Cover: Detail from Henri de Toulouse-Lautrec, Marcelle Lender Dancing the Bolero in "Chilperic," 1895–1896, oil on canvas, 145 x 149.8 cm. Collection of Mr. and Mrs. John Hay Whitney, 1990.127.1

Title Page: Detail from Johannes Cornelisz. Verspronck, Andries Stille as a Standard Bearer, 1640, oil on canvas, 101.6 x 76.2 cm, Patron’s Permanent Fund, 1998.13.1

Page 6: Detail from John Frederick Peto, For the Track, 1895, oil on canvas, 110.5 x 75.9 cm, Gift (Partial and Promised) of Jo Ann and Julian Ganz Jr., 1997.131.1

Inside back cover: The installation of the Alexander Calder exhibition required painstaking lighting and design to make the most of juxtapositions of dynamic works of art.

Photographic credits: Works in the collection of the National Gallery of Art have been photographed by the department of imaging and visual services. Other photographs are by Dean Beasom, page 17, and Robert Shelley, pages 28-29 and inside the back cover.

Page 79: Photograph by Brassai © Gilberte Brassai
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As this annual report was in production, the trustees, staff, and friends of the National Gallery of Art were deeply saddened by the death of Paul Mellon. His peerless gifts and abiding commitment to the National Gallery for nearly sixty years have immeasurably enriched the nation, its citizens, and visitors from abroad. Paul Mellon helped to define the character of the National Gallery: the superb quality of the collection and the buildings as well as the simple elegance of presentation. He was an exemplary patron, an art collector with consummate taste, and an inspired leader who enabled the National Gallery to become the great museum it is today.

No one has given more. Indeed, Paul Mellon’s decision to bequeath to the Gallery $75 million and one hundred masterpieces from his personal collection of works by Manet, Monet, Degas, Renoir, Van Gogh, Homer, Sargent, William Merritt Chase, and Raphaelle Peale ensures that his final gifts will stand as further testament to his astonishing generosity. A warm and gracious friend, Paul Mellon’s spirit will forever pervade the National Gallery of Art.
TRUSTEES, COMMITTEES, AND OFFICERS

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Rembrandt van Rijn, *The Triumph of Mordecai*, c. 1641, etching and drypoint, 17.2 x 11.3 cm, New Century Fund, 1998.25.9

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(as of 30 September 1998)

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J. Carter Brown, Director Emeritus
In April 1998 the remarkable history of public-private support for the National Gallery of Art was celebrated at the seventh Andrew W. Mellon Dinner. With the President of the United States in attendance, among many of the present-day donors whose gifts have enriched the institution, Andrew Mellon’s great foresight in establishing a partnership between the federal government and the private sector has seldom been so literally realized. The Gallery’s highest mandate is to sustain the standards made possible by this vital partnership, and I am delighted to report that the past year has seen tremendous success.

The Gallery is very appreciative of the continued support of the president and of Congress, which maintained federal funding for the upkeep, administration, and operations of the Gallery. Upholding the 1937 pledge of faith made in response to Andrew Mellon’s gift to the nation, the United States government provided 80 percent of the funds necessary in fiscal year 1998 for the Gallery to function as the nation’s art museum, free of charge, and open 363 days a year. We are deeply grateful for the ongoing commitment of the federal government on behalf of the American people.

The works of art in the collection of the National Gallery, as well as the buildings that house them, have either been the gift of a private individual or purchased through private funds. In May 1994 the Gallery launched a campaign for the New Century Fund to build its endowment and create an enduring resource to sustain the excellence of its collections, programs, and activities. At its official conclusion, the campaign had well exceeded its $105 million goal, with over $123 million in gifts and pledges from many generous friends throughout the country, including several commitments of seven figures. Among these outstanding gifts was one from Teresa Heinz in honor of Mr. and Mrs. Paul Mellon, to support education programs at the Gallery. David and Joan Maxwell have created a fund for the acquisition of American art. A major bequest from Hildegard Rolland Blackett will provide endowment funds, and The Charles Engelhard Foundation is supporting the international exchange of art with a major grant. The
The composition of the National Gallery's Board of Trustees remained the same in 1998. With Alexander Laughlin as chairman, Robert F. Erburu, Julian Ganz, Louise Mellon, and I continue to serve as private trustees, with the Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serving as ex officio trustees.

Julian Ganz and Robert Duemling continue to lead the Trustees' Council, the national advisory committee to the Gallery's Board of Trustees, as chair and vice-chair, respectively. We would like to thank those members especially whose terms concluded in 1998: W. L. Lyons Brown Jr. of Louisville, Kentucky; John H. Bryan of Chicago; Calvin Cafritz and David O. Maxwell, both of Washington, D.C.; James T. Dyke of Little Rock, Arkansas; Doris Fisher of San Francisco; Teresa F. Heinz of Pittsburgh, Pennsylvania; and Judith W. Laughlin and Andrea Woodner of New York City.

Leon D. Black of New York City is the Council's newest member, and we are delighted that Leonard A. Lauder, James S. Smith, and Dian Woodner, also of New York City, and Diana C. Prince of Washington, D.C., have rejoined the Council.

This was a year of remarkable generosity for the nation's art gallery, and on behalf of the Board of Trustees, I extend warmest gratitude to the federal government and to all those private individuals whose support and dedication have made it so. Bolstered by the historic partnership of the government and the private sector, and inspired by the standards of excellence set by the administration and staff, we are confident of another great year to come.

Robert H. Smith
President
The character of the National Gallery of Art was established at its founding by Andrew W. Mellon and his exceptional gift of great works of art along with the neoclassical West Building in which to display them. His son, Paul Mellon, and daughter, Ailsa Mellon Bruce, carried on his tremendous legacy. And today the National Gallery continues to be dedicated to his vision for collecting, preserving, exhibiting, and encouraging the understanding and appreciation of art.

The collection of the National Gallery has grown in extraordinary ways each year, strengthening our distinguished holdings through generous private gifts of art and of funds for the purchase of works of art. This year the striking beneficence of our donors was exemplified by the bequest of Betsey Gushing Whitney, who directed that eight early modern masterpieces from the Whitney collection should come to the National Gallery. The gift included major paintings by postimpressionists and fauves such as Van Gogh, Toulouse-Lautrec, Matisse, Braque, and Vlaminck. Mrs. Whitney and her husband John Hay Whitney, a trustee of the National Gallery of Art from 1961 to 1979, had assembled a formidable collection and had been very generous to the Gallery over many years. As the fiscal year drew to a close, we were preparing to open an exhibition of Mr. and Mrs. Whitney’s gifts to the nation, with the sixteen works that were once part of this major private collection.

In addition to the Whitney bequest, the Gallery acquired another 937 works of art in fiscal year 1998, many of which are described in the following pages. The generosity of many individuals has contributed to the Gallery’s renowned collection this year, continuing the example of the Mellon family and the Founding Benefactors. Our acquisitions and donors are acknowledged in complete listings at the end of this annual report.

As we build on the strengths of the collection, the National Gallery also organizes and offers a notable program of exhibitions. Representing the nation, the Gallery provides a showcase for treasures from all parts of the world, contributing scholarship and connoisseurship that are central to such presentations. Among the twelve special exhibitions that opened in 1998, three
sweeping monographic surveys moved from the Renaissance to the twentieth century, illuminating the work of Lorenzo Lotto, Alexander Calder, and Mark Rothko. Two exhibitions narrowed the focus to a single theme, with the horse-racing interests of Edgar Degas revealed in a lively selection of sculpture, paintings, and drawings; and with daring paintings by Édouard Manet, Claude Monet, and Gustave Caillebotte that capture the vital essence of the late nineteenth-century Paris railway station, the Gare Saint-Lazare. Gallery installations are highly regarded for their historically appropriate and refined design and execution, but special note must be made here of the dramatic skylit ceiling that evoked the Paris railway station seen in Monet's paintings. Please look for brief descriptions of these and other exhibitions in the following section of the report. Many lenders and sponsors have made pos-
sible this exciting program of exhibitions, and we extend our thanks and appreciation to each of them.

The year 1998 marked the twentieth anniversary of the opening of the East Building. The event was celebrated with an exhibition from the Gallery Archives of early architectural designs and with a special “Conversation with I. M. Pei,” given as the 1998 Elson lecture. The exhibition, which included original conceptual sketches by Mr. Pei, showed the challenges of designing a building on a trapezoidal plot of land and at the same time relating it to the Gallery’s original building. The anniversary brought back for all of us who were here at that time the exhilaration of witnessing the opening of one of the most significant buildings of the century.

The desire to broaden access to the National Gallery collections and programs has led to dramatic development of our Web site. Launched barely two years ago, the Gallery’s Web site has tripled its audience this year and now records 23,000 to 27,000 visits per day and more than 6 million in a year. It has won numerous prestigious awards and professional recognition for its content and design. The Web site—http://www.nga.gov—is continually updated and expanded with the addition of information about the collection and exhibitions, educational programs and teaching materials, as well as high-quality images to accompany the texts. In addition, many new features are available, including “virtual tours” of select exhibitions, which employ the latest technology to enable Web site visitors to view works of art as displayed in National Gallery installations. Greater opportunities are offered for secure online shopping as well, with a wider range of items available from the Gallery Shops. A particularly exciting area for extending our service to the nation is now being explored: the development of a Gallery Web site dedicated to children. Through technology, the Gallery is thus making available its riches to any computer terminal in the world.

At the same time, the two landmark buildings of the National Gallery are themselves works of art, and we are committed to ensuring that our buildings and the surrounding areas continue to embody the high aesthetic standard that is fundamental to our mission. Recognizing the need for a comprehensive program of building and system repairs, a master plan was developed this year that provides a framework for effective implementation of infrastructure improvements and renovations. The plan directs the phasing in of major repairs and systems replacements over the next decade in such a way as to minimize the impact on visitors and Gallery programs while proactively maintaining these national monuments for years to come.

Among the major repair and renovation projects that proceeded this year, the continuing replacement of three acres of skylights over the West Building paintings galleries was one of the most significant. The second phase of this five-year project was completed, involving the replacement of skylights over the northern Renaissance, northern and southern baroque, and seventeenth-century French paintings galleries. Nearing completion, the third phase of this important project will replace the skylights over the American and British painting galleries. The effect of the new skylights is breathtaking, providing the many masterworks in the collection with ideal, diffused lighting. Other major projects included the replacement and refurbishment of the tetrahedrons on the Fourth Street Plaza, the installation of new state-of-the-art lighting for the West Building rotunda fountain, and ongoing improvements to the fire protection and building automation systems.

Work also proceeded on the National Gallery Sculpture Garden, made possible by a major gift of The Morris and Gwendolyn Cafritz Foundation. Scheduled to open in May 1999, the six-acre site will display twentieth-century sculpture. At their annual meeting the Collectors Committee purchased an edition of Scott Burton’s Six-Part Seating (1985) to be fabricated for the Sculpture Garden.

In December 1997 James E. Duff joined the National Gallery as deputy treasurer. We are very pleased to welcome him as an important member of the management team. The year also saw the retirement of two longtime senior staff members. Retiring after thirty-three years, H. Diane Russell served as the Gallery’s curator of old master prints and was responsible for numerous important acquisitions and exhibitions in that time. William J. Williams, a member of the education department staff and a valued source of institutional memory, retired after thirty years. We are grateful for their contributions to the work of the nation’s art gallery and its commitment to serving the public and scholarship alike. Finally, we noted with great sadness the death
A bird's-eye view of Miro's Woman, looking down from the top of the scaffolding used to rehang the popular tapestry in the atrium of the East Building of Richard Bales, who was the Gallery's music director for more than forty years, from 1943 until his retirement in 1985. A gifted composer as well, Mr. Bales founded the Gallery's popular annual American Music Festival.

In fiscal year 1998 we welcomed more than 5.3 million visitors to the Gallery, from every state and territory and from approximately eighty countries. We are indebted to the Administration and the Congress for the crucial ongoing support of federal funds that ensures the operations of the Gallery and the protection and care of the works of art. This funding makes it possible for the American people, and visitors from around the world, to enjoy the National Gallery of Art 363 days a year free of charge. We also owe thanks and appreciation to the staff and volunteers of the Gallery for their dedication. Finally, our sincere gratitude goes to the many lenders and donors, both public and private, whose generosity continues to uphold the high quality of the collections and programs of the National Gallery.

On the eve of the new millennium, we are poised to build on our strengths in acquiring works of art of the highest quality, presenting an exciting and varied program of special exhibitions, offering a broad spectrum of educational initiatives, and maintaining the two splendid buildings of the National Gallery of Art for future generations.

Earl A. Powell
Director
SUMMARY REPORT OF ACTIVITIES

Gifts and Acquisitions

The National Gallery this year received the extraordinary bequest of eight masterpieces of early modern painting from the estate of Betsey Cushing Whitney. This gift included the remarkable Marcelle Lender Dancing the Bolero in "Chilpéric," perhaps the greatest painting by Henri de Toulouse-Lautrec in the United States, which completed Mrs. Whitney's partial and promised gift in honor of the Gallery's 50th anniversary in 1990. Also part of the Whitney bequest, Vincent van Gogh's stunning Self-Portrait was painted in September 1889 while the artist was residing in an asylum at Saint-Rémy. Six paintings in the bequest are all vibrant examples of fauvism at its finest: Georges Braque's exceptionally large Harbor of La Ciotat, Raoul Dufy's Beach at Sainte-Adresse, Albert Marquet's Posters at Trouville, Maurice de Vlaminck's Tugboat on the Seine, Chatou, as well as the Gallery's first painting by Kees van Dongen, Saida, and the masterpiece of the group, Open Window, Collioure, painted by Henri Matisse in 1905 and exhibited at the groundbreaking Salon d'Automne of that year where fauvism received its name.

Another important gift of postimpressionist art was the spectacular five-panel painted screen by Edouard Vuillard, Place Vintimille, donated by Enid A. Haupt. This screen, commissioned in 1910 by the American expatriate Marguerite Chapin for her Paris apartment, incorporates the richly patterned surface, unexpected viewpoints, and sumptuous palette that were the hallmark of decorative works by artists in the Nabi circle. Place Vintimille is not only the first decorative work by Vuillard to enter the Gallery's collection, it is a very rare example of a screen by Vuillard that has remained intact.

In addition to the Whitney bequest and the Haupt gift, the National Gallery welcomed numerous acquisitions for its art collections. All are acknowledged on pages 51-65, while some of the most notable are mentioned below, listed in roughly chronological order by date of execution.

Thanks to a generous gift from Ladislaus and Beatrix von Hoffmann combined with funds from the Patrons' Permanent Fund, the Gallery was able to
take advantage of an unusual opportunity to acquire at auction a rare and exquisitely rendered watercolor of *Tantalus* by Hans Holbein the Younger, which was almost certainly made for King Henry VIII of England. This is the first drawing by Holbein to enter the National Gallery's collection and one of only two authentic and unreworked Holbein drawings in America.

Dian and Andrea Woodner gave ten old master drawings this year, continuing to preserve at the National Gallery the core of the renowned drawings collection formed by their father Ian Woodner. Their gift included a moving study of *Christ on the Cross* by the Master of the Coburg Roundels, a watercolor of *Mary and John before the Man of Sorrows* by Hans Süß von Kulmbach, a strong *Cimon and Pero* by Sebald Beham, and a lively *Knight in Armor* by an anonymous Swabian artist. The Woodner gift also included a rare Lombard portrait drawing, a refined rendition of Michelangelo’s *Fall of Phaethon* by Alessandro Allori, and two fine examples of eighteenth-century French draftsmanship by Jean-Baptiste Deshays and Claude Hoin.

The Patrons' Permanent Fund of the National Gallery made possible the acquisition of a superb early print of Andrea Mantegna’s captivating engraving of *The Virgin and Child*. This rich impression is one of the two finest that survive. We were also pleased to acquire, through the Ailsa Mellon Bruce Fund, an unusually large etching by Daniel Hopfer, credited as the first artist to use this medium. His *Triumphal Altar with Stages in the Life of Christ, 1518*, is an impressive work, printed from two plates onto two sheets of joined paper.

Longtime donors Lisa and Leonard Baskin continued a series of generous annual gifts to the National Gallery with forty Renaissance and baroque medals and plaquettes from Italy, France, and Germany. This year’s donation included an important sixteenth-century altar Pax in a freestanding Michelangelesque frame, complete with handle.

Dirck Barendsz. *Pilate Washing His Hands as Christ Is Led Away*, acquired through the New Century Fund, is one of forty known oil sketches by the artist representing episodes in the life of Christ. One of the most beautifully composed and executed of the series, this is a significant addition to the collection of sixteenth-century Netherlandish drawings.

In northern baroque painting a major acquisition was Johannes Verspronck’s dashing portrait of *Andries Stille as a Standard Bearer*, purchased with funds from the Patrons’ Permanent Fund. Verspronck, one of the foremost portraitists in Haarlem during the mid-seventeenth century, depicted this fashionably clad member of the Haarlem civic guard in full regalia. He rendered the sitter’s face with great sensitivity and the luminous pink and blue fabrics of the costume with enormous verve.

The collection of Rembrandt etchings was enriched with the purchase of three superior impressions from the collection of Joseph Ritman: *A Man Shading His Eyes*, *The Virgin and Child in the Clouds*, and *The Triumph of Mordecai*. This acquisition was made possible by the New Century Fund.

Purchases of Italian drawings included a red chalk study of *Saint Ursula* by Bernardo Strozzi, a leading seventeenth-century Genoese artist, acquired through the William B. O’Neal Fund; a highly finished compositional drawing by Sienese painter Giuseppe Nicola Nasini and a delightful caricature of Giovanni Battista Piranesi by Pier Leone Ghezzi, acquired through the Ailsa Mellon Bruce Fund; and a fresh
watercolor by Venetian artist Pietro de Angelis, acquired by anonymous gift.

An anonymous Italian baroque painting, *Still Life with Artichokes and a Parrot*, came to the Gallery this year as part of the bequest of Lore Heinemann.

The thoughtful gift of Mr. and Mrs. Eugene Victor Thaw reunited a bold preparatory study for Claude Lorrain's *Judgment of Paris* with the painting of the subject already in the Gallery's collection.

To its small but distinguished collection of seventeenth-century French paintings the Gallery added an imposing *Martyrdom of Saint Lawrence* by Philippe de Champaigne, purchased through the Chester Dale Fund. Painted near the end of the artist's life, perhaps around 1670, it is a perfect example of the academic style of painting favored in Paris at the time. Champaigne painted altarpieces for monasteries and churches in Paris, but this martyrdom was most likely made as a private devotional work.

The Gallery continued to augment its collection of small open-air landscape paintings from the turn of the nineteenth century, purchasing Simon Denis' *View near Naples*, also through the Chester Dale Fund. Painted in about 1806 from a window or rooftop overlooking woods and farmland south of Naples (Mount Vesuvius is just visible in the left background), it is an informally observed scene with all the freshness one expects from such open-air work.

In addition, John Constable's *Cloud Study: Stormy Sunset* came to the Gallery as a gift of trustee Louise Mellon in honor of Mr. and Mrs. Paul Mellon. This small oil sketch is one of the artist's direct studies from nature, reflecting his scientific curiosity as well as providing material for greater expression in his landscapes.

Strengthening the collection of baroque and romantic German drawings, the Gallery made seven purchases that added six new artists to the roster: Johann Justin Preisler, Martin von Molltor, Peter Rittig, Moritz von Schwind, Peter von Hess, and Leo von Klenze. The last two purchases were
Three major examples of nineteenth-century American painting came to the Gallery this year. Thomas Cole's *Study for Catskill Creek* was purchased through the Avalon Fund. Cole painted the Catskill Mountains many times during his career, but the vividness and immediacy of this oil sketch is all but unparalleled in his work. Childe Hassam's *Poppies, Isles of Shoals*, the partial and promised gift of Margaret and Raymond Horowitz, is a glorious evocation of the artist's summer visits to an island off the coast of Portsmouth, New Hampshire. John Frederick Peto's *For the Track*, the partial and promised gift of Jo Ann and Julian Ganz Jr., depicts a jockey's cap, crop, spur, torn betting stubs, and a thinned
and bent horseshoe that seem to tell the story of a particular individual.

The Gallery’s first watercolor by the Austrian expressionist Egon Schiele, his riveting 1912 Self-Portrait, was given by Hildegard Bachert in memory of Otto Kallir. Dr. Toni Marcy added three drypoints and a softground etching by Lovis Corinth to her previous gifts of work by this prolific German printmaker. Mr. and Mrs. Jack Vanderryn donated a splendid group of twenty-nine relief prints by Max Weber dating from 1919–1954, including numerous unique examples of the artist’s influential work in color.

The collection of photographs by twentieth-century artists was significantly expanded. Four exceptional vintage photographs by Charles Sheeler from his first and arguably most important body of work—images of his house in Doylestown, Pennsylvania—were purchased with funds from The Brown Foundation, Inc., Houston; the Pepita Milmore Memorial Fund; and the New Century Fund. Eleven works by the
French photographer Brassai came to the Gallery through a donation from the artist’s widow as well as funds from the Collectors Committee and an anonymous donor. The group includes images of Paris at night from the 1920s and 1930s, portraits of celebrated artists and intellectuals of the 1940s and 1950s, and a haunting study of children’s graffiti. Augmenting previous gifts, The André and Elizabeth Kertész Foundation generously donated six photographs by Kertész, ranging from rare carte postale prints made in Paris in the 1920s to views of New York in the 1950s and 1960s. Funds from Marvin Breckinridge Patterson enabled the Gallery to expand its representation of women photographers with the purchase of works by Ilse Bing and Lotte Jacobi, while funds from the Collectors
Committee and the Harriett Ames Charitable Trust enabled us to purchase eight photographs by contemporary artist Richard Misrach from his Desert Cantos series, a commentary on man’s impact on the environment that reveals the beauty found even in the most scarred, damaged conditions.

Through funds provided by the Perry R. and Nancy Lee Bass Fund the Gallery acquired three extraordinary drawings by Barnett Newman from 1944–1946. Particularly important is Untitled of 1946, which relates closely to the artist’s Pagan Void, a painting of 1946 given to the Gallery by Annalee Newman. Our collection of Newman’s works on paper was further enhanced by a gift from Robert and Jane Meyerhoff of 18 Cantos, 1963–1964, a major lithographic series published by Universal Limited Art Editions.

The collection of twentieth-century art was enriched by several generous gifts. A group of seven paintings by esteemed American artist Jacob Kainen presents a rich overview of the stylistic shifts in his oeuvre over six decades. Three works came as gifts of the artist, including Invasion, 1936, Observer XIII, 1974, and The Way XI, 1979; two came from Ruth Cole Kainen, including The Vulnerable, 1954 and Crimson Nude, 1961; and one work, Foxfire I, 1988, came from Mr. and Mrs. Kenneth S. Hitch. Kainen’s Broken Arc of 1994–1997 was purchased with funds from the New Century Fund. The Gallery acquired its first painting by New York School artist Jack Tworkov, Sea Play of 1958, as a gift from Aaron Fleischman. The Judith Rothschild Foundation gave The Gothic XI of 1991, an aluminum relief by Judith Rothschild that represents the formal culmination of the artist’s five-decade career.

Thanks to the generosity of Raphael and Jane Bernstein through their Parnassus Foundation, the Gallery acquired an overview of works on paper by contemporary figurative artist Alex Katz. These include a 1945 portrait of the artist’s mother, a sketchbook from the 1950s, one of the artist’s best-known self-portraits, a full-scale figure study for the painting Green Coat, and two rare early relief prints. The Collectors Committee and William Stamps Farish Fund made possible the acquisition of Brice Marden’s 1986 portfolio of twenty-five Etchings to Rexroth, a pivotal series in which Marden moved from his early minimalist approach to the layered calligraphic markings that characterize his more recent work. Also through The William Stamps Farish Fund we acquired rare impressions by three contemporary Europeans: our first prints by the hermetic Dutch artist Anton Heyboer, Composition with Numbers of 1959/1961 and Composition of 1960; two Untitled drypoints by Markus Lüpertz; and a unique woodcut with painted additions by Gustave Kluge. Several prints by American artists were also acquired with Farish funds, in particular Pat Steir’s first drypoints, the Burial Mount Series, 1976.

Werner H. and Sarah-Ann Kramarsky added twenty-two contemporary drawings by fifteen artists, including the Gallery’s first drawings by Eva Hesse and Bruce Conner. Roberta L. Thomson donated seven drawings by John Altoon from the 1960s in a variety of media, including airbrush. These works, which incorporate the tradition of abstract expressionism with a personal figurative style, significantly enhance our representation of twentieth-century art. The Judith Rothschild Foundation donated twenty-two works on paper by Judith Rothschild and other artists, including the portfolio 15 Original Etchings/Serigraphs of 1946, a pioneering effort in the use of screenprinting for artistic rather than commercial purposes.

Finally, Kathan Brown, founder and director of Crown Point Press, added 473 prints by fifty-two contemporary artists to the Gallery’s Crown Point Press Archive of unique “Ok-to-Print” impressions, signed by the artists to authorize printing their editions. Included are works by Francesco Clemente, Tony Cragg, Edward Ruscha, Pat Steir, Richard Tuttle, and William T. Wiley.

Of the 945 works of art accessioned by the National Gallery of Art this fiscal
year, there were 30 paintings, 43 sculptures, 93 drawings, 691 prints, 60 photographs, and 28 portfolios, volumes, and technical material.

Support from the Ailsa Mellon Bruce Fund and additional monies from the New Century Fund enabled the Gallery to purchase thirteen antique frames for paintings in the collection. As part of this ongoing project, the Gallery this year reframed sixteen paintings, eleven with antique frames and five with reproductions. Of these, three paintings were by Degas and three by Van Gogh, two by Hals, and one each by Copley, Corot, De Vlieger, Deruet, Manet, Monet, Renoir, and Thiebaud. Photographic documentation of frames in the collection continued and is being stored in digital format.

In the course of this year 1,003 visitors examined works of art in the study room for European prints and drawings in the East Building. Another 535 visitors made use of the study room for American prints, drawings, and photographs in the West Building.

Exhibitions

The first exhibition to open at the National Gallery in fiscal year 1998 was M. C. Escher: A Centennial Tribute (26 October 1997 to 27 April 1998). Selected entirely from the National Gallery’s preeminent collection of Escher’s drawings, prints, and illustrated books in various media, this exhibition included the artist’s first known print, Escher’s Father, G. A. Escher, 1916, and ended with his last, Snakes, 1969. It also featured unique working proofs as well as hand-carved wood blocks. The show traveled to the San Diego Museum of Art and the Chrysler Museum in Norfolk.

Lorenzo Lotto: Rediscovered Master of the Renaissance (2 November 1997 to 1 March 1998) opened one week later. Organized by the National Gallery of Art in association with the Accademia Carrara di Belle Arti, Bergamo, this exhibition of forty-six paintings was the first in America ever devoted to Lotto, whose brightly colored works have an idiosyncratic character not usually associated with the Renaissance. Many paintings in the show were lent by churches and museums in Italy where Lotto worked. A scholarly seminar and a public symposium took place at the National Gallery, the latter cosponsored by the Italian Cultural Institute. In addition to publishing a fully illustrated exhibition catalogue and a brochure, the Gallery produced an audio tour. The show traveled to the Accademia Carrara, Bergamo, and the Grand Palais, Paris.

Just two weeks later the Gallery opened Building a Collection (16 November 1997 to 19 April 1998), celebrating many of our finest recent graphics acquisitions from the Renaissance to the present, but with a philosophical twist. The exhibition explored the reasons why particular acquisitions are made and the ways new works relate to those already in the collection, illuminating the “logic” of building the collection. The Gallery produced an illustrated booklet with a checklist.

Two drawings exhibitions were selected from among the works given to the Gallery by Armand Hammer: Italian Drawings (16 November 1997 to 10 May 1998) included such Renaissance and baroque masters as Raphael, Correggio, Veronese, and Giovanni Battista Tiepolo and his son Giovanni Domenico; and French Drawings (17 May to 8 November 1998) focused on eighteenth- and nineteenth-century works from Antoine Watteau to Pierre-Auguste Renoir.

Spring 1998 brought A Design for the National Gallery of Art: Celebrating the 20th Anniversary of I. M. Pei’s East Building (27 March to 11 October 1998), drawn entirely from the Gallery’s archival holdings, including rare conceptual sketches by I. M. Pei, working studies by Pei’s design team, and a scale model of the East and West Buildings.

Coinciding with the East Building’s twentieth anniversary, the Gallery filled the spaces in and around the East Building with myriad stabiles, mobiles, and other sculpture by Alexander Calder, the inventive artist who was commissioned to create the monumen-
tal mobile in the East Building atrium. *Alexander Calder: 1898–1976* (29 March to 12 July 1998), supported by GTE Corporation, celebrated the centenary of the artist's birth and highlighted the achievements of Calder's early work from the 1920s, 1930s, and 1940s. The Gallery published an illustrated catalogue and brochure; produced an audio tour narrated by director Earl A. Powell III, curator Marla Prather, and Alexander S.C. Rower, the grandson of the artist and director of the Alexander and Louisa Calder Foundation; and prepared three video
The Calder exhibition graced the East Building and the Fourth Street Plaza with a delightful variety of works of art, ranging from monumental mobiles and stabiles to table-top sculpture and jewelry.

p. 29:

The spring schedule continued two weeks later with the opening of *Degas at the Races* (12 April to 12 July 1998), supported by First Union Corporation. This exhibition explored Degas' lifelong interest in racing, hunting, and other equestrian themes. Along with many international loans, a special attraction was *The Fallen Jockey*, a monumental scene of the steeplechase lent by Mr. and Mrs. Paul Mellon; the picture was cleaned for the exhibition and was shown in a new frame designed at the Gallery following prototypes employed by the artist himself. Mr. and Mrs. Mellon also generously lent a group of programs shown in the exhibition galleries: *Calder's Mechanized Mobiles* and *Calder's Monumental Sculpture*, coproduced with Roger Sherman, Florentine Films, and a reformatted version of *Calder's Circus* (1961) by Carlos Villardebo. The show traveled to the San Francisco Museum of Modern Art.
Le Missionnaire

La partie du livre...
Degas' waxes of horses and riders. The Gallery published an illustrated catalogue plus a brochure and teaching packet and produced an audio tour in INFORM format, narrated by the director and by curator Philip Conisbee.

Mark Rothko (3 May to 16 August 1998), the first American retrospective of Rothko's work in twenty years, was supported by Mobil. It presented the dramatic development of one of this century's most impassioned abstract artists, with loans from public and private collections in the United States, Europe, and Japan, including generous support from Kate Rothko Prizel and Christopher Rothko. The exhibition brought together many of Rothko's most important paintings and incorporated a number of works on paper and canvas that were given to the National Gallery by the Mark Rothko Foundation. The Gallery published a fully illustrated catalogue and brochure. The exhibition traveled to the Whitney Museum of American Art in New York and the Musée d'Art Moderne de la Ville de Paris.

To suggest the character of the encyclopedic collections of prosperous seventeenth-century Dutch and Flemish art lovers, *A Collector's Cabinet* (17 May to 1 November 1998) assembled around 180 exquisite paintings, natural wonders, musical instruments, scientific devices, and other artifacts. Supported by Shell Oil Company Foundation, this exhibition came largely from the National Gallery's collection, with notable long-term loans of paintings from private collections, including that of Maida and George Abrams. An illustrated booklet made possible by Juliet and Lee Folger/The Folger Fund was published to provide a checklist and an introduction to the exhibition.

*Artists and the Avant-Garde Theater in Paris, 1887–1900* (7 June to 7 September 1998) was selected entirely from some 139 works on paper and bound volumes donated to the Gallery by the Atlas Foundation and Martin and Liane W. Atlas, who formed the first and one of the finest collections in America of these distinctive playbills. The experimental artistic milieu of the late nineteenth-century theater is reflected in playbill designs by premier artists of the period such as Edouard Vuillard, Pierre Bonnard, and Toulouse-Lautrec. The exhibition traveled to the National Academy Museum in New York. An illustrated catalogue included a checklist of all the Atlas gifts to the Gallery.

Finally, *Manet, Monet, and the Gare Saint-Lazare* (14 June to 20 September 1998), supported by The Florence Gould Foundation, displayed works that Edouard Manet, Claude Monet, Gustave Caillebotte, and other French impressionists had painted in and around the famous Paris train station. Organized by the National Gallery of Art and the Réunion des musées nationaux / Musée d’Orsay, Paris, a distinguishing feature of the Gallery's exhibition was the presentation—for the first time ever—of all eleven of Monet's paintings of the Gare Saint-Lazare. In addition to a fully illustrated catalogue, the Gallery published a brochure in the form of a *petit journal* modeled on nineteenth-century newspapers and produced an audio tour narrated by the director and by François Bujon de l'Estang, Ambassador of France to the United States.

During the fiscal year 285 lenders from twenty-two countries and thirty-five states loaned 1,247 works of art to fifteen National Gallery exhibitions (including three that continued from the previous fiscal year). For a complete list of lenders, please see pages 68–70. United States government indemnity was secured for three exhibitions—*Lotto, Degas, and Manet, Monet*—enabling a savings of more than $1 million in insurance premiums.

At the close of the fiscal year the Gallery was making final preparations for the imminent opening of two major exhibitions: *Van Gogh's Van Goghs* and *Edo: Art in Japan.*
Public Programs

In its mission to make the collection and special exhibitions accessible to all age groups, the Gallery offered a wide array of lectures, tours, symposia, and academic programs, as well as school tours, teacher training, high school days, family programs, education publications, and an extensive loan program of printed and media resources. Docents and staff presented more than 3,500 events for the adult public, including tours of all loan exhibitions. Symposia were offered in conjunction with Lotto, partly funded by the Italian Cultural Institute, as well as with the Moran, Degas, and Manet exhibitions. The Gallery also hosted "Remembering Rothko: A Public Conversation." A lecture in tribute to art historian Sydney Freedberg and a "Tea and Tour" program for seniors were funded by The Circle. Fifty-three interns were shepherded through various Gallery offices, six of whom participated in the 1997–1998 Internships for Diversity in the Museum Profession program funded by the Charles E. Culpeper Foundation. Three fellows from Argentina, Brazil, and Chile, respectively, were placed in the pilot program of the 1997–1998 Lampadia Foundation fellowships.

Support from the Park Foundation and Melvin Henderson-Rubio made possible the completion of the Gallery Guide project, which provides commentaries in five languages on more than 1,200 works in the West Building. These guides were also converted to electronic form, now available on the Gallery's Web site. In addition, in-depth studies of Manet, Moran, Rothko, Augustus Saint-Gaudens, Jackson Pollock, and John Singleton Copley were created for electronic media, printed and electronic teaching materials were provided on Degas and Calder, and images and information on 150 objects were added to the Micro Gallery. Via the Gallery's Web site, educational publications reached more than 6 million readers this year.

The corps of art information volunteers grew to 163 persons this year and provided 21,000 hours of service to the Gallery. Through the American and the European Art Videodisc projects, both supported by grants from the Annenberg Foundation, a complete digital image-base of all of the Gallery's paintings has been created, which constitutes the visual archive for the collection management system and the Web site. Other extension programs were produced—including a viewers' guide to accompany the video program Mobile by Alexander Calder; and new teaching programs on Degas and Van Gogh—and a new extension programs catalogue was published. Presentations of extension programs reached 26,355,138 people here and abroad.

Active involvement with the local school districts and communities was continued through various programs. Art Around the Corner, a multiple-visit initiative supported by the Park Foundation, Fannie Mae Foundation, the Public Welfare Foundation, and an anonymous donor, reached 290 students from District of Columbia elementary schools. The National Gallery also participated in the successful effort by Prince Georges County public schools to integrate the arts into their curriculum, with grants from the Getty Foundation and the Maryland state department of education. With funding from Heritage Preservation, the Gallery’s education and conservation divisions collaborated on an art and science curriculum project for Fairfax County public schools. A grant from a local foundation launched a concentrated effort to reach new local audiences.

During the Calder exhibition a new national audience was tapped using Internet technology. With generous support from GTE Corporation, Gallery education and conservation staff hosted a one-hour online discussion of Calder's public sculpture with middle school and high school students. The annual Teacher Institute this year offered three sessions on mythology, supported by the William Randolph Hearst Endowed Fund. Funding for thirty-nine Institute fellowships came from the Geraldine R. Dodge Founda-
tion, the GE Fund, The Circle of the National Gallery, the Rhode Island Foundation, the Sara Shallenberger Brown Endowment, and a local foundation.

The Gallery continued to offer weekend series of ten to twenty films throughout the year, organized by noted film scholars on topics relating to special exhibitions or the history of film as an art form. In addition, recent documentary films in support of Gallery exhibitions were shown during the week. Topics for special film series included: the Films of Gordon Parks; Jacques Rivette and the French New Wave; the Films of Charles Guggenheim; German Silents from George Eastman House; New Canadian Documentaries; Inner Landscapes; Films from Finland. Many programs were introduced by filmmakers, historians, and critics. Premieres of new films included “Concert of Wills: Making the Getty Center,” introduced by filmmaker Albert Maysles and Getty director John Walsh.

In addition to educational and film programs, the National Gallery continued to present free weekly concerts (5 October 1997 through 28 June 1998). Highlights included performances by renowned Swedish baritone Håkan Hagegård, Austrian pianist Paul Badura-Skoda, and the New England Spiritual Ensemble. The American Music Festival, which received a First Place Award of Merit from the National Federation of Music Clubs, included world premiere performances of Sotireos Vlahopoulos’ Ode for string orchestra and Nancy Daly’s Five Amusements for vocal quartet. The Dunsmuir Piano Quartet presented the world premiere of the Quartet for Piano, Viola, Violin, and Cello by Robert Helps. In all, thirty-nine concerts were presented, supported by funds bequeathed by William Nelson Cromwell and F. Lamont Belin, with additional subvention from The Circle, the Ann and Gordon Getty Foundation, and Emily and Bruce Johnson in memory of Dorothy Jaeger.

A special post-season concert by the National Gallery Orchestra and contralto Beverly Benso commemorated the life of Richard Bales, who was the Gallery’s music director for forty-two years. Highlights from several concerts were broadcast on classical music station WETA-FM and on National Public Radio.

A weekly radio program, “This Week at the National Gallery,” was introduced, produced by the Gallery, and broadcast every Saturday on WGMS-FM. Listeners learn about special programs and hear commentary from curators, conservators, educators, and other Gallery experts. Five thousand names were added to the nationwide mailing list for the bimonthly Calendar of Events.

**Collection Management and Conservation**

Two monumental reinstallations took place this year in celebration of the twentieth anniversary of the East Building. The Matisse cutouts were installed in the Tower Gallery, where they had originally been hung when the building opened in 1978; paper conservators had to fabricate a mammoth new stretcher for La Négresse, and an elaborate rigging system was devised to raise the work onto the wall. In addition, the Miró tapestry Woman was rehung on the atrium wall in response to public requests after being in storage for three years. It took five days to install because of the extensive scaffolding needed to support the rigging. We were finally able to determine that the tapestry weighs 2,040 pounds. Sixty-seven permits were issued to fifty copyists, and 6,767 works of art (excluding works on paper) were moved internally.

Among the most significant loans to temporary exhibitions this year were Jan van Eyck’s Annunciation, which traveled to the National Gallery, London, and the Philadelphia Museum of Art; four major canvases by Manet, lent to the Musée d’Orsay, Paris, for Manet, Monet, and the Gare Saint-Lazare; a singular Page from the “Libro de ‘Disegni’” by Giorgio Vasari, with drawings by Filippo Lippi and Botticelli, lent to the Metropolitan Museum of Art, New York; and fourteen American paintings, shown at the Dixon Gallery and Gardens in Memphis and the Art Museum of Western Virginia in Roanoke. A total of 799 works from the Gallery’s collections were lent to 123 exhibitions at 159 institutions this fiscal year; 165 objects were sent as extended loans to 50 sites; and 5 works were lent as short-term loans to collections in the U.S. and abroad.

The conservation departments spent considerable time on continuing care of the collection and care of incoming and outgoing works of art for temporary exhibition and extended loan, carrying out hundreds of examinations and minor treatments. They also contributed to knowledge on the collection and on artists’ materials and working methods: offering technical expertise and scien-
Circe and Her Lovers in a Landscape, Filippino Lippi’s Portrait of a Youth, Jean-Auguste-Dominique Ingres’ Mme Moitessier, and Jean-Siméon Chardin’s Fruit, Jug, and a Glass. Treatments greatly enhanced the appearance of Rubens’ Daniel in the Lions’ Den, the newly acquired Madonna of the Goldfinch by Giovanni Battista Tiepolo, Sir Henry Raeburn’s Miss Eleanor Urquhart, Bernardo Strozzi’s Bishop Alvise Grimani, Dosso Dossi’s Aeneas and Achates on the Libyan Coast, John Singer Sargent’s Repose, and Thomas Cole’s Sketch for Catskill Creek. Barnett Newman’s Yellow Painting and three paintings by Mark Rothko, Untitled 1949, Number 8, 1949, and Untitled (Woman and Sculptures) also benefited from treatment.

Important sculpture that received major treatment included a wax statuette, Man Standing in a Fearful Pose, attributed to Niccolò Tribolo; a marble relief of Alexander the Great, after Andrea del Verrocchio; and a bronze sculpture, Bird in Space, by Constantin Brancusi. Conservators also worked with the Calder Foundation to examine and treat works for the Calder exhibition, ranging from small tabletop mobiles and jewelry to monumental outdoor stabiles. Conservators also had a key role in preparations for the Degas exhibition, including selecting sculpture for the show and cochairing an international colloquy with the department of French paintings. Research and analysis on marble sculpture by Jean-Antoine Houdon were completed, leading to a better understanding of the artist’s work before and after the French Revolution. This study continued a second year of collaboration with the Harvard University archeology department and formed the basis for lectures presented at Harvard and Johns Hopkins University. Conservators were also extensively involved in preparations for the opening of the National Gallery Sculpture Garden in spring 1999.
In addition to reinstallation of Matisse's monumental *La Nègresse*, paper conservators worked on a much smaller scale with two graphite drawings by Ingres, *Self-Portrait* and *Portrait of Dr. Louis Martinet*, treating them for an upcoming Ingres exhibition. They treated many nineteenth-century playbills for the *Avant-Garde Theater* exhibition. Intended as ephemera, these playbills, designed by artists such as Vuillard, Lautrec, and Bonnard, had become brittle and discolored by age. Treatment and stabilization of the Alfred Stieglitz photograph collection was begun in preparation for the capture of digital images for the systematic catalogue. In all, 78 works of art on paper and photographs received major treatment, while 805 prints and drawings were matted for exhibition, and 250 items were framed.

Gallery scientists continued to work on issues affecting the preservation of objects in the collection. They undertook a comprehensive study of a commercially available aldehyde resin suitable for picture varnishes or as a binder for retouching paints. Testing of the experimental retouching paints prepared by a manufacturer of artists’ colors using the aldehyde resin binder indicates that these paints are considerably more stable than others available. After all testing is completed, the Gallery will seek to have these paints
produced commercially for the art conservation community at large. In addition, the National Center for Preservation Technology and Training supported continued study of coating systems for the protection of outdoor bronzes. Chemical characterization of the interfaces between metal and coating helps to predict long-term behavior of the coatings. In a study relevant to treatments of paintings in which solvents are used, scientists are studying the solvent-extractable components of oil paint. Scientists also evaluated various methods for the identification of proteinaceous binders in works of art: identified the pigments in the Gallery’s watercolors by Winslow Homer; and in collaboration with other scientists characterized lead tin antimony oxide, a new variant on lead-based yellow pigments. After determining the materials used by Eva Hesse for Test Piece for Contingent, scientists began to design a suitable storage arrangement for this unusual piece.

Special exhibitions also challenge the conservation staff to develop new methods for safely transporting and displaying works of art in various media and many shapes and sizes. In 1998 they worked closely with lenders and the registrar’s office to pack and install a vast range of objects for the Calder exhibition: they fabricated traditional frames for paintings in the Lotto exhibition; and they produced microclimate enclosures for paintings and works on paper as well as cradles for displaying books.

**Resources for Scholarly Research**

Notable library acquisitions this year included John Peckham's *Perspectiva communis* (1504), a rare early edition of a textbook on optics, purchased with funds from The Circle; Isaac Hillaire de la Riviere's *Secvivm heroicvm principvs omnium temporum pectum* (1613), the only known edition of this work, with twenty-four engravings by Crispijn van de Passe of scenes from the Iliad; and a rare first edition of Athanasius Kircher’s *Ars magna, lucis, et umbrae* (1646), with its early description of the *camera obscura* and “magic lantern.” The J. Paul Getty Fund in honor of Franklin D. Murphy provided funds for Biondo Flavio’s *Roma instaurata* (1471), the earliest printed guidebook to ancient Rome, and Jacobus Philippus Bergomensis’ *Supplementum chroniarum* (1486), with annotations by Agnolo Bronzino. The Wesley and Jacqueline Peebles Fund supported the acquisition of the William MacDonald Collection (145 titles on classical art and archaeology) among other important works. In all, the library acquired 7,819 titles, received 3,197 visitors, and responded to 19,138 reference inquiries. Electronic resources added to the library this year included the *Art Index*, the *Bibliography of the History of Art*, and links to selected external Web sites.

The slide library provided database records for 51,000 images in its collection, nearly thirty percent of the holdings of 172,000 slides. Of these, more than 25,000 slides were circulated. Dr. Alan Gowans donated the final installment of his collection of North American architecture slides. Other notable gifts were made by the Philadelphia Museum of Art; the Museum of Fine Arts, Houston; the Freer Gallery; the San Francisco Museum of Modern Art; and the Saint Louis Art Museum. A four-year project to integrate slides of non-Gallery objects into the main collection was completed. Extra copies of slides were deaccessioned and donated to the George Washington University, the Catholic University of America, and the Centro Boliviana Americano in La Paz. The slide library participated in a project to create an international database of information on art and architecture that would use a common vocabulary and descriptive standards.

The photographic archives acquired a group of photographs by Lucienne Bloch, an artist who assisted Diego Rivera with several of his American fresco commissions of the 1930s. Included are the only known images of his Rockefeller Center mural before its destruction. Also acquired were photographs collected by a French officer in World War I that show damage to the towns of Arras and Neuville. Two notable gifts came to the archives: the estate of Dr. Wendy Stedman Sheard donated photographs of Italian Renaissance sculpture and painting; and Catherine Steinmann, a New York photographer, gave a collection of images of that city. Other gifts came from the Foundation for the Documentation of Architecture and from Professor
William Kraft Brumfield. The year’s acquisitions included 193,379 images, of which 21,636 were photographs and 164,574 were microform, bringing the total number of images held to approximately 8,100,000.

Via the Web site, the Gallery further broadened access to curatorial records concerning paintings and sculpture in the collection. Provenance information for all paintings in the collection was made available on the Web, and provenance for almost half of the sculpture was prepared. Responding to inquiries presented by traditional and electronic mail as well as Gallery visits, staff saw a dramatic increase in electronic inquiries via the Web site, through which visitors...
can view information on the entire collection of the National Gallery of Art.

The Gallery marked a milestone in scholarly publishing this year when it copublished with Yale University Press the lavishly illustrated catalogue raisonné on the paintings of Mark Rothko. The editors' office also produced a scholarly catalogue for each of eight major exhibitions as well as twelve exhibition brochures, a children's guide for the Calder exhibition, and two teaching programs. Ephemeral publications included press kit folders; fliers for internship, fellowship, film, and music programs; and myriad invitations to press and special events. Research on the collection resulted in publication of the second of three systematic catalogues on the Gallery's American paintings, with support from the Henry Luce Foundation; the second of three volumes on decorative arts, made possible by a grant from The Starr Foundation; and the second of four volumes on the library's Mark J. Millard Architectural Collection. The Gallery also published a volume in the Studies in the History of Art symposium series and a study of Rembrandt's watermarks.

Advances in digital-imaging technology have enabled the Gallery to provide sophisticated support for conservation research as well as virtual tours available on the Web site. In addition, the Gallery issued 3,554 contracts to reproduce works of art in the collections; sold 800 black-and-white photographs and 828 duplicate slides; and loaned 1,348 color transparencies for reproduction. The photographic laboratory produced 7,410 color transparencies, 47,523 original 35mm slides, 30,345 duplicate transparencies and slides, and 39,150 black-and-white prints for Gallery staff and outside scholars, publishers, and other institutions.

Gallery Archives received a donation from Paul Mellon of memorabilia and photographs relating to his father, Gallery founder Andrew W. Mellon, as well as historical phonograph recordings of the 1941 dedication ceremonies. Oral history interviews were conducted with former curator Howard Adams, J. Carter Brown, Paul Matisse, and longtime docents Kaye Looney and Joan Silverman. A database to the nearly 10,000 architectural construction drawings for the East and West Buildings was completed, allowing ready access to this key source of information for study of the buildings and for their maintenance. More than 1,000 color images of Gallery buildings, exhibitions, staff, and visitors were digitized for enhanced access and use. A significant group of Works Progress Administration files and project photographs relating to the Index of American Design were prepared for research. Also organized and preserved were press clippings, scrapbooks, and articles concerning the Chester Dale collection.

**Center for Advanced Study in the Visual Arts**

The Center for Advanced Study in the Visual Arts sponsors scholarship in four major program areas: fellowships, research, publications, and meetings. The community of scholars at the Center in 1997-1998 included the Kress professor, Bezalel Narkiss; and the Mellon professor, David Freedberg; as well as thirty-seven fellows. For a complete listing, see page 86. This year marked the end of a four-year initiative, funded by the Inter-American Development Bank and The Andrew W. Mellon Foundation, to foster the participation of scholars from Latin America. Continuing fellowships for Latin American scholars, offered through the Association of Research Institutes in Art History, were funded by the Getty Grant Program, The Andrew W. Mellon Foundation, and the Lampadia Foundation. A four-year program of visiting senior research fellowships for scholars from East and South Asia commenced in fall 1998. A new long-term research project undertaken at the Center this year seeks to create a standard "template" to describe and assess posters and related ephemera in central Europe from 1918 to 1939. Progress was also made on a photographic archive of Italian architec-
The Gallery saw little change financially in 1998. Available operating funds increased 1.8 percent over fiscal year 1997. Appropriated funds designated for capital projects were sufficient to continue necessary work. Donated funds were used to begin construction on the Gallery’s long-awaited Sculpture Garden. The Gallery’s investments held their own through the turbulence that rocked the financial markets during the July-September quarter, ending 1998 just about where fiscal 1997 began.

**Federal Funds for Operations**

Appropriated funds supported the curatorial and education departments, special exhibitions, security, maintenance, and day-to-day functions. An additional sum was made available for needed equipment, repairs, and renovations to the Gallery’s landmark buildings. The Gallery’s five-year project to replace the original West Building skylights moved toward completion.

Personnel costs represent the largest single expense category for museums—specifically salaries for the curatorial, guardianship, and maintenance staffs so integral to the care of the collections and their presentation to the public. Seventy-three percent of the federal funds appropriated to the Gallery for operations went to salaries and related benefit costs in 1998.

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon’s gift to the people of the United States. The resolution stipulates that the Gallery be open to the public free of charge.

Andrew Mellon’s gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress in turn pledged the faith of the United States to provide funds for the upkeep, administration, and operations of the Gallery, including the protection and care of works of art subsequently acquired by the Board of Trustees through donation or through purchase from private funds. The East Building, opened in 1978, is also a gift to the nation from the Mellon family.

The federal government is a major factor in the international component of the Gallery’s exhibitions through its indemnity program, managed by the
Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the United States from abroad. Three Gallery exhibitions benefited from indemnity in fiscal year 1998.

**Private Funds for Operations**

Private funds utilized in fiscal year 1998 were drawn from unrestricted income from the Mellon endowment, grants from corporations and foundations to complement federal support of special exhibitions, and designated funds for other programs, including the Center for Advanced Study in the Visual Arts.

This income is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds. Ten special exhibitions opening in 1998 were mounted at a cost of almost $7 million, shared between federal and private funding sources.

The Center for Advanced Study in the Visual Arts supported thirty-seven fellowships in its community of scholars on designated funds. Private monies specifically for conservation financed six fellowships, staff research, and several seminars.

Supplementing federal funds, the Gallery used private funds designated for specific purposes to purchase books for the library and photographs for photographic archives. Income from two endowments given by William Nelson Cromwell and by F. Lammot Belin matched federal monies available for the regular, free Sunday evening concerts. The federal investment in art education was enhanced by private grants to further work on the European Art videodisc, to sponsor educators attending the annual Teacher Institute, and to fund minority interns interested in museum careers.

**Art Acquisitions**

The Gallery made purchases of works of art totaling in the aggregate $7,633,918. Only funds specifically designated for art acquisition by their donors were utilized.

**Publications Fund**

The Mellon Family established the Publications Fund as a revolving fund to foster the dissemination of scholarly printed material to the general public. The Gallery Shops support this purpose and are an extension of the educational mission of the Gallery. Roughly eighty percent of Gallery Shop sales are derived from books and printed reproductions. The net proceeds are used to finance the production of catalogues, research publications, and other scholarly efforts related to the Gallery's collections.

Fiscal year 1998 shows a withdrawal from the fund to cover the costs of the definitive *Mark Rothko* catalogue raisonné published in conjunction with the Rothko exhibition. The Rothko family contributed significantly toward publication of the catalogue, with the Gallery assuming the remaining costs.

The Gallery also supported the scholarly publications of the Center for the Advanced Study in the Visual Arts and the conservation division, along with further work on the Gallery's systematic catalogue.

**Investments**

The Gallery's investment portfolio did exceptionally well through June 1998, reaching a new high of $440 million.
But the stock market’s retrenchment beginning in July 1998 cost the Gallery its year-to-date gains. The portfolio ended the year down 0.7 percent compared with 30 September 1997.

The portfolio comprises the original Mellon endowment and others subsequently given to the Gallery by various donors; gifts and grants designated for specific purposes by individuals, foundations, and corporate sponsors; the Patrons’ Permanent Fund, dedicated to the purchase of works of art; and payments to the New Century Fund.

Investments are supervised by the finance committee of the Board of Trustees. The Gallery hired Cambridge Associates as its consultant in January 1996. Certain changes were made in asset allocation during fiscal 1997. The Gallery completed the review of its investment managers in 1998 with the hiring of Pacific Investment Management Company (PIMCO) to handle its fixed income portfolio. The investment management team also includes Sound Shore Management, Inc. Greenwich, Connecticut (large and mid cap value equity), Montag & Caldwell, Atlanta (large cap growth equity), John McStay Investments, Dallas (small cap equity), and Harding, Loevner, Somerville, New Jersey (international equity). The Gallery has a small portion of its funds devoted to emerging growth companies with T. Rowe Price and Cahill, Warnock.

The Gallery uses a fixed rate of return based upon a four-year average market value to calculate income available for expenditure. Income is defined as dividends, interest, and appreciation as needed. In 1998 it was necessary to utilize some accumulated appreciation to meet the Gallery’s operating needs. A gift from The Morris and Gwendolyn Cafritz Foundation is underwriting construction of the National Gallery Sculpture Garden.

Financial Statements
The Gallery in fiscal 1996 adopted Statement of Financial Accounting Standards (SFAS) Nos. 116 and 117, relating, respectively, to accounting for contributions and requirements for financial statement presentation. As the Gallery gains familiarity with these standards, certain adjustments are deemed appropriate to better clarify operations. The adjustments for 1998 are detailed in the accompany Notes to Financial Statements.

The format of the Statement of Activities has been modified for 1998 to distinguish those program services that relate directly to the Gallery’s mission. Program services accounted for seventy-seven percent of operating expenditures; an additional seven percent was expended for necessary building repairs, renovations, and equipment as well as computers.

The unrestricted deficit on the operating statement results directly from the depreciation charge for the East Building mandated by the Financial Accounting Standards Board. Certain federal renovations have been classified as operating expenses and along with depreciation included as an expense within “Operations/Maintenance.” Major building repairs and permanent modifications have been added to fixed assets.

PricewaterhouseCoopers LLP has once again given the Gallery’s financial statements an unqualified approval.

Ann R. Leven
Treasurer
Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

In our opinion, the accompanying statements of financial position and the related statements of activities and of cash flows present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) as of September 30, 1998 and 1997, and the changes in its net assets for the year ended September 30, 1998 with summarized financial information for the year ended September 30, 1997 and its cash flows for the years ended September 30, 1998 and 1997 in conformity with generally accepted accounting principles. These financial statements are the responsibility of the Gallery's management; our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits of these statements in accordance with generally accepted auditing standards and Government Auditing Standards issued by the Comptroller General of the United States which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for the opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated December 11, 1998, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

Washington, D.C.
December 11, 1998
# STATEMENTS OF FINANCIAL POSITION
## 30 SEPTEMBER 1998 AND 1997

## ASSETS

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<th>1997</th>
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<td>Publications inventory</td>
<td>4,238,555</td>
<td>3,023,588</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>3,744,335</td>
<td>1,015,445</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>113,259,338</td>
<td>102,845,028</td>
</tr>
<tr>
<td>Art collections</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$566,481,668</strong></td>
<td><strong>$562,029,157</strong></td>
</tr>
</tbody>
</table>

## LIABILITIES AND NET ASSETS

### Liabilities:

- Accounts payable, accrued expenses and undelivered orders: $21,357,585 $23,965,175

### Net assets:

Unrestricted:

- Designated for art purchases: 101,258,231 102,229,127
- Designated for the Center for Advanced Study in the Visual Arts: 10,103,185 10,423,861
- Designated for special exhibitions: 936,578 656,603
- Designated for sculpture garden and other capital projects: 16,783,312 23,890,647
- Designated for research: 9,157,996 9,493,485
- Designated for curatorial and conservation: 10,854,872 11,536,277
- Designated for operations: 26,587,815 27,581,339
- Designated for education: 710,778 693,452
- Designated for music: 9,369,411 9,677,935
- Designated for publications, including systematic catalogues: 21,268,237 21,403,425
- Designated for fixed assets: 20,956,520 11,346,940

**Total unrestricted**: 227,986,935 228,933,089

Temporarily restricted: 118,437,218 116,324,805

Permanently restricted: 198,699,930 192,806,088

**Total net assets**: 545,124,083 538,063,982

**TOTAL LIABILITIES AND NET ASSETS**: $566,481,668 $562,029,157

The accompanying notes are an integral part of these financial statements.
STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1998
WITH SUMMARIZED FINANCIAL INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 1997

<table>
<thead>
<tr>
<th>OPERATING</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 1998</th>
<th>Total 1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support and revenue:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation</td>
<td>$53,022,199</td>
<td>$30,260,000</td>
<td>$56,048,199</td>
<td>$54,061,919</td>
<td></td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>2,012,316</td>
<td>6,245,647</td>
<td>8,257,963</td>
<td>8,303,628</td>
<td></td>
</tr>
<tr>
<td>Investment income for operations</td>
<td>5,817,519</td>
<td>3,099,870</td>
<td>8,917,389</td>
<td>9,066,987</td>
<td></td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>840,400</td>
<td></td>
<td>840,400</td>
<td>1,295,433</td>
<td></td>
</tr>
<tr>
<td></td>
<td>61,692,434</td>
<td>12,371,517</td>
<td>74,063,951</td>
<td>72,727,967</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>11,510,704</td>
<td>(11,510,704)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL SUPPORT AND REVENUE</td>
<td>73,203,138</td>
<td>860,813</td>
<td>74,063,951</td>
<td>72,727,967</td>
<td></td>
</tr>
<tr>
<td>Expenses:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art care</td>
<td>25,719,795</td>
<td></td>
<td>25,719,795</td>
<td>24,564,455</td>
<td></td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>6,973,484</td>
<td></td>
<td>6,973,484</td>
<td>7,088,598</td>
<td></td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>16,315,298</td>
<td></td>
<td>16,315,298</td>
<td>16,302,997</td>
<td></td>
</tr>
<tr>
<td>Security</td>
<td>11,439,212</td>
<td></td>
<td>11,439,212</td>
<td>10,830,728</td>
<td></td>
</tr>
<tr>
<td>TOTAL PROGRAM SERVICES</td>
<td>60,447,789</td>
<td></td>
<td>60,447,789</td>
<td>58,786,778</td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>11,061,056</td>
<td></td>
<td>11,061,056</td>
<td>10,725,048</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>1,494,218</td>
<td></td>
<td>1,494,218</td>
<td>1,375,660</td>
<td></td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>5,342,261</td>
<td></td>
<td>5,342,261</td>
<td>7,725,712</td>
<td></td>
</tr>
<tr>
<td>TOTAL EXPENSES</td>
<td>78,345,324</td>
<td></td>
<td>78,345,324</td>
<td>78,613,198</td>
<td></td>
</tr>
<tr>
<td>Increase (decrease) in net assets from operating activities</td>
<td>(5,142,186)</td>
<td>860,813</td>
<td>(4,281,373)</td>
<td>(5,885,231)</td>
<td></td>
</tr>
</tbody>
</table>

| NON—OPERATING | | | | | |
| U.S. Government appropriation—no-year renovation funds | | 6,192,000 | 6,192,000 | 5,942,000 |
| Gifts and grants for art acquisitions | 75,150 | 3,926,443 | 473,274 | 7,501,286 |
| Endowment gifts and grants | | | 5,892,290 | 9,162,085 |
| Changes in value of trusts held by others | (441,491) | 4,612 | 124,212 | (312,667) |
| Investment income on art endowment and capital funds | 687,444 | 1,540,926 | 2,228,370 | 2,288,178 |
| Investment (depreciation) appreciation | (5,079,101) | 122,397 | (595,934) | (5,552,638) |
| Net publications (loss) income | (253,224) | | (253,224) | 1,162,917 |
| Acquisitions of works of art | (7,633,918) | | (7,633,918) | (19,285,710) |
| Capitalization of renovation and equipment expenditures | 6,306,394 | | 6,306,394 | 6,939,289 |
| | (6,338,746) | 11,786,378 | 5,893,842 | 11,341,474 | 89,359,074 |
| Net assets released from restrictions to fund non-operating expenses | 10,534,778 | (10,534,778) | | |
| Increase in net assets from non-operating activities | 4,196,032 | 1,251,600 | 5,893,842 | 11,341,474 | 89,359,074 |
| (Decrease) increase in net assets | (946,154) | 2,112,413 | 5,893,842 | 7,060,101 | 83,473,843 |

| NET ASSETS AT BEGINNING OF YEAR, BEFORE RECLASSIFICATION | 229,037,138 | 122,550,805 | 186,475,990 | 538,063,982 | 454,590,139 |
| RECLASSIFICATION OF PRIOR YEAR NET ASSET BALANCES | (104,098) | (6,226,000) | 6,330,098 | | |
| NET ASSETS AT BEGINNING OF YEAR, AFTER RECLASSIFICATION | 228,933,089 | 116,324,805 | 192,806,088 | 538,063,982 | 454,590,139 |
| NET ASSETS AT END OF YEAR | $227,986,935 | $118,437,218 | $198,699,930 | $545,124,083 | $538,063,982 |

The accompanying notes are an integral part of these financial statements.
STATEMENTS OF CASH FLOWS  
FOR THE YEARS ENDED 30 SEPTEMBER 1998 AND 1997

CASH FLOWS FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$ 7,060,101</td>
<td>$ 83,473,843</td>
</tr>
<tr>
<td>Adjustments to reconcile increase in net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to net cash provided by (used in) operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>4,373,217</td>
<td>4,143,640</td>
</tr>
<tr>
<td>Contributions and investment (depreciation) appreciation for</td>
<td></td>
<td></td>
</tr>
<tr>
<td>permanently restricted investment</td>
<td>(5,893,842)</td>
<td>(25,014,840)</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(28,883,239)</td>
<td>(59,824,045)</td>
</tr>
<tr>
<td>Unrealized losses (gains) on investments</td>
<td>34,435,877</td>
<td>(14,815,686)</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>(134,828)</td>
<td>(2,999,651)</td>
</tr>
<tr>
<td>(Increase) decrease in accounts receivable</td>
<td>(770,814)</td>
<td>1,168,490</td>
</tr>
<tr>
<td>Decrease in pledges receivable</td>
<td>710,611</td>
<td>373,994</td>
</tr>
<tr>
<td>Increase in publications inventory</td>
<td>(1,214,967)</td>
<td>(513,811)</td>
</tr>
<tr>
<td>Increase in deferred charges</td>
<td>(2,728,890)</td>
<td>(395,305)</td>
</tr>
<tr>
<td>(Decrease) increase in accounts payable, accrued</td>
<td>(2,607,590)</td>
<td>1,537,940</td>
</tr>
<tr>
<td>expenses and undelivered orders</td>
<td>4,345,636</td>
<td>(12,865,431)</td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CASH FLOWS FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(682,346,406)</td>
<td>(753,482,560)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>679,710,905</td>
<td>750,573,565</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(14,787,327)</td>
<td>(9,250,600)</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>(17,423,028)</td>
<td>(12,159,595)</td>
</tr>
</tbody>
</table>

CASH FLOWS FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and investment (depreciation) appreciation for</td>
<td>5,893,842</td>
<td>25,014,840</td>
</tr>
<tr>
<td>permanently restricted investment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>5,893,842</td>
<td>25,014,840</td>
</tr>
<tr>
<td>Net decrease in cash and cash equivalents</td>
<td>(7,183,550)</td>
<td>(10,186)</td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>21,487,229</td>
<td>21,497,415</td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$ 14,303,679</td>
<td>$ 21,487,229</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
Notes to Financial Statements

1. Summary of significant accounting policies

MEASURE OF OPERATIONS—The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by the Congress and signed by the President. This is supplemented with income from endowments designated for current operating expenses as well as gifts and grants designated by the donors for specific programmatic activity. (All monies, related activities, and balances from federal sources are referred to herein as "federal," while all other monies, related activities, and balances are referred to herein as "trust").

The Gallery includes in its measure of operations all federal and trust support and revenue and expenses that are integral to its core program services: art care, special exhibitions, operations and maintenance, and security.

SUMMARIZED FINANCIAL INFORMATION—The financial statements include certain prior-year summarized information in total, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Gallery's financial statements for the year ended 30 September 1997, from which the summarized information was derived.

NET ASSETS—The Gallery's net assets, support and revenue, expenses, gains and losses are classified based on the existence or absence of donor-imposed restrictions. Accordingly, net assets of the Gallery are classified and reported as follows:

• Unrestricted net assets include all resources which are not subject to donor-imposed restrictions other than those which only obligate the Gallery to utilize funds in furtherance of its mission, including "one-year" federal appropriations. One-year federal appropriations which are not obligated or expended are retained by the Gallery in accordance with federal guidelines for a period of five years prior to being returned to the United States Treasury and are recorded as liabilities. Such funds, however, may not be obligated during the five-year period. At the discretion of the Gallery's Board of Trustees, trust funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

• Temporarily restricted net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery's "no-year" federal appropriations for special exhibitions and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets less depreciation, as is the East Building, a gift of the Mellon family.

Temporary restrictions may expire as a result of fulfillment of the donor's wishes or the passage of time. Transfers from temporarily restricted to unrestricted net assets occur when contributions are expended and are reported as net assets released from restrictions in the statement of activities.

• Permanently restricted net assets have donor-imposed restrictions which stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of income and any realized or unrealized gains attributable to the corpus. Where no explicit restrictions exist, it is the opinion of the Gallery given the circumstances of the gift, that restrictions were intended on income and gains.

CASH AND CASH EQUIVALENTS—The Gallery considers all highly liquid investments with an original maturity of three months or less to be cash equivalents, except where such cash equivalents are held as part of a long-term investment strategy (Notes 2 and 5).

PLEDGES RECEIVABLE—Unconditional promises to contribute to the Gallery in the future (pledges receivable) are recorded at the present value of future cash flows, after providing an allowance for uncollectibility.

INVESTMENTS—Investments are carried at fair value based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and ask prices. Purchases and sales of securities are recorded on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of receipt if received by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of activities (see Note 5).

TRUSTS HELD BY OTHERS—The Gallery has been named as beneficiary in several irrevocable charitable trusts held by third parties. The Gallery's share of these trusts is recorded at current fair value. Income distributions from these trusts are recorded as investment income and changes in the value of these trusts are recorded as "changes in the value of trusts held by others" on the financial statements.

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

DEFERRED CHARGES—Deferred charges represent expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which they occur.

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. 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. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

ART COLLECTIONS—The Gallery's art collections focus upon European and American paintings and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education and research in furtherance of public service, rather than for financial gain.

The Gallery acquires its art collections through purchase or by donation-in-kind. Only current year purchases made from specifically designated funds, not donations-in-kind, are reflected in the statement of activities. The Gallery does not deaccession its collections.

UNDELIVERED ORDERS—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 used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or services may not have been received. Such amounts are labeled undelivered orders. This accounting treatment is used only for federal funds. Certain of these amounts will be capitalized in the following year.

CONTRIBUTED SERVICES—The Gallery has volunteers who provide assistance in various areas of the Gallery. Such contributed services do not meet the criteria for recognition of contributed services contained in State-
ment of Financial Accounting Standards (SFAS) No. 116 and, accordingly, are not reflected in the accompanying financial statements.

FUNCTIONAL ALLOCATION OF EXPENSES—The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Accordingly, certain costs have been allocated among the programs and supporting services.

ESTIMATES—The preparation of the financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities, the reported amounts of support and revenue, and expenses at the date of the financial statements and during the reporting period. Actual results could differ from these estimates.

RECLASSIFICATIONS—Certain prior-year balances have been reclassified to conform to current year presentation.

2. Cash and cash equivalents
As of 30 September 1998 and 1997, federal cash of $12,941,159 and $16,769,980, respectively, was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

3. Accounts receivable
As of 30 September 1998 and 1997, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due from brokers on sales of securities and accrued investment income</td>
<td>$1,707,695</td>
<td>$1,669,153</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>1,759,003</td>
<td>1,136,994</td>
</tr>
<tr>
<td>Other</td>
<td>583,201</td>
<td>472,938</td>
</tr>
<tr>
<td>Total</td>
<td>$4,049,899</td>
<td>$3,279,085</td>
</tr>
</tbody>
</table>

4. Pledges receivable
As of 30 September 1998 and 1997, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$9,619,339</td>
<td>$10,463,644</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>6,706,341</td>
<td>9,098,246</td>
</tr>
<tr>
<td>Subtotal</td>
<td>16,325,680</td>
<td>19,561,890</td>
</tr>
<tr>
<td>Less discounts of $912,490 and $1,328,483 and allowances of $150,000 and $2,259,606, respectively</td>
<td>(1,062,490)</td>
<td>(3,588,089)</td>
</tr>
<tr>
<td>Total</td>
<td>$15,263,190</td>
<td>$15,973,801</td>
</tr>
</tbody>
</table>

5. Investments
As of 30 September 1998 and 1997, investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>54,946,696</td>
<td>55,519,827</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>—</td>
<td>66,118,970</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>184,866,107</td>
<td>207,164,997</td>
</tr>
<tr>
<td>Mutual Funds</td>
<td>132,384,825</td>
<td>135,219,148</td>
</tr>
<tr>
<td>Other</td>
<td>2,294,178</td>
<td>1,975,102</td>
</tr>
<tr>
<td>Total</td>
<td>$379,491,806</td>
<td>$405,070,042</td>
</tr>
</tbody>
</table>

In 1942 the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 5.0% to 6.0% during fiscal year 1998). Interest income on this loan was $281,549 and $326,336 for the years ended 30 September 1998 and 1997, respectively.

For the years ended 30 September 1998 and 1997, investment (depreciation) appreciation consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrealized (depreciation) appreciation</td>
<td>$(34,435,877)</td>
<td>$14,815,686</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>28,883,239</td>
<td>39,824,045</td>
</tr>
<tr>
<td>Total</td>
<td>$ (5,552,638)</td>
<td>$74,639,731</td>
</tr>
</tbody>
</table>

6. Publications inventory
As of 30 September 1998 and 1997, publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,573,054</td>
<td>$1,139,805</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>2,236,009</td>
<td>1,062,693</td>
</tr>
<tr>
<td>Consignment</td>
<td>429,492</td>
<td>821,090</td>
</tr>
<tr>
<td>Total</td>
<td>$4,238,535</td>
<td>$3,023,588</td>
</tr>
</tbody>
</table>
7. **Fixed assets**

As of 30 September 1998 and 1997, fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$153,549,579</td>
<td>$146,381,218</td>
</tr>
<tr>
<td>Equipment</td>
<td>$36,460,707</td>
<td>$35,401,645</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>$13,833,408</td>
<td>$7,300,335</td>
</tr>
<tr>
<td><strong>Less accumulated depreciation</strong></td>
<td>$203,843,694</td>
<td>$189,083,198</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$113,259,338</td>
<td>$102,845,028</td>
</tr>
</tbody>
</table>

Depreciation expense was $4,373,217 and $4,143,640 for fiscal years 1998 and 1997, respectively. Net assets in the amount of $2,937,444 and $2,801,261 were released from restrictions to cover depreciation on the East Building and capital improvements to both buildings in 1998 and 1997, respectively.

8. **Net assets released from restrictions**

Net assets were released from donor restrictions when the expenses were incurred to satisfy the restricted purposes as specified by donors. The donors specified restrictions that have been accomplished were as follows:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$—</td>
<td>$5,832,125</td>
</tr>
<tr>
<td>Center for Advanced Study</td>
<td>1,303,193</td>
<td>1,306,270</td>
</tr>
<tr>
<td>in the Visual Arts</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,354,390</td>
<td>7,081,637</td>
</tr>
<tr>
<td>Depreciation of building and</td>
<td>—</td>
<td>2,937,444</td>
</tr>
<tr>
<td>capital improvements</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Sculpture garden and other</td>
<td>1,202,746</td>
<td>—</td>
</tr>
<tr>
<td>capital projects</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Research</td>
<td>81,969</td>
<td>44,469</td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>368,932</td>
<td>406,041</td>
</tr>
<tr>
<td>Operations</td>
<td>1,882,187</td>
<td>3,100</td>
</tr>
<tr>
<td>Education</td>
<td>513,933</td>
<td>420,172</td>
</tr>
<tr>
<td>Music</td>
<td>6,100</td>
<td>6,445</td>
</tr>
<tr>
<td>Publications</td>
<td>—</td>
<td>562,463</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$11,510,704</td>
<td>$9,268,134</td>
</tr>
</tbody>
</table>

9. **Analysis of restricted net assets**

As of 30 September 1998 and 1997, restricted net assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$9,962,324</td>
<td>$63,391,993</td>
<td>$10,322,093</td>
<td>$62,794,507</td>
</tr>
<tr>
<td>Center for Advanced Study</td>
<td>935,002</td>
<td>38,686,608</td>
<td>968,680</td>
<td>39,282,542</td>
</tr>
<tr>
<td>in the Visual Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>8,554,416</td>
<td>1,592,482</td>
<td>8,332,284</td>
<td>759,207</td>
</tr>
<tr>
<td>Investment in fixed assets</td>
<td>92,326,774</td>
<td>—</td>
<td>91,498,088</td>
<td>—</td>
</tr>
<tr>
<td>Sculpture garden and other</td>
<td>4,236,578</td>
<td>—</td>
<td>3,013,454</td>
<td>—</td>
</tr>
<tr>
<td>capital projects</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research</td>
<td>208,169</td>
<td>1,005,000</td>
<td>15,794</td>
<td>1,005,000</td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>382,119</td>
<td>14,243,254</td>
<td>319,519</td>
<td>14,432,698</td>
</tr>
<tr>
<td>Operations</td>
<td>57,428</td>
<td>77,201,993</td>
<td>14,559</td>
<td>73,682,134</td>
</tr>
<tr>
<td>Education</td>
<td>484,726</td>
<td>2,578,600</td>
<td>696,292</td>
<td>850,000</td>
</tr>
<tr>
<td>Music</td>
<td>3,000</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Publications</td>
<td>1,286,682</td>
<td>—</td>
<td>1,143,442</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$118,437,218</td>
<td>$198,699,930</td>
<td>$116,324,805</td>
<td>$192,806,088</td>
</tr>
</tbody>
</table>
10. Publications (loss) income
For the years ended 30 September 1998 and 1997, net publications (loss) income is composed of the following:

<table>
<thead>
<tr>
<th></th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$11,260,918</td>
<td>$11,032,693</td>
</tr>
<tr>
<td>Less cost of goods sold</td>
<td>(5,762,939)</td>
<td>(4,911,034)</td>
</tr>
<tr>
<td>Gross profit</td>
<td>5,497,979</td>
<td>6,121,659</td>
</tr>
<tr>
<td>Less merchandising expenses</td>
<td>(5,751,203)</td>
<td>(4,958,752)</td>
</tr>
<tr>
<td>Net publications (loss) income</td>
<td>$ (253,224)</td>
<td>$1,162,907</td>
</tr>
</tbody>
</table>

11. Retirement benefits
All permanent employees of the Gallery, both federal and nonfederal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances 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 $4,371,000 and $3,954,000 for the years ended 30 September 1998 and 1997, respectively.

The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards Number 5, "Accounting for Liabilities of the Federal Government" effective for fiscal year 1997. The Standard requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The Gallery's estimated total pension expense for the years ended 30 September 1998 and 1997, under this new standard would exceed $3,000,000 and $3,700,000, respectively.

12. Income taxes
The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of 501(c)(3) of the Internal Revenue Code.

13. Rental commitments
The Gallery has entered into operating leases for warehouse space expiring in October 1998. Future minimum rental commitments under these leases at 30 September 1998 are $45,573.

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities and maintenance. Rental expense on the above leases was approximately $691,000 and $676,000 for the years ended 30 September 1998 and 1997, respectively.
ACQUISITIONS

Paintings

**Braque, Georges.** French, 1882–1963
*The Port of La Ciotat,* 1907, oil on canvas, 1998.74.6, Collection of Mr. and Mrs. John Hay Whitney

**Champagne, Philippe de.** French, 1602–1674
*The Martyrdom of Saint Lawrence,* c. 1667, oil on canvas, 1998.68.1, Chester Dale Fund

**Cole, Thomas.** American, 1801–1848
*Study for “Catskill Creek,”* c. 1844/1845, oil on wood, 1998.67.1, Avalon Fund

**Constable, John.** British, 1776–1837
*Cloud Study: Stormy Sunset,* 1821–1822, oil on paper on canvas, 1998.20.1, Gift of Louise Mellon in honor of Mr. and Mrs. Paul Mellon

**Denis, Simon.** Belgian, 1755–1812
*View near Naples,* c. 1806, oil on paper on canvas, 1998.21.1, Chester Dale Fund

**Dongen, Kees van.** French, 1877–1968
*Saïda,* c. 1913 (?), oil on canvas, 1998.74.2, Collection of Mr. and Mrs. John Hay Whitney

**Dufy, Raoul.** French, 1877–1953
*The Beach at Sainte-Adresse,* 1906, oil on canvas, 1998.74.3, Collection of Mr. and Mrs. John Hay Whitney

**Gogh, Vincent van.** Dutch, 1853–1890
*Self-Portrait,* 1889, oil on canvas, 1998.74.5, Collection of Mr. and Mrs. John Hay Whitney

**Hassam, Childe.** American, 1859–1935
*Pepples, Isles of Shoals,* 1891, oil on canvas, 1997.135.1, Gift (Partial and Promised) of Margaret and Raymond Horowitz

**Italian 17th Century**
*Still Life with Artichokes and a Parrot,* 17th century, oil on canvas, 1998.23.2, Bequest of Lore Heine mann in memory of her husband, Dr. Rudolf J. Heine mann

**Kainen, Jacob.** American, born 1909

**Marquet, Albert.** French, 1875–1947
*Posters at Trouville,* 1906, oil on canvas, 1998.74.1, Collection of Mr. and Mrs. John Hay Whitney

**Matisse, Henri.** French, 1868–1954
*Open Window, Collioure,* 1905, oil on canvas, 1998.74.2, Collection of Mr. and Mrs. John Hay Whitney

**Morandi, Giorgio.** Italian, 1890–1964
*Still Life,* c. 1955
*Still Life,* c. 1955
*Still Life,* c. 1955
**Peto, John Frederick.** American, 1854–1907
*For the Track,* 1895, oil on canvas, 1997.131.1, Gift (Partial and Promised) of Jo Ann and Julian Ganz Jr.

Rothschild, Judith, American, 1921-1993

Tworkov, Jack, American, 1900-1982
Sea Play, 1958, oil on canvas, 1997.113.1, Gift of Aaron I. Fleischman

Verspronck, Johannes Cornelisz., Dutch, 1606/1609-1662
Andries Stilte as a Standard Bearer, 1640, oil on canvas, 1998.13.1, Patrons’ Permanent Fund

Vlaminck, Maurice de, French, 1876-1958
Tugboat on the Seine, Chatou, 1906, oil on canvas, 1998.74.4, Collection of Mr. and Mrs. John Hay Whitney

Vuillard, Edouard, French, 1868-1940
Place Vintimille, 1911, five-panel screen, distemper on paper laid down on canvas, 1998.47.1, Gift of Enid A. Haupt

Sculpture

Bonzagni, Giovan Federico, Italian, active c. 1507-1588
Paul III . . . (obverse), Unicorn Purifying the Realm (reverse), 1549, bronze, 1997.114.2.a-b, Gift of Lisa and Leonard Baskin

Catenacci, Vincenzo, Italian, active c. 1825/1848 (obverse); and Aloysio Arnaud, French (?), active c. 1825/1846 (reverse); struck by L. Taglioni Flavia Gius (obverse), Compass Rose (reverse), second quarter 19th century, silver, 1997.114.3.a-b, Gift of Lisa and Leonard Baskin

Cerbara, Giuseppe, Italian, 1770-1856
Pius VII . . . (obverse), Allegory of the Triumph of Religion (reverse), 1822/1823, bronze, 1997.114.4.a-b, Gift of Lisa and Leonard Baskin

Cropanese, Filippo, Italian, active 1756-1773
Prince Henry Stuart the Pretender . . . (obverse), Allegory of Religion (reverse), 1788, bronze, 1997.114.5.a-b, Gift of Lisa and Leonard Baskin

Dassier, Jacques Antoine, Swiss, 1715-1759
Charles de Secondat . . . (obverse), Personifications of Truth and Justice (reverse), 1753, bronze, 1997.114.6.a-b, Gift of Lisa and Leonard Baskin

Delaune, Etienne, French, c. 1519-1583
Henri II . . . King of France 1547 (obverse), Triumphal Procession of Fame with Abundance and Victory (reverse), 1552, bronze, 1997.114.7.a-b, Gift of Lisa and Leonard Baskin

French 17th Century
Hercule-François . . . (obverse), Radiant Sun among Clouds above Sea (reverse), 17th century, bronze, 1997.114.8.a-b, Gift of Lisa and Leonard Baskin

Giommetti, Giuseppe, Italian, 1780-1851
Leo XII . . . (obverse), Pope Leo XII and Cardinals Concluding the Jubilee Year (reverse), 1825, bronze, 1997.114.10.a-b, Gift of Lisa and Leonard Baskin

Hamerani, Giovanni, Italian, 1646-1705
Queen Christina of Sweden . . . (obverse), Winged Victory (reverse), 1680, bronze, 1997.114.11.a-b, Gift of Lisa and Leonard Baskin

Hamerani, Ottone, Italian, 1694-1761
Benedict XIV . . . (obverse), Tomb of Princess Maria Clementina Sobieska in St. Peter’s (reverse), 1743, bronze

Princess Maria Clementina Sobieska . . . (obverse and reverse), 1719, silver, 1997.114.12a-b, Gift of Lisa and Leonard Baskin


**Drawings**


Aschheim, Eve. American, born 1958
*Split Infinitive*, 1989, graphite, gesso, and wax crayon on mylar.
*Untitled (Circular)*, 1989, graphite, gesso, and wax crayon on mylar.
1998.11.3-4, Gift of Werner H. and Sarah-Ann Kramarsky

Barendsz., Dirck. Dutch, 1534–1592
*Pilate Washing His Hands as Christ Is Led Away*, probably 1570s, monochrome oil. 1998.58.1, New Century Fund

Beham, Sebast., German, 1500–1550
*Cimon and Pero*, 1540, pen and black ink with charcoal heightened with white. 1998.17.1, Woodner Collection

Ces, Bartolomeo, Italian, 1556–1629
*A Boy Gazing Upward In Ablution*, c. 1594, red chalk heightened with white chalk on blue paper. 1998.75.1, Ailsa Mellon Bruce Fund and William Stamps Parish Fund

Claude Lorrain. French, 1600–1682
*The Judgment of Paris*, c. 1645, pen and brown ink with brown wash over black chalk. 1997.115.1, Gift of Mr. and Mrs. Eugene Victor Thaw

Conner, Bruce. American, born 1933
*Book Pages*, 1967, black felt-tip pen. 1998.11.5, Gift of Werner H. and Sarah-Ann Kramarsky

Couture, Thomas. French, 1815–1879
*A Boy in Florentine Costume*, c. 1863, black chalk heightened with white chalk on blue paper. 1998.73.1, Ailsa Mellon Bruce Fund

Cranach, Lucas, the Elder, Circle of. German, 16th century
*Christian II of Denmark and Norway*, c. 1523, pen and brown ink with gouache on vellum. 1998.17.2, Woodner Collection

Deshayes, Jean-Baptiste, French, 1729–1765
*Reclining Satyr (recto)*, *Reclining Figure (verso)*, 1758/1765, black chalk with stumping, height-
Moritz von Schwind, *Saint George and the Dragon*, 1825/1830, pen and brown ink, 20.3 x 16.6 cm, Ailsa Mellon Bruce Fund, 1998.22.2

ened with white, on brown paper; counterproof in black and white chalks, 1998.17.3.a,k. Woodner Collection.

Dufy, Raoul, French, 1877–1953
*The Tennis Party*, c. 1920, brush and black ink on paperboard, 1998.64.1, Gift of Mr. and Mrs. James T. Dyke.

Frecon, Suzan, American, born 1941
*Untitled 1*, 1990
*Untitled (Spirit Hole)*, 1991
watercolors on newsprint paper, 1998.11.6–7, Gift of Werner H. and Sarah-Ann Kramarsky.

Ghezzi, Pier Leone, Italian, 1674–1755

Granet, François-Marius, French, 1775–1849

Guardi, Francesco, Attributed to, Italian, 1712–1793
*Gondolas*, pen and brown ink with brown wash, 1998.23.1, Bequest of Lore Heine mann in memory of her husband, Dr. Rudolf J. Heine mann.

Hess, Peter von, German, 1792–1871
*Fantasy Panorama of Rome from St. Peter’s to the Castel San Angelo*, c. 1820, graphite on 2 joined sheets of paper, 1998.27.1, William B. O’Neal Fund.

Hesse, Eva, American, 1936–1970
*Untitled*, 1961, gouache, brush and black ink, and graphite
*Untitled*, 1964, watercolor, gouache, and collage, 1998.11.8–9, Gift of Werner H. and Sarah-Ann Kramarsky.

Hoin, Claude, French, 1750–1817
*Self-Portrait*, c. 1780, red and black chalks and pastel with stumping on gray-brown paper, 1998.17.4, Woodner Collection.

Holbein, Hans, the Younger, German, 1497/1498–1543

Jacopo di Giovanni di Francesco, Italian, 1495–1553
* Allegorical Figure with a Cat and a Pig*, c. 1530, pen and brown ink over traces of black chalk, 1997.104.1, Gift of Mark Bough in honor of Angela and Marie Guarino.
Jeffrey, David, American, born 1956
*Untitled*, 1987, charcoal
*Untitled*, 1995, wax, charcoal, and rust on tracing paper
1998.11.10-11, Gift of Werner H. and Sarah-Ann Kramarsky

Katz, Alex, American, born 1927
*Ada*, 1983, brush and black ink
*Ada*, 1966, charcoal
*Ada at Villa Aurelia*, 1983, watercolor
*Ada in Red Cap (Grey Day)*, 1990, graphite
*Ada*, 1983, brush and black ink
*Ada*, 1966, charcoal

Katz Sketchbook, 1950s, sketchbook with 27 drawings in various media
1998.51.1-6, 8-13, Gift of the Parnassus Foundation

Klenze, Leo von, German, 1784-1864
*Panorama of Tivoli from a Loggia*, 1826, graphite with brown and blue washes on light green paper, 1998.32.1, William B. O'Neal Fund

Kulmbach, Hans Süß von, German, c. 1485-1522
*Mary and John before the Man of Sorrows*, c. 1514, pen and brown ink with watercolor, 1998.17.5, Woodner Collection

Lechter, Melchior, German, 1865-1937
*The Artist's Studio*, 1885, graphite heightened with white gouache, 1998.62.1, Gift of Richard A. Simmons

Lethbridge, Julian, British, born 1947
*Colwell*, 1990, graphite, acrylic, and gouache, 1998.11.12, Gift of Werner H. and Sarah-Ann Kramarsky

Lombard 16th Century
*Profile of a Man*, 1500/1520, black chalk with stumping and touches of red chalk heightened with white, 1998.17.6, Woodner Collection

Louden, Sharon, American, born 1964
*Untitled*, 1993, black acrylic on mylar, 1998.11.13, Gift of Werner H. and Sarah-Ann Kramarsky

Master of the Coburg Roundels, German, 15th Century
*Christ on the Cross* (recto), *Female Figure Kneeling in Prayer* (verso), c. 1490, pen and black ink with gray wash; pen and black ink, 1998.17.7.a,b, Woodner Collection

Molitor, Martin von, Austrian, 1759-1812
*Panorama of the Danube near Grinzing*, 1790s?, brush and gray ink over traces of graphite, 1998.22.1, Ailsa Mellon Bruce Fund

Moser, Jill, American, born 1956

Alex Katz, *Ada at Villa Aurelia*, 1983. Watercolor, 30.5 x 22.9 cm, Gift of the Parnassus Foundation
Brice, William. American, born 1921
Kyoto, 1987, color woodcut on japan paper
Untitled #1 (Grey Rock), 1985, color softground etching, soapground aquatint, and hardground etching
Untitled #2 (Three Elements), 1985, color softground etching, aquatint, and hardground etching
Untitled #3 (Sepia Rock), 1985, color softground etching, spitbite aquatint, aquatint, and hardground etching
Untitled #4 (Pattern), 1985, color softground etching and aquatint
Untitled #5 (Ivory Field), 1985, color aquatint, soft and hardground etching, and spitbite aquatint
Untitled #6 (Gray Field), 1985, color aquatint, spitbite aquatint, and softground etching
Untitled #7, 1990, aquatint, soapground aquatint, and hardground etching in black and yellow
Untitled #8, 1990, color soapground aquatint, hard and softground etching
Untitled #9, 1990, color aquatint, soapground aquatint, and hardground etching
Untitled #10, 1990, softground etching and aquatint
Edouard Vuillard, *Place Vintimille* (detail), 1911, five-panel screen, distemper on paper laid down on canvas, each panel: 230 x 60 cm, Gift of Enid A. Haupt, 1998.47.1

Untitled #11, 1990, color aquatint with spitbite and soapground aquatint

Untitled #12, 1990, color aquatint with spitbite and soapground aquatint

Untitled #13, 1990, spitbite and soapground aquatint


Brown, Christopher, American, born 1951

Atlantic Crossing, 1995, soft and hardground etching with spitbite, aquatint, and burnishing

Crowd at the Base of a Monument, 1991, color softground etching

Divining Rod, 1994, color spitbite and sugarlift aquatint, soapground aquatint reversal, and softground etching

88th-second Street, 1993, color softground etching, spitbite aquatint, and aquatint

The Farmer’s Almanac, 1994, color spitbite and soapground aquatint, aquatint, and softground etching

Flight, 1993, color softground etching, spitbite aquatint, and aquatint

Forty Flakes, 1991, color softground etching and aquatint

Full Moon, 1995, aquatint with hardground etching and burnishing

Malaga, 1993, color softground etching, spitbite aquatint, and aquatint

Rain, 1995, color spitbite aquatint with aquatint and burnishing

Seventy-nine Men, 1991, color softground etching

Sheet Music, 1994, color aquatint, soapground and spitbite aquatint, softground etching, and drypoint

Sightings, 1994, color softground etching with soapground and spitbite aquatint, aquatint, and drypoint

Continental, 1994, color softground etching

Diamond, 1994, color softground etching with scraping and burnishing

Flag, 1994, color softground etching and spitbite aquatint with scraping and burnishing

Multiple, 1994, color softground etching and spitbite aquatint with scraping and burnishing

Runner, 1994, color softground etching with scraping and burnishing

Under the Flag, 1991, color softground etching and spitbite aquatint

1929, 1993, color softground etching, spitbite aquatint, and aquatint

Velázquez Hands, 1995, color aquatint and soft and hardground etching with burnishing

1998.40.40-58, 60, 68, Gift of Kathan Brown

Brunovsky, Albin, Czechoslovakian, 1935–1997

Just Married, or Time for Blueberry Cake from *Adventures of Mind* portfolio, stone engraving in black and green

Shooting Up of Clematis from *Adventures of Mind* portfolio, drypoint

1998.43.5-6, Gift of Dr. Anne Baruch in memory of Harry Wohl

Brus, Günter, Austrian, born 1938

The Diamond Cutter, 1982, etching and drypoint

Grosse Erdangst I, 1982, etching, drypoint, spitbite aquatint, and aquatint

Grosse Erdangst II, 1982, etching, drypoint, and spitbite aquatint

Grosse Erdangst III, 1982, etching, drypoint, and spitbite aquatint

1998.40.61-64, Gift of Kathan Brown

Cage, John, American, 1912–1992


Charpentier, Alexandre, French, 1856–1909

L’École des veufs; Au Temps de la ballade, 1889, inkless embossing, 1998.71.1, Given in memory of Martin Atlas by his friends

Clemente, Francesco, Italian, born 1952

Fragment, 1981, etching

Birth, 1990, spitbite aquatint

Circuit, softground etching

Crucible, 1990, spitbite aquatint
Morning, 1982, color woodcut on Japanese paper
Mother of Letters, 1990, spitbite aquatint
Order and Disorder, 1990, spitbite aquatint
Server, 1988, color sugarlift aquatint and drypoint on China colle
Seed, 1990, spitbite aquatint
Self-Portrait, 1989, color woodcut on Japanese paper
Self-Portrait #1 (India), 1981, spitbite aquatint
Self-Portrait #2 (Teeth), 1981, spitbite aquatint
Self-Portrait #3 (Princes), 1981, spitbite aquatint
Self-Portrait #4 (Snake), 1981, spitbite aquatint
Self-Portrait #5 (Scowl), 1981, spitbite aquatint
Self-Portrait #6 (Stoplight), 1981, spitbite aquatint
Time, 1990, spitbite aquatint
Tondo, 1981, color spitbite aquatint with aquatint
The Twins, 1982, color spitbite aquatint
The Two Flames, 1987, woodcut on silk mounted on silk brocade
Witness, 1990, spitbite aquatint
Ys et Ys No, 1982, color spitbite aquatint
3 Worlds, 1989, spitbite aquatint
Untitled, 1984, color woodcut on Japanese paper
Corinth, Louis, German, 1558-1925
Cavaliers with a Woman, probably 1923, etching
The New Lake, 1920/1921, drypoint and roulette on Japanese paper
On Walchen Lake, 1923, drypoint
The Recognition, 1914, drypoint
1997.118.1-4, Gift of Dr. Tom G. Mercy
Cragg, Tony, British, born 1949
Ballroom, 1988, aquatint
Branching Line, 1990, etching in black and red
Breathers, State 1, 1990, spitbite aquatint and aquatint
Breathers, State 2, 1990, color spitbite aquatint and aquatint
Guardians I-III, 1990, 5 color spitbite aquatint etchings with aquatint
Chalices, State 1, 1990, spitbite aquatint and aquatint
Chalices, State 2, 1990, color spitbite aquatint and aquatint
Container I-III, 1988, 3 spitbite aquatints
Container Out of Control, 1988, spitbite aquatint
Exhale, 1988, aquatint
Figures I-X, 1988, 11 color spitbite aquatint etchings with aquatint
First Juice Bottles I-IV, State 1, 1990, 4 color aquatint etchings
First Juice Bottles I-IV, State 2, 1990, 4 color aquatint etchings
Horns I, 1988, aquatint in red
Horns II, 1988, aquatint in brown
Laboratory Still Life No. 1, State I, 1988, aquatint and spitbite aquatint
Laboratory Still Life No. 1, State 2, 1988, aquatint and spitbite aquatint in black and red
Laboratory Still Life No. 2, State I, 1988, aquatint and spitbite aquatint
Laboratory Still Life No. 2, State 2, 1988, aquatint and spitbite aquatint
Laboratory Still Life No. 3, 1988, aquatint and spitbite aquatint
Landscape, 1988, spitbite aquatint and aquatint
Listeners, State 1, 1990, spitbite aquatint and aquatint
Listeners, State 2, 1990, spitbite aquatint and aquatint in green
Meandering River I-III, 1990, 3 spitbite aquatint etchings with aquatint in red
Six Bottles (Large), State 2, 1988, color aquatint and spitbite aquatint
Six Bottles, State 1, 1988, aquatint and spitbite aquatint
Spaces, 1988, aquatint in green
Suburbs (Softground Series) I-V, 1990, 5 color spitbite aquatint etchings with aquatint
Suburbs (Softseries S) I-V, 1990, 5 color spitbite aquatint etchings with aquatint
Suburbs I, 1990, spitbite aquatint and aquatint in blue-green
Suburbs II, 1990, color aquatint and spitbite aquatint
Test Tubes I-VI, 1990, 6 aquatints with spitbite aquatint and drypoint
Two Bottles, State 1-2, 1988, 2 aquatints with spitbite aquatint in black and yellow
Untitled, 1988, aquatint
Untitled, State 1, 1990, spitbite aquatint and aquatint
Untitled, State 2, 1990, spitbite aquatint and aquatint in green
Vessels, 1988, aquatint in blue
1998.40.89-161, Gift of Kathan Brown
Cranach, Lucas, the Elder, German, 1472-1553
Venus and Cupid, dated 1506 (probably executed c. 1509), woodcut in red, 1998.6.1, Alisa Mellon Bruce Fund
Davis, Brad, American, born 1942
Night Reflections—Ching Mang, 1994, color woodcut on Chinese paper
Transformation, 1994, color woodcut on silk chine colle
1998.40.162-163, Gift of Kathan Brown
Della Bella, Stefano, Italian, 1610-1664
Landskape and Seapapers, 1656
complete set of 6 roundel etchings
1998.63.3-8, Gift of Ben Fleisher
Demarteau, Gilles, French, 1722-1776
Young Girl Reading, after Francois Boucher, c. 1770, color crayon-manner engraving
1996.63.9, Katherine Shepard Fund
Dietrich, Christian Wilhelm Ernst, German, 1712-1774
Battling Tritons, 1763, etching, 1997.112.1, Gift of John O'Brien
Downes, Rackstraw, American, born 1939
Irving Trust, College of Insurance and a Flight into the Nest, 1997.132.2, Gift of John O'Brien
Frezza, Giovanni Girolamo, Italian, 1659-1714
The Temple of Flora, for the "China" Festival (after Alessandro Specchio), 1722, engraving,
1997.111.1, William B. O'Neal Fund
Fries, Ernst, German, 1801-1883
Views of the Convent of Neuberg on the Neckar, 1829, complete set of 6 lithographs on chine colle, 1998.6.3-8, Alisa Mellon Bruce Fund
Frunakoshi, Katsura, Japanese, born 1951
After Mirror Reflecting Fingers, 1990, sugarlift, spitbite aquatint, and drypoint
The Book Half Read, 1990, spitbite aquatint and drypoint
Carrying Words, 1993, aquatint, open bite, and drypoint
Domen—Mom, 1990, drypoint and spitbite aquatint
The Guest of Winter, color aquatint, open bite, drypoint, spitbite aquatint, and spitbite aquatint etching in the Room with High Ceiling, 1990, spitbite aquatint and spitbite aquatint with drypoint
Irregular Causures, 1993, color aquatint, open bite, and drypoint
The Old Mirror, 1993, aquatint, open bite, and drypoint
Quiet Summer, 1990, drypoint and spitbite aquatint etching
Study, 1990, drypoint and etching
The Teachings of Winter, 1993, aquatint, open bite, aquatint reversal, and drypoint
To Keep Watching the Town, 1993, aquatint, open bite, and drypoint
Water Blue, 1990, drypoint and spitbite aquatint etching on the Wall, 1993, aquatint, open bite, and drypoint
1998.40.169-182, Gift of Kathan Brown
Gazovic, Vladimir, Czechoslovakian, born 1939
A Tiny Part from the Rich Table of Nature I from Adventures of Mind portfolio
A Tiny Part from the Rich Table of Nature II from Adventures of Mind portfolio
echings, 1998.43.7-8, Gift of Dr. Anne Rausch in memory of Harry Weid
German 17th Century
Jacob Mathaeus Schat, 1670, etching, 1997.132.2, Gift of John O'Brien
Gessner, Salomon, Swiss, 1730-1788
Two Satyrs in a Forest, 1742, etching, 1997.132.3, Gift of John O'Brien
Giardini, Giovanni (designer), Italian, 1646-1722 and Maximilian Joseph Limbach (engraver), Bohemian, active Rome
Disquis Diversi (Rome, 1714), bound volume with engraved illustrations 1997.108.1, Mark J. Millard Architectural Collection
Golub, Leon Albert, American, born 1922
Gornik, April, American, born 1953
Cheerette, 1988, color woodcut on japan paper
1998.40.183, Gift of Kathen Brown

Haelewegh, Adriaen, Dutch, 1637—after 1696
Cardinal Francesco Maria de' Medici, before 1691
Cardinal Giovanni Carlo de' Medici, before 1691
Cosimo III, Grand Duke of Tuscany, before 1691
Don Pietro de' Medici, before 1691
Ferdinando II, Grand Duke of Tuscany, before 1691
Garaia de' Medici, before 1691
engravings, 1997.132-4, Gift of John O'Brien

Heyboer, Anton, Dutch, born 1924
Composition, 1960, drypoint [artist's proof]
Composition with Numbers, 1959/1961, etching in brown and red-brown [artist's proof]
1996.77.3-4, William Stamps Farish Fund

Holland, Tom, American, born 1936
Ito, 1984, color aquatint, softground etching, and drypoint
Mamma, 1984, color aquatint, softground etching, and drypoint
Pamino, 1986, color aquatint, softground aquatint, softground etching, and drypoint
Pont, 1986, color softground etching, aquatint, and drypoint
Ril, 1984, color aquatint and softground etching
Seton, 1984, color spitbite, sugarlift aquatint, and softground etching
Ten, 1986, color softground etching, aquatint, and drypoint
1998.40.164-190, Gift of Kathen Brown

Hopfer I, Daniel, German, c. 1470–1536
Triumphal Altar with Stages in the Life of Christ, 1518, etching on 2 joined sheets of paper
1993.51.1, Ailsa Mellon Bruce Fund

Hudson, Robert, American, born 1918
Green and Red Rhyme, 1986, color softground etching and aquatint
Out of Orbit, 1986, color aquatint, drypoint, etching, and spitbite aquatint
1998.40.191-192, Gift of Kathen Brown

Hunt, Bryan, American, born 1947
Duet: Wind and Thunder, 1986, woodcut in black and gray on 2 sheets of japan paper
Five Nights, 1988, portfolio of 5 soapground aquatints with drypoint
Island, 1992, color softground etching with soapground, sugarlift, and spitbite aquatint
Memories, 1992, series of 3 softground etchings with soapground aquatint and drypoint
Oveld, 1988, etching, aquatint, and drypoint
Quarter at Top, 1991, softground etching and drypoint with spitbite and soapground aquatint
Sadona Precipice, 1992, color softground etching with soapground, sugarlift and spitbite aquatint, and drypoint
Temples, 1992, portfolio of 5 softground aquatins in sepia and 5 photogravures with cover and title page
Vector, 1988, soapground aquatint and drypoint
Window, 1986, color woodcut on japan paper
1998.40.191-220, Gift of Kathen Brown

Ida, Shoichit, Japanese, born 1941
Falling Landscape—Between Air and Water, 1992, 5 from a series of 12 color intaglio prints on chine colle
Between Vertical and Horizon—Descended Triangle, 1987, color spitbite aquatint, softground etching, and drypoint on chine colle
Between Vertical and Horizon—Descended Triangle (A), color spitbite aquatint and drypoint on chine colle
Between Vertical and Horizon—Descended Triangle (B), color spitbite aquatint, softground etching, and drypoint on chine colle
Between Vertical and Horizon—Descended Triangle (C), color spitbite aquatint and drypoint on chine colle
Between Vertical and Horizon—Descended Triangle (D), color softground and hardground etching, drypoint, and spitbite aquatint on chine colle
Between Vertical and Horizon—Descended Triangle (E), 1987, color softground etching, drypoint, and spitbite aquatint on chine colle
Between Vertical and Horizon—Descended Triangle (Still Life), 1987, spitbite aquatint, softground etching, and drypoint on black on chine colle
Between Vertical and Horizon—Descended Triangle (Well), 1987, series of 3 color intaglios on chine colle
Between Vertical and Horizon—Descended Triangle #1–6, 1987, 5 color spitbite aquatints with softground etching and drypoint on chine colle
Between Vertical and Horizon San Pablo Avenue, 1984, 3 from a series of 7 color intaglio prints on chine colle
Garden Project—Wood, Paper, Fire and Rain—Between Vertical and Horizon, 1986, color woodcut on japan paper
Well from Karma—Trap in Echo, 1989, series of 13 color intaglios on chine colle
1998.40.221-258, Gift of Kathen Brown

Jacquie, Yvonne, American, born 1934

Jonas, Joan, American, born 1936
Desert Guardian, 1982, color aquatint
Double Dogs, 1982, color aquatint
Double Lunar Dogs, 1982, color sugarlift aquatint and aquatint
Double Wheels, 1982, color aquatint
Havricane Series, 1979, portfolio of 5 aquatints in black and red
Magic Circle, 1982, drypoint
Rose, 1982, drypoint
1998.40.260-270, Gift of Kathen Brown

Jones, Owen, British, 1809–1874
The Grammar of Ornament (London, 1856), bound volume with 100 chromolithographs,
1897.101.3, Mark S. Millard Architectural Collection

Kapoor, Anish, Indian, born 1954
Door, 1991, color drypoint with spitbite aquatint and spitbite aquatint
Race, 1991, color drypoint and spitbite aquatint
Untitled (1), 1988, color spitbite aquatint
Untitled (2), 1988, color spitbite aquatint
Untitled (3), 1988, color spitbite aquatint
Untitled (4), 1988, spitbite aquatint
Untitled (5), 1988, color spitbite aquatint and drypoint
Untitled (6), 1988, color spitbite and sugarlift aquatint with drypoint
Untitled (7), 1988, color spitbite and soapground aquatint with drypoint
Untitled (8), 1988, spitbite aquatint and soapground aquatint with drypoint
Untitled (9), 1988, color spitbite aquatint
Untitled (10), 1990, color woodcut on japan paper

Katz, Alex, American, born 1927
Ferns, 1992, color aquatint, 1997.121.1, Gift of Harris and Amy Schwibs
Jean, 1954–1955, color linocut and stencil on japan paper
Still Life, 1953, color woodcut and stencil
1998.31.7–14, Gift of the Parnassus Foundation

Black Sandals, 1987, color aquatint and spitbite aquatint
Black Brook, 1989, color aquatint with lithographic crayon
Black Shoes, 1987, color aquatint and softground etching
Jean, 1986, color aquatint
Sweezer, 1990, color woodcut on japan paper
Ursula, 1990, color woodcut on japan paper

Kirkeby, Per, Danish, born 1938
Dark Thoughts, 1993, color open bite etching with etching, printed partially in relief
Night Thoughts, 1993, color soapground aquatint and drypoint
Olive Thoughts, 1993, color soapground aquatint with etching, drypoint, and aquatint
Thoughts in the Sun, 1993, color sugarlift aquatint with aquatint and drypoint, partly printed in relief
1998.40.291-294, Gift of Kathen Brown

Klein, Johann Adam, German, 1792–1875
Der Landschaftsmaler auf der Reise (The Landscape Painter on Tour), 1814, etching, 1998.15.1, Ailsa Mellon Bruce Fund

Kluge, Gustave, German, born 1947
Die Nachtwachter (The Night Nurse), 1984, woodcut with painted additions on wrapping paper
1998.77.5, William Stamps Farish Fund

Kooning, Elaine de, American, 1920–1989
Las Eyzos #1—2, 1985, 2 color sugarlifts with spitbite aquatint
Pebb-Mere, 1985, color sugarlift and spitbite aquatint
Terpsichore Cave Drawings, 1985, portfolio of 8 aquatints,
1998.40.295–305, Gift of Kathen Brown

Kounellis, Jannis, Italian, born 1936
Manifesto per un Teatro Urgentissimo, 1979, photoetching and aquatint
1998.40.306, Gift of Kathen Brown

Kozloff, Joyce, American, born 1942
Homage to Robert Adams State I, State II, 1981, color hard and softground etching, aquatint, and spitbite aquatint on 4 sheets of paper with collage
San Francisco Victorian, 1989, color hard and softground aquatint, aquatint, spitbite aquatint, and drypoint with embossing
1998.40.307-311, Gift of Kathen Brown

Krejci, Jan, Czechoslovakian, born 1942
Games from Adventures of Mind portfolio, etching and aquatint
Something to Eat from Adventures of Mind portfolio, etching and open bite etching in black and brown
1998.45.9-10, Gift of Dr. Anton Baruch in memory of Harry Weil
Philtre Black, 1991, color spitbite and soapground aquatint with drypoint on chine collé
Philtre Red, 1991, color spitbite and soapground aquatint with drypoint on chine collé
Red Wood, 1989, color woodcut on silk chine collé
Scattered Petals, 1994, color woodcut on silk chine collé
Star Throw, 1991, color etching and sugarlift aquatint with drypoint on chine collé
Star Trap, 1991, color spitbite, etching, and sugarlift aquatint with drypoint on chine collé
Zian, 1994, color woodcut on silk chine collé
1998.40.375-386, Gift of Kathan Brown

Quaglio, Domenico, German, 1787–1837
Ruins of the Church of Our Lady with the Tombs of Genevieve and Count Siegfried, 1821
Lithographs, 1997.105.1-2, Alisa Mellon Bruce Fund

Raetz, Markus, Swiss, born 1941
Reflection I-III, 1991, 3 photogram-gravures with aquatint
Views, 1991, soapground aquatint
1998.40.187-190, Gift of Kathan Brown

Rammellzee, American, born 1960
Palladium Protractor, Quest to Assasination (Gothic Futurism), 1984, color aquatint, spitbite and sugarlift aquatint, soft and hardground etching and drypoint
Sirius-E-iles Luxuntemere, Staff Landing (Future Futurism), 1984, color softground etching, aquatint, and drypoint
1998.40.391-392, Gift of Kathan Brown

Rembrandt van Rijn, Dutch, 1606–1669
Old Man Shading His Eyes with His Hand, c. 1639, etching and drypoint
The Triumph of Mordecai, c. 1641, etching and drypoint

Virgin and Child in the Clouds, 1641, etching and drypoint
1998.25.1–3, New Century Fund

Ripa, Cesare (author), Italian, c. 1555–1622, and Gottfried Eichler (designer), German, c. 1703–1781
Sinnbildern und Gedancken (Augsburg, c. 1760), 2 bound volumes with engraved illustrations, 1997.110.1-2, William B. O'Neal Fund

Rollins, Tim, American, born 1955 and K.O.S.
The Temptation of Saint Anthony XXXVI—The Sun, 1990, color spitbite aquatint and Xerography on chine collé
1998.40.393, Gift of Kathan Brown

The Temptation of Saint Anthony XV—XXXIV—The Solitaries (San Francisco, 1990), bound volume with 20 spitbite aquatints with softground and photogravure on chine collé
1998.41.3.a-4, Gift of Crown Point Press
Rothenberg, Susan, American, born 1945
Stumblebum, 1976, color lithograph, 1998.77.40
Gift of William Stamps Farish Fund

Rothenberg, Judith, American, 1921–1993
Untitled from 15 Original Etchings/Seriesgraphs portfolio, published 1946, 5 color screenprints
Untitled, 1946, color screenprint
Untitled, 1940s, color screenprint
Untitled, 1940s, screenprint in black and gray
Untitled, 1940s, color screenprint
Untitled, 1940s, engraving with additions in graphite and black ink
1997.119.11-21, Gift of Judith Rothschild Foundation

Ruscha, Edward, American, born 1937
Big Dipper over Desert, 1982, color aquatint
Jockey, 1988, aquatint
Metro, Petro, Neuro, Psyché, 1982, color softground etching

Salle, David, American, born 1952

Scanga, Italo, American, born 1921

Schirmer, Johann Wilhelm, German, 1807–1863
Hunters Leaving a Forest, etching [proof], 1998.16.1, Alisa Mellon Bruce Fund

Scully, Sean, American, born 1945
Square Light I–II, 2 color softground aquatints with aquatint, spitbite aquatint, and crayon resist, 1998.40.310-411, Gift of Alisa Mellon Bruce Fund

Seurat, Paul, French, 1859–1901
A Assomption de Hansette Masters; En l’automne, 1894, color lithographs, 1998.66.1, Given in memory of Martin Atlas by his friends

Sicilia, José María, Spanish, born 1954
Aeschyl, color woodcut on japan paper
Fleur Rouge I, 1988, color spitbite and soapground aquatint and aquatint on chine collé
Fleur Rouge II, 1988, color spitbite and soapground aquatint and aquatint on chine collé
Fleur Rouge III, 1988, color drypoint, spitbite and soapground aquatint; and aquatint on chine collé

Fleur Rouge IV, 1988, color drypoint and aquatint on chine collé
Fleur Rouge V, 1988, color drypoint and aquatint on chine collé
Series A, #1–7, 1990, series of 7 aquatints in black and brown with overlays of japan paper; prepared with beeswax
Series B, #1–5, 1990, series of 5 aquatints and spitbite aquatint with overlays of japan paper prepared with beeswax

Smith, Richard, British, born 1931
Goop de Theatre, 1985, color soft and hardground etching, spitbite aquatint, and aquatint
Ensemble, 1985, color softground etching and spitbite aquatint
First Dancer, 1985, color softground etching, aquatint, and sugarlift aquatint

Solano, Susana, Spanish, born 1946
Grabada 1, 1991, softground etching and spitbite aquatint
Grabada 11, 1991, spitbite aquatint
Grabada 111, 1991, spitbite aquatint and softground etching
Grabada III, 1991, spitbite aquatint and aquatint
Grabada IV, 1991, spitbite aquatint
Implosion, 1991, spitbite aquatint
Marinada I, 1991, spitbite aquatint
Marinada II, 1991, spitbite aquatint and softground etching
Marinada III, 1991, spitbite aquatint and softground etching in gray
Mirades I, 1991, softground etching
Mirades II, 1991, softground etching

Springinklee, Hans, German, active c.1491-1542
Hortulus anime (Nuremberg, 1519), bound volume with woodcut illustrations, 1998.14.1, Alisa Mellon Bruce Fund

Steir, Pat, American, born 1940
Big Dip, 1991, aquatint reversal in black
Blue and White Waterfall, 1993, color softground and spitbite aquatint
Framed Waterfall, 1991, spitbite, sugarlift, and soapground aquatint in red and blue
Lily, 1992, etching and drypoint
Latte Dip, 1991, aquatint, spitbite and sugarlift aquatint, and aquatint reversal
Narrow Waterfall, 1991, spitbite, sugarlift, and soapground aquatint in blue
The Nile, 1992, color aquatint with spitbite, soapground, and sugarlift aquatint
Orange & Green, 1991, color aquatint with spitbite, soapground, and sugarlift aquatint
Poster, 1988, aquatint
Rainclouds, 1991, color aquatint with spitbite, sugarlift, and soapground aquatint with drypoint
Raindrops, 1991, aquatint with spitbite, sugarlift, and soapground aquatint, and drypoint
Seeps Rutankland, 1991, spitbite and soapground aquatint; aquatint reversal, and drypoint in green
Small Horisontal Falls, 1991, aquatint and soapground aquatint
Small Vertical Falls, 1991, aquatint and soapground aquatint
Sunflower, 1986, color woodcut on japan paper
The Tree after Hiroshige, 1982, color aquatint, soft and hardground etching, and drypoint
When I Think of Venice, 1980, color aquatint, sugarlift and spitbite aquatint; hard and softground etching, and drypoint on 2 sheets of paper, 1998.40.437-474, Gift of Kathan Brown


True, David, American, born 1942
Back Around, 1987, color spitbite and sugarlift aquatint
Cut Flowers, Unrecorded, color woodcut on japan paper
Cut Secure, 1987, color aquatint with sugarlift and soapground aquatint
Fragile Wings, 1989, color woodcut on japan paper
Late, color aquatint and spitbite aquatint on gray paper
Living Desert, 1989, etching in black and yellow
Swannston Sea, 1983, color aquatint
Sour Misters, 1983, color softground etching and aquatint on gray paper
1998.40.475-482, Gift of Kathan Brown

Tuttle, Richard, American, born 1941

Vasi, Giuseppe, Italian, 1710–1782
A Royal Hunt Casino in the Countryside for the "China" Festival (after Paolo Pani), 1755
A Triumphal Bridge adorned with Reliefs of the City of Florence, 1755, etchings, 1997.111.1-4, William B. O'Neal Fund

Vermeyen, Jan Cornelisz, Netherlands, c.1500–c.1559
Erard de la Mareck, c.1550, etching and engraving, 1997.106.1, Alisa Mellon Bruce Fund

Wagner, Joseph, German, 1760–1780
Veduta del Prospetto della Chiesa di S. Giorgio Maggiore (after Canaletto), 1742
Prospetto della Chiesa di S. Simone Apostolo (after Canaletto), 1742
Prospetto della Chiesa del SS. Rosario detta de' Gesuati (after Canaletto), 1742
Veduta del Prospetto della Chiesa del S. Francesco (after Canaletto), 1742 engravings with etching, 1998.71.2-4, 6, Mark J. Millard Architectural Collection

Weber, Max, American, 1881–1961
Crouching Nude Figure, 1910–1911
Crouching Nude, 1919–1920
Fracie, 1919–1920
Standing Nude, 1919–1920
Dancing Figure, 1919–1920
Dancing Figure, 1919–1920
Rabbi Reading, 1919–1920
Mother and Child, 1919–1920
Head, 1919–1920
Mask, 1919–1920
Head and Shoulders of a Figure, 1919–1920
Seated Woman; Still Life, Two Vases, 1919–1920
Invasion, 1919–1920
Study, 1919–1920
Feast of Passover (The Holy Book), 1920
Feast of Passover (The Holy Book), 1920
Three Figures Reading, 1920
Alberto Giacometti,
Magic City Dance Hall, Cognacq-Jay Street, Paris,
Backstage at the Folies-Bergère, Paris, c. 1932
Pont des Arts, Paris, 1931
Breckinridge Patterson and Anonymous Gift
gelatin silver prints, 1998.38.1, 3, Anonymous Gift
c. 1932
Standing Female Figure, 1931–1952
Standing Figure, 1954
relic prints in black and color on oriental papers, 1997.128.1–2, Gift of Jack and Margrit Vanderven
Wiley, William T., American, born 1937
Digging Impalement, etching
Life Fever, softground etching
Nowheres That Blame Treaty, c. 1987
Atget, Eugène, French, 1857–1927
The Steps at Saint-Cloud, 1906, albumen print, 1998.54.1, Anonymous Gift
Atget, Eugène, French, 1857–1927
The Steps at Saint-Cloud, 1906, albumen print, 1998.54.1, Anonymous Gift
Bing, Ilse, American, born Germany, 1899–1999
"It Was So Windy in the Eiffel Tower," Paris, 1931
Pont des Arts, Paris, 1931
gelatin silver prints, 1998.78.1–2, Gift of Marvin Breckinridge Patterson
Brassai (Gyula Halász), French, born Transylvania, 1899–1984
Backstage at the Folies-Bergère, Paris, c. 1932
The Pont Royal seen through the Pont du Carrousel, 1932
gelatin silver prints, 1998.78.1–2, Gift of Marvin Breckinridge Patterson

Photographs
Abbott, Berenice, American, 1898–1991
Vanderbilt Avenue from East 46th Street, 9 October 1935, gelatin silver print 1998.65.1, Gift of Marvin Breckinridge Patterson and Anonymous Gift
American 20th Century
U.S.S. Akron Disaster, Camp Kearney, near San Diego, California, 11 May 1932, gelatin silver print, 1998.36.1, Anonymous Gift
Atget, Eugène, French, 1857–1927
The Steps at Saint-Cloud, 1906, albumen print, 1998.54.1, Anonymous Gift
Bing, Ilse, American, born Germany, 1899–1999
"It Was So Windy in the Eiffel Tower," Paris, 1931
Pont des Arts, Paris, 1931
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The Pont Royal seen through the Pont du Carrousel, 1932
gelatin silver prints, 1998.78.1–2, Gift of Marvin Breckinridge Patterson
Streetwalker near the Place d'Iéna, Paris, 1932, gelatin silver print, 1998.44.1, Gift of the Collectors Committee

The Break, the Opéra, Paris, c. 1958
Cast of Pissaro's Right Hand, 1943
Henry Miller in My Doorway, Hôtel des Terrasses, Paris, 1932–1933
The Imp, Belleville, Paris, 1952
Jean Genet, 1948
The Little White Dog, Montmartre, 1932
Lucien Freud, c. 1949
gelatin silver prints, 1998.52.2–8, Anonymous Gift
Bristol, Horace, American, 1908–1997
Design in Squares and Circles, 1932, gelatin silver print, 1998.4.1, Anonymous Gift
Callahan, Harry, American, born 1912
Chicago, c. 1949
Eleanor, early 1950s
Eleanor, Chicago, 1953
Graves, c. 1950
Lincoln Park, Chicago, 1948
gelatin silver prints, 1997.125.1–2, 5–7, Gift of Susan P. MacGill
Eleanor, Chicago, 1951, gelatin silver print, 1997.125.4, Gift of Susan P. MacGill in memory of Deborah Roth
Fenton, Forrest, British, 1819–1869
Captain Graham and Captain MacLeod, 42nd Regiment, 1853, salted paper print from collodion negative, 1856, 1998.55.1, Anonymous Gift
Hugo, Charles-Victor, French, 1826–1872, with Auguste Vacquerie
Auguste Vacquerie at a Window, Marine Terrace, c. 1853, salted paper print from waxed-paper negative, 1998.33.1, Anonymous Gift
Humbert de Molard, Baron Louis-Adolphe
French, 1800–1874
Portrait of a Man, late 1840s, salted paper print from collodion negative, 1856, 1998.55.1, Anonymous Gift
Jacobi, Lotte, American, born Germany, 1896–1960
Kaiser Wilhelm Memorial Church, Berlin, 1932, gelatin silver print, 1998.33.1, Anonymous Gift
Kertész, André, American, born Hungary, 1894–1985
"Boy", 15 November 1962
A Castle's Ground, France, 1926
Luxembourg Gardens, Paris, 1925
Washington Square, January 9, 1954
Young Man on Stairs, c. 1926–1927
gelatin silver prints, 1997.123.1–6, Gift of The André and Elizabeth Kertész Foundation
Misrachi, Richard, American, born 1949
Bomb, Destroyed Vehicles, and Lone Rock, Brave 20
Bombing Range, Nevada, 1987
Conferv Station, Edwards Air Force Base, California, 1983
Desert Creepy #1 (Deflated Earth), Black Rock Desert, Nevada, 1987
Dead Animals #237, Nevada, 1987
chromogenic prints, 1998.76.1–3, 8, Gift of the Collectors Committee

Desert Fire #1 (Burning Palm), 1983
Salton Sea (with TV Antenna), California, 1983
Playboy #49 (Ray Charles), 1990
Swimmers, Pyramid Lake Indian Reservation, Nevada, 1987
chromogenic prints, 1998.76.4–5, 7–8, Gift of The Earnest Ames Charitable Trust
Sander, August, German, 1876–1964
Mulheim, Sieberganger, c. 1930–1938
Untitled—Forest Scene, c. 1930–1940
Untitled—Thickets, c. 1930–1940
Winter in the Sieberganger, c. 1940
gelatin silver prints, 1997.126.1–4, Gift of Kent and Marcia Muschelko
Sheeler, Charles, American, 1883–1965
Doylestown House—Stairway with Chair, c. 1917, gelatin silver print, 1998.19.1, Gift of The Brown Foundation, Inc., Houston
Doylestown House—Stairwell, c. 1917
Side of White Barn, c. 1917
gelatin silver prints, 1998.19.2–8, New Century Fund
Doylestown House—The Stove, c. 1917, gelatin silver print, 1998.19.9, Pepita Milmore Memorial Fund
Siskind, Aaron, American, 1903–1991
Seawood, 1953, gelatin silver print, 1957
Yuma, 7, 1949, gelatin silver print, 1997.124.1–2, Gift of Richard and Judith Smooke
Stieglitz, Alfred, American, 1864–1946
Abraham Walkowitz, 1916
Abraham Walkowitz, 1916
Abraham Walkowitz, 1916
autochromes, 1957.122.1–3, Gift of Virginia Zebriskie
Fred Varnum, 1906, platinum print
1998.72.1, Gift of Richard and Judith Smooke
Landscape, The Imp, Belleville, Paris, 1932, photograph on Japanese vellum, in or before 1910, 1998.2.1, Gift of Amy Rose Silverman and Henry Buhl
Yavno, Max, American, 1911–1985
Aaron Siskind Photographing at Old Yuma Jail, 1949, gelatin silver print, 1997.124.3, Gift of Richard and Judith Smooke
Zhitomirsky, Alexander, Russian, 1907–1993
Self Portrait with Camera, 1932, black ink and gouache collaged with gelatin silver print and photomechanical reproduction, 1998.33.1, Gift of Henry Buhl
EXHIBITIONS

Temporary Exhibitions at the National Gallery of Art

**Landscape Drawings from the Armand Hammer Collection**
continued from the previous fiscal year to 9 November 1997

**Augustus Saint-Gaudens' Memorial to Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment**
continued from the previous fiscal year to 4 January 1998

**Thomas Moran** continued from the previous fiscal year to 11 January 1998

**M. C. Escher: A Centennial Tribute**
26 October 1997 to 27 April 1998
Ruth E. Fine, curator

**Lorenzo Lotto: Rediscovered Master of the Renaissance**
2 November 1997 to 1 March 1998
David Alan Brown, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities; United Airlines was the official carrier for the exhibition

**Building a Collection**
16 November 1997 to 19 April 1998
Andrew C. Robison, curator

**Italian Drawings from the Armand Hammer Collection**
16 November 1997 to 10 May 1998
Margaret Morgan Graselli, curator

**A Design for the National Gallery of Art: Celebrating the 20th Anniversary of I.M. Pei's East Building**
27 March to 11 October 1998
Maygene Daniels, curator

**Alexander Calder: 1898–1976**
29 March to 12 July 1998
Maria Fechter, curator
Supported by GTE Corporation; United Airlines was the official carrier for the exhibition

**Degas at the Races**
12 April to 12 July 1998
Philip Conisbee, curator, with Jean Sutherland Boggs, guest curator
Supported by First Union Corporation; United Airlines was the official carrier for the exhibition; also supported by an indemnity from the Federal Council on the Arts and the Humanities

**Mark Rothko**
3 May to 16 August 1998
Jeffrey Weiss, curator
Supported by Mobil

**A Collector's Cabinet**
17 May to 1 November 1998
Arthur Wheelock, curator
Supported by Shell Oil Company Foundation

**French Drawings from the Armand Hammer Collection**
17 May to 8 November 1998
Margaret Morgan Graselli, curator

**Artists and the Avant-Garde Theater in Paris, 1887–1900**
7 June to 7 September 1998
Ruth E. Fine, curator, with Patricia Eckert Boyer, guest curator

**Manet, Monet, and the Gare Saint-Lazare**
14 June to 20 September 1998
Philip Conisbee, curator, with Juliet Barché, guest curator
Supported by The Florence Gould Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Albert Marquet, *Posters at Trouville* (detail), 1906, oil on canvas, 65.1 x 81.3, Collection of Mr. and Mrs. John Hay Whitney, 1998.74.1
Lenders to Exhibitions

Private Collections
Anonymous lenders
Maida and George Abrams
Gisela and Dennis Alter
Anschutz Collection
Mary W. Atlas
Dr. and Mrs. Herbert Axelrod
Mrs. Edwin A. Bergman
Constance Breuer
Mr. and Mrs. Robert A. Levinson
Mrs. and Mr. H. Anthony Ittleson
Mrs. Ruth Horwich
Mr. and Mrs. Gilbert H. Kinney
Mr. and Mrs. J. Tomilson Hill
Mr. and Mrs. Edward J. Minskoff
Mr. and Mrs. Paul Mellon
Mr. and Mrs. Paul Mellon
Mr. and Mrs. H. Anthony Ittleson
Mr. and Mrs. Arthur E. Kahn
Mr. and Mrs. Robert A. Levinson
Mr. and Mrs. Gilbert H. Kinney
Mr. and Mrs. J. Tomilson Hill
Mr. and Mrs. Edward J. Minskoff
Adriana and Robert Mnuchin
Ambassador and Mrs. Donald Blinken
Mr. and Mrs. Richard A. Brodie
Mrs. Edwin A. Bergman
Mr. and Mrs. Richard A. Brodie
Mme Georges Bauquier
Barbara Horwich Lloyd
Barbara Horwich Lloyd
Christoph Rothko
Deaconess Collection
Mr. and Mrs. Arthur E. Kahn
Mr. and Mrs. Gilbert H. Kinney
Mr. and Mrs. J. Tomilson Hill
Mr. and Mrs. Edward J. Minskoff
Adriana and Robert Mnuchin
Col. Merl M. Moore Jr.
Col. Merl M. Moore Jr.
Lucio Fontana
Lucio Fontana
Theodoros Stamos
Theodoros Stamos
Eugene V. and Clare E. Thaw
Collection Carmen Thyssen-Bornemisza in loan to
Fundacion Collection Thyssen-Bornemisza, Madrid
Universal Building North, Inc.
Robbie and Sam Vickers
Leonard A. Walle
Joan and Jerry Blank
Joan and Jerry Blank
John Weiler Collection
Collection of Mrs. John Hay Whitney
Malcolm Wiener
Eldan Wingate
Wohl Family
Bagley and Virginia Wright

Public Collections

Austria
Vienna: Kunsthistorisches Museum

Canada
Ottawa: National Gallery of Canada
Toronto: Art Gallery of Ontario

Finland
Helsinki: Ateneum

France
Cergy-Pontoise: Conseil General du Val d'Oise
Dijon: Musée des Beaux-Arts
Paris: Bibliothèque d'Art et d'Archéologie (Fonda tion Jacques Doucet); Bibliothèque Historique de la Ville de Paris; Bibliothèque Nationale de France; Musée d'Orsay; Musée du Louvre; Musée national d'art moderne; Musée Marmottan-Claude Monet

Netherlands
Amsterdam: Rijksmuseum
Rotterdam: Museum Boijmans Van Beuningen

Norway
Oslo: Nasjonalgalleriet

Poland
Warsaw: National Museum in Warsaw

Romania
Bucharest: Muzeul National de Artă al României

The curator and exhibition designers based the installation of A Collector's Cabinet on such paintings as Jan Brueghel the Elder and Adriaen Stalbemt, The Archduke Albert and the Archduchess Isabella in a Collector's Cabinet, c. 1620, The Walters Art Gallery, Baltimore
United States

Alabama
Montgomery Museum of Fine Arts

California
University of California, Berkeley Art Museum
Los Angeles: Autry Museum of Western Heritage; Los Angeles Museum of Contemporary Art; J. Paul Getty Museum
Pasadena: Norton Simon Art Foundation
San Francisco Museum of Modern Art

Colorado
Denver: Denver Art Museum; Museum of Western Art

Connecticut
Hartford: Wadsworth Atheneum
New Britain Museum of American Art
New Haven: Yale University Art Gallery; Yale University, Beinecke Library

District of Columbia
Washington: Arthur M. Sackler Gallery; Catholic University of America; Corcoran Gallery of Art; Department of the Interior; Dumbarton Oaks; Embassy of Italy; Freer Gallery of Art; Hirshhorn Museum and Sculpture Garden; Library of Congress; National Archives; National Museum of American Art; National Museum of American History; National Museum of Health and Medicine; National Museum of Natural History; Phillips Collection; White House

Florida
Jacksonville: Cummer Museum of Art and Gardens

Hawaii
Honolulu Academy of Arts

Illinois
Chicago: Museum of Contemporary Art; Art Institute of Chicago; Arts Club of Chicago

Indiana
Notre Dame; Snite Museum of Art, University of Notre Dame

Kentucky
Berea College Museum

Maryland
Baltimore: Baltimore Museum of Art; Walters Art Gallery
Hagerstown: Washington County Museum of Fine Arts

Massachusetts
Andover: Addison Gallery of American Art
Boston: Museum of Fine Arts
Cambridge: Fogg Art Museum; Harvard University Art Museums
Williamsburg: William and Mary College Art Museum

Michigan
Detroit Institute of Arts

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Collection of the Artist
Jasper Johns, Target
Collection of the Artist
Ellsworth Kelly, Three Gray Panels (Triptych)
Manoogian Collection
George Caleb Bingham, Jolly Flatboatmen
Manoogian Foundation
Richard Caton Woodville, War News from Mexico
National Museum of American Art, Smithsonian Institution
French 18th Century, Vida Contemplativa; Heraldic Panel; Bishop Blessing; Angel Holding the Cross and Crown of Thorns; Jan Anthonisz. Ravesteyn, Judith Lens.
National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, DC
Thomas Rakinis, Dr. John H. Brinom
Morton G. Neumann Family Collection
Jean Arp, Calligraphy of Navel; Constellation of White Forms on Gray; Robert Delaunay, The Windows; Jean Dubuffet, Annonci Arnaud aux Henpes; Hotel Hairly with yellow Teeth; Alberto Giacometti, Observing Head, Seated Woman, Jean Gris, Bands with Glassess; Fernand Léger, Still Life, Roy Lichtenstein, Live Amo; Robert Mangold, Triangle Within Three Rectangles; Joan Miró, Spanish Dancer; Francis Picabia, Amorous Parade; Pablo Picasso, Compte Dish, Glass, Bottle and Pipe, Young Girl with Left Arm Raised; Nude; Robert Ryman, Register; Gino Severini, The Argentine Tango
Musée du Louvre, Réunion des Musées Nationaux, Paris
Venetian 16th Century, Boy on a Dolphin
Collection of Candida and Rebecca Smith
David Smith, Aggressive Character; Gendala II; Lunar Arcs on One Leg; Ninety Father; Forty Son; Tank Towed IX; Portrait of a Painter; Sentinel V; Zig V
U.S. Naval Academy Museum
Jean Joseph Benjamin Constant, Favorite of the Emir
White House Collection
Paul Cézanne, Forest; House on the Marne; House on a Hill
Erving and Joyce Wolf
Francis Augustus Silva, Indian Red; Narragansett Bay
Anonymous
Hendrick Avercamp, Winter Landscape with Golfers; Bernardo Bellotto, Pisa, Fortress of Savonnemete; Botticelli, Portrait of a Young Man Holding a Medallium; Bartholomeus Breenbergh, Landscape with Christ and the Woman of Samaria; Jan Brueghel, the Elder, Flowers in a Glass Vase; Road with a Ford in a Wood; Pietr Claesz., Still Life with a Basket; Richard Estes, Portrait of I. M. Pei; Helen Frankenthaler, Elberta; Ashhle Gorky, Portrait of Master Bill; Self-Portrait; Still Life on the Tables: The Limit; Jan van der Heyden, View of the Herengracht; Jan van Huysum, Still Life of Flowers and Fruit; Roy Lichtenstein, Cosmology; Ruysdael, Landscape (seen in Four Different Times of the Day); Set III; Still Life with Goldfish Bowl; Edouard Manet, Jeanne—Le Printemps; Jacopo Palma II Giovanne, Head, Seated Woman; Giovanni Seghers, Portrait at the Forge of Vulcain; Salomon van Ruysdael, River Landscape; Pieter Jansz. Saenredam, Interior of the Saint Peter's Church in S-hertogenbosch; David Teniers II, Dice and Skate Players in a Tavern Courtyard; Adriaen van de Velde, Figures in a Deer Park; Willem van de Velde, Ships in a Calm Sea; Philips Wouwerman, Landscape

Loans
Extended Loans from National Gallery Collections
All works are part of the National Lending Service unless indicated by "*
All works on loan to residences of United States ambassadors are coordinated through the Art in Embassies Program of the Department of State unless indicated by ¶

AUSTRIA
Vienna, United States Representative to the Organization for Security and Cooperation in Europe
John Woodhouse Audubon, Long-Tailed Red Fox (returned); Attributed to John Woodhouse Audubon, Young Bull (returned); Mark Rothko, Untitled (returned); Allen Tucker, Bizarre (returned)

BELGIUM
Brussels, United States Ambassador
Mark Rothko, Untitled (returned); Untitled (woman and girl in interior) (returned); Untitled (seated girl with braids) (returned); Untitled (returned); Number 7 (returned)

Brussels, United States Ambassador, North Atlantic Treaty Organization
Gilbert Stuart, George Pelleck; Catherine Yates Pelleck; ... Thomas Sully, Ann Biddle Hopkinson; Francis Hopkinson; Leland Sayers

CANADA
Ottawa, United States Ambassador
John Singer Sargent, Mary Crowninshield Endicott Chamberlain; ... Gilbert Stuart, William Thornton; Anna Maria Brodax Thornton; ...h

CZECH REPUBLIC
Prague, United States Ambassador
American 18th Century, Boy with a Basket of Fruit (returned); American 19th Century, Horizon of the New World (returned); Jacob Eichholtz, Julianna Hazebrust (returned); Allen Tucker, Madison Square, Snow (returned)

ENGLAND
London, United States Ambassador
Sir William Beechey, Lord Viscount Melbourne; Sir Thomas Pain; Francis Cotes, Mrs. Thomas Hornet; Franklin C. Courter, Lincoln and His Son, Tall; Thomas Gainsborough, William Yelverton Davenport; ... Michiel van Miereveld, Portrait of a Lady with a Ruff; John Singer Sargent, Miss Grace Woodhouse; Thomas Sully, John Quincy Adams; after Benjamin West; Benjamin West

London, Wallace Collection
Sir Thomas Lawrence, Francis Charles Seymour-Carowy...

FRANCE
Paris, United States Ambassador
George Inness, Lake Albano, Sunset; Walt Kuhn, White Claws; Mark Rothko, Untitled

Paris, United States Ambassador, Organization for Economic Cooperation and Development
American 18th Century, Hunting Scene with a Pond (returned); Mark Rothko, Untitled (two women at the window) (returned); Personage Two (returned); Untitled (returned)
Paris, Musée du Louvre
Severo da Ravenna: Christ Child

HUNGARY
Budapest, United States Ambassador
John Frederick Kensett, Landing at Sabbath Day
Point, Lake George (returned); Mark Rothko, Dotted figures around a piano (returned)

IRELAND
Dublin, United States Ambassador
Gilbert Stuart, Equestrian Portrait of William II (returned)

ITALY
Florence, Ente Casa Buonarroti
after Michelangelo Buonarroti

UNITED STATES
Alabama
Birmingham Museum of Art
Mark Rothko, Untitled (black and gray); Anders Zorn, Hugo Reisinger

Arkansas
Conway, Baum Gallery of Fine Art, University of Central Arkansas
Giorgio De Chirico, The Messenger (returned)

California
Oakland Museum
Mark Rothko, Untitled

District of Columbia
National Portrait Gallery
Chester Harding, Self-Portrait; Daniel Huntington, Portrait of Anna Maria A. de Weck

National Museum of American History
Charles Peale Polk, General Washington at Princeton (returned)

National Gallery of Art
Edward Hopper, Chop Suey (returned); Jacob Lipchitz, Still Life (returned); Mark Rothko, Untitled (returned)

New York
Mountainsville, Storm King Art Center
Mark Di Suvero, Aurora

Pennsylvania
Doylestown, James A. Michener Art Museum
American 19th Century, Portrait of a Man; Portrait of a Lady; Joseph Goodhue Chandler, Girl with Kiss; Edward Hicks, The Landing of Columbus

Texas
Austin, Archer M. Huntington Art Gallery
University of Texas at Austin
Mark Rothko, Untitled (returned)

Corpus Christi, South Texas Institute for the Arts
American 19th Century, Washington at Valley Forge (returned); Charles Henry Granger, Master Day (returned); John Hillel, Bunting of Old South Church, Bath, Maine (returned)

Virginia
Fairfax, George Mason University
Alfredo Halegui, America: Lila Pell Katzen, Aotoculent

National Gallery Loans to Temporary Exhibitions
Works in National Lending Service marked *
BELGIUM
Brussels, Musées royaux des Beaux-Arts de Belgique
Rene Magritte. Blank Signature: "The Condition Humaine"

ENGLAND
London, Dulwich Picture Gallery
PIETER DE HOOCH, 3 Sept.-24 Nov. 1998
Pieter de Hooch. Dutch Courtyard, Bedcham
London, National Gallery
RECOGNIZING VAN EYCK, 14 Jan.-15 Mar. 1998
Jan van Eyck. Amusement; circulated to Philadelphia Museum of Art, 1 Apr.-31 May 1998
London, Tate Gallery
JAN VAN EYCK, 14 Jan.-15 Mar. 1998
Paul Gauguin. Tahiti, 7 Feb.-4 June 1998
Hamburger Kunsthalle
Max Beckmann. Falling Man; Beckmann Sketchbooks: Sketch for "Night"

FINLAND
Turku, Waino Aaltonen Museum of Art
RECOGNIZING VAN EYCK, 14 Jan.-15 Mar. 1998
Jan van Eyck. Amusement; circulated to Philadelphia Museum of Art, 1 Apr.-31 May 1998
London, Dulwich Picture Gallery
PIETER DE HOOCH, 3 Sept.-24 Nov. 1998
Pieter de Hooch. Dutch Courtyard, Bedcham

FRANCE
Paris, Galerie Sud, Centre Georges Pompidou
MAX ERNST: SCULPTURES, HOUSES, LANDSCAPES, 5 May-27 July 1998
Max Ernst. Memory of Gaia; circulated to Kunstsammlung Nordrhein-Westfalen, Dusseldorf, 5 Sept.-29 Nov. 1998
Paris, Galeries nationales du Grand Palais
FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM THE DOROTHY AND HERBERT VOGEL COLLECTION, 26 Jan.-22 Mar. 1998
32 minimalist works (16*)

GERMANY
Berlin, Kulturforum
FONTANE UND DIE BILDENDE KUNST, 4 Sept.-29 Nov. 1998
J.M.W. Turner. Approach to Venice
Berlin, Neue Nationalgalerie
Max Beckmann. Argonaut
LYONEL FEINGINGER RETROSPECTIVE, 3 July-11 Oct. 1998
Lyonel Feinginger. Bicycle Race
Cologne, Wallraf-Richartz-Museum
POINTILLISMUS—AUF DEN SPUREN VON GEORGES SEURAT, 6 Sept.-30 Nov. 1997
Camille Pissarro. Charing Cross Bridge, London; circulated to Fondation de l'Hermitage, Lausanne; 23 Jan.-1 June 1998
Dusseldorf, Kunstsammlung Nordrhein-Westfalen
MAX BECKMANN: DIE NACHT, 6 Sept.-30 Nov. 1997
Max Beckmann. Falling Man; Beckmann Sketchbooks: Sketch for "Night"
Eisen, Museum Folkwang Eisen
PAUL GAUGUIN: DAS VERLORENKE PARADIES, 14 June-18 Oct. 1998
Paul Gauguin. Paua mo a Varina ine; ...†

HAMBURG
MUNICH, HAUS DER KUNST
Ellsworth Kelly. Untitled

STUTTGART, STAATS GALERIE STUTTGART
PAUL GAUGUIN, TAHITI, 7 Feb.-4 June 1998
Paul Gauguin. Paua mo a Varina ine; ...†; Landscape at Le Pouldu

Wolfsburg, Kunstmuseum Wolfsburg
Franzisk Kupka. Organization of Graphic Motifs II; circulated to Narodni galerie, Prague; 2 Feb.-10 May 1998

GREECE
Athens, National Gallery and Alexandros Soutzos Museum
Theodoros Stamou. Infinity Field; Red and Green on Blue Field; Untitled (blue with orange lines)

ISRAEL
Tel Aviv Museum of Art
FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM THE DOROTHY AND HERBERT VOGEL COLLECTION, 23 June-22 Aug. 1998
32 minimalist works (16*)

ITALY
Bergamo, Accademia Carrara di Belle Arti
LORENZO LOTTO, 2 Apr.-19 July 1998
Lorenzo Lotto. Allegory of Chastity; Allegory of Virtue; Vitruvian Man
Ferrara, Exhibit Halls, Palazzo del Diamanti
CIRCE AND HER LOVERS IN A LANDSCAPE, 12 Feb.-17 May 1998
Edouard Manet. Orchard in Bloom, Louveciennes

NETHERLANDS
Amsterdam, Gemeentemuseum Amsterdam
SAMMLUNG NORDREI-N-WESTFALEN, DUSSELDORF, 4 Apr.-30 June 1998
Rembrandt van Rijn, Gogh, and Van Gogh beside a Rock; View of Haarlem near the Sint Antoonsexport
Amsterdam, Rijksmuseum
WHISTLER AND HOLLAND, 16 Aug.-9 Nov. 1997

RUSSIA
Moscow, Pushkin State Museum of Fine Arts
Framed Hal, Portrait of a Member of the Haarlem Civic Guard
St. Petersburg, State Hermitage Museum
MAGRITTE, 4 Aug.-18 Oct. 1998
Rene Magritte. La condition humaine

VENICE, Fondazione Giorgio Cini
VENICE: FROM A STATE TO A MYTH, 30 Aug.-30 Nov. 1997
Maurice Brazil Prendergast, Saint Mark's, Venice; John Singer Sargent, Library in Venice; Titian, Vincenzo Cappello; J.M.W. Turner, Venice: Dogana and San Giorgio Maggiore

VENICE, Museo del Settecento Veneziano—Ca' Rezzonico
IL MONDO DI GIACOMO CASANOVA: UN VENEZIANO IN EUROPA 1723-1798, 11 Sept. 1998-10 Jan. 1999
Venetian 18th Century. Procession in the Courtyard of the Ducal Palace, Venice

VENICE, Palazzo Grassi
PICASSO E IL VIAGGIO IN ITALIA (1904-1917-1924), 28 Feb.-28 June 1998
Pablo Picasso. Harlequin Musician; Study for "Death of Harlequin"...
Lorenzo Lotto's *Andrea Odoni*, signed and dated 1527, oil on canvas, Royal Collection, Hampton Court, was lent for the Lotto exhibition.

**Scotland**

Edinburgh, Royal Scottish Academy
RAEBURN: THE ART OF SIR HENRY RAEBURN
1756–1823, 1 Aug.–5 Oct. 1997

**Spain**

Madrid, Fundación “la Caixa,” Sala de Exposiciones
WHISTLER AND SICKERT, 17 Mar.–17 May 1998
James McNeill Whistler, Mother of Pearl and Silver: Andalucia

Madrid, Fundación Colección Thyssen-Bornemisza
Joan Miró, Head of a Catalan Peasant

**Sweden**

Stockholm, Moderna Museet
Joan Miró: Head of a Catalan Peasant; Farm; circulated to Louisiana Museum of Modern Art, Humlebæk, 18 Sept. 1998–10 Jan. 1999

Stockholm, Nationalmuseum
Paul Cézanne, Still Life

**Switzerland**

Basel, Kunstmuseum Basel
CEZANNE PICASSO BRAQUE: DER BEGINS DES KUBISTISCHEN STILLEBENS, 18 Apr.–28 June 1998
Paul Cézanne, Still Life with Apples and Peaches

Bern, Kunstmuseum Bern
Lyonel Feininger, Zirchow VIII; circulated to Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 28 Mar.–28 June 1998

Geneva, Musée d’art et d’histoire, Ville de Genève
SWISS, MADE, SWITZERLAND IN DIALOGUE WITH THE WORLD, 18 Feb.–17 May 1998
Robert Frank, Convention 25/Americans—Political rally, Chicago; Fabrice; Swans Reg; circulated to Museen Strathof und Helmhauz, Zurich, 4 June–23 Aug. 1998

Martigny, Fondation Pierre Gianadda
GAUGUIN, 10 June–22 Nov. 1998
Paul Gauguin, Self-Portrait Dedicated to Carrière

**United States**

Arkansas
Little Rock, Arkansas Arts Center
26 paintings by Rothko*

California
San Francisco Museum of Modern Art
Piet Mondrian, Tableau No. IV; Léger Composition with Red, Gray, Blue, Yellow, and Black; Francis Pabst, Processeur, Steerle

Geneva, Musée d’art et d’histoire, Ville de Genève
SWISS, MADE, SWITZERLAND IN DIALOGUE WITH THE WORLD, 18 Feb.–17 May 1998
Robert Frank, Convention 25/Americans—Political rally, Chicago; Fabrice; Swans Reg; circulated to Museen Strathof und Helmhauz, Zurich, 4 June–23 Aug. 1998

Martigny, Fondation Pierre Gianadda
GAUGUIN, 10 June–22 Nov. 1998
Paul Gauguin, Self-Portrait Dedicated to Carrière
Old Lyme, Florence Griswold Museum
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART,
17 Jan.–31 May 1998
35 American naive paintings (34)

Maryland
Hagerstown, Washington County Museum of Fine Arts
WASHINGTON COUNTY ARTISTS,
Frederick Kemmelmeyer, First Loading of Christopher Columbus

Massachusetts
Boston, Museum of Fine Arts
PICA:OSO: THE EARLY YEARS, 1892–1906,
Pablo Picasso, Lady with a Fan; Death of Harlequin
MONET IN THE 20TH CENTURY,
20 Sept.–27 Dec. 1998
Claude Monet. Waterlily Bridge, London, at dusk

Sandwich, Heritage Plantation of Sandwich
ART OF THE DEPARTED: THE GRAVESTONES OF CAPE COD,
10 May–18 Oct. 1998
American 19th Century, Family Burying Ground
Thomas Chambers, Mount Auburn Cemetery

Williamstown, Sterling and Francine Clark Art Institute
FAREWELL TO THE WET NURSE: ETIENNE AUBRY and IMAGES OF BREAST-FEEDING IN EIGHTEENTH-CENTURY FRANCE,
Antoine-Jean Duclos after Charles Monnet, La Fontaine de la Régeneration sur les débris de la bataille . . .
Jean-François Janinet after François Boucher, Les mariviers

Williamstown, Williams College Museum of Art
35 American naive paintings (34)

Michigan
Grand Rapids Art Museum
PIETRO PERUGINO: MASTER OF THE ITALIAN RENAISSANCE,
16 Nov. 1997–1 Feb. 1998
Perugino. Baptism of Christ; Perugino. Suppliant of Great, Follower of Perugino. Archer Drawing a Bow; Style of Perugino. Figure of an Archer; Follower of Raphael, Putti with a Wine Press

Midland Center for the Arts
MARK ROTHKO: THE SPIRIT OF MYTH: EARLY PAINTINGS FROM THE 1930S AND 1940S,
27 Sept.–30 Nov. 1997
26 paintings by Rothko*

Mississippi
Jackson, Mississippi Commission for International Cultural Exchange, Inc., Mississippi Arts Pavilion
SPLENDORS OF VERSAILLES,
1 Apr.–31 Aug. 1998
Louis-Léopold Boitard, Louis XV!

New Hampshire
Hanover, Hood Museum of Art, Dartmouth College

New York
Hamilton, Picker Art Gallery, Colgate University
DRAWINGS FROM THE O'NEAL COLLECTION,
57 old master drawings*

Hilaca, Herbert F. Johnson Museum of Art, Cornell University
SUSAN ROTHENBERG: PRINTS AND DRAWINGS,
Susan Rothenberg, Red Dance

New York, Bard Graduate Center for Studies in the Decorative Arts, Bard College
THE SEVRES PORCELAIN MANUFACTORY: ALEXANDRE BROWNART AND THE TRIUMPH OF ART AND INDUSTRY, 1800–1847,
Jean-Antoine Houdon. Alexandre Brownart

New York, Cooper-Hewitt National Design Museum
FOUNTAINS: SPLASH AND SPECTACLE: WATER AND DESIGN FROM THE RENAISSANCE TO THE PRESENT,
Albrecht Altdorfer. Rest on the Flight into Egypt as a Fountain; Sebald Beham. Fountain of Youth (4 individual sheets); Edme Bouchardon. Rosèolle Fountain with Venus, Amergin, and Swans; Carlo Fontana (author), Unistime Traite dell Acque Cortenti; Isaac de Monschier. Italianate Garden with a Parrot, a Poodle, and a Man

New York, Metropolitan Museum of Art
GEORGIA O'KEEFFE: A PORTRAIT BY ALFRED STEIGLITZ,
22 May–7 July 1997
Alfred Stieglitz. Georgia O'Keeffe: Portrait—Hands and Watercolor

MARY ANN WILLSON, 13 June-13 Sept. 1998
Mary Ann Willson, New York, Museum of American Folk Art
CONVERSION BY CANDLELIGHT: THE FOUR MAGDALENS BY GEORGES DE LA TOUR (1593–1652),
10 Feb.–15 Mar. 1998
Lahore 17th Century, Scene Animal Carpet

CONVERSION BY CANDLELIGHT: THE FOUR MAGDALENS BY GEORGES DE LA TOUR (1593–1652),
10 Feb.–15 Mar. 1998
Lahore 17th Century, Scene Animal Carpet

From van Eyck to Bruegel: Early Netherlandish Painting at the Metropolitan Museum of Art,
Gerard David. Rest on the Flight into Egypt

New York, Museum of American Folk Art
MARY ANN WILLSON, 13 June-13 Sept. 1998
Mary Ann Willson, Prolifal Sav Taking Leave of His
New York, Museum of Modern Art
CHUCK CLOSE RETROSPECTIVE, 25 Feb.–26 May 1998

New York, National Academy Museum and School of Fine Arts
TENTH STREET STUDIO BUILDING: ARTISTS-ENTREPRENEURS FROM THE HUDSON RIVER SCHOOL TO THE AMERICAN IMPRESSIONISTS, 21 Aug.–16 Nov. 1997
after Frederic Edwin Church, Heart of the Andes

New York, Solomon R. Guggenheim Museum
Robert Rauschenberg, After Frederic Edwin Church, hamburg, Kunsthalle

New York, South Street Seaport Museum

New York, Whitney Museum of American Art
Richard Diebenkorn, Berkeley No. 52; Seated Figure with Hat; Study related to Untitled from Club (Spade Card), circulated to Modern Art Museum of Fort Worth, 8 Feb.–12 Apr. 1998, and Phillips Collection, Washington, 9 May–16 Aug. 1998

New York, Whitney Museum of American Art
WHITE TERPIECES FROM THE NATIONAL GALLERY OF ART, 1 Mar.–12 Apr. 1998
Charles Sheeler, In the Shade; Edward Hopper, Cape Cod Evening; Edward Hopper, Cape Cod Evening; John Frederick Kensett, Landing at Sabbath Day Point; Fitz Hugh Lane, New York Harbor; John Marin, Tunk Mountains, Maine; Georgia O’Keeffe, Sky Above White Clouds; Mark Rothko, In the Shade; Andrew Wyeth, Snow Flurries

Texas
AUSTIN, Architect M. Huntingdon Art Gallery, University of Texas at Austin. FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM THE COLLECTION OF DOROTHY AND HERBERT VOGEL, 1 Nov.–14 Dec. 1997
Dallas Museum of Art
MONET, A TURNING POINT, 28 Mar.–17 May 1998
Claude Monet, Artist’s Garden at Vetheuil

Fort Worth, Amon Carter Museum

Houston, Museum of Fine Arts
Sidney Belle Bella, Altar for Corpus Christi Day

San Antonio, Marion Koogler McNay Art Museum
Georgia O’Keeffe, Jack-in-the-Pulpit No. VI; Winter Road 1

Virginia
Cy Twombly, Note 1; Note II

Norfolk, Chrysler Museum of Art
Willem van Aelst, Still Life with Dead Game; Hendrick Avercamp. Scene on the Ice; Gerard Dou, Hermit; Frans Hals, Portrait of a Gentleman; Gerrit Willemisz. Heda, Still Life with Game; Meindert Hobbema. Travelers; Jan van Huysum, Flowers in an Urn; Abraham Mignon, Still Life with Fruit, Fish, and a Nest; Pieter Molijn. Landscape with Open Gate; Adriaen van Ostade. Tavern Scene; Isack van Ostade, Workman before an Inn; Rembrandt van Rijn, Portrait of a Gentleman with a Tall Hat and Gloves; Portrait of a Lady with an Ostrich-Feather Fan; Jacob van RUISDAEL. Landscape

Richmond, Virginia Historical Society
American 19th Century, Start of the Hunt; End of the Hunt

Roanoke, Art Museum of Western Virginia
Thomas Hart Benton, Trail Riders; John William Casilear, View on Lake George; George Catlin, Apache Village; Thomas Cole, Sunrise in the Catskills; Lamar Dodd, Winter Valley; Asher Brown Durand, Pastoral Scene; Erastus Salisbury Field, Ark of the Covenant; Childe Hassam, Opies Sleep, Cut Corf; Edward Hopper, Cape Cod Evening; John Frederick Kensett, Landing at Sabbath Day Point; Fitz Hugh Lane, New York Harbor; John Marin, Tunk Mountains, Maine; Georgia O’Keeffe, Sky Above White Clouds; Mark Rothko, In the Shade

Washington
Seattle Art Museum

Elvehjem Museum of Art, University of Wisconsin at Madison
JOHN STEUART CURRY: INVENTING THE MIDDLE WEST, 7 Mar.–17 May 1998
John Steuart Curry, Coral Elephant; circulated to M. H. de Young Memorial Museum, San Francisco, 1 June–15 Sept. 1998

Temporary Loans to Museum Collections
GERMANY
Hamburg, Hamburger Kunsthalle
14 June–20 Sept. 1998
Paul Cézanne, Le Château Noir

UNITED STATES
California
Los Angeles, J. Paul Getty Museum
14 June–20 Sept. 1998
Edgar Degas. Woman Viewed from Behind

New York
Brooklyn Museum of Art
12 Apr.–12 July 1998
Edward Manet, Tragic Actor

New York, Metropolitan Museum of Art
Francisco di Giorgio Martini, Golfe Father Surrounded by Angels and Cherubim

Ohio
Cleveland Museum of Art
James McNeill Whistler, The White Girl (Symphony in White, No. 1)
Grammar of Ornament
## Changes of Attribution

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery’s Board of Trustees during the 1998 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

### Painting

<table>
<thead>
<tr>
<th>Number, title, date</th>
<th>Former Attribution</th>
<th>Changes to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947.17.93, Portrait of a Man, mid-eighteenth century</td>
<td>American 18th Century</td>
<td>Scottish 18th Century</td>
</tr>
<tr>
<td></td>
<td>Francis Garden of Troup, Scotland (?)</td>
<td>c. 1745</td>
</tr>
<tr>
<td>1970.17.107, Saint Martin Dividing His Cloak, c. 1640/1645</td>
<td>Sir Anthony van Dyck</td>
<td>Flemish 17th Century</td>
</tr>
<tr>
<td></td>
<td>Possibly Jan Boeckhorst</td>
<td>c. 1640/1645</td>
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</tbody>
</table>

### Sculpture

<table>
<thead>
<tr>
<th>Number, title, date</th>
<th>Former Attribution</th>
<th>Changes to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1956.2.1, Alexander the Great, c. 1480</td>
<td>After Andrea del Verrocchio</td>
<td>Workshop of Andrea del Verrocchio</td>
</tr>
<tr>
<td></td>
<td>c. 1483/1485</td>
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</table>
Publications and Awards

Exhibition Catalogues

Building a Collection, by Andrew Robinson (22 pages, 28 illus., 14 color).

Degas at the Races, by Jean Sutherland Boggs, with contributions by Daphne S. Barbour and Shelley G. Sturman (272 pages, 200 illus., 120 color; hardcover distributed by Yale University Press).

Lorenzo Lotto: Rediscovered Master of the Renaissance, by Jeffrey Weiss, with contributions by Manet, Monet, and the Gare Saint-Lazare, Degas at the Races, 28 illus., 14 color).

contributions by Daphne S. Barbour and Shelley G. cover distributed by Yale University Press).

Wilson-Bareau (224 pages, 115 illus., 40 color; hardcover distributed by Yale University Press).


"Robert Sterling Clark as a Collector of Homer." Antiquite (October 1997).


"Rembrandt Self-Portraits: The Creation of a Myth." In Rembrandt, Rubens, and the Art of Their
Brassai (Gyula Halasz), *Alberto Giacometti*, 1948, gelatin silver print, sheet: 29.3 x 21.9 cm. Gift of the Collectors Committee. 1998.52.1


**Awards**

The *Thomas Moran* catalogue received a design award from the Association of American University Presses and the Western Heritage Wrangler Award for an Outstanding Art Book.

The *Mark Rothko* exhibition catalogue was selected as an outstanding example of book design by the American Institute of Graphic Arts (AIGA) in its 1997 Fifty Books Fifty Covers competition—the Gallery's first such award; and AIGA Washington awarded prizes to both the *Rothko* catalogue and *Rothko* press kit in its Sixth Biennial AIGA 50 design competition.


The video *Thomas "Yellowstone" Moran*, which the Gallery produced last year, received the 1998 Telly Award, a national competition of broadcast and nonbroadcast video media.

The American Music Festival received an Award of Merit, First Place, from the National Federation of Music Clubs for outstanding efforts on behalf of American music.

The National Gallery Web site this year was recognized by Business on the Internet for "Best Site Design" and received the American Association of Museums' Multimedia and Technology Muse Award, First Place, as well as the Britannica Internet Guide's Best of the Web rating and the Web Marketing Association's WebAward competition, Outstanding Web Site.
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Swabian School, The Angel of the Annunciation, 1480s, pen and brown ink over traces of black chalk, 19.4 x 13 cm, Ailsa Mellon Bruce Fund, 1998.33.1
The Gallery proudly recognizes the generosity of those listed below who have made major gifts and pledges to the New Century Fund and its adjunct New Century Gift Committee, a special Washington, DC, area initiative of the campaign, since its public announcement in May 1994 through September 1998. We are most grateful for their participation and their commitment to helping the Gallery maintain a high standard of excellence into the next century.

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and Mrs. Nitze
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and Mrs. Ogilvy
Mr. and Mrs. John N. Palmer
C. Wesley and Jacqueline Peebles
Jane Bradley Pettit
Mrs. John A. Pope
Lieutenant Colonel and Mrs. Nor-
man S. Portenoy
Dr. and Mrs. Meyer P. Potamkin
Peebles
Mrs. Fansy P. Preston
The Reverend Charles Price and
Mrs. Price
Sheila Prolly and Patrick W. Gross

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Ms. Marsha Ralls
Susan and Elith Rose Foundation
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Miss Gillian Attfield
Dr. George and Olga Baer
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Dr. Lenox Baker Jr. and Dr. Frances Baker
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Giuseppe and Mercedes Cecchi
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Dr. and Mrs. James J. Ferguson Jr.
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and Mrs. Halaby
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Suzann Wilson Matthews
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Deedy and Chris Ogden
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