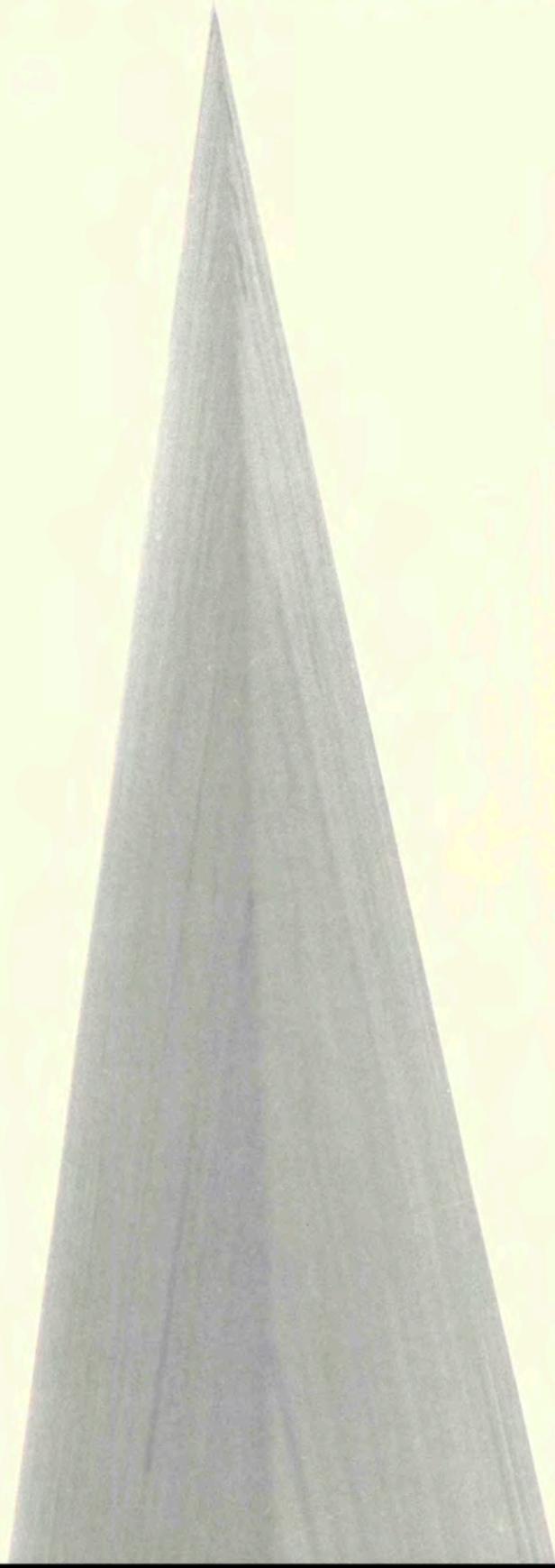
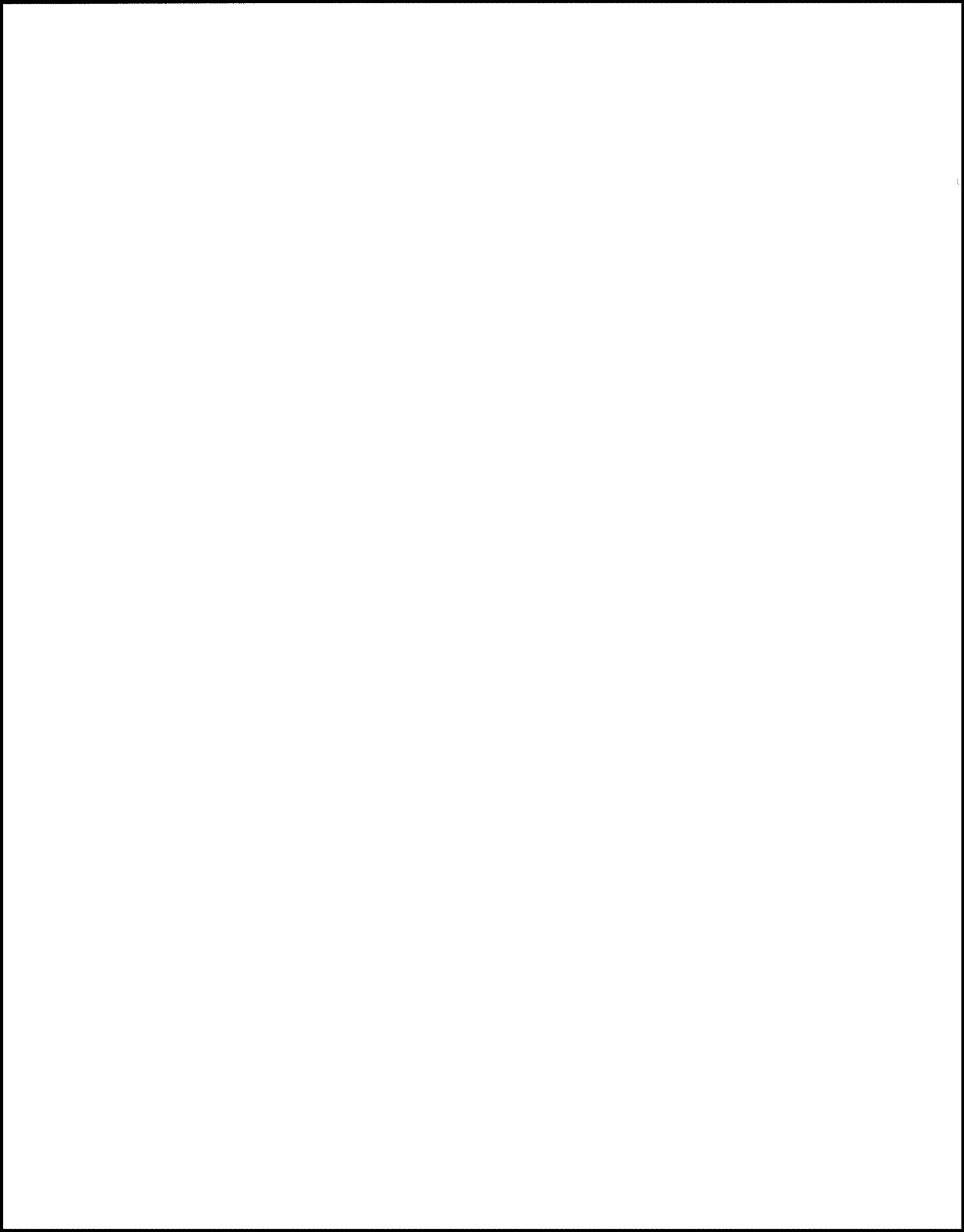
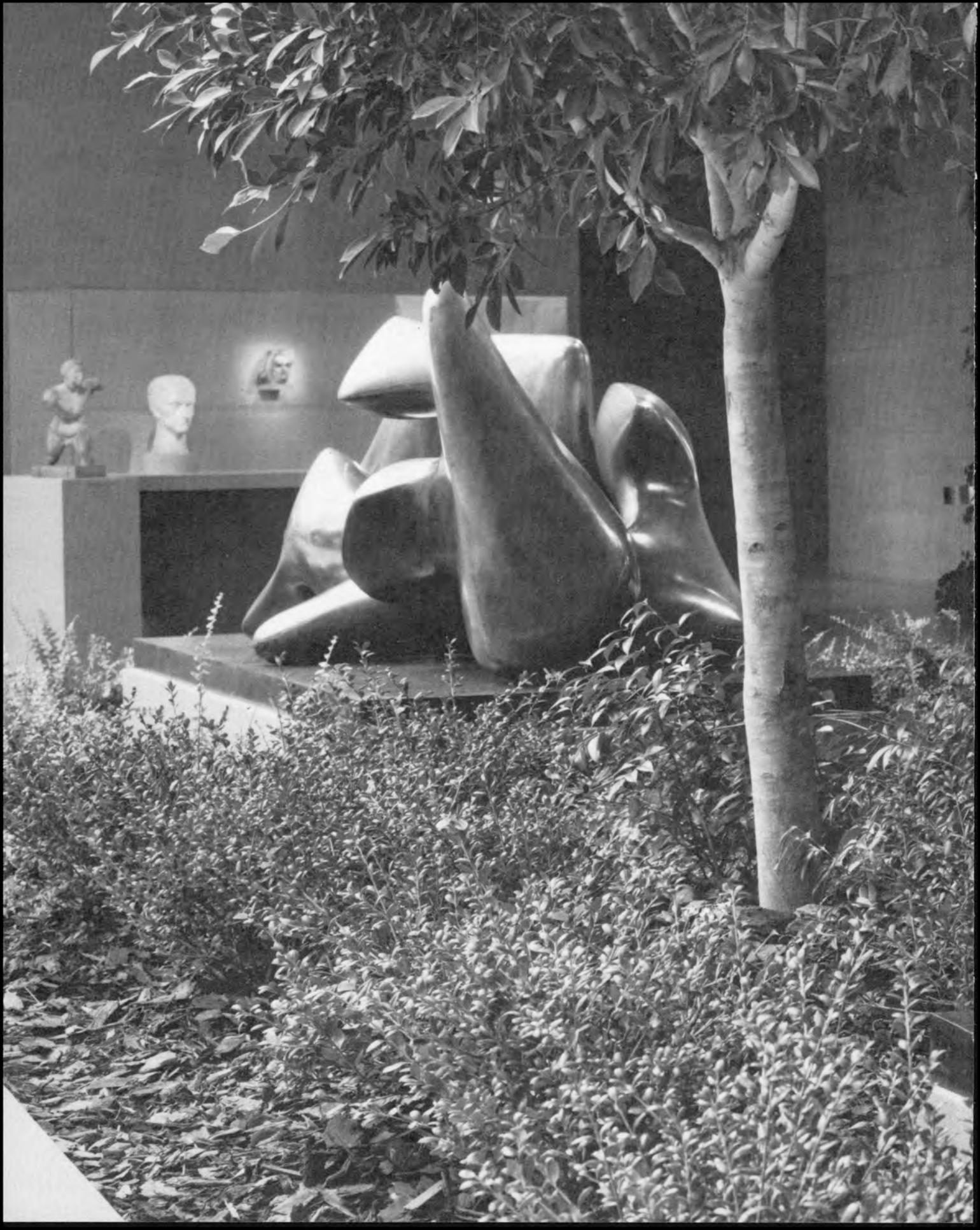


NATIONAL GALLERY OF ART 1987 ANNUAL REPORT





1987 ANNUAL REPORT
National Gallery of Art





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PREFACE

The National Gallery's fiscal year ending 30 September 1987 continued the busy but rewarding pace that has characterized the past few years. Carlisle H. Humelsine, who served as a general trustee of the Gallery since 1974, and as vice president of the Gallery since 1979, did not stand for reelection when his term expired last year. Alexander M. Laughlin succeeded Mr. Humelsine as a general trustee, and continues in his role as chairman of the Trustees' Council, in which capacity he has served since 1985.

James S. Smith, a member of the Gallery's Resources Planning Committee, joined the Trustees' Council this year. The Council meets twice a year to discuss and advise the Board of Trustees on important Gallery policy questions. Regrettably, 1987 was a year of loss as well. We were greatly saddened by the death of Arthur M. Sackler in May. Dr. Sackler, a distinguished collector, Gallery benefactor, and friend, served loyally on the Trustees' Council from its inception until 1986, when he was succeeded as a member of the Council by his spouse, Jill Sackler. He will be greatly missed.

The Resources Planning Committee continued its important work in assessing and planning for the Gallery's ongoing and long-range needs. Meeting those needs is a task that has become an increasing challenge in our current economic climate. The Committee was further strengthened by the addition of James T. Dyke, from Little Rock, Arkansas, in May.

Mirroring the growth of the Gallery's service to the nation and its ever-increasing audience, its base of private sector support has continued to expand in a gratifying manner. By the close of the fiscal year, the Gallery's new support group, The Circle of the National Gallery of Art, had members from more than twenty states and from two foreign countries, France and Canada. Thanks to the leadership of the co-chairpersons, Katharine Graham and Robert H. Smith, The Circle provides an important source of funding for numerous Gallery projects, \$350,000 in its first year.

The Gallery's collections continued to grow in strength and depth thanks to many gifts of works of art and funds for their purchase. We are especially grateful for the important gifts made by Armand Hammer and by Robert and Jane Meyerhoff, which are discussed more fully in the Director's Review. I have reported in previous years about the Patrons' Permanent Fund, the Gallery's endowment for art acquisition. I am pleased to report that four purchases were made with income from the Fund during the 1987 fiscal year.

We are beginning to take stock of where we are and where we have been in recent years in preparation for celebrating the Gallery's fiftieth anniversary in 1991. The history of generous support from so many citizens that has helped to make the Gallery's growth possible stands out clearly in our review, and we are deeply grateful. Although 1991 may seem far off, planning for it is well underway, and we look forward to keeping this institution's many friends informed as the plans crystallize.

JOHN R. STEVENSON, *President*

Leone Leoni, *Ippolita Gonzaga with Ippolita as Diana with Hunting Dogs in a Landscape*, Gift of The Circle of the National Gallery of Art, 1987.34.1



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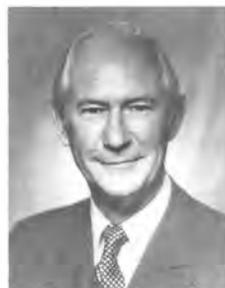
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John Walker



DIRECTOR'S REVIEW OF THE YEAR

The fiscal year covered in this report presented a great variety of art to some seven million visitors. Looking back at the year chronologically, we have chosen to review only certain signal events in a year whose many accomplishments are detailed more fully in the reports that follow this.

American furniture exhibition

The beginning of the year brought *American Furniture from the Kaufman Collection*, an exhibition of more than one hundred examples of American furniture from the colonial period to the early nineteenth century. One of the finest such collections in private hands, the Kaufman holdings include outstanding examples of Queen Anne, Chippendale, Federal, and Empire furniture. Focusing on the collection's wide range and high quality, the exhibition was able to introduce both the novice and the connoisseur to the regional styles of Boston, New York, Philadelphia, Newport, and Charleston. At the same time, visitors could follow the stylistic evolution of chairs, tables, desks, and high chests. The Kaufman show marked the first time that American furniture from a single collection had been on view at the Gallery, and the exhibition had a particularly valuable resonance in Washington, where, excepting the furniture assembled for the State Department's Diplomatic Reception Rooms, there are no permanent collections or surveys of American furniture. Linda and George M. Kaufman have been especially kind to numerous institutions. Their generosity extends not only to lending their magnificent objects but also to funding catalogue publications and scholarly research in the field of American decorative arts. Here at the Gallery we gratefully acknowledge, in addition to their roles as lenders, their donation to the Patrons' Permanent Fund and their Collectors Committee membership.

Special installation of American art from the permanent collection

To provide a broader context for the Kaufman decorative arts exhibition, a selection of American paintings from the Gallery's permanent collection was given an adjacent installation on the West Building's ground floor. Spanning a parallel time period, the group

included the Gibbs-Coolidge set of Gilbert Stuart's portraits of the first five American presidents and Rembrandt Peale's *Rubens Peale with a Geranium*.

Two other special installations were also arranged in this context. Furniture renderings were chosen from the approximately 17,000 watercolors which constitute the Index of American Design, a collection of watercolors depicting American decorative arts from colonial times through the nineteenth century. Established during the Depression as a federal work project, the Index was active from 1935 to 1942 and found a permanent home at the Gallery in 1943. From the permanent collection of prints and drawings a chronological arrangement of graphics illustrated more than two centuries of American art on paper.

Creation of John Marin archive

In two major gifts, Mr. and Mrs. John Marin, Jr., through the auspices of Lawrence A. Fleischman, president of the Kennedy Galleries, Inc., have created a John Marin archive at the Gallery. The gifts consist of thirteen paintings, a group of etchings, sixteen sketchbooks containing over four hundred watercolors and drawings, and more than one hundred watercolor sheets. The sketchbooks span six decades and document both Marin's early interest in architecture and his ultimate devotion to landscape. This extraordinary donation establishes the Gallery as a major resource for the study and exhibition of the artist's work. A significant portion of the works will be included in our 1990 exhibition, *Selections and Transformations: The Art of John Marin*.

Traditional autumn events

The Gallery was pleased to welcome Sir Lawrence Gowing as he assumed the Kress Professorship for the academic year 1986-1987. This position has been supported by the Samuel H. Kress Foundation since 1965, and the Kress Professor has served as the senior member of the National Gallery's Center for Advanced Study in the Visual Arts since the establishment of the Center in 1980. Sir Lawrence was a very distinguished guest under the Gallery's roof, not only because of his accomplished career as an artist and an art historian but also because of his eminent position in the world of British museums, having served both as keeper of the British collection and deputy director of the Tate Gallery.

The 45th season of National Gallery of Art Sunday evening concerts began in early October. Featuring regular performances by the National Gallery Orchestra, under the leadership of conductor George Manos, the program represents one of the oldest continuous series of free concerts in the world. It includes the annual American Music Festival held in the spring. Among the highlights of the 1986-1987 season was a concert by pianist George Shearing, the first such Gallery program devoted entirely to jazz. Shearing's concert became a special broadcast on National Public Radio thanks to funding provided by the Gallery's membership program, The Circle of the National Gallery of Art.



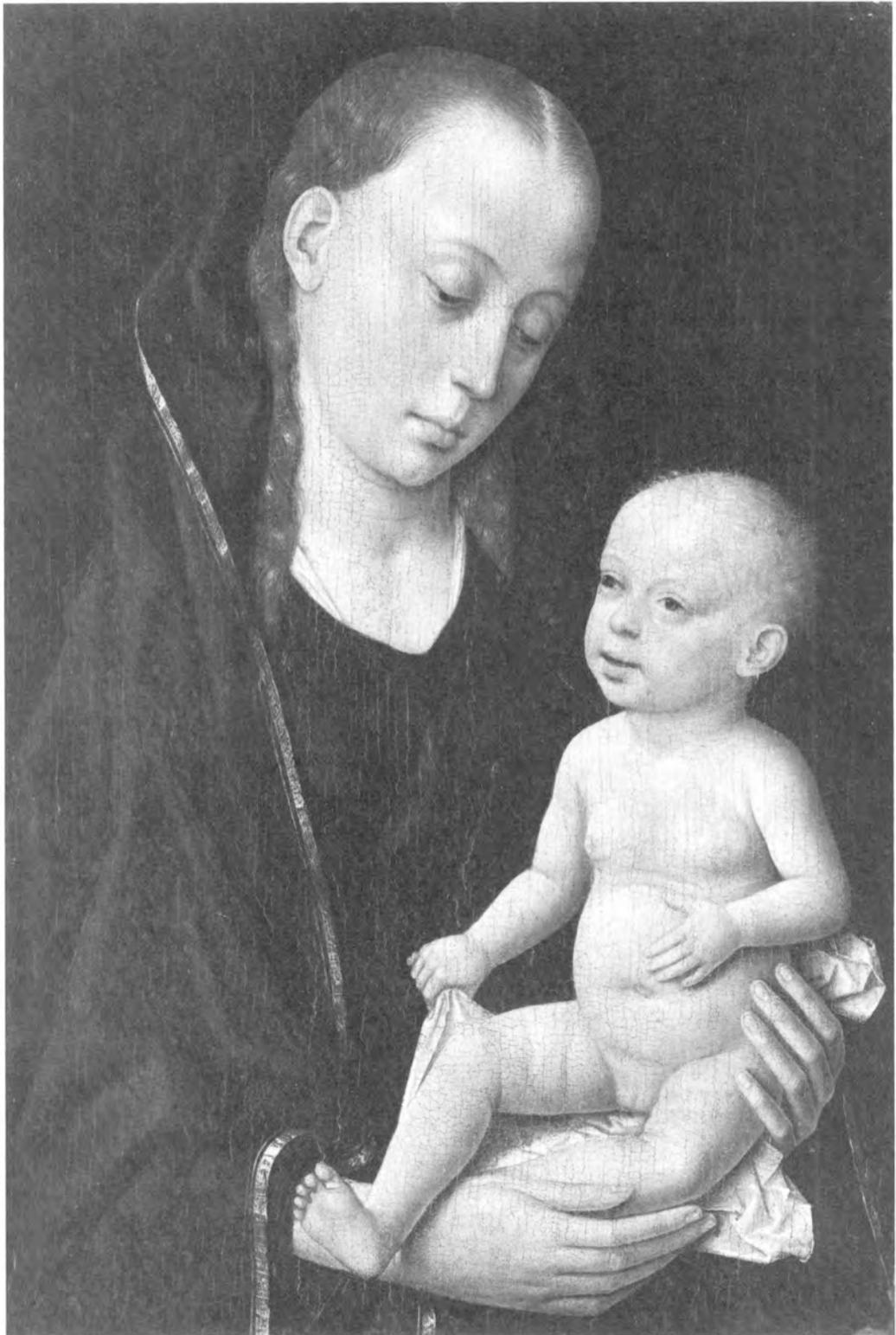
Richard Diebenkorn, *Berkeley No. 52*, Gift of the Collectors Committee, 1986.68.1

Collectors Committee Gift

At their annual October meeting the Collectors Committee acquired Richard Diebenkorn's 1955 canvas *Berkeley No. 52* for the Gallery. One of the latest and strongest paintings in Diebenkorn's Berkeley series, it is characterized by remarkably varied brushwork, and, taken with the Committee's gift from last year, Sam Francis' 1958–1959 *White Line*, it indicates the broad national character of the abstract expressionist style. With its division into horizontal zones, it anticipates the compositional structure of Diebenkorn's renowned *Ocean Park* series begun twelve years later, of which four paintings are on loan to the Gallery from Mr. and Mrs. Paul Mellon. Under the continuing and inspired chairmanship of Ruth Carter Stevenson, the Collectors Committee has made eighteen significant donations to our twentieth-century collection.

Early Netherlandish panel acquired

Rarely does an institution have the chance to acquire a fifteenth-century Netherlandish panel of considerable quality. The Gallery was fortunate, thanks to the Patrons' Permanent Fund, to purchase



Dirck Bouts, *Madonna and Child*, Patrons' Permanent Fund, 1986.67.1

Dirck Bouts' *Madonna and Child* from a private European collection. Intended for private devotion, the panel was probably painted in the mid-1460s. The intentional contrast between the moods of the Virgin and Child would have intimated a wordless theological dialogue for the fifteenth-century viewer, and it alludes to Mary's miraculous anticipation of the suffering that Christ would endure. Along with Petrus Christus, Bouts is the outstanding representative of the second generation of Netherlandish painting. An artist whose work is extremely rare, he was previously not represented in our collection, and the acquisition of one of his works is consistent with Andrew Mellon's original gift to the Gallery, which included Van Eyck's *Annunciation*. Although entirely fortuitous, the purchase of the Bouts panel coincided with the publication of *Early Netherlandish Painting*, the first volume of the scholarly systematic catalogue of the Gallery's collection. This volume was coauthored by our curator of northern Renaissance painting, John Hand, and by Martha Wolff, now a curator at The Art Institute of Chicago.

A fresh look at Matisse

November saw the opening of *Henri Matisse: The Early Years in Nice 1916–1930*. This sizable exhibition of 171 paintings constituted a significant chapter in the ongoing evolution of Matisse studies. Realized by our curator of twentieth-century art, Jack Cowart, and guest co-curator Dominique Fourcade, the show focused on a coherent group of images created when Matisse shifted his primary artistic residence from Paris to Nice. There, relying on the traditional format of easel painting, he responded to the Mediterranean, its special light, and the alluring and neighboring exoticism of North Africa. Richly patterned and intimately conceived interiors made fascinating contrasts with sun-saturated landscapes from the same period, and emerging from the exhibition, the visitor had a strong sense of how hard Matisse had labored amid the resort trappings of the Côte d'Azur. In preparing for the show, many canvases were discovered that had disappeared into all-too-frequently anonymous private collections. Corporate funding came from the GTE Corporation, which the Gallery was privileged to work with for the fourth time, and an indemnity was granted by the Federal Council on the Arts and the Humanities.

Expansion of educational events

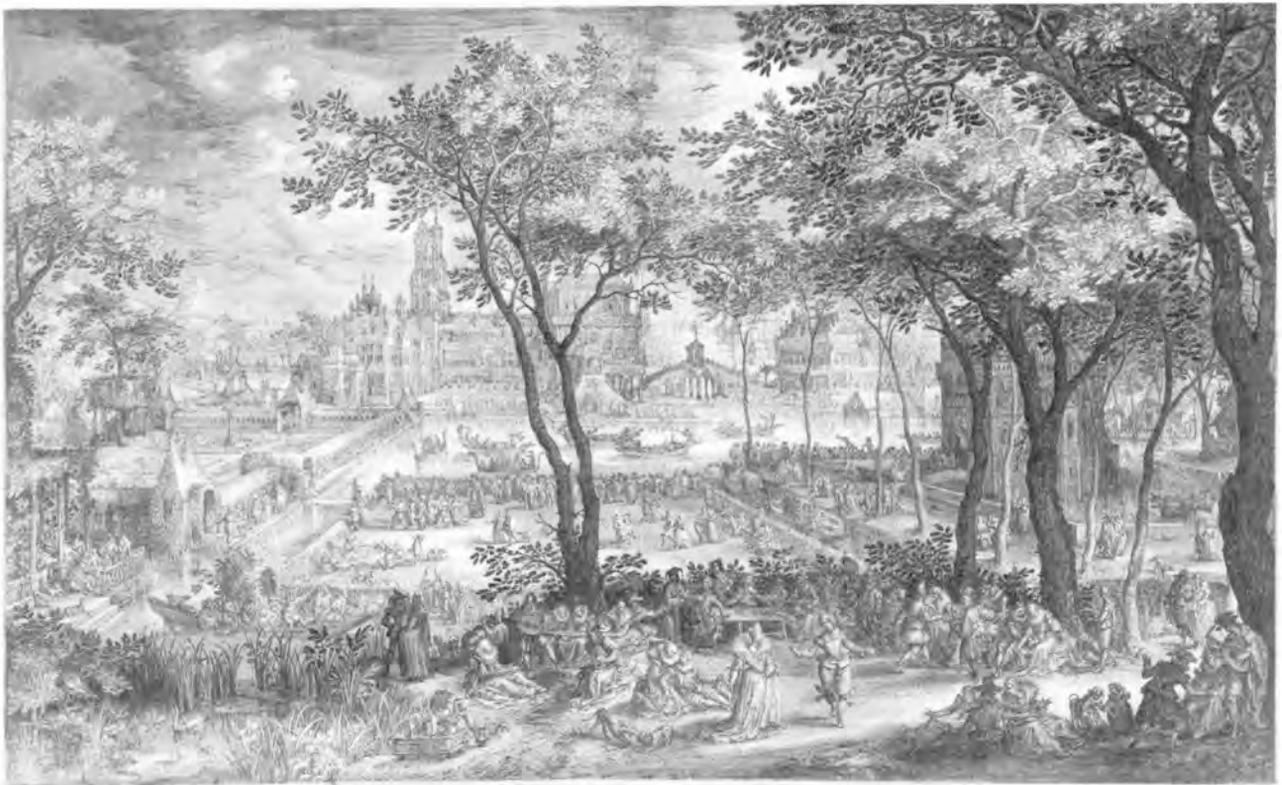
Augmenting the existing schedule of Gallery talks, a new special topic tour was added to the roster of educational events. The increase in daily lectures permitted greater flexibility for the audience in terms of both scheduling and content. By doubling the number of lectures, the Gallery could address the many topics raised by temporary exhibitions without sacrificing a series of focused looks at the permanent collection. The education department also announced a two-part, sixteen-week art history survey course, "The History of Western Art from Egypt to the Present." Special courses were planned to coincide with three exhibitions: "Matisse: Master of Color," "The Arts in Europe and the Near East at the

Time of Süleyman the Magnificent,” and “Learning to Look,” a discussion group organized in conjunction with *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries*. The Gallery continued its Saturday morning programs for families with children ages 6–12. Among the events were demonstrations by a calligrapher and an illuminator in traditional Turkish styles, which enhanced the family program for the Süleyman exhibition. In a program devoted to twentieth-century art, a ballet based on Miró’s art, entitled *After Miró*, was danced by the Amherst Ballet Theatre Company. This performance was supported by funds from The Circle of the National Gallery of Art.

Sixteenth-century drawings assembled

For the first time in the United States an exhibition was devoted solely to sixteenth-century Dutch and Flemish drawings. More than 120 of the finest sheets from major museums and private collections in America and Europe were brought together to trace the development of the Netherlandish school, from the early influence of the late Gothic style to the awakening interest in antique art and the eventual assimilation of Italian Renaissance and mannerist styles. *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century* offered eight drawings by Pieter Bruegel the Elder, who

David Vinckboons, *Venetian Party in a Château Garden*, Gift of Robert H. and Clarice Smith, 1986.76.1



played a seminal role in the northern European conception of the landscape. One of the drawings in the show, David Vinckboons' *Venetian Party in a Château Garden*, is firmly within Bruegel's tradition of panoramic landscape. This important large drawing, published for the first time in the exhibition catalogue, was given to the Gallery by Robert H. and Clarice Smith during the course of the show. The corporate underwriters were Shell Companies Foundation, Incorporated, and Unilever United States, Inc. The Federal Council on the Arts and the Humanities granted an indemnity, and the exhibition was shared with the Pierpont Morgan Library in New York.

Archipenko collaboration

Working with The Tel Aviv Museum on *Alexander Archipenko: A Centennial Tribute*, we were able to bring together the artist's important early work with his significant later sculpture. A contemporary of Picasso, Braque, and Gris, Archipenko took up many of their cubist concerns. He gave a new shape to sculpture by exploring concave and convex forms, experimenting with negative space, and ultimately inventing the void. He worked, expectedly, with plaster and bronze, but he also explored the use of glass, mirror, sheet metal, and found objects. Also, in a series of polychromed constructions that he called "sculpto-paintings," he fused painting and sculpture in a way that has determined the course of twentieth-century sculpture. The exhibition was enhanced by the generous cooperation of the artist's widow, Frances Archipenko Gray, and the international loans were facilitated by an indemnity from the Federal Council on the Arts and the Humanities.

Goya

To coincide with the world premiere of the Washington Opera's *Goya*, composed by Gian Carlo Menotti and featuring Plácido Domingo, the Gallery mounted a small exhibition of works by Goya on canvas and on paper. The centerpiece of the grouping was the extraordinary portrait of the Condesa de Chinchón, which was loaned by the Ducal House of Sueca. This gripping and bemused image of a young, slightly pregnant woman, who had just sustained misfortune in both her public and private lives, is in sharp contrast to the Gallery's carefree portrait, also by Goya, of the same sitter at the age of three. A room of the Gallery's Goya prints installed with drawings on loan from private collectors, together with a selection of key Goya paintings from Spanish private collections, supplemented our own outstanding collection of Goya paintings. The exhibition was opened by Her Majesty Queen Sophia of Spain. It was made possible by a grant from the Pacific Telesis Foundation and supported by an indemnity from the Federal Council on the Arts and the Humanities. The realization of the project was greatly facilitated by Trustees' Council member Baron Thyssen-Bornemisza, who had held an exhibition of Goya paintings from private Spanish collections the previous summer at his Villa Favorita in Lugano.



The Director and John R. Stevenson with Queen Sophia of Spain at the opening of the *Goya* exhibition

Two centuries of Italian painting

The most comprehensive exhibition ever made of Emilian paintings of the sixteenth and seventeenth centuries featured nearly two hundred works by fifty artists from the principal artistic centers of Parma, Ferrara, and Bologna. *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries* not only presented a focused review of the stylistic changes brought about by the Carracci family around 1600, it clarified the context of their achievement by illustrating both what preceded and what followed it. The monumental scale of this exhibition reflected its dual and independent origins. John Pope-Hennessy, then consultative chairman for European painting at The Metropolitan Museum of Art, had begun work on an exhibition of sixteenth-century Emilian painting. The Gallery's chief curator, Sydney Freedberg, had conceived an exhibition devoted to the same region in the seventeenth century. When the two curators conferred and discovered their parallel projects, their plans were fused to make an exhibition that, by virtue of its grand scale, did justice to this watershed pe-

riod in Italian painting. Additional and essential assistance was secured with the participation of Bologna's Pinacoteca Nazionale and its able director and regional superintendent, Andrea Emiliani. The exhibition was seen in Bologna and New York as well as in Washington, and it was supported by an indemnity from the Federal Council on the Arts and the Humanities and by Alitalia and the Montedison Group. Joining with the Samuel H. Kress Foundation, the Montedison Group also funded a two-day international conference at the Gallery's Center for Advanced Study in the Visual Arts, which was devoted to a number of the scholarly questions raised by the exhibition.

Acquisitions of twentieth-century art

Two particular acquisitions in twentieth-century painting merit special notice. From the estate of Mrs. Mary Hemingway, the Gallery received Joan Miró's *The Farm*, a canvas begun by the artist after returning to his native Montroig from Paris in 1921. Ernest Hemingway was its first owner, and he said of the painting, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. . . . No one else has been able to paint these two very opposing things. . . ."

Because of the splendid generosity of Robert E. and Jane B. Meyerhoff, the Gallery acquired Barnett Newman's fourteen paintings of *The Stations of the Cross—Lema Sabachthani* (1958–1966) from the artist's widow. Annalee Newman had lent the canvases to the Gallery the previous year for a special installation of postwar American painting. The series marks Newman's return to painting in February 1958 after a heart attack. He began with two paintings of identical dimensions, decided to make a series of four, and ultimately adopted the serial structure of the fourteen-part traditional theme of Christian iconography, restricting his palette to black and white throughout the series. Moving beyond the liturgical number of stations, Newman created a fifteenth painting, *Be II* (1961–1964), which introduces a cadmium red edge on one side in opposition to a hard black stripe. In the realm of abstract expressionist painting, *Be II* conveys a sense of affirmation and hope through its sudden introduction of color. Again, the Meyerhoffs made it possible for the Gallery to acquire this painting from the Barnett Newman Foundation. Long one of the Gallery's acquisition priorities, the securing of Newman's paintings represents one of the most important achievements since the opening of the East Building in 1978.

Mellon gifts

As has so often been the case, the Gallery is grateful to Paul Mellon for his enhancement of our year. Twenty-one British works on paper, including watercolors by Rowlandson, Sandby, and Turner, entered the nation's collection from his own. In addition, Mr. Mellon made a major donation to the endowment established by his father. He also donated George Bellows' *New York, February, 1911*,



George Bellows, *New York, February, 1911*, Collection of Mr. and Mrs. Paul Mellon, 1986.72.1

strengthening further our concentration of Bellows' works, for which he is greatly responsible.

Sixteenth-century Ottoman art *The Age of Sultan Süleyman the Magnificent* focused on the great civilization that flourished at the eastern end of the Mediterranean in the 1500s. A recently enacted Turkish law made it possible to borrow from Istanbul the splendid treasures necessary for centering an exhibition on one of the greatest rulers of the sixteenth century, Süleyman the Magnificent. Known as a brilliant jurist and able military leader, Süleyman was also a discerning collector and a significant patron. More than two hundred works of art were chosen to illustrate the sophistication of the imperial Ottoman studios. Manuscripts, armor, silks, painted ceramics, and a splendid array of jeweled vessels and other sumptuous objects gave the visitor a sense of the luxury and magnificence of Süleyman's court. The project was shared with The Art Institute of Chicago and The Metropolitan Museum of Art, and its guest curator was Esin Atil of the

Smithsonian Institution, Philip Morris Companies Inc., gave generous financial support for the exhibition, which was indemnified by the Federal Council on the Arts and the Humanities.

Films The Gallery continued to receive recognition for the films and videotapes it has produced in conjunction with special exhibitions. *Reflections: The Story of the Exhibition, The Treasure Houses of Britain* won an award at the United States Industrial Film Festival. *Winslow Homer: The Nature of the Artist* was awarded a CINE Golden Eagle, as was *Süleyman the Magnificent*. The latter also garnered the American Film and Video Festival Red Ribbon. Together with *Matisse in Nice*, it has been made available for international distribution in videocassette format. Both have been broadcast nationally by the Public Broadcasting System.

*Didactic photographs highlight
Donatello restoration*

One of the major restoration projects currently taking place in Italy involves the Old Sacristy of Florence's church of San Lorenzo. There, a remarkable group of stucco reliefs by Donatello has re-emerged thanks to a meticulous cleaning. Work in the sacristy stopped temporarily in 1986, the 600th anniversary of Donatello's birth, so that attention might be paid to the great Renaissance sculptor. An exhibition, with full-scale photographs and comparative views of work in progress, was made possible by a grant from the Samuel H. Kress Foundation to the World Monuments Fund. *Donatello at Close Range* was sponsored in Washington by the Kress Foundation as well and was installed in the West Building lecture hall.

Circle donations

Three major acquisitions were made possible because of funds provided by members of The Circle. Two were highly important Renaissance medals. One of the last contemporary likenesses of Lorenzo de' Medici (the Magnificent) was the medal struck about 1490 by Niccolò di Forzore Spinelli. The reverse bears an allegorical female figure personifying Florence. The second medal was Leone Leoni's 1551 *Ippolita Gonzaga*. The obverse depicts her as the beautiful sixteen-year-old widow of Fabrizio Colonna, caught up in swirls of drapery, jewels, and hair. The reverse is flattering in a different way, showing her as Diana, the virgin goddess of the moon and hunt.

The Circle also funded the acquisition of Thomas Girtin's superb watercolor *Village along a River Estuary in Devon*. Although the Gallery has numbered masterpieces of English painting in its collection since its founding by Andrew Mellon, many of our finest British works on paper have been acquired in the 1980s. Girtin's contributions were recognized by no less a master than J.M.W. Turner, who announced: "If Tom Girtin had lived, I would be out of work!" *Village along a River Estuary in Devon* shows Girtin at



Thomas Girtin, *Village along a River Estuary in Devon*, Gift of The Circle of the National Gallery of Art, 1987.27.1



his best, and as with the splendid Renaissance medals, we are grateful to The Circle members for their enhancement of the Gallery's collection.

Hammer donation and exhibition

Drawings from the Armand Hammer Collection were placed on permanent loan and promised as a bequest to the Gallery at the time that an exhibition of forty-seven sheets went on view in the West Building. Dr. Hammer's generous conveyance includes drawings by artists such as Leonardo, Raphael, Dürer, Michelangelo, Veronese, Rembrandt, Watteau, Robert, Tiepolo, Boucher, Fragonard, Pissarro, Manet, Degas, Gauguin, and Cézanne. The Gallery, and in particular our senior curator Andrew Robison, has worked closely with Dr. Hammer over the years in his efforts to build his collection. Four drawings came as immediate gifts: Dürer's *The Centaur Family*, Veronese's sheet of studies, Sacchi's *A Sacrifice to Pan*, and Creti's *Apollo*. A fifth work, Raphael's full-scale preparatory drawing for his painting *La Belle Jardinière*, now in the Louvre, was purchased with funds provided by Dr. Hammer. In the collection of the Earls of Leicester since the early eighteenth century, the drawing was the object of a long-standing gentlemen's agreement between the trustees of Holkham and the Gallery: if they were ever to sell it, we were to have the first chance to acquire it. After some delay in obtaining its export license, it arrived in Washington to keep company with five paintings by Raphael, illustrating every aspect of his career and constituting one of the great collections of his work in any museum. The Raphael cartoon is permanently installed in a specially built and carefully illuminated "chapel" on the West Building's ground floor. The gallery in front of this space will house selections from the Armand Hammer Collection on a rotating basis, and the two rooms bear the permanent designation "The Armand Hammer Collection."

Drawings from Windsor

One of the richest drawings collections in either public or private hands is the British Royal Collection. Among the 30,000 old master and modern drawings housed in the Royal Library at Windsor Castle, the Italian works are especially renowned. While selections from the six hundred works by Leonardo have been seen at the Gallery in recent years, the thrust of this survey exhibition was to make accessible the strongest and most comprehensive component of Her Majesty's drawings. From a collection that includes not only the unparalleled Leonardo holdings but also major drawings by Raphael, Michelangelo, Bellini, Ghirlandaio, Fra Angelico, Annibale and Ludovico Carracci, Guercino, Piazzetta, Reni, and Canaletto, it became an exercise in delight to arrange an exhibition that illustrated the sustained brilliance of Italian draftsmanship. Derived from a larger, multi-schooled survey held at the Queen's Gallery in London, *Italian Master Drawings from the British Royal Collection* was organized by Jane Roberts, curator of the Print Room at Windsor Castle, together with the Gallery's senior curator, Andrew



Veronese, studies for *Judith and Holoferne*, *David and Goliath*, and other compositions, The Armand Hammer Collection, 1987.24.4.a



Leonardo da Vinci, *Five Grotesque Heads*, Windsor Castle, Royal Library, courtesy Her Majesty Queen Elizabeth II

Robison, and supported by Oliver Everett, the librarian at Windsor. We at the Gallery were particularly grateful for the inclusion of three drawings. Never before had Windsor loaned Leonardo's *Five Grotesque Heads*, and it was a great privilege to exhibit this famous work. Two other drawings were welcome because of their connections with paintings in the Gallery's permanent collection: Giorgione's *The Adoration of the Shepherds* for its much-discussed relationship to our Allendale *Nativity*, and Leonardo's *Studies of arms and hands* for its possible preparatory relationship to our *Ginevra de' Benci*. The exhibition, supported by an indemnity from the Federal Council on the Arts and the Humanities, was shared

with The Fine Arts Museums of San Francisco and The Art Institute of Chicago. It opened in Washington in the presence of H.R.H. Princess Alexandra.

Data processing

Our data processing department is charged with the development and maintenance of information systems in three areas: the care and utilization of art collections, general administration, and the implementation of office automation systems that support multiple functions within the Gallery. The joint efforts of the curatorial and data processing staffs have yielded significant results. By the third quarter of this fiscal year, the system housed information on some 48,000 objects in the Gallery's collection. Records have been created for the entire painting, sculpture, print, drawing, and decorative arts collections. In addition to the valuable day-to-day uses of an on-line data base, the art object data base can be used to produce reports on a regularly scheduled basis or by special request. Such reports assist the curatorial staff in taking the annual inventory of the collections, organizing and planning special exhibitions, keeping track of those objects which are out on loan, and providing historical and statistical information on the collections. The data base is also aiding visitors to the Gallery. Terminals have been placed at the information desks to assist in providing answers to questions about the collections and their exact locations.

Twentieth-century American works on paper

Two exhibitions of twentieth-century American graphic art went on view in late May, *Selections from the Whitney Museum of American Art* and *Andrew Wyeth: The Helga Pictures*. Both exhibitions were supported by the Du Pont Company. The Whitney show, a group of nearly eighty drawings, traced American draftsmanship from the early twentieth century to the present. Highlighting a wide range of subject matter and medium, the exhibition examined major schools of American art such as early abstraction and figurative modes from the traditional to the surreal. From Prendergast to Borofsky, the range of images in the show testified to the diversity and innovation of American twentieth-century drawings. The Wyeth exhibition presented for the first time to public view a group of some 140 images depicting Helga Testorf, the artist's neighbor. Concentrating on the artistic treatment of a single subject, the exhibition included pencil drawings, watercolors, and a few finished temperas, permitting a thorough examination of Wyeth's process of revision and focus over a decade and a half. The exhibition is being shared with Boston, Houston, Los Angeles, San Francisco, Detroit, and Brooklyn. At the Gallery it was coordinated by deputy director John Wilmerding, who wrote a splendid essay for the catalogue. At the same time these works were on view on the West Building's ground floor, five Wyeth paintings, either in the collection or promised gifts, were installed on the main floor in the galleries devoted to American painting.

East Building installed with twentieth-century sculpture

A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection opened in late June. This remarkable and comprehensive private collection was installed on three levels in the East Building in landscaped settings reminiscent of the Nashers' sculpture garden in Dallas. Beginning with Rodin, Medardo Rosso, and Matisse, the Nasher holdings move boldly into the present day with works by Burton, Segal, and Kelly. One of the most exciting aspects of working with active private collectors is that they continue to acquire major pieces. During the course of the Nasher exhibition four major works by Kelly, Gaudier-Brzeska, and Smith were added to the installation. Shared with Dallas, the Washington venue was coordinated by curator of twentieth-century art Nan Rosenthal and supported by Northern Telecom Inc. The Nashers' personal interest in and knowledge of the field of modern sculpture, their enthusiasm and support, and the exciting installation that transformed the main space of the East Building into a sculpture garden all added up to a wonderfully rewarding experience for the over one million visitors who saw it, and for those of us who work here.

Ongoing renovation program

The fine-tuning of the Gallery's physical plant continues, dictated by technological advances and routine deterioration. Numerous offices within the Gallery received special attention. After years of being housed in the West Building, the development office was relocated to the East Building in close proximity to the executive offices. Space was vacated for these new offices when the Gallery's rare books were moved to a secure, environmentally controlled room. To accommodate the ever-increasing amount of archival material, including the welcome recent gift of East Building drawings and records by I. M. Pei and Partners, a larger archival processing and storage room was completed in the West Building. Remodeling has begun for the conservation laboratory to provide additional office space, and progress was made on designs for a new photographic laboratory, which will house the equipment necessary for our expanding photographic services. Necessary environmental work was also carried out, including the removal of PCBs and the encapsulation of some 1940s insulation containing asbestos, and sections of the massive West Building roof were replaced.

Impressionist exhibition

The first major American retrospective devoted to Berthe Morisot opened Labor Day weekend and included many works not seen by the public since the painter's memorial exhibition in 1895. A number of Morisot's significant canvases are in the hands of her descendants, the Rouart family, and their generous cooperation made it possible for us to assemble a meaningful selection of her paintings, pastels, watercolors, and colored pencil drawings. We were especially pleased to have this exhibition at the Gallery, since many of our greatest patrons were pioneering Morisot collectors: John Hay Whitney, Chester Dale, Ailsa Mellon Bruce, and Paul



Berthe Morisot, *Hide and Seek*, 1873, Collection of Mrs. John Hay Whitney

and Bunny Mellon. Organized by Mount Holyoke College Art Museum in association with the Gallery, and shared with the Kimbell Art Museum, the exhibition was supported by a generous contribution from Republic National Bank of New York and Banco Safra, S.A., Brazil, and by an indemnity from the Federal Council on the Arts and the Humanities. In conjunction with the exhibition, we borrowed *Repose*, Manet's portrait of his sister-in-law Morisot, from the Museum of Art, Rhode Island School of Design.

American impressionism

Reluctant to let go of summer, we opened, as the final exhibition of the fiscal year, *William Merritt Chase: Summers at Shinnecock 1891-1902*. Organized by Nicolai Cikovsky, Jr., the Gallery's curator of American painting, and D. Scott Atkinson, curator of the Terra Museum of American Art, the show consisted of a selection of what are widely considered to be Chase's finest works, the paintings and pastels he executed during his summers at Shinnecock on Long Island. Because of his reputation as both artist and teacher, Chase went to Long Island to direct the Shinnecock Summer School of Art, America's first important school of open-air painting. There Chase produced a remarkable series of landscapes and interiors, revealing how much he had observed and learned during his Continental sojourn. The first in a series of three exhibitions of masters and masterpieces of American impressionism, which will also include Childe Hassam and John Twachtman, the full project has been funded by Bell Atlantic.

Circle event The Gallery's donor group, The Circle, continued to grow and hold events. In conjunction with the Morisot exhibition, Rosamond Bernier lectured to sustaining members of The Circle. With her encyclopedic knowledge of France, and especially Paris, in the late nineteenth and early twentieth centuries, Mme Bernier characteristically dazzled her audience with tales of soirées and salons involving Monet, Manet, Degas, Mallarmé, and Renoir. Having met and interviewed Morisot's daughter, Julie Manet, Mme Bernier has a rare familiarity with the Morisot household and its ceaseless stream of illustrious visitors.

Staff changes After fifteen years of devoted service as administrator to the Gallery from 1971 to 1986, Joseph G. English retired from our staff. Joe's tenure coincided with a period of unprecedented growth at the Gallery, and he played an important role in staff expansion and the construction of the East Building. At their January meeting the Trustees adopted a resolution expressing their appreciation for his many good efforts. Anne Borden Evans, who succeeded as administrator, came to us from serving as vice president of the MAC Group, which specializes in management consulting for organizations undergoing major change. Her previous associations included WNET 13 and the Smithsonian Institution. Ms. Evans graduated from Wellesley College with a degree in music and received a master's degree in public and private management at the Yale School of Management. During the course of the year she also found time to have her first child.

Ruth Kaplan joined us as information officer in the spring, overseeing the Gallery's press and media relations and public information activities. She had previously filled a similar role at Washington's public broadcasting station, WETA. She also spent ten years in England where she worked in the House of Commons and as press officer for the Royal Shakespeare Company.

Neal Turtell was appointed executive librarian and oversees the many aspects of this valuable scholarly resource. The Gallery library encompasses not only more than 130,000 volumes, it also includes a photographic archive of major significance.

Elise V. H. Ferber, after more than twenty-eight cumulative years at the Gallery, retired from her position as head of the art information service in the education department. With her departs a goodly piece of our institutional memory.

This review has focused primarily on what visitors might have encountered while walking through our galleries. For a greater understanding of the organization that makes such public programs possible and for an appreciation of the dedicated staff that implements them, the reader is referred to the detailed departmental reports that follow.



Raphael, *The Virgin and Child with the Infant Baptist*, Purchased with funds from The Armand Hammer Foundation, 1986.33.1

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Pierre-Eugène-Emile Hébert, *Queen Semiramis Called to Arms*, Pepita Milmore Memorial Fund, 1987.25.1

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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

Albani, Francesco, Italian, 1578–1660

God the Father, c. 1650

oil on canvas, oval: .465 x .603

(18 $\frac{3}{16}$ x 23 $\frac{3}{4}$)

1986.62.1

Pepita Milmore Memorial Fund

Bellows, George, American, 1882–1925

New York, February, 1911, 1911

oil on canvas, 1.067 x 1.524 (42 x 60)

1986.72.1

Collection of Mr. and Mrs. Paul Mellon

Bouts, Dirck, Netherlandish, c. 1415/1420–1475

Madonna and Child, c. 1465

oil on wood, .225 x .155 (8 $\frac{7}{8}$ x 6 $\frac{1}{8}$)

1986.67.1

Patrons' Permanent Fund

Close, Chuck, American, 1940–

Fanny/Fingerpainting, 1985

oil on canvas, 2.591 x 2.134 x .063

(102 x 84 x 2 $\frac{1}{2}$)

1987.2.1

Gift of Lila Acheson Wallace

Cuyp, Aelbert, Dutch, 1620–1691

River Landscape with Cows, c. 1650

oil on wood, .680 x .902 (26 $\frac{3}{4}$ x 35 $\frac{1}{2}$)

1986.70.1

Gift of Family Petschek (Aussig)

Diebenkorn, Richard, American, 1922–

Berkeley No. 52, 1955

oil on canvas, 1.489 x 1.368 (58 $\frac{3}{8}$ x 53 $\frac{3}{8}$)

1986.68.1

Gift of Collectors Committee

Henri, Robert, American, 1865–1929

Mr. George Cotton Smith, 1908

oil on canvas, .813 x .660 (32 x 26)

1986.93.1

Gift of Mrs. George Cotton Smith Adams in memory of George Cotton Smith Adams

Mrs. George Cotton Smith, 1908

oil on canvas, .813 x .660 (32 x 26)

1986.93.2

Gift of Mrs. George Cotton Smith Adams in memory of George Cotton Smith Adams

Lindner, Richard, American, 1901–1978

Contact, 1977

oil on canvas, 2.032 x 1.375 (80 x 54 $\frac{1}{8}$)

1986.73.1

Gift of Denise Lindner

Marin, John, American, 1870–1953

Grey Sea, 1938

oil on canvas, .559 x .711 x .019

(22 x 28 x $\frac{3}{4}$)

1987.19.1

Gift of Mr. and Mrs. John Marin, Jr.



John Marin, *Grey Sea*, Gift of Mr. and Mrs. John Marin, Jr., 1987.19.1

Winter Landscape, c. 1900

oil on canvas, .228 x .295 (9 x 11 $\frac{5}{8}$)

1986.54.1

Gift of John Marin, Jr.

Buildings with Snowbank, Cliffside, New Jersey, 1928

oil on canvas board, .225 x 283 (8 $\frac{7}{8}$ x 11 $\frac{1}{8}$)

1986.54.2

Gift of John Marin, Jr.

House with Dutch Roof, c. 1928

oil on canvas board, .203 x .250 (8 x 9 $\frac{5}{8}$)

1986.54.3

Gift of John Marin, Jr.

Landscape with Houses and Trees, 1931

oil on canvas pasted to cardboard, .360 x .452

(14 $\frac{1}{16}$ x 17 $\frac{3}{16}$)

1986.54.4

Gift of John Marin, Jr.

Houses and Trees, 1931

oil on canvas pasted to cardboard, .350 x .450

(14 x 17 $\frac{3}{4}$)

1986.54.5

Gift of John Marin, Jr.

Old Swedish Church, New Castle, Delaware:

Close View, 1931

oil on canvas pasted to cardboard, .454 x .359

(17 $\frac{3}{8}$ x 14 $\frac{1}{8}$)

1986.54.6

Gift of John Marin, Jr.

Old Swedish Church, New Castle, Delaware:

Distant View, 1931

oil on canvas pasted to cardboard, .451 x .355

(17 $\frac{3}{4}$ x 14)

1986.54.7

Gift of John Marin, Jr.

Mrs. John Marin, c. 1944

oil on canvas, .711 x .559 x .019

(28 x 22 x $\frac{3}{4}$)

1986.54.8

Gift of John Marin, Jr.

Tank Mountains, Maine, 1948

oil on canvas board, .354 x .457 (13 $\frac{1}{16}$ x 18)

1986.54.9

Gift of John Marin, Jr.

Sketch of Two Bison, c. 1950

oil on canvas mounted on board, .136 x .281

(5 $\frac{3}{8}$ x 11 $\frac{1}{16}$)

1986.54.10

Gift of John Marin, Jr.

Bather Seated on Rocks, 1951

oil on canvas, .550 x .711 x .019

(21 $\frac{1}{8}$ x 28 x $\frac{3}{4}$)

1986.54.11

Gift of John Marin, Jr.

Untitled: Circus, c. 1953

oil on canvas, .559 x .711 x .019

(22 x 28 x $\frac{3}{4}$)

1986.54.12

Gift of John Marin, Jr.



Joan Miró, *The Farm*, Gift of Mary Hemingway, 1987.18.1

Michelangelo Buonarroti, After
Damned Soul, mid-16th century
oil on wood, .727 x .581 (28 $\frac{3}{16}$ x 22 $\frac{1}{16}$)
1986.69.1
Gift of the United States Department of Justice

Miró, Joan, Spanish, 1893–1983
The Farm, 1921/1922
oil on canvas, 1.238 x 1.413 x .033
(48 $\frac{3}{4}$ x 55 $\frac{5}{16}$ x 1 $\frac{1}{16}$)
1987.18.1
Gift of Mary Hemingway

Newman, Barnett, American, 1905–1970
First Station, 1958
magna on canvas, 1.978 x 1.537 (77 $\frac{7}{16}$ x 60 $\frac{1}{2}$)
1986.65.1
Robert and Jane Meyerhoff Collection

Second Station, 1958
magna on canvas, 1.984 x 1.532 (78 $\frac{1}{16}$ x 60 $\frac{1}{2}$)
1986.65.2
Robert and Jane Meyerhoff Collection

Third Station, 1960
oil on canvas, 1.984 x 1.521 (78 $\frac{1}{16}$ x 59 $\frac{5}{16}$)
1986.65.3
Robert and Jane Meyerhoff Collection

Fourth Station, 1960
oil on canvas, 1.981 x 1.530 (78 x 60 $\frac{1}{4}$)
1986.65.4
Robert and Jane Meyerhoff Collection

Fifth Station, 1962
oil on canvas, 1.987 x 1.530 (78 $\frac{1}{4}$ x 60 $\frac{1}{4}$)
1986.65.5
Robert and Jane Meyerhoff Collection

Sixth Station, 1962
oil on canvas, 1.984 x 1.521 (78 $\frac{1}{16}$ x 59 $\frac{5}{16}$)
1986.65.6
Robert and Jane Meyerhoff Collection

Seventh Station, 1964
oil on canvas, 1.981 x 1.524 (78 x 60)
1986.65.7
Robert and Jane Meyerhoff Collection

Eighth Station, 1964
oil on canvas, 1.984 x 1.524 (78 $\frac{1}{16}$ x 60)
1986.65.8
Robert and Jane Meyerhoff Collection

Ninth Station, 1964
acrylic on canvas, 1.981 x 1.527 (78 x 60 $\frac{1}{16}$)
1986.65.9
Robert and Jane Meyerhoff Collection

Tenth Station, 1965
magna on canvas, 1.981 x 1.525 (78 x 60 $\frac{1}{16}$)
1986.65.10
Robert and Jane Meyerhoff Collection

Eleventh Station, 1965
acrylic on canvas, 1.981 x 1.524 (78 x 60)
1986.65.11
Robert and Jane Meyerhoff Collection

Twelfth Station, 1965
acrylic on canvas, 1.981 x 1.524 (78 x 60)
1986.65.12
Robert and Jane Meyerhoff Collection

Thirteenth Station, 1965/1966
acrylic on canvas, 1.982 x 1.525
(78 $\frac{1}{16}$ x 60 $\frac{1}{16}$)
1986.65.13
Robert and Jane Meyerhoff Collection

Fourteenth Station, 1965/1966
acrylic and duco on canvas, 1.981 x 1.522
(78 x 59 $\frac{5}{16}$)
1986.65.14
Robert and Jane Meyerhoff Collection

Be II, 1961/1964
acrylic and oil on canvas, 2.045 x 1.835
(80 $\frac{1}{2}$ x 72 $\frac{1}{4}$)
1986.65.15
Robert and Jane Meyerhoff Collection

Rothko, Mark, American, 1903–1970
fifteen paintings, various media on canvas
1986.56.649–663
Gift of The Mark Rothko Foundation

Stuart, Gilbert, American, 1755–1828
Thomas Jefferson, c. 1810/1815
oil on wood, .659 x .540 (26 x 21 $\frac{1}{4}$)
1986.71.1
Gift of Thomas Jefferson Coolidge IV in memory of his great-grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III

SCULPTURE

Barye, Antoine-Louis, French, 1796–1875
Juno with Her Peacock, c. 1840
bronze, .276 (10%) high
1986.61.1
Gift of The Brown Foundation, Inc.

Girardon, François, French, 1628–1715
Pluto and Persephone (Allegory of Fire), c. 1693/1716 (reduction of original marble group of c. 1677–1699)
bronze, .550 (21%) high
1986.74.1
Gift of Asbjorn R. Lunde

Hébert, Pierre-Eugène-Emile, French, 1828–1893
Queen Semiramis Called to Arms, c. 1853
bronze, .660 (26) high
1987.25.1
Pepita Milmore Memorial Fund

Leoni, Leone, Italian, 1509–1590
Ippolita Gonzaga, 1535–1563, daughter of Ferrante Gonzaga (obverse); *Ippolita as Diana with Hunting Dogs in a Landscape; Behind Her Pluto and Cerberus* (reverse), 1551
bronze medal, .067 (2%) diameter
1987.34.1
Gift of The Circle of the National Gallery of Art

Lipton, Seymour, American, 1903–1986

Maquette for Threshold, 1981

welded monel metal, .294 x .134 x .132

(11 $\frac{1}{16}$ x 5 $\frac{1}{4}$ x 5 $\frac{1}{16}$)

1986.75.1

Gift of Seymour Lipton

Maquette for Thorn Mill, 1975

monel metal, .216 x .178 x .114

(8 $\frac{1}{2}$ x 7 x 4 $\frac{1}{2}$)

1986.75.2

Gift of Seymour Lipton

Maquette for Sailing, 1976

welded monel metal, .286 x .254 x .127

(11 $\frac{1}{4}$ x 10 x 5)

1986.75.3

Gift of Seymour Lipton

Gateway, 1964

nickel silver on monel metal, 1.930 x 1.498 x

.889 (76 x 59 x 35)

1986.75.43

Gift of Seymour Lipton

Saver, 1960

nickel silver on monel metal, .673 x 1.118 x

.356 (26 $\frac{1}{2}$ x 44 x 14)

1987.35.1

Ailsa Mellon Bruce Fund

Marsy, Gaspard, II, French, 1624–1681

Boreas and Orithyia (Allegory of Air), c. 1693/

1716 (reduction of original marble group of

c. 1681–1687)

bronze, .533 (21) high

1986.74.2

Gift of Ashbjorn R. Lunde

Porta, Guglielmo della, Italian, 1500/1510–

1577

Vulcan Capturing Mars and Venus, c. 1553/

1555

bronze relief, octagonal: .140 x .140

(5 $\frac{1}{2}$ x 5 $\frac{1}{2}$)

1987.9.2

Pepita Milmore Memorial Fund

Diana and Callisto, c. 1553/1555

bronze relief, octagonal: .135 x .135

(5 $\frac{1}{16}$ x 5 $\frac{1}{16}$)

1987.9.3

Pepita Milmore Memorial Fund

Hunt of the Calydonian Boar, c. 1553/1555

bronze relief, oval: .135 x .237 (5 $\frac{1}{16}$ x 9 $\frac{1}{16}$)

1987.9.1

Pepita Milmore Memorial Fund

Spinelli, Niccolò di Forzore, Italian, 1430–

1514

Lorenzo de' Medici, 1449–1492, il Magnifico

(obverse): *Florence Under a Laurel(?) Tree,*

Holding Three Lilies (reverse), c. 1490

bronze medal, .087 (3 $\frac{1}{16}$) diameter

1987.34.2

Gift of The Circle of the National Gallery of Art



Anonymous Italian, *Saint John at the Foot of the Cross*, Gift of Dr. and Mrs. George Baer, 1986.96.1

DRAWINGS

Aachen, Hans von, German, 1552–1615

Judith and Holofernes

brush and pen and brown ink with gray wash on

laid paper

1987.31.1

Ailsa Mellon Bruce Fund

Amman, Jost, Swiss, 1539–1591

A Boy on a Sled, late 1560s

pen and black ink with brown, blue, and pink

wash on laid paper

1986.45.1

Gift of Mr. and Mrs. Neil Phillips

Anonymous, German, 16th century.

Attributed to

Head of Christ

metalpoint heightened with white on blue paper

1987.20.1

Gift of Mrs. Lessing J. Rosenwald

Anonymous, Italian, 15th century

Saint John at the Foot of the Cross, c. 1460/

1470

pen and brown ink and brown wash on laid

paper

1986.96.1

Gift of Dr. and Mrs. George Baer

Barnet, Will, American, 1911–

First Sketch for "Waiting," 1974

charcoal and chalk over graphite on wove paper

1986.55.43

Gift of Mr. and Mrs. Will Barnet

No. 1 Idea for "Waiting," 1974

charcoal on wove paper

1986.55.44

Gift of Mr. and Mrs. Will Barnet

Study for Woman in Hammock ("Summer

Idyll"), 1975

graphite on tracing paper

1986.55.45

Gift of Mr. and Mrs. Will Barnet

Drawing for "The Bannister," 1981

carbon on heavy tracing paper

1986.55.46

Gift of Mr. and Mrs. Will Barnet

Beham, Hans Sebald, Attributed to, German, 1500–1550

Susanna and the Elders

pen and ink and wash heightened with white on

blue prepared paper

1986.79.1

Gift of Ian Woodner

Bellows, George, American, 1882–1925

Study for Nude with Hexagonal Quilt, 1924

charcoal and crayon on wove paper

1986.82.1

Gift of Mr. and Mrs. Raymond J. Horowitz

Bloch, Julius Thiengen, American, 1888–

1966

Woman Sewing, 1919

charcoal on wove paper

1987.20.2

Gift of Mrs. Lessing J. Rosenwald

Bouchardon, Edmé, French, 1698–1762

Head of a Boy

red chalk on laid paper

1987.37.1

The Armand Hammer Collection

Callow, William, British, 1812–1908

The Harbor of St. Malo at Low Tide, c. 1850

watercolor with gouache over graphite on wove

paper

1986.72.2

Paul Mellon Collection



Hendrik Goltzius, *Head of a Siren*, Gift of John R. Gaines, 1986.92.1

Cochin, Charles-Nicolas, II, French, 1715–1790

L'Allegresse, le Chagrin, 1774/1781
red chalk over black chalk on laid paper
1987.29.2

Ailsa Mellon Bruce Fund

L'Amitie, l'Amitie inutile, la Haine, 1774/1781
red chalk over black chalk on laid paper
1987.29.3

Ailsa Mellon Bruce Fund

Cox, David, British, 1783–1859

The School Walk
watercolor and graphite on wove paper
1986.72.3

Paul Mellon Collection

Creti, Donato, Italian, 1671–1749

Apollo Standing in a River Landscape, 1720/
1730

pen and brown and black ink on laid paper
1987.24.1

The Armand Hammer Collection

Daniell, Thomas, British, 1749–1840

View of the Governor's House in St. Helena,
1794

gray wash over graphite on laid paper
1986.72.4

Paul Mellon Collection

De Wint, Peter, British, 1784–1849

Evening on the Foss Dyke near Lincoln
watercolor over graphite on wove paper

1986.72.5

Paul Mellon Collection

A Meadow with Cattle near Glastonbury

watercolor over graphite on wove paper
1986.72.6

Paul Mellon Collection

Dürer, Albrecht, German, 1471–1528

The Centaur Family, 1505

pen and brown ink on laid paper
1987.24.2

The Armand Hammer Collection

El-Hanani, Jacob, Israeli, 1947–

Avoda, 1980/1982

pen and ink on heavy wove paper
1987.13.1

Gift of George and Janet Jaffin

Arad, 1985

pen and ink on heavy wove paper
1987.13.2

Gift of George and Janet Jaffin

Everdingen, Allart van, Dutch, 1621–1675

Landscape with Large Rock

pen and brown ink with brown wash on laid
paper

1987.20.4

Gift of Mrs. Lessing J. Rosenwald

Flaxman, John, British, 1755–1826

Comfort the Afflicted, c. 1790

pen and gray ink with gray and brown wash
over graphite on laid paper

1986.72.7

Paul Mellon Collection

Gandolfi, Gaetano, Italian, 1734–1802

A Young Man Warming Himself at a Brazier

red chalk heightened with white on laid paper
1987.36.1

Ailsa Mellon Bruce Fund

Girtin, Thomas, British, 1775–1802

*St. James' Park with a View of Westminster
Abbey*

watercolor over graphite on oatmeal paper
1986.72.8

Paul Mellon Collection

Village along a River Estuary in Devon, 1797/
1798

watercolor over graphite on oatmeal paper
1987.27.1

Gift of The Circle of the National Gallery of Art

Glover, John, British, 1767–1849

A View of Dovedale, c. 1825

watercolor over graphite on wove paper
1987.38.1

Ailsa Mellon Bruce Fund

Goltzius, Hendrik, Dutch, 1558–1617

Head of a Siren, 1609

black chalk with white heightening on brown laid paper

1986.92.1

Gift of John R. Gaines

Guarana, Jacopo, Italian, 1720–1808

Three Studies of Hands Clasped in Prayer

black chalk heightened with white on reddish brown laid paper

1986.63.2

Ailsa Mellon Bruce Fund

Guardi, Francesco, Italian, 1712–1793

A Capriccio of Ruins by the Lagoon

pen and brown ink with brown and gray wash on laid paper

1986.64.1

Ailsa Mellon Bruce Fund

Guercino, Italian, 1591–1666

Shepherds Peering into a Chasm, 1620s

pen and brown ink with brown wash on laid paper

1986.59.1

Gift of Nicholas Brown, J. Carter Brown and Angela B. Fischer: Tenants in Common

Hoefnagel, Joris, Flemish, 1542–1600

Animalia Rationalia et Insecta (Ignis); Animalia Quadrupedia et Reptilia (Terra); Animalia Aquatilia et Cochilata (Aqua); Animalia Volatilia et Amphibia (Aer), c. 1575/1582

four volumes with two hundred seventy-eight illustrations in watercolor and gouache, with gold oval borders, on vellum

1987.20.5–8

Gift of Mrs. Lessing J. Rosenwald

John, Gwen, British, 1876–1939

Little Girl with a Large Hat, probably 1915/1920

gouache over graphite on wove paper

1987.5.1

Ailsa Mellon Bruce Fund

Linnell, John, British, 1792–1882

Travelers Resting by a Fallen Tree, 1852

watercolor and gouache with pen and brown ink over graphite on wove paper

1986.72.9

Paul Mellon Collection

Sailboats on Southampton River, 1819

watercolor on wove paper

1986.72.10

Paul Mellon Collection

Lipton, Seymour, American, 1903–1986

thirty-nine untitled drawings, 1952–1984

crayon on wove paper

1986.75.4–42

Gift of Seymour Lipton

Marin, John, American, 1870–1953

Woolworth Building under Construction (recto);

View of New York (verso), c. 1913

watercolor on wove paper

1987.19.2.a,b

Gift of Mr. and Mrs. John Marin, Jr.



Samuel Palmer, *Harvesters by Firelight*, Paul Mellon Collection, 1986.72.12

127 watercolors and drawings, 20 etchings, and 16 sketchbooks

various media on paper

1986.54.13–175

Gift of John Marin, Jr.

Martin, John, British, 1789–1854

Gleaners in the Wheat Field, 1847

watercolor with gouache on wove paper

1986.72.11

Paul Mellon Collection

Moreau, Jean Michel, French, 1741–1814

Lady and Gentlemen Riding in a Park

brush and brown ink with touches of pen and brown ink over graphite on laid paper

1987.7.1

Ailsa Mellon Bruce Fund

Moucheron, Isaac de, Dutch, 1667–1744

An Italianate Garden with a Parrot, a Poodle, and a Man, 1730s

watercolor and pen and brown ink over black chalk on laid paper

1987.11.1

Gift of Anne Eustis Emmet in memory of David E. Finley

Novelli, Pietro Antonio, Italian, 1729–1804

The Marriage of Europe and China

pen and brown and gray ink with gray wash on laid paper

1987.16.1

Ailsa Mellon Bruce Fund

Palmer, Samuel, British, 1805–1881

Harvesters by Firelight, c. 1830

brush and black ink with watercolor and gouache on wove paper

1986.72.12

Paul Mellon Collection

Peale, Charles Wilson, American, 1741–1827

John Beale Bordley, c. 1770

watercolor on ivory

1986.78.1

Gift of The Barra Foundation, Inc.

Pellegrini, Giovanni Antonio, Italian, 1675–1741

The Angel Appearing to Hagar and Ishmael

pen and brown ink and brown wash over black and red chalk on laid paper

1987.8.1

Ailsa Mellon Bruce Fund

Perronneau, Jean-Baptiste, French, 1715–1783

A Young Lady in a Yellow Gown with Blue Ribbons

pastel on paper mounted to canvas

1986.79.2

Gift of Ian Woodner

Piranesi, Francesco, Italian, c. 1758–1810

The Temple of Antoninus and Faustina

black chalk on paper

1986.91.1

Gift of John B. Davidson



Rembrandt van Rijn, *Head of an Old Man*, Gift of Mrs. Lessing J. Rosenwald, 1987.20.11

Piranesi, Giovanni Battista, Italian, 1720–1778

A Fantastic Vase, 1745/1747

pen and india ink with wash over black chalk on laid paper

1986.63.1

Ailsa Mellon Bruce Fund

Poussin, Nicolas, French, 1594–1665

Road along a Winding River, 1640 or after
pen and brown ink, squared in black chalk, on laid paper; portion of a letter on the verso
1986.96.2

Gift of Dr. and Mrs. George Baer

Raphael, Umbrian, 1483–1520

The Virgin and Child with the Infant Baptist, 1507 or before

cartoon for *La Belle Jardinière*, in black chalk with traces of white chalk, outlines pricked for transfer, on laid paper

1986.33.1

Purchased with funds from The Armand Hammer Foundation

Reiner, Imre, Swiss, 1900

Der Weg zur Quelle, 1961

gouache and india ink on wove paper

1987.20.10

Gift of Mrs. Lessing J. Rosenwald

Rembrandt van Rijn, Dutch, 1606–1669

Head of an Old Man, c. 1631

red chalk, with touches of black chalk, on laid paper

1987.20.11

Gift of Mrs. Lessing J. Rosenwald

Rein, Guido, Attributed to, Italian, 1575–1642

Torso of Christ on the Cross, probably c. 1616
black chalk with white heightening; laid down
1986.51.1

Gift of William B. O'Neal

Ridinger, Johann Elias, German, 1698–1767

Album of Horse Drawings by Johann Elias

Ridinger, c. 1718/1757

bound volume with thirty-seven drawings

1986.79.3–39

Gift of Ian Woodner in honor of Paul Mellon

Robert, Hubert, French, 1733–1808

Architectural Fantasy with a Triumphal Bridge, 1759/1761

red chalk on laid paper

1987.29.1

The Armand Hammer Collection

Roberts, David, Scottish, 1796–1864

The Naval College from the River at Greenwich, 1861

watercolor and gouache over graphite on wove paper

1986.72.13

Collection of Mr. and Mrs. Paul Mellon

Rothko, Mark, American, 1903–1970

six hundred and forty-six drawings and two sketchbooks

various media on paper

1986.56.1–648

Gift of The Mark Rothko Foundation

Rowlandson, Thomas, British, 1756–1827

A Funeral Procession

pen and brown and gray ink with watercolor over graphite on wove paper

1986.72.14

Paul Mellon Collection

The Peep Show

pen and brown ink with watercolor over graphite on laid paper

1986.72.15

Paul Mellon Collection

Market Day at Richmond in Yorkshire, c. 1818

pen and brown and gray ink with watercolor over graphite on wove paper

1986.72.16

Paul Mellon Collection

Sacchi, Andrea, Italian, 1599–1661

A Sacrifice to Pan, early 1630s

pen and brown ink and wash over red chalk on laid paper

1987.24.3

The Armand Hammer Collection

Sandby, Paul, British, 1725–1809

The Bridge at Bridgnorth in Shropshire

pen and gray ink with watercolor over graphite on laid paper

1986.72.17

Paul Mellon Collection

Shapinsky, Harold, American, 1925–

Untitled, 1948

oil on wove paper

1987.22.1

Gift of Murry and Selma Robinson

Steinberg, Saul, American, 1914–

La Scala di Ferro (The Iron Ladder), 1967

graphite, pen and ink, colored pencil, pastel, rubber stamp, and collage on Ingres Canson paper

1986.83.1

Gift of Evelyn and Leonard Lauder

Turner, Joseph Mallord William, British, 1775–1851

A Packet Boat off Dover, c. 1836
watercolor and gouache with touches of black chalk on wove paper

1986.72.18
Paul Mellon Collection

A Yorkshire River, c. 1827

watercolor on wove paper
1986.72.19
Paul Mellon Collection

Uft, Jacob van der, Dutch, 1627–1689

A Capriccio View of Roman Ruins along the Tiber
pen and brush and iron gall ink on laid paper
1987.7.2

Ailsa Mellon Bruce Fund

Vadder, Lodewijk de, Flemish, 1605–1655

Landscape
black, yellow, and red chalks with white heightening over gray wash on laid paper
1986.77.1

Gift of Mrs. Alice Steiner

Varley, John, British, 1778–1842

Conway in North Wales, 1803
watercolor over graphite on wove paper
1986.72.20

Paul Mellon Collection
Looking under the Bridge
watercolor over graphite on wove paper
1986.72.21
Paul Mellon Collection

Veronese, Italian, 1528–1588

studies for *Judith and Holofernes*, *David and Goliath*, and other compositions (recto); studies for the *Raising of Lazarus* and other compositions (verso), c. 1582

pen and brown ink and wash on laid paper
1987.24.4.a,b
The Armand Hammer Collection

Vinckboons, David, Dutch, 1576–c. 1632

Venetian Party in a Château Garden, c. 1602
pen and brown ink, brown and gray wash, with white heightening on two sheets of joined paper; incised for transfer
1986.76.1

Gift of Robert H. and Clarice Smith

Vuillard, Edouard, French, 1868–1940

Four Ladies with Fancy Hats, 1892/1893
watercolor over graphite on wove paper
1987.12.1
Gift of Mr. and Mrs. Frank Eyerly, Mr. and Mrs. Arthur G. Altschul, Malcolm Wiener, and the Samuel H. Kress Foundation

Ward, James, British, 1769–1859

Landing Place near Tintern Abbey
watercolor and graphite on paper
1986.72.22
Paul Mellon Collection



Anonymous German, *The Madonna and Child Enthroned*, Ailsa Mellon Bruce Fund, 1987.3.1

Waterloo, Anthonie, Dutch, 1609/1610–1690

In the Hague Woods
black chalk with gray wash heightened with white on blue laid paper
1987.32.1

Ailsa Mellon Bruce Fund

Weisberg, Ruth Ellen, American, 1942–

Artist in Her Studio, 1980
wash with charcoal over graphite on wove paper
1986.85.1

Gift of Sheldon J. Tashman

Wyeth, Andrew, American, 1917–

Field Hand, 1985
dry brush watercolor on wove paper
1986.58.1.a,b
Gift of Leonard E. B. Andrews

Zuccarelli, Francesco, Italian, 1702–1788

A Boy Smiling
black and gray chalk on laid paper
1987.10.1
Ailsa Mellon Bruce Fund

PRINTS

Anonymous, German, 15th century
The Madonna and Child Enthroned, with Saints Corbinian and Sigismund, 1492

woodcut, hand-colored in red lake, red-orange, green, blue, and yellow on laid paper
1987.3.1
Ailsa Mellon Bruce Fund

Baldung, Hans, German, 1484/1485–1545

Salome, c. 1511/1512
woodcut on laid paper
1987.33.1
Print Purchase Fund (Rosenwald Collection)

Barnet, Will, American, 1911–

forty-two prints, 1933–1985
1986.55.1–42
Gift of Mr. and Mrs. Will Barnet

Bartolozzi, Francesco, Italian, 1727–1815

The Celebrated Vincent Lunardi Esq. Accompanied by Two Friends in His Third Aerial Excursion, Taken from 87 George's Fields in London, after John Francis Rigaud, 1784
etching, engraving, stipple engraving, and aquatint in brown on heavy laid paper
1987.30.1
Ailsa Mellon Bruce Fund

Benoist, Antoine, French, 1721–1770

Louis XV, King of France, after Jakob Christof Le Blon, after Nicholas Blakey, 1741
engraving and etching on laid paper
1986.88.1
Gift of John O'Brien

Borofsky, Jonathan, American, 1942–

I dreamed I was having my photograph taken with a group of people. Suddenly, I began to rise up and fly around the room. Half way around, I tried to get out the door. When I couldn't get out, I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job!, 1983
one-color screenprint over a unique multicolor open screen image on Exeter paper
1986.90.1
Gift of Mr. and Mrs. Roger P. Sonnabend
Flying Man with Briefcase No. 281694B, 1983
painted Gatorfoam
1986.90.2
Gift of Mr. and Mrs. Roger P. Sonnabend

Bosman, Richard, American, 1944–

Polar Bear, 1981
five-color woodcut with some hand coloring on japan paper
1986.84.1
Gift of Joshua P. Smith

Both, Jan, Dutch, probably 1618–1652

De Smaek (Taste), after Andries Both
etching on laid paper
1986.80.1
Gift of Dr. Ruth Benedict in memory of William S. Benedict

- Bracquemond, Felix**, French, 1833–1914
Edmond de Goncourt, 1882
etching on laid paper
1987.20.3
Gift of Mrs. Lessing J. Rosenwald
- Burr, George Elbert**, American, 1859–1939
twenty-eight prints, c. 1900–1938
1986.60.1–28
Gift of Mrs. John Farr Simmons
- Canaletto**, Italian, 1697–1768
Landscape with Ruined Monuments, c. 1735/
1746
etching on laid paper
1986.30.2
Gift of Dr. Ruth Benedict in memory of William S. Benedict
- Cartari, Vincenzo** (author), Italian, c. 1531–
c. 1569/1572
Imagines deorum qui ab antiquis colebantur,
published 1581
one volume with eighty-eight woodcuts possibly
by Pierre Eskrich
1986.97.1
Gift of Alexander Vershbow
- Celmins, Vija**, American, 1939–
Strata, 1982/1983
mezzotint (copper) in black on Arches Cover
paper
1986.90.3
Gift of Mr. and Mrs. Roger P. Sonnabend
- Claude Lorrain**, French, 1600–1682
Shepherd with Goats (Les chèvres), 1634 or
before
etching from two plates on two sheets of laid
paper; attached
1987.6.1
Ailsa Mellon Bruce Fund
- Cochin, Charles-Nicolas, I**, French, 1688–
1754
Eustache Le Sueur, 1731
etching on laid paper
1986.88.2
Gift of John O'Brien
Jacques Sarazin the Elder, 1731
etching and engraving on laid paper
1986.88.3
Gift of John O'Brien
- Cochin, Charles-Nicolas, II**, French, 1715–
1790
I.F.A. Brunet de Neuilly
etching on laid paper
1986.88.4
Gift of John O'Brien
Ph.CLA. de Thubières, Comte de Caylus, 1752
etching and engraving on laid paper
1986.88.5
Gift of John O'Brien
Le Marquis Scipion Maffei, 1750
crayon manner etching on laid paper
1986.88.6
Gift of John O'Brien
- Henry Philippe Chauvelin**, 1752
etching on laid paper
1986.88.7
Gift of John O'Brien
- Constable, John**, British, 1776–1837
The Ruins of Netley Abbey, c. 1826
etching on wove paper (first state)
1987.4.1
Ailsa Mellon Bruce Fund
Milford Bridge, c. 1826
etching on wove paper (first state)
1987.4.2
Ailsa Mellon Bruce Fund
- Costa, Giovanni Francesco**, Italian, 1711–
1773
Fastose Aguglie e Mausolei vetusti, published
1767/1770
etching on laid paper
1987.15.1
Ailsa Mellon Bruce Fund
- Daubigny, Charles-François**, French, 1817–
1878
*The Eagle's Nest in the Forest of Fontainebleau
(Le nid de l'aigle dans la Forêt de
Fontainebleau)*, 1844 or before
etching on wove paper
1986.52.1
Gift of Joan Lees
- Davis, Ronald**, American, 1937–
Brick, 1982/1983
six-color lithograph (aluminum) on Arches
Cover paper
1986.90.4
Gift of Mr. and Mrs. Roger P. Sonnabend
- Della Bella, Stefano**, Italian, 1610–1664
The Emperor Ferdinand II, 1637
etching and engraving on laid paper
1987.14.1
Ailsa Mellon Bruce Fund
Il Tedeschino, 1637
etching on laid paper
1987.14.2
Ailsa Mellon Bruce Fund
Saint Prosper, possibly 1652
etching and engraving on laid paper
1987.14.3
Ailsa Mellon Bruce Fund
- Demarteau, Gilles**, French, 1722 or 1729–
1776
*Head of a Man Wearing a Plumed Turban (Tête
coiffée d'un turban avec aigrette)*
crayon manner etching and engraving in red
and black, printed from two plates on laid paper
1986.66.1
Ailsa Mellon Bruce Fund
- Diebenkorn, Richard**, American, 1922–
Untitled (from Club/Spade Group '81–2), 1982
five-color lithograph (stone and aluminum) on
Arches Cover paper
1986.90.5
Gift of Mr. and Mrs. Roger P. Sonnabend
- Di Suvero, Mark**, American, 1933–
Untitled, 1972
steel plate
1986.90.6
Gift of Mr. and Mrs. Roger P. Sonnabend
Rising (For Walt Whitman), 1980
copperplated aluminum in five pieces
1986.90.7
Gift of Mr. and Mrs. Roger P. Sonnabend
- Duponchel, Charles-Eugène**, French, 1748–
c. 1780
Louis XVI, King of France
engraving on laid paper
1986.88.8
Gift of John O'Brien
Marie Antoinette
engraving on laid paper
1986.88.9
Gift of John O'Brien
- Fantin-Latour, Henri**, French, 1836–1904
The Embroiderers (Les brodeuses), 1898
chine collé lithograph
1986.53.1
Gift of Prentiss Taylor
- Francis, Sam**, American, 1923–
Indigo Wood, 1982/1983
six-color lithograph (aluminum) on Arches 88
paper
1986.90.10
Gift of Mr. and Mrs. Roger P. Sonnabend
First Subject, 1982
sugar-lift aquatint printed in black on
Mochizuki chine collé onto Stonehenge paper
1986.90.9
Gift of Mr. and Mrs. Roger P. Sonnabend
Yunan, 1971
five-color lithograph (stone and aluminum) on
Arjomari paper
1986.90.8
Gift of Mr. and Mrs. Roger P. Sonnabend
- Grimaldi, Giovanni Francesco**, Italian,
1606–1680
*The Baptism of Christ. Set in a Mountainous
Landscape*
etching on laid paper
1987.1.1
Ailsa Mellon Bruce Fund
- Grooms, Red**, American, 1937–
The Guggenheim, 1971
eight-color lithograph on Arches paper
1986.84.2
Gift of Joshua P. Smith
- Harpignies, Henri-Joseph**, French, 1819–
1916
*Bouquet d'arbres aux rochers (Stand of Trees
with Rocks)*, 1847
drypoint on oatmeal paper
1987.17.1
Ailsa Mellon Bruce Fund

Heizer, Michael, American, 1944–
Swiss Survey #1, 1980/1983
 fifteen-color offset lithograph/screenprint on
 Somerset Satin paper
 1986.90.11
 Gift of Mr. and Mrs. Roger P. Sonnabend

Hockney, David, British, 1937–
Jerry Sohn, 1979
 lithograph (aluminum) printed in black on
 Toyoshi 80 paper
 1986.90.12
 Gift of Mr. and Mrs. Roger P. Sonnabend
Big Celiaprint #2, 1981
 lithograph (aluminum) printed in two blacks on
 Arches Cover paper
 1986.90.13
 Gift of Mr. and Mrs. Roger P. Sonnabend

Hoefnagel, Jacob, Flemish, 1575–1630
Archetypa studiaque patris Georgii Hoefnagelii,
 published 1592
 one volume with fifty-two engravings after Joris
 Hoefnagel, on laid paper
 1987.20.9
 Gift of Mrs. Lessing J. Rosenwald

Johns, Jasper, American, 1930–
Cicada, 1979/1981
 seven-color lithograph (aluminum) on Georges
 Duchêne Calcaire paper
 1986.90.14
 Gift of Mr. and Mrs. Roger P. Sonnabend

Kauffmann, Angelica, Swiss, 1741–1807
Juno, published 1780
 etching and aquatint in brown on laid paper
 1987.1.2
 Ailsa Mellon Bruce Fund

Kelly, Ellsworth, American, 1923–
 "18 Colors (Cincinnati)," 1981
 eighteen-color lithograph (aluminum) on Arches
 Cover paper
 1986.90.15
 Gift of Mr. and Mrs. Roger P. Sonnabend

Concorde I (State), 1982
 aquatint printed in black on Arches Cover
 paper
 1986.90.16
 Gift of Mr. and Mrs. Roger P. Sonnabend

Light Green Panel, 1981/1982
 painted aluminum
 1986.90.17
 Gift of Mr. and Mrs. Roger P. Sonnabend

Dark Red-Violet Panel, 1981/1982
 painted aluminum
 1986.90.18
 Gift of Mr. and Mrs. Roger P. Sonnabend

Kirchner, Ernst Ludwig, German, 1880–
 1938
Reclining Nude (Liegender akt), c. 1905
 lithograph on wove paper
 1986.95.1
 Ruth and Jacob Kainen Collection



Ernst Ludwig Kirchner, *Russian Dancers*, Ruth and Jacob Kainen Collection, 1986.95.4

Dancing Couple (Tanzpaar), 1909
 lithograph on yellow wove paper
 1986.95.2
 Ruth and Jacob Kainen Collection

*Naked Girls in the Studio (Nackte Mädchen im
 atelier)*, 1911
 lithograph on wove paper
 1986.95.3
 Ruth and Jacob Kainen Collection

Russian Dancers (Russisches tanzerpaar), 1909
 lithograph in red, blue, yellow, and black on
 wove paper
 1986.95.4
 Ruth and Jacob Kainen Collection

*Three Bathers by Stones (Drei badende an
 steinen)*, 1913
 lithograph in pink, blue, red, and black on
 calendered paper
 1986.95.5
 Ruth and Jacob Kainen Collection

Langlois, Pierre Gabriel, French, 1754–
 c. 1810
Fontenelle, after Guillaume Voiriot, after Jean-
 Jacques Forty, 1796 or after
 engraving on laid paper (final state)
 1986.88.10
 Gift of John O'Brien

Fontenelle, after Guillaume Voiriot, after Jean-
 Jacques Forty, 1796
 engraving on laid paper (trial state)
 1986.88.11
 Gift of John O'Brien

Fontenelle, after Guillaume Voiriot, after Jean-
 Jacques Forty, 1796/1797
 engraving on laid paper (trial state)
 1986.88.11
 Gift of John O'Brien

Lasansky, Leonardo, American, 1946–
Evenfall (four proofs and final print), 1982
 edition print and four progressive proofs
 1986.87.1–5
 Gift of Dr. and Mrs. Webster Gelman

Le Bas, Jacques-Philippe, French, 1707–
 1783
Robert le Lorrain, after Hubert Dronais, 1741
 engraving on laid paper
 1986.88.12
 Gift of John O'Brien

Lempereur, Louis-Simon, French, 1728–
 1807
Philippe Cayeux, after Charles-Nicolas
 Cochin II
 etching and engraving on laid paper
 1986.88.13
 Gift of John O'Brien

Levine, Jack, American, 1915–
The Prisoner, 1963
 burnished aquatint (zinc) on B.F.K. Rives-
 paper
 1986.89.1
 Gift of Dr. Thomas A. Mathews

- Lichtenstein, Roy**, American, 1923–
Modern Head Relief, 1969/1970
solid brass
1986.90.19
Gift of Mr. and Mrs. Roger P. Sonnabend
- Painting in Gold Frame*, 1983/1984
lithograph (aluminum), woodcut, screenprint,
and collage printed on Arches 88 paper
1986.90.20
Gift of Mr. and Mrs. Roger P. Sonnabend
- Two Paintings*, 1983/1984
lithograph (aluminum), woodcut, screenprint,
and collage printed on Arches 88 paper
1986.90.21
Gift of Mr. and Mrs. Roger P. Sonnabend
- Marcenay de Ghuy, Antoine de**, French,
1724–1811
Self-Portrait
etching on laid paper
1986.88.14
Gift of John O'Brien
- Martenasie, Pierre François**, Flemish,
1729–1789
Edmé-Sébastien Jeurat, after Charles-Nicolas
Cochin II, 1759
engraving and etching on laid paper
1986.88.15
Gift of John O'Brien
- Matisse, Henri**, French, 1869–1954
*Young Girl in Flowered Dress with Organdy
Collar (Jeune fille en robe fleurie au col)*, 1923
lithograph on china paper
1986.94.1
Gift of John and Evelyn Nef
- Little Aurore (Petite Aurore)*, 1923
lithograph on china paper
1986.94.2
Gift of John and Evelyn Nef
- Odalisse in Red Satin Pantaloons (Odalisque à
la culotte de satin rouge)*, 1925
lithograph on china paper
1986.94.3
Gift of John and Evelyn Nef
- Moitte, Pierre Etienne**, French, 1722–1780
M. Clicot de Clerval, after Charles-Nicolas
Cochin II
engraving and etching on laid paper
1986.88.16
Gift of John O'Brien
- Moses, Ed**, American, 1926–
Wedge 5, 1973
five-color lithograph on three sheets of tissue
paper superimposed
1986.84.3
Gift of Joshua P. Smith
- Wedge 7*, 1973
four-color lithograph on two sheets of tissue
paper and one sheet of heavy wove paper
superimposed
1986.84.4
Gift of Joshua P. Smith
- Nauman, Bruce**, American, 1941–
Violins/Violence, 1982/1983
drypoint printed in black on Fabriano Rosapina
paper
1986.90.22
Gift of Mr. and Mrs. Roger P. Sonnabend
- Noguchi, Isamu**, American, 1904–
Cloud Mountain, 1983
galvanized steel
1986.90.23
Gift of Mr. and Mrs. Roger P. Sonnabend
- Giacometti's Shadow*, 1982/1983
galvanized steel
1986.90.24
Gift of Mr. and Mrs. Roger P. Sonnabend
- Oldenburg, Claes**, American, 1929–
Soft Screw in Waterfall, 1975/1976
lithograph (aluminum) printed in black on Roll
Arches paper
1986.90.25
Gift of Mr. and Mrs. Roger P. Sonnabend
- Pennell, Joseph**, American, 1857–1926
A Lioness
1987.21.1
John Davis Hatch Collection
- Piranesi, Giovanni Battista**, Italian, 1720–
1778
Pianta di Roma e del Campo Marzo
etching, engraving, and drypoint on three
attached sheets of heavy laid paper
1987.28.1
Ailsa Mellon Bruce Fund
- Veduta della Dogana di Terra*, 1751/1753
etching, engraving, and drypoint on heavy laid
paper
1987.28.2
Ailsa Mellon Bruce Fund
- Poilly, Jean-Baptiste de**, French, 1669–1728
François de Troy, after François de Troy, 1714
engraving and etching on laid paper
1986.88.17
Gift of John O'Brien
- Procaccini, Camillo**, Italian, c. 1555–1629
The Rest on the Flight into Egypt, 1590/1600
etching on laid paper
1987.39.1
Ailsa Mellon Bruce Fund
- Rauschenberg, Robert**, American, 1925–
Truth, 1982
handmade paper with fabric and paper collage
1986.90.27
Gift of Mr. and Mrs. Roger P. Sonnabend
- American Pewter with Burroughs I*, 1981/1982
three-color lithograph (stone and aluminum)
with embossing on J. Barcham Green Crisbrook
paper
1986.90.26
Gift of Mr. and Mrs. Roger P. Sonnabend
- Rockburne, Dorothea**, American, 1934–
Radiance, 1983
six-color lithograph on Transpagra vellum paper
1986.90.28
Gift of Mr. and Mrs. Roger P. Sonnabend
- Romanet, Antoine Louis**, French, 1742–1810
or after
Louis XVI, King of France, after Joseph Siffred
Duplessis, 1783
engraving on laid paper (trial state)
1986.88.18
Gift of John O'Brien
- Rosenquist, James**, American, 1933–
1-2-3 Outside, 1972
seven-color lithograph on wove paper
1986.84.5
Gift of Joshua P. Smith
- Plume*, 1982
three-color aquatint and etching on Somerset
Satin paper
1986.90.29
Gift of Mr. and Mrs. Roger P. Sonnabend
- Rousseau, Jean François**, French, born
c. 1740
Charles-Georges Coqueley de Chaussepierre, after
Charles-Nicolas Cochin II, 1780
engraving and etching on laid paper
1986.88.19
Gift of John O'Brien
- Rothenberg, Susan**, American, 1945–
Four Rays, 1980/1983
acid tint lithograph in black on John Koller
handmade paper
1986.84.6
Gift of Joshua P. Smith
- Ruscha, Edward**, American, 1937–
Girls, 1982
three-color lithograph (aluminum) on Arches 88
paper
1986.90.30
Gift of Mr. and Mrs. Roger P. Sonnabend
- Saff, Donald Jay**, American, 1937–
Still Life with Shell, 1983
two-color aquatint and gravure, hand-colored
with watercolor, on Fabriano Rosapina paper
1986.90.31
Gift of Mr. and Mrs. Roger P. Sonnabend
- Saint-Aubin, Augustin de**, French, 1736–
1807
Comte de Buffon, after Piat Joseph Sauvage,
1798
engraving and etching on laid paper
1986.88.20
Gift of John O'Brien
- Joseph Pellerin*, 1777
engraving and etching on laid paper
1986.88.21
Gift of John O'Brien
- Antoine De Parcieux*, after Charles-Nicolas
Cochin I, 1771
engraving and etching on laid paper
1986.88.22
Gift of John O'Brien
- Charles Le Brun*, 1805
engraving and etching on laid paper
1986.88.23
Gift of John O'Brien

Pierre Corneille, 1799
 engraving and etching on laid paper
 1986.88.24
 Gift of John O'Brien

Jean-Baptiste Rousseau, 1802
 engraving and etching on laid paper
 1986.88.25
 Gift of John O'Brien

Prosper Jolyot de Crebillon
 engraving and etching on laid paper
 1986.88.26
 Gift of John O'Brien

Charles Henri de Heineken, 1770
 engraving and etching on laid paper
 1986.88.27
 Gift of John O'Brien

Savinio, Alberto (author), Italian, 1891–1952
Departure of the Argonaut, published 1986
 portfolio with text and forty-nine lithographs by
 Francesco Clemente
 1986.57.1–49
 Gift of Mr. and Mrs. Robert A. Hauslohner

Schenck, Pieter, I., Dutch, 1660–1718/1719
Gerard de Lairese, after Gerard de Lairese
 mezzotint on laid paper
 1986.88.28
 Gift of John O'Brien

Scheuchzer, Johann Jacob (author), Swiss,
 1672–1733
Kupfer-Bibel (first edition), published 1731/
 1735
 four volumes with seven hundred and sixty
 engraved plates after J. M. Füssli; borders
 engraved by J. D. Preissler
 1987.26.1–4
 Epstein Family Fund

Serra, Richard, American, 1939–
To Bobby Sands, 1981
 lithograph (aluminum) printed in black on
 Arches Cover paper
 1986.90.32
 Gift of Mr. and Mrs. Roger P. Sonnabend
Left Square Into Left Corner, 1981
 paintstik on 1/8-inch aluminum
 1986.90.33
 Gift of Mr. and Mrs. Roger P. Sonnabend

Sonnier, Keith, American, 1941–
Abaca Code-Circles, 1975/1976
 hand-cast paper and stamping
 1986.90.34
 Gift of Mr. and Mrs. Roger P. Sonnabend

Vallotton, Felix Edouard, Swiss, 1865–1925
La paresse (Laziness), 1896
 woodcut on cream wove paper
 1986.81.1
 Gift of Frank and Jeannette Eyerly

Vanderlyn, John, American, 1775–1852
Self-Portrait, c. 1803/1804
 lithograph on wove paper
 1987.21.2
 John Davis Hatch Collection



Johann Jacob Scheuchzer (author), *Kupfer-Bibel*, vol. 1, plate after J. M. Füssli, with borders by J. D. Preissler, opp. p. 23. Epstein Family Fund, 1987.26.1

Vangelisti, Vincenzo, Italian, 1738 or 1744–
 1798
Jacques Delille, after André Pujos, 1777
 engraving with etching on laid paper
 1986.88.29
 Gift of John O'Brien

Warhol, Andy, American, 1928–1987
Flowers, 1974
 ten screenprints in black on J. Green paper
 1986.99.1–10
 Gift of Peter M. Brant
Flowers, 1974
 ten hand-colored screenprints on J. Green paper
 1986.99.11–20
 Gift of Peter M. Brant

Mao Tse-Tung, 1972
 ten color screenprints on calendered paper
 1986.99.21–30
 Gift of Peter M. Brant

Wyeth, James Browning, American, 1946–
The Farm, 1980
 four etchings on wove paper
 1986.86.1–4
 Gift of The Very Reverend and
 Mrs. Charles Harris

Yunkers, Adja, American, 1900–1983
À Miró, 1973
 color screenprint on J. Green paper
 1987.23.1
 Gift of Fern Letnes

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

PRIVATE COLLECTIONS

Collection of the late Lucien Abrams
Maida and George Abrams Collection
Mr. and Mrs. William R. Acquavella
Rifaat Sheikh al-Ard
Excmo. Sr. Duque de Albuquerque
H. B. Alsbaugh Trust B-J.N. Bartfield Galleries
Mr. and Mrs. James W. Alsdorf
Mr. and Mrs. Arthur G. Altschul
Leonard E. B. Andrews
Anonymous lenders*
Martha Baer
Banca del Monte di Bologna e Ravenna
Banca Popolare Pesarese Collection
Audrey Jones Beck
Annick and Pierre Berès
Beretta Collection
Mrs. Heinz Berggruen
Mr. and Mrs. Moreton Binn
Sarah Campbell Blaffer Foundation
Mr. and Mrs. Warren Brandt
The British Royal Collection
Colin Collection
Collection S
Credito Romagnolo
Mrs. Joanne Toor Cummings
Mrs. Robert Cummings
Lois and Georges de Menil
The Duke of Devonshire and the
Trustees of the Chatsworth Settlement
Alexina Duchamp
Collection Durand-Ruel
Eric and Salome Estorick
Richard L. Feigen
Ferrari-Boschetto Collection

Jamee and Marshall Field
M. et Mme Bernard Foray-Roux
Henry Ford II†
Foundation P. & N. de Boer
Galerie Hopkins and Thomas
Galerie Jan Krugier
Mr. and Mrs. Marco Grassi
Mrs. Frances Archipenko Gray
Stephen Hahn Collection
Dr. and Mrs. Paul Hahloser
Mr. and Mrs. Nathan L. Halpern
Mr. and Mrs. Richard A. Hess
Mr. and Mrs. Raymond J. Horowitz
Simon and Marie Jaglom
Princess Esra Jah Collection
Josefowitz Collection
Donald Karshan Collection
Mr. and Mrs. George M. Kaufman
Mr. and Mrs. Herbert J. Klapper
Madelon Foundation, Vaduz
Mr. Denis Mahon
Mr. and Mrs. Donald B. Marron
M. Gérard Matisse
Mme Jean Matisse
Matthiesen Fine Art Ltd.
Mr. Hermann Mayer
Mr. and Mrs. Paul Mellon
Mr. and Mrs. Peter D. Meltzer
Ragioniere Pier Luigi Montebugnoli
Murjani Collection
Mr. and Mrs. Raymond D. Nasher
Dr. Peter Nathan
The Duke of Northumberland
J. Ortiz-Patino
Pagano Collection
William S. Paley
Perls Galleries
Private Asset Management Group, Inc.
Stiftung Ratjen, Vaduz/Ratjen Foundation, Vaduz
The Reader's Digest Association, Inc.
Collection I. Q. Van Regteren Altena Heirs
Fredrik Roos

*These include staff members. It is the Gallery's policy to keep such loans anonymous.

†deceased

Rosenberg & Stibel, Inc.
Mrs. Lessing J. Rosenwald
The Mortimer D. Sackler Family Collection
Mr. and Mrs. Arnold Saltzman
The Sara Lee Corporation
Mr. and Mrs. Fred Schoneman
Mr. Elmar Seibel
Sr. D. Bartolome March Servera
Mr. Nelson Shanks
Mr. Peter Sharp
The Shearson Lehman Brothers Collection
William Kelly Simpson
Mr. and Mrs. Palmer Stearns
Ducal House of Sueca Collection
Thyssen-Bornemisza Collection
Mrs. Harold Uris
The Count of Villagonzalo Collection
John C. Whitehead
Mrs. John Hay Whitney
Professor Richard Wollheim
Mr. Ian Woodner
Sam and Ayala Zacks Collection

PUBLIC COLLECTIONS

ARGENTINA

Buenos Aires, Museo Nacional de Bellas Artes

AUSTRIA

Graz, Alte Galerie am Landesmuseum Joanneum
Vienna, Graphische Sammlung Albertina
Vienna, Kunsthistorisches Museum
Vienna, Österreichisches Museum für angewandte Kunst

BELGIUM

Brussels, Musées royaux des Beaux-Arts de Belgique

BRAZIL

Museu de Arte de São Paulo

CANADA

The Montreal Museum of Fine Arts/Musée des Beaux-Arts de Montréal
Ottawa, The National Gallery of Canada/Musée des beaux-arts du Canada

DENMARK

Copenhagen, The David Collection
Copenhagen, The Ordrupgaard Collection

ENGLAND

Cambridge, The Syndics of the Fitzwilliam Museum
Ferrens Art Gallery, Hull City Museums and Art Galleries
London, The Trustees of the British Museum
London, Courtauld Institute Galleries
London, The Trustees of the National Gallery
London, The Trustees of the Tate Gallery
London, The Victoria and Albert Museum
Oxford, The Visitors of the Ashmolean Museum
Oxford, The Governing Body, Christ Church
York City Art Gallery

FRANCE

Besançon, Musées des Beaux-Arts et d'Archéologie
Béziers, Musée des Beaux-Arts
Le Cateau-Cambrésis, Musée Matisse
Chambéry, Musées d'art et d'histoire
Musée de Douai, La Chartreuse
Ecouen, Musée de la Renaissance
Nice-Cimiez, Musée Matisse
Paris, Fondation Custodia (coll. F. Lugt), Institut Néerlandais
Paris, Musée d'Art Moderne de la Ville de Paris
Paris, Musée de l'Orangerie
Paris, Musée du Louvre
Paris, Musée du Louvre, Cabinet des Dessins
Paris, Musée Marmottan
Paris, Musée National d'Art Moderne, Centre Georges Pompidou
Paris, Musée d'Orsay
Pau, Musée des Beaux-Arts
Toulouse, Musée des Augustins

FEDERAL REPUBLIC OF GERMANY

Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Braunschweig, Herzog Anton Ulrich-Museum
Kunsthalle Bremen
Darmstadt, Hessisches Landesmuseum
Kunstmuseum Düsseldorf
Hamburg, Hamburger Kunsthalle, Kupferstichkabinett
Munich, Alte Pinakothek, Bayerische Staatsgemäldesammlungen
Munich, Staatliche Graphische Sammlung

GERMAN DEMOCRATIC REPUBLIC

Staatliche Kunstsammlungen Dresden, Kupferstichkabinett

HUNGARY

Budapest, Szépművészeti Múzeum

IRELAND

Dublin, The Trustees of the Chester Beatty Library
Dublin, The National Gallery of Ireland

ISRAEL

The Tel Aviv Museum

ITALY

Ascoli Piceno, Pinacoteca Civica
Bologna, Cassa di Risparmio
Bologna, Pinacoteca Nazionale
Bologna, Chiesa di San Giacomo Maggiore
Bologna, Chiesa di San Giovanni in Monte
Bologna, Chiesa di San Martino
Bologna, Chiesa di San Nicolò degli Albani
Bologna, Chiesa di San Paolo Maggiore
Bologna, Chiesa di San Petronino
Bologna, Chiesa di San Salvatore
Bologna, Chiesa di Santa Maria della Carità
Bologna, Società Majestic Baglioni, S.P.A.
Cento, Pinacoteca e Galleria d'Arte Moderna
Ferrara, Pinacoteca Nazionale di Palazzo dei Diamanti
Florence, Fondazione Horne
Florence, Galleria degli Uffizi
Florence, Galleria Palatina, Palazzo Pitti
Genoa, Galleria Nazionale di Palazzo Spinola



Guido Reni, *Portrait of Cardinal Roberto Ubaldino, Papal Legate to Bologna*, 1625/1627, Los Angeles County Museum of Art, Gift of The Ahmanson Foundation

Milan, Pinacoteca di Brera
 Modena, Galleria e Museo Estense
 Monghidoro, Chiesa Parrocchiale
 Naples, Museo e Gallerie Nazionali di Capodimonte
 Parma, Galleria Nazionale
 Rome, Galleria Borghese
 Rome, Galleria Nazionale d'Arte Antica, Palazzo Corsini
 Rome, Pinacoteca Capitolina
 Rome, Chiesa di Santa Caterina dei Funari
 Venice, Galleria dell'Accademia

JAPAN

Kurashiki, Ohara Museum of Art
 Tokyo, Bridgestone Museum of Art

KUWAIT

Safat, Dar Al-Athar Al-Islamiya, Kuwait National Museum

THE NETHERLANDS

Amsterdam, Rijksmuseum
 Amsterdam, Rijksprentenkabinet, Rijksmuseum
 Haarlem, Teylers Museum
 Prentenkabinet der Rijksuniversiteit te Leiden
 Leiden, Stedelijk Museum "De Lakenhal"
 Rotterdam, Museum Boymans-van Beuningen

NORWAY

Oslo, Nasjonalgalleriet

SCOTLAND

Edinburgh, Scottish National Gallery of Modern Art
 Edinburgh, National Galleries of Scotland
 Glasgow Art Gallery and Museum

SPAIN

Madrid, Museo del Prado
 Madrid, Patrimonio Nacional
 Madrid, San Fernando Royal Academy of Fine Arts

SWEDEN

Stockholm, Moderna Museet
 Stockholm, Nationalmuseum

SWITZERLAND

Kunstmuseum Basel
 Kunstmuseum Bern
 Musée des Beaux-Arts de La Chaux-de-Fonds
 Kunstmuseum Solothurn

TURKEY

Istanbul, Archeological Museum
 Istanbul University Library
 Istanbul, Topkapi Palace Museum
 Istanbul, Turkish and Islamic Arts Museum

YUGOSLAVIA

Belgrade, National Museum

UNITED STATES

California

Los Angeles County Museum of Art
 Los Angeles, Wight Art Gallery, University of California
 Malibu, The J. Paul Getty Museum
 San Diego Museum of Art
 The Fine Arts Museums of San Francisco
 The Santa Barbara Museum of Art

Colorado

The Denver Art Museum

Connecticut

Hartford, Wadsworth Atheneum
 New Haven, Yale University Art Gallery

District of Columbia

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
 National Museum of American Art, Smithsonian Institution
 The National Museum of Women in the Arts
 The Phillips Collection
 The Textile Museum

Florida

Sarasota, John and Mable Ringling Museum of Art
 St. Petersburg, Museum of Fine Arts
 West Palm Beach, Norton Gallery and School of Art

Georgia

Athens, Georgia Museum of Art, The University of Georgia

Illinois

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

Indiana

Indianapolis Museum of Art

Maryland

The Baltimore Museum of Art
Baltimore, The Walters Art Gallery

Massachusetts

Boston, Museum of Fine Arts
Cambridge, Harvard University Art Museums (Fogg Art Museum)
Cambridge, Harvard University Art Museums (Arthur M. Sackler Museum)
South Hadley, Mount Holyoke College Art Museum
Williamstown, Sterling and Francine Clark Art Institute
Worcester Art Museum

Michigan

The Detroit Institute of Arts

Minnesota

The Minneapolis Institute of Arts

Missouri

Kansas City, The Nelson-Atkins Museum of Art

New Jersey

The Newark Museum

New York

New York, Solomon R. Guggenheim Museum
New York, The Metropolitan Museum of Art
New York, The Pierpont Morgan Library
New York, The Museum of Modern Art
New York, Whitney Museum of American Art
Rochester, Memorial Art Gallery of the University of Rochester
Southampton, The Parrish Art Museum

North Carolina

Raleigh, The North Carolina Museum of Art

Ohio

The Cleveland Museum of Art
Columbus Museum of Art
The Toledo Museum of Art
Youngstown, The Butler Institute of American Art

Pennsylvania

Philadelphia Museum of Art
Scranton, Everhart Museum

Rhode Island

Providence, Museum of Art, Rhode Island School of Design

South Carolina

Greenville, Bob Jones University

Texas

Dallas Museum of Art
Fort Worth, Amon Carter Museum
Fort Worth, Kimbell Art Museum
Houston, The Museum of Fine Arts

Virginia

Richmond, Virginia Museum of Fine Arts

Washington

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

LENDERS OF WORKS OF ART DISPLAYED
WITH THE GALLERY COLLECTIONS

GEORGE AND VIRGINIA ABLAH

Henry Moore, *Reclining Connected Forms*
Henry Moore, *Three Way Piece No. 1: Points*
Henry Moore, *Large Torso: Arch*

IRVING BLUM

Andy Warhol, *32 Soup Cans*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

JOHN R. GAINES

Gian Lorenzo Bernini, *Saint Bibiana*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherazade*

THE ARMAND HAMMER FOUNDATION

Pierre Bonnard, *Girl Putting on Her Stocking*
François Boucher, *Venus Reclining Against a Dolphin*
François Boucher, *Landscape with a Rustic Bridge*
Mary Cassatt, *Margot Leaning Against Reine's Knee*
Mary Cassatt, *Smiling Margot Seated in a Ruffled Bonnet*
Paul Cézanne, *Study of the "Ecorché"* (recto)
Paul Cézanne, *Mont Sainte-Victoire* (recto)
Antonio Allegri da Correggio, study for the *Madonna della Scodella* (recto); study for a fresco of *Saint Matthew and Saint Jerome* (verso)
Edgar Degas, *Laundresses Carrying Linen*
Albrecht Dürer, *Tuft of Cowslips*
Jean-Honoré Fragonard, *The Little Preacher*
Jean-Honoré Fragonard, *Grandfather's Reprimand*
Jean-Honoré Fragonard, *The Reading*
Jean-Honoré Fragonard, *Visit to the Nurse*
Paul Gauguin, 10 pages from *Breton Sketchbook, No. 16*
Paul Gauguin, *Tahitian Heads*
Paul Gauguin, *Parau No Te Varau Ino*
Paul Gauguin, *Tahitian Legend*
Paul Gauguin, *Landscape at Pont-Aven*
Vincent van Gogh, *The Zandemennik House*
Vincent van Gogh, *Man Polishing a Boot*
Vincent van Gogh, *The Magrot House, Cuesmes*
Vincent van Gogh, *Old Man Carrying a Bucket*
Jean-Baptiste Greuze, *A Tired Woman with Two Children*
Jean-Auguste-Dominique Ingres, *Mrs. Charles Badham*
Leonardo da Vinci, *Sheet of Studies* (recto)
Edouard Manet, *Man Wearing a Cloak* (recto)
Michelangelo Buonarroti, *Male Nude* (recto/verso)
Pablo Picasso, *Female Nude* (recto)
Camille Pissarro, *Montmorency Road*
Camille Pissarro, *Pea Harvest* (recto)
Raphael Sanzio, study for a fresco of the *Prophets Hosea and Jonah*
Rembrandt van Rijn, *Study of a Beggar Man and Woman*
Rembrandt van Rijn, *A Biblical Subject*
Rembrandt van Rijn, *A Landscape with Farm Buildings among Trees*
Pierre Auguste Renoir, *Girlhood*
Andrea del Sarto, *Female Head*
Georges Seurat, study after *The Models*

Giovanni Battista Tiepolo, *Saint Jerome in the Desert Listening to the Angels*

Giovanni Battista Tiepolo, *The Virgin and Child Adored by Bishops, Monks, and Women*

Jean-Antoine Watteau, *Young Girl*

Jean-Antoine Watteau, *Couple Seated on a Bank*

Andrew Wyeth, *Brandywine Valley*

PETER JAY

Gilbert Stuart, *John Jay*

COLLECTION OF JASPER JOHNS

Jasper Johns, *Target*

Jasper Johns, *No*

Jasper Johns, *Untitled*

COLLECTION OF BORIS AND BATHSHEBA LEAVITT

Jean Arp, *Hurlou*

Jean Arp, *Torse Chevalier*

William Baziotes, *Tropical*

Adolph Gottlieb, *Coalescence*

Philip Guston, *Beggar's Joy*

Willem de Kooning, *Woman*

Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

Robert Motherwell, *Beside the Sea, No. 1*

Robert Motherwell, *Beside the Sea, No. 18*

Robert Motherwell, *Beside the Sea, No. 36*

Kurt Schwitters, *Dark Semi-Circle*

MUSEE DU LOUVRE, REUNION DES MUSEES NATIONAUX

Venetian school, *Cupid on a Dolphin*

MEAD ART MUSEUM, AMHERST COLLEGE, GIFT OF CHARLES AND JANET MORGAN

Andrew Wyeth, *Wind from the Sea*

THE MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

COLLECTION OF MR. AND MRS. PAUL MELLON

Balthasar van der Ast, *Basket of Flowers*

Balthasar van der Ast, *Basket of Fruit*

Abraham Bosschaert, *Vase of Flowers in a Niche*

Jan Brueghel the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*

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, *No. 20*

Mark Rothko, *White and Greens in Blue*

Mark Rothko, *Blue, Green and Brown*

COLLECTION OF ROBERT MOTHERWELL

Robert Motherwell, *Mural Sketch*

Robert Motherwell, *Mural Sketch* (dated 22 October 1975)

Robert Motherwell, *Sketch for Reconciliation Elegy*

NATIONAL MUSEUM OF AMERICAN ART

Hiram Powers, *Clytie*

Hiram Powers, *Eve Disconsolate*

Hiram Powers, *Louisa Greenough Powers Ibbotson*

Augustus Saint-Gaudens, *Judge Edward S. Pierrepont*

THE MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

COLLECTION OF THE NEWARK MUSEUM

Thomas Cole, *The Arch of Nero*

Fitz Hugh Lane, *The Fort and Ten Pound Island, Gloucester*

Joseph Stella, *The Voice of the City of New York Interpreted*

MR. AND MRS. S. J. NEWHOUSE, JR.

Jasper Johns, *Screen Piece 3*

Jasper Johns, *Weeping Women*

Jasper Johns, *Untitled*

Jasper Johns, *Jubilee*

Jasper Johns, *According to What*

Robert Rauschenberg, *Summerstorm*

NEWINGTON CROPSEY FOUNDATION

Jasper Francis Cropsey, *Catskills after a Storm*

ANNALEE NEWMAN

Barnett Newman, *Achilles*

THE JOHN AND MABLE RINGLING MUSEUM

Jan Davidsz. de Heem, *Still Life with Parrots*

COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF M. KNOEDLER & COMPANY, NEW YORK

David Smith, *Sentinel*

David Smith, *Gondola II*

David Smith, *Zig V*

David Smith, *Sentinel V*

David Smith, *Tank-Totem IX*

David Smith, *Untitled*

David Smith, *Black-White Forward*

David Smith, *Wagon II*

David Smith, *Untitled (Zig VI?)*

ALFRED STIEGLITZ COLLECTION, LENT BY GEORGIA O'KEEFE

Georgia O'Keeffe, *Lake George with Crows*

WHITE HOUSE COLLECTION

Paul Cézanne, *House on the Marne*

Paul Cézanne, *The Forest*

Paul Cézanne, *House on a Hill*

EMILE E. WOLF

Gerbrandt van den Eeckhout, *The Levite at Gibeah*

ERVING AND JOYCE WOLF

Paintings:

William L. Picknell, *Wingersheek Creek Beach, Gloucester*

Francis A. Silva, *Indian Rock, Narragansett Bay*

Sculpture:

Augustus Saint-Gaudens, *Victory*

Augustus Saint-Gaudens, *Amor Caritas*

Augustus Saint-Gaudens, *Robert Louis Stevenson*

Frederick MacMonnies, *Young Faun with Heron*

Frederick MacMonnies, *Bacchante and Infant Faun*

Frederick MacMonnies, *Pan of Rohallion*

ANONYMOUS

George Caleb Bingham, *The Jolly Flatboatmen*

Burgundian or northern French, 15th century, *Heraclius I*

Central or northern Italian, 16th century, *Madonna and Child with Saint John*

Central Italian, mid-16th century, *Feast of the Olympian Gods*

Central Italian, mid-16th century, *Apollo and Marsyas*

German or south Netherlandish, 17th century, *Triumph of Wealth*

Jean-Léon Gérôme, *Bashibazouk*



Edouard Vuillard, *Four Ladies with Fancy Hats*, Gift of Mr. and Mrs. Frank Eyerly, Mr. and Mrs. Arthur G. Altschul, Malcolm Wiener, and the Samuel H. Kress Foundation, 1987.12.1

- Arshile Gorky, *Self-Portrait*
 Al Held, *Roberta's Trip II*
 Al Held, *Ivan the Terrible*
 Al Held, *Mao*
 Al Held, *Promised Land*
 Al Held, *Black Nile VII*
 Al Held, *Untitled*
 Al Held, *Untitled*
 Al Held, *Mercury Zone VIII*
 Italian, 16th century, *Hercules*
 Ellsworth Kelly, *Yellow White*
 Ellsworth Kelly, *Blue Yellow Red III*
 Ellsworth Kelly, *Chatham V: Red Blue*
 Ellsworth Kelly, *White Relief*
 Ellsworth Kelly, *Tiger*
 Ellsworth Kelly, *Relief with Blue*
 Franz Kline, *Caboose*
 Roy Lichtenstein, *Forest Scene with Temple*
 Roy Lichtenstein, *Rouen Cathedral, Set III*
 Roy Lichtenstein, *Yellow Brushstroke II*
 Roy Lichtenstein, *Look Mickey*
 Roy Lichtenstein, *Girl with Hair Ribbon*
 Roy Lichtenstein, *Still Life with Goldfish Bowl*
 Roy Lichtenstein, *Cosmology*
 Edouard Manet, *Jeanne—Le Printemps*
 Thomas Moran, *Green River Cliffs, Wyoming*
 Netherlandish, second half 16th century, *Amorous Couple*
 Isamu Noguchi, *Untitled*
 Georgia O'Keeffe, *Black Place III*
 Georgia O'Keeffe, *From a New Jersey Weekend I*
 Georgia O'Keeffe, *From the Lake No. III*
 Georgia O'Keeffe, *In the Patio IX*
 Georgia O'Keeffe, *Dark Tree Trunks*
 Georgia O'Keeffe, *Jack-in-the Pulpit II*
 Georgia O'Keeffe, *Jack-in-the Pulpit III*
 Georgia O'Keeffe, *Jack-in-the Pulpit IV*
 Georgia O'Keeffe, *Jack-in-the Pulpit V*
 Georgia O'Keeffe, *Jack-in-the Pulpit VI*
 Robert Rauschenberg, *Female Figures (Blueprint)*
 Robert Rauschenberg, *White Painting*
 Robert Rauschenberg, *Untitled (Venetian)*
 Robert Rauschenberg, *Blue Eagle*
 Robert Rauschenberg, *Minutiae*
 Robert Rauschenberg, *Black Painting*
 Robert Rauschenberg, *Automobile Tire Print*
 Thomas Sully, *Queen Victoria*

LOANS TO EXHIBITIONS

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

AUSTRALIA

Perth, The Art Gallery of Western Australia

AMERICA: ART AND THE WEST, 11 December 1986–21 January 1987

George Catlin, *The White Cloud, Head Chief of the Iowas*
Circulated to Art Gallery of New South Wales, Sydney,
6 February–5 April 1987

BELGIUM

Brussels, Musées Royaux des Beaux-Arts de Belgique

GUSTAVE KLIMT, 16 September–21 December 1987

Gustave Klimt, *Baby (Cradle)*

ENGLAND

London, Barbican Art Centre

THE IMAGE OF LONDON: VIEWS BY TRAVELLERS AND EMIGRÉS

1550–1920, 6 August–18 October 1987

André Derain, *View of the Thames*

James McNeill Whistler, *Wapping on Thames*

London, Hayward Gallery

RODIN: SCULPTURE AND DRAWINGS, 1 November 1986–25 January 1987

Auguste Rodin, *Seated Nude Leaning to the Left*

London, Tate Gallery

MARK ROTHKO, 1903–1970, 17 June–1 September 1987

Twenty paintings and five drawings by Mark Rothko

Twelve paintings circulated to Fundación Juan March, Madrid,
23 September 1987–3 January 1988

London, Whitechapel Art Gallery

DAVID SMITH, 7 November 1986–4 January 1987

David Smith, *Cubi XXVI*

David Smith, *Sentinel I*

David Smith, *Voltri VII*

Manchester, The Whitworth Gallery, University of Manchester

THE PRIVATE DEGAS, 17 January–28 February 1987

Edgar Degas, *Dancers Backstage*

Circulated to Fitzwilliam Museum, Cambridge, 17 March–
3 May 1987

FRANCE

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

FRANÇOIS BOUCHER, 1703–1770, 19 September 1986–5 January 1987

François Boucher, *Madame Bergeret*

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

FRAGONARD, 22 September 1987–4 January 1988

Jean-Honoré Fragonard, *Blindman's Buff*

Jean-Honoré Fragonard, *A Game of Horse and Rider*

Jean-Honoré Fragonard, *A Game of Hot Cocks*

Jean-Honoré Fragonard, *The Swing*

Jean-Honoré Fragonard, *A Young Girl Reading*

Jean-Honoré Fragonard, *Angelica Exposed to the Orc*

Jean-Honoré Fragonard, *The Bedroom*

Strasbourg, Musée d'Art Moderne

ARP, 1886–1966, 16 September–16 November 1986

Jean Arp, *Shirt Front and Fork*

Circulated to Musée d'Art Moderne de la Ville de Paris,

12 December 1986–8 February 1987

Jean Arp, *The Forest*

Circulated to The Minneapolis Institute of Arts, 15 March–

24 May 1987; and Museum of Fine Arts, Boston, 1 July–

13 September 1987

FEDERAL REPUBLIC OF GERMANY

Aldersbach (near Regensburg), Kloster Aldersbach

COSMAS DAMIAN ASAM, AUSSTELLUNG ZUM 300. GEBURTSTAG,

15 August–19 October 1986

Egid Quirin Asam, *Design for the Dome of the Jesuit Church in Mannheim*

Cologne, Museum Ludwig

EUROPE/AMERICA: THE HISTORY OF AN ARTISTIC FASCINATION

SINCE 1940, 6 September–30 November 1986

Winslow Homer, *Right and Left*

Mark Rothko, *Untitled*

Frankfurt am Main, Städtische Galerie im Städtischen Kunstinstitut

EUGÈNE DELACROIX: THEMEN UND VARIATIONEN. ARBEITEN AUF

PAPIER, 23 September 1987–10 January 1988

Eugène Delacroix, *Wild Horse Coming out of the Water*

Eugène Delacroix, *Battle of the Giaour and the Pasha*
Eugène Delacroix, *Tiger*
Johann Wolfgang von Goethe, *Faust* (Paris, 1827), bound volume with eighteen lithographs by Eugène Delacroix

Stuttgart, Württembergischer Kunstverein Stuttgart
EXOTIC WORLDS: EUROPEAN PHANTASIES, 1 September–29 November 1987
Paul Gauguin, *Père Paillard*

ITALY

Bologna, Pinacoteca Nazionale and Museo Civico
THE AGE OF CORREGGIO AND THE GARRACCI: EMILIAN PAINTING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES, 10 September–10 November 1986
Annibale Carracci, *Landscape*
Annibale Carracci, *Venus Adorned by the Graces*
Lodovico Carracci, *The Dream of Saint Catherine of Alexandria*
Correggio, *The Mystic Marriage of Saint Catherine*
Giovanni Andrea Donducci, called Mastelletta, *Allegorical Landscape*
Guercino, *Cardinal Francesco Cennini*
Circulated to The Metropolitan Museum of Art, New York, 26 March–24 May 1987

Ferrara, Castello Estense
LE CARTE DI CORTE: GIOCO E MAGIA ALLA CORTE DEGLI ESTENSI, 12 September 1987–10 January 1988
Anonymous Italian 15th century, *Playing Cards* (three sets)

Naples, Museo e Gallerie Nazionali di Capodimonte
CAPOLAVORI IMPRESSIONISTI DEI MUSEI AMERICANI, 6 December 1986–8 February 1987
Twenty-two impressionist and post-impressionist paintings
Circulated to Pinacoteca di Brera, Milan, 4 March–10 May 1987

Venice, Museo Correr
HENRI MATISSE, MATISSE ET L'ITALIE, 30 May–18 October 1987
Henri Matisse, *Pianist and Checker Players*

Venice, Palazzo Grassi
FUTURISMO & FUTURISMI, 4 May–12 October 1986
Max Weber, *Rush Hour, New York*

JAPAN

Fukuoka Art Museum
REMBRANDT AND THE BIBLE, 6 January–1 February 1987
Rembrandt van Rijn, *The Circumcision*
Circulated to National Museum of Modern Art, Kyoto, 7 February–22 March 1987

Tokyo, The National Museum of Modern Art
PAUL GAUGUIN: IN SEARCH OF PARADISE, 6 March–17 May 1987
Paul Gauguin, *The Bathers*
Circulated to Aichi Prefectural Art Gallery, Nagoya, 12 June–28 June 1987

Tokyo, The National Museum of Western Art
EL GRECO EXHIBITION, 18 October–14 December 1986
El Greco, *Madonna and Child with Saint Martina and Saint Agnes*
Circulated to Nara Prefectural Museum of Art, 6 January–1 March 1987; and Aichi Prefectural Art Gallery, Nagoya, 11 March–24 March 1987

Tokyo, The National Museum of Western Art
SPACE IN EUROPEAN ART: COUNCIL OF EUROPE EXHIBITION IN JAPAN, 28 March–14 June 1987
Jan Vermeer, *A Lady Writing*

Tokyo, The National Museum of Western Art
TURNER EXHIBITION, 16 August–5 October 1986
Joseph Mallord William Turner, *Keelmen Heaving in Coals by Moonlight*
Joseph Mallord William Turner, *The Dogana and Santa Maria della Salute, Venice*

MEXICO

Mexico City, Centro Cultural Arte Contemporaneo
FAMILIA GIACOMETTI, 9 April–15 August 1987
Alberto Giacometti, *The Chariot*

THE NETHERLANDS

Amsterdam, Rijksmuseum
ART BEFORE THE ICONOCLASM: NORTH NETHERLANDISH ART 1525–1580, 13 September–23 November 1986
Maerten van Heemskerck, *The Rest on the Flight into Egypt*
Amsterdam, Rijksmuseum Vincent van Gogh
MONET IN HOLLAND, 21 October 1986–4 January 1987
Vincent van Gogh, *Flower Beds in Holland*

SWEDEN

Stockholm, Nationalmuseum
A NEW WORLD: AMERICAN LANDSCAPE IN THE LUMINIST TRADITION, 18 September–23 November 1986
John Frederick Kensett, *Beacon Rock, Newport Harbor*
Thomas Cole, *The Notch of the White Mountains*
Circulated to Gothenburg Art Museum, 6 December 1986–15 February 1987

SWITZERLAND

Lausanne, Fondation de l'Hermitage
RETROSPECTIVE RENE MAGRITTE, 19 June–18 October 1987
René Magritte, *The Blank Signature*

Kunsthhaus Zürich

EUGENE DELACROIX, 4 June–23 August 1987
Eugène Delacroix, *Arabs Skirmishing in the Mountains*
Circulated to Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main, Federal Republic of Germany, 23 September 1987–10 January 1988

UNITED STATES

ALASKA

Anchorage Museum of History and Art
SCULPTURE: LOOKING INTO THREE DIMENSIONS, 28 June 1987–29 May 1988
Jacques Lipchitz, *Death Mask of Amedeo Modigliani*
Giacomo Manzù, *Turtle Seizing a Snake*
Auguste Rodin, *The Sirens*

CALIFORNIA

Berkeley, University Art Museum, University of California
MADE IN U.S.A.: AN AMERICANIZATION IN MODERN ART, THE '50s & '60s, 4 April–21 June 1987
Andy Warhol, *A Boy for Meg*
Circulated to The Nelson-Atkins Museum of Art, Kansas City, Missouri, 25 July–6 September 1987

Los Angeles County Museum of Art

THE SPIRITUAL IN ART: ABSTRACT PAINTING 1890-1985. 23 November 1986-8 March 1987

Mark Rothko, *Number 11*

The Oakland Museum

JACOB LAWRENCE: AMERICAN PAINTER. 26 September-30 November 1986

Jacob Lawrence, *Daybreak—A Time to Rest*

Circulated to The High Museum of Art, Atlanta, Georgia, 16 December 1986-1 March 1987; The Phillips Collection, Washington, D.C., 3 April-1 June 1987; and Dallas Museum of Art, 19 July-16 September 1987

COLORADO

Denver, The Denver Art Museum

THE ART OF NEW MEXICO, 1900-1945: THEMES AND PERSPECTIVES.

18 February-19 April 1987

John Marin, *Storm over Taos*

CONNECTICUT

New Haven, Yale University Art Gallery

WINSLOW HOMER WATERCOLORS. 11 September-2 November 1986

Winslow Homer, *A Good Shot, Adirondacks*

Winslow Homer, *Sketch for "Hound and Hunter"*

Winslow Homer, *Key West, Hauling Anchor*

Winslow Homer, *On the Trail*

Winslow Homer, *Salt Kettle, Bermuda*

New Haven, Yale University Art Gallery

CHARLES SHEELER: AMERICAN INTERIORS, 1 April-31 May 1987

Alfred H. Smith, *Small Table*

Alfred H. Smith, *Large Refectory Table with Two Drawers*

Howard R. Weld, *Cupboard with Drawers*

DISTRICT OF COLUMBIA

Washington, Daughters of the American Revolution Museum

GEOGRAPHICAL VIEWS. 1 June-18 October 1987

A. Zimet, *The Apotheosis of Franklin*

Washington, The Library of Congress

THE AMERICAN SOLUTION: THE ORIGINS OF THE UNITED STATES CONSTITUTION, 25 May-15 October 1987

Gilbert Stuart, *George Washington*

John Trumbull, *Alexander Hamilton*

Washington, The National Archives

THE AMERICAN EXPERIMENT: LIVING WITH THE CONSTITUTION.

10 April 1987-30 September 1988

Rose Campbell-Gerke, *Ballot Box* (1 April-31 July 1987)

Washington, National Museum of American Art, Smithsonian Institution

JOHN LA FARGE RETROSPECTIVE. 10 July-12 October 1987

John La Farge, *Afterglow, Tautira River, Tahiti*

John La Farge, *Angel—Trinity Church Mural*

Washington, National Museum of American History, Smithsonian Institution

NEW AND DIFFERENT: DOMESTIC INTERIORS IN EIGHTEENTH-CENTURY AMERICA, 17 August 1986-30 September 1987

Anonymous American 19th century, *The Sargent Family*

Washington, National Museum of Women in the Arts

AMERICAN WOMEN ARTISTS, 1830-1930, 10 April-14 June 1987

Mary Cassatt, *Little Girl in a Blue Armchair*

Leila T. Bauman, *Geese in Flight*

Lydia Field Emmet, *Olivia*

Bauman and Emmet circulated to The Minneapolis Institute of Arts, 5 July-30 August 1987; and the Wadsworth Atheneum, Hartford, Connecticut (with Cassatt) 19 September-15 November 1987

Washington, The National Portrait Gallery, Smithsonian Institution

THE ART OF HENRY INMAN, 3 April-2 August 1987

Henry Inman, *George Pope Morris*

Washington, The Phillips Collection

AFTER MATISSE, 19 June-14 August 1987

Mark Rothko, *Untitled (1956)*

Circulated to Dayton Art Institute, 12 September-8 November 1987

FLORIDA

Fort Myers, Edison Community College Gallery of Fine Art

MARC CHAGALL: WORKS ON PAPER, 12 December 1986-16 January 1987

Marc Chagall, *The Acrobat Rider*

Marc Chagall, *Window in the Studio, St. Paul*

Marc Chagall, *Self-Portrait*

Marc Chagall, *Fire in the City*

Marc Chagall, *Lovers on a Bench*

St. Petersburg, Museum of Fine Arts

ZORN: PAINTINGS, GRAPHICS, AND SCULPTURE, 14 September-26 October 1986

Anders Zorn, *Hugo Reisinger*

ILLINOIS

Chicago, Terra Museum of American Art

A PROUD HERITAGE: TWO CENTURIES OF AMERICAN ART, 27 June-31 August 1987

Thomas Eakins, *Baby at Play*

INDIANA

Indianapolis Museum of Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 18 October-14 December 1986

Sixty American naive paintings

Circulated to Terra Museum of American Art, Evanston, Illinois, 3 January-8 March 1987; Museum of Art, Carnegie Institute, Pittsburgh, 21 March-17 May 1987; and Des Moines Art Center, 6 June-2 August 1987

KANSAS

Wichita Art Museum

QUILTS ON PAPER: A 1930s TRIBUTE TO AMERICA'S DESIGN HERITAGE, 4 April-31 May 1987

Thirty-one watercolors from the Index of American Design

MARYLAND

Baltimore, The Maryland Historical Society, The Museum and Library of Maryland History

JOSHUA JOHNSON: FREEMAN AND EARLY AMERICAN PORTRAIT PAINTER, 26 September 1987-3 January 1988

Joshua Johnson, *The Westwood Children*

Joshua Johnson, *Sarah Ogden Gustin*

Joshua Johnson, *Mr. Baylor*

Baltimore, The Walters Art Gallery

ARTFUL DECEPTION: THE CRAFT OF THE FORGER, 10 September 1987–10 January 1988

Anonymous Mosan 13th century, *Aquamanile in the Form of a Lion*

MICHIGAN

Muskegon Museum of Art

ARTISTS OF MICHIGAN IN THE NINETEENTH CENTURY, 17 September–1 November 1987

George Catlin, *La Salle Crossing Lake Michigan on the Ice, December 1681*

NEW YORK

Buffalo, Albright-Knox Art Gallery

ABSTRACT EXPRESSIONISM: THE CRITICAL DEVELOPMENTS,

19 September–29 November 1987

Arshile Gorky, *One Year the Milkweed*

Franz Kline, *C & O*

Hempstead, Emily Lowe Gallery, Hofstra University

JUNG AND ABSTRACT EXPRESSIONISM: THE COLLECTIVE IMAGE AMONG INDIVIDUAL VOICES, 2 November–14 December 1986

Mark Rothko, *Archaic Phantasy*

Mark Rothko, *Personage Two*

Mark Rothko, *Memory*

Mark Rothko, five drawings

Hempstead, Emily Lowe Gallery, Hofstra University

HENRY MOORE: MOTHER AND CHILD, 10 September–21 November 1987

Henry Moore, *Figures: Sculptures*

New York, The Frick Collection

MOUNTED ORIENTAL PORCELAIN, 2 December 1986–1 March 1987

Anonymous Chinese Ch'ing Dynasty, *Celadon Vase with XVIII Ormolu* (two)

Anonymous Chinese Ch'ing Dynasty, *Blue-Green Celadon Form of Carp* (two)

Circulated to The Nelson-Atkins Museum of Art, Kansas City, Missouri, 28 March–24 May 1987; and the Center for the Fine Arts, Miami, 13 June–23 August 1987

New York, The Metropolitan Museum of Art

AMERICAN PARADISE: THE WORLD OF THE HUDSON RIVER SCHOOL, 4 October 1987–3 January 1988

Jasper Francis Cropsey, *Autumn—On the Hudson River*

John Frederick Kensett, *Beach at Newport*

New York, The Metropolitan Museum of Art

ZURBARAN, 14 September–14 December 1987

Francisco de Zurbarán, *Saint Jerome with Saint Paula and Saint Eustochium*

New York, The Museum of Modern Art

MORRIS LOUIS, 6 October 1986–4 January 1987

Morris Louis, *Beta Kappa*

Circulated to Fort Worth Art Museum, 15 February–12 April 1987; and Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 20 May–26 July 1987

New York, The Pierpont Morgan Library

THE AGE OF BRUEGEL: NETHERLANDISH DRAWINGS OF THE SIXTEENTH CENTURY, 29 January–5 April 1987

Pieter Bruegel the Elder, *Landscape with the Penitence of Saint Jerome*

Matthys Cock, *Landscape with Castle above a Harbor*

Master of the Liechtenstein Adoration, *The Judgment of Solomon*

Gerrit Sweelinck, *Odysseus and Teiresias*

New York, National Academy of Design

IN SUPPORT OF LIBERTY: EUROPEAN PAINTINGS AT THE 1883 PEDESTAL FUND ART LOAN EXHIBITION, 18 September–7 December 1986

Jean-Jacques Henner, *Reclining Nude*

New York, Solomon R. Guggenheim Museum

PEGGY GUGGENHEIM'S OTHER LEGACY, 6 March–3 May 1987

Mark Rothko, *Hierarchical Birds*

New York, Solomon R. Guggenheim Museum

JOAN MIRO: A RETROSPECTIVE, 15 May–23 August 1987

Joan Miró, *The Farm*

New York, Whitney Museum of American Art

JOHN SINGER SARGENT, 7 October–4 January 1987

John Singer Sargent, *Mrs. Adrian Iselin*

John Singer Sargent, *The Library in Venice*

Circulated to The Art Institute of Chicago, 7 February–19 April 1987

Purchase, Neuberger Museum, State University of New York at Purchase

THE WINDOW IN TWENTIETH-CENTURY ART, 21 September 1986–18 January 1987

Mark Rothko, *Untitled (Two Women at the Window)*

Circulated to Contemporary Arts Museum, Houston, 24 April–29 June 1987

NORTH CAROLINA

Raleigh, North Carolina Museum of Art

REMBRANDT, 25 October 1986–15 February 1987

Rembrandt van Rijn, *The Raising of Lazarus: Small Plate*

Rembrandt van Rijn, *The Presentation in the Temple: Oblong Print*

Rembrandt van Rijn, *Jews in the Synagogue*

Rembrandt van Rijn, *Abraham Caressing Isaac*

Rembrandt van Rijn, *The Artist's Mother with Her Hand on Her Chest*

Rembrandt van Rijn, *Beggar with a Wooden Leg*

Rembrandt van Rijn, *Self-Portrait in a Cap and Scarf with the Face Dark*

Rembrandt van Rijn, *Clement de Jonghe*

Rembrandt van Rijn, *The Virgin and Child with the Cat and Snake*

Rembrandt van Rijn, *David in Prayer*

OHIO

Akron Art Museum

RALSTON CRAWFORD, 18 September–2 November 1986

Ralston Crawford, *Lights in an Aircraft Plant*

Circulated to Grand Rapids Art Museum, 22 November 1986–11 January 1987

Cincinnati, The Taft Museum

TOYS IN THE LIFE OF THE EARLY AMERICAN CHILD, 20 November 1986–11 January 1987

Anonymous American 19th century, *Baby in Blue Cradle*

Lambert Sachs, *The Herbert Children*

Cincinnati, The Taft Museum

SKATING IN THE ARTS OF SEVENTEENTH-CENTURY HOLLAND,
5 March–19 April 1987
Pieter van der Heyden, *Winter*
Jan van de Velde II, *January*

The Mansfield Art Center

THE AMERICAN PRIMITIVE, 8 March–5 April 1987
Attributed to Sturtevant J. Hamblin, *Little Girl Holding an Apple*
William Jennys, *Everard Benjamin*
Attributed to Pieter Vanderlyn, *Boy of the Beekman Family*

Oberlin, Allen Memorial Art Museum

ROBERT NANTEUIL: PORTRAIT ENGRAVER TO THE SUN KING,
29 September–15 November 1987
Robert Nanteuil, one drawing and forty-eight engravings
Jean Morin, *Cardinal Guido Bentivoglio*
Jacques Callot, *Claude Deruet and His Son, Jean*
Claude Mellan, *Louis XIV as a Boy*
Abraham Bosse, *The King Giving the Accolade and Creating Knights of St. Michel Who Receive the Order*
Antoine Masson, *Marin Cureau de la Chambre*
William Faithorne, *James Drummond, Earl of Perth*

PENNSYLVANIA**Bethlehem, Payne Gallery**

A MATHEMATICIAN VIEWS ESCHER, 10 March–11 April 1987
M. C. Escher, *Stars*
M. C. Escher, *Sun and Moon*
M. C. Escher, *Reptiles*
M. C. Escher, *Encounter*
M. C. Escher, *Day and Night*
M. C. Escher, *Castrovalva*
M. C. Escher, *Heaven and Hell*

Chadds Ford, Brandywine River Museum

IN PURSUIT OF SPORT, 12 September–22 November 1987
John Toole, *Skating Scene*

Philadelphia Museum of Art

FEDERAL PHILADELPHIA 1785–1825: THE ATHENS OF THE WESTERN WORLD, 5 July–20 September 1987
Thomas Sully, *Captain Charles Stewart*

Philadelphia, The Rosenbach Museum and Library

JEAN-BAPTISTE LE PRINCE, 16 October 1986–4 January 1987
Jean-Baptiste Le Prince, *Les filets*
Circulated to The Frick Art Museum, Pittsburgh, 29 January–29 March 1987; and The Frick Collection, New York, 21 April–14 June 1987

SOUTH CAROLINA**Columbia, The University of South Carolina McKissick Museum**

HELEN FRANKENTHALER, 25 September–29 October 1987
Helen Frankenthaler, *First Stone*
Helen Frankenthaler, *White Portal*
Helen Frankenthaler, *Connected by Joy*
Helen Frankenthaler, *Green Likes Mauve*

TENNESSEE**Memphis, The Dixon Gallery and Gardens**

DECAS AND HIS FRIENDS, 16 September–31 October 1986
Jean-Louis Forain, *Behind the Scenes*
Edouard Manet, *Oysters*

TEXAS**Fort Worth, Kimbell Art Museum**

GIUSEPPE MARIA CRESPI AND THE EMERGENCE OF GENRE PAINTING IN ITALY, 20 September–7 December 1986
Giuseppe Maria Crespi, *Lucretia Threatened by Tarquin*

Houston, The Museum of Fine Arts

A MAGIC MIRROR: THE PORTRAIT IN FRANCE 1700–1900, 10 October 1986–25 January 1987
Jean-Baptiste Greuze, *Ange-Laurent de Lalive de Jully*
Edouard Manet, *The Tragic Actor (Rowière as Hamlet)*

TEMPORARY EXCHANGE LOANS**DISTRICT OF COLUMBIA****Washington, National Museum of American Art, Smithsonian Institution**

1 January 1986–8 April 1987
George Bellows, *Club Night*

FLORIDA**Sarasota, The John and Mable Ringling Museum of Art**

5 June 1985–31 December 1986
Sir Anthony Van Dyck, *Doña Polixena Spinola Guzman de Leganés*

GEORGIA**Atlanta, The High Museum of Art**

24 March–17 May 1987
Georges Seurat, *The Lighthouse at Honfleur*

LOUISIANA**New Orleans Museum of Art**

16 November 1986–11 January 1987
Henri Edmond Cross, *Coast near Antibes*

MARYLAND**The Baltimore Museum of Art**

2 November 1986–29 March 1987
Henri Matisse, *Large Composition with Masks*

RHODE ISLAND**Providence, Museum of Art, Rhode Island School of Design**

6 September–29 November 1987
Auguste Renoir, *The Dancer*

WISCONSIN**Milwaukee Art Museum**

20 February–9 March 1987
Henri Rousseau, *Tropical Forest with Monkeys*

EXTENDED LOANS FROM THE GALLERY'S COLLECTIONS**AUSTRALIA****Canberra, United States Ambassador**

Anonymous American 19th century, *Stylized Landscape*
George Catlin, three paintings of Indian life

AUSTRIA**Vienna, United States Ambassador**

Gilbert Stuart, *Mr. Ashe*
Gilbert Stuart, *Sir John Dick*

Gilbert Stuart, *George Washington*
Thomas Sully, *Joseph Dugan*
Thomas Sully, *Henry Pratt*
Thomas Sully, *Robert Walsh*

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*

CANADA

Ottawa, United States Ambassador

John James Audubon, *Farmyard Fowls*
Studio of John James Audubon, *Long-Tailed Weasel*
John Woodhouse Audubon, *Black-Footed Ferret*
John Woodhouse Audubon, *Long-Tailed Red Fox*
Attributed to John Woodhouse Audubon, *A Young Bull*

COLOMBIA

Bogotá, United States Ambassador

Anonymous American 19th century, *Five Children of the Budd Family* (returned)
Anonymous American 19th century, *Miss Ryan*
George Catlin, eight paintings of Indian life (four returned)

CZECHOSLOVAKIA

Prague, United States Ambassador

Anonymous American 19th century, *Child With Rocking Horse*
George Catlin, two paintings of Indian life
Dana Smith, *Southern Resort Town*

EGYPT

Cairo, United States Ambassador

Anonymous American 19th century, *Horizon of the New World*
George Catlin, four paintings of Indian life

ENGLAND

London, United States Ambassador

Sir William Beechey, *General Sir Thomas Picton*
Francis Cotes, *Miss Elizabeth Crewe*
Thomas Gainsborough, *William Yelverton Davenport*
Michiel van Miereveld, *Portrait of a Lady with a Ruff*
John Singer Sargent, *Miss Grace Woodhouse*
Benjamin West, *Self-Portrait*

FRANCE

Paris, Musée du Louvre

Severo da Ravenna, *The Christ Child*

Paris, United States Ambassador

George Catlin, three paintings of Indian life
John Singer Sargent, *Mrs. Joseph Chamberlain*

FEDERAL REPUBLIC OF GERMANY

Bonn, United States Ambassador

Anonymous American 19th century, *Bucks County Farm Outside Doylestown, Pennsylvania*
Anonymous American 19th century, *Composite Harbor Scene with Castle*
George Catlin, three paintings of Indian life

HUNGARY

Budapest, United States Ambassador

Thomas Chambers, *Storm-Tossed Frigate*
Asher Brown Durand, *Gouverneur Kemble*
George Inness, *Lake Albano, Sunset*
Thomas Sully, *Abraham Kintzing*

ITALY

Rome, United States Ambassador

Anonymous American 19th century, *Boston and North Chungahochie Express*
Anonymous American 19th century, *Fruit and Flowers*
Anonymous American 19th century, *View of Concord*
Leila T. Bauman, *U.S. Mail Boat*
Walt Kuhn, *Green Apples and Scoop*

JORDAN

Amman, United States Ambassador

George Catlin, five paintings of Indian life

LUXEMBOURG

Luxembourg, United States Ambassador

George Catlin, four paintings of Indian life
J. G. Tanner, *Engagement Between the Monitor and the Merrimac, Hampton Road*

THE NETHERLANDS

The Hague, United States Ambassador

Anonymous American 18th century, *Hunting Scene with a Pond*
Anonymous American 18th century, *Civil War Battle* (returned)
Frederick Carl Frieseke, *Memories*
Robert Henri, *Volendam Street Scene*
Billy Morrow Jackson, *Eve* (returned)
Walt Kuhn, *Dryad* (returned)
Walt Kuhn, *Pumpkins*
Thomas Sully, *John Quincy Adams*
Allen Tucker, *Madison Square, Snow* (returned)

NEW ZEALAND

Wellington, United States Ambassador

Anonymous American 19th century, *Twenty-two Houses and a Church*
George Catlin, three paintings of Indian life

NORWAY

Oslo, United States Ambassador

Anonymous American 19th century, *Farmhouse in Mahantango Valley*
Winslow Homer, *Sunset*
Walt Kuhn, *Zinnias*
Gilbert Stuart, *Captain Joseph Anthony*
Alexander H. Wyant, *Peaceful Valley*

SAUDI ARABIA

Riyadh, United States Ambassador

Anonymous American 19th century, *Spring on the Range* (returned)
Attributed to Charles S. Humphreys, *The Trotter* (returned)
Walt Kuhn, *Hare and Hunting Boots*

SWITZERLAND

Bern, United States Ambassador

Anonymous American 19th century, *Matilda Caroline Cruger(?)*
Anonymous American 19th century, *"We Go For the Union"*

George Washington Mark, *Marion Feasting the British Officer on Sweet Potatoes*

Thomas Sully, *The Vanderkemp Children*

Marguerite Zorach, *Christmas Mail*

Geneva, United States Ambassador to the United Nations Mission

Anonymous American 19th century, *Abraham Lincoln*

T. Davies, *Ship in Full Sail*

George Catlin, *Falls of the Snake River*

Gilbert Stuart, *Ann Barry*

Gilbert Stuart, *Mary Barry*

UNION OF SOVIET SOCIALIST REPUBLICS

Moscow, United States Ambassador

James Reid Lambdin(?), *Daniel Webster* (returned)

James McNeill Whistler, *Head of a Girl* (returned)

URUGUAY

Montevideo, United States Ambassador

Thomas Hart Benton, *Trail Riders*

George Catlin, four paintings of Indian life

Thomas Chambers, *The Hudson Valley, Sunset*

VENEZUELA

Caracas, United States Ambassador

George Catlin, two paintings of Indian life

Rembrandt Peale, *George Washington*

Matthew Pratt, *Madonna of Saint Jerome*

YUGOSLAVIA

Belgrade, United States Ambassador

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

UNITED STATES

ALABAMA

Birmingham Museum of Art

Anders Zorn, *Hugo Reisinger*

DISTRICT OF COLUMBIA

Washington, The Architect of the Capitol

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

Washington, Department of State, Diplomatic Reception Rooms

George Catlin, six paintings of Indian life

Washington, The Director of the Central Intelligence Agency

Anonymous American 19th century, *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* (returned)

Washington, National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

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

Washington, National Museum of American History, Smithsonian Institution

Anonymous American 19th century, *The Presidents Fan*

Jacob Eichholtz, *Robert Coleman*

Attributed to Daniel Hendrickson, *Catharine Hendrickson*

Robert Edge Pine, *General William Smallwood*

Charles Peale Polk, *General Washington at Princeton*

Thomas Sully, *Major Thomas Biddle*

Washington, National Portrait Gallery, Smithsonian Institution

Gardner Cox, *Earl Warren*

Chester Harding, *Self-Portrait*

Daniel Huntington, *Dr. James Hall*

Daniel Huntington, *Henry Theodore Tuckerman*

John Wesley Jarvis, *Thomas Paine*

Gilbert Stuart, *Stephen Van Rensselaer*

Washington, National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*

Washington, The Octagon, The American Institute of Architects Foundation

Gilbert Stuart, *William Thornton*

Gilbert Stuart, *Mrs. William Thornton*

Washington, The Secretary of Agriculture

Anonymous American 19th century, *The Start of the Hunt* (returned)

Anonymous American 19th century, *The End of the Hunt* (returned)

Anonymous American 19th century, *Washington at Valley Forge*

Style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary*

Amzi Emmons Zeliff, *The Barnyard*

Washington, The Secretary of Defense

After Jean-Baptiste Greuze, *Benjamin Franklin*

Edward Savage, *George Washington*

Titian and workshop, *Girolamo and Cardinal Marco Corner*

Investing Marco, Abbot of Carrara, with His Benefice

Douglas Volk, *Abraham Lincoln*

Washington, The Secretary of Education

Maurice Utrillo, *Street at Corté, Corsica*

Washington, The Secretary of Housing and Urban Development

Anonymous French 19th century, *Race Course at Longchamps*

Dutch 17th century, *Flowers in a Classical Vase*

Attributed to Marco Ricci, *A View of the Mall from Saint James' Park* (returned)

Washington, The Secretary of State

Jean Béraud, *Paris, Rue du Havre*

Thomas Chambers, *Boston Harbor*

Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*

George Peter Alexander Healy, *Roxanna Atwater Wentworth*

Henry Moret, *The Island of Raguenez, Brittany*

After Gilbert Stuart, *James Lloyd*

Washington, The Secretary of Transportation

Anonymous American 19th century, *A City of Fantasy*

Anonymous American 19th century, *Northwestern Town*

George Catlin, two paintings of Indian life

Washington, Supreme Court of the United States

Mr. Chief Justice William H. Rehnquist

Anonymous American 19th century, *Boy and Girl*

Anonymous American 19th century, *Boy in Blue*

Anonymous American 19th century, *Memorial to Nicholas M. S. Catlin*

Anonymous American 19th century, *Pink Roses*

Anonymous Chinese, Ch'ing Dynasty, *Archery Contest*
 Anonymous unknown nationality 18th century, *Portrait of a Man*
 George Catlin, three paintings of Indian life
 George Cuijt the Younger, *Easby Abbey, Near Richmond*
 Lily Cushing, *Chapala Beach* (returned)
 Lily Cushing, *Posada Garden with a Monkey* (returned)
 André Derain, *Road in Provence*
 Jacob Eichholtz, *Julianna Hazlehurst*
 Jean-Louis Forain, *Behind the Scenes*
 Attributed to Sturtevant Hamblin, *Little Girl with Pet Rabbit*
 Edward Molyneux, *Chapel in Provence*
 Ammi Phillips, *Jane Storm Teller*
 Thomas Sully, *Thomas Alston*
 Augustus Vincent Tack, *Charles Evans Hughes*
 Frits Thaulow, *River Scene*
 John Toole, *Skating Scene*
 Eugene Laurent Vail, *The Flags, Saint Mark's Venice—
 Fete Day*

Mr. Justice Thurgood Marshall

Anonymous American 19th century, *Leaving the Manor House*
 Enrique Castro, *Untitled*
 Imitator of Vincent van Gogh, *Landscape*

Mme Justice Sandra Day O'Connor

George Catlin, five paintings of Indian life

Mr. Justice John Paul Stevens

Anonymous American 19th century, *Portland Harbor, Maine*
 George Catlin, *Scene from the Lower Mississippi*
 Eduard Gaertner, *City Hall at Torun*
 Alphonse Legros, *Hampstead Heath*
 Franz Winterhalter, *Queen Victoria*

Washington, The United States Trade Representative

Anonymous American 19th century, *Indians Cooking Maize*
 Anonymous American 19th century, *Muster Day for Charles
 Granger*
 Anonymous American 19th century, *New England Farm in
 Winter*
 George Catlin, two paintings of Indian life

Washington, The Vice President's House

Anonymous American 19th century, *Girl with Toy Rooster*
 Anonymous American 19th century, *Flowers and Fruit*
 John Bradley, *Little Girl in Lavender*
 Frederick Carl Frieseke, *Memories* (returned)
 Childe Hassam, *Oyster Sloop* (returned)
 Gari Melchers, *The Sisters*
 Grant Wood, *Haying*
 Grant Wood, *New Road*

Washington, Preservation Office, The White House

Anonymous American 18th century, *Attack on Bunker's Hill with
 the Burning of Charles Town*
 A. Hashagen, *Ship "Arkansas" Leaving Havana*
 John Wesley Jarvis, *Commodore John Rogers*
 John Neagle, *Colonel Augustus James Pleasonton*
 John Vanderlyn, *John Sudam*

Washington, The White House

George Catlin, thirty-three paintings of Indian life
 John Frederick Kensett, *Landing at Sabbath Day Point, Lake
 George*
 A. A. Lamb, *Emancipation Proclamation*
 Thomas Sully, *Andrew Jackson*



Edmé Bouchardon, *Head of a Boy*, The Armand Hammer Collection, 1987.37.1

FLORIDA

St. Petersburg, Museum of Fine Arts
 Studio of Gerard Terborch II, *The Concert*

NEW YORK

Hamilton, The Picker Art Gallery, Colgate University
 Andy Warhol, *A Boy for Meg* (returned)

OKLAHOMA

Oklahoma City, Oklahoma Museum of Art
 Pierre Bonnard, *Bouquet of Flowers*
 Jean-Louis Forain, *The Stockade*
 Auguste Renoir, *Nude*
 Gilbert Stuart, *John Bill Ricketts*

VIRGINIA

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

EDUCATIONAL SERVICES

EDUCATION DIVISION

The education division provides programs and information to the Gallery's visitors and, through its extension programs, produces and distributes films, slides, and videotapes about art to millions of people in this country and abroad. In 1987 the division produced a great variety and number of programs to accompany both the special exhibitions and the permanent collections. The year also witnessed a number of personnel shifts when Elise Ferber, head of Art Information, and Ann Von Rebhan Olsen, slide librarian, both retired. Neither position has been filled permanently; each has been assigned a temporary acting head from the present department staff.

DEPARTMENT OF PUBLIC PROGRAMS

The department consists of two sections: an information unit and an interpretation unit.

ART INFORMATION

Questions from the public on art-related subjects, the collections of the Gallery, or special exhibitions come by telephone or letter or directly from visitors in the building. Many of these inquiries are answered immediately, and only those requiring special time and research are recorded. The annual summaries also indicate the wide audience reached by the Gallery's art information services.

Inquiries requiring special research

Letters from 45 states, the District of Columbia, and 15 foreign countries	554
Telephone inquiries	224
Total	778

The annual survey of visitors making inquiries at the information desks was conducted during one week in August.

Visitors stopping at information desks

From 48 states	2,253
From 54 foreign countries	838
Total	3,091

The information unit maintains a gallery leaflet program that provides free texts on specific rooms in the West Building. During the year, five leaflets were reprinted, five new subjects processed, and five subjects reordered. The combined floor plan and information brochure on the West and East Buildings was revised and reprinted, and the text layout for a new Brief Guide was prepared.

Volunteer information specialists have been serving the needs of National Gallery visitors since 1984. In that time, the program has grown to over ninety members, and the information resources available to the volunteers have expanded as well. Computer terminals have been installed at each of the Gallery's three information desks to augment written reference sources. The computer system catalogues the Gallery's collections and helps the volunteers locate objects and provide information to the public promptly. Volunteer training is designed and conducted by members of the education department and has evolved to include quarterly meetings for more in-depth instruction and for discussion of common goals and problems. Monthly mailings provide useful specific information, while day-trips offer the opportunity to broaden volunteers' knowledge of art and foster the spirit of collegiality.

During the year, the responsibility for special exhibition crowd management was transferred from art information to a new office instituted under External Affairs, called visitor services. A close liaison between the two departments eased the transfer and planning process.

INTERPRETATION

The interpretation unit of the department consists of a professional staff who concentrate on educational programs and materials for the Gallery's diverse audience. Traditionally, this section has stressed individual interpretive events, including general tours, special theme tours, collection highlight talks on single objects, and lectures. Continuing these in 1987, the department also put emphasis on lengthier, serial programs, which have been quite well received in the last several years. Staff lecturers offered three art history courses intended to give the public a broader view of a topic than is possible in short gallery talks. The courses, which ranged from four to eight slide lectures, included a two-part survey of "The History of Western Art from Egypt to the Present." The other two courses were related to special exhibitions. Attendance for these lectures averaged more than 250 persons per lecture, with close to 12,000 participants for the series.

An exceptionally popular educational program continued this year in the form of discussion groups. In an informal seminar environment, lecturers conversed with visitors in the galleries, focusing on significant problems of style and history. Discussion groups met on "Italian Painting," on "American Art," and through the summer months, on the more basic topic of "The Language of Art." Each session consisted of at least four classes. "Language of Art" proved particularly successful, with nearly 1,000 people attending the evening sessions.

The department also continued another program, begun in the summer of 1985, to introduce adolescents to the museum. Slightly restructured and newly named "Art Odyssey," two week-long sessions were conducted during July.

During the year the department produced thirty-eight recorded interviews and talks to accompany the broadcasts of the National Gallery concerts aired Sunday evenings over Washington, D.C., radio station WGMS. In a continuing effort to expand and vary its format, the program introduced such features as four-way interviews, discussions with performers from that Sunday's musical program, talks with conservators and exhibition designers about preparations for special exhibitions, and conversations with National Gallery department heads to provide insights into the broad range of services performed by the Gallery.

The department has been actively involved in preparing interpretive materials for special exhibitions. Introductory brochures have become an increasingly important educational tool and were produced for *Henri Matisse: The Early Years in Nice 1916-1930*, *The Age of Sultan*

Süleyman the Magnificent, *American Drawings and Watercolors of the Twentieth Century: Selections from the Whitney Museum Collection and Andrew Wyeth, the Helga Pictures*, and *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection*. A more comprehensive booklet was written for the exhibition of Goya paintings, drawings, and prints from Spanish and American private collections and the National Gallery of Art. In addition, members of the staff wrote two brochures for exhibitions opening in 1988, *Georgia O'Keeffe and An American Sampler: Folk Art from the Shelburne Museum*.

Special courses given by staff lecturers in conjunction with temporary exhibitions were "Matisse: Master of Color" and "The Arts in Europe and the Near East at the Time of Süleyman the Magnificent." In addition, a series of discussion groups on Italian painting and sculpture was held on the occasion of *The Age of Correggio and the Carracci: Emilian Painting in the Sixteenth and Seventeenth Centuries*. These courses were attended by more than 3,700 people.

In collaboration with an outside firm, an audiovisual program was produced for *The Age of Süleyman* and was viewed by more than 260,000 visitors to the exhibition. An in-house audiovisual program, narrated by Jessica Tandy, is in production for *An American Sampler*.

Saturday morning family program with calligrapher and illuminator demonstrating traditional Turkish styles



Working with the curatorial staff, the department continues to provide wall texts for special exhibitions as well as recorded tours. In addition to the five recorded tours of special exhibitions offered this year, the director's tour of the West Building, introduced in 1986, was updated and revised. These tours reached an audience of 134,095.

The department also supervised the summer intern program, which matched twenty-one graduate students with different departments in the Gallery. This represents an increase of nine positions over the twelve internships of 1986 and exceeds by one the twenty graduate internships of the several years prior to 1986. As a group, the students attended sessions on all phases of museum operations; individually, they participated in the activities of the departments to which they were assigned. The education department intern prepared and delivered an auditorium lecture and a collection highlight talk and text, led a series of four "Language of Art" sessions, and lectured regularly. Most interns did curatorial research for entries in the systematic catalogues of the Gallery's collections. The students and the offices in which they served were: Olivia Alison, photographic archives; Cynthia Bendroth, archives; Phillip Bergen, twentieth-century art; Elisa Buono, education; Karen Chittenden, library; Mia Chung, music; Jenine Culligan, curatorial records; Diane Dillon, American painting; John Farmer, prints and drawings; Kathleen Heins, Italian Renaissance painting; Ksenya Kiebusinski, archives; Cynthia Kuniej, conservation; Amy Lyford, twentieth-century art; Leslie Mohr, sculpture; Karen Oakley, modern painting; Jordana Pomeroy, sculpture; Lisa Pruitt, archives; Stacey Sell, Italian Renaissance painting; Tatjana Swihart, northern Renaissance painting; Wendy Thompson, baroque painting; and Elizabeth Wright, southern baroque painting.

YOUNG PEOPLE'S PROGRAMS AND VOLUNTEER DOCENT TRAINING

Several special exhibitions and a full calendar of regular programs and tours brought the busiest season in thirteen years to the section of young people's programs and volunteer docent training.

Docents were trained to give tours to students, family groups, and foreign visitors for *The Age of Süleyman*, *Matisse*, and *American Furniture from the Kaufman Collection*. To inform teachers about *Süleyman*, the department collaborated with the education division of the Kennedy Center for the Performing Arts in sponsoring an evening teachers' workshop, which included a slide lecture by the guest curator of the exhibition, Esin Atil, a



Costumed dancer from the ballet *After Miró*

visit to the exhibition, and a small reception. The participants' written evaluations were very rewarding, and the department is planning other such events.

The department also produced a fifteen-slide teachers' preparation packet on *Süleyman* to be used in the classroom. It consisted of a slide script, glossary, and suggested projects. An especially successful *Süleyman* program was "study days" for local high school students. With a day devoted to each of three local school systems, ninth graders came to the Gallery for time in the exhibition with self-guides, discussions, demonstrations by a calligrapher and illuminator in traditional Turkish styles, and a slide talk on the design and installation of the exhibition. In preparation for *An American Sampler*, the department prepared a children's self-guide. A revised edition of "The Great Picture Hunt," the children's self-guide for the West Building's permanent collections was also produced.

Family programs, a recent and popular addition to our offerings, took place during the school year on Saturday mornings. The fall 1986 programs included a professional storyteller, who told the tales of Laocoön and Venus and Adonis, followed by tours of the Gallery's mythological paintings. Christmas events included tours, an animated children's film about the Magi, and concerts by local school choirs. Other popular Saturdays were devoted to life in medieval times, with a showing of the animated portion of David Macauley's film "Castle"; animals and monsters in Gallery paintings, discussed in conjunction with Maurice Sendak's film "Where The Wild Things Are"; and a slide show of early American toys combined with tours of painting and *American Furniture from the Kaufman Collection*. A special family event, highlighted in the Washington Post, was *After Miró*, a short ballet based on the art of Joan Miró and danced by the Amherst Ballet Theatre Company, a youthful troupe from Amherst, Massachusetts. The twenty-minute ballet was characterized by brilliant costumes, a simple, direct storyline, and unbounded, sparkling energy. The dancers were like Miró characters come to life. Funds from the newly developed Circle of the National Gallery of Art supported this program with two performances in March.

The usual docent training and tours progressed through the academic year at a brisk pace. School docents conducted the standard schedule of tours, plus several new offerings, including a tour of French art in the permanent collection called "Vive La France." Foreign language docents continued to offer weekly tours of the collection to walk-in visitors. Available every Tuesday at noon from October through May, the tours were given on a rotating basis in French, Spanish, Italian, and German.

School attendance was up 3,400 youngsters from last year, and foreign language docents served nearly 1,000 more persons than the previous season, a 60 percent increase. A total of thirty-six newly certified docents were honored at the annual spring awards luncheon, where the Gallery director gave pins, certificates, and books to volunteers who had served varying lengths of time. By fall 1987 the number of active docents reached an all-time high of 233.

STATISTICAL SUMMARY

	<i>Number given</i>	<i>Attendance</i>
<i>Tours, programs, and lectures</i>		
Introductions to the collection	719	14,923
Foreign language tours	174	2,817
Special subject tours	502	14,064
Collection highlights	304	7,575
Special appointment tours	1,068	27,740
School childrens' tours	2,639	35,690
Special programs	151	15,285
Sunday auditorium programs	52	16,291
Subtotal	5,609	134,385
<i>Audio and audiovisual programs</i>		
Film programs	376	82,943
Recorded tours	8	141,656
Audiovisual programs	1	262,210
Radio programs	38	1,786,000
Subtotal	423	2,272,809
TOTAL	6,032	2,407,194

SUNDAY LECTURES

The Sunday 4:00 p.m. auditorium programs consist of hour-long formal lectures with slides. In 1987 the thirty-five guest speakers and their topics included:

ESIN ATIL, guest curator for *The Age of Sultan Süleyman the Magnificent*, National Gallery of Art
"The Age of Sultan Süleyman the Magnificent"

NINA M. ATHANASSOGLU-KALLMYER, associate professor of art history, University of Delaware
"Delacroix and Greece: From Chios to Missolonghi"

BRUCE BOUCHER, lecturer in art history, University College, London
"The Venetian Way of Death: Tombs and Memorials in Renaissance Venice"

H. NICHOLS B. CLARK, director, Lamont Gallery, Phillips Exeter Academy
"Nineteenth-Century American Painting and the Art of Music"

WENDY A. COOPER, director, The DeWitt Wallace Decorative Arts Gallery, Colonial Williamsburg Foundation
"Collecting for Quality: The Kaufman Collection of American Furniture, 1725-1825"

ELIZABETH CROPPER, professor of Italian Renaissance and baroque art, The Johns Hopkins University
"Painting the Portrait of Beauty: Renaissance Portrayals of Women"

- PAUL CUMMINGS, adjunct curator of drawings, Whitney Museum of American Art
 "Twentieth-Century Drawings from the Whitney Museum of American Art"
- W. R. DALZELL, author and lecturer, Bedford, England
 "Gothick and Chinoiserie: The Eighteenth-Century Deviation from the Classical Norm"
- WALTER B. DENNY, professor of art history, University of Massachusetts
 "Architecture and Its Decoration in the Age of Süleyman: Iznik Tiles"
- DAVID EKSERDJIAN, lecturer, The Courtauld Institute of Art, London
 "Imitation in Renaissance Art"
- RICHARD S. FIELD, curator of prints, drawings, and photographs, Yale University Art Gallery
 "Prints by Contemporary American Women Artists"
- WALTER S. GIBSON, professor of art history, Case Western Reserve University
 "Pieter Bruegel and the Flemish World Landscape of the Sixteenth Century"
- SIR LAWRENCE GOWING, Samuel H. Kress Professor, National Gallery of Art
 "The Method of Henri Matisse"
- TALAT HALMAN, adjunct professor, department of Near Eastern languages and literatures, New York University
 "Poetry, Music, Shadow Theater, and Intellectual Life in the Age of Süleyman"
- WILLIAM HOOD, associate professor of art, Oberlin College
 "On the Tyranny of an Icon: Fra Angelico and the Theme of the Annunciation"
- ELIZABETH JOHNS, professor of American studies, University of Maryland
 "Yankee Farmers, Western Mountain Men, and the Little Woman: American Genre Painting 1835-1860"
- TRUDY S. KAWAMI, adjunct associate professor, division of arts, Fordham University of Lincoln Center, New York
 "The Jewelry of the Ancient Near East: Who Made It? Who Wore It? And Why?"
- ROBERT P. KOLKER, professor of communication, arts, and theater, University of Maryland
 "The Composition of Narrative: How Movie Images Tell Stories"
- IRVING LAVIN, professor of art history, The Institute for Advanced Study, Princeton, New Jersey
 "On the 'Pre-History' of the Modern Portrait Bust"
- ELIZABETH BLAIR MACDOUGALL, director of studies in landscape architecture, Dumbarton Oaks, Washington
 "A Cardinal's Bulb Garden: Flowers, Art, and Patronage in Seventeenth-Century Rome"
- LOUISE W. MACKIE, curator in charge, textile department, Royal Ontario Museum, Toronto
 "Colorful Splendor: Ottoman Silks, Caftans, and Carpets"
- KATHERINE JANSZKY MICHAELSEN, guest curator for *Alexander Archipenko: A Centennial Tribute*, National Gallery of Art
 "Archipenko: Materials and Color"
- BERT W. MEIJER, director, Dutch Institute for the History of Art, Florence, Italy
 "Netherlandish Artists in Sixteenth-Century Venice"
- JENNIFER MONTAGU, curator of the photograph collection, The Warburg Institute, University of London
 "From the Quarry to the Church: Marble Carving in Baroque Rome"
- LINDA NOCHLIN, distinguished professor in art history, The Graduate School and University Center of the City University of New York
 "Berthe Morisot's Women: Myths of Work and Leisure in Nineteenth-Century Representation"
- CHARLES PARKHURST, director, graduate program in art history, Williams College
 "How to Tell the Rainbow from the Palette: Aristotle Proposed, History Disposed"
- JANE ROBERTS, curator of the print room, Royal Library, Windsor Castle
 "Italian Drawings in the British Royal Collection: An Introduction to the Exhibition of Italian Master Drawings from Windsor Castle"
- CHARLES SCRIBNER III, MacMillan Publishing Co., New York
 "Rubens as Impresario"
- WENDY STEDMAN SHEARD, Stony Creek, Connecticut
 "The Romantic Portrait as a Venetian Renaissance Invention"
- LARRY SILVER, professor of art history, Northwestern University
 "Vernacular Art: Pieter Bruegel"
- JAMES E. SNYDER, department of art history, Bryn Mawr College
 "Johannes Vermeer's *Woman Holding a Balance*"
- DAVID H. STEEL, JR., curator of Italian and Spanish art, North Carolina Museum of Art
 "From the Carracci to Crespi: Seventeenth-Century Painting in Emilia"
- PAUL F. WATSON, associate professor of the history of art, University of Pennsylvania
 "The Artist Grows Old: Titian's Self-Portraits"
- GREGORY WEIDMAN, curator of furniture, The Maryland Historical Society, Baltimore
 "Neoclassical Elegance: Baltimore Furniture 1790 to 1850"

FRANCES WEITZENHOFFER, New York
"Impressionism Comes to America: The Havemeyers"

Seventeen Sunday talks were given by the following education and curatorial personnel from the National Gallery of Art:

MARILYN B. BROCKWAY, lecturer
"Artists in Residence: Van Gogh in Provence"

ELISA BUONO, summer intern
"Artists in Residence: Helen Frankenthaler in Provincetown"

JACK COWART, curator of twentieth-century art
"Toward a New Image of Matisse"

ERIC DENKER, lecturer
"Artists in Residence: J. M. Whistler in Venice"

ELIZABETH EDER, lecturer
"Artists in Residence: Gauguin in Tahiti"

GWENDOLYN EVERETT, lecturer
"Artists in Residence: Henry O. Tanner in the Holy Land"

SARAH FISHER, conservator of paintings
"Conservation and Analysis of Dosso Dossi's *Circe and Her Lovers in a Landscape*"

SYDNEY J. FREEDBERG, chief curator
"Painting in Emilia: Thoughts Around an Exhibition"

FRANK KELLY, assistant curator of American art,
"Frederic Edwin Church and the Epic Landscape"

PHILIP LEONARD, lecturer
"Artists in Residence: The Impressionists in London"

MARGARET O'NEIL, lecturer
"Artists in Residence: J.M.W. Turner at Petworth"

NAN ROSENTHAL, curator of twentieth-century art
"A Century of Modern Sculpture: Masterpieces of Constructivism and Surrealism in the Patsy and Raymond Nasher Collection"

WILFORD SCOTT, lecturer
"Artists in Residence: Robert Henri and Alfred Stieglitz in New York"

JEREMY STRICK, assistant curator, twentieth-century art
"Before Impressionism: Landscape Painting in France 1800 to 1863"

ARTHUR WHEELOCK, curator of northern baroque painting
"How Do We Know It's Really by Rembrandt?"

WILLIAM J. WILLIAMS, lecturer
"Artists in Residence: John Russell Pope, Architect to Washington, D.C."

JOHN WILMERDING, deputy director
"Andrew Wyeth: The Helga Pictures"

The education department's summer Sunday lecture series traditionally is presented by staff lecturers and often is based on a common theme. The 1987 lecture theme, "Artists in Residence," examined the significance of a particular geographical location on the evolution of an artist's career. The nine-week course was very popular, and audiences often filled the East Building auditorium.

THE ANDREW W. MELLON LECTURES IN THE FINE ARTS

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

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

1954 Sir Herbert Read, "The Art of Sculpture"

1955 Etienne Gilson, "Art and Reality"

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

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

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

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

1960 Wilmarth Sheldon Lewis, "Horace Walpole"

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

1962 Kathleen Raine, "William Blake and Traditional Mythology"

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

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

1965 Sir Isaiah Berlin, "Sources of Romantic Thought"

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

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

1968 Stephen Spender, "Imaginative Literature and Painting"

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

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

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

1972 Ludwig H. Heydenreich, "Leonardo da Vinci"

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

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

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

- 1976 Peter von Blanckenhagen, "Aspects of Classical Art"
- 1977 André Chastel, "The Sack of Rome, May 1527"
- 1978 Joseph Alsop, "The History of Art Collecting"
- 1979 John Rewald, "Cézanne and America"
- 1980 Peter Kidson, "Principles of Design in Ancient and Medieval Architecture"
- 1981 John Harris, "Palladian Architecture in England, 1615-1760"
- 1982 Leo Steinberg, "The Burden of Michelangelo's Painting"
- 1983 Vincent Scully, "The Shape of France"
- 1984 Richard Wollheim, "Painting as an Art"
- 1985 James S. Ackerman, "The Villa in History"
- 1986 Lukas Foss, "Confessions of a Twentieth-Century Composer"
- 1987 Jaroslav Pelikan, "Imago Dei: The Byzantine Apologia for the Icons"

SLIDE LIBRARY

In 1987 the education division's slide library made significant progress in automating its information and filing systems. Since June a data base management program and word processing equipment have enabled the slide librarians to enter data that will generate slide labels and that can be catalogued by artist, title, medium, or provenance. This means that in the future, images in the slide library can be retrieved by any of the different fields; the artist's name need not be the only access point.

A total of 170,528 slides are now available in the slide library. During the year, 11,768 accessions (including 457 replacements) were made. This figure includes new photography of Gallery objects (3,073), coverage of exhibitions (2,113), and material for lectures (2,804). Purchases from outside sources numbered 3,473. In addition, a total of 203 slides were donated to the library. The number of new slides catalogued was 5,315, and with receipt of new information, 250 were recatalogued. During the year the staff mounted 7,114 slides in metal binders, and approximately 4,000 slides in cardboard.

A total of 32,844 slides were borrowed from the library this year. Gallery staff used 14,532 slides, and 16,388 were borrowed by 728 outside institutions or individuals. The slide library gave permission to 122 patrons to have 692 slides copied in order to provide slides of National Gallery objects no longer being sold by the publications service. In addition, 378 slides were made for CASVA scholars, and 295 slides of temporary exhibitions were sold to participating museums.

FILM

Through the past year the film program arranged more than two hundred film events and hosted thirty-five presentations by visiting film historians, filmmakers, and critics. The program, which included series, retrospectives, documentaries, and area premieres, demonstrated a wide range of personal and cultural forms in the moving image media.

Documentary films on art were shown on a daily schedule, in conjunction with special exhibitions and as an educational adjunct to the Gallery's permanent collection. Five of these documentaries were Washington-area premieres: *Virgil Thomson: Composer* (shown on the composer's ninetieth birthday); *Jack Levine: Feast of Pure Reason*; *Saint-Gaudens: Masque of the Golden Bowl*; *Islands* (on Christo, completed by documentary filmmaker David Maysles before his death in January 1987); and *The Man in the Silk Hat* (about French theater in the early twentieth century). *Süleyman the Magnificent*, a 58-minute film coproduced with The Metropolitan Museum of Art, was presented forty-six times at the Gallery during the course of the *Süleyman* exhibition.

Five feature film series, each consisting of seven to fourteen interrelated programs, were organized around special topics. Several of these complemented the Gallery exhibition program. During the fall of 1986, at the time of the *Goya* exhibition, "Luis Buñuel: The Late Films" included the last eight works completed by the great Spanish filmmaker. Highlighting this series were newly minted 35mm subtitled prints of *The Discreet Charm of the Bourgeoisie* (1972) and *The Phantom of Liberty* (1974). A silent film series, "French Narrative Avant-Garde Film of the 1920s," was organized for December 1986 to coincide with the *Matisse* exhibition. The Museum of Modern Art loaned its archival 35mm print of Jean Epstein's *Coeur Fidèle* (1923), a landmark in the development of the avant-garde. With the cooperation of the embassy of France, the Gallery was also able to obtain for this series, from the Cinémathèque Française, a rare print of *L'Inhumaine* made in 1923 by Marcel L'Herbier.

During January and February 1987 Annette Michelson, a senior fellow at the Gallery's Center for Advanced Study in the Visual Arts, organized "Kino Eye: Dziga Vertov and Soviet Film of the 1920s." The seven-part series, related to Michelson's research topic, also complemented the exhibition *Alexander Archipenko: A Centennial Tribute*. All of Dziga Vertov's principal works, as well as six films made by his contemporaries, comprised this program. Seven of the prints in the series were loaned to the Gallery by the Anthology Film Archives in New York.

In the spring of 1987 "The Films of Luchino Visconti," a fourteen-film retrospective of the work of this Italian master, attracted a total audience of 15,884 in twenty-one presentations. Lectures by Peter Brunette, former associate fellow at CASVA, and Masolino d'Amico, Italian film historian and critic, preceded most of the screenings. All of Visconti's principal films were shown. His first feature, *Ossessione* (1942), long unavailable to American audiences, was loaned by the British Film Institute. *Ludwig* (1973), Visconti's four-hour epic on the mad Bavarian king Ludwig II, was shown by special permission of the film's producer. Also in spring of 1987 the Gallery hosted the opening night screening of the first Washington D.C. International Film Festival. The film selected for this event was *Farewell (Proshchaniye)*, 1982) by Russian director Elem Klimov.

"Figures in a Landscape," a twelve-part film and lecture series, was organized to coincide with the special exhibitions of American twentieth-century watercolors and drawings during the summer of 1987. Focusing on the interrelationship of character and setting in contemporary narrative film, the series included Michelangelo Antonioni's *Red Desert* (1964), Jacques Tati's *Playtime* (1967), Miklós Jancsó's *Elektra* (1975), Alfred Hitchcock's *North by Northwest* (1958), and Bernardo Bertolucci's *Novecento* (1976). Robert Phillip Kolker, professor of communication arts and theater at the University of Maryland, introduced five of the films in the series.

The final program of the year was a tribute to French master filmmaker Robert Bresson on the occasion of his eightieth birthday. Annette Michelson introduced two works by Bresson, an early film *Les Dames du Bois de Boulogne* (1945) and his most recent film *L'Argent* (1983).

AUDIOVISUAL SERVICES

The scope and volume of media activities performed by audiovisual services increased substantially this past year. The department assisted in the production of a motion picture, *James McNeill Whistler: His Etchings*, produced by the department of extension programs. It installed a slide program produced by Caribiner Productions for the *Süleyman* exhibition and operated it for the duration of the show; the slide program subsequently traveled with the exhibition to The Art Institute of Chicago. The department also produced a video news release on *Süleyman* for distribution to television stations, documented the installation and opening reception of the exhibition on videotape, and facilitated outside production crews covering the show.

In 1987 the department videotaped a performance of storytelling for children; the short ballet *After Miró*, performed by the Amherst Ballet Theatre Company; the Robert Rauschenberg World Tour in Japan reception; and a performance by George Shearing as part of the American Music Festival. The *Kaufman Collection* and the *Nasher Collection* exhibitions were extensively documented on videotape for potential public program release. In addition, three other exhibitions were videotaped for archival purposes, including *Süleyman*, *Andrew Wyeth*, *The Helga Pictures*, and *Italian Master Drawings from The British Royal Collection*.

The audiovisual department reprogrammed and reinstalled the orientation slide program in the West Building information room to give the museum visitor an overview of Gallery events and locations. The department also continued to serve as a resource for other institutions throughout the country, ranging from the Arkansas Museum of Science to the Supreme Court of the United States.

DEPARTMENT OF EXTENSION PROGRAMS

Extension program use remained high in fiscal year 1987, with programs presented a total of 205,652 times to an audience reported at 80,722,148 persons. This reflects not only the addition of many new program titles to extension programs' inventory, but also continuing promotional efforts, especially the development of wider distribution options for educational and cultural organizations and for community television systems. Extension programs shown on public and educational television alone were viewed by over seventy-six million viewers in every state in the nation and in many foreign lands.

Within the large overall audience, the number of borrowers across the country using extension programs on the regular short-term basis through direct loans, or on a long-term basis through the Affiliate Loan System, continued to grow, reaching a total of 4,252,669—exclusive of television audiences—in the fiscal year. These borrowers report that they show each program many times during a booking period; multiple showings on a single order seem to be characteristic of borrowers in schools, school systems, and other specifically educational settings. The total of program presentations, including television broadcasts, rose to 205,652, a department record. Again this year, there were significant increases in program utilization and in audiences for videocassettes. The dramatic upsurge in showings and audiences noted last year for programs offered on videocassette was repeated in the current fiscal year, with videocassette use doubling.

The department continues to provide extension programs—mainly films and videocassettes—to United States embassies abroad through the United States Information Agency (USIA). In the course of the year, programs were used in more than sixty foreign countries, among them Thailand, Australia, Ghana, Turkey, Brazil, Egypt, Pakistan, Malaysia, Jamaica, Paraguay, Iceland, Algeria, New Zealand, and Zimbabwe. The entire range of program offerings is used consistently by United States Department of Defense schools and by military installations within the United States, in Europe, and in Asia. Gallery films such as *Important Information Inside: John F. Peto and the Idea of Still-Life Painting* and *John James Audubon: The Birds of America* were selected to represent this country and received awards of honor in international film festivals in such diverse locations as Italy, Belgium, Greece, Poland, and Czechoslovakia. *Winslow Homer: The Nature of the Artist*, a film produced by the department in 1986, was awarded a CINE Golden Eagle and was among the Gallery films selected for satellite transmission throughout Europe via USIA's WORLDNET. Gallery films, videocassettes, and color slide programs were also shown as part of the public programs and educational activities of other museums, such as the University Art Museum, Santa Barbara, California; the Montreal Museum of Fine Arts; The Fort Wayne Museum of Art, Indiana; and the St. Louis Art Museum, Missouri.

During fiscal year 1987 program development and production activities of department staff revolved around research, writing, development, and production of a number of slide programs and film projects. Selections from the National Gallery's collections of etchings by James McNeill Whistler were the subject of two programs: a color slide program, and a film/videotape presentation. In both programs, produced in different media to permit still another programmatic option for our borrowers, commentary is provided by Whistler specialist Ruth E. Fine, curator in the department of prints and drawings. The Gallery's exhibition of paintings by the nineteenth-century American landscape artist George Inness was the stimulus for another slide program. Currently in production, the program is narrated by the Gallery's curator of American art, Nicolai Cikovsky, Jr., and encompasses the whole of Inness' life as a painter. In conjunction with the Gallery's exhibition *William Merritt Chase: Summers at Shinnecock, 1891-1902*, the department produced a film for auditorium and television presentation and for the greater extension program audiences. The film highlights Chase's years at Shinnecock, on Long Island, New York, where in 1891 the artist established the first important summer school of art in America. Also included are im-

ages from Chase's student days and from his early career in New York City, and footage of the Shinnecock landscape and of Chase's house and studio as they are today. This program will be made available both as a film and in videocassette form, as with other extension program film projects.

Two additional programs produced for the Gallery have expanded the list of videocassettes offered as extension programs. *Reflections* tells the behind-the-scenes story of creating *The Treasure Houses of Britain* exhibition; commentary is provided by the Gallery's director, J. Carter Brown, and by the curators and designers of the exhibition as well. *Matisse in Nice*, a film produced for the Gallery in connection with the *Matisse* exhibition, reveals the artist's profound response to the light and color of the Mediterranean, seen in his sun-drenched landscapes and his exotic, richly patterned interior scenes. Videocassettes of this program are also available to borrowers through the department's free-loan distribution system.

ART & MAN

As in past years, the extension programs staff reviewed copy and content of each issue of *ART & MAN*, the secondary level magazine published by Scholastic Magazines, Inc., with the cooperation of the National Gallery. The range of subjects of the year's issues was broad, including such artists as Matisse, Audubon, and Mondrian. Another increase in readers brought the subscription level to 170,000, the highest in the history of the publication.

STATISTICAL SUMMARY

	Showings	Total estimated audiences
Color slide programs	16,758	694,680
Automated programs	95	21,050
Films	23,405	1,201,774
Videocassettes	6,695	245,360
Special long-term loans	1,569	156,900
Affiliate system		
Extended loans	32,379	1,932,905
Public/educational TV	4,947	15,927,679
National educational		
Television network	119,784	59,892,000
International TV	20	649,800
Total	205,652	80,772,148

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1986-1987

At the founding of the Center in 1980, a four-part program of fellowships, meetings, publications, and research was instituted. During the seventh year, in addition to the ongoing activities in those four areas, the Center continued to develop relations with other scholarly institutions.

The Center works to strengthen relations among kindred organizations, both locally and nationally, by periodically convening representatives of those institutions. Delegates from art departments in local universities belonging to the Consortium of Washington Area Universities met several times during 1986-1987 to discuss such cooperative ventures as: the creation of a Consortium course in conservation for art historians; shared standards for internships in museum studies curricula; and listings of all Consortium art history faculty members and their areas of research, with a view to requests for thesis direction or independent studies. Students enrolled at Consortium universities may register in courses for credit at other member schools. To facilitate their selection of courses, this spring the Center compiled for distribution to graduate students a list of the graduate courses offered in the coming year by all these universities and a comprehensive faculty roster.

During the year the Center also convened meetings of the Association of Research Institutes in Art History (ARIAH), an informal organization comprising twelve institutions in North America that support advanced research through fellowship and related programs. The primary topic of discussion at the meetings, held in Washington, was the possibility of incorporating as an official association. Incorporation would enable member institutions, as a group: to develop programs and projects that any one institution would not or could not undertake on its own; to seek funding for jointly sponsored programs and projects that might not be available to single institu-

tions; to share visiting scholars among institutions; and to facilitate the exchange of information among member institutions.

The Center also continued to participate in and host meetings of the newly established Washington Collegium for the Humanities, a consortium of nine research institutions. The Collegium's primary activity in 1986-1987 was the continuation of the lecture series begun in February 1986 on "Centers of Empire."

The resident community of scholars at the Center during its seventh year included the Samuel H. Kress Professor, seven senior and ten visiting senior fellows, three associates, and four predoctoral fellows, as well as research assistants and associates. As in several previous years, one of the senior fellows held a concurrent half-time appointment as Distinguished Visiting Professor in Art History at The George Washington University.

In the program of scholarly meetings, the Center continued a limited series of seminars on the state of research in various areas of art history. These meetings are intended to assist the work of the authors commissioned to write articles for the *Art Bulletin*. Flexible formats for colloquia were continued, allowing senior fellows to present their research in the manner most appropriate to the stage they have reached in their work. Seminars, colloquia, and shoptalks are by design limited to a relatively small number of participants. Among the larger meetings organized by the Center were two symposia, one conference, and five lectures.

The Architectural Drawings Advisory Group (ADAG), a long-term research project of the Center, continued to plan for implementation of an automated catalogue of architectural drawings and records.

The programs of the Center are supported by a variety of private sources. Fellowships are funded by endow-



Participants in the first CASVA curatorial colloquy, studying the Mellon *Venus* in the newly completed small bronzes study/seminar room

ments from The Andrew W. Mellon Foundation, the Chester Dale bequest, and Robert and Clarice Smith, and by a grant from the Samuel H. Kress Foundation. The conference on Emilian painting of the sixteenth and seventeenth centuries was sponsored by the Samuel H. Kress Foundation and the Montedison Group. The symposium *Cultural Differentiation and Cultural Identity in the Visual Arts* was cosponsored by the Center and The Johns Hopkins University. Funds from an endowment grant awarded by the Arthur Vining Davis Foundations assisted in the support of this gathering. The Center also received a grant from the Graham Foundation for Advanced Studies in the Fine Arts.

BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

The members of the board of advisors of the Center have overlapping appointments, usually for three-year terms. In December 1986 Dore Ashton (The Cooper Union) and Alan Shestack (The Minneapolis Institute of Arts) completed their terms. In January 1987 Anne d'Harnoncourt (Philadelphia Museum of Art) and Egbert Haverkamp-Begemann (New York University, Institute of Fine Arts) began their terms. Five others continued to serve: Wanda Corn (Stanford University), Charles Dempsey (The Johns Hopkins University), Jan Fontein (Museum of Fine Arts, Boston), Ilene Forsyth (University of Michigan), and Cecil L. Striker (University of Pennsylvania).

Twice during the year, on 10 October 1986 and on 10 April 1987, the board convened in Washington to discuss the policies and programs of the Center. Members of the board also comprised the five selection committees that reviewed fellowship applications for the coming year. From a total of 122 applications—twenty-seven for senior fellowships, twenty-four for visiting senior fellowships, three for associate appointments, one for the National Gallery of Art curatorial fellowship, and sixty-seven for predoctoral fellowships—the board nominated six senior fellows, one associate, and five alternates; eleven visiting senior fellows, two associates, and four alternates; seven predoctoral fellows and one alternate, one curatorial fellow, and one Dean's sabbatical fellowship.

MEMBERS

The research of the scholars in residence involved diverse media, including architecture, painting, sculpture, textiles, cameos/gems, film, prints, urbanism, and earthworks, originating in cultures ranging from ancient Greece to twentieth-century North America. A selection

from the topics bespeaks the variety of approaches and concerns of the fellows: some focused on matters of historiography, criticism, style, or iconography; others questioned the relation between art and the history of ideas, or examined art as evidence either for patterns of social organization or for the continuity of beliefs and practices between successive cultural entities.

Two events at the beginning of the year brought the new members of the Center together with their colleagues from the National Gallery and from local universities, museums, and other institutions. The first, organized by the senior curator of the Gallery and the dean of the Center and held on 19 September 1986, was the annual meeting at which curators from the Gallery and senior members of the Center acquaint one another with their current research in brief presentations and discussions. On 25 September the annual reception was held in the West Building to introduce the Samuel H. Kress Professor and other new fellows to their associates in the Gallery and the Washington area.

Members assembled for weekly lunch meetings during the academic year, from mid-September to mid-May, either to discuss a paper presented at the Center during the previous week or to share ideas and information on a variety of scholarly issues. Visiting scholars and curators as well as curators from the National Gallery were periodically invited to join these gatherings. Members also met more informally with one another and with people from the staff of the Gallery at Thursday tea throughout the year.

Past and present members gathered at their sixth annual reunion in February, held in Boston at the 1987 meeting of the College Art Association.

SAMUEL H. KRESS PROFESSOR

LAWRENCE BURNETT GOWING, previously Slade Professor of Fine Art, University College, London, has also held the positions of keeper of the British collection and deputy director of the Tate Gallery, London (1965–1967), and professor of fine arts, Leeds University (1967–1975). Among Professor Gowing's publications are books on Renoir, Vermeer, Constable, Goya, Turner, and Matisse. He has written numerous exhibition catalogues, including *Cézanne* (1954), *Matisse: 64 Paintings* (1966), *Hogarth* (1971), and *Watercolours by Cézanne* (1973). His paintings are in the permanent collections of such museums as the Tate Gallery, the National Gallery of Canada, the National Gallery of South Australia, the Ashmolean Museum, and the Fitzwilliam Museum.

Professor Gowing was made a Commander of the British Empire in 1952 and received knighthood in 1982. He

serves as honorary curator of collections at the Royal Academy, where he is an associate; as deputy chairman and chairman of the art panel and art films committee of the Arts Council of Great Britain, where he served two terms as a full council member; and as a trustee of the Tate Gallery, the National Portrait Gallery, and the British Museum.

During his appointment at the Gallery, Professor Gowing worked on a number of projects, including a book on masterpieces at the Musée du Louvre, Paris; a lecture on Rembrandt's *Lucretia* at The Minneapolis Institute of Arts; continuing research on the earliest works by Cézanne; and scripts for video productions on Giotto, Rembrandt, and Turner.

SENIOR FELLOWS

JEAN-LOUIS COHEN

Ecole d'Architecture, Paris-Villemin; Ecole Nationale des Ponts et Chaussées, Paris

Ailsa Mellon Bruce Senior Fellow, spring 1987

The American Ideal in Soviet Architecture, 1917–1954

CECELIA F. KLEIN

University of California, Los Angeles

Ailsa Mellon Bruce Senior Fellow, fall 1986

Dressed to Kill: The Politics of Costume in Aztec Sacrificial Rites

ANNETTE MICHELSON

New York University

Ailsa Mellon Bruce Senior Fellow, 1986–1987

Dziga Vertov: Theory and Practice of the Documentary Film

HELEN SEARING

Smith College

Ailsa Mellon Bruce Senior Fellow, spring 1987

Architecture and Politics in Amsterdam, 1890–1940: The Art of the Possible

MARTHA A. McCRORY

The Johns Hopkins University; The Fashion Institute of Technology, State University of New York

Samuel H. Kress Senior Fellow, 1986–1987

Antique Coins and Cameos in the Florentine Cabinet: An Edition of Sixteenth-Century Grand-Ducal Letters Concerning Coins

BRUNILDE SISMONDO RIDGWAY

Bryn Mawr College

Samuel H. Kress Senior Fellow, fall 1986

(joint appointment as Distinguished Visiting Professor in Art History, The George Washington University)

Hellenistic Sculpture I: The Styles of c. 331–200 B.C.

LARRY SILVER

Northwestern University

Samuel H. Kress Senior Fellow, 1986–1987

Artistic Patronage and the Ideology of Emperor Maximilian I

VISITING SENIOR FELLOWS

STEPHEN C. BEHRENDT

University of Nebraska

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986

William Blake and the Tradition of History Painting

JULIUSZ A. CHROŚCICKI

Warsaw University

Paul Mellon Visiting Senior Fellow, summer 1987

Oriental Motifs in the Works of Rubens, Rembrandt, and Their Pupils

JAN PIET FILEDT KÖK

Rijksprentenkabinet, Rijksmuseum, Amsterdam

Paul Mellon Visiting Senior Fellow, summer 1987

Dutch Mannerist Printmaking, 1585–1610

DRAGOS GHEORGHIU

Bucharest

Paul Mellon Visiting Senior Fellow, summer 1987

The Development of European Architectural Designs That Are Parallel to Natural Design

HEINZ HORAT

Department of Preservation of Monuments and Sites, Lucerne

Paul Mellon Visiting Senior Fellow, summer 1987

Cavalier Architects

PETER HUMFREY

University of St. Andrews

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986

The "Scuole Piccole" as Donors of Altarpieces in Renaissance Venice

ELIZABETH LANGHORNE

Piedmont Virginia Community College

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986

The Content of Jackson Pollock's Art: His Images and His Abstractions

DENIS LAVALLE

Ministère de la Culture, Paris

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986

The Art Works and Interiors of Jesuit Establishments in France in the Seventeenth and Eighteenth Centuries

VICENTE LLEÓ CAÑAL

University of Seville

Paul Mellon Visiting Senior Fellow, summer 1987

The Art Collections of the Dukes of Medinaceli: Taste and Patronage Through the Centuries

GIOVANNI PREVITALI

Università degli studi di Napoli

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986

Problems in the Workshop of Simone Martini

ASSOCIATES

CRAIG ADCOCK

Florida State University

Associate, spring 1987

The Light and Space Sculpture of James Turrell

VINCENT J. BRUNO

University of Texas at Arlington

Associate, spring 1987

Delos and Pompeii: A Comparative Study of Greek and Roman Painting Techniques

PETER W. PARSHALL

Reed College

Associate, winter 1986

Print Production in Early Modern Europe, 1480–1550

NATIONAL GALLERY OF ART CURATORIAL FELLOW

GAIL FEIGENBAUM

Coordinator of Special Projects, Education Department

Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow, summer 1987

Catalogue of Lodovico Carracci's Paintings; and Essay on Bolognese Painting 1605–1625

FELLOWS

FREDERICK NATHANIEL BOHRER*

[The University of Chicago]

Samuel H. Kress Fellow, 1985–1987

A New Antiquity: Studies in the Reception of Mesopotamian Art in London, Paris, and Berlin from the Mid-Nineteenth Century to World War I

ELIZABETH BROWN

[Columbia University]

Mary Davis Fellow, 1986–1988

Brancusi's Photographs: A Sculptor's Mind

TRACY E. COOPER*

[Princeton University]

David E. Finley Fellow, 1984–1987

The Decoration in the Church of S. Giorgio Maggiore in Venice

MARY ALICE LEE*

[The Johns Hopkins University]

Mary Davis Fellow, 1985–1987

Problems of Rhetoric and Style in Baroque Ceiling Painting

ANNETTE LEDUC

[The Johns Hopkins University]

David E. Finley Fellow, 1986–1989

Gavarni's Human Comedy

STEVEN MOYANO

[Northwestern University]

Chester Dale Fellow, 1986–1987

Karl Friedrich Schinkel and the "Oberbaudeputation" 1810–

*in residence 1986–1987



National Gallery curator Douglas Lewis leading a discussion with sculptures borrowed for the first curatorial colloquy

1840: Prussian Architectural Administration and Design During the Era of Reform

SASHA NEWMAN*

[New York University, Institute of Fine Arts]

Samuel H. Kress Fellow, 1984–1985, 1986–1987

Pierre Bonnard and the Reinvention of the French Tradition, 1895–1920

ELIZABETH STREICHER

[Columbia University]

David E. Finley Fellow, 1985–1988

The Graphic Work of Max Klinger

SUZANNE TISE

[University of Pittsburgh]

Chester Dale Fellow, 1986–1987

Entre Deux Expositions: Architecture and Design in Paris, 1925–1937

THOMAS WILLETTE

[The Johns Hopkins University]

Samuel H. Kress Fellow, 1986–1988

A Critical Edition of Bernardo De Dominici's "Life of Massimo Stanzione," with an Edition of the Stanzione Manuscript and a Catalogue of Paintings

MEETINGS

COLLOQUIA

The Center provides the Samuel H. Kress Professor and senior fellows with the opportunity to present their work to their colleagues. As in previous years, the formats of the eleven colloquia (LVII–LXVII) were varied in 1986–1987. Some fellows elected to speak informally to the other members of the Center, while others gave more formal talks to larger audiences, followed by dinner in the Gallery refectory. Those invited to attend the latter included faculty members in art history, senior curators and museum directors, fellows from local research institutes (such as Dumbarton Oaks and the Smithsonian Institution), and other independent or affiliated scholars in the Washington area engaged in advanced research in art history or related disciplines.

2 October 1986

Brunilde Sismondo Ridgway, "Investigating Hellenistic Sculpture"

30 October 1986*

Stephen C. Behrendt, "The Evolution of Blake's *Pestilence*"

4 November 1986

Lawrence Gowing, "Cézanne: The Beginnings"

11 December 1986

Annette Michelson, "The Kinetic Icon in the Work of Mourning"

2 January 1987

Cecelia F. Klein, "Dressed to Kill: The Politics of Costume in Aztec Sacrificial Rites"

20 January 1987*

Elizabeth Langhorne, "Pollock, Primitivism, and Picasso"

5 February 1987

Larry Silver, "Family Ties: Genealogy as Ideology for Emperor Maximilian I"

5 March 1987

Jean-Louis Cohen, "The American Ideal in Soviet Architecture: The Time of the Avant-Garde (1917-1932)"

10 April 1987

Helen Searing, "Architecture and Politics in Amsterdam, 1890-1940: The Art of the Possible"

21 April 1987*

Craig Adcock, "The Contemporary Sublime: Art and Science in the Work of James Turrell"

30 April 1987

Martha A. McCrory, "Cameos and Coins in Sixteenth-Century Florence: The Cabinets of Grand Dukes Cosimo, Francesco, and Ferdinando de' Medici"

SHOPTALKS

Four predoctoral fellows presented shoptalks on their dissertation research to colleagues at the Center and other art historians at the Gallery. These gatherings allow fellows to present their findings and to receive critical evaluation of their methods and ideas on work in progress.

18 January 1987

Mary Alice Lee, "Prospectus of a Temple for Heroes: The Aedes Barberinae ad Quirinalem by Girolamo Teti and Pietro da Cortona's Fresco in the Grand Salon of the Palazzo Barberini in Rome"

22 January 1987

Tracy E. Cooper, "The Memorial Facade of S. Giorgio Maggiore, Venice"

17 February 1987

Frederick Nathaniel Bohrer, "The Reception of Mesopotamia and the Nature of Orientalism"

26 March 1987

Sasha Newman, "Pierre Bonnard and the French Tradition: Au Louvre"

SYMPOSIA

In 1986-1987 two symposia were organized under the auspices of the Center, both of which were cosponsored by sister institutions here. Those invited to participate included graduate students, art historians, and other scholars specializing in the fields under discussion.

Cultural differentiation and cultural identity in the visual arts was the topic of the annual spring symposium jointly sponsored by the Center and the Department of the History of Art at The Johns Hopkins University. Eight papers were delivered during two days in Washington in mid-March. In early April, the Center hosted the Seventeenth Annual Middle Atlantic Symposium, cosponsored by the Department of Art History at the University of Maryland. One graduate student in art history was selected by each of nine universities in the Middle Atlantic region to present a research paper at the symposium. Each speaker was introduced by a faculty member representing the sponsoring department.

13-14 March 1987

Cultural Differentiation and Cultural Identity in the Visual Arts

Esther Pasztor, Columbia University

"Identity and Difference: The Uses and Meanings of Ethnic Styles"

Evelyn B. Harrison, New York University, Institute of Fine Arts
"Hellenic Identity and Athenian Identity in the Fifth Century B.C."

Martin J. Powers, University of California, Los Angeles

"Rival Politics and Rival Tastes in Late Han China"

David H. Friedman, Massachusetts Institute of Technology

"Painting in the Provinces: Art and the Formation of the Florentine State"

Alice T. Friedman, Wellesley College

"Did England Have a Renaissance? Classical and Anticlassical Themes in Elizabethan Culture"

Hilary Ballon, Columbia University

"Constructions of the Bourbon State: Classical Architecture in Seventeenth-Century France"

Susan J. Barnes, North Carolina Museum of Art

"Portrait Tradition and Cultural Identity in Italy in the 1620s"

Walter S. Melion, The Johns Hopkins University

"Karel van Mander's *Life of Goltzius*: Defining the Paradigm of Protean Virtuosity in Haarlem around 1600"

4 April 1987

Middle Atlantic Symposium in the History of Art: Seventeenth Annual Sessions

Introduction: Katheryn M. Linduff

Ann Shafer [University of Pittsburgh]

*presentations to members of Center only

"A Reconsideration of the Irish La Tene: The Navan-Type Brooches"

Introduction: John Dobbins
Larry Ball [University of Virginia]

"What Could Be Better than Nero's Baths?"

Introduction: Barbara von Baraghan
Martha Lukowsky [The George Washington University]
"Stories from the *Popol Vuh* Illustrated on Classic Maya Vase Painting"

Introduction: Roger Rearick
Lynne Johnson [University of Maryland]
"Piero Di Cosimo's *Visitation* in the National Gallery"

Introduction: Mary Pardo
Carolyn Wood [University of North Carolina, Chapel Hill]
"Visual Panegyrics in Guercino's Casino Ludovisi Frescoes"

Introduction: Michael Fried
Dianne Pitman [The Johns Hopkins University]
"Frédéric Bazille's *Vue de Village: The Death of Landscape, the Gardener's Daughter, and the Twenty-Nine-Cent Village*"

Introduction: Raymond Dobard
George W. Benoit [Howard University]
"The Idea of Death as Presented in the Art of James Ensor and the Carnival of Trinidad and Tobago"

Introduction: Wayne Craven
Thomas P. Somma [University of Delaware]
"Paul Wyland Bartlett's *Bear Tamer*, c. 1885-1887: American Sculpture in the French Style"

Introduction: George Maurer
Michael Losch [The Pennsylvania State University]
"The Iconography of Sleep and the Life-Cycle: Theosophical Influences in Georges Lacombe's *Le Lit*"

CONFERENCE

In late January the Center organized an international conference on Emilian painting of the sixteenth and seventeenth centuries. The two-day meeting was made possible by the Samuel H. Kress Foundation and the Montedison Group/Progetto Cultura. The papers were collected and published through the Nuova Alfa Editoriale in Bologna.

29-30 January 1987

Emilian Painting of the Sixteenth and Seventeenth Centuries

Moderator: Donald Posner, New York University, Institute of Fine Arts

Andrea Emiliani, Soprintendenza per i Beni Artistici e Storici, Bologna

"Natura e storia: Due appuntamenti nella storia dell'arte bolognese fra '500 e '600"

Eugenio Riccòmini, Soprintendenza per i Beni Storici e Artistici, Parma

"Dopa Correggio: Note sulla pittura a Parma da Correggio ad Annibale Carracci"

Sydney J. Freedberg, National Gallery of Art
"Parmigianino and Parmigianino Problems in the Exhibition"

Elizabeth Cropper, The Johns Hopkins University
"Tuscan History and Emilian Style"

Giuseppe Olmi, Università degli studi di Trento
"Ulisse Aldrovandi and the Bolognese Painters in the Second Half of the Sixteenth Century"

Charles Dempsey, The Johns Hopkins University
"The Carracci and the Devout Style in Emilia"

Anna Ottani Cavina, Università degli studi di Bologna
"Studies from Life: Annibale Carracci's Paintings of the Blind"

Beverly Louise Brown, National Gallery of Art
"Summary"

CURATORIAL COLLOQUY

In the summer of 1987 the Center for Advanced Study initiated a new program within its series of special meetings. This gathering, known as a curatorial colloquy, will be held annually to consider some aspect of the collections of the National Gallery of Art. One of its purposes is to encourage faithful exchange between art historians teaching in universities and those in curatorial posts at museums.

The first curatorial colloquy, held 8-12 June, focused on the Gallery's Mellon *Venus*, a life-sized Renaissance bronze formerly ascribed to Jacopo Sansovino and more recently to an artist working in Italy, France, or Flanders in the late sixteenth century. The central issue of the meeting was to identify a more precise location and attribution for the sculpture and related works of art, including the Mellon *Bacchus*, a pendant sculpture also in the Gallery's collection. In addition to these two monumental bronzes, the colloquy discussions involved a group of smaller works from the period 1570-1640, borrowed for the occasion from private and public collections in the United States and Great Britain. The colloquy was made possible through funds from The Circle of The National Gallery of Art.

The sessions, designed as round-table discussions, were led by Douglas Lewis, curator of sculpture, with the assistance of Alison Luchs, assistant curator of sculpture, and Shelly Sturman, head of object conservation. The other participants, all specialists in Renaissance sculpture selected earlier in the year from a pool of applicants, were: Sergey Androssov (The State Hermitage Museum),



Francesco Albani, *God the Father*, Pepita Milmore Memorial Fund, 1986.62.1

Bruce Boucher (University College, London), Charles Davis (Florence), Giancarlo Gentilini (Museo Nazionale del Bargello, Florence), Herbert Keutner (Kunsthistorisches Institut, Florence), Anthony Radcliffe (Victoria and Albert Museum, London), and Patricia Wengraf (London).

RESEARCH PROGRAMS

The Architectural Drawings Advisory Group, now in its fifth year, with a staff supported by the J. Paul Getty Trust, continued to prepare international standards for the cataloguing and sharing of information about architectural drawings in repositories in North America, Europe, and England. Project staff developed conceptual designs, dictionaries, and other documentation necessary for automation. The cataloguing system is intended to be a flexible standard for research and cataloguing of architectural drawings, albums, sketchbooks, and archives.

PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 6*, pub-

lished in October 1986, contains general information about the fellowship program, the program of meetings, and the publication and research programs, along with the roster of the board of advisors, the professional and support staff, and the members of the Center, as well as the list of activities for 1985–1986. *Center 6* also contains summary reports on research conducted by the resident members of the Center in 1985–1986, and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of Center symposia in *Studies in the History of Art* continued in 1986–1987 with the appearance of one volume. *James McNeill Whistler* was edited by Ruth E. Fine and issued as volume 19. Other symposia volumes being edited for publication are: *Italian Medals*; *Italian Plaquettes*; *Antoine Watteau*; *Retaining the Original: Multiple Originals, Copies, and Reproductions*; *The Fashioning and Furnishing of the British Country House*; and *Winslow Homer*.

Another regular publication project of the Center is a directory of art history research projects supported by granting institutions in the United States and abroad. This year saw the publication of *Sponsored Research in the History of Art 6*, listing awards for 1985–1986 and 1986–1987.

OTHER DEPARTMENTAL REPORTS

CURATORIAL DIVISION

PAINTING AND TWENTIETH-CENTURY ART

The principal aims of the curatorial departments remain on the one hand the care and presentation of the permanent collections and their publication in the systematic catalogue, and on the other the presentation of temporary exhibitions. A program of reordering the permanent collections devised last year has been fulfilled in part, with the result of a greater historical rationality of relationships and sequence. Incorporated within the collection of British paintings for the first time are a number of works donated to the Gallery by Paul Mellon in the past few years. The progress of this program has been delayed somewhat by the need for refurbishing and relighting some galleries. While there is occasional overlap between the demands of the exhibition program and the needs of the permanent collections, efforts are now underway to see if these cannot be resolved. In respect to the publication of the permanent collections in the systematic catalogue, there has been some acceleration in our progress, most welcome in that it applies to in-house authors as well as to those employed outside.

Exhibitions

The intensive exhibition program is always a prime source of pressure on the curatorial staff, but it has again this year achieved its expected number of successes. A major exhibition devoted to the paintings done by Henri Matisse during his time of residence in Nice, 1916–1930, co-curated by Jack Cowart of the National Gallery and Dominique Fourcade, was at once popular in appeal and scholarly in substance. It ran in part concurrently during the winter with *Alexander Archipenko: A Centennial Tribute*, jointly organized and shared with The Tel Aviv Mu-

seum. Special emphasis was given the artist's important early mixed-media constructions, and the exhibition also included a group of late, hand-built sculptures lent by the artist's widow. The show was curated by Katherine Jánszky Michaelson of New York and Nehama Guralnik of The Tel Aviv Museum. It was coordinated at the Gallery by Jack Cowart.

The Age of Bruegel exhibition, which opened in early November, contained sixteenth-century Netherlandish drawings of altogether exceptional merit. Organized and coordinated by the Gallery's curator of northern Renaissance painting John Hand, along with J. Richard Judson, William W. Robinson, and former Gallery curator Martha Wolff, this was the first major exhibition in the United States to feature drawings from this period. After closing at the Gallery on 18 January, the exhibition traveled to the Pierpont Morgan Library in New York, where it was on view from 30 January to 5 April.

A single masterpiece, Francesco Goya's *Condesa de Chinchón*, highlighted a small loan show of paintings by the artist in Spanish private collections. These were installed with the Gallery's own extensive collection of paintings by Goya and a selection of graphic works from American private collections. The exhibition was organized by curators Andrew Robison and Beverly Louise Brown.

A major event in the exhibition schedule was *The Age of Correggio and the Carracci: Emilian Paintings of the Sixteenth and Seventeenth Centuries*, which was organized in conjunction with the Pinacoteca Nazionale of Bologna and The Metropolitan Museum of Art in New York, by the National Gallery's chief curator, Sydney J. Freedberg, and curator of southern baroque painting, Beverly Louise Brown. Of exceptional size, with approximately two hundred paintings on view, the exhibition explored an area little known to American museum audiences and was

acclaimed not only for its aesthetic value but for its art historical interest.

A summer exhibition of the "Helga" series by the American painter Andrew Wyeth was accompanied by a small group of tempera and watercolor works by the artist from the Gallery collections, complemented by an exhibition of twentieth-century drawings from the Whitney Museum of American Art. June saw the opening of *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection*, co-curated by Nan Rosenthal of the National Gallery and Steven A. Nash of the Dallas Museum of Art, with the assistance of Jeremy Strick of the National Gallery. Seventy-four sculptures selected from this dramatic and wide-ranging Dallas private collection comprised the Washington installation, arranged throughout the public spaces in the East Building.

This was followed in the early autumn by the exhibition *Berthe Morisot—Impressionist*, organized by Charles F. Stuckey and William P. Scott under the auspices of the Mount Holyoke College Art Museum in association with the National Gallery. It was the first major American retrospective for this artist, a participant in the original impressionist exhibitions, and it included nearly one hundred of her works in various media. The exhibition was accompanied by another in the Gallery's series of single great masterpieces, Edouard Manet's portrait of Berthe Morisot, *Le Repos*, borrowed for the occasion from the Rhode Island School of Design.

The most important American exhibition of the year was *William Merritt Chase: Summers at Shinnecock 1891–1902*, co-organized by Nicolai Cikovsky of the National Gallery and D. Scott Atkinson of the Terra Museum of American Art. The exhibition, which featured twenty-seven of Chase's most beautiful paintings and pastels, opened here on 6 September and will travel to the Terra Museum in Chicago.

Loans

A number of loans were welcomed for show among the American collection. Erving and Joyce Wolf lent a selection of nineteenth-century American sculpture, in addition to the continued loan of paintings from their collection. An anonymous lender provided Thomas Moran's *Green River Cliffs, Wyoming*, a handsome Western landscape. The Newark Museum generously lent works by Fitz Hugh Lane and Thomas Cole, as well as Joseph Stella's impressive series, *The Voice of the City of New York Interpreted*. Irving Blum lent Andy Warhol's best known and most important work, *32 Soup Cans*.

From the Newington-Cropsey Foundation came the loan of *Catskills after a Storm*, a landscape that helped to fill

the temporary gap left by the departure of both Jasper Cropsey's *Autumn—On the Hudson River* and John Frederick Kensett's *Beach at Newport* to The Metropolitan Museum's important exhibition *American Paradise: The World of the Hudson River School*.

Gerbrandt van den Eeckhout's *The Levite at Gibeath* came on exhibition as a long-term loan from Emile E. Wolf. Van den Eeckhout was an important pupil of Rembrandt's, and this is the first painting by this artist to be shown with the Gallery's collection.

A Bashibazouk by Jean-Léon Gérôme, seen here in 1984 in *The Orientalists: Delacroix to Matisse*, came to the Gallery in autumn 1986 as an anonymous loan to hang with the permanent collection. Another anonymous collector has allowed us to exhibit *Jeanne—Le Printemps* by Edouard Manet with our nineteenth-century French collection.

Acquisitions

Acquisitions by purchase were limited in this year, the most important being the purchase out of the Patrons' Permanent Fund of a *Madonna and Child* by Dirk Bouts, small in size but exceptional in quality and condition, which had been on loan to the Gallery for some years. From southern Europe, the sole purchase of the year in painting was a work by Francesco Albani, also of small dimensions, showing God the Father seated in the heavens among angels. A mid-sixteenth-century painting after Michelangelo's celebrated drawing of the *Damned Soul* was acquired as a gift from the United States Department of Justice.

This year we were fortunate to receive several gifts that will greatly enhance our holdings in early twentieth-century American art. Mrs. George Cotton Smith Adams presented the Gallery with a pair of handsome portraits of Mr. and Mrs. George Cotton Smith by Robert Henri. Just a few years after the Henri portraits were created (1908), the artist's student and friend, George Bellows, painted *New York, February, 1911*. This view of a bustling city square came to the Gallery as a gift from Paul Mellon. Together with earlier Mellon, Whitney, and Dale gifts, the National Gallery now may claim the most important collection of Bellows' work. Recently installed not far from the Bellows painting is John Marin's energetic *Grey Sea*, the first oil painting—and one of thirteen—by that artist to enter the collection as the generous gift of Mr. and Mrs. John Marin, Jr.

The Gallery was also the recipient of a major painting by Aelbert Cuyp, *River Landscape with Cows*, given by the Family Petschek (Aussig). This work adds a new di-



Robert Henri, *Mr. George Cotton Smith and Mrs. George Cotton Smith*, Gift of Mrs. George Cotton Smith Adams in memory of George Cotton Smith Adams, 1986.93.1-2

mension to our already distinguished collection of paintings by this important Dutch landscape artist.

This year was marked by a number of extraordinary gifts to the twentieth-century art collections. Most notable was Barnett Newman's *Stations of the Cross*, a monumental series of fourteen canvases plus a fifteenth, *Be II*, acquired through the generosity of Robert and Jane Meyerhoff. Dating from 1958 to 1966, the *Stations* are now installed in a specially designed East Building gallery. Other significant gifts of twentieth-century art include Joan Miró's *The Farm*, from the estate of Mary Hemingway. Acquired first by Ernest Hemingway, the painting is one of the most crucial of Miró's Catalan subjects, demonstrating the historical evolution in his work from cubism toward a style that became surrealist.

The Collectors Committee purchased Richard Diebenkorn's abstract expressionist *Berkeley No. 52*, the first painting by this artist in the Gallery's collection. Income from the fund established by Lila Acheson Wallace enabled the Gallery to acquire Chuck Close's *Fanny/Fingerpainting*, a large-scale grisaille portrait in which the artist

applied the oil paint to the canvas with his fingers. The Gallery selected the Richard Lindner painting *Contact* as a bequest from the estate of Denise Lindner.

The American sculptor Seymour Lipton worked with the Gallery's curators of twentieth-century art shortly before his death on 5 December 1986 to select three welded metal maquettes, one large work entitled *Gateway*, and thirty-nine drawings made between 1952 and 1984. Departmental discretionary funds were used to acquire Lipton's 1960 sculpture, *Sower*.

From The Mark Rothko Foundation came a final group of fifteen panels and canvases by Mark Rothko, completing the program of donations begun in 1986 that has established the National Gallery as the primary repository of the works of the artist. The department of twentieth-century art, in consultation with other departments in the Gallery, continued the planning of research and use programs to share the work of this great American artist with institutions worldwide and to support Rothko loan exhibitions. Particular emphasis was given to the definition of the Gallery's role in the encouragement of the Mark

Rothko catalogue raisonné project and the artist's European touring retrospective exhibition organized by the Tate Gallery, London.

Conservation

Among conservation treatments, two projects of major importance involved American paintings. Jasper Cropsey's imposing *Autumn—On the Hudson* was cleaned and revarnished to reveal a greatly increased clarity of color and composition. Curatorial research on George Bellows' *Blue Morning* led to the discovery that a dark band of canvas folded over the top of the stretcher had been intended by the artist to be seen as part of his original image. This margin, now being flattened and repaired, will strongly affect the composition, bringing it closer to others that Bellows executed at that time.

A number of paintings from the baroque department underwent restoration this past year. Among them were the newly acquired Cuypp *River Landscape with Cows*, van den Eeckhout's *Levite at Gibeah*, Rembrandt's *The Turk*, Pieter Saenredam's *Cathedral of Saint John at 's-Hertogenbosch*, and Anthony van Dyck's *Italian Noblewoman and Her Son*. In addition, the two recently acquired paintings by Guercino, *Joseph and Potiphar's Wife* and *Amnon and Tamar*, were cleaned and new frames were designed for the pair. A number of small eighteenth-century Venetian works also received treatment this year.

Research

In March the first volume of the series of systematic catalogues, *Early Netherlandish Painting*, appeared in print, coauthored by John Hand and former National Gallery curator Martha Wolff. It was the culmination of more than five years of research and writing.

New contributions to the Garbisch naive painting collection catalogue were made by research assistant Sarah Cash, assistant curator of American art Deborah Chotner, and volunteer Andrea Henderson. Summer intern Diane Dillon contributed entries for the American paintings catalogue. The summer interns in baroque paintings were Wendy Thompson, who did research on Peter Paul Rubens for the systematic catalogue, and Elizabeth Wright, who researched our Carracci paintings. Amy Mizrahi and Marla Prather joined the department of modern art to work on the systematic catalogue project. Working on the German paintings were Sally Mansfield, who came as a research assistant in October 1986, and summer intern Tatjana Swihart. CASVA fellows Mary Alice Lee and Tracy Cooper, summer interns Kathleen Heins and Stacey Sell, and volunteers Rosamond Mack and Pamela Jones all



Rogier van der Weyden, *Saint George and the Dragon*, Ailsa Mellon Bruce Fund, illustrated in *Early Netherlandish Paintings*

contributed to the Italian Renaissance volumes now in progress.

The department of American art helped with research for the exhibition *American Furniture from the Kaufman Collection* and continued research and planning for the upcoming *Paintings by Fitz Hugh Lane, Raphaele Peale: Still Lifes, Frederic Edwin Church, and John Twachtman in Connecticut*. The department also helped to organize *An American Sampler: Folk Art from the Shelburne Museum* and made preparations to show *The Flag Paintings of Child Hassam*, organized by the Los Angeles County Museum of Art.

Research and preparation also continued for the upcoming exhibitions *Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek*, under the supervision of the curators of baroque painting, Arthur Wheelock and Beverly Louise Brown; and for *The Pastoral Landscape, The Art of Paolo Veronese, and Treas-*

ures from the Fitzwilliam, also under the guidance of Beverly Brown. A major retrospective of the works of Anthony van Dyck, planned for the fall of 1990, is being organized by Arthur Wheelock of the National Gallery and Susan Barnes, chief curator of the North Carolina Museum of Art.

One of the Gallery's masterpieces of Italian painting, Perugino's *Madonna and Child*, was chosen as the subject for the 1986 official Christmas stamp. It was discussed by Gallery curator David Alan Brown at the stamp presentation ceremony on 24 October.

Research for our forthcoming exhibition on *The Art of Paul Gauguin* was nearly finished in this fiscal year. Charles Stuckey and collaborators at The Art Institute of Chicago and the Musée d'Orsay, Paris, traveled extensively in France, South America, and Tahiti to consolidate the organization.

Final research and preparations for *Georgia O'Keeffe 1887-1986* were almost completed in fiscal year 1987. This select centennial exhibition of paintings and works on paper, curated by Jack Cowart of the Gallery and Juan Hamilton, personal representative of the Estate of Georgia O'Keeffe, will open in the fall of 1987 and then travel to The Art Institute of Chicago, the Dallas Museum of Art, and The Metropolitan Museum of Art.

Staff Changes

Franklin Kelly of the American art department was promoted from assistant curator to curator this year. Sally Ann Metzler joined the baroque department as a research assistant for the Munich exhibition, and Gregory Rubinstein, who has been the departmental research assistant for two years, returned to Cambridge, England, to study for his Ph.D. Elizabeth Yancey left the department of Renaissance art as secretary in January, and Marion C. Diffenderfer rejoined the department as a museum technician before leaving the Gallery in September 1987.

Almost the entire staff of the department of modern art changed during the past year. In autumn 1986 Darcy Galluccio became secretary for exhibitions. Kevin V. Buchanan left in spring 1987. Most notably, Charles F. Stuckey, curator of modern painting, left to become curator of twentieth-century art at The Art Institute of Chicago. Charles S. Moffett came to the Gallery from the Fine Arts Museums of San Francisco to become curator of modern painting and senior curator of painting.

In the department of twentieth-century art, Laura Coyle's position was expanded from assistant for the *Georgia O'Keeffe* exhibition to assistant for additional special exhibitions. Research assistant Annette Schlagenhauß

completed her contract on the department's systematic catalogue project and moved to London to begin doctoral studies at the Courtauld Institute. The department interns this year were Pamela Ivinsky, Catherine Dunkel, Philip Bergen, and Amy Lyford. Margaret Reason became the new curatorial secretary, replacing Debra Easterly, who left the Gallery to enter the masters program in art history at the University of Maryland.

SCULPTURE

A special didactic exhibition sponsored by the Kress Foundation and the World Monuments Fund, *Donatello at Close Range*, went on view in the West Building lecture hall from 3 April to 24 August. This exhibition of photographs and color transparencies documented the dramatic results of cleaning and conservation of Donatello's stucco and terracotta reliefs on the walls and vaulting of the Old Sacristy at San Lorenzo in Florence. Transparencies equal in size to the reliefs themselves (about six feet in diameter) offered the American public a unique close-up view of these early Renaissance masterpieces. This exhibition, separate from the Gallery's regular exhibition program, was coordinated by chief curator Sydney J. Freedberg in cooperation with CASVA and the sculpture department, with particular contributions from assistant curator Alison Luchs and from intern Donald Myers.

Together with CASVA, the sculpture department inaugurated the Gallery's first curatorial colloquy, held 8-12 June. A group of scholars from the United States, Great Britain, Germany, Italy, and the Soviet Union gathered in the new sculpture study/seminar room in the West Building to consider the attribution of the life-size bronze *Melton Venus*. X-rays and alloy analysis arranged by the conservation department, with the cooperation of the United States Naval Ordnance Laboratory, showed the *Venus* and its companion *Bacchus* in the Gallery to be probably contemporaneous, a point that had been questioned in recent years because of their stylistic differences. Wilhelm von Bode's old attribution of both figures to Jacopo Sansovino was ruled out. Giancarlo Gentilini of the Museo Nazionale del Bargello in Florence contributed documentation indicating that the two bronzes had been together at least since the early nineteenth century (and perhaps since the sixteenth) at the Villa Visconti-Borromeo-Arese-Litta near Milan. Research along lines stimulated by the colloquy is continuing, with a particular focus on sculptors working in Lombardy and Rome in the years around 1600.

Also in June, after completing a year-long internship as part of his degree program at University of Southern California, Donald Myers joined the department as a curatorial assistant to work on the systematic catalogue vol-



Albrecht Dürer, *The Centaur Family*, The Armand Hammer Collection, 1987.24.2

umes on medals, plaquettes, and small bronzes. He concentrated initially on technical examination of metal objects, in close collaboration with the object conservation department.

A research project of significant importance for Renaissance bronze studies was begun in the summer, in collaboration with the conservation laboratory and with cooperation from six American museums and private collectors. Seven small bronze busts of *Pope Paul III* and two of members of his family, all attributed to Guglielmo della Porta, were assembled for comparative study with reference to date and technical data. These represent 70 percent of such papal busts known to exist, the other three being in European collections. The opportunity to compare these busts should permit much to be learned about their origin.

Summer interns Leslie Mohr and Jordana Pomeroy worked on a number of attribution changes, with the aim

of preparing a new summary catalogue of the entire sculpture collection. Claire van Cleave of the Courtauld Institute of Art also aided with this project. Willow Johnson remained in capable charge of the administrative functioning of the department.

PRINTS AND DRAWINGS

Department members organized and helped with a large number of exhibitions this year. By far the happiest event was *Master Drawings from the Armand Hammer Collection*, which was a threefold celebration: the first showing in the Gallery of all the marvelous Renaissance, eighteenth-century, and other drawings in the Hammer Collection that have been given or committed to the National Gallery of Art; the opening of the new Armand Hammer Collection Galleries in which selections of the drawings, all now on permanent deposit here, will be exhibited on a rotating basis; and the first showing in its new chapel-like home of the very important cartoon by Raphael for his painting in the Louvre *La Belle Jardinière*.

In conjunction with an exhibition of Goya paintings, focusing on the *Condesa de Chinchón* and other portraits, we expanded the portrayal of Goya's subjects and his remarkably intense and powerful art by gathering eleven superb drawings by Goya from American private collections, as well as two dozen rare proofs and other exceptional impressions of his prints. Celebrating the completion of the Mark J. Millard Architectural Collection, a selection from his best fifteenth- to seventeenth-century illustrated books and prints was exhibited, surveying theoretical and practical treatises, suites of ornament, building surveys, views, and topography. A special installation of John Marin watercolors from a recent gift by Mr. and Mrs. John Marin, Jr., was shown to commemorate this gift and to preview the large Marin exhibition scheduled for summer 1990.

Two exhibitions were organized from sister institutions. Work for work, one of the most consistently distinguished exhibitions ever held at the Gallery was the small but exquisite *Italian Master Drawings from the British Royal Collection*. Through the extraordinary generosity of Her Majesty Queen Elizabeth II and our Windsor colleagues, we were able to display masterpieces ranging from a haunting portrait by Domenico Ghirlandaio and some of the finest drawings in the world by Leonardo, Raphael, and Michelangelo, to central works of the baroque and the eighteenth century and an unrivaled series by Canaletto. *American Drawings and Watercolors of the Twentieth Century: Selections from the Whitney Museum of*

American Art surveyed one of the most comprehensive public collections in this field, and signaled many of the Whitney's recent successes in building its collection.

The rotating series of exhibitions from the Gallery's permanent collection, providing historical surveys of artists' prints and drawings, continued with a selection of American works from the mid-eighteenth century through the 1980s. In addition, *The Index of American Design: Watercolors of American Furniture* was organized to coincide with the exhibition *American Furniture from the Kaufman Collection*, and works from the Index, together with a number of Garbisch paintings, were seen in *American Naive Paintings and Watercolors from the Index of American Design*.

This was an extraordinary year for gifts of works of art, including both groups and individual items of the highest quality. To celebrate the creation and opening of the Armand Hammer Collection Galleries, Dr. Hammer made present gifts of four drawings from his collection, and has since given several more. They include a spirited Dürer pen sketch of *The Centaur Family* and an excellent double-sided sheet of studies by Veronese, as well as the first fine examples by Andrea Sacchi and Edmé Bouchardon to enter the Gallery collections. Even more important, Dr. Hammer donated funds for the Gallery to acquire Raphael's *Madonna and Child with Saint John the Baptist*, the only large full-scale cartoon in America by any Renaissance artist (for *La Belle Jardinière*). This beautifully composed and sensitively drawn work, from the end of the artist's Florentine period, shows Raphael just at the point of his mature style, having transformed the work of Leonardo and Michelangelo into his own refined poetry.

Mrs. Lessing J. Rosenwald gave a number of old master and modern works, highlighted by Rembrandt's sensitive early red chalk drawing of a *Head of an Old Man* and by Joris Hoefnagel's *The Four Elements*. The four Hoefnagel volumes, which originally belonged to the Emperor Rudolf II, are among the masterpieces of late sixteenth-century European art. They consist of 278 watercolors on vellum, which portray a complete range of animals, insects, reptiles, fish, and birds with the most astonishing realism, in extraordinary detail and vibrant color.

Our attempt to build up our small collection of English drawings and watercolors received major assistance from Paul Mellon, who generously donated twenty-one works from the late eighteenth and early nineteenth centuries. These include our first Turner watercolors, two delicate studies of atmosphere and light; our first Palmer, a powerful firelit harvest; two beautiful large De Wints; and

three Rowlandsons, showing a variety of his styles and subjects.

Six large groups of modern drawings and prints were given this year, greatly enhancing our twentieth-century American art holdings. John Marin, Jr., most generously created a comprehensive collection and archive of his father's work by donating 127 watercolors, drawings, and pastels, plus sixteen sketchbooks and twenty etchings. Dating from the early 1890s through the 1950s, these demonstrate Marin's full range of ideas, styles, and techniques, as well as his great artistry, especially in watercolor. To the Mark Rothko Archive, founded in 1984, the Rothko Foundation added a further 646 drawings, watercolors, and pastels, plus two sketchbooks, by this central figure of abstract expressionism. With great generosity Mr. and Mrs. Will Barnet donated forty-two Barnet prints and four drawings, selected to cover the best of his art from 1933 to 1985. Mrs. John Farr Simmons gave her family collection of George Elbert Burr's etchings and drypoints, including rare proofs and color impressions of desert scenes. Roger and Joan Sonnabend very generously gave thirty-four contemporary prints and multiples published by Gemini G.E.L., including major works by Johns, Rauschenberg, Oldenburg, Kelly, Lichtenstein, and Borofsky. Finally, Joshua Smith continued his support of younger artists by adding a number of works, including the Gallery's first prints by Susan Rothenberg and Richard Bosman.

Gifts of individual drawings were highlighted by two magnificent Netherlandish works, both from the first decade of the seventeenth century. Robert and Clarice Smith gave David Vinckboons' *Venetian Party in a Château Garden*, his largest and finest drawing of an elegant garden party, showing his virtuoso ability to combine deftly delineated details into a vast but coherent design. John Gaines added Goltzius' life-sized, mysterious *Head of a Siren*, a mythologized portrait of a beautiful young woman with flowing hair. Among other donations, Dr. and Mrs. George Baer gave a beautiful small fifteenth-century Florentine study of St. John, and an excellent example of Poussin's late landscape style, drawn on the back of a letter to one of his patrons. Mrs. John Steiner donated the Gallery's first landscape by Lodewijk de Vadder; William O'Neal gave Reni's delicate study of the *Torso of Christ*; Ian Woodner added a Perronneau pastel as well as an album of Ridinger horse drawings; and Mr. and Mrs. Neil Phillips gave funds for a charming Amman watercolor of *A Boy on a Sled*. Among modern drawings, George Bellows' sure and vigorous *Nude with Hexagonal Quilt* was donated by Mr. and Mrs. Raymond Horowitz; a witty Steinberg collage was added by Leonard and Evelyn Lau-

Omni miraculo quod fit per Hominem maius miraculum est HOMO
 Visibilem omnium maximus est Mundus, Invisibilem DEVS
 Sed mundum esse cōspicimus, Deum esse Credimus. am.



HOMO natus de MULIERE. bene vivens Tempore
 Respicit multos miseris. J. Hoefnagel.

Joris Hoefnagel, *Animalia Rationalia et Insecta (Ignis)*, vol. 1, plate 1, Gift of Mrs. Lessing J. Rosenwald, 1987.20.5.2

der; and Wyeth's large watercolor *Field Hand* was given by Leonard Andrews.

Donations of individual prints and illustrated books this year were led by five Kirchner lithographs given by Ruth and Jacob Kainen. They range from one of the artist's first prints, a *Reclining Nude* of 1905, through the Dionysian *Dancing Couple* on canary yellow paper, to two of his greatest color lithographs, the 1909 *Russian Dancers* and the 1913 *Three Bathers by Stones*. Dr. Ruth Benedict gave a superb impression of Canaletto's *Landscape with Ruined Monuments*, and John O'Brien continued to build our collection of portrait prints with twenty-nine eighteenth-century works, mainly French. Among other modern prints, Vallotton's *La paresse* was given by Frank

and Jeannette Eyerly; three Matisse lithographs of the 1920s were donated by Mr. and Mrs. John Nef; and Mr. and Mrs. Robert Hauslohner gave one of the best illustrated books published in the past few years, Savinio's *Departure of the Argonaut*, with lithographs by Francesco Clemente.

Purchases of drawings this year were especially fortunate in eighteenth-century English and Italian works. Thomas Girtin's superb *Village along a River Estuary in Devon* clearly shows his new sense of natural, horizontally extended landscape, with free compositions responding to random and circumstantial patterns; it also shows his new freedom in using pure watercolor to create forms, texture, and light. Among Venetian drawings purchased were our

first Pellegrini and our first Zuccarelli, as well as a Piranesi *Fantastic Vase*, a tiny Guardi *Capriccio of Ruins by the Lagoon*, and a major Novelli, *The Marriage of Europe and China*. Foremost among later drawings was Vuillard's enchanting watercolor *Four Ladies with Fancy Hats*. This epitome of his Nabi style, with semi-abstract stenographic notations creating lightness, delicacy, and shimmering feminine charm, was purchased with the generous help of Frank and Jeannette Eyerly, Mr. and Mrs. Arthur Altschul, and Malcolm Wiener.

Among purchases of prints this year were two of John Constable's three extremely rare and experimental etchings, *Milford Bridge* and *The Ruins of Netley Abbey*, both in first states. We added two important woodcuts to the Gallery's collection: a fifteenth-century Augsburg *Madonna and Child Enthroned*, with extremely fresh coloring, and Baldung's *Salome*. Of illustrated books purchased, the most important was an extremely fine copy of Scheuchzer and Füssli's four-volume *Kupfer-Bibel*, a summation of Augsburg rococo printmaking, the plates decorated with fantastic and extraordinary inventive borders by Johann Daniel Preissler.

Work proceeded on the computerization of the graphic collections. Basic records have now been completed for all of the prints and drawings. The computerization of the Index of American Design continued, with over 1,100 renderings catalogued and entered.

The two graphics study rooms received 1,209 visitors this year; 1,182 works of art were accessioned; and 154 works were lent to twenty-seven exhibitions in this country and abroad.

DIVISION OF RECORDS AND LOANS

The division of records and loans saw several major projects come to fruition in 1987. The first volume of the systematic catalogue of the collections, *Early Netherlandish Paintings*, was published in the winter. It followed close on the heels of the *Summary Catalogue of European Paintings*. Both are exemplary in their separate ways: the former because the superlative scholarship of its authors, John Hand and Martha Wolff, sets a new standard for museum catalogues of this type; the latter because it was typeset directly from the Gallery's computerized art information data base. This method of production, for which the *Summary Catalogue* was a test case, should make the publication of future revised editions simple, straightforward, and low in cost.

The art information data base also reached a plateau of completion. Basic records now exist on computer for

every object and artist in the Gallery's collection, with the exception of part of the Index of American Design. In all, the data base contains more than 52,000 object records and 8,000 artist records. Robin Dowden, who had been part of the project since its inception in 1982 and who now serves as data base manager, has insured that the system serves the needs of both those who manage the collection and those doing research. She has functioned as a liaison—and at times as a translator—between the curators and the data processing staff, helping each to understand the requirements and the constraints of the other's discipline.

Any such collection of data is never "complete," however. Now that the basic information has been assembled, we plan to begin compiling the more complex scholarly information such as bibliography and the exhibition and provenance history. At the same time, we are eager to develop further the use of the computer for compiling data on our holdings gathered by the conservation department and for managing loans both to and from the Gallery. We have begun to explore the possibility of acquiring more advanced relational data base management software to perform these more complicated tasks.

Computerizing the loan process is important because the volume of loans continues to be considerable. The office of the registrar handled 368 shipments of objects from the Gallery during the year, representing 1,994 works of art. Incoming loans numbered 2,925, making the total number of works entering or leaving the Gallery during the year 4,919, or more than one every half-hour of the workweek throughout the year. Accessioned into the collection were fifty-five paintings, fourteen sculptures, and 1,184 graphic arts objects, or a total of 1,253 works of art. Ninety-six copyist permits were issued.

The department of loans and the National Lending Service, which is responsible for processing loans of Gallery objects elsewhere, administered 195 outgoing loans to sixty-one temporary exhibitions at ninety-three institutions and 269 extended loans to fifty-four museums and United States government officials. In addition, seven paintings were on temporary exchange loan at seven different domestic institutions. Within this total are included 121 objects from the National Lending Service, lent to thirty-two exhibitions at forty-five institutions. The majority of objects on extended loan, 265 works, are from the lending service. Three NLS paintings were on temporary exchange loan. The department also administered the loans of 197 objects to the Gallery for display as needed with the permanent collection.

Clearly, temporary exhibitions continue to be popular at American museums. In addition, museums have in-

creasingly agreed to lend a prize object only on the condition that the borrowing institution lend one of its masterworks in return. Such exchange loans account for a growing portion of the work load of the registrars and the department of loans, in those instances doubling the work involved in borrowing. Furthermore, the National Lending Service continues its preparations for the establishment of a special exhibition program, under which flexible groups of up to fifty NLS paintings and graphic works will be available for loan to museums. We anticipate that the first of these exhibitions will begin to circulate during the coming year, adding once again to the volume of loan activity.

In the department of curatorial records, major efforts were devoted during the year to improving the information on the provenance of our holdings. The British paintings received particular attention, in support of the research of John Hayes, director of the National Portrait Gallery, London, who is preparing the systematic catalogue volume on that portion of the collection. The Gallery continued as well to collaborate with the Provenance Index Project sponsored by the Getty Art History Information Program. The Museum Prototype Project of the Getty, in which the Gallery had taken part, drew to a close in December, but the Gallery's representative, Patricia Harpring, was retained to write the project's final report.

Members of the division participated in an emergency procedures working group, whose final report was submitted in March, and in a task force to review the Gallery's storage requirements. Both are areas of concern, as the safe handling and safekeeping of the collections are principal responsibilities of this department.

Anne Halpern was promoted to associate registrar during the year, and Judith Cline to assistant registrar. Denna Jones Anderson in the department of curatorial records and Kim Rich in the department of loans and the National Lending Service both resigned to return to graduate school, at the Courtauld and Winterthur, respectively. Lauren Mellon succeeded Rachel Danzing as secretary, and Leslie Reinhardt, Aline Zeno, and Joan Michaelson all assisted in the division on a temporary basis.

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish such changes regularly. The following changes in attribution were made and ap-

proved by the Gallery's board of trustees during the 1987 fiscal year.

PAINTING

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

<i>Number and former attribution</i>	<i>Changed to</i>
1980.61.10 Anonymous American, 19th century <i>After the Wedding in Warren, Pennsylvania, c. 1862</i> Gift of Edgar William and Bernice Chrysler Garbisch	Anonymous American, 20th century after 1920
1980.62.1 T. Davies Bangor, active 1827 <i>Ship in Full Sail, 1827</i> Gift of Edgar William and Bernice Chrysler Garbisch	T. Davies
1953.5.45 Anonymous American <i>Catharine Hendrickson, c. 1770</i> Gift of Edgar William and Bernice Chrysler Garbisch	Attributed to Daniel Hendrickson
1959.11.11 Anonymous American, 19th century <i>Little Girl and the Cat, c. 1835</i> Gift of Edgar William and Bernice Chrysler Garbisch	Anonymous American, 20th century after 1916/1919
SCULPTURE	
1953.2.1 English School, early 14th century <i>The Holy Trinity</i> Samuel H. Kress Collection	Anonymous Spanish, 14th century c. 1300
GRAPHICS	
1981.4.6 John Frederick Kensett <i>North from Storm King, 1860s</i> John Davis Hatch Collection, Avalon Fund	John William Casilear
1979.20.77 John Frederick Kensett <i>West Point from Storm King</i> John Davis Hatch Collection	Attributed to John William Casilear

LIBRARY

This past year was notable for the progress made in finalizing plans for the automation of the library. After an extensive search of the available systems, VTLS, Inc., was chosen to provide the software that will run on a Hewlett-Packard 3000 computer. This system will provide increased service to users of the library with an on-line catalogue of the library's extensive holdings of monographs, serials, and auction sales catalogues. The system will also aid the internal operations of the library with on-line serials check-in, book ordering, financial accounting, catalogue maintenance, and a tracking system for gifts.

Support for the continuing development of the library's holdings on the art and architecture of Italy was aided by a major grant from the J. Paul Getty Trust. We have now received two of the four installments of that grant. Its effect is easily seen by a glance at the notable book purchases in this report.

Reader services completed a busy year, marked by an increase in assistance to patrons, with emphasis on greater use of on-line data bases. The circulation section concentrated its efforts on streamlining and updating procedures and records in three important areas: the search procedure for books not on the shelves or charged out, the lost and missing book records, and the inventory of offices for books charged out to staff and CASVA members.

Circulation projects also included the revision of procedures for staff library clearance and the monitoring of study spaces. To alleviate overcrowding, books were shifted on four of the library's stack levels, and a schematic plan was prepared for a future rearrangement of books. Office inventories were completed for 166 persons with outstanding book charges, accounting for approximately 5,600 books. These undertakings combined to enable the circulation section to increase the retrieval rate of requested material as well as to provide prompt and accurate information on the location of individual items in the collection.

In addition to the many visitors from local museums, colleges and universities, galleries, and private collections, the library continued to serve visiting scholars from across the United States and abroad, including Belgium, Spain, Israel, England, France, and Italy.

The most significant development in reference services was in the area of on-line searching. The total use of all data bases (RLIN, OCLC, ARTQUEST, DIALOG, and WILSON-LINE) nearly doubled over the previous year, reflecting the richness of these resources and the greater reliance of the Gallery staff and CASVA members on them as important bibliographic tools. Benefits of on-line searching are

also reflected in the accuracy and retrieval rate in the library's interlibrary loan borrowing program (up 18% from last year). In addition, a terminal for the National Gallery's Art Information System was installed at the reference desk, allowing librarians to provide direct access to information about the Gallery's art holdings.

Special library service was extended again this year to students enrolled in eight art history classes offered at The American University, The Georgetown University, George Washington University, and George Mason University. Students received special instruction in art methodology and on-going reference assistance.

Ninety-three tours of the library were given this past year to outside groups, including architectural students from the University of Virginia and Laval University in Quebec City, the Washington Retired Librarians Group, Friends of the Library at the Chrysler Museum, and attendees at the 1987 conference of the Art Libraries Society of North America (ARLIS/NA). The library, assisted by the photographic archives, also played host to members of a workshop on "Research Methodology Using Art Sales Information Sources and Published Photographic Collections in the National Gallery of Art" at the ARLIS/NA conference. Specialized orientations were provided to the graduate class of library science at the University of Maryland and the art students of Liberty College in Lynchburg, Virginia.

New acquisitions in the reference section include:

Art Museums of the World, 2 vols. (Westport, CT, 1987).

Britton, John, *A Dictionary of the Architecture and Archaeology of the Middle Ages* (London, 1838).

Contemporaries of Erasmus: A Biographical Register of the Renaissance and Reformation, 3 vols. (Toronto, 1985-1987).

Dictionary of English Furniture Makers, 1660-1840 (Leeds, 1986).

Folk Artists Biographical Index (Detroit, 1987).

Lexikon des Mittelalters, 3 vols. (Munich, v. 1980).

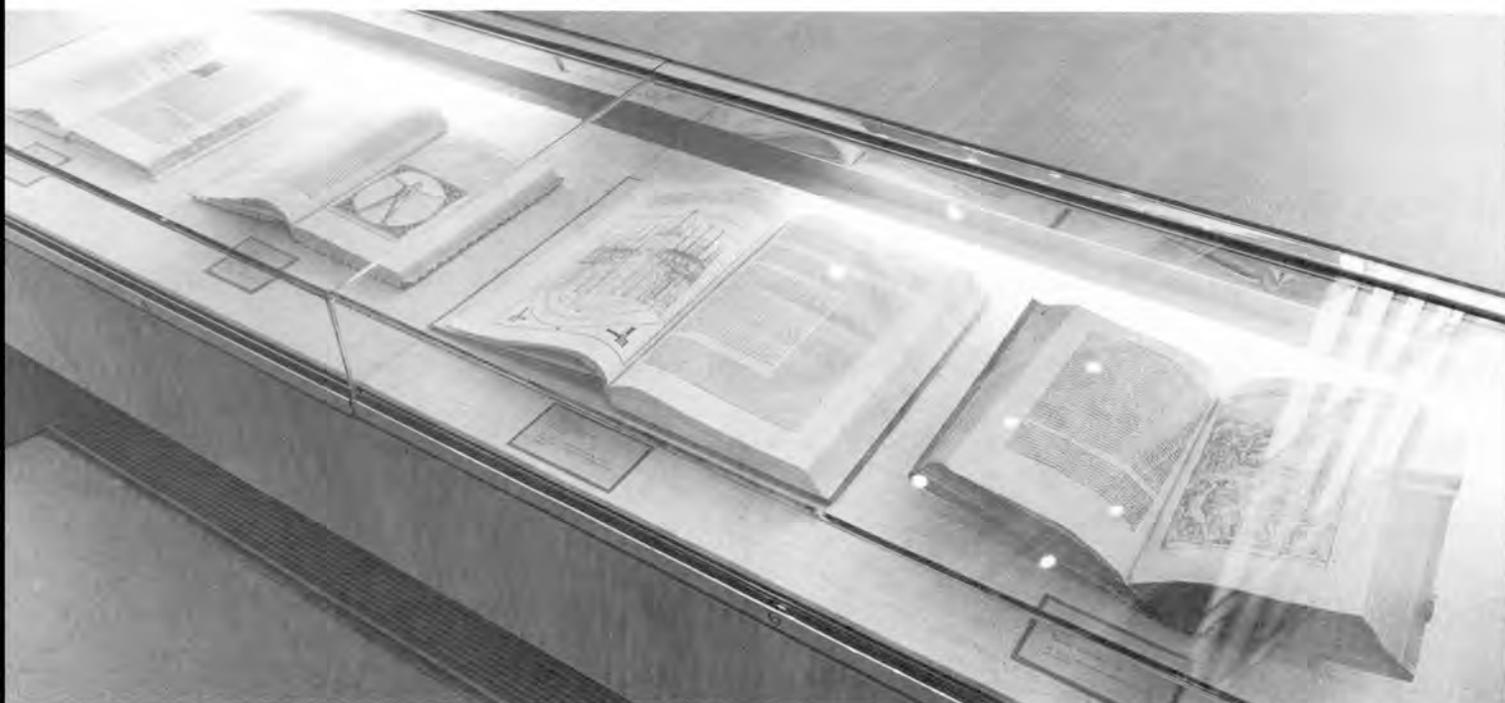
National Museum of American Art Index to American Art Exhibition Catalogs, 6 vols. (Boston, 1986).

Roberts, Helene, *Iconographic Index to Old Testament Subjects Represented in Photographs and Slides of Paintings . . . Harvard University* (New York, 1987).

Schmidt, Rudolf, *Osterreichisches Kunstlerlexikon*, vol. 1 (Vienna, 1980).

Additions to the *Touring Club Italiano* guides include the following: Tuscany, Venezia, Liguria, Marche, Basilicata Calabria, Abruzzo Molise.

The library held two exhibitions this fiscal year. In April a special exhibition of selections from the Mark J. Millard Architectural Collection went on view, featuring rare architectural prints and illustrated books on western European architecture, design, and topography. A second



Selections from the Mark J. Millard Architectural Collection on view in the National Gallery library

exhibition, held from July to October 1987, was "The Art of Embellishment: Decorative Frontispieces and Title Pages," which focused on seventeenth-century books from the library's rare book collection.

Gifts to the library increased significantly this year. Among the eighty-seven individual donors, William B. O'Neal donated fifteen books illustrated by Salvador Dali, along with a large group of pamphlet material related to the artist; Mrs. John A. Pope gave the library a large and valuable collection of books, periodicals, sales catalogues, and vertical file material dealing with oriental art; Charles Rahn Fry donated books on Hungarian art and architecture; and Rex Moser gave the library a large collection of books, exhibition catalogues, and pamphlet material on the art of Hungary, Bulgaria, the Soviet Union, and Yugoslavia. Other important gifts were made by Boris and Bathsheba Leavitt and Dominique Fourcade, who donated an important collection of early twentieth-century French exhibition catalogues. CASVA and Gallery staff members also made significant contributions to the library's holdings. Several major gifts given in recent years, namely, the Parkhurst and Pope collections, have been processed and incorporated in the collection.

The vertical file section continues to be an important resource for the Gallery. It was overseen by a professional librarian whose position was funded by a generous grant from The Andrew W. Mellon Foundation. More than 12,000 items were processed and filed during the course of the year; the authority files were revised and expanded; and many more headings were added to the subject authority file. A systematic revision and weeding of the files was started, and when necessary, files were moved into additional drawer space. Pamphlet items were placed in acid-free folders and materials in bulky, over-stuffed folders were organized in several separate files. Artists for whom there is a large amount of material were given individual folders. In the course of this reorganization, rare, fragile, and brittle items were removed and put in the rare books vertical file collection.

The bindery section continued its major effort to have all auction sales catalogues bound. The binding of the European catalogues was completed, and this year almost eight hundred American auction sales catalogues were bound. This effort will continue into the next fiscal year.

The library is also seeking to preserve some of its unique holdings that are deteriorating rapidly. Several

important items are scheduled to be deacidified and encapsulated in mylar sleeves.

The cataloguing section continued to make steady progress toward the creation of an automated catalogue. Activities in our third year of membership in the RLIN (Research Libraries Information Network) system concentrated on creating machine-readable records for new titles as well as pre-1978 manual cataloguing. The retrospective conversion project, continued from 1985 and supported in part by funds from the J. Paul Getty Trust, created approximately 9,000 records. In October and November the artist reclassification project added five hundred titles. In September approximately 8,700 records created as part of a contract cataloguing project between January 1985 and March 1987 on the OCLC (On-line Computer Library Center) system were transferred via magnetic tape to the RLIN system. With nearly 65,000 titles on RLIN, we have a substantial base on which to build our in-house system.

The Schlenoff collection of books on eighteenth- and nineteenth-century French cultural history was catalogued. Work continued on the Reti and Sallemi collections on Leonardo, with special emphasis given to the many editions of the artist's *Trattato della pittura* and facsimile editions of his notebooks.

Notable book acquisitions include:

Académie des inscriptions et belles-lettres (Paris), *Médailles sur les principaux événements du règne entier de Louis le Grand, avec des explications historiques* (Paris, [1702]).

Archibald Allison, *Essays on the nature and principles of taste* (London and Edinburgh, 1790).

Jean Alzard, *L'Orient et la peinture française au XIX^e siècle d'Eugène Delacroix à Auguste Renoir* (Paris, 1930).

Paolo Angelis, *Basilicae S. Mariae Maioris de Urbe a Liberio Papa I usque ad Paulum V Pont. Max Descriptio et Delineatio . . .* (Rome, 1621).

The Architecture of A. Palladio, in four books (London, 1742).

Alessandro Baldeschi, *Stato della SS. Chiesa Papale Lateranense nell'anno MDCCXIII* (Rome, 1723).

Filippo Baldinucci, *Raccolta di alcuni opuscoli sopra varie materie di pittura . . . Donatello*, bound with Baldinucci's *Cominciamento e progresso . . .* (Florence, 1765).

Max Bernhart, *Die Bildnismedaillen Karls des Fünften* (Munich, 1919).

G.B. Biancolini, *Notizie storiche delle chiese* (Verona, 1749-1771).

Albert Boeckler, *Die Bronzetür von Verona* (Marburg, 1931).

Heinrich Bolzenthall, *Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit 1429-1840* (Berlin, 1840).

Marco Boschini, *La carta del navigar pitoresco: dialogo tra un senatore venetian del tante, e un professor . . .* (Venetia, 1660).

Jules Frédéric Bouchet, *La villa Pia des jardins du Vatican, architecture de Pirro Ligorio; publiée dans tous ses détails . . .* (Paris, 1837).

David Lionel Salomons, *Breguet 1747-1823* (London, 1921).

Filippo Buonarroti, *Osservazioni istoriche sopra alcuni medaglioni antichi all'altezza serenissima di Cosimo III* (Rome, 1698).

Alessandro Capra, *Geometria famigliare et instruzione pratica . . . per gl'edificii nuovi e vechi* (Cremona, 1671).

G. B. Carboni, *Le pitture e sculture di Brescia, che sono esposte al pubblico, con un'appendice di alcune private . . .* (Brescia, 1760).

Giovanni Giustino Ciampini, *Joannis Ciampini romani: Opera, in tres tomos distributa . . .* (Rome, 1747).

Giovanni Giustino Ciampini, *De sacris aedificiis a Constantino Magno constructis synopsis historicae . . .* (Rome, 1693).

Andrea Palladio, *I cinque ordini di architettura* (Venetia, 1784).

Frédéric de Clarac, Count, *Musée de sculpture antique et moderne ou description historique et graphique du Louvre . . .* (Paris, 1836-1853).

Gaetano Coretini, *Brevi notizie della città di Viterbo* (Rome, 1774).

Corpus nummorum Italicorum; primo tentate di un catalogo generale delle monete medievali e moderne coniate in Italia o da Italiani in altre spaesi (Rome, 1910-[1972]).

J.N.L. Durand, *Précis de leçons d'architecture données à l'École Royale Polytechnique* (Paris, 1819-1821).

Paul Durrieu, . . . *Les très riches heures de Jean de France, duc de Berry* (Paris, 1904).

Fritz Eichler, *Die Kameen in Kunsthistorischen Museum* (Vienna, 1927).

Christian Elling, *Monumenta architecturae Danicae: Danish architectural drawings, 1660-1920 . . .* (Copenhagen, 1961).

Expressionismus: die Kunstwende/herausgegeben von Herwarth Walden (Berlin, 1918).

Brian Fairfax, *A catalog of the curious collection of pictures of George Villiers, Duke of Buckingham, in which is included . . . Sir Peter Paul Rubens with the life . . .* (London, 1758).

André Félibien, Sieur des Avaux et de Javeroy, *Des principes de l'architecture, de la sculpture, de la peinture, et des autres arts qui en dépendent, avec un dictionnaire des termes . . .* (Paris, 1676).

Th. Gauthier, *Salon de 1847* (Paris, 1847).

Giotto: note storiche e testi critici di Giorgio Bonsanti; presentazione di Enzo Carli . . . (Padua, 1985).

Aurelio Gotti, *Storia del Palazzo Vecchio in Firenze* (Florence, 1889).

Josef Hoffmann zum sechzigsten Geburtstag, 15. Dezember 1930 (Vienna, 1930).

Theobald Hofmann, *Raffael in seiner Bedeutung als Architekt* (Zittau, 1911-1914).

Jésus-Christ rastaquouère: Francis Picabia; dessins par Ribemont-Dessaignes ([Paris, 1920]).

Athanasius Kircher, *Athanasii Kircherii Soc. Jesu Latium: Id est, nova & parallela Latii tum Veteris tum novi descriptio. Quocumque vel natura, vel veterum romanorum ingenium . . .* (Amsterdam, [1671]).

Luigi Antonio Lanzi, *La storia pittorica della Italia inferiore, o sia delle scuole fiorentina, senese, romana . . .* (Florence, 1792).

Giuseppe Longhi, *La calcografia propriamente detta ossia l'arte d'incidere in rame coll'Acquaforte* (Milan, 1830).

Fredrik Macody Lund, *Ad quadratum: a study of the geometrical bases of classic & medieval religious architecture . . .* (London, 1921).

Francesco Scipione Maffei, Marchese, *La Verona illustrata: briddotta in compendio, principalmente per uso de' forestieri . . .* (Verona, 1771).

Giuseppe Morazzoni, *Il mobile neoclassico italiano* (Milan, 1955).

Charles Martine, *Théodore Géricault: cinquante-sept aquarelles, dessins, croquis, avec un catalogue raisonné* (Paris, 1928).

Musée des Arts Décoratifs (France), *Le Métal, Part 2: Le Bronze, le cuivre, l'étain, le plomb* (Paris, 1905).

Thomas Patch, *The life of Fra' Bartolommeo della Porta, a Tuscan painter, with his works engraved from the original pictures, dedicated to the Honorable Horace Walpole . . .* (Florence, 1772).

Luigi Pungileoni, *Memorie istoriche di Antonio Allegri detto il Correggio* (Parma, 1817-1821).

Ferdinando Ruggieri, *Studio d'architettura civile: sopra gli ornamenti di porte e fenestre . . .* (Florence, 1722-1728).

Examples of the architecture of Venice, selected and drawn to measurement from the edifices (London, 1851).

Alexander Schütz, *Die Renaissance in Italien; eine Sammlung der werthvollsten erhaltenen Monumente . . .* (Hamburg, 1893-1907).

Stendhal, *Histoire de la peinture in Italie* (Paris, 1817).

Simone Stratico, *Dell'antico teatro di Padova* (Padua, 1795).

Igino Benvenuto Supino, *Arte Pisana* (Florence, 1904).

Giovanni Grisostomo Trombelli, *Memorie istoriche concernenti le due . . . S. Salvatore insieme . . .* (Bologna, 1752).

Georg Tröschler, . . . *Claus Sluter und die burgundische Plastik um die Wende des XIV. Jahrhunderts* (Frieburg, [1932-]).

Adriaen Van de Venne, *Tafereel van de belachende werelt, en desselfs geluckige eeuwe, goet rondt, met by-gevoegde . . .* (The Hague, 1635).

Adolfo Venturi, *La Galleria Crespi in Milano; note e raffronti* (Milan, 1900).

Vitruvius Pollio, *De architectura libri decem, ad Augustum Caesarem . . .* ([Strassburg], 1543).

Langdon Warner, *Japanese Sculpture of the Tempyo Period* (Cambridge, [1959]).

Notable microfilm/microform acquisitions were:

Armenian Architecture [microform] . . . (Switzerland, 1986).

Art Exhibition Catalogs Subject Index ([1986]).

British Museum, department of prints and drawings, *Catalogue of Political Personal Satires in the Department of Prints and Drawings in the British Museum* (Cambridge, 1987).

Federal American Monthly (New York, 1833-1865).

Knoedler Library on Microfiche, United States Section (New York, n.d.).

The William Randolph Hearst Collection: Photographs and Acquisition Records (New York, 1987).

In February the serials section hosted the semiannual meeting for SCIPPIO (an auction catalogue data base), which included representatives from The Metropolitan Museum of Art, The Cleveland Museum of Art, The Art Institute of Chicago, the J. Paul Getty Museum, The Nelson-Atkins Museum of Art, and the University of California/Santa Barbara. The National Gallery has continued to contribute to SCIPPIO, having entered 2,890 auction catalogues into the data base this year.

Notable serial acquisitions include:

Studi Medievali, ser. 3, vols. 1-25 (1960-1984).

La Jeune Revue Belge, vols. 1-14 (1881-1895).

L'Art Moderne, vols. 1-32 (1881-1912).

Arte y Hogar, nos. 1-165 (1943-1963).

Histoire Général de Paris (1866-1977).

Cahiers Alsaciens d'Archéologie, d'Art et d'Histoire, vols. 1-27 (1957-1984).

L'Art et les Artistes, vols. 1-23 (1905-1918).

Annales du Musée et de l'École Moderne de Beaux-Art (1803-1808).

The Studio (London), vols. 89-150 (1925-1955) (in part).

Bulletin de la Vie Artistique, vols. 1-7 (1919-1926).

Sélection, ser. 1-6 [vols. 1-6] (1920-1927) and [n.s.] vols. 1-14 (1928-1933).

Variétés, vols. 1-2 (1928-1930).

Maandblad voor Beeldende Kunsten, vols. 1-26 (1924-1950).

Museum für Künstler und für Kunstliebhaber, nos. 1-15 (1787-1792).

Bulletin de l'Effort Moderne, nos. 1-4 (1924-1927).

Der Cicerone, vols. 1-22 (1909-1930).

Die Kunst und das Schöne Heim, vols. 1-98 (1885-1986).

Zeitschrift für Bildende Kunst, vols. 1-65 (1866-1932).

There were significant staffing changes in the library this year. Neal Turtell was named executive librarian in June, after serving three years as assistant librarian. Two library technicians joined the staff: Angela Ferrari, filled a new position in the serials section, and Paula Zech, assisted with the retrospective conversion project in the cataloguing section. Karen Crittenden was the library intern this summer. Claudette Smith, circulation library technician, resigned in August, and Lynne Woodruff, vertical files librarian, resigned in June.

**COMPARATIVE LIBRARY STATISTICS
FISCAL YEARS 1986 AND 1987**

	1986	1987
Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	127,882	134,539
Serials accessioned (including auction catalogues)	13,727	13,333
Titles/volumes acquired with federal funds	1,176/1,476	1,350/1,410
Titles/volumes acquired with trust funds	1,014/1,049	1,100/1,125
Titles/volumes acquired by gift	1,045/1,084	1,643/1,761
Titles/volumes acquired by exchange	524/529	557/564
Added microform titles		20
Added vertical file material	9,941	12,240
Added unprocessed ephemera	1,362	2,050
NGA publications distributed to exchange partners	2,012	1,579
Continuing serial subscriptions	874	880
Total serial titles/volumes	1,652/20,447	1,680/22,224
<i>Library Services</i>		
Reference inquiries	10,967	11,749
Computer-based bibliographic searches (RLIN, OCLC, ILS, ARTQUEST, DIALOG)	1,899	3,580
Outside visitors	1,929	1,940
New registrants	309	330
Volumes retrieved for visitors	6,592	6,304
Volumes reshelfed	30,170	31,733
Tours	116	93
Microform readers	139	157
Vertical file requests	320	389
Vertical file circulation	271	451
Interlibrary loans obtained for NGA staff and CASVA fellows	1,554	2,016
Interlibrary loans to other institutions	102	136
<i>Technical Services</i>		
Monograph titles/volumes catalogued	4,498/4,868	4,629/5,040
Serials titles/volumes catalogued	126/439	119/712
Catalogue cards filed	54,900	53,660
Monographs bound	2,122	4,435
Serials volumes bound	868	1,018
Auction catalogues bound	5,458	1,158
Bibliographic checking		
Total titles checked	7,550	7,937
Titles owned	4,806	5,237
Titles not owned	2,744	2,700

PHOTOGRAPHIC ARCHIVES

The photographic archives' most noteworthy acquisition during the last year was the archives of Victor Spark, a New York dealer for many years. American painting and European drawings were his areas of specialization. His papers as well as photographs and negatives of the works of art that passed through his gallery are especially important in documenting the history of art and collecting taste from the 1940s through the 1970s. This acquisition was made possible by the continued generous funding of the Samuel H. Kress Foundation.

The Kress Foundation grant also allowed for the purchase of the photographic archive of the International Exhibitions Foundation. Approximately five thousand photographs record each exhibition mounted by the foundation since 1966. We are particularly grateful to Mrs. John A. Pope for considering the National Gallery as the repository for this visual record of the foundation's splendid work.

The photographic archives collection continues to grow and now contains over 1,260,000 photos and 3,100,000 microform images. Approximately five hundred photographs were added to our collection of the architecture of Russia, and again we are most grateful to Professor William Brumfield for allowing us to print from his negatives.

The archives has further expanded its visual record of the holdings of major museums throughout the world. This past year we purchased photographs of all the Dutch and Flemish paintings in the Louvre, and five thousand photographs from Bildarchiv Foto Marburg of ancient and medieval art in Syria and Turkey, some in museums, some in situ.

The photographic archives was the setting for a workshop at the annual meeting in Washington of the Art Libraries Society of North America.

William Harkins, the cataloguer for American and twentieth-century art, resigned in July. Thomas O'Callaghan joined the staff in June as clerk-typist.

CONSERVATION DIVISION

CHIEF OF CONSERVATION

The conservation division has experienced a record period of growth during the past several years, largely as a result of congressional support. Focused on recruiting conservation treatment staff, the expansion program has made possible a dramatic increase in the number of conservation treatments and the scientific support services

necessary to meet the growing needs of the collection. Staff expansion has also mandated judicious use of existing space as long-term facility requirements are investigated. An office and corridor renovation is underway that will accommodate additional desk space, archival files for treatment records, reference material storage, and a visitors' reception area.

Condition assessment becomes a major task as the collections grow, which makes a long-term overview of the Gallery's needs more difficult. The division is working toward computerizing the conservation survey process so that accurate totals of the number of works requiring conservation treatment may be easily updated and deterioration trends may be recognized. Equipment, supply, and staff requirements may also be projected on the basis of the computerized survey. The conservation division is now using computers for a full range of applications, from data storage and processing to budget analysis and projection. As we anticipate more extensive use this coming year, many of the staff have had computer training.

The French furniture collection was surveyed this year, and a long-term conservation treatment program was initiated through outside contractors. The recently acquired Rothko painting collection was also surveyed in anticipation of establishing a maintenance and treatment program.

The Andrew W. Mellon Foundation generously awarded continued funding for many of our conservation activities. A primary Mellon program supports advanced training for young conservators who may compete for the opportunity to work in the painting, object, paper, or scientific departments. Additional programs allow visiting colleagues to work with the Gallery's staff on special projects and support research related to the Gallery's collections.

A new department was established to oversee the conservation needs of the exhibition program, with a second exhibition conservator added to the staff. The matting and framing services were reorganized to assure smoother coordination. Recognizing the critical need for the safe transport of art objects for international exhibitions, the science department initiated a study of works of art in transit, with the support of the Getty Conservation Institute.

The division hosted a series of meetings for conservation department heads from other institutions with demanding exhibition schedules to discuss problems encountered in mounting temporary exhibitions. Topics included the standardization of examination reports and the criteria for packing standards. The growing concern for international exhibitions has prompted numerous insti-

tutions worldwide to consider or initiate related research. The National Gallery is working with the conservation committee of the International Council of Museums and other organizations to coordinate future research.

The administrative department appointed Sarah Rockwell and Jennifer Alexander as new or replacement secretarial staff this year. Conservators Catherine Metzger and Paula DeCristofaro became systematic cataloguers for the painting conservation department. Louis Pierelli was selected as a Mellon Fellow in the object conservation laboratory, and Sarah Bertalan and Susanna Pauli were reappointed as Mellon Fellows for an additional year.

A large number of contractors were hired to undertake short-term conservation projects. In the painting laboratory Marina Moscovici completed treatments on works in the Gallery's collection, and Arthur Page has treated a large number of Catlins from the loan collection. In object conservation Marc Williams treated the Riesener Rolltop Desk, with assistance from Michele Austin, while Tom Gentle surveyed the furniture collection. Steven Tatti and Steven Johnson worked on *Knife Edge Mirror Two Piece* by Henry Moore, and Maureen Neil restored several porcelain objects from the collection. Perry Huston and Elizabeth Steele prepared a large tile for *The Age of Sultan Süleyman the Magnificent* exhibition, while Kate Singley assisted in condition reporting for the show, and textile conservators Mary Ballard and Julia Dippold worked on exhibition objects. Mark Mitchell repaired a clock from the Gallery collection. In the paper conservation lab Elaine Varros and Shan Linde provided matting services for works of art on paper.

Lisha Glinsman, conservation scientist, joined the science department this year. Hoanh Tran served briefly as conservation science technician before returning to graduate school. Rachel Danzing transferred from the registrars office to become a technician in paper conservation, and Evelyn Twitchell works in the same capacity for object conservation.

Kay Silberfeld, who was hired when the conservation division was created in 1971 and was employed as head of painting conservation, resigned in April 1987. Sadly, Victor Covey, who served as the division's first chief of conservation, died in November 1986.

LOANS AND EXHIBITIONS CONSERVATION

This department was created in fiscal year 1987 to assist other conservators in the preparation of loans from the collection and to coordinate the division's involvement in special exhibitions. The department was formed by reorganizing the division and adding one new position. The

six staff members include a head of loans and exhibitions conservation, an assistant exhibitions conservator, a coordinator of matting and framing services, a matter/framer, a frame conservator (position vacant this past year), and an assistant frame conservator. The staff was actively involved in seventeen exhibitions that opened or closed during the year and have been preparing for nine of the exhibitions on next year's schedule.

The *Age of Süleyman* exhibition was particularly demanding for the entire conservation division. Many of the objects were inherently fragile, needed minor conservation treatments, and required complex mounts for installation. The matting and framing section of the department spent countless hours developing and constructing supports for the manuscripts and provided considerable assistance to the textile conservation department and the four private conservators contracted for the exhibition. Their involvement in the exhibition has continued at other venues, supervising the handling of the manuscripts and assisting with the installation and packing operations.

This year the matting and framing section prepared a total of 1,740 works of art for loans, an in-house exhibition of prints and drawings, and special exhibitions. In addition, they matted 210 prints and drawings from the permanent collection as part of the routine maintenance of works in storage. The section also assisted in the preparation of condition reports for three exhibitions and constructed or prepared 190 frames for works of art in seven exhibitions. This year the staff has been particularly involved in preparing frames for works in exhibitions because the frame conservator position has been vacant.

Working alone this year, the assistant frame conservator examined ninety-seven frames on paintings requested for loan and completed a total of 33 major treatments and 256 minor treatments.

PAINTING CONSERVATION

The painting conservators have undertaken many major treatments of paintings from the permanent collection this year. Treatment of eighteen paintings was completed, while work continues on several projects that will take two to three years to complete. Monitoring the appearance and condition of the permanent collection continues as a regular and very necessary part of the department's responsibility.

Two new acquisitions, Guercino's *Amnon and Tamar* and *Joseph and Potiphar's Wife*, were cleaned in time for them to be hung in *The Age of Correggio and the Carracci* exhibition. Two treatments that began in 1985 continue to occupy much time. Dosso Dossi's *Circe and Her Lovers* has been improved greatly by the removal of the



Senior painting conservator Sarah Fisher removing overpaint from an Italian panel painting under a microscope

heavily discolored varnish and overpaint. During this treatment a technical examination is being undertaken in collaboration with the scientific department. The painting and its conservation was the subject of a public lecture at the National Gallery in March given by senior conservator Sarah Fisher. The cleaning of the *Feast of the Gods* by Bellini and Titian progresses well. Analysis of the painting is beginning to shed some light on the complex question of the authorship of various passages. The history, conservation, and analytical work on this painting were subjects of a lecture at a symposium at the National museum, Stockholm, delivered as well to The Circle of Friends of the National Gallery of Art in Washington.

This year the huge task of cleaning Perino del Vaga's *Nativity* has begun. The removal of the much-discolored varnish is revealing the splendid mannerist colors that have remained hidden for so long.

The 195 examinations for the systematic catalogue have concentrated mostly on the English school and a smaller number of Italian paintings. During the year conservators also made examinations of incoming paintings for the exhibitions *Matisse: The Early Years in Nice*; *Goya*; *The Age of Correggio and the Carracci*; *William Merritt Chase: Summers at Shinnecock*; and *Berthe Morisot—Impressionist*. All outgoing loans are examined

before transportation, and the staff often act as couriers to these exhibitions.

Most of the staff are involved in various aspects of research, which range from Gauguin, van Gogh, French nineteenth-century varnishes, and Toulouse Lautrec, to Tiepolo, El Greco, and underdrawings of the early Flemish school.

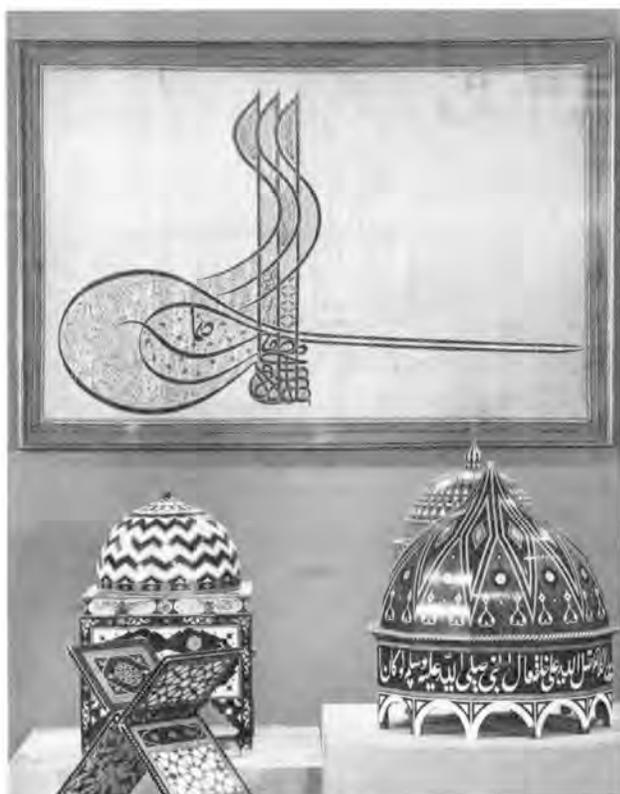
PAPER CONSERVATION

The paper conservation department completed 61 major and 122 minor treatments on works of graphic art. Among the art works that received major treatment were Goya's *Le Garrotte*; the *Illuminated Tugra of Sultan Süleyman*; a volume of Piranesi's prints, *Topografia di Roma*; Matisse's *Self-Portrait*; Cézanne's *Mont Sainte-Victoire Seen Beyond the Wall of the Jas de Bouffan*; a large group of Boudin watercolors from the Mellon collection; and works from the Garbisch collection. A backing was removed from Jongkind's *Grenoble*, revealing another drawing on the verso. Also treated was the newly acquired cartoon by Raphael for his painting *La Belle Jardinière*. Armand Hammer and several paper conservators from around the United States visited the paper lab to discuss possible treatments for the cartoon. Among the groups of works that received minor treatment were sixteenth-century Italian prints; sketches by Mark Rothko; and Andrew Wyeth's *Helga* series.

Paper conservators completed a survey of media and conditions of approximately 550 Mark Rothko works on paper given to the Gallery by the Mark Rothko Foundation and developed prototype treatments for the gouache and tempera paintings on construction paper. Work continued on the survey of major and minor treatment of the graphics collection.

Conservators helped develop a text for a videotape presentation to night guard supervisors recommending actions to take in emergency situations. Exhibition-related activities included monitoring light levels in exhibitions containing graphic art and examining art for incoming and outgoing condition. Major shows examined were the Goya prints and drawings; *Italian Master Drawings from the British Royal Collection*; *Andrew Wyeth: The Helga Pictures*; and *The Age of Süleyman*. The head of the department went to Turkey's Topkapi Palace Library to condition and treat *Süleyman* objects for travel, while the staff designed special book cradles and mounts for installation of fragile books and graphics and helped prepare objects for packing.

Examinations began for the systematic catalogue of twentieth-century art, including works on paper by Robert



Works from the *Süleyman* exhibition

Delauney and Matisse. All of the Matisse cutouts are being examined for this project.

The study of watermarks in artist's papers continued, and examination of watermarks in Rembrandt prints at the J. Pierpont Morgan Library was completed. A preliminary catalogue of watermarks in Rembrandt prints in major American collections was compiled and submitted to outside scholars for critical evaluation. Beta radiographs were made of watermarks in a volume of seventeenth-century Dutch landscape prints.

Research continued on media techniques of Degas pastels. In cooperation with the analytical laboratory, the Western Blot/Immunofluorescence technique is being modified to analyze the pastel samples for the presence of binding media. In addition, the Mellon Fellow began research on fifteenth-century German paste prints in the collection and traveled to Boston and Europe to discuss and examine other examples.

The East Building matting and framing workshop prepared approximately 1,174 objects for special exhibitions, in-house surveys, and loans. Work continued on mainte-

nance of the graphics collection, including fifteenth-through seventeenth-century Italian prints and Index of American Design watercolors, and on new acquisitions and gifts from Paul Mellon.

OBJECT CONSERVATION

During the opening months of the fiscal year, the object conservation department was very involved in preparations for the *Süleyman* exhibition. Over two hundred examples of the sixteenth-century Turkish art were examined for condition and treated when necessary, on location in Istanbul and again in Washington. With the assistance of conservators hired on contract, the large tile panel from the Harem of the Topkapi Palace was completely disassembled, conserved, and remounted to ensure its safety during travel and exhibition.

In preparation for the first CASVA curatorial colloquy, the department undertook technical studies of the Mellon *Venus* and its companion, the Mellon *Bacchus*. Results of these studies—which included radiography at the Naval Explosive Ordnance Disposal Technology Center, corrosion and patina sampling, x-ray fluorescence spectroscopy to determine elemental composition of the metallic surface, and microscopic examination—were presented during the opening lecture of the colloquy. Research to assign a maker and date to the life-size sculpture continues.

The Riesener Rolltop Desk from the Widener Collection of eighteenth-century French furniture appears much improved following major treatment. In addition to setting down lifting veneer, replacing losses, rejuvenating the finish, repairing the cylinder channel, and cleaning and coating the gilded mounts, important elements of construction and changes in the design were revealed in the course of examination and treatment by contract and staff conservators. Henry Moore's monumental sculpture *Knife Edge Mirror Two Piece* required treatment in addition to yearly maintenance. The former coating was removed and a new wax coating was applied, which should provide easier maintenance and better protection of the sculpture's patina. Two brass sculptures by Roy Lichtenstein from the Gemini collection were treated on their return from a three-stop tour prior to loan to Los Angeles. *Père Paillard*, a wooden sculpture by Gauguin, was prepared for loan to Stuttgart for inclusion in the exhibition *Exotic Worlds: European Phantasies*.

Examination of the Gallery's collection of *maiolica* for the systematic catalogue was completed. Medals and plaquettes continued to be examined, weighed, measured, and analyzed in the ongoing research necessary for sys-

tematic catalogue entries. All the pieces of furniture in the Renaissance and French collections were surveyed for condition, and priorities were determined for conservation needs.

The exhibition *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection* presented many challenges to the object conservation department. Examination, disassembly, packing, reassembly, and treatment were required for these unique and often towering twentieth-century works of art.

The current Mellon Fellow research on Renaissance metal casting techniques is focusing on a comparison of the *Mercury* statue signed by Lastricati in The Walters Art Gallery with an identical sculpture in the Gallery's collection. The Lastricati piece is one of the few examples of a signed life-size Renaissance bronze available for study on the American continent. The new Mellon Fellow began advanced training in object conservation following four years of study at the Opificio delle Pietre Dure in Florence and the Istituto Centrale del Restauro in Rome.

The department completed ten major treatments and fifty-one minor treatments on pieces of sculpture and decorative art. One hundred thirty-three objects were examined for *American Furniture from the Kaufman Collection*, some of them requiring treatment. Seven objects on loan to the exhibition *Alexander Archipenko: A Centennial Tribute* were treated in preparation for shows in Washington and Tel Aviv. At the close of *Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna*, seventy-five sculptures were examined. Numerous examinations were conducted for the *Süleyman* exhibition. In total, over one thousand objects were examined for exhibitions. Seventy-one other major examinations and 246 minor examinations were also performed.

SCIENCE DEPARTMENT

Members of the science department provided technical reports on over eighty objects in the Gallery's collections and assisted in studying many objects on loan. The work included noninvasive x-ray fluorescence analysis to determine pigments present in paintings and drawings. Several paintings were examined more thoroughly. During cleaning of the *St. Anne Altarpiece* by Gerard David, an extremely old surface coating was encountered, cross sections obtained, and the layer structure and pigments identified. The department's examination of Dosso Dossi's *Circe and Her Lovers* in collaboration with paintings conservation shows that Dosso was using traditional techniques to execute that painting.

The science department has also developed an application of the Western Blot method to identify proteinaceous media in art work, which involves using antigen-antibody reactions. The method has made it possible to determine that there is egg yolk in overpaint on the *Feast of the Gods* by Bellini and Titian and that *The Small Crucifixion* by Mathis Grünewald was not painted in casein. Staining methods showed that *The Small Crucifixion* contained no detectable proteinaceous material. Application of the Western Blot method is being extended to the study of fixatives on pastels in collaboration with the paper conservation department.

An infrared spectrometer was acquired and has been used for the examination of surface coatings on paintings. The department examined twenty-eight paintings with varnish defects and evaluated the possibility of removing the varnish on another thirty-six paintings.

Chromatographic techniques are being applied to protein identification by amino acid analysis and to the identification of waxes. Protocols for each method have been developed and applied to standards. The medium of the overpaint in the sky of Canaletto's *View in Venice* was identified by amino acid analysis and fatty acid analysis using HPLC.

The Mellon Fellow completed a study on the effects of visible light bleaching of paper. Research has continued on the aging of sheets marked with iron gall ink. The aim of this is to aid conservators in their choice of treatment for works of art damaged by the very material of their creation.

The panel supports of over seventy American paintings have been identified. Application of dendrochronological methods to the dating of panels painted on American woods has been investigated, and a preliminary investigation is being performed on a white pine panel painting.

The department examined more than 120 medals and plaquettes using x-ray fluorescence spectroscopy to quantitatively determine their surface compositions for the systematic catalogue. The same procedure was applied to twenty other small bronzes and to the *Venus Anadyomene* by Sansovino. Other work completed on the Sansovino *Venus* was identification of the core material and of the green corrosion. The colorant of several enamels and components of the slip in a number of pieces of *maiolica* was also found using x-ray fluorescence spectroscopy.

Work on ensuring safe packing practices has continued, with a bibliography containing references to modern materials and practices in progress. A Tenney variable



Cleaning the Miró tapestry, East Building

temperature/humidity chamber was acquired to simulate conditions of travel. Progress has also been seen on several other fronts, including application of digital image processing to x-radiographs of paintings, which will allow better interpretation of x-ray images.

The science department was pleased to have Peter Klein of the University of Hamburg and Joyce Plesters of the National Gallery, London, as visiting scholars. Dr. Klein pursued his study of some of our Netherlandish and German panel paintings. Miss Plesters continued the technical examination of the *Feast of the Gods* by Bellini and Titian.

TEXTILE CONSERVATION

The semiannual vacuum cleaning of all the tapestries on exhibition in the West and East Buildings was carried out, as well as the monthly cleaning of the velvets and furniture on exhibit. Fourteen treatments of major textiles and fifty-four treatments of minor textiles were performed. Visitors included the Swedish inspection group for the planned exhibition, *Sweden: A Royal Treasury*.

EDITORS OFFICE

In fiscal year 1987 the editors office published eight catalogues, six brochures, seventeen posters, and seven sets of notecards for Gallery exhibitions and programs. Exhibition-related projects included catalogues for *American Furniture from the Kaufman Collection*, *Henri Matisse: The Early Years in Nice*, and *Master Drawings from the Armand Hammer Collection* as well as a full complement of catalogues, brochures, posters, and notecards for *The Age of Sultan Süleyman the Magnificent* and *William Merritt Chase: Summers at Shinnecock 1891-1902*. The department also edited and produced catalogues and designed accompanying posters for *The Age of Correggio and the Carracci: Emilian Paintings from the Sixteenth and Seventeenth Centuries*, *Alexander Archipenko: A Centennial Tribute*, and *The Age of Bruegel*. In addition, the office edited, designed, and produced brochures and posters for *Goya, A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection*, *Andrew Wyeth: The Helga Pictures*, and *Selections from the Whitney Museum of American Art*; posters for *Italian Drawings from the British Royal Collection* and *Berthe Morisot—Impressionist*; and notecards for *An American Sampler: Folk Art from the Shelburne Museum* and *Morisot*.

The editors office arranged to have *Matisse*, *Süleyman*, and *Kaufman Collection* catalogues distributed by Harry N. Abrams, Publishers. Catalogues for the *Chase* and

Archipenko exhibitions were distributed by Universe Books, and those for *Emilian Paintings* and *Bruegel* were distributed by Cambridge University Press.

The American Association of Museums recognized the National Gallery editors office this year with awards of distinction for the design and production of catalogues for *Kaufman Collection*, *Süleyman*, and *Piranesi: Early Architectural Fantasies*. In addition, *Winslow Homer Watercolors*, copublished in 1986 with Yale University Press, New Haven and London, was reprinted in 1987 by the Book of the Month Club.

Among the major projects not related to exhibitions, this fiscal year saw the publication of the first volume of the National Gallery's systematic catalogues, *Early Netherlandish Painting*. Cambridge University Press will distribute this volume and future volumes in the series.

The office edited and designed three volumes of Studies in the History of Art: *Stained Glass before 1700 in American Collections* (Checklist II), *James McNeill Whistler: A Reexamination*, and *Italian Medals*, the last two being volumes of symposium papers. Another symposium volume, *Emilian Painting of the Sixteenth and Seventeenth Centuries*, was coedited by this office and Nuova Alfa Editoriale in Bologna, Italy, which oversaw the design and production. Other CASVA publications include *Center 6, Sponsored Research in the History of Art 6*, a brochure for the *Feast of the Gods* colloquy, and announcements and invitations to lectures, receptions, and fellowships.

The editors office handled a wide range of other publication projects in the course of this year. *British Paintings*, a booklet from the Ten Schools of Painting series, and *Artists' Pigments*, a handbook of technical papers, were published. Design and production projects included press kit covers for *Kaufman*, *Matisse*, *Helga* and *Selections from the Whitney*, *Chase*, *Georgia O'Keeffe*, and *An American Sampler*; eighteen sets of Christmas cards, with wrapping papers and shopping bags to match; and six new sets of notecards from the permanent collection, among them a package illustrating details of blueprints from the West Building. Additional projects included ten posters copublished with Graphique de France, video covers for *Matisse* and *Reflections: The Story of the Exhibition*, *The Treasure Houses of Britain*, library bookplates, broadsides for the conservation internship programs, and a shopping bag for *Morisot*. The editors office produced all labels and wall texts for temporary exhibitions and the permanent collection.

Tam Curry joined the staff as an editor in September, replacing Jill Steinberg, who transferred to the education department.

EXHIBITIONS OFFICE

During the year the exhibitions office administered loans for sixteen exhibitions, for which more than 1,430 works were borrowed from 340 lenders representing twenty-seven countries and twenty-three states. The staff also worked on another twenty-nine exhibitions scheduled to open within the next two years, and ten exhibitions planned for the 1990-1991 season. In addition, preliminary work was done on the exhibitions planned for the Gallery's celebration of its fiftieth anniversary in 1991.

Reorganization of the department during the winter established a project orientation for operations to accommodate the increased number of exhibitions planned through the end of the decade. Four exhibition officers were appointed from among the existing staff, and each was assigned planning and administrative responsibility for specific exhibitions. At the same time, the position of office manager was created to coordinate communication between the exhibitions office and other departments and to maintain the master schedule.

In late fall exhibition secretary Susan H. Currie left the department to pursue a career as a registrar. She was succeeded by Alison Armstrong, who left the Gallery in July to return to graduate school in graphic design. Cynthia Williams then assumed this position. Ellen Marks joined the department as secretary for special projects and receptionist for the office of the deputy director. Heather Reed assumed the role of office manager and secretary to the chief of exhibition programs. During the summer Sarah B. Tanguy joined the department as an exhibition officer to assume the duties of Cameran G. Castiel, who was away on maternity leave.

The staff continued its work of developing and implementing automated systems for tracking loan status, budget reports, and insurance, and they trained curatorial staff in the creation and maintenance of automated exhibition files. Preliminary research was done on the feasibility of converting the existing automated exhibition tracking system into one utilizing personal computers.

Temporary exhibitions and their dates were:

GIFTS TO THE NATION: SELECTED ACQUISITIONS FROM THE COLLECTION OF MR. AND MRS. PAUL MELLON

continued from the previous fiscal year to 19 October 1986
coordinated by John Wilmerding and Charles F. Stuckey

RENAISSANCE MASTER BRONZES FROM THE KUNSTHISTORISCHES MUSEUM, VIENNA

continued from the previous fiscal year to 30 November 1986
coordinated by Douglas Lewis

supported by Republic National Bank of New York and Banco Safra, S.A., Brazil, and the Federal Council on the Arts and the Humanities



Jean Dubuffet, *The Gossiper II*, from the Patsy and Raymond Nasher Collection

AMERICAN FURNITURE FROM THE KAUFMAN COLLECTION

12 October 1986–19 April 1987

coordinated by John Wilmerding

HENRI MATISSE: THE EARLY YEARS IN NICE 1916–1930

2 November 1986–29 March 1987

coordinated by Jack Cowart

supported by GTE Corporation and the Federal Council on the Arts and the Humanities

THE AGE OF BRUEGEL: NETHERLANDISH DRAWINGS OF THE SIXTEENTH CENTURY

7 November 1986–18 January 1987

coordinated by John Hand

supported by Shell Companies Foundation, Incorporated, and Unilever United States, Inc., and the Federal Council on the Arts and the Humanities

GOYA: THE CONDESA DE CHINCHÓN AND OTHER PAINTINGS, DRAWINGS, AND PRINTS FROM SPANISH AND AMERICAN PRIVATE COLLECTIONS AND THE NATIONAL GALLERY OF ART

16 November 1986 – 4 January 1987

coordinated by Andrew Robison and Beverly Louise Brown

supported by Pacific Telesis Foundation and the Federal Council on the Arts and the Humanities

ALEXANDER ARCHIPENKO: A CENTENNIAL TRIBUTE

16 November 1986–16 February 1987

coordinated by Jack Cowart

supported by the Federal Council on the Arts and the Humanities

THE AGE OF CORREGGIO AND THE CARRAÇCI: EMILIAN PAINTING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

19 December 1986–16 February 1987

coordinated by Sydney J. Freedberg and Beverly Louise Brown

supported by Montedison Group, Alitalia, and the Federal Council on the Arts and the Humanities

THE AGE OF SULTAN SÜLEYMAN THE MAGNIFICENT

25 January–17 May 1987

coordinated by D. Dodge Thompson

supported by Philip Morris Companies Inc. and the Federal Council on the Arts and the Humanities

ITALIAN MASTER DRAWINGS FROM THE BRITISH ROYAL COLLECTION

10 May–26 July 1987

coordinated by Andrew Robison

Pan American World Airways was designated the official carrier of the exhibition

AMERICAN DRAWINGS AND DRAWINGS OF THE TWENTIETH CENTURY: SELECTIONS FROM THE WHITNEY MUSEUM OF AMERICAN ART

24 May–7 September 1987

coordinated by Ruth Fine

supported by the Du Pont Company

AMERICAN DRAWINGS AND WATERCOLORS OF THE TWENTIETH CENTURY: ANDREW WYETH, THE HELGA PICTURES

24 May–27 September 1987

coordinated by John Wilmerding

supported by the Du Pont Company

A CENTURY OF MODERN SCULPTURE: THE PATSY AND RAYMOND NASHER COLLECTION

28 June 1987–3 January 1988

coordinated by Nan Rosenthal

supported by Northern Telecom

WILLIAM MERRITT CHASE: SUMMERS AT SHINNECOCK 1891–1902

23 August–29 November 1987

coordinated by Nicolai Cikovsky, Jr.

supported by Bell Atlantic

BERTHE MORISOT—IMPRESSIONIST

6 September–29 November 1987

coordinated by Charles F. Stuckey

supported by Republic National Bank of New York and Banco Safra, S.A., Brazil, and the Federal Council on the Arts and the Humanities

LE REPOS (*Portrait of Berthe Morisot*)

6 September–29 November 1987

coordinated by Charles F. Stuckey

DEPARTMENT OF DESIGN AND INSTALLATION

Over the last year the department of design and installation designed and constructed installations for seventeen major exhibitions as well as numerous small exhibits and gallery reinstalls. In addition, members of the de-

partment worked closely with organizing curators on the selection, structure, and editing of three major exhibitions scheduled to open in the coming year, *An American Sampler: Folk Art from the Shelburne Museum*, *The Human Figure in Early Greek Art*, and *Sweden: A Royal Treasury 1550–1700*.

The fiscal year began with the installation of *American Furniture from the Kaufman Collection*. Its design reflected the dialogue going on in American decorative art circles in the past several years concerning the relative merits of abstract and period room installations. Our only precedent was the Gallery's 1980 exhibition *In Praise of America: American Decorative Arts 1650–1830*, a highly successful and influential abstract, didactic presentation of furniture and objects. For the Kaufman Collection the first challenge was to define a new way of showing high style American furniture in an art museum context. The curators, designers, and collectors agreed to seek a balance between abstract and period room settings in order to achieve the advantages of both. Historically accurate architectural elements were used in most of the rooms to give scale and provide a compatible and comfortable context for the pieces, without attempting in any way to create an authentic period room setting. A more abstract approach was adopted in other rooms, but still with subtle references to domestic scale and color so that groups of related furniture could be juxtaposed to stress their sculptural and aesthetic features. The lowest possible platforms were deemed preferable, since raising the furniture to more dramatic heights would have distorted the perspective intended by the makers. This resulted in a varied series of spaces, each permitting a new experience and challenge to the viewer. A close study of paintings of period rooms and documented rooms in major style centers, inventories, and studies on American design identified a stock of essentially American details, conventions, and colors. As a related attraction, the galleries surrounding the Kaufman exhibition were installed with an unusual concentration of the Gallery's best American paintings, prompted by the installation of the Emilian paintings exhibition in the American galleries on the main floor. Organized thematically rather than chronologically, this experiment gave the public and scholars alike a wonderful opportunity to take a fresh look at these holdings.

Henri Matisse: The Early Years in Nice 1916–1930 was installed in the East Building on the mezzanine and upper levels in a series of galleries designed to reflect the curatorial structure of the exhibition. Capitalizing on the flexibility of these galleries, new rooms were constructed to hold each chronological and/or thematic group so that the visitor's movement through the exhibition spaces cor-



American furniture from the Kaufman Collection

responded with Matisse's shifts over the years from residence to residence in Nice. Fascinating photomurals showed Matisse at work, and period moldings were installed in the galleries to give the rooms a sense of intimacy appropriate to the scale of the pictures. The galleries were painted in neutral colors, allowing the paintings themselves to dominate.

Alexander Archipenko: A Centennial Tribute was installed on the concourse level in two continuous galleries. The works were arranged chronologically with free-standing sculptures, wall-mounted sculptures, and works on paper integrated to show the artist's development in all media simultaneously. Traveling cases were designed with special considerations for temperature and humidity.

The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century and *Italian Master Drawings from the British Royal Collection: Leonardo to Canaletto* were both installed in a 3,000-square-foot area on the ground floor of the East Building. In the Bruegel exhibition the 120

drawings were arranged in roughly chronological order, with groupings designed to show significant stylistic trends and relationships. Double hanging was used to accommodate the great number of drawings in the space and to give the show a sense of intimacy. *Italian Master Drawings* was a much smaller exhibition, with only half as many drawings, but extraordinary in the importance and quality of each work. Special hanging panels were designed, each with period moldings at the top and bottom, to isolate each drawing and to feature it prominently. As with Bruegel, each space contained an art historically coherent group of works arranged chronologically, with special concentrations of masterworks. The panel convention combined with special hanging devices provided extremely effective security while giving scale and focus to the experience of the works of art. Though not intended to travel, the panels were subsequently requested by the participating museums.

The *Goya* exhibition of paintings, prints, and drawings from Spanish and American private collections and the National Gallery of Art was installed on the main floor of the West Building. The exhibition set up a comparison between the 1800 portrait of the Condesa de Chinchón and the Gallery's 1783 portrait of the countess as a child. A select group of loan pictures provided a small and fascinating context in which to view the two portraits. In addition, an extraordinary group of superb impressions of Goya's prints and related drawings, representative of his entire graphic output, was installed in an adjacent gallery on panels that provided texts explaining Goya's singular achievement as a graphic artist.

The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries is the largest paintings exhibition, in terms of square footage, ever held at the National Gallery. Originally intended as two separate exhibitions, one of sixteenth- and the other of seventeenth-century Emilian painting, the two were conflated and presented in nearly 40,000 square feet of space on the West Building main floor (twenty-seven galleries and the East Garden Court). Paintings from the sixteenth century were installed in galleries to the north of the East Garden Court, and those from the seventeenth century to the south. In the Garden Court itself a series of extremely large altarpieces were hung on the marble walls. Educational texts screened directly on the walls were provided throughout the galleries.

The Age of Sultan Süleyman the Magnificent was installed in the East Building in the west bridge gallery on the upper level. Consisting of over two hundred exquisite objects in a great range of media—from fragile, light-sensitive miniatures and manuscripts, to jeweled weapons

and ceramics, and delicate, elaborately woven textiles—the installation posed many challenges in terms of both design and conservation. Works of art were arranged not by media or chronology but by themes defined as: Süleyman the Lawgiver, Süleyman the Magnificent, Patron of the Arts, and Splendor of the Court. This structure provided an opportunity to explore aspects of social and political history and established a context for the objects. The conceptual divisions were architecturally reinforced through the physical definition of the spaces. Architectural elements—a rusticated entrance, arches, and door surrounds, covered in a material simulating stone—were derived from indigenous Turkish architecture and from manuscript illustrations. Special attention was given to lighting the exhibition, since so many objects were highly sensitive to light. In addition, special cases were detailed to control temperature and humidity levels, and custom mounts were designed to protect and present the fragile manuscripts and their pages as well as the equally delicate caftans and other textiles. The cases and mounts were designed to travel with the show to minimize handling.

Donatello at Close Range: An Initial View of the Restoration in the Old Sacristy was installed in the West Building auditorium off the central gallery. Previously shown in Florence, and supported by the Samuel H. Kress Foundation and the World Monuments Fund, this exhibition of photographs and extremely large color transparencies dealt with the restoration of Donatello's stucco and terracotta reliefs in the Old Sacristy at San Lorenzo in Florence. The design department coordinated the refurbishing of the exhibition's components so that they could continue to travel in America.

In spring 1987 the department designed and built a permanent double-purpose gallery on the ground floor of the West Building for the exhibition of a newly acquired Raphael cartoon, purchased with funds provided by Armand Hammer, as well as for small rotating exhibitions selected from drawings given or promised to the Gallery by Dr. Hammer. This two-part space provides a chapel-like room for Raphael's *The Madonna and Child with Saint John the Baptist*, which maximizes the viewing potential in an environment with precisely controlled light levels. This space is programmed to be closed off at least half of the year to protect the work from extended exposure, leaving the larger gallery for rotations of drawings from the Hammer Collection. The galleries are detailed with classical moldings and door surrounds in harmony with the architectural vocabulary of the West Building.

New York Interpreted: Joseph Stella, Alfred Stieglitz was occasioned by the loan from the Newark Museum of Jo-

seph Stella's great five-paneled painting *The Voice of the City of New York Interpreted*. Stella conceived the painting as a modern icon or altarpiece, so it was installed axially, alone on a baffle in a large, darkened room. A smaller introductory room displayed photographs of New York City from our collection by Alfred Stieglitz, installed with minimal frames on horizontal wall panels that brought down the scale of the room and focused attention on the works of art.

Selections from the Whitney Museum of American Art and *Andrew Wyeth: The Helga Pictures* were installed in adjoining suites of galleries on the ground floor of the West Building as a celebration and exploration of *American Drawings and Watercolors of the Twentieth Century*. The Whitney drawings were located in the central gallery against light neutral gray walls, arranged chronologically. The Andrew Wyeth "Helga" pictures were installed in thematic groups in a rearrangement of eight galleries in the outer tier of the ground floor, with preparatory drawings and watercolors arranged around the final version of given subjects in dry brush, tempera, or watercolor. Special attention was given to the matting and framing of works in all media. The galleries were painted in a variety of earth tones to complement the colors in Wyeth's works. The traditional nature of his art and the scale of the works in the exhibition suggested the door surrounds, cornices, and chair rails that were installed in the galleries. These renovations were found to greatly enhance the galleries and therefore have remained for subsequent exhibitions.

The installation of *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection* gave the design department a chance to rethink completely its approach to installing sculpture in the atrium space of the East Building. Twice before, for *Rodin Rediscovered* (1981–1982) and *David Smith* (1982–1983), sculptures had been installed in the open public spaces, and from these experiences it was determined that works installed among the trees on the ground level had the greatest impact and were less affected by the monumental scale of the East Building's architecture. The interior of the East Building was therefore transformed into a landscaped sculpture garden, with plants, trees, and vines in a variety of islands and hanging borders. To enhance this sense of the outdoors brought indoors, the exhibition began with the installation of Tony Smith's vast *The Snake Is Out* (1962) and George Segal's *Rush Hour* (1983) outside the building. Inside, the exhibition began on the mezzanine level with works by such artists as Matisse, Rodin, and Moore, illustrating the figurative tradition and surrealism in modern sculpture. From there the exhibition moved to the



View of the Süleyman exhibition

ground floor, exploring the constructivist tradition with works by Picasso, Calder, and David Smith. Finally the pop art and post-modernist sculpture on the concourse level used humor and exaggeration of scale to show the reworking of ideas expressed in earlier works in the exhibition. For the first time, the north sculpture terrace was not only installed with sculpture but the doors were opened so that visitors could walk among the works of art.

The newly acquired *Stations of the Cross* by Barnett Newman, formerly installed for *Seven American Masters* (1986), were reinstalled in the tower gallery in a sixteen-sided room, with Newman's *Be II* hanging in an adjacent space. The faceting of the walls allowed the works to be contemplated both individually and as part of a series.

Berthe Morisot—Impressionist was installed chronologically in the West Building Mellon galleries in a sequence of eight rooms, with galleries of paintings alternating with

galleries of works on paper. The paintings galleries were lit with both natural and artificial light, while the drawings galleries were kept at low levels of artificial illumination to protect the fragile works on paper. The galleries were painted in richly saturated period colors, which enhanced the impact of Morisot's palette. *Le Repos (Portrait of Berthe Morisot)* by Edouard Manet, on loan from the Rhode Island School of Design, was installed in the adjacent lobby so as to be visible at both the entrance and exit to the exhibition.

The small size and sharp focus of *William Merritt Chase: Summers at Shinnecock 1891–1902* afforded the design department the rare opportunity to do a one-room installation on the ground floor. The two dozen pictures were hung against dark red walls in a space interrupted only by a diamond-shaped pylon in the middle, making it possible for the viewer to experience the works in a succession of panoramas.

William Bowser, formerly in the registrars office, joined the staff as an exhibits aide, responsible in particular for object mounts and armatures. Kathleen Buckalew transferred from photo archives to become the department photographer, documenting all phases of installations and maintaining the slides and photographs from past exhibitions.

GALLERY ARCHIVES

During fiscal year 1987 the National Gallery continued its commitment to ensuring that a full historical record of its first fifty years and of its monumental architecture is preserved and available for research use in the Gallery archives.

During the year the Gallery's new archival storage and processing facility, located on the West Building ground floor, was opened. The facility provides a secure environment for the Gallery's permanently valuable historical and architectural records as well as space for archivists to organize and preserve the documents. Historical files are stored in archival containers on metal shelving in the facility. Architectural records are organized in specially made oversize folders of acid-free cardboard and stored in large plan files there.

Over the course of the year the Gallery's archival staff consolidated historical records from storage areas in many parts of the building and made considerable progress preserving them and making them available for reference use. The personal papers of David Finley, the Gallery's first director, the papers of stone consultant Willy Arnheim, and the records of the public information of-

office, the prints and drawings department, the registrars office, and the administrator were among the important archival materials processed this year. Archival staff also assisted a growing number of researchers investigating the history and architecture of the Gallery.

The department provided information concerning archival practices and the establishment of archives to archivists and others from many parts of the United States and abroad. Delegations from the State Archives Bureau of the People's Republic of China and the Archivo General de la Nación of Mexico were among those who visited the Gallery's new archival facility during the year.

General records disposition schedules were completed and distributed to all departments in September 1987. The schedules provide instructions and authority for timely disposition of routine records when they are no longer needed for Gallery operations. Gallery archives staff also managed the Gallery's vital records program to ensure that copies of essential historical and operating records are maintained in security storage off-site.

Cynthia Bendroth, Ksenya Kiebusinski, and Lisa Pruitt served as summer interns in the archives. Michael Petriano was a volunteer during the 1986-1987 school year.

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. In addition, several large groups of photographs were exchanged through the photographic archives with diverse institutions such as The Metropolitan Museum of Art and the Nelson-Atkins Museum of Art in this country and the Wallraf Richartz Museum, Cologne, and the Ashmolean Museum, Oxford, abroad.

The committee for media projects continued to review and oversee all audiovisual projects involving the Gallery, both by outside producers and by Gallery staff. The coordinator of photography serves as executive secretary to the committee.

The photographic laboratory continued to provide support for most of the Gallery's departments. This year saw a larger number of requests for photographic services than in recent years, due to increased activity in the various departments and programs. In an effort to meet the demand for images, a second black-and-white print processor was installed. The department also purchased a

new 8" x 10" view camera and additional studio electronic flash equipment.

Work on the systematic catalogues moved forward, with all of the photographs for the textile catalogue delivered to the author. This was made possible, in part, by the appointment of a temporary staff member to print all photographs for the systematic catalogues.

A notable achievement was the completion of a full photographic record of the Gallery's Marin sketchbooks for the prints and drawings department. This photography of hundreds of pages took place over a period of several months, in addition to the normal load of graphics photography.

Support for the conservation department in its ongoing treatment of Gallery works of art is one of the department's chief activities. We provide photographic documentation before, during, and after treatment of works of art in all media. In addition, x-radiographs are copied and printed, and infrared reflectography is documented for a permanent photographic record.

The escalation in Gallery activities has prompted a significant number of staff members from other departments to take photographs in support of their own work. The photographic laboratory has been called on to process an increasing amount of film, both black-and-white and color.

Kathleen Buckalew, archives photographer, transferred to the department of design and installation this year, and Jane Fisher resigned her temporary appointment to accept a position with another institution. David Applegate joined the staff as the archives photographer.

STATISTICAL SUMMARY

Black-and-white photographs added to files of prints available, 20,611
Color transparencies added to files, 2,147
Black-and-white photographs sold, 2,242
Black-and-white photographs distributed for study only outside the Gallery, 728
Black-and-white photographs distributed for official use within the Gallery, 10,492
Permits authorizing reproduction of works of art from the Gallery's collections, 1,959
Color transparencies lent for reproduction, 2,019
Works authorized for reproduction, 4,649
Black-and-white negatives produced, 7,444
Black-and-white prints produced, 45,459
35mm slides produced, 20,113
Color transparencies produced, 2,263
Color negatives produced, 996
Rolls of film processed for other departments, 211

STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, director, served ex officio on the Federal Council on the Arts and the Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. Reappointed by President Reagan in 1985, he continued to serve as chairman of the Commission of Fine Arts, a panel that meets monthly to review architectural and design proposals and to advise the President, 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, as well, as a member of the President's Committee on the Arts and Humanities, and as treasurer of the White House Historical Association. He served on the board of trustees of the National Geographic Society and on the boards of the Winterthur Museum, the Corning Museum of Glass, Storm King Art Center, and the American Federation of Arts, of whose national exhibitions committee he is chairman. In addition, he served on the Harvard College Visiting Committee for the Arts, as vice president of the United States National Committee for the History of Art, and continued as a member of the advisory boards of the Morris and Gwendolyn Cafritz Foundation, the Brown University department of art, and the Federal Reserve System. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisition committee. In September he was awarded an honorary doctorate of humane letters from Mount Vernon College.

JOHN WILMERDING, deputy director, continued to serve as vice president of the Shelburne Museum in Vermont and of the Dunlap Society and to sit on the boards of trustees of the Saint-Gaudens National Historic Site, Monticello, The Thomas Jefferson Memorial Foundation, the Lewis Walpole Library in Farmington, Connecticut, the Northeast Harbor Library in Maine, the Wendell Gilley Museum in Southwest Harbor, Maine, and the Wyeth Endowment for American Art in Wilmington. He continued as honorary curator of paintings at the Peabody Museum in Salem, Massachusetts, and as consultant to the curator of the White House. He also continued to serve on the advisory boards of The New Zealand-United States Foundation, the Fine Arts Committee of the State Department, the Archives of American Art (Washington Committee), and on the editorial boards of *The American Art Journal* and Smithsonian Institution Press. During the year he was appointed to the Secretary of the Navy's Advisory Committee on Naval History.

He presented lectures during the year on a number of American artists and aspects of American art at the Museum of Fine Arts, Boston, Groton School, Sidwell Friends in Washington, D.C., St. George's School in Newport, Rhode Island, and the Celebrate Holyoke Festival. He also participated in the Moss Distinguished Lecturer Series at Rhodes College in Memphis, Tennessee.

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, continued to serve as vice chairman of the board of trustees of the American Academy in Rome, as chairman of the senior fellows of the Program of Studies in Landscape Architecture at Dumbarton Oaks, and on the advisory committee of the Getty Art History Information Program. He also continued as scientific secretary of the working group for art history information of the International Committee of the History of Art, on the United States committee overseeing the merger of the American-based International Repertory of the Literature of Art (RILA) and the French Répertoire d'Art et d'Archéologie (RAA), as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, on the architecture advisory group for the Art and Architecture Thesaurus, on the visiting committee of the School of Architecture of the University of Maryland, and on the advisory committee of the Leventritt Lecture Series at the Fogg Museum. In addition, he was appointed to the visiting committee for the Sackler Gallery, The Octagon Committee, and the boards of the Canadian Centre for Architecture and the Foundation for Documents of Architecture. He also served on the review panel for the Gladys Krieble Delmas Foundation. He presented a paper on "Michelangelo and Architectural Models" at Catholic University in October 1986 and at the Graham Foundation in January 1987 and delivered a commencement address to the College of Arts and Architecture at The Pennsylvania State University in May. He conducted a seminar on the architectural drawings of Michelangelo at the Massachusetts Institute of Technology in fall 1986.

ANNE B. EVANS, administrator, participated in the joint International Conference on Museum Security and Exhibits and the National Conference on Museum Security. She serves as a member of the Small Agency Council, a group of administrators and management officers of smaller federally funded organizations that meets to work on issues of common interest.

DANIEL HERRICK, treasurer, continues to serve as chairman of the board of trustees and chairman of the executive committee of the Foundation Center and as a member of the Financial Officers Group of the Museum Presidents Conference. He prepared a position paper addressed to the Financial Accounting Standards Board arguing that museums not be required to include the dollar value of their art collections on balance sheets and financial statements. He also serves on the editorial board of the *International Journal of Museum Management and*

Curatorship in England. This year he was elected to the board of directors of the American Council on the Arts. He is also a member of the board of directors of the New York Life Fund and two similar investment funds that are subsidiaries of the New York Life Insurance Company.

PHILIP C. JESSUP, JR., secretary-general counsel, participated in a panel on the export of cultural property at the fifteenth annual American Law Institute-American Bar Association course on "Legal Problems of Museum Administration" held in Boston. In addition, he continued as a member of the National Advisory Committee of the Hubert H. Humphrey Fellowship Program (funded by the United States Information Agency), the Law Advisory Council of The International Foundation for Art Research, Inc., and the advisory committee of the Asia Society/Washington Center, and as president of Friends of the Hospital for Sick Children (Toronto), Inc.

SYDNEY J. FREEDBERG, chief curator, continued to serve on the advisory committees and boards of the Lehman Collection catalogue in The Metropolitan Museum of Art, the Harvard University Center for Renaissance Studies at Villa I Tatti, the International Foundation for Art Research, Save Venice, Inc., and the International Fund for Monuments, and on the visiting committees of the department of paintings at The Metropolitan Museum and the Museum of Fine Arts, Boston. He also served as moderator for a symposium on Titian's and Rubens' *Bacchanals*, which took place at the Nationalmuseum, Stockholm. He was named co-president of the exhibition of the art of Guido Reni to be held in Bologna, Los Angeles, Philadelphia, and Frankfurt in 1988-1989.

JOSEPH J. KRAKORA, external affairs officer, served on the boards of trustees of Bennington College, The Alliance of Independent Colleges for Art, The Association of Professional Schools in the Performing Arts Management, and The Cultural Policy Institute, for which he also served as vice president. He continued to serve as advisor for the American Center in London, as executive editor for *Design for Arts in Education*, and as founding director of the Friends of New American Plays. He also served as consultant to the President's Committee on the Arts and Humanities. He participated in the planning and design of the 1987 Government of Canada Symposium on Audience and Donor Development and made a presentation at this meeting in May. He was a participant in the National Council of International Visitors symposium.

RICHARD AMT, chief of photographic services, gave illustrated talks to the Silver Spring Camera Club and the North Bethesda Camera Club on the photographic department at the National Gallery of Art. He served as a judge for the annual slide competition for the Silver Spring Camera Club.

NANCY ASH, senior paper conservator, served on an American Institute for Conservation book and paper group committee to develop a catalogue of paper conservation treatments.

CAROLINE BACKLUND, head of reader services for the library, was chairman of the fifteenth annual Art Libraries Society of North America conference in Washington, D.C.

DIANE RAE BAYER, program assistant for the photographic laboratory, was a research volunteer at the Columbia Historical Society in Washington, D.C., where she organized and catalogued the historical photograph collections. She also served as assistant to the treasurer for the American Society of Picture Professionals.

BARBARA BERRIE, acting head of science conservation, delivered a lecture on "Application of Science to the Understanding of Art" at the Woodrow Wilson Regional Conference for High School Chemistry Teachers, a poster presentation on "Immunological Detection of Proteinaceous Media" at the American Institute of Conservation annual meeting in Vancouver, Canada, and a lecture on "A Chemist Understanding Art: The Technical Examination of Paintings" at the American Chemical Society in Cleveland.

DAVID ALAN BROWN, curator of Italian Renaissance paintings, judged the Kreeger Prize competition in art history for Georgetown University. He gave a lecture on Giovanni Morelli and Bernard Berenson at the international conference on *Morelli and Modern Connoisseurship*, held in Bergamo, Italy, and lectured on the Kress Collection at Columbia, South Carolina. He continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland.

BEVERLY LOUISE BROWN, curator of southern baroque painting, presented "A Summary: Emilian Painting in the Sixteenth and Seventeenth Centuries" at a conference organized by CASVA in connection with the exhibition *The Age of Correggio and the Carracci*. She presented a paper "On the Camerino" at a symposium on the *Bacchanals by Titian and Rubens*, arranged by the Na-

tionalmuseum of Stockholm. She was a member of the international advisory committee for the forthcoming Guido Reni exhibitions in Bologna, Los Angeles, Philadelphia, and Frankfurt.

NICOLAI CIKOVSKY, JR., curator of American art, delivered lectures on Winslow Homer to the Sotheby's Works of Art Program, the University of Texas at El Paso, and the University of Texas at Austin, the latter as the inaugural lecture in the Kenneth and Emma-Stina Prescott Lectures in American Art. He also delivered lectures on "American Romantic Landscape" at the University of Tennessee at Chattanooga, on George Inness at an Inness symposium in Tarpon Springs, Florida, and on "Impressionism or Postimpressionism?" for *Impressionism in America*, the inaugural symposium at the Terra Museum of American Art in Chicago. He helped produce a slide-tape set for the Gallery on *George Inness* and a film for the Gallery's department of extension programs on *William Merritt Chase: Summers at Shinnecock*. He serves as chairman of the editorial board for *Studies in the History of Art*.

JACK COWART, curator of twentieth-century art, delivered the keynote address to the Virginia Association of Museums annual meeting, speaking on "The Critical Role of Research in the Museum." He gave the lecture "Toward a New Image of Matisse" for the National Gallery, the Smithsonian Associates, the North Carolina Museum of Art, and the Albright-Knox Art Gallery. He served as humanities advisor to Public Art Films, Inc., for a projected PBS series *The Comics and America*, as script and location advisor to Malone-Gill Films for *Matisse in Nice* (a film for the National Gallery and PBS), on the advisory committee for the Hereward Lester Cooke Foundation in Washington, D.C., on the exhibition advisory committee for the American Federation of Art in New York, on the fine arts committee for the Morris Arboretum at the University of Pennsylvania, and on the sculpture selection panel for Charlotte-Mecklenburg Art Commission in Charlotte, North Carolina.

MAYGENE DANIELS, chief of the Gallery archives, was elected to the Council of the Society of American Archivists and appointed to the society's Committee on Goals and Priorities. She continued to serve as chair of the society's International Archival Affairs Committee, as United States representative to the International Council on Archives Working Group on Architectural Records, and as chair of the Mid-Atlantic Regional Archives Conference Finding Aid Awards Committee. She gave a

workshop on "Archival Fundamentals: Appraisal" for the Society of American Archivists and prepared workshop materials for distribution and use by teachers of archives administration. She also spoke at a program session on archival education and gave a talk on archival finding aids at the society's annual meeting. She presented papers on the archivist as educator and on problems and opportunities associated with starting new archives programs to the fall and spring meetings of the Mid-Atlantic Regional Archives Conference. She also participated in meetings and discussions of the Architectural Drawings Advisory Group and its Committee on Personnel and Administration and in National Archives technical conferences concerning archival preservation and automation.

GEORGE T. DALZIEL, JR., reference assistant and interlibrary loan technician, assisted with a research methodology workshop for the Art Libraries Society of North America conference in Washington, demonstrating use of art sales information data bases.

ERIC DENKER, lecturer, served as visiting professor at George Mason University, teaching "Printing in the Nineteenth Century." He also served as a visiting lecturer for a Georgetown University alumni college, conducting a seminar "The Craft of Old Master Drawing." He lectured at the St. Louis Art Museum on "Fleeting Impressions: Printmaking in Paris, 1870-1880," and to Wellesley College alumni at the Canadian Embassy on "Tissot and Printmaking in the Nineteenth Century." He continues as vice president of the Washington Print Club through 1988.

DIANE DEGRAZIA, curator of Italian drawings, taught a seminar on Emilian painting of the sixteenth and seventeenth centuries at the Folger Shakespeare Library during the 1987 spring semester. She served as session chair for "Regional Styles in Sixteenth- and Seventeenth-Century Italian Art" at the College Art Association meeting in Boston and is Visiting Mellon Professor at the University of Pittsburgh for the fall semester 1987-1988. She lectured at the French Academy in Rome on "L'Altro Carracci della Galleria Farnese: Agostino come inventore" and at The Metropolitan Museum of Art and the Folger Shakespeare Library on "Power, Prestige, and Pleasure: Farnese Patronage in Rome and Parma in the Sixteenth Century."

LAMIA DOUMATO, reference librarian, served as national chair of the Association of Architectural Librarians for 1987.

SUZANNAH FABING, managing curator of records and loans, chaired the visiting committee of the Fitchburg Art Museum in Massachusetts. She continued to serve on the Museum Computer Network's board of trustees. She is preparing the Etruscan section of an exhibition of classical bronzes being organized by the Cleveland Museum of Art, which will open in November 1988.

GAIL FEIGENBAUM, lecturer, was on leave of absence until 31 May 1987 as J. Paul Getty fellow in the history of art and humanities, and from 1 June until 1 September as Ailsa Mellon Bruce curatorial fellow, CASVA. During this period she was in Europe to research her book on Ludovico Carracci. As visiting scholar to the department of history of art at The Johns Hopkins University, she spent eight months in residence at the Charles S. Singleton Center for Italian Studies at the Villa Spelman in Florence, where she presented a lecture on "The Reform of Painting and Its Critics: The 'Decline' of Ludovico Carracci."

FRANCES FELDMAN, lecturer, delivered two lectures on "Henri Matisse: The Early Years in Nice" for the department of fine arts, University of South Carolina at Beaufort, and the Hilton Head Art League, Hilton Head Island, South Carolina.

RUTH E. FINE, curator of prints and drawings, lectured at the University of South Florida on the Gemini G.E.L., Graphicstudio, Mark Rothko, and John Marin Archive collections in the National Gallery. She moderated a panel on "Printmaking: Extensions of the Discipline" at the College Art Association meetings in Boston. She juried the 62nd Annual International Competition at the Philadelphia Print Club and wrote a statement for the exhibition catalogue. She also juried awards in art at Brigham Young University and gave a keynote address at the awards dinner. At the Minnesota Center for Book Arts, she was a critic for the Jerome Foundation award winners. She was consultant to Film America, Inc., on James McNeill Whistler. She joined the advisory board of Pyramid Atlantic and continued to serve on the board of directors of the Print Council of America and on the advisory boards of the Philadelphia Print Club and the Washington Print Club.

SHELLEY FLETCHER, head of paper conservation, served as vice president of the American Institute for Conservation.

MARGARET MORGAN GRASSELLI, assistant curator of prints and drawings, completed her dissertation on "The



Aelbert Cuyp, *River Landscape with Cows*, Gift of Family Petschek (Aussig), 1986.70.1

Drawings of Antoine Watteau: Stylistic Development and Problems of Chronology” and received her doctorate in fine arts from Harvard University. In the fall she lectured on “Evolving Functions of French Drawings, 1500–1800” at the Frick Art Museum in Pittsburgh and gave a presentation on fifteenth-century prints to the northern Virginia docents. She also participated in a seminar sponsored by CASVA on the present state of eighteenth-century art historical studies. She contributed a summary of Watteau-related news from American museums, galleries, and auction houses to the third issue of *The Watteau Society Bulletin*.

JOHN HAND, curator of northern Renaissance paintings, attended the colloquium held in Amsterdam on *Art before*

the Iconoclasm: Northern Netherlandish Art 1525–1580, in conjunction with exhibitions at the Rijksmuseum and elsewhere. He participated in workshops on the Leiden school and Scorel and his workshop and in the colloquium on the state of Netherlandish art held at CASVA in February.

GRETCHEN HIRSCHAUER, assistant curator of Italian Renaissance paintings, accompanied a Smithsonian Associates study group to Tuscany.

ANN HOENIGSWALD, conservator of paintings, spoke on the “Conservator and the Curator” to graduate students in Chapel Hill, North Carolina, from Duke University and the University of North Carolina.

LEO J. KASUN, extension programs production specialist, curated an exhibition on "Finials and Grotesques" for the Columbia Historical Society and lectured at the National Museum of Women in the Arts on "Waddy Wood: From the Masonic Temple to a National Museum."

CAROL KELLEY, assistant to the deputy director, continued this year as education council director on the board of the Junior League of Washington.

FRANKLIN KELLY, curator of American art, lectured on Frederic Church at the Reynolda House Museum of American Art in Winston-Salem, North Carolina, and at the National Gallery.

ANDREW KRIEGER, head art services technician, conducted two children's slide-lecture workshops at the Highland School in Warrenton, Virginia. He was invited to exhibit his three-dimensional paper constructions at the Georgia Museum of Art in the exhibition "Small Works—Recent Works" and was an award winner in the National Small Works Exhibition, Cobleskill, New York.

ROGER LAWSON, head of the cataloguing section for the library, served as publications coordinator and editor of a guide to Washington published for the annual Art Libraries Society of North America conference in Washington, D.C. He represented the library at Federal Library and Information Network meetings at the Library of Congress throughout the year.

DOUGLAS LEWIS, curator of sculpture, continued as lecturer with the rank of professor at Georgetown University, and as chairman of the Quality Assurance Subcommittee and vice chairman of the Citizens' Stamp Advisory Committee of the United States Postal Service. He was delegate to the *consiglio scientifico* of the International Center for the Study of Architecture in Vicenza, Italy, and a member of the art advisory committee of the Mount Holyoke College Art Museum, the visiting committee and counselors' committee of the Smith College Museum of Art, the American Fellowship committee of the Belgian-American Educational Foundation, the panel of the Washington Collegium for the Humanities, the Bauman Family Foundation, and the Collectors' Club of the Folger Shakespeare Library. He lectured on "Venetian Imperial Architecture" in an Aston Magna Academy program on *Venice Between Renaissance and Baroque, 1575-1650* at the Museum of Fine Arts, Boston, and participated in a Smithsonian Institution seminar on Continental furniture led by Sir Francis Watson. He took part in a conference

on "Natchez Before 1830" in Natchez, Mississippi, and lectured on the development of architectural sculpture at the University of Southern Mississippi and on Palladio's villas at the Turner House Foundation. He taught a Georgetown University museum seminar course during the spring semester on "The Portrait in the Renaissance." He represented the National Gallery at the installation of the director of the Duke University Art Museum, then spoke on "The Artistic Interests of Baron Baden-Powell" at the Eagle Scout induction ceremony of the National Capital Area Council in Manassas, and participated in the First Day of Issue ceremonies for the Mary Lyon postage stamp at Mount Holyoke College. He made a research trip to the principal sculpture collections in Japan, living as a guest of the Faculty of Amherst House at Doshisha University in Kyoto. He led two study-visits for advanced students of the Baltimore County public schools, then participated as co-leader of a two-week alumni study tour for Georgetown University at Villa Le Balze in Fiesole, Italy, devoted to Renaissance art and architecture in Florence, Siena, Orvieto, and Rome. He also spoke on "The Parcel-Gilt Mantuan *Deposition* Relief from Vienna," in *Renaissance Bronzes: A Symposium*, at The Art Institute of Chicago, and led the first CASVA curatorial colloquy, a gathering of eight international authorities to discuss the attributions of the life-size bronzes of the Gallery's Mellon *Venus* and Mellon *Bacchus*. For a Georgetown University alumni college he gave a series of lectures and on-site seminars in Washington and Annapolis devoted to "Beaux-Arts Architecture and Sculpture," and he spoke in Lexington, Virginia, on "The World of the Ancien Régime" for a Washington and Lee University alumni college on *France in the Eighteenth Century*. He lectured to Georgetown University's Summer Conference of Secondary School Instructors on "Techniques of Teaching the Fine Arts" and participated in the First Day of Issue ceremonies for the William Faulkner postage stamp at the University of Mississippi. He gave two lectures, "European Bronzes from the Sackler Collection," and "A New Group of Bronzes by Andrea Bresciano," at the celebrations for the opening of the Arthur M. Sackler Gallery of the Smithsonian Institution. He spoke as well on "Supervision of Design Development" for the International Postage Stamp Printers' Conference at the United States Treasury's Bureau of Engraving and Printing and participated in a conference on *The Medal in America* at the American Numismatic Society in New York.

YSABEL LIGHTNER, assistant chief/merchandise manager for publications services, was elected vice president of the Museum Store Association.

SUZANNE Q. LOMAX, organic chemist in the conservation department, delivered a lecture on "The Gas Chromatographic Identification of Binding Media" at the American Chemical Society's Southeast Regional Meeting in Louisville, Kentucky.

ALISON LUCHS, assistant curator of sculpture, served as a reader-consultant for the American Fellowships program of the American Association of University Women Educational Foundation. She was elected vice president of the Dupont Circle Conservancy, a Washington, D.C., historic preservation and design review group.

PETER LUKEHART, research assistant, Center for Advanced Study in the Visual Arts, delivered a talk "About the Nobility of Painting, Paggi and Artistic Practices in Genoa" at the College Art Association's annual meeting.

DONNA MANN, lecturer, delivered a talk on contemporary art at the Renwick Gallery. She served as marketing volunteer for the Washington Opera and continued as an art consultant for *The Washington Opera Magazine*. She taught an American studies seminar for Kent State University in the spring, and during the summer she served as a teaching assistant for a Smithsonian Resident Associates course on the art of Leonardo, Raphael, and Michelangelo, conducted in Italian. She was the Smithsonian staff representative for a two-week study tour in Tuscany.

GEORGE MANOS, assistant to the director for music, continued as a member of the board of the Kindler Foundation, the music committee of the Cosmos Club, the Philadelphia New Music Group, Alea III Boston University, and as honorary member of the Levine School of Music and member of the National Press Club. He was elected to the National Alumni Council for the Peabody Conservatory of Music at The Johns Hopkins University. In addition to compositions by Manos performed at the National Gallery (see "Music at the Gallery"), a new work, *Three Greek Songs for Contralto and Piano Trio*, commissioned by the Hans Kindler Foundation, received its world premiere performance in May at the Library of Congress. During the month of September Mr. Manos guest-conducted the National Theatre Chamber Orchestra of Brasilia and two concerts of the Municipal Symphony Orchestra of São Paulo, Brazil.

STEVEN MANSBACH, acting associate dean, Center for Advanced Study in the Visual Arts, delivered lectures in

Switzerland and Hungary on the reception of and response to futurism in eastern Europe.

MINA MARAFAT, research associate, Center for Advanced Study in the Visual Arts, gave two talks to the National Committee on Education of the American Association of University Women and at the annual meeting of the Delaware chapter of the AAUW on "The Education of an Architect" and "Architecture of Iran."

NICHOLAS A. MARTIN, assistant slide librarian, gave a course in the 1987 fall semester at Georgetown University's School for Continuing Education on "Art of the Ancient Near East." He translated into French and narrated the National Gallery director's recorded tour of *Matisse: The Early Years in Nice*.

AMY MEYERS, research associate, Center for Advanced Study in the Visual Arts, gave a talk at Knox College in Illinois entitled "West of Eden: Landscape Photographs from the Wheeler Survey."

THERESE O'MALLEY, assistant dean, Center for Advanced Study in the Visual Arts, delivered a lecture on "Mid-Nineteenth-Century Picturesque Plans in the National Mall" in a symposium on urban design jointly sponsored by Catholic University School of Architecture and the Smithsonian Resident Associate Program.

MARGARET O'NEIL, lecturer, delivered a lecture on "The Impressionists Painting the Familiar" for the Ginter Park Womens Club in Richmond, Virginia, and spoke on "The Patronage of the Medici in Florence" for the Georgetown University Continuing Education Program.

JUDY OZONE, Mellon Fellow in object conservation, gave a lecture on being an art courier and related exhibition conservation problems at the tenth anniversary symposium of the Winterthur/University of Delaware Art Conservation Program.

MICHAEL PALMER, conservation scientist, gave a poster presentation on "Wood Identification and Dendrochronology of American Panel Paintings" at the American Institute of Conservation annual meeting in Vancouver, Canada.

MARGARET PARSONS, coordinator of auditorium programs, served as chairperson of the fine arts review panel for the 29th American Film and Video Festival in New York and was a member of an evaluation panel for the

Program for Art on Film sponsored by the Getty Trust. She joined the advisory board of Interact, a performance company that integrates theater, poetry, and dance.

HUGH PHIBBS, coordinator of matting/framing services, conducted classes for the Smithsonian Resident Associates in archival matting and framing. He also lectured on this topic to students in the Winterthur Museum/University of Delaware program in the conservation of artistic and historic objects.

MERVIN RICHARD, head of loans and exhibitions conservation, presented a joint paper with Ross Merrill, chief of conservation, to the American Institute for Conservation on the division's involvement in the *Treasure Houses of Britain* exhibition. He lectured at a two-day seminar on the care and handling of museum collections held at the Intermuseum Laboratory in Oberlin, Ohio, and at a six-day seminar on preventive conservation as it relates to the environment, organized by the Getty Conservation Institute and held at the Winterthur Museum.

ANDREW ROBISON, curator of prints and drawings and senior curator, lectured on "Connoisseurship and the Collecting of Master Drawings" at the University of William and Mary; on "Italian Renaissance and Baroque Drawings in the British Royal Collection" to the Oxford Society, the Drawing Society, and the Washington Print Club; and on "Acquisition and Exhibition Policies at the National Gallery of Art" to a University of Michigan seminar. He was a symposium participant on "The State of Eighteenth-Century Studies" at CASVA. He continued to serve as president of the international advisory committee of Keepers of Public Collections of Graphic Art, and on the international editorial advisory board of *Master Drawings*, the board of directors of the Drawing Society, and the advisory board of the Washington Print Club.

NAN ROSENTHAL, curator of twentieth-century art, gave lectures on "Giacometti's *No More Play*, 1931-1932" at a symposium on modern sculpture at Southern Methodist University in Dallas, on the Patsy and Raymond Nasher Collection for the National Gallery of Art and the Smithsonian Associates, and on Rauschenberg and Klein at the Philadelphia Museum of Art. She was respondent for the panel on "Touch and the Hand in Modernist Painting" at the College Art Association's annual meeting in Boston. She was also a judge of the Whirlpool Foundation Sculpture competition in Benton Harbor, Michigan.

H. DIANE RUSSELL, assistant head of the department of prints and drawings, served as adjunct professor in the department of art at American University and taught a course in the history of prints during the 1987 fall term. She is the coordinator of the Folger Institute's colloquium "Women in the Renaissance" for the 1987-1988 academic year.

LYNN RUSSELL, curator of public programs, education department, was a panel member in the Smithsonian's Kellogg project, "Museums and the Theatre Collaborate," and spoke at the Fairfax County Council on the Arts Conference on Education in the Arts.

J. RUSSELL SALE, curator in charge of education, gave a talk on "The NGA-NCR Interactive Video Project" at the Art Libraries Society of North America annual conference in Washington, D.C.

MICHAEL B. SASSANI, head of education's audiovisual unit, served on the media advisory panel of the District of Columbia Commission on the Arts and as judge for the Monitor Awards competition for the International Teleproduction Association. He is presently acting as a consultant for a project for the office of the chairman, the Joint Chiefs of Staff, and is producing an audiovisual program for the Hirshhorn Museum and Sculpture Garden. He was also a host for the Smithsonian Institution workshop for museum professionals, "Current Trends: Audiovisuals in Museums."

WILFORD W. SCOTT, lecturer, served as an assistant professorial lecturer at the George Washington University, teaching "An Introduction to the Arts in America." He lectured on "Rembrandt Peale's Portrait of His Brother, Rubens," for the Lord and Taylor Art Series, on "The 'Art' of Dada and Surrealism" for the Art League of Montgomery College, on "What's Modern Art—My Grandchildren Could Do That?" for the Jewish Community Center of Greater Washington, and on "Andrew Wyeth: A Passion for the Familiar" for the Academy of Fine Arts in Easton, Maryland. He continued as a member of the Annapolis Planning and Zoning Commission.

CLAIRE RICHTER SHERMAN, senior research associate, Center for Advanced Study in the Visual Arts, gave lectures on "Images of Virtues, Vices, and Queenship in Late Medieval Art" at the Folger Institute Colloquium on Women in the Renaissance, "Women Artists as Interpreters of the Visual Arts" at the Art Libraries Society of North America conference in Washington, D.C., and

"Women Archaeologists and Art Historians in the United States, 1890-1940: Patterns of Professional Development" at the Berkshire Conference on the History of Women.

MARIANNA SHREVE SIMPSON, associate dean, Center for Advanced Study in the Visual Arts, taught an introductory course in Islamic art during the 1987 spring semester at Georgetown University on "The Golden Age: Turkey, Iran and India in the Sixteenth Century," focusing on works in the *Age of Süleyman* exhibition. She also gave a talk on "Shah Tahmasp and the Art of Safavid Iran" at the Gallery in conjunction with the exhibition. In fall 1986 she gave two presentations at the University of California, Los Angeles: "The Art of the Book under the Il-Khans" and "Persian Poetry and Painting: Illustrations to Texts by 'Abd al-Rahman Jami." She served as chairman of the 1987 nomination committee for the board of directors of the College Art Association and began a three-year term on the board of trustees of the Holton-Arms School in Bethesda, Maryland.

JEREMY STRICK, assistant curator of twentieth-century art, gave a three-part lecture course on "A Survey of Modern Sculpture" for a Georgetown University alumnae college.

CHARLES F. STUCKEY, curator of modern art, served as respondent for the symposium "Vienna 1900" at The Museum of Modern Art, New York, and presented a lecture, "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection," at The Cleveland Museum of Art.

SHELLEY STURMAN, recently appointed head of object conservation, participated in the first CASVA curatorial colloquy on the Mellon *Venus* and presented a paper on the technical examination of the sculpture. She served as co-chair of the poster sessions for the fifteenth annual meeting of the American Institute for Conservation. She also co-chaired the tenth anniversary symposium of the Winterthur/University of Delaware art conservation program, where she spoke on "Integrating Artists' Wishes and Conservation Treatments." She was elected to a second term as director on the board of the Washington Conservation Guild.

WILLIAM TAYLOR, assistant slide librarian, presented both a lecture and a concert at the Historical Harp Conference held at Amherst College, which involved performance possibilities for harp and lute duet.

NEAL TURTELL, executive librarian, served on the steering committee of the Research Libraries Information Network (RLIN) Art and Architecture Program and as chairman of the Conspectus Taskforce of the same body. In addition, he participated in the Rare Book Conference sponsored by the Association of Research Libraries held in Stanford, California, and in conference orientation at the Art Libraries Society of North America conference in Washington, D.C. He is a member of the Washington Art Libraries Resources Committee.

FRANK VERRIER, security coordinator, participated in a panel on exhibition installation security as part of the joint international and national conferences on museum security.

LAURIE WEITZENKORN, assistant curator for the Index of American Design, delivered a lecture on "American Folk Art: Its Roots and Influences" at the Indianapolis Museum of Art in conjunction with the exhibition "American Naive Paintings from the National Gallery of Art." In addition, she lectured on Spanish painting for the Foreign Service Institute. She served again on the review panel for the Congressional Art Competition for High School Students.

ARTHUR K. WHEELOCK, JR., curator of northern baroque painting, taught a graduate seminar on Van Dyck in Italy and a course on "Problems in Dutch Realism" at the University of Maryland, where he is an associate professor. He was the Gallery liaison for CASVA and served on the selection committee for predoctoral fellowships, also helping guide projects for fellows in residence at the Gallery. During the year he gave talks to the Art Seminar Group of Baltimore, the Foreign Service Institute, and the University of North Carolina. He also gave public lectures on "Connoisseurship in the Museum" as part of a course on *Connoisseurship in the Visual and Decorative Arts: The Educated Eye* for the Smithsonian Resident Associates Program; "The Art Historian in the Laboratory: Examinations of the History, Preservation, and Techniques of 17th-Century Dutch Paintings" at a symposium on Dutch art at the North Carolina Museum of Art in Raleigh and at Trinity University in San Antonio; "How Do We Know It's Really by Rembrandt?" at the National Gallery and at the University of Delaware; and "Vermeer and His Vision of Reality," at the J. Paul Getty Museum. He was also a commentator at the session on "Dutch Culture in Its Social Setting" at the symposium on *Decline, Enlightenment, and Revolution: The Dutch Republic in the Eighteenth Century* at the Folger Shakespeare Library.

WILLIAMS J. WILLIAMS, lecturer and education department editor, lectured on "Eden and Parnassus: The Garden as a Symbolic Paradise on Earth" for the Museum of Fine Arts, Boston.

CHRISTOPHER B. WITH, lecturer, delivered lectures on "Matisse, the Years in Nice" and "Matisse, the Paper Cut-Outs" in the Smithsonian Resident Associate course *Matisse: the Master of Color*, on "Vincent van Gogh in Arles and Saint Remy" and "Anselm Kiefer, the Master German Neo-Expressionist" for the Art Seminar Group in Baltimore, and on "The Fischer Collection and German Expressionism" and "Some Themes in the Art of Marc Chagall" for groups in Richmond. He also discussed "The Muses Intertwined: Painting and Music in American Visual Arts" as part of the Bedford Springs Music Festival in Pennsylvania.

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Hans Baldung, *Salome*, Print Purchase Fund (Rosenwald Collection), 1987.33.1

MUSIC AT THE GALLERY

Thirty-eight Sunday evening concerts were presented in the Garden Courts of the National Gallery of Art between October 1986 and September 1987. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with added subvention from the Music Performance Trust Fund of the Recording Industry through Local 161-170 of the American Federation of Musicians.

The National Gallery Orchestra performed eleven times under the direction of George Manos and once under Richard Bales, conductor emeritus. Mr. Manos also appeared as pianist. Concerts were highly praised by the press, and attendance exceeded that of the previous season, setting a new record. The National Gallery concerts in general and the American Music Festival in particular received regular and favorable reviews from WGMS music critic Paul Hume and from various contributors to the "Style" section of the *Washington Post*. The music department's regular communication with the media resulted in a total of eighteen photo-previews, twenty-three reviews, and two feature articles on the Gallery concerts during the season.

The Forty-fourth Annual American Music Festival was held from 5 April through 31 May. Neglected American works as well as new ones were featured throughout the festival. As the intermission feature for the live broadcast of each concert on radio station WGMS, Mr. Manos arranged a panel discussion on current issues in American music with Richard Bales, musicologist Richard Freed, and himself. Program notes pertaining to each of the rest of the season's concerts were also presented on the air by Mr. Manos. The 1987 American Music Festival was the first to include jazz, with the appearance of pianist George Shearing, with bassist Don Thompson. In addition to the live broadcast and an in-house closed circuit

broadcast to accommodate the overflow audience, this concert was selected for recording and subsequent re-broadcast by National Public Radio.

Special concerts were given to enhance the Gallery's major exhibitions: a gala concert honored the opening of the Goya exhibition by featuring the first Washington performance of Gian Carlo Menotti's *Violin Concerto*. This event coincided, as did the exhibition, with the world premiere of Menotti's opera *Goya* at the John F. Kennedy Center for the Performing Arts. Gala concerts also enhanced the openings of the *Archipenko* exhibition (Ukrainian pianist Juliana Osinchuk) and the *Süleyman* exhibition (Turkish cellist Selma Gokcen). The international scope of the concerts was reflected not only by these artists but also by guest performers from Europe and South America. All regions of the United States were represented by the American musicians who performed.

Three compositions by George Manos were included in the season's programming: the Christmas concert included the carol "The Birds"; the Easter concert began with Manos' *Missa Brevis* for chorus, organ, and instruments; and soprano Rosa Lamoreaux included his *Eight Greek Songs* in her solo recital.

A third person was added to the music office staff in December, when Dr. Stephen Ackert became music program assistant.

The Christmas and Easter concerts were presented again this year by the University of Maryland, Baltimore County (UMBC), Camerata in consortium with the National Gallery Orchestra; and the National Gallery Vocal Arts Ensemble presented two programs of vocal chamber music, all of which were very well received. A complete schedule of the 1986-1987 concert season follows:

5 October—National Gallery Orchestra

12 October—National Gallery Orchestra



George Manos conducting the National Gallery Orchestra

- 19 October—Nicole Wickhalder, pianist
 26 October—The Audubon String Quartet
 2 November—National Gallery Orchestra, Sarah Johnson, violinist
 9 November—Richard Todd, French hornist, and James Gemmel, pianist
 16 November—Juliana Osinchuk, pianist
 23 November—National Gallery Vocal Arts Ensemble
 30 November—Jonathan Retzlaff, baritone, and Lois McLeod, pianist
 7 December—Seymour Fink, pianist
 14 December—Jon Lackey, tenor, and James Jelasic, pianist
 21 December—UMBC Camerata, Christmas Concert
 28 December—National Gallery Orchestra, traditional New Year Viennese program
 4 January—Douglas Riva, pianist
 11 January—National Gallery Orchestra, Mia Chung, pianist
 18 January—Gregory Allen, pianist
 25 January—(concert postponed due to snow)
 1 February—National Gallery Orchestra, Lois Darling, soprano
 8 February—Selma Gokcen, cellist, and Paul Tardif, pianist
 15 February—National Gallery Strings, Nancy Ellsworth, violinist
 22 February—Ney Salgado, pianist
 1 March—Rosa Lamoreaux, soprano, and George Manos, pianist
 8 March—National Gallery Vocal Arts Ensemble
 15 March—The Carnegie-Mellon University Trio
 22 March—Andrzej Wasowski, pianist
 29 March—Theodore Edel, pianist

Forty-fourth American Music Festival

- 5 April—National Gallery Orchestra
 12 April—Jeffrey Chappell, pianist
 19 April—UMBC Camerata, Easter Concert
 26 April—Peter Vinograd, pianist
 3 May—The George Shearing Duo, with Don Thompson, bassist
 10 May—The Philadelphia Trio
 17 May—The Jefferson Quartet
 24 May—The Annapolis Brass Quintet
 31 May—National Gallery Orchestra
-

Short Piano Series IX

- 7 June—Darrin Blumfield
 14 June—Thomas Hecht
 21 June—Alan Di Cenzo
 28 June—The Bowdoin Trio

WORLD PREMIERES

SAMUEL GORDON

- This Babe of Bethlehem, 21 December 1986
 An American Carol, 21 December 1986

MARK TAGGART

- Round Dance, 8 February 1987

RICHARD BALES

- Come Away, Death, 8 March 1987

FIRST WASHINGTON PERFORMANCES

FRANCISCO COURCELLE

- Piano Sonata in A Major, 4 January 1987

GABRIEL FAURE

- Dolly Suite, 1 February 1987

ENRIQUE GRANADOS

- Escenas romanticas, 4 January 1987

JAMES STUART GRANT

- Suite for Piano, 12 April 1987

CHARLES MARTIN LOEFFLER

- Poem (La Bonne Chanson), 31 May 1987

ANATOL LYADOV

- Kikimora, Opus 63, 11 January 1987

BORIS LYATOSHYNSKY

- Piano Sonata No. 2, 16 November 1986

GUSTAV MAHLER

- Rueckertlieder, 9 November 1986

GEORGE MANOS

- Missa Brevis, 19 April 1987
 The Birds, 21 December 1986

GIAN CARLO MENOTTI

- Concerto for Violin and Orchestra, 2 November 1986

DMITRY SHOSTAKOVICH

- Songs from Hebrew Folk Poetry, 8 March 1987

JAN SIBELIUS

- Karelia Overture, 5 October 1986

ERIK SZEKELY

- Rhodaraies, 9 November 1986

WERNER TORKANOWSKY

- Piano Trio, 15 March 1987

ADMINISTRATOR'S REPORT

In October 1986 Joseph G. English retired as administrator of the National Gallery, and on 9 December Anne B. Evans was elected to the position. Following Ms. Evans' appointment, other important management changes were made in the administrative area. R. Keith Webb joined the Gallery in April as chief of publications sales. Ms. Webb's professional background includes management positions in both commercial and museum retailing. In July Gregg Reynolds was appointed facilities manager. Mr. Reynolds brings to the Gallery extensive engineering and facilities management experience, having served in the facilities management organizations of both The Catholic University of America and Gallaudet University.

PUBLICATIONS SERVICE

The publications service experienced a very strong year, with the second highest revenue in the history of the department. In addition to running the two permanent sales shops on the concourse and in the West Building, the publications service operated special sales areas for the *Matisse*, *Süleyman*, *Kaufman*, *Helga*, and *Morisot* special exhibitions.

The best selling exhibition catalogues were *Henri Matisse: The Early Years in Nice*, *The Age of Sultan Süleyman the Magnificent*, and *Andrew Wyeth: The Helga Pictures*. Sales of *Italian Master Drawings from the British Royal Collection* and *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection* were also strong. In total, over 100,000 special exhibition catalogues were sold during fiscal year 1987.

The public purchased more than 2.2 million printed reproductions during the year, an 8% increase over 1986 reproduction sales. These reproductions include post-cards, framed and unframed small and large reproduc-

tions, note and greeting cards, and posters. Special exhibitions contributed heavily to poster sales, but the strength of the overall reproductions program continues to be the breadth of selection representing the Gallery's permanent collection.

Book sales were substantial, with the Gallery's bookstore recognized for its excellent selection of books on all aspects of the history of art and architecture. Sales of other categories of merchandise were also strong. Purchases of calendars, address books, and packages of wrapping paper in fiscal 1987 exceeded 200,000. The publications service is also selling videocassettes produced both commercially and in-house. This program, still in its infancy, should do well in the future.

Through the year, publications sales served over 700,000 customers in person and another 10,000 through the mail. As in the past, revenues generated from these activities support the sales program and provide funds for special exhibition catalogues and the continued publication of scholarly works in art history.

FACILITIES, SECURITY, AND ATTENDANCE

The horticulture staff transformed the East Building into a sculpture garden for the exhibition of modern sculpture from the Patsy and Raymond Nasher Collection by creating islands and borders of greenery on the concourse, main, and mezzanine levels. Exterior landscaping was required when storm damage resulted in the loss of three large trees.

Special exhibition security methods involving use of remote video monitoring stations and electronic sensors were in place for the exhibitions of *American Furniture from the Kaufman Collection* and *The Age of Sultan Süleyman the Magnificent*. These methods, designed by the



Security guard and volunteer docent assisting in special program for the elderly

Gallery's security coordinator, Francis Verrier, have provided a model for security measures being installed in the twentieth-century galleries.

Special security measures were in effect when Mrs. Wilfried Martens and Mrs. Mario Soares, wives of the prime minister of Belgium and the president of Portugal, respectively, visited the *Süleyman* exhibition, and when Mrs. Eduard Shevardnadze and Mrs. George P. Shultz, wives of the Soviet foreign minister and the American secretary of state, came to see the Nasher sculpture and the *William Merritt Chase* exhibitions.

In August the Gallery hosted a dinner for the members of the Joint International Conference on Museum Security and Exhibits and The National Conference on Museum Security sponsored by the Smithsonian Institution.

During fiscal year 1987 visits to the Gallery totaled 6,986,465. In the summer months the exhibition of *Sele-*

tions from the Whitney Museum of American Art and *Andrew Wyeth: The Helga Pictures* jointly had over one million visitors. Earlier in the year the exhibitions of *Matisse: The Early Years in Nice*, *Süleyman*, and the *Kaufman Collection* brought between 250,000 and 400,000 visitors each.

OFFICE OF PLANNING AND CONSTRUCTION

Over the course of fiscal year 1987 the architectural staff of the office of planning and construction increased to four and worked with the interior design specialist and support staff on a large number of diversified projects. The office continues to design and coordinate the fabrication and construction/installation of projects funded by the renovation budget as well as to select paint colors, carpeting, furnishings, graphics, and finishes for perma-

ment facilities in both private and public spaces of the Gallery.

Several major office redesign or construction projects were completed during the year. A large new archival processing and storage room was completed on the ground floor of the West Building. In addition to extensive shelving and map case storage, the facility has large well-lit work surfaces, print and copy equipment, and individual work stations. Assistant treasurer and auditor offices were completed in the East Building. The development office moved from the ground floor of the West Building to their new offices in the East Building, which include a private office, conference room/library, four secretarial/support work stations, and a storage room. New offices were also completed for the Foundation for Documents of Architecture on the ground floor of the West Building. These offices will accommodate a central support staff for the foundation. Architectural historians from member institutions will catalogue drawings using the computer system located in this facility.

Construction for the first phase of expanded conservation laboratory office space is nearing completion. New work stations will relieve overcrowding in the laboratories and provide staff with private work areas and adequate shelving, file space, and lighting. Plans were completed for the remodeling of the security office to provide better storage and distribution of equipment issued to guards; storage and finish improvements in the green room, designed to enhance the children's workshop for the education office; acoustical improvements to the speaker system and wall treatment in the West Building lecture hall and the East Building small auditorium; and modifications in the East Building to accommodate a new library automation system, including a central computer room and forty-two remote computer terminal stations.

Progress on the stone inscription program occurred in three separate projects. Additional benefactors inscriptions were completed in the West Building entrance lobby on Constitution Avenue. In conjunction with the opening of the new Armand Hammer Collection Galleries, two new Botticino marble plaques were carved with names of the founding benefactors for prints and drawings and installed in the West Building 7th Street lobby near the galleries. Final carving of the trustees inscriptions was begun on the walls of the West Building mall entrance lobby.

Some of the miscellaneous projects completed include the installation of an automatic teller machine for public and private use on the concourse level of the connecting link; installation of a new auditorium curtain; replacement of planters at the seventh level terrace of the study

center; and design and fabrication of an orchestra platform extension for the Sunday music program in the West Building garden courts.

Design work is underway to accommodate some major departmental program needs. The education office is extremely overcrowded and will be reconstructed to give staff properly proportioned space and additional privacy. The two existing silkscreen shops will be combined in one space with more natural light and improved fume extraction. The Index of American Design will expand into the vacated silkscreen shop to allow additional art storage space for the expanding graphic arts collection. Office facilities will also be improved as part of this project.

Advances were made by the National Park Service and the Gallery in their joint effort to design and construct the National Sculpture Garden. Formal presentations were made to various reviewing agencies, and design work is scheduled to continue in the next fiscal year.

Mark Rothko, *Untitled*, Gift of The Mark Rothko Foundation, 1986.56.49



FINANCIAL STATEMENTS

REPORT OF THE TREASURER

INTRODUCTION

These comments supplement the accompanying balance sheets, statements of operations, statements of changes in fund balances, and notes to the financial statements for the year ended 30 September 1987.

For the 1987 fiscal year, operating funds of the National Gallery amounted to \$42.8 million. \$35.9 million, or 84%, of these were federal funds appropriated to the National Gallery of Art by Congress. The remaining 16%, or \$6.9 million, represented private funds in the form of income from endowment and special purpose funds, as well as grants from corporations to support special exhibitions and income from food service operations. Sources of funding for the 1987 operations are summarized below:

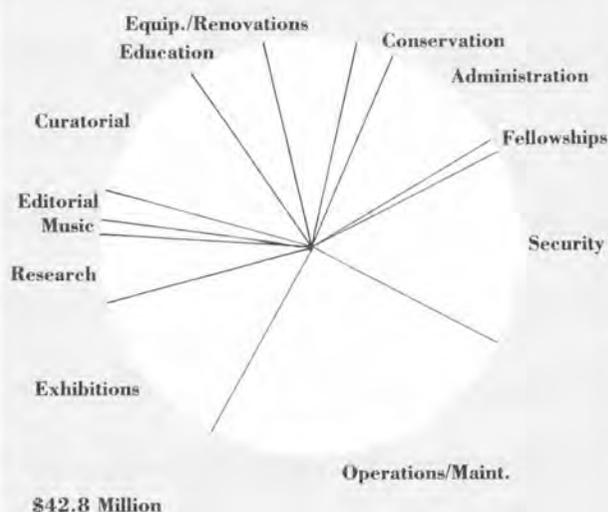
	(\$ millions)	% of total
FEDERAL FUNDS	<u>\$35.9</u>	<u>84%</u>
PRIVATE FUNDS:		
Unrestricted	1.7	
Restricted to special exhibitions, the Center for Advanced Study in the Visual Arts, conservation, and others	<u>5.2</u>	
Total private funds	<u>6.9</u>	16%
Total operating funds	<u>\$42.8</u>	<u>100%</u>

The accompanying pie chart provides a breakdown of 1987 expenses by category.

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted an unprecedented gift that Andrew W. Mellon made to the people of the United States. The gift con-

Operating Expenses Fiscal Year 1987



sisted of his art collection, funds to construct a building (now the West Building), and a \$5 million endowment fund. The Congress pledged the faith of the United States to provide funds for the upkeep, administration, and operations (including the protection and care of works of art acquired by the board of trustees) so that the Gallery would be properly maintained and the works of art exhibited regularly to the public free of charge.

Hence, federal funds support all major operations of the Gallery including curatorial and education departments, security, maintenance, and day-to-day operations. At the end of fiscal year 1987, 85% of the permanent

staff (667 people) were federally employed. Salaries and fringe benefits account for \$21.5 million, or 60% of the government appropriation of \$35.9 million, which includes a supplemental appropriation of \$820,000 received toward the close of the fiscal year to cover urgently needed renovations and repairs. Major functions supported by federal funds in 1987 are shown below:

	(\$ millions)	% of total
Salaries and benefits	\$21.5	59.9%
Utilities	5.0	13.9
Special exhibitions	2.1	5.8
Renovation and equipment	2.8	7.8
Supplies, material, and contracted services	3.9	10.9
Other	.6	1.7
Total	<u>\$35.9</u>	<u>100.0%</u>

PRIVATE FUNDS

UNRESTRICTED FUNDS

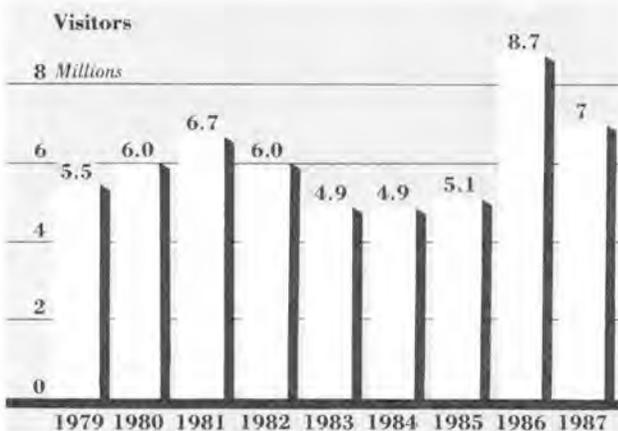
Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund established in the early years of the Gallery. The income from these funds is used for the compensation of executive officers, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

RESTRICTED FUNDS

Special Exhibition Program

Special exhibition expenditures of \$5.6 million in 1987 were lower than in the preceding year, reflecting the absence of the large *Treasure Houses of Britain* exhibition. Nonetheless, eighteen exhibitions described in earlier sections of this Annual Report were mounted in both the West Building and the East Building. The *Helga* and *Matisse* exhibitions each received more than 500,000 visitors. In total, almost seven million visitors came to the Gallery in 1987, a substantial increase over the attendance of recent years, with the exception of 1986 when *Treasure Houses of Britain* was a featured exhibition.

Almost 40% of exhibition costs were covered by federal funds; the remainder were compensated by corporations such as Philip Morris, GTE, Du Pont, and Republic National Bank, without whose cooperation and support the Gallery's 1987 exhibition program simply would not have been possible. Opening events, films, brochures, symposia, and other special exhibition-related events were also funded by the private sector.



CASVA

Funding for the Center for Advanced Study in the Visual Arts is derived primarily from the income of an Andrew W. Mellon Foundation endowment and grants from the Samuel H. Kress Foundation, individuals, and other supporting foundations. Expenses are shown in the operating statement under the captions "Research services" (\$349,367) and "Fellowships" (\$292,404). The fellowship program was made up of thirty scholars in 1987. In addition, the Center sponsored lectures, symposia, and various seminars.

CONSERVATION

Although conservation was primarily funded (84%) by federal appropriations, the conservation fellowships, interns, staff research, and seminars were supported by private funds amounting to \$215,000. There were four advanced training fellowships, and each of the conservation departments, i.e., painting, paper, objects, and science, retained part-time fellowships for research.

RESEARCH SERVICES AND MUSIC

Purchases of books for the library and photographs for the Gallery's photographic archives are made with private funds (\$532,000) designated for these purposes. The Gallery's music department, which produces the regular Sunday evening concerts, was similarly funded at a level of \$175,000.

INVESTMENTS

The investment portfolio of the Gallery had a market value of approximately \$168 million at the end of the fiscal year. It represents primarily endowment funds and, to

a lesser extent, funds for special purposes. It is supervised by the Finance Committee of the board of trustees and managed by an investment advisory team made up of Scudder, Stevens & Clark and First Manhattan Capital Management, both of New York. The custodian of these securities is the Riggs National Bank of Washington, D.C.

The early endowment fund established by Andrew W. Mellon has been supplemented over the years by endowments given by the Andrew W. Mellon Foundation and Mr. Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. During the year Mr. Mellon made a substantial gift to endowment funds needed to operate the Gallery. In addition, gifts toward the purchase of works of art were given by Mr. and Mrs. Robert Meyerhoff, Armand Hammer, Mr. and Mrs. Robert Bass, and the Cafritz Foundation. Other individuals have also given gifts for the purchase of works of art, fellowships, and other scholarly endeavors.

The largest single portion of endowment funds is the Patrons' Permanent Fund, dedicated to the purchase of works of art. Payments on pledges continue to flow in. The market value of funds already received amounted to \$66 million at the end of the fiscal year.

PUBLICATIONS FUND ACTIVITIES

Sales of art books, exhibition catalogues, scholarly publications, posters, and prints amounted to \$8.8 million in 1987, approximately 14% lower than sales in the prior year when the *Treasure Houses of Britain* exhibition created an unusually large demand for Gallery publications and products. Although lower than 1986, sales levels were more than double those of the preceding ten years, when volume ranged between \$2 million and \$4 million per annum.

The net proceeds of publications sales are used to finance, in a revolving fund manner, the production of catalogues of the Gallery's permanent collections, Studies in the History of Art, and other scholarly publications directly related to the programs of the Gallery.

CONCLUSION

It has been another good year for the National Gallery, demonstrating once again how a partnership between the government and private sector can work together for the public good. Yet many challenges remain ahead. As we face them, we are grateful beyond words for the Gallery's loyal friends and supporters.

Daniel Herrick
Treasurer

1801 K Street, N.W.
Washington, DC 20006

Telephone 202 296 6800

Price Waterhouse



November 20, 1987

To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheets and the related statements of operations and of changes in fund balances present fairly the financial position of the National Gallery of Art at September 30, 1987 and 1986, and the results of its operations and the changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Price Waterhouse

BALANCE SHEETS 30 SEPTEMBER 1987 AND 1986

	1987		1986	
	<i>Non-federal</i>	<i>Federal</i>	<i>Total funds</i>	<i>Total funds</i>
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 1,665,865	\$12,998,803	\$ 14,664,668	\$ 10,336,843
Investments, at market (Notes 2 and 7)	168,335,368		168,335,368	131,813,206
Publications inventory, at the lower of cost or market	2,765,321		2,765,321	2,192,064
Receivables (Note 4)	2,885,583		2,885,583	1,972,939
Deferred charges	804,597	328,569	1,133,166	1,326,141
Buildings and equipment (Note 3)	<u>122,553,591</u>	<u>23,028,769</u>	<u>145,582,360</u>	<u>145,607,809</u>
Total assets	<u>\$299,010,325</u>	<u>\$36,356,141</u>	<u>\$335,366,466</u>	<u>\$293,249,002</u>
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 2,424,292	\$ 5,608,341	\$ 8,032,633	\$ 4,536,234
Deferred grants and appropriations	<u>1,860,112</u>	<u>328,569</u>	<u>2,188,681</u>	<u>1,560,028</u>
Total liabilities	<u>4,284,404</u>	<u>5,936,910</u>	<u>10,221,314</u>	<u>6,096,262</u>
<i>Fund balances (Note 5):</i>				
Funds for operations	1,766,209		1,766,209	2,005,656
Funds for special purposes	26,870,498		26,870,498	20,625,038
Endowment funds	143,535,623		143,535,623	113,495,548
Unobligated appropriations		7,390,462	7,390,462	5,418,689
	<u>172,172,330</u>	<u>7,390,462</u>	<u>179,562,792</u>	<u>141,544,931</u>
Capital invested in buildings and equipment	<u>122,553,591</u>	<u>23,028,769</u>	<u>145,582,360</u>	<u>145,607,809</u>
Total fund balances	<u>294,725,921</u>	<u>30,419,231</u>	<u>325,145,152</u>	<u>287,152,740</u>
Total liabilities and fund balances	<u>\$299,010,325</u>	<u>\$36,356,141</u>	<u>\$335,366,466</u>	<u>\$293,249,002</u>

STATEMENTS OF OPERATIONS FOR THE YEARS ENDED 30 SEPTEMBER 1987 AND 1986

	1987			1986
	<i>Non-federal</i>	<i>Federal</i>	<i>Total funds</i>	<i>Total funds</i>
SUPPORT AND REVENUES				
U.S. Government appropriation utilized (Note 1)		\$35,926,649	\$35,926,649	\$35,056,366
Return from endowment funds, less \$965,900 and \$1,218,650 returned to principal (Note 1)	\$2,597,935		2,597,935	1,726,069
Grants for special exhibitions	3,115,164		3,115,164	4,649,562
Income from special purpose funds utilized	806,117		806,117	460,904
Interest income	100,531		100,531	109,131
Income from cafeteria	94,175		94,175	270,254
Income from recorded tours and reimbursements	162,089		162,089	351,005
Total support and revenues	<u>6,876,011</u>	<u>35,926,649</u>	<u>42,802,660</u>	<u>42,623,291</u>
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	1,192,379	3,647,454	4,839,833	4,180,969
Conservation	215,052	1,154,071	1,369,123	1,131,233
Special exhibitions	3,516,992	2,108,049	5,625,041	8,190,197
Editorial and photography		849,776	849,776	751,862
Research services	532,006	1,490,709	2,022,715	1,694,956
Educational services	349,367	2,257,408	2,606,775	2,468,655
Fellowships	292,404		292,404	313,757
Music	174,753	100,760	275,513	210,995
Total program expenses	<u>6,272,953</u>	<u>11,608,227</u>	<u>17,881,180</u>	<u>18,942,624</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance		10,716,027	10,716,027	10,748,462
Security		6,528,931	6,528,931	6,044,302
Administration, fiscal and legal	552,590	4,299,545	4,852,135	4,821,745
Total operations, security and administration	<u>552,590</u>	<u>21,544,503</u>	<u>22,097,093</u>	<u>21,614,509</u>
Renovation expenditures		1,767,577	1,767,577	1,633,763
Equipment expenditures		1,006,342	1,006,342	493,701
Total expenses	<u>6,825,543</u>	<u>35,926,649</u>	<u>42,752,192</u>	<u>42,684,597</u>
Excess of support and revenues over (under) expenses	<u>\$ 50,468</u>	<u>\$ -</u>	<u>\$ 50,468</u>	<u>\$ (61,306)</u>

STATEMENTS OF CHANGES IN FUND BALANCES
FOR THE YEARS ENDED 30 SEPTEMBER 1987 AND 1986

	1987						1986	
	Non-federal			Federal			Total funds	Total funds
	Funds for operations	Funds for special purposes	Endowment funds	One-year funds	No-year renovation funds	No-year special exhibitions funds		
BALANCES, BEGINNING OF YEAR	\$2,005,656	\$20,625,038	\$113,495,548		\$3,820,887	\$1,597,802	\$141,544,931	\$110,734,656
<i>Additions:</i>								
U.S. Government appropriation received				\$33,007,000	2,400,000	2,420,000	37,827,000	35,247,676
Return from endowment funds restricted to special purposes		2,441,625					2,441,625	2,409,896
Endowment fund income returned to principal (Note 1)	965,900						965,900	1,218,650
Investment income		1,242,816					1,242,816	1,043,102
Investment appreciation (Note 2)		1,401,268	19,616,470				21,017,738	19,336,517
Gifts and bequests		6,892,212	8,960,985				15,853,197	12,778,323
Insurance recovery—art								30,000
Excess of support and revenues over expenses	50,468						50,468	(61,306)
Publications revenue		8,757,067					8,757,067	10,199,770
Total additions	1,016,368	20,734,988	28,577,455	33,007,000	2,400,000	2,420,000	88,155,811	82,202,628
<i>Deductions:</i>								
Art purchases		6,390,780					6,390,780	9,017,281
Publication expenses excluding depreciation		6,988,332					6,988,332	7,855,514
Fixed asset expenditures		97,494					97,494	179,663
Fellowships, projects and other		806,117					806,117	460,904
Federal operating expenses obligated				32,931,986	886,609	1,961,618	35,780,213	33,876,366
Returned to U.S. Treasury				75,014			75,014	2,625
Total deductions		14,282,723		33,007,000	886,609	1,961,618	50,137,950	51,392,353
<i>Interfund transfers—</i>								
<i>In (Out):</i>								
Endowment fund income returned to principal (Note 1)	(965,900)		965,900					
Other	(289,915)	(206,805)	496,720					
Balances, end of year	\$1,766,209	\$26,870,498	\$143,535,623	\$	\$5,334,278	\$2,056,184	\$179,562,792	\$141,544,931

NOTES TO THE FINANCIAL STATEMENTS FOR
THE YEARS ENDED 30 SEPTEMBER 1987 AND 1986

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 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. Non-federal funds include funds for operations, funds for special purposes, and endowment funds.

Federal funds—The Gallery receives a normal “one-year” appropriation from Congress for the operations of the Gallery. Normal one-year appropriations that are not obligated or expended must be returned to the United States Treasury. The Gallery also receives “no-year” appropriations for the repair, renovation, and restoration of its buildings and for special exhibitions. No-year appropriations that are not obligated or expended are retained until expended.

The accounts of the federal funds are prepared on the obligation basis of accounting, which 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 expenses and the related obligations are carried as liabilities even if the related goods or services have not been received. Such amounts are included in undelivered orders and are available until expended.

Vacation benefits accruing to Gallery employees are expensed as taken. No liability is recorded for unused accrued vacation. In management’s opinion, this does not have a significant impact on the financial position or the results of operations of the Gallery.

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.

Depending upon their nature, gifts, bequests, and grants are recorded in the funds for operations, funds for special purposes, or the endowment funds. Restricted

gifts, contributions, and other resources are accounted for as funds for special purposes or endowment funds. Certain gifts and bequests are accepted by the Gallery with the understanding that the principal be retained intact.

Cash—Non-federal cash represents amounts held on deposit by banks, including interest-bearing demand deposits. Federal cash represents appropriated amounts not yet disbursed by the United States Treasury.

Investments—Investments are carried at 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 sheets to the Gallery’s art collections, and only current-year purchases, not donations in-kind, are reflected in the statements of 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 are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five 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 grants, gifts, and bequests as support and revenues or additions to funds for special purposes or endowment funds in the year received, except support received for special exhibitions, which is deferred, along with related expenses, until such exhibitions are held. Pledges for the purchase of works 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.

Operating income from endowment funds—A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain nongovernment expenditures of the Gallery. Subse-

quent to the original endowment, other funds have been established to support the Center for Advanced Study in the Visual Arts, conservation of art works, fellowships, and various other operating purposes, in addition to the purchases of works of art. In order to minimize the inflationary erosion of these funds, it is the policy of the board of trustees to limit the amount of dividends and interest available for expenditures in any year and to return unused funds to the principal of the endowment. Total funds generated by endowments for operations was \$3,563,835 and \$2,944,719 for the years ended 30 September 1987 and 1986, respectively. Of these amounts \$2,597,935 and \$1,726,069 was used for operating purposes and, pursuant to the trustees' policy noted above, \$965,900 and \$1,218,650 was returned to principal for these respective years.



Chuck Close, *Fanny*/Fingerpainting.
Gift of Lila Acheson Wallace, 1987.2.1

Note 2 Investments

The following is a summary of the investment portfolio at cost and market value by type of security:

	30 September 1987		30 September 1986	
	Cost	Market value	Cost	Market value
Permanent loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury obligations	32,040,680	32,170,589	25,922,277	28,561,766
Cash equivalents and certificates of deposit	23,806,227	23,782,276	13,359,105	13,359,105
Bonds and notes	16,948,117	15,537,519	10,162,587	10,215,870
Common and preferred stocks	71,546,008	91,844,984	61,330,110	74,676,465
Total	<u>\$149,341,032</u>	<u>\$168,335,368</u>	<u>\$115,774,079</u>	<u>\$131,813,206</u>

On 31 October 1987 the cost and market value of the investment portfolio totaled \$153,786,028 and \$150,026,272, respectively.

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the United States Treasury. This loan bears interest at $\frac{1}{4}\%$ below the average monthly rate for long-term funds paid by the United States Treasury (ranging from approximately 6.9% to 9.0% during the fiscal year 1987). Interest income on this loan was \$390,833 and \$414,444 for the years ended 30 September 1987 and 1986, respectively.

Investment appreciation consisted of the following:

	Year ended 30 September	
	1987	1986
Net increase in market value of investments (unrealized gains)	\$ 2,955,209	\$ 8,984,050
Total gain on sale of securities	18,062,529	10,352,467
Total	<u>\$21,017,738</u>	<u>\$19,336,517</u>

Note 3 Buildings and Equipment

Buildings and equipment consisted of the following:

	Year ended 30 September			
	1987		1986	
	Non-federal	Federal	Total funds	Total funds
Buildings	\$121,749,895	\$10,666,514	\$132,416,409	\$131,721,991
Equipment	1,845,461	19,899,890	21,745,351	20,617,708
Construction in progress		119,282	119,282	374,658
	123,595,356	30,685,686	154,281,042	152,714,357
Accumulated depreciation on equipment	(1,041,765)	(7,656,917)	(8,698,682)	(7,106,548)
Total	<u>\$122,553,591</u>	<u>\$23,028,769</u>	<u>\$145,582,360</u>	<u>\$145,607,809</u>

Depreciation of equipment, furniture, and computer software is charged directly against "Capital invested in buildings and equipment" and is excluded from the statements of operations and statements of changes in fund balances. Depreciation in the amount of \$1,592,134 in

1987 is comprised of \$154,090 of non-federal funds and \$1,438,044 of federal funds. Depreciation expense for 1986 was \$1,269,099.

Note 4 Receivables

The following items were included in receivables:

	Year ended 30 September	
	1987	1986
Accrued investment income	\$1,561,570	\$1,346,505
Accounts receivable	268,684	416,368
Grants and gifts receivable	1,055,329	210,066
Total receivables	<u>\$2,885,583</u>	<u>\$1,972,939</u>

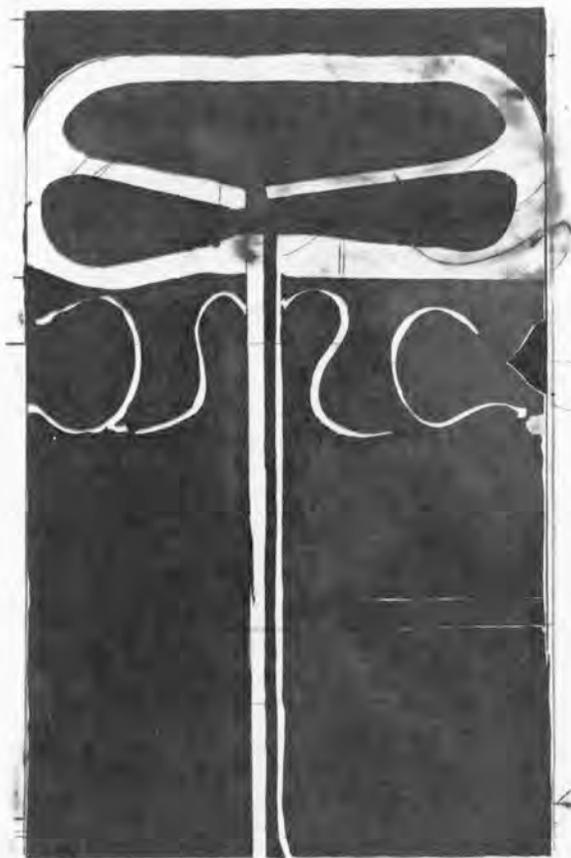
Note 5 Balances of Non-Federal Funds

Non-federal funds include the following:

	Year ended September 30	
	1987	1986
<i>Endowment funds:</i>		
Endowment funds, the income of which is available for:		
Restricted purposes	\$ 73,865,227	\$ 58,834,340
Gallery operations	52,638,119	41,310,839
Funds functioning as endowment funds, the principal and income of which are available for:		
Restricted purposes	7,391,090	5,095,826
Unrestricted purposes	9,641,187	8,254,543
Total endowment funds	<u>143,535,623</u>	<u>113,495,548</u>
<i>Funds for special purposes:</i>		
Accumulated income, gifts, grants, and bequests available for:		
Art purchases	7,282,150	4,987,706
Capital construction	5,779,547	4,872,322
Publications	12,525,725	9,509,310
Fellowships, projects, and other	1,283,076	1,255,700
Total funds for special purposes	<u>26,870,498</u>	<u>20,625,038</u>
<i>Funds for operations</i>	1,766,209	2,005,656
Total non-federal funds	<u>\$172,172,330</u>	<u>\$136,126,242</u>

Note 6 Retirement Benefits

All permanent employees of the Gallery, both federal and non-federal, hired prior to 1 January 1984 participate in the Civil Service Retirement System (CSRS). Those hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the new Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Permanent employees of the Gallery participating in the CSRS have the option to transfer into FERS before 31 December 1987.



Richard Diebenkorn, *Untitled*, Gift of Mr. and Mrs. Roger P. Sonnabend, 1986.90.5

Under FERS, employees pay full social security taxes in addition to their contribution to the Basic Benefit Plan. Additionally, they have the option to make tax-deferred contributions to a Thrift Savings Plan and receive a matching portion from the Gallery.

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 \$1,524,000 and \$1,212,000 for the years ended 30 September 1987 and 1986, respectively.

Note 7 Investment Portfolio

The following is a detailed listing of all securities held by the Gallery as of 30 September 1987:

<i>Face value</i>	<i>Interest rate</i>	<i>Maturity date</i>	<i>Description</i>	<i>Total market</i>	<i>Total cost</i>
\$5,000,000	Variable	None	PERMANENT LOAN TO U.S. TREASURY	\$ 5,000,000	\$ 5,000,000
			OTHER U.S. TREASURY OBLIGATIONS		
2,500,000	5.96%	11/27/87	United States Treasury Bills	2,368,908	2,368,908
500,000	10.00	5/15/10	United States Treasury Bonds	503,280	495,625
750,000	9.25	2/15/16	United States Treasury Bonds	710,385	770,156
420,000	7.25	8/15/92	United States Treasury Bonds	395,846	339,375
2,000,000	10.125	11/15/94	United States Treasury Bonds	2,063,740	2,057,187
800,000	8.25	5/15/88	United States Treasury Notes	802,496	628,969
500,000	6.625	7/31/88	United States Treasury Notes	494,685	497,344
1,000,000	6.375	9/30/88	United States Treasury Notes	984,060	1,001,719
1,400,000	8.75	11/15/88	United States Treasury Notes	1,409,618	1,135,969
500,000	6.25	12/31/88	United States Treasury Notes	488,590	499,687
1,500,000	6.25	2/28/89	United States Treasury Notes	1,458,750	1,481,425
1,500,000	6.625	8/15/89	United States Treasury Notes	1,451,250	1,513,594
1,875,000	7.75	8/31/89	United States Treasury Notes	1,849,800	1,858,594
2,000,000	6.375	11/15/89	United States Treasury Notes	1,913,740	1,997,187
500,000	7.25	6/30/90	United States Treasury Notes	480,465	506,250
762,000	10.75	8/15/90	United States Treasury Notes	796,526	751,179
1,100,000	11.5	10/15/90	United States Treasury Notes	1,173,216	1,098,281
2,135,000	10.5	11/15/92	United States Treasury Notes	2,245,081	2,073,818
1,000,000	8.75	1/15/93	United States Treasury Notes	977,810	998,375
1,300,000	11.75	11/15/93	United States Treasury Notes	1,437,709	1,293,297
1,975,000	8.0	7/15/94	United States Treasury Notes	1,834,262	1,864,523
1,300,000	11.625	11/15/94	United States Treasury Notes	1,441,362	1,309,218
500,000	11.25	5/15/95	United States Treasury Notes	545,310	500,000
5,000,000	7.375	5/15/96	United States Treasury Notes	4,343,700	5,000,000
			Subtotal Other United States Treasury Obligations	<u>32,170,589</u>	<u>32,040,680</u>
			CASH EQUIVALENTS AND CERTIFICATES OF DEPOSITS		
5,817,526	Variable		Riggs National Bank Money Mkt.	5,817,526	5,817,526
16,955,750	Variable		Scudder Cash Investment Trust	16,955,750	16,955,750
1,000,000	9.02	6/6/88	Security Pacific, C/D	1,009,000	1,032,951
			Subtotal Cash Equivalents and Certificates of Deposits	<u>23,782,276</u>	<u>23,806,227</u>
			BONDS AND NOTES		
1,000,000	7.0%	6/20/06	Collateralized Mortgage Securities	939,400	960,938
1,422,460	8.0	12/15/07	Government National Mortgage Assn.	1,256,644	1,378,897
1,040,618	9.0	10/15/16	Government National Mortgage Assn.	930,375	1,032,488
752,888	11.0	11/15/15	Government National Mortgage Assn.	761,825	759,709
716,749	11.0	11/15/15	Government National Mortgage Assn.	725,257	723,244
2,973,283	9.0	9/15/16	Government National Mortgage Assn.	2,658,293	3,060,623
496,660	9.0	10/15/16	Government National Mortgage Assn.	444,044	492,780
496,231	9.0	10/15/16	Government National Mortgage Assn.	443,660	492,354
500,000	8.625	10/15/16	International Bank for Recon. & Dev.	417,500	484,375
184,000	9.2	7/15/04	Amoco Corp. Notes	168,360	191,360

<i>Face value</i>	<i>Interest rate</i>	<i>Maturity date</i>	<i>Description</i>	<i>Total market</i>	<i>Total cost</i>
\$ 468,560	8.3	5/15/92	Chrysler Financial Corp.	\$ 466,906	\$ 468,414
1,000,000	7.05	9/06/89	Ford Motor Credit Corp.	964,300	1,000,000
500,000	7.35	5/09/88	Ford Motor Credit Corp. Med. Term Notes	497,500	500,000
1,000,000	6.95	4/20/88	General Motors Ac. Corp. Med. Term Notes	995,000	992,880
500,000	7.75	4/01/89	General Motors Ac. Corp.	491,720	507,125
500,000	8.75	6/01/93	Household Finance Corp. Notes	469,345	497,500
500,000	5.25	2/15/12	MASCO Corp. Sub. Conv. Deb.	488,750	538,750
600,000	7.0	7/01/10	Maxicare Health Plan Inc. Sub. Con. Deb.	429,000	553,500
125,000	7.75	6/01/11	Michigan Bell Telephone Co. Deb.	94,190	121,563
165,000	4.875	1/01/06	New York Telephone Ref. Mtg.	92,090	165,000
500,000	8.625	5/15/24	New York Telephone Co. Deb.	401,875	467,500
250,000	8.25	8/01/13	South Central Bell Tel. Co. Deb.	197,845	239,867
500,000	7.75	4/01/99	Southbury Fin. Corp. Notes	408,640	497,250
			Subtotal Bonds and Notes	<u>14,742,519</u>	<u>16,126,117</u>
			CONVERTIBLE BONDS AND STOCK EQUIVALENTS		
1,000,000	7.75%	3/15/03	MCI Com. Corp. Sub. Conv. Deb.	<u>795,000</u>	<u>822,000</u>
			Subtotal Bonds and Notes	<u>15,537,519</u>	<u>16,948,117</u>

<i>Shares</i>	<i>Description</i>	<i>Total market</i>	<i>Total cost</i>
	CONVERTIBLE PREFERRED STOCK		
14,400	Baxter Travenol Conv. Exch. Pfd.	\$ 1,310,400	\$ 780,552
10,000	Coastal Corp. Conv. Pfd.	365,000	282,050
17,000	Internl. Minerals & Chem. Corp. Pfd.	1,109,250	1,012,438
11,500	James River Corp. Va. Conv. Exch. Pfd.	560,625	730,940
11,500	Warner Commun. Inc. Conv. Exch. Pfd.	787,750	713,920
	Subtotal Convertible Pfd. Stock	<u>4,133,025</u>	<u>3,519,900</u>
	COMMON STOCK		
10,000	Abbott Laboratories	590,000	344,150
12,000	Albertsons Inc.	774,000	418,278
1,800	Alco Health Services Corp.	30,150	35,475
7,000	Alexander & Baldwin Inc.	420,000	245,000
23,500	Aluminum Co. of America	1,448,188	793,125
25,000	American Express Co.	896,875	908,368
8,300	American Home Products Corp.	710,688	683,091
1,600	American Management Systems Inc.	29,000	26,100
36,000	Ameritrust Corp.	864,000	702,000
500	AMGEN	16,375	15,438
14,000	Anheuser Busch Companies Inc.	518,000	379,120
1,200	Anitec Image Technology Corp.	29,550	25,800
20,000	Apple Computer Inc.	1,130,000	792,500
600	Applied Materials Inc.	17,500	17,613
2,000	Arbor Drugs Inc.	25,500	37,000
35,000	Arkla Inc.	761,250	748,950
5,000	Atlantic Richfield Co.	471,250	466,325
500	BDM Intl. Inc. Class A	17,375	16,415
19,000	Barry Wright Corp.	344,375	443,476
11,800	Bearings Inc.	501,500	360,534
17,000	A. H. Belo Corp.	1,185,750	848,044
1,500	Biocraft Labs Inc.	35,813	32,745
1,300	Biomet Inc.	38,350	29,900
12,000	Boeing Co.	610,500	618,840
20,000	Briggs & Stratton Corp.	712,500	750,311
22,600	Bristol-Myers Co.	1,141,300	499,584
2,200	Brunos Inc.	50,875	40,338
12,500	Burlington Northern Inc.	978,125	740,767
4,000	CBS Inc.	903,000	549,115
40,500	CSX Corp.	1,579,500	1,109,233
600	Calgon Carbon Corp.	25,650	13,491
1,500	Capital Cities/ABC Inc.	644,250	523,490
1,320	Card Distribution Inc.	22,770	25,375
2,600	Casey's General Stores	41,275	38,675
3,300	Charming Shoppes	78,375	77,963
1,100	Cherokee Group	18,150	24,875
3,300	Chief Automotive Systems Inc.	48,675	61,850
4,075	Chubb Corp.	262,838	129,831
2,000	Cipher Data Products Inc.	21,500	54,220
2,000	Cintas Corp.	71,500	57,750
22,000	Clorox Co.	712,250	521,894

<i>Shares</i>	<i>Description</i>	<i>Total market</i>	<i>Total cost</i>
1,500	Clothestime Inc.	\$ 22,875	\$ 27,750
28,600	Coca Cola Co.	1,383,525	715,518
42,000	Collins Food International	761,250	585,813
1,600	Comarco	10,000	15,600
12,000	Comerica	778,500	434,000
15,000	Commonwealth Edison Co.	468,750	524,325
400	Computer Task Group Inc.	6,050	5,702
400	Country Wide Trans Services Inc.	3,100	5,575
2,750	Cracker Barrel Old Country Store, Inc.	56,375	40,792
33,000	Cullum Cos. Inc.	684,750	519,619
33,000	Detroit Edison Co.	478,500	607,553
2,000	Digital Equipment Corp.	379,500	101,371
2,300	Dionex Corp.	64,975	71,300
2,200	Dress Barn Inc.	30,250	30,525
6,300	Du Pont E. I. De Nemours & Co.	750,488	334,146
7,000	Dun & Bradstreet Co.	474,250	440,615
11,000	Eastman Kodak Co.	1,120,625	606,540
47,000	Echlin Inc.	857,750	784,195
32,100	Emerson Electric Co.	1,300,050	813,710
40,000	Emhart Corp.	1,020,000	813,900
500	Envirosafe Services Inc.	10,313	8,326
1,500	Evans & Sutherland Computer Corp.	40,500	55,593
1,300	FCA Intl. Ltd.	13,507	20,111
7,200	Farmers Group Inc.	347,400	177,750
27,000	Federal-Mogul Corp.	1,215,000	1,115,322
20,000	Fireman Fund Corp.	715,000	687,807
9,000	First Interstate Bancorp	473,625	484,470
25,000	Fleetwood Enterprises Inc.	687,500	572,375
2,200	Flight Safety International	91,575	56,253
2,200	Fur Vault Inc.	18,150	26,301
13,350	GTE Corp.	554,025	364,690
17,000	Gannett Co. Inc.	862,750	551,289
1,000	GardenAmerica Corp.	15,750	15,250
33,800	General Electric Co.	2,078,700	1,190,527
15,000	General RE Corp.	886,875	839,383
20,000	General Signal Corp.	1,190,000	981,790
40,000	Gibson Greetings Inc.	650,000	693,725
1,600	Harland John H. Company	40,200	40,112
34,000	Hasbro Inc.	709,750	739,691
3,000	Hechinger Co. Class A	69,000	60,000
19,900	Hereules Inc.	1,221,362	718,691
1,375	Home Office Reference Lab Inc.	46,406	24,750
17,000	Hubbell, Inc. Class B	682,125	451,223
2,000	Huntingdon Intl. Holdings Plc.	47,000	31,250
1,800	IMS Intl. Inc.	63,225	52,875
600	Immucor Inc.	4,950	5,175
34,700	Imperial Oil Ltd. Class A	1,986,575	1,203,254
800	Information Resources Inc.	22,700	17,800
40,000	Insileo Corp.	985,000	867,800
21,800	International Business Machines Corp.	3,286,350	2,786,295

<i>Shares</i>	<i>Description</i>	<i>Total market</i>	<i>Total cost</i>
1,300	International Technology Corp.	\$ 18,037	\$ 22,204
15,000	James River Corp.	465,000	604,950
19,000	Jefferson-Pilot Corp.	691,125	580,229
38,000	Jerrico Inc.	764,750	725,230
6,000	Johnson & Johnson	573,000	288,480
64,000	Kansas Gas & Electric Co.	1,408,000	1,067,460
10,000	Kimberly Clark Corp.	578,750	576,125
10,000	Knight Ridder Inc.	558,750	544,298
1,700	La Petite Academy Inc.	36,762	33,875
400	Lawson Products	14,100	9,900
25,000	Lee Enterprises Inc.	737,500	592,413
5,600	Lilly, Eli & Co.	539,000	298,205
38,000	Lilly Indl. Coatings Inc. Class A	693,500	519,519
50,000	Long Island Lighting Co.	587,500	533,960
700	Lymphomed Inc.	20,300	16,013
11,000	MCA Inc.	671,000	516,927
1,500	MNX Inc.	22,875	25,250
2,000	M.S. Carriers Inc.	29,500	34,750
3,000	MacNeal Schwendler Corp.	57,000	59,838
2,500	Management Science America Inc.	32,187	48,914
10,000	Marion Labs Inc.	342,500	370,700
500	Marten Trans Ltd.	6,500	10,100
9,000	McDonalds Corp.	486,000	270,228
15,800	McGraw-Hill Inc.	1,240,300	636,656
17,000	Media General Inc. Class A	720,375	313,735
1,000	Mediq Inc.	6,875	23,000
900	Melamine Chemicals Inc.	11,250	11,294
14,000	Melville Corp.	1,043,000	837,479
2,250	Merry Go Round Enterprises	29,250	27,188
1,000	Microsemi Corp.	9,750	8,750
40,000	Middle South Utilities Inc.	420,000	628,131
10,000	Minnesota Mining & Mfg. Co.	817,500	657,338
11,000	Mobil Corp.	540,375	549,879
1,600	Molex Inc.	87,600	70,080
8,500	Monsanto Co.	806,437	394,171
9,200	Morgan, J. P. & Co. Inc.	424,350	291,893
13,500	National City Corp.	470,812	203,850
800	Nellcor Inc.	15,400	13,994
1,000	Network Equipment Technologies	25,250	23,250
2,500	New England Business Services	63,750	58,125
2,300	Newport Corp.	26,450	32,775
15,000	Norton Co.	873,750	692,616
1,100	Newsco Well Services Ltd.	17,668	18,450
400	OEA Inc.	11,350	10,696
20,000	Occidental Petroleum Corp.	690,000	748,900
1,700	Ogilvy Group Inc.	62,050	57,375
26,000	Omnicom Group Inc.	698,750	627,250
15,000	PHH Group Inc.	594,375	535,977
12,000	Paccar Inc.	909,000	586,225
45,000	Payless Cashways	815,625	982,112

<i>Shares</i>	<i>Description</i>	<i>Total market</i>	<i>Total cost</i>
7,900	Philip Morris Companies Inc.	\$ 939,112	\$ 257,145
4,800	Pic 'N Save	97,800	115,200
5,000	Pitway Corp.	560,625	397,673
1,700	Policy Management Systems Corp.	44,200	44,807
4,750	RJR Nabisco Inc.	314,687	125,004
10,000	Ralston Purina Co.	808,750	821,175
2,800	Regis Corp.	46,200	43,400
2,000	Richardson Electronics	45,500	45,500
22,000	Rohr Industries Inc.	698,500	632,751
1,650	Russ Berrie & Co. Inc.	62,700	58,907
1,950	SCI Systems Inc.	42,169	39,505
3,000	St. Jude Medical Inc.	77,250	64,125
22,000	Salomon Inc.	800,250	850,600
12,000	Sara Lee Corp.	538,500	277,345
8,300	Scudder New Asia Fund Inc.	93,375	99,600
2,800	Seamans Furniture Co.	67,200	65,100
2,100	Service Corp. Intl.	61,162	59,786
300	Shorewood Packaging Corp.	8,850	7,575
1,200	Sigma-Aldrich Corp.	56,400	53,363
1,000	Sikes Corp. Class A	12,375	13,166
3,300	Sippican Ocean Systems, Inc.	51,975	42,075
24,000	Southern Co.	534,000	464,700
400	Southwall Technologies Inc.	3,700	4,700
9,590	Southwestern Bell Corp.	420,761	237,196
6,500	Squibb Corp.	650,000	214,975
30,000	Standard Mtr. Products, Inc.	547,500	384,424
3,000	Stryker Corp.	75,000	58,750
22,500	Sun Co. Inc.	1,366,875	1,277,910
1,500	Sungard Data Systems Inc.	25,875	28,650
23,000	Super Value Stores Inc.	575,000	583,110
9,000	TRW Inc.	571,500	448,110
19,000	Tandy Corp.	992,750	658,562
22,500	Tele Communications Inc. Class A	587,812	472,500
2,400	Tellabs	35,400	41,700
2,000	Telexon Corp.	44,000	53,000
13,400	Time Inc.	1,420,400	800,494
14,000	Travelers Corp.	635,250	702,870
600	USPCI	16,275	17,597
13,000	Union Camp Corp.	578,500	564,785
6,000	Union Pacific Corporation	480,750	446,670
24,000	United States Shoe Corp.	726,000	519,087
8,000	Wallace Computer Services Inc.	383,000	356,473
1,000	Watts Ind.	21,750	19,500
2,000	Westcorp	16,000	17,750
50,000	Western Publishing Group, Inc.	743,750	691,556
560	Westmark Intl. Inc.	11,200	5,472
1,100	Wyle Laboratories	21,175	18,858
6,000	R.W.E. Pref.	742,380	718,584
5,000	VEBA ORD	847,400	788,090
	Subtotal Common Stock	87,711,959	68,026,108
	Subtotal Common and Preferred Stock	91,844,984	71,546,008
	Total	\$168,335,368	\$149,341,032

ROSTER OF EMPLOYEES AND DOCENTS

- Ahlandi, Francis D.
 Ackert, Stephen F.
 Adams, Alvin L.
 Ahmed, Rukan U.
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 Alexander, Jennifer A.
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 Allen, Kate Monet
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 Allen, Robin Ann
 Allen, Wilbur, Jr.
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 Anderson, Nathaniel V.
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Ebb, Frank R.
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 Evans, Gregory L.
 Evans, Robert N.
 Evans, Virtus E.
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 Fletcher, Shelley
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 Francis, Irwin A.
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Gallucio, Darcy M.
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 Gerbig, Beate L.
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 Gillespie, Edward D.
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 Givens, Walter T.
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 Krieger, Andrew H.
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 Lawson, Roger C.
 Leach, Kenneth E.
 Leake, Yolanda
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 Lee, Angela R.
 Lee, Parris L.
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 Leonard, Lawrence P.
 Levine, Michael W.
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 Lewis, Claudine A.
 Lewis, Delisa L.
 Lewis, Joe M.
 Lewis, Larry L.
 Lewis, Robert C.
 Lewis, Ruth E.
 Lewis, Sonny
 Lightner, Ysabel L.
 Lim, Frank H.
 Lind, Denise M.
 Linder, Dona C.
 Lineberger, Alvin H., Jr.
 Lineker, Bruce E.
 Lippitt, Carol F.
 Little, Michael
 Lloyd, Humberto L.
 Lomax, Suzanne Q.

Lombardi, Ann Marie
 Longyear, Teresa J.
 Lopez, Juan E.
 LoRé, Angela M.
 Lowe, Ronald J.
 Luchs, Alison
 Luck, Charles, Jr.
 Lukehart, Peter M.
 Lyde, Morena D.
 Lynch, Amos D.
 Lynch, Mary C.

Machare, Peter Allen J.
 Mack, Miller
 Mackie, George A.
 Madrid de Horgan, Marta
 Mallick, Jerry M.
 Mallus, Maria M.
 Mancini, Richard M.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manos, George
 Mansaray, Mary Ann
 Mansbach, Steven A.
 Mansfield, Sally E.
 Manuel, Ricky L.
 Marks, Ellen C.
 Markwitz, Lee Ann
 Marshall, Harvey M.
 Marshall, Keith R.
 Marshall, Lawrence A.
 Marsten, Sarah J.
 Martin, Karen J.
 Martin, Nicholas A.
 Martin, Roland M.
 Massey, Debra K.
 Matais, Nancy L.
 Mauler, Carolyn J. C.
 Maxwell, Linda A.
 May, Loria A.
 McClure, Teamer, Jr.
 McCoy, Rudolph V.
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 McGill, Ronald S.
 McGill, Thomas F. J., Jr.
 McKinnie, Benjamin
 McLin, Nathaniel
 McNeil, John H.
 McNeil, Ronald
 Medwith, David F.
 Meehan, Kevin V.
 Meizlik, Jeffrey N.
 Mellon, Lauren D.
 Menson, Willard
 Merrill, Ross M.
 Messineo, Carolyn L.
 Metzger, Catherine A.
 Metzler, Sally A.
 Meiborn, Michael
 Meyer, Frank Joseph, Jr.
 Michael, Harold E., Jr.
 Midgette, Joseph T.
 Miles, John A.
 Miles, Ronald D.
 Millay, Curtis A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Desiree M.

Miller, Ernest
 Miller, James E.
 Miller, Leroy
 Millon, Henry A.
 Mills, H. Ulrike
 Mingo, Zery C.
 Minnifield, Grant K.
 Mizell, Johnnie L.
 Mizrahi, Amy R.
 Mobley, Charles E.
 Moffett, Charles S.
 Monroe, Walter T.
 Montgomery, Betty J.
 Montgomery, Timothy E.
 Moody, Charles S.
 Moody, Heather J.
 Moody, Henry H.
 Moon, Edward C.
 Moore, Christopher
 Moore, Harvey R.
 Moore, Henry L., Jr.
 Moore, Stephen T.
 Morehead, Jimmy
 Moreno, Ignacio L.
 Moreno, Leroy R.
 Morris, Charles S.
 Morris, James L.
 Morris, Jasper
 Morris, Sally P.
 Moss, Anthony B.
 Moss, Mary M.
 Munsing, Juliana D.
 Murphy, Moses A.
 Murray, Evelyn K.
 Mutts, Clifton R.
 Myers, Donald J.

 Nance, Clifford
 Naranjo, Jose A.
 Nash, Veronica F.
 Nashwinter, Robert B.
 Navat, Laury R.
 Nealy, John
 Nelson, Clarence E., Jr.
 Nelson, Elliott B.
 Ness, Melanie B.
 Newman, Leslie A.
 Norman, Albert J.
 Norman, Willie T.
 Norris, John C.

 O'Callaghan, Thomas A., Jr.
 O'Dell, Dawn V.
 Olivetti, Gertrude W.
 Olson, John H.
 O'Malley, Therese M.
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 O'Reilly, Rosemary C.
 Ott, John E., Jr.
 Owens, Carlotta J.
 Owens, Steven J.

 Page, Sheila A.
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 Palumbo, Nick
 Parker, Katherine J.
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 Richardson, Vernon W.
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 Snyder, Terrence W.
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 Thompson, Nadine
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Wright, Willie L.
Wright, Zilphia E.

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Yancey, James S.
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Young, Roland

Zech, Paula L.
Ziglar, Katie M.

Hubert Robert, *Architectural Fantasy with a Triumphant Bridge*, The Armand Hammer Collection, 1987.29.1



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Carderera, Chantal	Jordano, Joan	Perlik, Annabel	Aranda, Elsie	
Choate, Martha Jean		Phillips, Maxie	Aranda, Marie	Harper, Susan
Chutter, Joanne	Katz, Evelyn	Prange, Anne	Arbo, Mary Ann	Hatch, Betty
Clancy, Mary Anne	Keating, Carleen	Pratt, Anastasia	Armenian, Vrejoohie	Herndon, Marika
Cockburn, Patricia	Kelley, Lee			Hodgson, Gertrud
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Cramer, Barbara	King, Ilze	Radicati, Regina	Barañano, Susana	
	Kuehl, Carol	Radice, Anne Imelda	Barchi, Joan	Izenburg, Edie
Daley, Arthur	Kunz, Margaret	Rankin, Nancy	Bartlett, David	
Darby, Nancy	Kurtz, Barbara	Rasmussen, Sonja	Batemen, Eleanor	Jacobson, Miriam
Davis, Paul		Raude, Anne Marie	Bednar, Georgienne	
Delaney, Janice	Lancaster, Anne	Ray, Sally	Besron, Elaine	Keen, Eric
DeLima, Vivien	Landfield, Jacqueline	Reagin, Marlene	Boccia, Janet	
Diekey, Jeannine	Langley, Jean	Reed, Colleen	Bony, Monica	Lake, Stephen
Dillon, Virginia	Lanman, Anne	Renshaw, Janet	Bourke, Joyce	Lavine, Alice
	Larsen, Jo Ann	Reyn, Rita	Brenneman, June	Lawler, Mary
Eberhardt, Barbara	Leat, Rita	Rhodes, Anna	Britton, Anne	Lawrence, Elinore
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Egea, Mariby	Lemaire, Anne Marie	Rill, Andrée	Bushey, Michelle	Lewy, Ilse
Ellington, Alice	Liger, Christine	Robie, Carol		Lightsey, Susan
Ellis, Stephanie	Lipfert, Mary	Rodriguez, Isabel	Calloway, Angelique	Lomangino, Rose
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	Looney, Harriet	Rohrer, Sarah	Casson, Patricia	
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	Love, Sharon	Ruffine, Sheila	Clopper, Pat Brown	Marsten, Sarah
Gaines, Beba			des Cognets, Elizabeth	Mattson, Alexandra
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Gibbs, Dorothea	Martin, Myriam	Scaduto-Mendola, Marie Noelle		Mered, Barbara
Gilstrap, Pauline	Martin, Patricia	Schaad, Mary	Davis, Jeannette	Meschter, Florence
de Goni Marengo, Luz Maria	Matan, Terry	Segal, Gladys	Doyle, Kimberly Long	Miller, Jane
Gonzales de Ponette, Gisela	Mathis, Karen	Self, Sonja	Dreyer, Marguerite	Mossman, Blaire
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Graham, Linda	McKee, Jill	Shaefer, Berta		Murphy, Lynn
Griffith, Beth	McKenna, Rebekah	Shepard, Mary Leigh	Edmonson, Donna	
Griffith, Johana	Meek, Ronald	Siefer-Gaillardin, Evelyne		Nagle, Dorothy
Griggs, Emmie	Mende, Margaret	Silverman, Joan	Fisher, Barbara	Noel, Darvine
Guimard, Annie			Freudenthal, Marianne	

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Aranda, Marie	Harper, Susan
Arbo, Mary Ann	Hatch, Betty
Armenian, Vrejoohie	Herndon, Marika
	Hodgson, Gertrud
Baker, Rosalie	Hudson, Crystal
Ball, Edith	Hurley, Eileen
Barañano, Susana	
Barchi, Joan	Izenburg, Edie
Bartlett, David	
Batemen, Eleanor	Jacobson, Miriam
Bednar, Georgienne	
Besron, Elaine	Keen, Eric
Boccia, Janet	
Bony, Monica	Lake, Stephen
Bourke, Joyce	Lavine, Alice
Brenneman, June	Lawler, Mary
Britton, Anne	Lawrence, Elinore
Brown, Kay	Levine, Shirley
Bushey, Michelle	Lewy, Ilse
	Lightsey, Susan
Calloway, Angelique	Lomangino, Rose
Carroll, Marian	Longan, Marty
Casson, Patricia	
Chang, Margaret	MacDonald, Dorothy
Church, Phyllis	Markle, Donald
Clark, Kimball	Markle, Geraldine
Clopper, Pat Brown	Marsten, Sarah
des Cognets, Elizabeth	Mattson, Alexandra
Cohen, Jean	McKenna, Rebekah
Cohen, Linda	McLaughlin, Janet
Cohen, Nancy	McQuoid, Virginia
	Mered, Barbara
Davis, Jeannette	Meschter, Florence
Doyle, Kimberly Long	Miller, Jane
Dreyer, Marguerite	Mossman, Blaire
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	Murphy, Lynn
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	Nagle, Dorothy
Fisher, Barbara	Noel, Darvine
Freudenthal, Marianne	

Offutt, Sally
Overton, Lily

Radeloff, Ellen
Rich, Annette
Richmond, Yvonne
Rivers, Charlotte
Rogers, John
Romans, Hugh

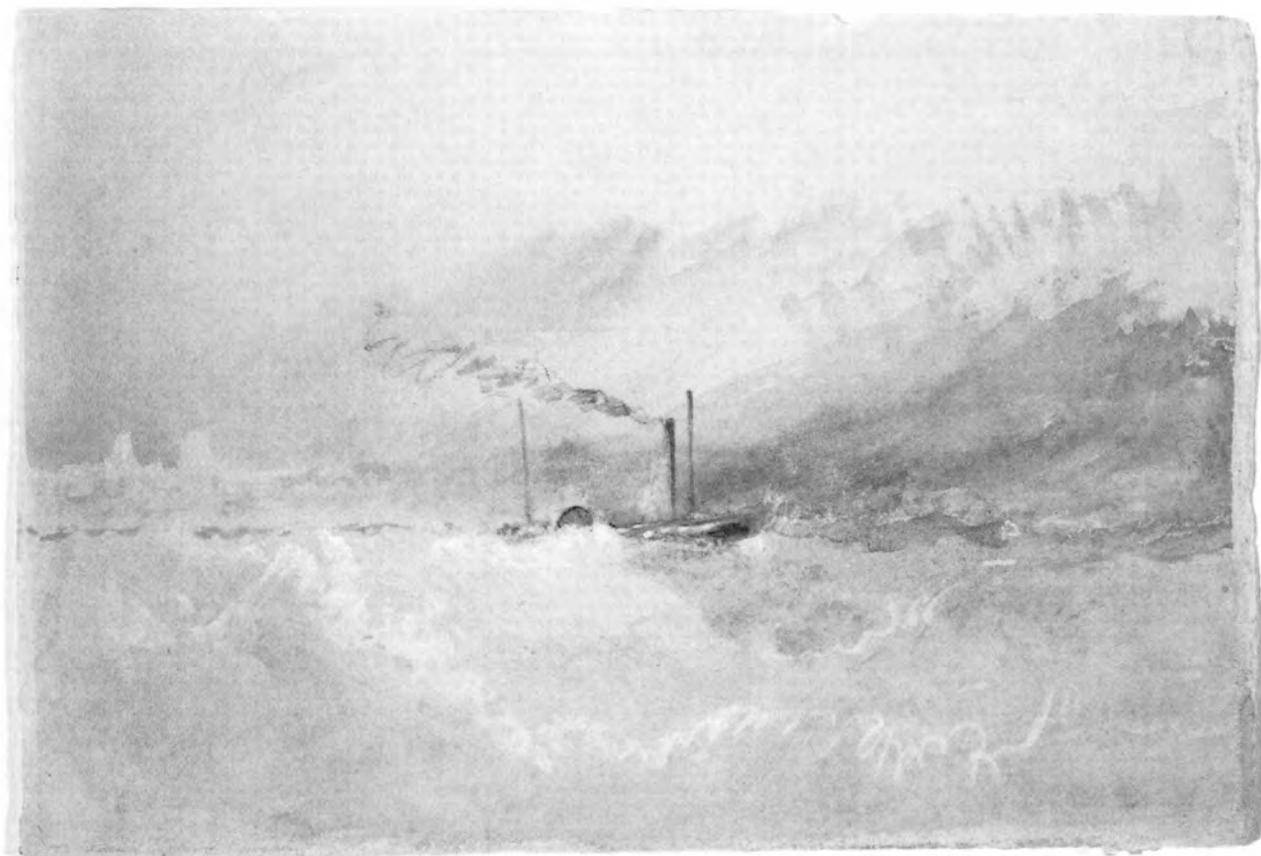
Schoenbaum, Marilyn
Schoenster, Lisa
Scott Bell, Pamela
Shay, Jack
Soucy, Diane
Smith, Evelyn

Steigelman, Joan
Sweet, Bonnie

Thurman, Rita
Tull, Grace

Winkelman, Eileen
Winston, Frances
Wortman, Dorothy
Wright, Susan

Yared, Antoine
Yaros, Barbara
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Zakoura, Kent



J.M.W. Turner, *A Packet Boat off Dover*, Paul Mellon Collection, 1986.72.18

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