CONTENTS

Trustees and Trustee Committees  7

President's Report  9

Director's Report  13

Summary Report of Activities  19
Gifts and Acquisitions  19
Exhibitions  27
Public Programs: Education, Films, Music  31
Collection Management and Conservation  34
Resources for Scholarly Research: Archives, Library, Publications, Photographic Services  36
The Center for Advanced Study in the Visual Arts  39

Treasurer's Report  41
Financial Statements  43

Acquisitions  51
Exhibitions  69
Exhibitions at the National Gallery of Art  69
Lenders  70
Loans  73

Appendices  81
Changes of Attribution  81
Publications and Awards  83

Staff, Fellows, Volunteers, and Interns  87

Gifts  95
TRUSTEES, COMMITTEES, AND OFFICERS

Board of Trustees
(as of 30 September 1999)
Alexander M. Laughlin, Chairman
Robert H. Smith, President
Robert F. Erburu
Julian Ganz Jr.
David O. Maxwell
William H. Rehnquist
The Chief Justice of the United States
Madeleine K. Albright
The Secretary of State
Lawrence H. Summers
The Secretary of the Treasury
I. Michael Heyman
The Secretary of the Smithsonian Institution
Ruth Carter Stevenson, Trustee Emerita

Audit Committee
(as of 30 September 1999)
Alexander M. Laughlin, Chairman
Lawrence H. Summers
The Secretary of the Treasury
Robert H. Smith
Robert F. Erburu
Julian Ganz Jr.
David O. Maxwell

Finance Committee
(as of 30 September 1999)
Robert H. Smith, Chairman
Lawrence H. Summers
The Secretary of the Treasury
I. Michael Heyman
The Secretary of the Smithsonian Institution
Alexander M. Laughlin
Robert F. Erburu
Julian Ganz Jr.
David O. Maxwell

Art and Education Committee
(as of 30 September 1999)
Robert H. Smith, Chairman
Earl A. Powell III
Alexander M. Laughlin
Robert F. Erburu
Julian Ganz Jr.
David O. Maxwell

* deceased
Edgar Degas, Racehorses (study for “Scene from the Steeplechase: The Fallen Jockey”), c. 1866, charcoal on light brown paper, 27.6 x 43.2 cm, Collection of Mr. and Mrs. Paul Mellon, 1999.79.9

Trustees’ Council
(as of 30 September 1999)
David O. Maxwell, Chair
Robert W. Duemling, Vice-Chair
Nancy Lee Bass
Heidi L. Berry
Leon D. Black
Calvin Cafritz
Iris Cantor
Melvin S. Cohen
William T. Coleman Jr.
Edwin L. Cox
James T. Dyke
Barney A. Ebsworth
Edward E. Elson
Doris Fisher
Aaron L. Fleischman
Juliet C. Folger
John C. Fontaine
Marina K. French
Morton Frug
Evelyn D. Haas
Teresa F. Heinz
Raymond J. Horowitz
George F. Jewett Jr.
Stephen M. Kellen
Leonard A. Lauder
LaSalle D. Leffall Jr.
Donald B. Marron
Edward J. Mathias
Louise W. Mellon
Joyce Menschel
Liselotte Millard
Harvey S. Shipley Miller
Diane A. Nixon
Lucio A. Noto
Diana C. Prince
Roger W. Sant
B. Francis Saul II
James S. Smith
Ruth Carter Stevenson
Frederick A. Terry Jr.
Ladislaus von Hoffmann
John C. Whitehead
Dian Woodner

Executive Officers
Robert H. Smith, President
Earl A. Powell III, Director
Alan Shestack, Deputy Director
Henry A. Millon, Dean
Center for Advanced Study in the Visual Arts
Darrell Willson, Administrator
James E. Duff, Treasurer
Philip C. Jessup Jr., Secretary and General Counsel
Joseph J. Krakora, External and International Affairs Officer
J. Carter Brown, Director Emeritus
PRESIDENT'S FOREWORD

The loss of Paul Mellon this past year has prompted all of us at the National Gallery of Art to reflect on, and to celebrate, his extraordinary gifts to the world's arts community. Over nearly sixty years, as a founding benefactor, trustee, president, chairman, and finally, honorary trustee, Paul Mellon guided the National Gallery with wisdom and dedication, leaving the indelible mark of his fine eye, farsighted judgment, and penetrating generosity on every aspect of the institution. My fellow trustees and I have treasured Paul's gracious leadership. In his final gift he bequeathed a substantial endowment for art acquisition, education, the Gallery Archives, and the Center for Advanced Study in the Visual Arts in addition to donating seventy-three masterworks of painting, sculpture, and drawing carefully chosen from his personal collection. A magnificent legacy, this bequest continues the remarkable thoughtfulness that characterized his lifetime of philanthropy. On behalf of the trustees and the entire staff of the National Gallery, I extend deepest sympathies to Paul's wife, Bunny, his family, and his many friends.

The dynamic partnership between the federal government and the private sector, proposed by Andrew Mellon and accepted by Franklin D. Roosevelt and the Seventy-fifth Congress in 1937, has enabled the National Gallery to establish and sustain the highest standards of museum practice. In 1999 there was no clearer example of this public-private cooperation than the spring opening of the National Gallery of Art Sculpture Garden. Located on a prominent site on the National Mall adjacent to the Gallery's West Building—federal land set aside for the purpose—the wonderful new outdoor exhibition space was given to the nation by The Morris and Gwendolyn Cafritz Foundation, which generously provided funds for the design and construction of the garden as well as for the purchase of several monumental works of art. Further exceptional acquisitions were made possible by other private gifts from The Nancy Lee and Perry Bass Fund, The Donald Fisher Family, and John and Mary Pappajohn.

The National Gallery is indebted to the president of the United States and the Congress, which continued funding
in fiscal year 1999 for the Gallery's operations and maintenance and for the repair and renovation of its landmark facilities. These funds enable the institution to fulfill its mission of service to the nation, with year-round free admission.

The Gallery's buildings and all works of art are gifts from the private sector or purchases through private funds. Private philanthropy also supports the excellence of the Gallery's programs. Since its inception, the nation's art museum has benefited from the support of foundations. The highlight among many notable grants this year for a range of projects was a major commitment from the Richard King Mellon Foundation in honor of Paul Mellon. This memorial gift is for the renovation of the West Building ground floor sculpture galleries, which was of great importance to Paul. We were delighted as well to receive a significant commitment from the Roger and Vicki Sant Fund of The Community Foundation for the National Capital Region for the acquisition of nineteenth-century European paintings.

The National Gallery of Art has also enjoyed generous corporate sponsorship of special exhibitions and programs over the years. The Board of Trustees recognized four outstanding members of the corporate community, awarding the Medal for Distinguished Service to Education in Art to Charles R. Lee, as chairman and chief executive officer of GTE Corporation; Lucio A. Noto, as chairman and chief executive officer of Mobil Corporation; and Lily and Edmond J. Safra, of Republic New York Corporation and Safra Republic Holdings. We are grateful for their leadership in promoting public appreciation for the arts. Special thanks in fiscal year 1999 go to Andersen Consulting for its support of the exhibition Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam; Nippon Telegraph and Telephone Corporation for Edo: Art in Japan 1615–1868; Ford Motor Company for John Singer Sargent; Airbus Industrie for Portraits by Ingres: Image of an Epoch; and Actea for Mary Cassatt.

The New Century Gift Committee continues to attract friends from the Washington metropolitan area whose donations fund the acquisition of major works of art. It means a great deal to us that so many who enjoy the hometown advantage of the Gallery's collections and programs have responded generously. The lasting impact of planned giving is also tremendously important to the National Gallery. In the past year several individuals have made commitments to establish charitable remainder trusts and planned bequest intentions.

The Gallery's two annual giving programs, the Collectors Committee and The Circle of the National Gallery of Art, include members from across the country. The Collectors Committee, cochaired by Doris Fisher and Barney Ebsworth, meets once a year to acquire modern and contemporary art for the Gallery's collection. This spring the group seized the opportunity to purchase a rare oil painting by photographer Edward Steichen. The Circle of the National Gallery provides the resources and flexibility to fund acquisitions, conservation, education, and exhibitions. We appreciate the energetic leadership of Julie Folger and David Maxwell, which has fueled the steady growth of The Circle. As David Maxwell stepped down this year, we welcomed Marina French of New York City as the new co-chair of the group.

In 1999 the composition of the Board of Trustees changed when Louise W. Mellon retired after six years of service. David O. Maxwell, a longtime supporter of the Gallery, was elected to fill the vacated position on the board. Alexander M. Laughlin is chairman of the board, and Robert F. Erburt, Julian Ganz Jr., and I, as president, continue as private trustees. The Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution are ex officio trustees.

David Maxwell took the place of Julian Ganz as chair of the Trustees' Council, the national group that advises the board, with Robert W. Duemling continuing as vice-chair. We would like to thank those on the Council whose terms ended in 1999: Daniel N. Belin of
Los Angeles; Frederic C. Hamilton of Denver; Linda H. Kaufman of Norfolk, Virginia; Frank H. Pearl and Sharon Rockefeller of Washington, D.C.; and Richard M. Scaife of Pittsburgh. New members are William T. Coleman Jr. of McLean, Virginia; LaSalle D. Leffall Jr. and Roger W. Sant of Washington, D.C.; Edward J. Mathias of Bethesda, Maryland; and Diane A. Nixon and Frederick A. Terry Jr. of New York City. We also received returning members Calvin Cafritz of Washington, D.C.; James T. Dyke of Little Rock, Arkansas; Edward E. Elson of New York City; Doris Fisher of San Francisco; and Teresa Heinz of Pittsburgh. On behalf of the board, I wish to thank all of the volunteers who, through their dedication and service to the National Gallery, uphold Paul Mellon's example of stewardship.

Paul Mellon's love of the National Gallery centered on his belief that it is a living institution. He was justifiably proud of what his family had created in partnership with the United States government for the benefit of the American people, and he nurtured its growth and development with great satisfaction. The trustees of the National Gallery of Art share his pride and are deeply grateful to the federal government and to the many private friends whose generous support continues to sustain this precious vitality. Reinforced by the exceptional talents of the staff, we look forward to a future of excellence, achievement, and service to the nation.

Robert H. Smith
President
The defining qualities and strengths of the National Gallery of Art are the enduring legacy of Andrew W. Mellon, his son Paul Mellon, and daughter Ailsa Mellon Bruce. Paul Mellon, the renowned philanthropist, art collector, patron of the arts, and horse breeder, was unparalleled in his gifts to the nation's cultural life. His generosity established the Gallery as one of the premier art museums in the world. Modest and kind, he was among the great philanthropists of our time and a gentleman in every sense.

Paul Mellon and his sister Ailsa represent the second generation of benefactors to the National Gallery. Paul continued the family's extraordinary munificence, his father's commitment to giving back to society becoming the son's way of life. He provided visionary and judicious leadership that spanned decades, from the founding of the Gallery until his death last year. Paul Mellon served as the National Gallery's first president from 1938 to 1939, rejoining the Board of Trustees in 1945 following his military service. He served again as president from 1963 to 1979 and as board chairman from 1979 to 1985, when he became an honorary trustee. It was under his guidance that both the West and the East Buildings were designed and built, the latter with funds provided by Paul, Ailsa, and The Andrew W. Mellon Foundation. The nation has Paul Mellon to thank for the choice of I. M. Pei as the architect of the East Building. He was also instrumental in founding the Gallery's Center for Advanced Study in the Visual Arts, with the mandate, in his words, "to increase our understanding of our heritage of the art of the Western world."

Paul Mellon's beneficence to the National Gallery and to the country concluded with the bequest of seventy-three major works of art, many of which he lived with and enjoyed immensely. With these and earlier gifts, he made the Gallery one of the world's foremost centers of French impressionist and post-impressionist art, with great depth and strength in American masterworks of the nineteenth century and a comprehensive representation of key figures in British art. During his lifetime Paul Mellon donated some 900 paintings, sculpture, and works on paper to the Gallery. A memorial exhibition is
planned for fiscal year 2000 to celebrate the interests of Paul and Bunny Mellon and the discernment and elegance for which they have become known. Their gifts have more than fulfilled Andrew Mellon’s vision, placing the National Gallery at the forefront of the world’s great art museums.

The character of the Gallery is epitomized by its collection. What began as the gift to the nation from one man, Andrew Mellon, now includes works of art given by more than 1,100 donors. This year was an extraordinary one for acquisitions. Sanford Gifford’s Siout, Egypt, the finest and most important of this major nineteenth-century American landscape painter’s Egyptian works, came to the Gallery as the gift of Joan and David Maxwell. John Haberle’s imitation, a great trompe-l’oeil painting and one of the artist’s masterpieces, was a gift from the Amon G. Carter Foundation. Raphaëlle Peale’s A Dessert, an exemplar of early American still-life painting and the first work by this artist to enter the collection, was a partial and promised gift from Jo Ann and Julian Ganz Jr. in memory of Franklin D. Murphy.

Major examples of twentieth-century art were also noteworthy additions to the collection. A compelling work by Washington color field painter Morris Louis, Ambi II, and American abstract expressionist Robert Motherwell’s In Plato’s Cave No. 1 were both acquired through The Nancy Lee and Perry Bass Fund. Georgia O’Keeffe’s powerful abstract Black, White and Blue was a partial and promised gift from Mr. and Mrs. Barney A. Ebsworth, and Pat Steir’s dramatic Curtain Waterfall was also a gift from the Ebsworths. Le Tournesol by Edward Steichen is the only extant painting from the artist’s modernist period. Acquired for the Gallery by the Collectors Committee, it greatly enriches the collection of early twentieth-century American art.

The May 23 opening of the National Gallery of Art Sculpture Garden, made possible with funding from The Morris and Gwendolyn Cafritz Foundation, realized a plan that Paul Mellon and Stewart Udall, as Secretary of the Interior, had signed an agreement to pursue in 1966. Indeed it reflects the intentions of eighteenth-century city planner Pierre-Charles L’Enfant, who envisioned a park on the site. The present design was created by Laurie D. Olin, landscape architect, of Olin Partnership, in association with key members of the Gallery staff. New plantings of native American canopy trees, flowering trees, shrubs, groundcover, and perennials provide a natural, parklike setting for the display of significant works of sculpture. A fountain in the center becomes a new ice skating rink in the winter.

Installed throughout the Sculpture Garden are seventeen outstanding examples of twentieth-century sculpture, ranging from forty-two inches to twenty feet in height and weighing as much as eight tons. Among the works entering the collection this year, four were donated by The Morris and Gwendolyn Cafritz Foundation: Puellae by Polish-born Magdalena Abakanowicz; Stele II by American artist Ellsworth Kelly; House I by American pop artist Roy Lichtenstein; and Typewriter Eraser, Scale X, by Claes Oldenburg and Coosje van Bruggen. Other works given this year included British artist Barry Flanagan’s Thinker on a Rock, a gift of John and Mary Pappajohn; American artist Sol LeWitt’s Four-Sided Pyramid, a gift of The Donald Fisher Family; and Lucas Samaras’ Chair Transformation Number 20B, acquired through The Nancy Lee and Perry Bass Fund. We were particularly pleased that this new urban space attracted more than 660,700 visits in its first four months.

Special exhibitions at the National Gallery continue to be an integral aspect of our programming. The year began with great enthusiasm as we opened the exceedingly popular Van Gogh’s Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam. The international focus then turned to Edo: Art in Japan 1615–1868 with its concurrent performing arts festival; monographic exhibitions of paintings by nineteenth-century American expatriate John Singer Sargent and the grand-style portraits of French
Raphaelle Peale, *A Dessert*, 1814, oil on wood, 34 x 48.3 cm. Gift (Partial and Promised) of Jo Ann and Julian Ganz Jr. in memory of Franklin D. Murphy, 1999.44.1

One of the Gallery’s highest priorities remains the stewardship of the West and East Buildings. We are grateful for the continued federal funding of several crucial capital improvements. We were particularly pleased this year with the completion of the fifth and final phase of replacing the original skylights in the West Building. This major project, which required the successive closing of quadrants of the building and removal of the works of art, now provides diffused natural light in which to view the nation’s paintings and sculpture in more than ninety main floor galleries. Significant progress was also made toward installation of new automation/energy management and fire protection systems.

In addition, a comprehensive master facilities plan recently adopted ensures that the buildings and systems will be repaired or replaced on a cycle that provides optimum operations effectiveness and efficiency. This ten- to twelve-year plan is ambitious yet critical. It includes exterior, structural, and architectural repairs; interior mechanical, electrical, and plumbing systems replacement; and safety and security improvements. An
Pat Steir. *Curtain Waterfall*, 1991, oil on canvas, 351.8 x 295.9 cm. Gift of Mr. and Mrs. Barney A. Ebsworth, 1998.97.1
office of capital projects was established to manage the design and construction work called for in this plan and to coordinate it with myriad other Gallery activities.

Two significant curatorial appointments were made this year: Peter Parshall joined the Gallery as curator of old master prints, and Jeffrey Weiss was promoted to curator of modern and contemporary art. I was also pleased to name Ysabel Lightner as chief of the Gallery Shops division.

We noted with great sadness the death of Frances P. Smyth-Ravenel, the Gallery's editor-in-chief for the past eighteen years and a key member of the staff for thirty years. She oversaw the editing, design, and production of hundreds of exhibition catalogues and other publications, each one undeniably influenced by her keen eye and refined taste. The Gallery owes much to Franny for her commitment to excellence, both in intelligent and elegant design and in clear, concise writing.

In fiscal year 1999 we recorded more than 6.7 million visits to the National Gallery, the highest number since 1988. Visitors came from every U.S. state and territory as well as from eighty foreign countries. I am particularly grateful to the Administration and Congress for honoring their original pledge of ongoing appropriations of federal funds to operate and maintain the Gallery and to protect and care for the nation's art collection. I also appreciate the dedication of the staff and volunteers of the Gallery, who share their knowledge, talent, experience, and dedication in the service of a local, national, and international constituency, reaching school children and adults of all ages. Finally, my gratitude is extended to the many lenders and donors, both public and private, whose generosity enables the Gallery to maintain the high quality of the collections and special exhibitions.

The mission and goals set in place by the founder of the National Gallery remain vital and vibrant today. As we look ahead, the Gallery is committed to strengthening the collection; protecting and enhancing the Gallery's buildings and grounds; and widening its appeal to all Americans through active education and exhibition programs. The Gallery continues to seek out and acquire outstanding works of art, either by donation or by purchase with private funds. Special exhibitions are in development that will illuminate particular aspects of the collection as well as focus on material of exceptional merit from other cultures and periods. The multiyear master facilities plan for the West and East Buildings launches the Gallery on a carefully planned strategy to safeguard these national treasures. Renovation began this year on the West Building ground floor sculpture galleries. Slated for completion in 2001, the new exhibition spaces will give added prominence to the 3,000 works in the Gallery's sculpture holdings and will be a wonderful capstone for the celebration of the collection as we enter the new millennium.

Earl A. Powell III
Director
SUMMARY OF THE YEAR

Gifts and Acquisitions
Among the many works of art that came to the National Gallery in the bequest of Paul Mellon, none is more poignant than Degas' *Scene from the Steeplechase: The Fallen Jockey*. Mr. Mellon greatly admired Degas, sharing his sense of the beauty and grace of horses and his fascination with the excitement of the racetrack. In this monumental oil two riderless horses seem just about to trample the recumbent figure of an injured jockey. With the pink of the jockey's coat echoed in the sunset beyond, this image strikes a somber chord. Nine drawings and pastels by Degas, including several studies for this painting, were part of Mr. Mellon's gift.

Another highlight of the Mellon bequest were thirty-four spectacular wax and plaster sculptures by Degas, completing the group of fifty-one such works that Mr. and Mrs. Mellon began giving the Gallery in 1985. These include numerous figures of horses and jockeys as well as the wax original of the celebrated *Little Dancer Fourteen Years Old*, exhibited in Paris in 1881.

George Stubbs' *White Poodle in a Punt*, a personal favorite of Mr. Mellon's, is a sympathetic portrayal of a dog that looks directly at the viewer while balancing gingerly in a vessel that floats through the English countryside. Of the five still lifes by John Frederick Peto in the Mellon bequest, all are compact tabletop groupings of desk or kitchen subjects. Peto's focus on the simplest arrangements, or even a single object seen at close range, gives these works a heightened power that belies their small size.

These choice works of art are but a few of those Mr. Mellon designated as final gifts to the institution his father founded in 1937. Other notable acquisitions, including gifts from new and longtime friends of the National Gallery, are mentioned in the following paragraphs, in roughly chronological order by date of execution. A complete list of art acquisitions for fiscal year 1999 is published on pages 51-67 of this annual report.

PAINTINGS—Valentin de Boulogne's *Soldiers Playing Cards and Dice*, acquired through the Patrons' Permanent Fund, is a major addition to the collection of seventeenth-century baroque paintings. The powerful image shows the perva-
sive influence of Caravaggio (who died in Rome in 1610, about five years before Valentin's arrival in the city), both in its low-life subject and in its strong chiaroscuro.

A characteristic painting by nineteenth-century Dutch artist Jacob Maris, View of the Mill and Bridge on the Noordwest Buitensingel in The Hague, was purchased through the Patrons' Permanent Fund. With its large scale, bold composition, and broad technique, this panoramic landscape is the type of work by Maris that was admired by the young Van Gogh. It is the first Hague School painting to enter the collection.

Raphaelle Peale's evocative still life, A Dessert, came to the Gallery as the partial and promised gift of Jo Ann and Julian Ganz Jr. Although Peale suggests the brevity of life by focusing on perishable fruits, he includes an amply filled decanter and wine glass behind the sumptuous array of lemons, oranges, and nuts to create a sense of bounty and a feast for the eyes.

Another important early American painting was John Haberle's Imitation, acquired through the New Century Fund, gift of the Amon G. Carter Foundation. The meticulously rendered still life of a dollar bill, coins, and stamps established Haberle's professional repu-
tation. It joins still lifes by Peto and by William Harnett to establish a significant representation of trompe-l’oeil painting in the collection.

Two fine nineteenth-century landscapes were added to the American collection. George Henry Durrie’s Winter in the Country, purchased through the Avalon Fund, distills the quiet beauties of a New England farmscape. Currier and Ives made Durrie’s images familiar through its published lithographs, yet none of the prints can match the lovely details and subtle handling of his best paintings. Sanford Robinson Gifford’s Siout, Egypt, which came to the Gallery through the New Century Fund as the gift of Joan and David Maxwell, recalls the artist’s travels to this exotic location. It is the first painting by Gifford to enter the collection and beautifully demonstrates his mastery of both atmospheric and linear perspective.

The Collectors Committee purchased for the Gallery an extremely rare painting by photographer Edward Steichen, Le Tournesol (The Sunflower), that dates from the precisionist period of his work. Other major twentieth-century paintings acquired by the National Gallery this year were Mr. and Mrs. Barney A. Ebsworth’s generous gift of Pat Steir’s dramatic Curtain Waterfall, which alternately evokes the gestural brush strokes of abstract expressionism and Asian painting traditions, and the Ebsworths’ partial and promised gift of Georgia O’Keeffe’s superb Black, White and Blue, an abstract painting that shows the artist at the height of her powers.

The Nancy Lee and Perry Bass Fund enabled the Gallery to purchase two important paintings: Morris Louis’ Ambi II and the first and finest in a series of six works by Robert Motherwell that explore the spatial conventions of the window, In Plato’s Cave No. 1. The Morris and Gwendolyn Cafritz Foundation funded the purchase of a triptych by Ellsworth Kelly, Three Panels: Yellow, Orange, Blue, a recent example of Kelly’s further refinement of color and abstract form. Ross Bleckner’s Birds Falling, the first work by the artist to enter the col-
lection, was the gift of Anthony T. Podesta.

This year thirty paintings in the collection were reframed with antique or reproduction period frames. The frame committee traveled to England, Germany, and Switzerland in search of antique frames, and twenty-four frames were purchased with funding from the Ailsa Mellon Bruce Fund and The New Century Fund.

SCULPTURE—An exquisite silver statuette of Christ at the Column, modeled by the great Roman baroque sculptor Alessandro Algardi, was acquired through the William Stamps Farish Fund. Mounted on an ebonized wood reliquary base, it belongs to the same composition as the Gallery’s figure of a Flagellator by Algardi, a group representing The Flagellation of Christ. Christo’s Package of 1961, the earliest work by this artist in the collection, was given by Dorothy and Herbert Vogel.

DRAWINGS—Albrecht Dürer’s Female Nude Praying was the latest gift from Dian and Andrea Woodner, who continue to preserve at the National Gallery the core of the great collection assembled by their father, Ian Woodner. The addition of this excellent figure study makes the Gallery the largest and most important repository of Dürer drawings outside Europe. A drawing by one of Dürer’s foremost pupils, Hans Süss von Kulmbach, A Standing Apostle Holding a Book was the gift of Sharon Greer-Phillips in memory of her husband, Neil Franklyn Phillips. A striking German fifteenth-century drawing of Christ and Mary Interceding with God the Father came to the Gallery through the Ailsa Mellon Bruce Fund.

Diane Allen Nixon gave two important Italian drawings: An Angel in Flight of about 1594 by Jacopo Chimenti, a delightful study of a very human young angel on the wing, and The Return of the Prodigal Son by Guercino, of about 1640, exemplifying the artist’s masterful pen work. Giovanni Battista Tiepolo’s Head of a Magician, gift of Mrs. Christian Aall, is a beautifully rendered study. From Michael Miller and Lucy Vivante came
a witty caricature drawing by Pier Francesco Mola.

The Gallery, in making a concerted effort to improve its small holdings of pastels, used the New Century Fund to purchase an elegant portrait of the Vicomtesse de Gand done by Adélaïde Labille-Guiard, one of the leading female artists of the eighteenth century. In addition, Camille Pissarro's La Vachère, a large, strikingly colorful pastel of a young woman, was acquired through the generosity of three longtime friends of the Gallery, Evelyn Stefansson Nef and Mr. and Mrs. James T. Dyke.

The Patrons' Permanent Fund made possible the purchase of a very rare original album of sixty-one drawings and twenty tracings by Jacques-Louis David, all made during his years at the French Academy in Rome, 1775–1780. This album, a significant contribution to the Gallery’s neoclassical holdings, includes thirteen remarkable landscape studies made in the streets of Rome and the surrounding countryside as well as copies after paintings and antique sculpture.

The Dr. Cyrus Katzen Foundation enabled the Gallery to acquire a unique 1912 sketchbook by Oscar F. Bluemner, with beautiful landscape drawings—most in watercolor with artist’s notes—that record Bluemner’s travels through France and Italy. This colorful volume strengthens the collection of artists’ sketchbooks.

Mr. and Mrs. Stephen Kellen gave the Gallery its first watercolor by Wassily Kandinsky, Geteilt (Divided), a bold example of his work in a medium that was vital to his art throughout his career. With the Director’s Discretionary Fund the Gallery acquired its first watercolor by Max Weber, Dancer in Green, one of the earliest cubist images in American art. The Eugene L. and Marie-Louise Garbaty Fund made possible the purchase of a fine watercolor by American artist Stanton MacDonald-Wright, Generation, the first synchronist work to enter the collection.

The Gallery’s holdings of Franz Kline’s work expanded dramatically with Rufus F. Zogbaum’s marvelous gift of twenty-five drawings, among them many early figurative sketches. Elisabeth R. Zogbaum added five mature drawings by Kline to
The New Century Fund made possible the purchase of two other outstanding early German engravings, both by the Master E.S.: St. Barbara is our first example of the artist’s earliest style, and The Madonna and Child in a Garden is a refined and delicate work printed in white ink on black paper—one of only four impressions in the world.

A lithograph of Predjama Castle by Karl Friedrich Schinkel, the leading architect in early nineteenth-century Germany, is a quintessential romantic work, acquired through the Pepita Milmore Memorial Fund.

Another notable purchase through the New Century Fund was a stunning series of five unique artist’s proofs of Jacques Villon’s important early aquatint, La Parisienne, tournée à droite, revealing the artist’s daring experimentation with color and exploitation of technical variations of intaglio processes. In an unusual coincidence, the Gallery also acquired three further unique proofs of this print—one thanks to the generosity of Evelyn Stéfansson Nel and two through the Eugene L. and Marie-Louise Garbaty Fund.

Augmenting their previous gifts of Marc Chagall prints, Gerhard E. and Marianne Pinkus donated sixteen splendid prints and drawings, plus a portrait of Chagall by German printmaker Hermann Struck. Dr. Toni G. Marcy added three drypoints, a soft-ground etching, and a lithograph by Lovis Corinth to her previous gifts of works by this important German printmaker. The generosity of Werner H. and Sarah Ann Kramarsky made it possible for the Gallery to acquire Jasper Johns’ latest print, with its luscious, richly colored surface: the work was inspired by Matthias Grünewald’s sixteenth-century Isenheim Altarpiece.

Dr. Christopher A. Graf donated four prints and two bound volumes produced at the contemporary print workshop, Landfall Press in Chicago, which attest to the richness, diversity, and conceptual range of Landfall’s work. The Gallery’s Graphicstudio Archive was enriched with thirteen contemporary prints, two portfolios, and an edition sculpture, including works by James Rosenquist, Keith Sonnier, Richard Tuttle, and the Gallery’s first examples by Andrea Modica, Lorna Simpson, and Mexican artist Graciela Iturbide.

In the course of this year, 929 visitors examined works of art in the European print and drawing study room in the East Building. Another 441 visitors made use of the study room for American prints, drawings, and photographs in the West Building.

Photographs—The New Century Fund enabled the Gallery to purchase a group of four exceptional vintage photographs by August Sander from his series Man of the Twentieth Century, startlingly direct portraits of German people of every level of society and profession. László Moholy-Nagy’s Untitled (Positive), purchased with funds from The Circle of the National Gallery of Art, derives from the artist’s experiments with photograms (cameraless photographs). Funds from the Collectors Committee supported the purchase of a unique photograph by sculptor David Smith, made as the artist moved from cubist paintings to collages and then to free-standing sculpture. Photographs such as Untitled provided Smith with another means of exploring ways to combine forms, define space, and use light to reveal structure.

Augmenting its previous gifts, The André and Elizabeth Kertész Foundation generously donated seven rare vintage photographs by Kertész. The group includes self-portraits that comment on his relationship to the world around him, such as Albany, in which he is both the observer and the observed, and South Port, Long Island, which speaks of his dislocation from his surroundings.

Sculpture Garden—Following decades of planning and great anticipation, the National Gallery of Art Sculpture Garden opened this year with seventeen outstanding examples of twentieth-century sculpture, more than half of which were new acquisitions by major postwar artists. In addition to
funding the development of the site, The Morris and Gwendolyn Cafritz Foundation made possible the purchase of several seminal works. Magdalena Abakanowicz’s *Puellae* consists of thirty individual headless girls cast in bronze—one of her “crowds,” which are often seen as the artist’s response to the former totalitarianism of her native Poland. Louis Bourgeois’ *Spider*, with its silver nitrate patina, is a unique variant from the artist’s spider series in which the looming yet fragile creature embodies childhood memories of security, fear, and loss. Ellsworth Kelly’s *Stele II*, an early outdoor planar sculpture in weathering steel, is named for a type of ancient commemorative monument, but its refined shape actually recalls that of kilometer markers the artist saw in France in the 1950s. Roy Lichtenstein’s *House I* incorporates the hallmarks of his “pop” style while exploiting the illusionistic effects of a third dimension to create a witty object based on stage set design. Claes Oldenburg and Coosje van Bruggen’s *Typewriter Eraser, Scale X*, monumentalizes a common—now obsolete—object, which had been a favorite childhood toy of Oldenburg’s from his father’s office and entered the artist’s repertoire in the late 1960s. Tony Smith’s multifaceted *Moondog*, consisting of fifteen extended octahedrons and ten tetrahedrons, relates at once to Smith’s training as an architect, the various geometries of minimalist art, and natural forms.

Numerous individual gifts were also made for the Sculpture Garden. The Collectors Committee acquired Scott Burton’s *Six-Part Seating*, a group of elegant red granite seats/sculptures ideally suited for utilitarian purposes in an outdoor public setting. The Donald Fisher Family generously donated Sol LeWitt’s *Four-Sided Pyramid*, which recalls the ancient ziggurat structure that the artist first employed in the 1960s. Barry Flanagan’s *The Thinker on a Rock*, an irreverent parody of Rodin’s *The Thinker*, was given by John and Mary Pappajohn. The Nancy Lee and Perry Bass Fund made possible the purchase of Lucas Samaras’ *Chair Transformation Number 20B*, a fantastical stairlike stack of five chairs, executed in bronze with a powdery verdigris patina.

The National Gallery of Art offers sincere thanks to all who gave so generously to build the nation’s art collection in the past fiscal year. Among the 921 works of art acquired, there were 26 paintings, 117 sculptures, 150 drawings, 475 prints, portfolios, and volumes, and 153 photographs. Please see pages 51–67 for a complete list of gifts and acquisitions.
Exhibitions

The 1999 fiscal year opened with the immensely popular *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam* (4 October 1998 to 3 January 1999), supported by Andersen Consulting. Organized by the National Gallery of Art and the Van Gogh Museum, Amsterdam, in collaboration with the Los Angeles County Museum of Art, the exhibition brought to an enthusiastic American audience seventy contemporary works by the Dutch master, including nearly fifty National Treasures and Important Cultural Properties, many of which had never before left the country. The exhibition was organized by the National Gallery of Art, the Agency for Cultural Affairs, Government of Japan, and the Japan Foundation. It was accompanied by a fully illustrated catalogue, color brochure, large-print guide, teaching program, and two versions of the audio tour that reflected changes in the objects displayed. The Gallery worked with NTT and a consultant from Scripps College to develop and install an interactive, multimedia program at six kiosks near the exit of the exhibition. The Edo Festival—featuring performances by Taiko drummers, firemen acrobats, kabuki actors and dancers, and a marionette theater troupe, among other entertainers—was made possible by The Circle of the National Gallery of Art, the Fund for the International Exchange of Art, and the Japan Foundation.

In the new year *American Impressionism and Realism: The Margaret and Raymond Horowitz Collection* (24 January to 9 May 1999) gave visitors an opportunity to view forty-nine superb paintings, watercolors, pastels, and drawings by William Merritt Chase, Childe Hassam, John Twachtman, and others that are not usually accessible to the public. Margaret and Raymond Horowitz, having formed one of the finest groups of American impressionist and realist works in private hands, most generously made their collection available for exhibition at the National Gallery, which published a handsome, fully illustrated catalogue on this occasion.

The Dutch Cabinet Galleries, created with the generous support of Juliet and Lee Folger / The Folger Fund, provided the setting for *From Botany to Bouquets: Flowers in Northern Art* (31 January to 31 May 1999), the second in a series of exhibitions made possible by Shell Oil Company Foundation. A radiant selection of sixteenth- and seventeenth-century floral still-life paintings was displayed alongside watercolors, manuscripts, and botanical books, revealing not only their life-like qualities but also their relationships to nature and poetry. The acclaimed *John Singer Sargent* exhibition (21 February to 31 May 1999), supported by Ford Motor Company, drew throngs of appreciative visitors to see 113 works by the greatest portraitist...
Vincent van Gogh’s *Wheatfield with Crows,* 1890, oil on canvas, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), was among the powerful works on view in the exhibition *Van Gogh’s Van Goghs.*

Jean-Auguste-Dominique Ingres, *Monseur Louis-François Bertin,* 1832, oil on canvas, Musée du Louvre, Paris, was part of the Ingres exhibition.

An especially notable loan for the *Edo: Art in Japan* exhibition was *The Hikone Screen,* c. 1620–1640, six panels (two shown at top of facing page), from the Hikone Castle Museum, Shiga; designated a National Treasure, this elegant screen had never before left Japan. Other select works included the seventeenth-century Nō mask: *Zō onna* (Zōami-style woman), Ishikawa Prefectural Museum of Art, and the *Footed bowl with heron and lilies design,* 1690–1720, The Kyushu Ceramic Museum, Saga, Important Cultural Property.
of the Edwardian age. Organized by the Tate Gallery, London, in collaboration with the National Gallery of Art and the Museum of Fine Arts, Boston, it included not only Sargent’s virtuoso portraits but his brilliant landscape and figure paintings as well. In addition to the fully illustrated scholarly catalogue, the Gallery produced an illustrated brochure, a large-print guide, and an audio tour.

Photographs from the Collection (25 April to 5 July 1999) presented exceptional acquisitions in an area of growing strength in the Gallery’s collecting. Supported by The Circle of the National Gallery of Art, this exhibition included photographs by William Henry Fox Talbot, André Kertész, Robert Frank, Julia Margaret Cameron, Charles Sheeler, Alfred Stieglitz, and others.

Overlapping briefly with the Sargent exhibition, Portraits by Ingres: Image of an Epoch (23 May to 22 August 1999) brought together a dazzling range of portrait paintings and drawings by an equally gifted master of an earlier age. Supported by Airbus Industrie and organized by the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, and the National Gallery, London, this show assembled some forty paintings and more than sixty drawings, including celebrated portraits of Napoleon Bonaparte, the duc d’Orléans, and newspaper magnate Louis-François Bertin. Accompanying
the exhibition were a fully illustrated catalogue, brochure, large-print guide, and audio tour as well as a one-day public symposium of distinguished scholars of Ingres.

The recent rediscovery of a long-lost masterpiece by Caravaggio in the residence of the Society of Jesus (the Jesuits) in Dublin, Ireland, was the occasion for Caravaggio’s “The Taking of Christ”: Saints and Sinners in Baroque Painting (30 May to 18 July 1999). Derived from an exhibition at the McMullen Museum of Art, Boston College, the presentation of this work at the National Gallery, made possible by EduCap Inc., was complemented by nine baroque paintings of “saints and sinners” from the Gallery collection and was discussed in an illustrated brochure.

Crowds of summer visitors came to see Mary Cassatt (6 June to 6 September 1999), its ninety paintings and prints representing the remarkable achievement of a modern woman working around the turn of the nineteenth century. Supported by Aetna and organized by the Art Institute of Chicago in collaboration with the Museum of Fine Arts, Boston, and the National Gallery, the exhibition included Cassatt’s innovative scenes of the theater as well as her best-known images of mothers and children. An audio tour provided a guide to the show in Washington.

In the fall The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People’s Republic of China (19 September 1999 to 2 January 2000) brought more than 200 astonishing works of art to American viewers. Supported by Eastman Kodak Company, with additional support from the Henry Luce Foundation, the exhibition spanned nearly six millennia and included ceramics and jade carvings, bronze vessels and gold ornaments, stone sculpture and life-size terracotta figures. Organized by the National Gallery of Art and the Nelson-Ashkins Museum of Art, Kansas City, in cooperation with the State Administration of Cultural Heritage and Art Exhibitions China, The People’s Republic of China, this presentation traveled to the Museum of Fine Arts, Houston, and the Asian Art Museum of San Francisco. The National Gallery published a fully illustrated catalogue as well as a brochure, large-print guide, and teaching program. It also produced an audio tour and a nineteen-minute film, Beyond the Yellow River: Recent Discoveries from Ancient China, narrated by Amy Tan, which was shown continuously in the exhibition. A performing arts festival, including a presentation by Chinese bell ringers, was made possible by The Circle of the National Gallery of Art.

Finally, The Drawings of Annibale Carracci (26 September 1999 to 9 January 2000) presented ninety-five powerful and evocative drawings by this great sixteenth-century Bolognese artist. The centerpiece was the eleven-foot-square cartoon of The Triumph of Bacchus and Ariadne for the decoration of the Gallery Farnese in Rome. The exhibition was supported by Republic National Bank of New York, and Safra Republic Holdings, S.A., Luxembourg, with additional support from the Samuel H. Kress Foundation and The Circle of the National Gallery of Art. The Gallery published a fully illustrated catalogue.

During the fiscal year 304 lenders from twenty-two countries and twenty-four states loaned 1,451 works of art to sixteen exhibitions (including two that continued from the previous fiscal year). For a complete list of lenders, please see pages 70-73 of this report. United States government indemnity was secured for six exhibitions.

Public Programs

The National Gallery’s art education initiatives served more than 10 million children, students, and adults around the world in fiscal year 1999. Focusing on the diverse needs and interests of its many constituencies, the Gallery offered programs for local, inner city elementary and high school classes as well as publications on its Web site and multimedia productions. The free loan of materials such as videos, books, slides, videodiscs, and CD-ROMs continued to be a primary source of art education for Americans both here and abroad.
Public tours and lectures at the Gallery covered eighty topics related to the collection and special exhibitions as well as introductory art appreciation courses. Lecturers presented the popular “Approaches to Van Gogh” and a seven-part summer series “Great Women in the Arts.” In “Point-Counterpoint” they debated different interpretations of individual paintings. They also trained volunteer docents on subjects as varied as images of African Americans in the collection, Christian imagery in European art, and American impressionism.

Docents added a new weekly tour in which they analyzed the impact of fundamental artistic decisions. Outside scholars delivered thirty-five Sunday lectures, including the 1999 Andrew W. Mellon Lectures in the Fine Arts; they participated in three public symposia and three extended programs, including one on George Romney organized with the Folger Shakespeare Library. A public “conversation” with Margaret and Raymond Horowitz focused on American impressionist and realist paintings in a special exhibition of their collection. These programs served almost 100,000 visitors. The Gallery also hosted sixty interns in various departments.

Education publications took advantage of changing technologies. The Micro Gallery, previously accessible only at the museum, was extensively revised and produced in CD-ROM format. In-depth studies on artists and important works in the collection reached growing audiences through the Gallery’s Web site (www.nga.gov). Traditional teaching programs were published on ancient Chinese art and archaeology, Edo period Japan, and art since 1950—several of which were made available online, along with SchoolArts magazine articles and curricula for teachers. More than 7 million pages of art education materials were used by visitors to the Web site.

The corps of 163 art information volunteers, plus 61 volunteers who carried out a year-long survey of Gallery visitors, gave about 21,000 hours of service to the National Gallery during the year. The Gallery completed an interactive computer program to accompany its American art videodisc, which contains almost 500 artist biographies, texts on 1,200 objects, a 150-word glossary, and more than 300 keywords. This tool was sent to more than 500 educational institutions across the U.S. that had received the videodisc. It is also being circulated as a long-term loan to audiences nationwide, and large portions of the text are being reconfigured for the Gallery’s Web site. New free-loan resources include the teaching programs on art since 1950 and Edo Japan as well as the CD-ROM National Gallery of Art. Washington. Education resource programs were shown 159,629 times nationally and internationally—an all-time high—to audiences reported to number 7,944,111.

The Gallery offered programs for 60,000 teachers, students, and their families this year, including a new High School Institute, which introduced seventeen students from public and private schools in the District of Columbia to careers at the Gallery and seven Smithsonian agencies. Another seventeen students participated in a High School Seminar focusing on the American collection. New for families was a Children’s Film Program, which attracted more than 300 for one viewing and was a venue for the D.C. International Film Festival for 3,200 children and adults. These programs allowed the Gallery to serve 7,390 families, almost double earlier numbers. About 50,000 school-age children made 3,000 tours of the collection, guided by 150 volunteer docents. A new class of 27 volunteers started the three-year training program. More than 150 teachers, principals, and administrators participated in three six-day sessions of the Teacher Institute, which focused on American art of the 1950s and 1960s; included were visits to the studios of Sam Gilliam and William Christenberry and performances by Thelonius Monk Jr. and David Amram.

Programs for Edo, Sargent, Shaw Memorial, and Van Gogh exhibitions included workshops for 800 teachers, High School Days for 350 students, and tours for 2,000 schoolchildren.

Thematic film series, several of them offered in conjunction with exhibitions,
Paul Mercer Ellington conducted the Dukes of Dixieland at the jazz concert on the Mall to celebrate the opening of the National Gallery of Art Sculpture Garden in May 1999.

...drew record crowds to the East Building auditorium this year. Programs included "Japan in the Edo Period," with Washington premieres of several Japanese jidai-geki, the sophisticated period films for which Japanese filmmakers are renowned; "Modernism and Blood Melodrama: The American Film Noir," which drew young people to see this classic American form presented in pristine theatrical prints; and "New Canadian Documentaries." Retrospectives featured the work of Mexican director Arturo Ripstein, of esteemed French director Robert Bresson, and of François Truffaut. Four filmmakers from Kazakhstan, a country now developing a distinctive film culture, discussed their recent work. Finally, "Bo Widerberg: A New Wave in Sweden" opened with a new print of Elvira Madigan from 1967.

Highlights of the 57th season of free weekly concerts, which ran from 4 October 1998 through 27 June 1999, included performances by the Brubeck Brothers Quartet, pianist Gregory Sioles, and the Christmas concert by the Washington Men's Camerata. The National Gallery Orchestra performed its New Year's concert for an overflow audience of 600 in the West Garden Court, adjacent lobbies, and the West Sculpture Hall. The orchestra dedicated its 7 February 1999 concert to the memory of Paul Mellon, who had died earlier that week. Composer Nicholas Maw had the unusual honor of hearing two of his works performed in one season at the Gallery: violinist Mark Rush played his Sonata for Solo Violin, and the Coull String Quartet played the first Washington performance of his Third String Quartet. A jazz concert on the Mall that marked the opening of the National Gallery of Art Sculpture Garden featured the Duke Ellington Orchestra and the Dukes of Dixieland. In all, thirty-nine concerts were presented, supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with additional subvention from The Circle of the National Gallery of Art, the Embassy of Canada, and the Ann and Gordon Getty Foundation. Excerpts from Gallery concerts were heard nationally on NPR's "Performance Today," including three rebroadcasts of the recital by pianist Kirill Gliadkovsky. The concerts were the subject of one feature article, eight photo previews, and nine reviews in local media. Previews of upcoming concerts are a regular feature on WGMS-FM's "This Week at the National Gallery of Art."

Collection Management and Conservation

The completion of the skylight replacement project in the West Building brought to a close a four-year marathon of art movement. The registrar's staff effectively moved more than 1,000 works out of successive construction zones into storage or changing exhibition spaces, then reinstalled them in their original galleries. During the last phase of construction over the French galleries, eighty-five paintings were lent to Kyoto and Tokyo, with sixty-nine continuing on to Los Angeles, for temporary exhibitions. This comprised the largest single group of works the Gallery has ever lent abroad. Acquiring an off-
needed paint consolidation and removal of discolored background overpaint: Whistler's *George W. Vanderbilt*, which had its dark varnish and extensive overpaint removed; and Velázquez' *Pope Innocent X*. Tanzio da Varallo's *St. Sebastian*, Vouet's *St. Jerome and the Angel*, and the newly acquired *Soldiers Playing Cards and Dice* by Valentin de Boulogne were shown to great effect following varnish removal and inpainting. Removal of green overpaint from the Tanzio drapery revealed the original yellow drapery in perfect condition underneath. Cleaning of Van Dyck's *Queen Henrietta Maria with Sir Jeffrey Hudson* made the work available in its best condition for exhibition on the 400th anniversary of the artist's birth. Other treatments focused on Blake's *Job and His Daughters*, Boudin's *Concert at the Casino, Deauville*, Philippe de Champaigne's *Martyrdom of St. Lawrence*, Jules Coignet's *View of Botzen with a Painter*, Paolo di Giovanni Fel's *Presentation of the Virgin*, a Follower of Pieter Brueghel's *Temptation of St. Anthony*, and a Follower of Velázquez' *Portrait of a Young Man*. Early modern and twentieth-century paintings underwent treatments, generally varnish removals, which revealed the artists' intended rich surfaces: André Derain's *View of the Thames*, Arthur Dove's *Moth Dance*, Van Gogh's *Flower Beds in Holland*, Eva Hesse's *Test Piece for "Continental, Gray Day*, and Picasso's *Nude Woman*.

Considerable attention was given to examining and treating works for the new Sculpture Garden, and a National Park Service grant to "Save America's Treasures" was received for conservation of some of the objects. Notable among thirteen major sculpture treatments were those for Tony Smith's *Snake Is Out* in front of the East Building and Verrocchio's *Giuliano de' Medici*. Conservators also undertook technical research and treatment of Tilman Riemenschneider's *St. Burchard* in preparation for exhibition. They analyzed terracottas from the Hermitage on display at the Gallery, a boon to the collaborative study with Harvard University's *Bernini bozetti* and a complement to research being conducted by the Mellon Fellow on the polychrome *Portrait of a Nobleman* by Onofri. An intern from Chile with experience treating the colossal stone heads of Easter Island helped devise a treatment plan for Noguchi's *Great Rock of Inner Seeking*. The recent conservation of Saint-Gaudens' *Shaw Memorial* was the subject of "Scientific American Frontiers" on PBS and a live broadcast by the Massachusetts Corporation for Educational Television.

Paper conservators treated four fragile graphite drawings in the collection before their inclusion in the Ingres exhibition. Research and treatment of the fragmentary *St. Michael Defeating the Devils* by Master E.S. identified the print as the best impression extant and prepared it for display. Photograph conservators made progress on a three-year project to get the Gallery's Steiglitz photographs ready for publication, presenting their research at an Andrew W. Mellon Foundation workshop at New York University. Major treatments were performed on 80 works of art, while 745 prints and drawings were rematted for exhibition and 256 were reframed.

Scientists and conservators completed a thorough comparative study of commonly used retouching paints and a batch of urea-aldehyde resin retouching paints newly developed in the Gallery's research laboratory. The new paint proved stable in accelerated aging experiments and was found to have desirable optical and handling properties by a group of conservators in the U.S. and abroad. It will be produced commercially by the manufacturer that collaborated on this project. The National Center for Preservation Technology and Training continued its funding of research into protective coating systems for outdoor bronzes. An ongoing study of the effects of cleaning solvents on oil paints received additional support from the Netherlands Organization for Scientific Research. The new Culpeper Fellow began a study of the role of gelatin in...
the long-term stability of paper. Scientists identified pigments and media in drawings, papers, and paintings in the collection. They undertook technical studies in conjunction with curatorial research on Flemish seventeenth-century paintings, focusing on the artistic development of Rubens and Van Dyck. They used microscopic analysis to identify the woods from which panel paintings were constructed. A study was undertaken of materials and methods used in paintings by Aelbert Cuyp. X-ray fluorescence analyses were performed on several bronzes to determine the surface alloy composition as well as on many of Van Gogh’s paintings to define the artist’s palette. Technical research was done on two paintings by Manet—the Gallery’s Dead Toreador and the Frick Collection’s The Bullfight—to look into Manet’s development of two compositions from one Salon painting. Gallery scientists characterized efflorescence on works by Oldenburg, Rothko, and Jacob Lawrence. They evaluated twelve fabrics proposed for use in exhibition case linings. They also carried out analyses of fourteen papers made by Mexican artisans to determine their suitability for use in fine art printmaking; these papers came to the Gallery by way of Graphicstudio, The University of South Florida.

While conservators were involved in all of last year’s temporary exhibitions, they played a major role in arrangements for Edo: Art in Japan and The Golden Age of Chinese Archaeology. Spending several weeks in Japan and in China, they prepared reports on the condition of each object and assisted with packing. They worked closely with Japanese and Chinese colleagues to safeguard highly sensitive textiles, prints and scrolls, and sculpture in these exhibitions and monitored many works in display cases that were buffered with silica gel to provide the appropriate relative humidity. Matters, framers, and the frame conservators provided support for exhibitions as well as works in the collection.

Resources for Scholarly Research

The National Gallery has undertaken a thorough review of the provenances of its prewar European paintings, in keeping with guidelines issued by the Association of Art Museum Directors through its task force on the spoliation of art during the Nazi/World War II era. The Gallery routinely conducts research on the provenance of works in its collection, consulting the National Archives, the London-based Art Loss Register, and other sources. It publishes the information not only in its systematic catalogue but also on its Web site, which includes known provenance for every painting and most sculpture in the collection. Extensive research is ongoing, but to date the Gallery has received no claims and has found no painting in the collection that appears on lists of unrestituted looted objects. Curatorial files and electronic records are updated daily.

In addition, the National Gallery Archives reorganized the papers of officers of Monuments, Fine Arts and Archives, including Charles Parkhurst, Edith Standen, Frederick Hartt, and Craig Hugh Smyth. It also produced a Guide to Research Resources Relating to World War II in its holdings, which was expanded and made available on the Web last year. The Gallery’s photographic archives continued its organization and documentation of the Munich Central Collecting Point negative archive, making more than 9,000 prints and adding 12,000 records of artworks to a database that serves as an electronic finding aid for researchers.

The Gallery Archives also completed for the Web site an encyclopedic list of more than 700 exhibitions held at the National Gallery between 1941 and 1997. Drawings of the East Building by architect/artist Paul Stevenson Oles were photographed and catalogued. More than 1,300 color slides of Gallery buildings, visitors, and staff were digitized to permit preservation of the originals. Pond and Company transferred more than 800 drawings that document
recent mechanical work on the Gallery buildings, which were organized and added to the database of architectural records. Oral history interviews were conducted with former staff members Laura Smith Fisher, Robin Pell, David Rust, and Ross Watson. Deputy director Alan Shestack shared his knowledge of Lessing Rosenwald and the development of the Rosenwald Collection. Curator Ruth Fine interviewed Mrs. Martin Atlas concerning the development of the Martin and Liane W. Atlas Collection of avant-garde theater programs. Director Earl A. Powell III and staff member Catharine Brown were interviewed about their memories of Paul Mellon.

The National Gallery library acquired several important rare books last year. The Circle of the National Gallery of Art supported the purchase of both Furstliche Bau-Lust (1698), one of five extant copies of a book that describes the house and gardens of Heinrich, Duke of Sachsen-Römhild, and Roma festeggiante (1687), an illustrated account of two festivals honoring Louis XIV (this copy presented to festival sponsor, Cardinal Ottoboni, who became Pope Alexander VIII in 1689). The Circle also made possible the purchase of a superb collection of about 400 nineteenth-century texts on the development of photography, including first editions of Louis Daguerre’s Historique et description des procédés du daguerréotype et du diorama (1839) and Eadweard Muybridge’s Animal Locomotion (1888). Other notable acquisitions included Heinrich Lautensack’s Dess Circkels vnd Richtscheyts, auch der Perspetivua, vnd Proportion der Mensch en vnd Rosse (1618), purchased through the Andrew W. Mellon New Century Fund; and Hieronymus Rodler’s Eyn schön nützlich Buchlin und Vnderweisung der Kunst des Messens (1531), Paul Pfinzing’s Schoner kurtzer Extract der Geometriae und Perspectivae (1616), and Vincenzo Danti’s unique Il primo libro del trattato delle perfette proporzioni . . . (1567), purchased through the J. Paul Getty Fund in honor of Franklin D. Murphy. The library is also grateful for the gifts of individuals, including the estate of Paul Mellon; the estate of Frances P. Smyth-Ravenel and Gaillard Ravenel; Malcolm Bell; Brenda, Lady Cook; Patricia England; Ruth Fine; Julian Ganz Jr.; Mark Samuels Lasner; and Herbert and Dorothy Vogel.

Substantial progress was made on a two-year project to catalogue titles in the Biblioteca Cicognara microfiche, supported by a grant from the Samuel H. Kress Foundation. In 1999 the library acquired 8,299 volumes, admitted 3,918 visitors, answered 22,702 reference inquiries, and shared 3,985 volumes with other institutions via interlibrary loan. The online catalogue of 100,000 bibliographic records was published on the Gallery’s Web site. The library loaned several rare books for exhibition at the Palazzo Grassi in Venice and the Corcoran Gallery of Art. The Gallery produced an eighteen-minute film, Ex Libris: An Introduction to the National Gallery of Art’s Rare Book Collection, which premiered in January 1999.

The photographic archives added 12,564 photographs and 72,000 microform images to the collection. Significant acquisitions included 1,700 photographs of French baroque paintings and drawings from John O’Brien; 400 photographs of Italian Renaissance sculpture from the estate of Dr. Wendy Stedman Sheard; additional black-and-white prints of historic architecture in the Urals and Siberia, donated by William Brumfield, who took almost 5,000 photographs during expeditions to the region supported by the Library of Congress. Two nineteenth-century albums depict well-known monuments: a French album created shortly after the fall of the Paris Commune in 1871 documents firearm and artillery damage to the Louvre and Tuileries palaces; and a two-volume set of photographs by Stephen Thompson from 1872 features antiquities in the British Museum, including the Elgin Marbles. The archives began to organize John Rewald’s extensive collection of photographs relating to Paul Cézanne, which includes photographs of the paintings as well as images of family, friends, and sites relevant to the artist’s life and work.
The slide library’s database was updated to include records for 63,500 images, nearly 35 percent of the total holdings of 180,000 slides. Of these, about 24,000 slides circulated, 16 percent of them to public borrowers. The reorganization of the collection was completed, with slides in both staff and lending collections filed in a manner consistent with systems in other major museum libraries. Notable gifts were made by the Philadelphia Museum of Art; the Museum of Fine Arts, Houston; the National Museum of American Art; and the Museum of Fine Arts, Boston.

Continued advances in digital-imaging capabilities enhanced numerous programs and projects. The Gallery completed a digital reconstruction of Leonardo da Vinci’s Ginevra de’ Benci and provided technical support for the film “Ginevra’s Story.” It now produces and sells archival high-resolution ink-jet digital reproductions. In fiscal year 1999 the Gallery issued 3,843 contracts to reproduce works in the collection, sold 941 black-and-white photographs and 854 duplicate slides, and loaned 1,446 color transparencies for reproduction. The digital-imaging staff produced 6,005 scans and 13,705 prints. The photographic laboratory produced 8,430 color transparencies, 25,414 original 35mm color slides, 29,031 duplicate transparencies and slides, and 28,168 black-and-white prints for Gallery staff and outside scholars, publishers, and other institutions.

The National Gallery published a wide array of scholarly catalogues in fiscal year 1999 along with educational, development, and press materials. In addition to seven major exhibition catalogues and brochures, including those for the monumental Edo and Chinese Archaeology projects, the editors office published the third of four volumes on the Mark J. Millard Architectural Collection, and one volume in the Studies in the History of Art symposium series. The Gallery also produced three teaching programs, the bimonthly calendars of events, The Circle Bulletins, myriad program brochures, invitations, and a book of poetry. An exceptional publication was the second revised edition, copublished with Bulfinch Press/Little, Brown and Company, Boston, of the award-winning 1983 letterpress volume Alfred Stieglitz: Photographs and Writings.
The 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 resident community of scholars at the Center in 1998–1999 included individuals working on topics that ranged from scribal traditions in ancient Mesoamerica to Picasso’s working methods. Among the members of the Center were scholars from Australia, France, Germany, Italy, Mexico, the People’s Republic of China, Poland, the United Kingdom, and the United States. For a complete list of fellows, see page 92 in this report. The year 1998–1999 was the first in a four-year initiative to encourage the participation of scholars from East and South Asia in the Center’s programs. Initially funded by The Andrew W. Mellon Foundation and currently by The Starr Foundation, these fellowships provide for two months of research at the Center in Washington plus two months of travel to visit collections, libraries, and other institutions in the U.S.

Progress was made in three long-term research projects, including an illustrated glossary of landscape vocabulary in America from the colonial period to the mid-nineteenth century; and a guide to documentary sources for the art history and archaeology of the Andes, funded by the Getty Grant Program and the Center. In addition, about 39,000 images from European collections were acquired for the Gallery’s photographic archives of pre-1800 Italian architectural drawings.

The Center sponsored three symposia during the 1998–1999 academic year: “Italian Panel Painting in the Dugento and Trecento,” made possible by the Arthur Vining Davis Foundations; “Small Bronzes in the Renaissance,” funded by the Samuel H. Kress Foundation; and “Moche: Art and Political Representation in Ancient Peru,” supported by The Andrew W. Mellon Foundation. Among informal meetings was a day-long seminar on “Ancient American Architectural Models.” Meetings were complemented by lectures, including the Andrew W. Mellon Lectures in the Fine Arts, presented by Carlo Bertelli. Other lecture topics included the veneration of saints and their relics, urban studio artists in late imperial China, and modernist conceptions of the sculptural object. One informal presentation of research focused on the inventory of the Kunstkammer of the dukes of Bavaria.

One volume in the Studies in the History of Art symposium series was published this year, The Art of Ancient Spectacle. For a complete description of the Center’s activities, see Center 19: Record of Activities and Research Programs, June 1998–May 1999.
REPORT OF THE TREASURER

The year 1999 was an exciting one for the National Gallery, beginning with the opening of the exhibition *Van Gogh's Van Goghs* and marking the culmination of many years' effort with the dedication of the National Gallery of Art Sculpture Garden, a gift to the nation from The Morris and Gwendolyn Cafritz Foundation. It is the continued support from public and private sectors that makes possible these notable accomplishments. The Gallery is grateful to the Administration and to Congress for the ongoing appropriation of federal funds to ensure the efficient operation and maintenance of the Gallery and the protection and care of the nation's art collection.

Appropriated federal funds supported increases in salary costs and fringe benefits as well as the supply, utility, and maintenance expenses for the new Sculpture Garden. Federal renovation funds supported several major capital projects, including the installation of an up-to-date fire protection system, the completion of a multiyear program of skylight replacement in the West Building, and the continuation of repairs and restoration in both the East and West Buildings. This year the Gallery expanded its program of capital projects to include a comprehensive master facilities plan that has been designed to address necessary improvements to our galleries and public spaces and to restore both the East and West Buildings over a ten- to twelve-year period.

The federal government also provides crucial support through its indemnity program for the international component of the Gallery's special exhibitions. By assuming responsibility for insurance costs, the Federal Council on the Arts and the Humanities enables the Gallery to present great works of art borrowed from public and private collections around the world to millions of visitors each year. In fiscal year 1999 federal indemnity was granted for six exhibitions at the National Gallery of Art, including *Van Gogh's Van Goghs, Edo: Art in Japan*, and *The Golden Age of Chinese Archaeology*, presentations that would not have been possible without this key federal support.

The Gallery's net assets increased during the year, largely reflecting the strong performance of the investment portfolio compared with fiscal year 1998 and the continued successes of the National...
Fiscal year 1999 the Gallery also adopted two new accounting policies reflected in the accompanying financial statements regarding the treatment of fixed assets and the recognition of investment gains and losses on restricted funds.

Operating Results
Fiscal year 1999 operating revenue totaled $88.2 million, an increase of $9.2 million, or 11.7 percent, over the previous year. Most of this increase occurred as a result of higher levels of annual giving and income from the Gallery Shops. The Gallery’s investment portfolio returned 13.8 percent in fiscal year 1999 and continues to benefit from a robust financial market. The Gallery’s policy, set by the Board of Trustees, limits spending endowment income and gains that are available to support operations to 5 percent of the average market value as measured over a prior fifteen-quarter period. Investment return for the year in excess of the amount designated for operations was $41.1 million. Other non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds, declined in 1999 by $3.6 million when compared with 1998, owing to several large bequests received in 1998.

Operating expenses of $81.8 million for fiscal year 1999 were 11 percent higher than the previous year, mainly because of increases in staff salaries and fringe benefits and the organizational costs of several large exhibitions. Federal appropriated funds totaling $62.6 million were used for the operation, maintenance, and renovation of the Gallery. Operating expenses will vary from year to year, depending on the exhibition schedule, and this year major exhibitions such as John Singer Sargent, Portraits by Ingres, and Edo: Art in Japan generated costs that were 19 percent higher than in fiscal year 1998. But as a result of these special exhibitions, the Gallery enjoyed attendance of 6.7 million, its highest in eleven years.

Statement of Financial Position
The Gallery’s financial position continues to strengthen, with net assets increasing by $44.9 million, or 7.9 percent, during the year as a result of gifts, grants, and investment returns in excess of amounts designated for operations. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased by $51.1 million in fiscal year 1999 to more than $456.2 million by 30 September 1999. The Gallery’s diversified investment portfolio is managed by outside managers who invest the portion of the portfolio’s return not used by operating activities. Deferred charges decreased in fiscal 1999 because of the recognition of costs associated with the large exhibitions that opened early in the fiscal year.

The auditor’s report and the statements of financial position, activities, and cash flows for the Gallery for the years ended 30 September 1999 and 1998 are presented in the following pages.

James E. Duff
Treasurer

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 cash flows present fairly, in all material respects, the financial position of The National Gallery of Art (the Gallery) at September 30, 1999, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States. 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 audit. We conducted our audit of these financial statements in accordance with auditing standards generally accepted in the United States 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 audit provides a reasonable basis for the opinion expressed above.

We have audited the accompanying statement of financial position of the Gallery as of September 30, 1998, and the related statements of activities and cash flows for the year then ended. 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 audit. In our report dated December 11, 1998 we expressed an unqualified opinion on these financial statements. In our opinion, the information set forth in the accompanying summarized comparative information is fairly stated, after giving retroactive effect to the adjustment described in Note 11, in all material respects, in relation to the financial statements from which it has been derived.

As described in Note 15, the September 30, 1998 financial statements have been restated to properly reflect income gains and losses on investments and to reflect the change in the Gallery’s method of accounting for contributions restricted to long-lived assets.

In accordance with Government Auditing Standards, we have also issued a report dated January 6, 2000, on our consideration of the Gallery’s internal control structure and its compliance with laws and regulations.

To The Board of Trustees of
The National Gallery of Art

January 6, 2000
STATEMENTS OF FINANCIAL POSITION
30 September 1999 and 1998

ASSETS

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury</td>
<td>$15,170,105</td>
<td>$14,303,679</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>3,112,548</td>
<td>3,949,899</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>8,433,867</td>
<td>15,263,190</td>
</tr>
<tr>
<td>Investments</td>
<td>456,228,754</td>
<td>405,170,042</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>7,693,843</td>
<td>6,552,630</td>
</tr>
<tr>
<td>Publications inventory</td>
<td>3,853,613</td>
<td>4,238,555</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>993,179</td>
<td>3,744,335</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>115,167,266</td>
<td>113,259,338</td>
</tr>
<tr>
<td>Art collections</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>$610,653,175</td>
<td>$566,481,668</td>
</tr>
</tbody>
</table>

LIABILITIES AND NET ASSETS

**Liabilities:**

<table>
<thead>
<tr>
<th>Accounts payable, accrued expenses, and undelivered orders</th>
<th>$20,674,704</th>
<th>$21,357,585</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities</strong></td>
<td>20,674,704</td>
<td>21,357,585</td>
</tr>
</tbody>
</table>

**Net assets:**

<table>
<thead>
<tr>
<th>Unrestricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designated for collections and art purchases</td>
</tr>
<tr>
<td>Designated for special exhibitions</td>
</tr>
<tr>
<td>Designated for capital projects</td>
</tr>
<tr>
<td>Designated for education and public programs</td>
</tr>
<tr>
<td>Designated for other operating purposes</td>
</tr>
<tr>
<td>Designated for publications, including systematic catalogues</td>
</tr>
<tr>
<td>Designated for fixed assets</td>
</tr>
<tr>
<td><strong>Total unrestricted</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
</tr>
<tr>
<td>Permanently restricted</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1999
WITH SUMMARIZED FINANCIAL INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 1998

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>1999 Total</th>
<th>1998 Total (as restated)</th>
</tr>
</thead>
<tbody>
<tr>
<td>OPERATING</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<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>$54,933,335</td>
<td>$3,026,000</td>
<td>$</td>
<td>$57,959,335</td>
<td>$56,048,199</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>2,891,052</td>
<td>6,739,823</td>
<td></td>
<td>9,630,875</td>
<td>8,257,963</td>
</tr>
<tr>
<td>Gallery Shops and related sales income, net</td>
<td>3,068,788</td>
<td></td>
<td></td>
<td>3,068,788</td>
<td>352,648</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
<td>2,601,192</td>
<td>12,855,000</td>
<td></td>
<td>15,456,192</td>
<td>13,357,661</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>2,060,815</td>
<td></td>
<td></td>
<td>2,060,815</td>
<td>916,889</td>
</tr>
<tr>
<td></td>
<td>65,535,182</td>
<td>22,620,823</td>
<td></td>
<td>88,176,005</td>
<td>78,993,360</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>21,260,867</td>
<td>(21,260,867)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL SUPPORT AND REVENUE</td>
<td>86,816,049</td>
<td>1,359,956</td>
<td></td>
<td>88,176,005</td>
<td>78,993,360</td>
</tr>
<tr>
<td>Operating 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>Collections</td>
<td>24,011,022</td>
<td></td>
<td></td>
<td>24,011,022</td>
<td>21,547,984</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>16,707,594</td>
<td></td>
<td></td>
<td>16,707,594</td>
<td>13,956,326</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>19,603,791</td>
<td></td>
<td></td>
<td>19,603,791</td>
<td>17,527,576</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>3,162,367</td>
<td></td>
<td></td>
<td>3,162,367</td>
<td>3,650,513</td>
</tr>
<tr>
<td>TOTAL PROGRAM SERVICES</td>
<td>63,484,774</td>
<td></td>
<td></td>
<td>63,484,774</td>
<td>56,682,399</td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>15,203,466</td>
<td></td>
<td></td>
<td>15,203,466</td>
<td>14,207,189</td>
</tr>
<tr>
<td>Development</td>
<td>3,102,629</td>
<td></td>
<td></td>
<td>3,102,629</td>
<td>2,795,836</td>
</tr>
<tr>
<td>TOTAL SUPPORTING SERVICES</td>
<td>18,306,095</td>
<td></td>
<td></td>
<td>18,306,095</td>
<td>17,003,025</td>
</tr>
<tr>
<td>TOTAL EXPENSES</td>
<td>81,790,869</td>
<td></td>
<td></td>
<td>81,790,869</td>
<td>73,685,424</td>
</tr>
<tr>
<td>Increase in net assets from operating activities</td>
<td>5,025,180</td>
<td>1,359,956</td>
<td></td>
<td>6,385,136</td>
<td>5,247,936</td>
</tr>
</tbody>
</table>

| | Non-operating | | | | |
| U.S. Government appropriation—no-year renovation funds | | | | | |
| Non-operating gifts and grants | 30,787 | 8,011,193 | 2,682,860 | 10,725,040 | 10,367,157 |
| Changes in value of trusts held by others | (71,054) | 38,867 | 1,035,259 | 1,003,072 | (312,667) |
| Investment return in excess of amount designated for operations | 15,274,181 | 16,234,973 | 9,626,041 | 41,135,195 | (7,764,540) |
| Renovation and equipment expenditures | (4,752,624) | | | (4,752,624) | (5,342,261) |
| Capitalization of renovation and equipment expenditures | 2,793,678 | | | 2,793,678 | 6,306,394 |
| Net assets released from restrictions to fund non-operating activities | 25,538,143 | (25,538,143) | | | |
| Change in net assets from non-operating activities before acquisitions of works of art | 38,813,111 | 5,058,090 | 13,344,160 | 57,215,361 | 9,446,083 |
| Acquisitions of works of art | (18,746,109) | | | (18,746,109) | (17,633,918) |
| Increase in net assets | 25,092,182 | 6,418,046 | 13,344,160 | 44,854,388 | 7,060,101 |
| NET ASSETS AT BEGINNING OF YEAR | 198,243,071 | 115,653,177 | 231,227,835 | 545,124,083 | 538,063,982 |
| NET ASSETS AT END OF YEAR | $223,335,253 | $122,071,223 | $244,571,995 | $589,978,471 | $545,124,083 |

The accompanying notes are an integral part of these financial statements.
### STATEMENTS OF CASH FLOWS
FOR THE YEARS ENDED 30 SEPTEMBER 1999 AND 1998

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>CASH FLOWS FROM OPERATING ACTIVITIES:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>$44,854,388</td>
<td>$7,060,101</td>
</tr>
<tr>
<td>Adjustments to reconcile increase in net assets to net cash (used in) provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>4,391,108</td>
<td>4,373,217</td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investment</td>
<td>(13,344,160)</td>
<td>(5,893,842)</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(25,545,694)</td>
<td>(28,883,239)</td>
</tr>
<tr>
<td>Unrealized (gains) losses on investments</td>
<td>(19,692,066)</td>
<td>34,435,877</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>(1,141,213)</td>
<td>(134,828)</td>
</tr>
<tr>
<td>Decrease (increase) in accounts receivable</td>
<td>837,351</td>
<td>(770,814)</td>
</tr>
<tr>
<td>Decrease in pledges receivable</td>
<td>6,829,323</td>
<td>710,611</td>
</tr>
<tr>
<td>Decrease (increase) in publications inventory</td>
<td>384,942</td>
<td>(1,214,967)</td>
</tr>
<tr>
<td>Decrease (increase) in deferred charges</td>
<td>2,751,156</td>
<td>(2,728,890)</td>
</tr>
<tr>
<td>Decrease in accounts payable, accrued expenses and undelivered orders</td>
<td>(682,881)</td>
<td>(2,607,590)</td>
</tr>
<tr>
<td><strong>NET CASH (USED IN) PROVIDED BY OPERATING ACTIVITIES</strong></td>
<td>(357,746)</td>
<td>4,345,636</td>
</tr>
</tbody>
</table>

| CASH FLOWS FROM INVESTING ACTIVITIES: |            |            |
| Purchase of investments            | (424,438,116) | (682,346,406) |
| Proceeds from sale of investments  | 418,617,164 | 679,710,905 |
| Purchase of fixed assets           | (6,299,036) | (14,787,527) |
| **NET CASH USED IN INVESTMENT ACTIVITIES** | (12,119,988) | (17,423,028) |

| CASH FLOWS FROM FINANCING ACTIVITIES: |            |            |
| Contributions and investment appreciation for permanently restricted investment | 13,344,160 | 5,893,842 |
| **NET CASH PROVIDED BY FINANCING ACTIVITIES** | 13,344,160 | 5,893,842 |
| Net increase (decrease) in cash and cash equivalents | 866,426 | (7,183,550) |
| Cash and cash equivalents, at beginning of year | 14,303,679 | 21,487,229 |
| Cash and cash equivalents, at end of year | $15,170,105 | $14,303,679 |

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

1. Summary of significant accounting policies

GENERAL—The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by Congress and signed by the president. This is supplemented with income from endowments designated for current operating expenditures 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 “private.”) All identified interfund transactions have been eliminated from the financial statements.

MEASURE OF OPERATIONS—The Gallery includes in its measure of operations all federal and private support and revenue and expenses that are integral to its core program services: collections, special exhibitions, education and public programs, and editorial and photography. The measure of operations excludes certain non-operating activities such as non-operating gifts and grants, investment return in excess of amounts designated for operations, and acquisitions of works of art.

The Gallery’s Board of Trustees designates only a portion of the Gallery’s cumulative investment return for support of current operations; the remainder is retained in support operations of future years and offset potential market declines. The amount computed under the spending policy of the investments and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

SUMMARIZED FINANCIAL INFORMATION—The financial statements include certain summarized prior-year 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 1998, 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 “multiyear” or one-year federal appropriations and all other resources, which are not subject to donor-imposed restrictions. Multiyear and one-year federal appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery’s Board of Trustees, private 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.

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 that 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.

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 (see 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, using a risk-free rate of return, after providing an allowance for uncollectibility.

INVESTMENTS—Investments are carried at fair value based on the last reported sales price or at 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 an 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” in the statement of activities.

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

DEPRECIATED CHARGES—Depreciated charges represent expenses incurred in connection with future special exhibitions and other activities, and expenses are recognized in the period in which the exhibition occurs.

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. Building improvements, 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 on European and American paintings, sculpture, 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.

UNDEDELIVERED 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 labelled undelivered orders. This accounting treatment is used only for federal funds. Certain of these amounts will be capitalized in the following year.
Unexpended Appropriations—Unexpended appropriations represent the Gallery's liability for funds provided by congressional appropriations and consist of obligated funds, unobligated funds, and unavailable authority. Obligated funds represent amounts designated for payment of goods and services ordered but not received, or for goods received and not yet paid for. Unobligated funds are generally available for current operations; however, there may be restrictions placed on the use of these amounts. Unobligated funds include amounts made available for multiple fiscal years and no-year appropriations that are available for an indefinite period of time. Unavailable authority includes amounts appropriated to the Gallery in prior fiscal years, which may not be used for current operations.

Accrued Leave—Annual leave is accrued as it is earned by employees and is included in personnel compensation and benefit costs. An unfunded liability as of the date of the financial statements is recognized for earned but unused annual leave by federal employees since from a budgetary standpoint, this annual leave will be paid from future federal appropriations when the leave is used by employees. The amount accrued is based on current pay of the employees.

Employee Benefits—The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards Number 5, "Accounting for Liabilities of the Federal Government," which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The pension expense recognized in the Gallery's financial statements is equal to the current service cost for the Gallery's employees for the accounting period less the amount contributed by the employees. The measurement of the pension service cost requires the use of an actuarial cost method and assumptions, with factors applied by the Gallery that are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery. 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. All 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 (see Note 12).

The standard also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for and reports this expense in its financial statements in a manner similar to that used for pension expense, with the exception that employees and the Gallery do not make current contributions to fund these future benefits.

Imputed Financing Sources—In certain cases, the operating costs of the Gallery are paid out of funds appropriated to other federal agencies. For example, by law, certain costs of retirement programs are paid by OPM and certain legal judgments against the Gallery are paid from the Judgment Fund maintained by Treasury. Costs that are identifiable to the Gallery and directly attributable to the Gallery's operations are paid by these federal agencies.

Contributed Services—The Gallery has volunteers who provide assistance in various departments. Such contributed services do not meet the criteria for recognition of contributed services contained in Statement of Financial Accounting Standards 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. Certain costs including depreciation, utilities, building maintenance, security, and other operating costs have been allocated among program and supporting services.

Included under the collection category are the costs of the care and display of the Gallery's collections. Education and public programs include the costs of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public. Special exhibitions include travel, transportation of items, and other services necessary for the display of special exhibitions. Editorial and photography includes the costs to produce the many publications produced by the Gallery. General and administrative costs include expenses for the executive management, financial administration, information systems, human resources, and legal services. Fundraising costs include the expenses associated with individual and corporate gifts and grants, annual appeals, and other fundraising efforts.

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, and 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 1999 and 1998, federal cash of $12,142,747 and $12,941,159, 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 1999 and 1998, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th>Description</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due from brokers on sales of securities and</td>
<td>$1,826,616</td>
<td>$1,707,695</td>
</tr>
<tr>
<td>accrued investment income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>1,151,442</td>
<td>1,967,894</td>
</tr>
<tr>
<td>Other</td>
<td>202,240</td>
<td>286,187</td>
</tr>
<tr>
<td>Subtotal</td>
<td>3,180,298</td>
<td>3,961,776</td>
</tr>
<tr>
<td>Less allowances</td>
<td>(67,750)</td>
<td>(11,877)</td>
</tr>
<tr>
<td>Total</td>
<td>$3,112,548</td>
<td>$3,949,899</td>
</tr>
</tbody>
</table>

4. Pledges receivable
As of 30 September 1999 and 1998, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th>Description</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$ 4,303,115</td>
<td>$ 9,619,339</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>4,679,391</td>
<td>6,406,341</td>
</tr>
<tr>
<td>Due in more than five years</td>
<td>200,000</td>
<td>300,000</td>
</tr>
<tr>
<td>Subtotal</td>
<td>9,182,506</td>
<td>16,325,680</td>
</tr>
<tr>
<td>Less discounts of $598,619 and $912,490 and</td>
<td>(748,639)</td>
<td>(1,062,490)</td>
</tr>
<tr>
<td>allowances of $150,000 and $150,000, respectively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$8,433,867</td>
<td>$15,263,190</td>
</tr>
</tbody>
</table>

5. Investments
As of 30 September 1999 and 1998, investments consisted of the following:

<table>
<thead>
<tr>
<th>Description</th>
<th>1999 (Cost)</th>
<th>1999 (Fair Value)</th>
<th>1998 (Cost)</th>
<th>1998 (Fair Value)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>43,508,144</td>
<td>43,962,660</td>
<td>54,946,696</td>
<td>55,519,827</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>180,868,881</td>
<td>221,970,086</td>
<td>184,866,107</td>
<td>207,164,997</td>
</tr>
<tr>
<td>Mutual funds</td>
<td>178,959,116</td>
<td>182,667,642</td>
<td>132,384,825</td>
<td>135,219,148</td>
</tr>
<tr>
<td>Other</td>
<td>2,670,324</td>
<td>2,628,366</td>
<td>2,394,178</td>
<td>2,266,070</td>
</tr>
<tr>
<td>Total</td>
<td>$411,006,465</td>
<td>$456,228,754</td>
<td>$379,591,806</td>
<td>$405,170,042</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 4.75% to 6.0% during fiscal year 1999). Interest income on this loan was $270,434 and $281,549 for the years ended 30 September 1999 and 1998, respectively.

According to the Gallery's spending policy set by the Board of Trustees, only a portion of the total investment return derived from investments is available to support current operations, while the remainder is reinvested. Under this spending policy, five percent of the average fair value of the previous three and three-quarter years is appropriated to support current operations. The following schedule summarizes the investment return and its classification in the statement of activities:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>1999 Total</th>
<th>1998 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest (net of expenses of $1,367,523 and $1,358,292, respectively)</td>
<td>$3,761,650</td>
<td>$5,669,347</td>
<td>$162,438</td>
<td>$9,393,435</td>
<td>$9,552,098</td>
</tr>
<tr>
<td>Net realized gains on sale of investments</td>
<td>2,630,693</td>
<td>21,425,273</td>
<td>1,489,728</td>
<td>25,545,694</td>
<td>28,883,239</td>
</tr>
<tr>
<td>Net unrealized (depreciation) appreciation</td>
<td>9,722,838</td>
<td>1,995,353</td>
<td>7,973,875</td>
<td>19,692,066</td>
<td>(34,435,877)</td>
</tr>
<tr>
<td>Return on long-term investments</td>
<td>16,115,181</td>
<td>29,089,973</td>
<td>9,626,041</td>
<td>54,831,195</td>
<td>3,999,460</td>
</tr>
<tr>
<td>Interest on short-term investments</td>
<td>1,760,192</td>
<td>—</td>
<td>1,760,192</td>
<td>1,593,661</td>
<td></td>
</tr>
<tr>
<td>Total return on investments</td>
<td>17,875,373</td>
<td>29,089,973</td>
<td>9,626,041</td>
<td>56,391,387</td>
<td>5,593,121</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>(841,000)</td>
<td>(12,855,000)</td>
<td>(13,096,000)</td>
<td>(11,764,000)</td>
<td></td>
</tr>
<tr>
<td>Interest on short-term investments</td>
<td>(1,760,192)</td>
<td>—</td>
<td>(1,760,192)</td>
<td>(1,593,661)</td>
<td></td>
</tr>
<tr>
<td>Total investment return designated for current operations</td>
<td>(2,601,192)</td>
<td>(12,855,000)</td>
<td>(15,456,192)</td>
<td>(13,357,661)</td>
<td></td>
</tr>
<tr>
<td>Total investment return in excess of (reduced by)</td>
<td>$15,274,181</td>
<td>$16,234,973</td>
<td>$9,626,041</td>
<td>$41,135,195</td>
<td>$(7,764,540)</td>
</tr>
</tbody>
</table>

48
6. Publications inventory
As of 30 September 1999 and 1998, publications inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,192,754</td>
<td>$1,573,054</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>1,636,762</td>
<td>2,236,009</td>
</tr>
<tr>
<td>Consignment</td>
<td>1,024,097</td>
<td>429,492</td>
</tr>
<tr>
<td>Total</td>
<td>$3,853,613</td>
<td>$4,238,555</td>
</tr>
</tbody>
</table>

7. Fixed assets
As of 30 September 1999 and 1998, fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>$170,558,218</td>
<td>$153,549,579</td>
</tr>
<tr>
<td>Equipment</td>
<td>37,048,935</td>
<td>36,460,707</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>2,517,127</td>
<td>13,833,408</td>
</tr>
<tr>
<td></td>
<td>210,124,280</td>
<td>203,843,694</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>(94,957,014)</td>
<td>(90,584,356)</td>
</tr>
<tr>
<td>Total</td>
<td>$115,167,266</td>
<td>$113,259,338</td>
</tr>
</tbody>
</table>

Depreciation expense was $4,391,108 and $4,373,217 for fiscal years 1999 and 1998, respectively.

8. Unexpended appropriations
The Gallery's unexpended federal appropriations as of 30 September 1999 and 1998 are as follows:

<table>
<thead>
<tr>
<th></th>
<th>Multiyear and no-year special funds</th>
<th>No-year appropriated funds</th>
<th>Total 1999 federal appropriated funds</th>
<th>Total 1998 federal appropriated funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance beginning of period:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available</td>
<td></td>
<td>$1,866,927</td>
<td>538,398</td>
<td>2,405,325</td>
</tr>
<tr>
<td>Unavailable</td>
<td></td>
<td>741,925</td>
<td></td>
<td>741,925</td>
</tr>
<tr>
<td>Total beginning unexpended appropriations</td>
<td></td>
<td>1,608,852</td>
<td>538,398</td>
<td>3,147,250</td>
</tr>
<tr>
<td>Unavailable authority returned to Treasury</td>
<td></td>
<td>(19,658)</td>
<td></td>
<td>(19,658)</td>
</tr>
<tr>
<td>Current appropriation received</td>
<td></td>
<td>55,009,000</td>
<td>3,026,000</td>
<td>64,346,000</td>
</tr>
<tr>
<td>Obligations incurred:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art care</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Security</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special exhibitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total obligations incurred</td>
<td></td>
<td>(54,933,335)</td>
<td>(3,040,879)</td>
<td>(62,568,841)</td>
</tr>
<tr>
<td>Net change</td>
<td></td>
<td>56,007</td>
<td>(14,879)</td>
<td>1,757,501</td>
</tr>
<tr>
<td>Balance end of period:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available</td>
<td></td>
<td>71,664</td>
<td>3,383,300</td>
<td>4,178,483</td>
</tr>
<tr>
<td>Unavailable</td>
<td></td>
<td>726,268</td>
<td></td>
<td>726,268</td>
</tr>
<tr>
<td>Total ending unexpended appropriations</td>
<td></td>
<td>$797,932</td>
<td>$3,383,300</td>
<td>$4,904,751</td>
</tr>
</tbody>
</table>

9. 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 donor specified restrictions that have been met were as follows:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$</td>
<td>$18,832,500</td>
<td>$</td>
<td>$7,569,772</td>
</tr>
<tr>
<td>Collections</td>
<td>1,749,706</td>
<td></td>
<td>298,477</td>
<td></td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>11,676,770</td>
<td></td>
<td>7,354,390</td>
<td></td>
</tr>
<tr>
<td>Education and public programs</td>
<td>2,612,382</td>
<td></td>
<td>1,361,057</td>
<td></td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>662,089</td>
<td></td>
<td>562,463</td>
<td></td>
</tr>
<tr>
<td>Capital projects</td>
<td></td>
<td></td>
<td>6,705,643</td>
<td></td>
</tr>
<tr>
<td>Operations</td>
<td>4,559,920</td>
<td></td>
<td>600,496</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$21,260,867</td>
<td>$25,538,143</td>
<td>$10,177,330</td>
<td>$14,643,473</td>
</tr>
</tbody>
</table>
10. Analysis of restricted net assets
As of 30 September 1999 and 1998, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

<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>$101,418,451</td>
<td>$64,453,670</td>
<td>$95,488,049</td>
<td>$63,391,993</td>
</tr>
<tr>
<td>Collections</td>
<td>1,149,874</td>
<td>34,836,403</td>
<td>556,855</td>
<td>31,581,653</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>5,362,832</td>
<td>1,189,831</td>
<td>8,631,420</td>
<td>1,175,845</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>6,414,346</td>
<td>56,086,528</td>
<td>5,121,684</td>
<td>50,696,038</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>839,346</td>
<td>—</td>
<td>1,286,682</td>
<td>—</td>
</tr>
<tr>
<td>Capital projects</td>
<td>6,428,374</td>
<td>—</td>
<td>4,236,578</td>
<td>—</td>
</tr>
<tr>
<td>Operations</td>
<td>458,000</td>
<td>88,005,563</td>
<td>331,909</td>
<td>84,382,306</td>
</tr>
<tr>
<td>Total</td>
<td>$122,071,223</td>
<td>$244,571,995</td>
<td>$115,653,177</td>
<td>$231,227,835</td>
</tr>
</tbody>
</table>

11. Gallery Shops and related sales income, net
For the years ended 30 September 1999 and 1998, net Gallery Shops and related sales income comprised the following:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$19,008,271</td>
<td>$11,260,918</td>
</tr>
<tr>
<td>Less cost of goods sold</td>
<td>(8,637,579)</td>
<td>(5,762,939)</td>
</tr>
<tr>
<td>Gross profit</td>
<td>10,370,692</td>
<td>5,497,979</td>
</tr>
<tr>
<td>Less merchandising expenses</td>
<td>(7,301,904)</td>
<td>(5,145,331)</td>
</tr>
<tr>
<td>Net Gallery Shops and related sales income</td>
<td>$3,068,788</td>
<td>$332,648</td>
</tr>
</tbody>
</table>

12. Employee benefits
Total pension expense recognized in the Gallery's financial statements was $3,749,913 and $3,159,606 for the years ended 30 September 1999 and 1998, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of $890,421 and $945,235, respectively. To the extent that Gallery employees are covered by the Thrift Savings component of FERS, the Gallery's payments to the plan are recorded as operating expenses. The Gallery's cost associated with the Thrift Savings component of FERS for the years ended 30 September 1999 and 1998 was $941,463 and $812,038, respectively. In addition, the Gallery makes matching contributions for all employees who are eligible for current health and life insurance benefits. The Gallery's contributions for active employees are recognized as operating expenses. During fiscal years 1999 and 1998 the Gallery contributed $2,165,519 and $2,105,278, respectively. Using the cost factors supplied by OPM, the Gallery has not recognized as an expense in its financial statements the future cost of post-retirement health benefits and life insurance for its employees. This cost amounted to approximately $3,375,949 and $2,803,991 during fiscal years 1999 and 1998, respectively, and is financed by OPM and imputed to the Gallery.

13. 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.

14. Rental commitments
The Gallery has entered into several operating leases for warehouse and office space, which expire, through 31 January 2009. The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Future minimum rental commitments under these operating leases for the fiscal years ending 30 September are as follows:

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>$809,736</td>
</tr>
<tr>
<td>2001</td>
<td>818,222</td>
</tr>
<tr>
<td>2002</td>
<td>826,878</td>
</tr>
<tr>
<td>2003</td>
<td>835,707</td>
</tr>
<tr>
<td>2004</td>
<td>844,713</td>
</tr>
<tr>
<td>Thereafter</td>
<td>3,775,331</td>
</tr>
<tr>
<td>Total future minimum rental commitments</td>
<td>$7,910,587</td>
</tr>
</tbody>
</table>

Rental expense was approximately $747,000 and $691,000 for the years ended 30 September 1999 and 1998, respectively.

15. Restatement of financial information
The Gallery has changed its method of accounting for the release of net assets temporarily restricted for the construction or use of long lived assets, and the 30 September 1998 financial statements have been retroactively restated accordingly. The effect of this restatement was to increase unrestricted net assets and decrease temporarily restricted net assets by $92,326,744.

In addition, prior to the 1999 fiscal year, the Gallery's unrealized and realized gains and losses on investments were allocated to unrestricted net assets. However, in accordance with Statement of Financial Accounting Standards No. 124, "Accounting for Certain Investments Held by Not-for-Profit Organizations," the allocation of investment gains and losses should match donor restrictions on related investment income. If there are such restrictions, The 30 September 1998 financial statements have been restated to make the proper allocation of gains and losses associated with investments for which donors have placed restrictions on related income. As a result of the restatement of 30 September 1998, unrestricted net assets decreased $122,070,638, temporarily restricted net assets increased $89,542,733, and permanently restricted net assets increased $32,527,905.
ACQUISITIONS

Paintings

Bleckner, Ross. American, born 1949

Caroles-Duran, French, 1837–1917
Study of Lilia, 1887, oil on canvas, 1999.45.1, New Century Fund, Gift of Edwin L. Cox—Ed Cox Foundation

Dahl, Johan Christian, Norwegian, 1788–1857
View from Vaekero near Christiania, 1827, oil on canvas, 1999.9.10, Collection of Mr. and Mrs. Paul Mellon

Degas, Edgar, French, 1834–1917
Scene from the Steeplechase: The Fallen Jockey, 1866, reworked 1880–1881 and c. 1897, oil on canvas, 1999.79.10, Collection of Mr. and Mrs. Paul Mellon

Durrie, George Henry, American, 1820–1863
Winter in the Country, c. 1859, oil on canvas, 1999.42.1, Avalon Fund

Gifford, Sanford Robinson, American, 1823–1880
Siout, Egypt, 1874, oil on canvas, 1999.7.1, New Century Fund, Gift of Joan and David Maxwell

Haberle, John, American, 1856–1933
Imitation, 1887, oil on canvas, 1998.96.1, New Century Fund, Gift of the American Guild of Artists Foundation

Kelly, Ellsworth, American, born 1923
Three Panels: Yellow, Orange, Blue, 1997, oil on canvas, 1999.15.1, Gift of The Morris and Gwendolyn Cafritz Foundation

Levy, É., French
Rowing Scene: Crowds Watching from the River Banks, late 19th century, oil on wood, 1999.79.15, Collection of Mr. and Mrs. Paul Mellon

Louis, Morris, American, 1912–1962

Marais, Jacob, Dutch, 1837–1899
View of the Mill and Bridge on the Noerwester Buitensingel in The Hague, 1873, oil on canvas, 1999.56.1, Patrons’ Permanent Fund

Marshall, Benjamin, British, 1768–1835
J. G. Shadick, the Celebrated Sportsman, 1806, oil on canvas, 1999.79.23, Paul Mellon Collection

Moses, Grandma, American, 1860–1961
A Fire in the Woods, 1947, oil on board, 1999.81.1, Gift of Margaret P. Mallory in memory of Ala Story

O’Keeffe, Georgia, American, 1887–1986
Black, White and Blue, 1930, oil on canvas, 1998.93.1, Gift (Partial and Promised) of Mr. and Mrs. Barney A. Elsworth

Peale, Raphaelle, American, 1774–1825
A Desert, 1814, oil on wood, 1999.44.1, Gift (Partial and Promised) of Jo Ann and Julian Ganz Jr. in memory of Franklin D. Murphy

Peto, John Frederick, American, 1854–1907
The Blue Envelope, c. 1890s, oil on academy board, 1999.79.28–32, Collection of Mr. and Mrs. Paul Mellon

Shannon, James Jebusa, British, 1862–1923
Nora McMullen Mellon (Mrs. Andrew W. Mellon), 1910, oil on canvas, 1999.79.35, Paul Mellon Collection
Steichen, Edward, American, 1879–1973
*Le Tournesol (The Sunflower)*, c. 1920, tempera and oil on canvas, 1999.43.1, Gift of the Collectors Committee

Steir, Pat, American, born 1940
*Curtain Waterfall*, 1991, oil on canvas, 1998.97.1, Gift of Mr. and Mrs. Barney A. Ebsworth

Stubbbs, George, British, 1724–1806
*White Poodle in a Punt*, c. 1780, oil on canvas, 1999.80.22, Paul Mellon Collection

Valentin de Boulogne, French, c. 1591–1632
*Soldiers Playing Cards and Dice (The Cheats)*, c. 1620/1622, oil on canvas, 1998.104.1, Patrons’ Permanent Fund

Valentin de Boulogne, *Soldiers Playing Cards and Dice (The Cheats)*, c. 1620/1622, oil on canvas, 121 x 152 cm, Patrons’ Permanent Fund, 1998.104.1
Sculpture

Abakanowicz, Magdalena. Polish, born 1930
Puella (Girl), 1992, bronze, 1998.148.1, Gift of the Morris and Gwendolyn Cafritz Foundation

Algardi, Alessandro. Italian, 1598–1654
Christ at the Column, model c. 1630s, cast probably mid-17th century, silver, 1996.108.1, The William Stamps Farish Fund

Anguier, Michel, Follower of
Juno/Proserpina, c. 1700, bronze, 1999.2.1, Gift of Gay Laddière

Argentario, Bartolommeo. Italian, died 1591 (obverse), and Roman 16th Century (reverse)
Gregory XIII... Pope 1572 (obverse), Religion Enthroned between Theology, Astronomy, Philosophy, and Literature (reverse), 1582, bronze, 1998.108.1, Gift of Lisa and Leonard Raskin

Aury, Pierre. Dutch, active 1672
Assassination of the Brothers Cornelius and Johannes de Witt (obverse), Ten-Headed Monster Preying on Two Nude Bodies (reverse), 1672, silver, 1998.108.1, Gift of Lisa and Leonard Raskin

Barye, Antoine-Louis. French, 1795–1875
Crouching Rabbit, model c. 1826
Fawn Scratching, model before 1847
Reclining Dog and Deer, model before 1853
Tortoise, model c. 1820
Asian Elephant Walking, model c. 1830s
Reclining Tunisian Panther, model 1840
bronzes, 1999.79.1–4, 1999.79.19–20, Collection of Mr. and Mrs. Paul Mellon

Bourgeois, Louise. American, born 1915

Brandt, Henri François. Swiss, 1789–1845
Pauv VII... Pope 1800 (obverse), Rome and the Papal States Welcoming the Return of the Popes from Imprisonment (reverse), 1816, silver, 1998.108.2, Gift of Lisa and Leonard Raskin


Central or North Italian 16th Century

Christo. American, born 1935
Package, 1961, fabric, rope, and cord on wooden board, 1999.4.4, Gift of Dorothy and Bettina Vogel

Dassier, Jean. Swiss, 1676–1763
Louis II de Bourbon, Prince de Conde (obverse), Memorial Tablet, with Geniuses of Death and Fame (reverse), first half of 18th century, silver, 1998.108.3, Gift of Lisa and Leonard Raskin

Degas, Edgar. French, 1834–1917
Horse Trotting, the Feet Not Touching the Ground, model 1880s, cast 1919/1921, bronze
The Schoolgirl, model c. 1880/1881, cast 1956, bronze
Rearing Horse, model 1880s, cast 1919/1921, bronze
Thoroughbred Horse Walking, Part of the Neck Missing, early 1870s, dark greenish and reddish brown wax
Horse Trotting, the Feet Not Touching the Ground, late 1870s (?), brown wax and cloth
Horse with Jockey: Horse Galloping, Turning the Head to the Right, the Feet Not Touching the Ground, mid-1870s, dark greenish and reddish brown wax
Horse with Head Lowered, late 1880s/early 1890s, brown wax and cloth
Rearing Horse, 1880s, red wax
The Schoolgirl (Woman Walking in the Street), c. 1880/1881, red wax
Thoroughbred Horse Walking, Part of the Neck Missing, early 1870s, yellow-brown wax
Woman Washing Her Left Leg, c. 1890/1900 (?), brown wax and cloth
Woman Washing Her Left Leg, c. 1890, yellow, red, and olive green wax, green ceramic pot
Arabesque over the Right Leg, Right Hand near the Ground, Left Arm Distressed (First Arabesque Pencheé), c. 1882/1895, brown wax
Dancer at Rest. Hands Behind Her Back. Right Leg Forward, mid-1880s (?), dark greenish wax
Dancer Bowing (The Curtain Falls), c. 1880/1895, yellow-brown wax
Dancer Kneeling (The Troubadour), 1889/1890, brown wax and cork
Horse Galloping on Right Foot, 1889/1890, brown wax and cork
Horse Trotting, the Feet Not Touching the Ground, 1880s, dark red wax
Horse Walking, probably before 1881, reddish wax
Horse with Jockey: Horse Galloping on Right Foot, the Black Left Only Touching the Ground, 1890s, brown wax and cloth
Horse with Jockey: Horse Galloping, Turning the Head to the Right, the Feet Not Touching the Ground, mid-1870s, dark greenish and reddish brown wax
Horse with Head Lowered, late 1880s/early 1890s, brown wax and cork
Rearing Horse, 1880s, red wax
The Schoolgirl (Woman Walking in the Street), c. 1880/1881, red wax
Thoroughbred Horse Walking, Part of the Neck Missing, early 1870s, yellow-brown wax
Woman Washing Her Left Leg, c. 1890/1900 (?), brown wax and cloth
Woman Washing Her Left Leg, c. 1890, yellow, red, and olive green wax, green ceramic pot
Arabesque over the Right Leg, Left Arm in Front, c. 1882/1895, yellow-brown wax, metal frame
Dancer at Rest: Haroun on Her Hips, Left Leg Forward, late 1870s (?), brown wax
Dancer in the Role of Harlequin, c. 1884/1885, red-brown wax
Grande Arabesque, First Time, c. 1882/1895, dark green wax
Horse Trotting (Horse Clearing an Obstacle), 1880s, yellow wax
Little Dancer Aged Fourteen—wax stauette, 1879–1881, yellow wax, hair, ribbon, linen bodice, satin shoes, muslin tutu, wood base
Spanish Dance, c. 1883/1885, dark green wax
Woman Arranging Her Hair, c. 1895/1910, yellow wax
1999.19.36–43, 1999.80.1–30, Collection of Mr. and Mrs. Paul Mellon

Delabriere, Paul Edouard. French, 1829–1912
Painter Standing over a Pianist, bronze, 1999.79.21, Collection of Mr. and Mrs. Paul Mellon
LeWitt, Sol. American, born 1928


Marisol, American, born 1930

Marriani, John. British, active c. 1817–1830
Death of King George III (obverse), Britannia Grieving before Monument of the Stricken King (reverse), 1820, silver, 1998.108.8.a,b. Gift of Lisa and Leonard Baskin

Même, Pierre-Jules. French, 1810–1879
A Family of Foxes, model 1847, bronze
A Fox Holding a Dead Rooster, wax
Whippets, model 1848, silver plated copper alloy
Pointer, model c. 1860s, bronze
A Saddled Racehorse, model c. 1860s, bronze
Setter (setting right), model c. 1840/1845, bronze
The Fox, model c. 1845, bronze

Morone Mola, Gasparo. Italian, active 1627–1669
Clement IX ... Pope 1667 (obverse), Beatification of the Blessed Rest of Lima (reverse), 1668
Urban VIII. ... Pope 1623 (obverse), Mining Works on Monte Leone (reverse), 1641
bronzes, 1998.108.9.a,b. 1998.108.10.a,b. Gift of Lisa and Leonard Baskin

Natter, Johann Lorenz. German, 1705–1763
Coronation of King George III (obverse), Britannia Crowning the King (reverse), 1761
Coronation of Queen Charlotte (obverse), Fame Crowning the Queen (reverse), 1761

Neapolitan 16th Century
Francesco Ponzani ... (obverse), A Radiant Sun Dispelling Clouds (reverse), 1575, bronze, 1998.108.13.a,b

North Italian 16th Century
Altar Pax: Christ as the Man of Sorrows with the Virgin, Saint John, and Angels, c. 1500, gilded bronzes, 1998.107.1. Gift of Claire, Monika, and Antonia Geber in memory of their parents, Anthony and Margaret Mary Geber

North Italian 17th Century

Oldenburg, Claes. American, born 1929, and Coosje van Bruggen. American, born 1942

Pistrucci, Benedetto. Italian, 1784–1855
Coronation of King George IV (obverse), Britannia, Scotia, and Hibernia (reverse), 1821, silver, 1998.108.15.a,b. Gift of Lisa and Leonard Baskin.

Domenico di Polo. Italian, 1480 or alter-1547
Cosimo I de' Medici ... Duke of Florence 1537 (obverse), The Constellation Capricorn (reverse), 1537, bronze, 1998.108.4.a,b. Gift of Lisa and Leonard Baskin

European 19th Century, Probably

Filarete. Italian, c. 1400-c. 1469
King Juba I of Numidia Led in Triumph by Julius Caesar, c. 1433/1435, bronze, 1999.102.1. Patrons' Permanent Fund

Flanagan, Barry. British, born 1941

Fratin, Christophe. French, 1801–1864
Poilier, bronze, 1999.79.22. Collection of Mr. and Mrs. Paul Mellon

French 16th Century
Antoine de Bourbon, Duc de Vendôme, King of Navarre, 1555, bronze, 1998.108.3. Gift of Lisa and Leonard Baskin

French or German 19th Century
Walking (Bicolor), model 19th century, bronze, 1999.79.21. Collection of Mr. and Mrs. Paul Mellon

Hammerani, Ottone. Italian, 1694–1761
Prince Charles Stuart ... (obverse), Prince Henry Stuart (reverse), 1729, bronze, 1998.108.6.a,b. Gift of Lisa and Leonard Baskin

Holtzhey, Johann Georg. Dutch, 1729–1808
Emperor Joseph II ... Holy Roman Emperor 1765 (obverse), The Emperor Enlightened ... (reverse), 1782. silver, 1998.108.7.a,b. Gift of Lisa and Leonard Baskin

Kelly, Ellsworth. American, born 1923
Poggiini, Gianpaolo. Italian, 1518–c. 1582
Dona Juana of Portugal (obverse), Allegory of Peace(?)(reverse), 1564, bronze. 1998.108.16.a,b. Gift of Lisa and Leonard Baskin

Ranacci, Giorgio. Italian, 1558–1610
Leo XI... Pope 1605 (obverse), Emblem of Lion and Bees (reverse), 1605, bronze. 1998.108.17.a,b. Gift of Lisa and Leonard Baskin

Rancetti, Giorgio. Italian, 1558–1610
Leo XI... Pope 1605 (obverse), Emblem of Lion and Bees (reverse), 1605, bronze. 1998.108.17.a,b. Gift of Lisa and Leonard Baskin

Roettiers, Jean. Flemish, 1631–1703
King Charles II... (obverse), Armed Britannia Surveying Her Navies (reverse), 1667, silver. 1998.108.18.a,b. Gift of Lisa and Leonard Baskin

Roman 16th Century
Gregory XIII... Pope 1572 (obverse), Abraham and His Captains Met by Melchizedek (reverse), 1591, bronze. 1998.108.20.a,b, 1998.108.21.a,b. Gift of Lisa and Leonard Baskin

Ruspagiari, Alfonso. Italian, 1521–1576

Samaras, Lucas. American, born 1936

Smith, Tony. American, 1912–1980

Spanish 16th Century
Mateo Vasquez, d. 1591... (obverse), Shield of Arms Held by an Angel of the Resurrection (reverse), c. 1573, bronze. 1998.108.23.a,b. Gift of Lisa and Leonard Baskin

Tourguenoff, Pierre Nicholas. French, 1854–1912
Walking Terrier, bronze, 1999.79.34. Collection of Mr. and Mrs. Paul Mellon

Bertin, François-Édouard. French, 1797–1871
A Terrace and Garden on Capri (recto), View up a Street in Sorrento (verso), c. 1822 or later, charcoal and white chalk on blue paper. 1999.19.1-2. Ailsa Mellon Bruce Fund

Bladen, Ronald. American, 1918–1988
A Terrace and Garden on Capri (recto), View up a Street in Sorrento (verso), c. 1822 or later, charcoal and white chalk on blue paper. 1999.19.1-2. Ailsa Mellon Bruce Fund

Callahan Sketchbooks, late 1920s–1970s, 8 sketchbooks with drawings in various media. 1998.111.1–9. Gift of Beth Cahallan

Chagall, Marc. Russian, 1887–1985
The Finding of Moses, c. 1930, graphite. 1998.82.5, 1998.82.12. Gift of Mr. and Mrs. Gerhard E. Pinkus

Challe, Charles Michel-Ange. French, 1718–1778
The Interior of the Colosseum, c. 1745, black chalk drawings heightened with white on light brown paper. 1999.19.1-2, Ailsa Mellon Bruce Fund

Chimenti, Jacopo. Italian, c. 1554–1610
An Angel in Flight, c. 1594, black chalk and graphite on brown prepared paper. 1999.29.1. Gift of Diane Allen Nixon

Dutch 16th Century
Roettiers, Jean. Flemish, 1631–1703
King Charles II... (obverse), Armed Britannia Surveying Her Navies (reverse), 1667, silver. 1998.108.18.a,b. Gift of Lisa and Leonard Baskin

Ruspagiari, Alfonso. Italian, 1521–1576

Samaras, Lucas. American, born 1936

Smith, Tony. American, 1912–1980

Spanish 16th Century
Mateo Vasquez, d. 1591... (obverse), Shield of Arms Held by an Angel of the Resurrection (reverse), c. 1573, bronze. 1998.108.23.a,b. Gift of Lisa and Leonard Baskin

Tourguenoff, Pierre Nicholas. French, 1854–1912
Walking Terrier, bronze, 1999.79.34. Collection of Mr. and Mrs. Paul Mellon

Bertin, François-Édouard. French, 1797–1871
A Terrace and Garden on Capri (recto), View up a Street in Sorrento (verso), c. 1822 or later, charcoal and white chalk on blue paper. 1999.19.1-2. Ailsa Mellon Bruce Fund

Bladen, Ronald. American, 1918–1988
A Terrace and Garden on Capri (recto), View up a Street in Sorrento (verso), c. 1822 or later, charcoal and white chalk on blue paper. 1999.19.1-2. Ailsa Mellon Bruce Fund

Callahan Sketchbooks, late 1920s–1970s, 8 sketchbooks with drawings in various media. 1998.111.1–9. Gift of Beth Cahallan

Chagall, Marc. Russian, 1887–1985
The Finding of Moses, c. 1930, graphite. 1998.82.5, 1998.82.12. Gift of Mr. and Mrs. Gerhard E. Pinkus

Challe, Charles Michel-Ange. French, 1718–1778
The Interior of the Colosseum, c. 1745, black chalk drawings heightened with white on light brown paper. 1999.19.1-2, Ailsa Mellon Bruce Fund

Chimenti, Jacopo. Italian, c. 1554–1610
An Angel in Flight, c. 1594, black chalk and graphite on brown prepared paper. 1999.29.1. Gift of Diane Allen Nixon
Page 56. Georgia O’Keeffe, *Black, White and Blue*, 1930, oil on canvas, 121.9 x 76.2 cm. Gift (Partial and Promised) of Mr. and Mrs. Barney A. Ebsworth, 1998.93.1

Edward Steichen, *Le Tournesol (The Sunflower)*, c. 1920, tempera and oil on canvas, 92.1 x 81.9 cm. Gift of the Collectors Committee. 1999.43.1
Christo, American, born 1935

Corinth, Lovis, German, 1858–1925
Hermann Struck in Uniform, 1914, gouache, 1999.16.1, Ailsa Mellon Bruce Fund

Cuevas, José Luis, Mexican, born 1934

David, Jacques-Louis, French, 1748–1825
Italian Landscapes and Antiquities (Roman Album No. 4), 1775–1780, bound album with 61 drawings and 20 tracings, 1998.105.1, Patron’s Permanent Fund

Degas, Edgar, French, 1834–1917

Deshays, Jean-Baptiste, French, 1729–1765
Herdsmen Driving Cattle, c. 1755, black chalk, brown wash, and oil on paper, laid down on board, 1999.19.4, Ailsa Mellon Bruce Fund

Diepenbeeck, Abraham van, Flemish, 1596–1675
The Conversion of Saint Paul (after Sir Peter Paul Rubens), 1640s, pen and ink and oil paint over black chalk on brown paper, laid down on canvas, 1999.25.1, Pepita Milmore Memorial Fund

Dunker, Balthasar Anton, German, 1746–1807
Encounter by the Garden Fence, 1796, red chalk, 1998.80.1, Gift of John Morton Morris

Dürer, Albrecht, German, 1471–1528
Female Nude Praying, 1497/1500, pen and brown ink, 1999.31.1, Woodner Collection

German or Austrian 16th Century
Palatial Mantelpiece with a Scene of Ancient Sacrifice (recto), Wall Monument with an Armillary Sphere (verso), 1571

Master E.S., The Martyrdom of Saint Barbara, c. 1430, engraving on paper, image: 13.8 x 10.4 cm. New Century Fund. 1999.27.2
Stanton MacDonald-Wright, Generation, 1914, watercolor and ink over graphite, 49.2 x 31.6 cm, Eugene L. and Marie-Louise Garbaty Fund, 1998.140.1

Palatial Mantelpiece with Mercury and Hope (recto), Palatial Mantelpiece with a Winged Triton (verso), 1571 pen and brown ink drawings, 1999.8.1-2.a.b.
Mark J. Millard Architectural Collection

German 15th Century
Christ and Mary Interceding with God the Father, c. 1485, pen and brown ink over black chalk, 1999.13.1, Ailsa Mellon Bruce Fund

Jensen, Alfred, American, 1903-1981
7 x 360 = 2520, 1965, gouache, watercolor, blue ballpoint pen, brush and black ink, and graphite, 1998.141.1. Gift of the Collectors Committee

Kainen, Jacob, American, born 1909
Kainen Sketchbooks, 20 sketchbooks with drawings in various media, 1999.82.1-20. Gift of Ruth Cole Kainen in honor of the artist’s 90th Birthday

Kandinsky, Wassily, Russian, 1866-1944
Geteil (Divided), 1928, watercolor with pen and ink, 1999.51.1. Gift of Mr. and Mrs. Stephen M. Kellen

Keller, Johann Heinrich, Swiss, 1692-1765
Diana and Endymion, 1765, pen and brown ink with gray wash over black chalk, 1999.21.1. Ailsa Mellon Bruce Fund
Prints

Amenoff, Gregory, American, born 1948, and Bradford Morrow (author), American, born 1951

Andoe, Joe, American, born 1955, and Bradford Morrow (author)

Andrews, Sybil, British, 1898–1992
Racing, 1934, color linocut on oriental laid paper [trial proof], 1998.135.1, Gift of the Collectors Committee

Batallé, Henri, French, 1872–1922
Ten Song, c. 1895, lithograph in gray, 1999.46.1, Gift of Lane W. Atlas

Beheim, Johann, Austrian, active 1762–1770
Four Saints (after Franz Anton Maulbertsch), 1762, etching and engraving, 1999.98.2, Gift of The Ahmanson Foundation

Beuys, Joseph, German, 1921–1986
Filzpostkarte, 1985, screenprint in white on gray felt, 1999.35.1, Gift of Hanns Haacke

Bidloo, Govert (author), Dutch, 1649–1713, and Pieter Stevens van Gunst, Dutch, 1659–c. 1724
Komst van Zyre Majestey Willem III... (The Hague, 1691), bound volume with engraved and illuminated illustrations, after Johann Brandon and Romeyn de Hooghe, and woodcut decorations, 1999.22.1. Mark J. Milare Architectural Collection

Blooteling, Abrahm, Dutch, 1640–1690
Begrafenis plaats der Joden, borne Amsteldam (after Jacob van Ruisdael), 1670, etching, 1999.64.1, Ailsa Mellon Bruce Fund

Boissieu, Jean-Jacques de, French, 1736–1810
Olive Player, 1782, etching, drypoint, and roulette touched with gray wash [proof], View of Saint-Antoine, 1774, etching with drypoint 1999.63.1–2, Katharine S. Shepard Fund

Bourdon, Sébastien, French, 1616–1671
Rest on the Flight into Egypt, c. 1650, etching, 1999.64.2, Ailsa Mellon Bruce Fund

Bourgeois, Louise, American, born 1911

Brown, James, American, born 1951, and Bradford Morrow (author)

Castiglione, Giovanni Benedetto, Italian, 1609 or before–1664
Sheep, Fish, and the Drake, 1650, etching, 1999.78.1, Gift of Bert Preud'homme

Celnins, Vija, American, born 1939, and Bradford Morrow (author)

Cendrars, Blaise (author), Swiss, 1887–1961, and Fernand Léger, French, 1881–1955

Chagall, Marc, Russian, 1887–1985
Anger I, 1925, etching and drypoint in reddish brown on china paper
Anger II, 1925, etching, aquatint, and drypoint in reddish brown on china paper
At the Eastel, 1922, drypoint
Boots, 1922/1923, transfer lithograph
The Finding of Moses, 1931/1939, etching and engraving
The Fox and the Grapes, 1927/1930, etching and aquatint
Green I, 1925, etching, drypoint, and roulette in reddish brown on china paper
Green II, 1925, etching, aquatint, and drypoint in reddish brown on china paper
New with a Torah, 1922/1923, woodcut on japon paper
Man with Sideburns, 1922/1923, transfer lithograph
Moses on the Mount, 1931/1939, etching and softground etching [trial proof]
The Musician, 1922, drypoint
Promenade II, 1922, drypoint on japon paper
Self-Portrait with a Decorated Hat, 1928, drypoint

Chase, Louis, American, born 1591, and Bradford Morrow (author)
Le Zendale, 1922, etching
La Fin du monde filmée par l'Ange N.-D., c. 1895, lithograph in gray, 1999.46.1, Ailsa Mellon Bruce Fund

Cheval, Honore, French, 1808–1879
Faust and Helen, 1840
Fic... [Missing information]

Cheval, Pons, 1840–1879
A la recherche d'une ferme en Champagne, 1847
Nayades de la Seine, 1847
Pas engageant pour les autres, 1868
Tiers c'est le tiers... le municipal qui tout un coup... 1841

Chévreau, Auguste, French, born 1948, and Philippe de Montebello, 1822
Cheval de la pline de Caen, 1822
Cheval de Mecklenburg, 1822
Chevaux des Ardennes, 1822

Chedraw, Louis-Pierre-Marie, French, born 1788
Cheval anglais monté par un jockey (after Théodore Géricault), 1822
Cheval promenant une barrière (after Théodore Gericault), 1823

Daumier, Honoré, French, 1808–1879
Faust position, 1840

Delacluze, Eugène, French, 1798–1863
Le Zendale, 1757, etching
Le Zendale, 1757, etching and aquatint

Decamps, Alexandre-Gabriel, French, 1803–1860
River Landscape with a Bridge; Monkey Hopping through a Stack, 1830/1835, etching (2 subjects on one plate with remarques, proof), 1999.67.1, Ailsa Mellon Bruce Fund

Deinzel, Courth (author), French, 1795–1822
Im Höllental (in the Höllen Valley), 1818, etching, 1999.32.1, Ailsa Mellon Bruce Fund

Erhard, Johann Christoph, German, 1795–1822
Im Höllental (in the Höllen Valley), 1818, etching, 1999.32.1, Ailsa Mellon Bruce Fund

Erhard, Johann Christoph, German, 1795–1822, and Johann Adam Klein, German, 1792–1875
The Geologen in the Tyrol, 1818

Etchings, 1999.98.3, 17, Gift of The Ahmanson Foundation

Falconi, Domenico, Attributed to, Italian, born c. 1570
The Penitent Magdalene (after Francesco Vanni), engraving, 1999.64.1, Ailsa Mellon Bruce Fund

Falck, Jeremias, German, c. 1619–1677
Cheval de la pline de Caen, c. 1657, engraving and etching, 1999.98.4, Gift of The Ahmanson Foundation

Fischli, Eric, American, born 1948, and Bradford Morrow (author)
Horse and Tree, 1990, 2 relief prints, from A Bestiary portfolio, 1998.124.9, 24. Gift of Dr. and Mrs. Richard Susel

Flors, Robert de (author), French, 1827–1927, and Alphonse Marie Mucha, French, 1868–1939
Cheval et Triomphe (Paris, 1897), bound volume with chromolithographic illustrations, 1999.48.1, William D. O'Neal Fund

Géricault, Théodore, French, 1791–1824
Cheval de la pline de Caen, 1822
Cheval de Mecklenburg, 1822
Chevaux des Ardennes, 1822

Lithographs, 1998.118.10–12, Gift of David E. Rust

61
Günther, Christian August, German, 1759–1824
Study of Leaves, c. 1796, aquatint and etching, 1999.98.5, Gift of The Ahmanson Foundation

Guston, Philip, American, 1913–1980
Untitled, 1966, lithograph, 1998.84.2, Gift of Ruth Fine in memory of Larry Day

Hashey, Jan, American, born 1938, and
Bradford Morrow (author)
Cheetah and Lioness, 1990, 2 relief prints, from A Bestiary portfolio, 1998.124.17, 25, Gift of Dr. and Mrs. Richard Susel

Heine, Heinrich (author), German, 1795–1856, and Jules Pascin, French, 1885–1930


Hockney, David, British, born 1937
Villamena, Francesco. Italian, 1566–1624
*The Penitent Magdalene (after Francesco Vanni)*, first quarter 17th century, engraving. 1999.64.4, Ailsa Mellon Bruce Fund

Villon, Jacques. French, 1875–1933
*La Parisienne*, 1902, color intaglio [proof], 1999.53.1, Gift of Evelyn Stefansson Nef

Weiss, Bartholomäus Ignaz. German, 1730–1814
*Francoys de Scepeaulx*, 1564, engraving, 1999.10.1, Ailsa Mellon Bruce Fund

Woeiriot, Pierre. French, 1532–after 1596
*Francois de Scepeaulx*, 1564, engraving, 1999.10.1, Ailsa Mellon Bruce Fund

Winters, Robin. American, born 1950, and Bradford Morrow (author)
*Skunk and The Monkey Prince*, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.6–7, Gift of Dr. and Mrs. Richard Susel

Photographs

*New York at Night*, c. 1932, gelatin silver print, 1970s, 1998.89.1, Gift (Partial and Promised) of Francine Schear Linde in honor of her parents, Herbert and Blanche Schear

American 19th Century
*Worth Going For, Maine*, 1880s, albumen print, 1999.57.1, Anonymous Gift

American 20th Century
*Cryogenic Section of a Cadaver*, c. 1900–1920, cyanotype, 1999.33.1, Anonymous Gift

Atget, Eugène. French, 1857–1927
*Luxembourg, Anne de Brabant*, 1923–1926, arrowroot print, 1999.59.1, Anonymous Gift
Beato, Felice. British, c. 1825–c. 1907

Eiffel Tower, Paris, 1931, gelatin silver print, 1999.24.1, Gift of The Circle of the National Gallery of Art

Girl Sitting Alone in the Sea Grill, a Bar and Restaurant, Waiting for a Pick-up, Washington, D.C., 1943, Manhattan Bridge, New York, c. 1947
gelatin silver prints, 1999.108.1–2, Gift of Marvin Breckinridge Patterson

Brandt, Bill. British, 1904–1983
New York: Courtyard with Laundry and Reflections of Sunlight, 1952, gelatin silver print, 1999.96.1, Gift of Marvin Breckinridge Patterson

Girl Sitting Alone in the Sea Grill, a Bar and Restaurant, Waiting for a Pick-up, Washington, D.C., 1943, Manhattan Bridge, New York, c. 1947
gelatin silver prints, 1999.108.1–2, Gift of Marvin Breckinridge Patterson

Callahan, Harry. American, 1912–1999
Highland Park, Michigan, 1941
Highland Park, Michigan, 1941
Eleanor, Chicago, 1948
Chicago, 1950
Chicago, 1950
Weeds in Snow, Rhode Island, c. 1965
gelatin silver prints, 1998.133.1–6, Gift of Susan P. MacGill
New York, 1945
Eleanor, New York, 1945
Eleanor, Chicago, 1952
gelatin silver prints, 1999.3.1–3, Gift of Ann Solomon

Chauvassaignes, Françoise. French, active 1850s
Nude, c. 1856, albumen print from collodion negative, 1999.28.1, Anonymous Gift

Photogram, 1947
Photogram, 1947
Photogram, 1947, gelatin silver print, 1999.91.1, Anonymous Gift

Cunningham, Imogen. American, 1883–1976

DeCarava, Roy. American, born 1919
Hallway, 1953, gelatin silver print, 1999.41.1, Gift of the Roy and Sherry DeCarava Foundation
Car behind building, 1953
Man lying down, subway steps, 1965
gelatin silver prints, 1999.67.1–2, New Century Fund, Fund for Living Photographers


Water from a Faucet, 1932, gelatin silver print, 1999.23.1, Anonymous Gift
EXHIBITIONS

Temporary Exhibitions at the National Gallery of Art

A Design for the National Gallery of Art: Celebrating the 20th Anniversary of I. M. Pei's East Building
continued from the previous fiscal year to 11 October 1998

A Collector's Cabinet
continued from the previous fiscal year to 1 November 1998

French Drawings from the Armand Hammer Collection
continued from the previous fiscal year to 8 November 1998

Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam
4 October 1998 to 3 January 1999
Philip Conisbee, curator, with Louis van Tilborgh and John Leighton, guest curators
supported by Andersen Consulting and the Federal Council on the Arts and the Humanities

Bernini's Rome: Italian Baroque Terracottas from The State Hermitage Museum, St. Petersburg
11 October 1998 to 18 January 1999
Ian Wardropper, guest curator
supported by the National Gallery of Art

Gifts to the Nation from Mr. and Mrs. John Hay Whitney
18 October 1998 to 3 January 1999
Philip Conisbee, curator
supported by The Circle of the National Gallery of Art

Love and War: A Manual for Life in the Late Middle Ages
8 November 1998 to 31 January 1999
Andrew Robison and Virginia Clayton, curators

Edo: Art in Japan 1615-1868
15 November 1998 to 15 February 1999
Robert Singer, guest curator
supported by NTT Corporation
also supported by an indemnity from the Federal Council on the Arts and the Humanities

Figure Studies and Compositional Drawings from the Armand Hammer Collection
22 November 1998 to 9 May 1999
Margaret Morgan Grasselli, curator

American Impressionism and Realism: The Margaret and Raymond Horowitz Collection
24 January to 9 May 1999
Nicolai Cikovsky Jr., curator
supported by NTT Corporation
also supported by an indemnity from the Federal Council on the Arts and the Humanities

From Botany to Bouquets: Flowers in Northern Art
31 January to 31 May 1999
Sarah Greenough, curator
supported by the National Gallery of Art

Photographs from the Collection
25 April to 3 July 1999
Sarah Greenough, curator
supported by The Circle of the National Gallery of Art
For the Sargent exhibition, the painting Gassed needed to be moved in its crate into and out of the West Building through the Sixth Street portico by a crane owing to its twenty-two-foot length.

**Faces and Figures: Drawings from the Armand Hammer Collection**  
16 May 1999 to 7 November 1999  
Margaret Morgan Graselli, curator

**Portraits by Ingres: Image of an Epoch**  
23 May to 22 August 1999  
Philip Conisbee, curator, with Christopher Riopelle and Gary Tinterow, guest curators supported by Airbus Industrie also supported by an indemnity from the Federal Council on the Arts and the Humanities

**Caravaggio's 'The Taking of Christ': Saints and Sinners in Baroque Painting**  
30 May to 18 July 1999  
Philip Conisbee, curator supported by EduCap Inc.

**The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China**  
19 September 1999 to 2 January 2000  
Xiaoneng Yang, guest curator supported by Eastman Kodak Company; additional support provided by the Henry Luce Foundation also supported by an indemnity from the Federal Council on the Arts and the Humanities

**The Drawings of Annibale Carracci**  
26 September 1999 to 9 January 2000  
Margaret Morgan Graselli, curator supported by Republic National Bank of New York, and Salza Republic Holdings, S.A., Luxembourg; additional support provided by the Samuel H. Kress Foundation and The Circle of the National Gallery of Art also supported by an indemnity from the Federal Council on the Arts and the Humanities

---

**Lenders to Exhibitions**

**Private Collections**

Anonymous lenders
Abrams Collection  
Maida and George Abrams  
Arc en Ciel Foundation  
Dr. and Mrs. Herbert Axelrod  
Collection Yes Saint Laurent and Pierre Bergé  
Andre Bronberg  
The Duke of Devonshire and the Chatsworth Settlement Trustees  
Anne-Cécile de Bruyne  
Peter C.W.M. Dreisbach  
Eisei Bunko Foundation  
Her Majesty Queen Elizabeth II  
Collection of Daniel and Rita Fraad  
Mr. and Mrs. Hugh Half Jr.  
The Armand Hammer Foundation  
Philip and Charlotte Hanes  
Harrison Family  
Teresa Heinz (and the late Senator John Heinz) Collection of Mr. and Mrs. Charles Hermanowski  
Mr. and Mrs. S. Roger Horchow  
Mr. and Mrs. Michael Hornstein  
Collection of Margaret and Raymond Horowitz  
The Hosomi Art Foundation  
The Society of Jesus, Ireland  
Kawabata Foundation  
The Andre and Elizabeth Kertesz Foundation  
Collection of Jan and Marie-Anne Kragier-Poniatowski  
Mr. and Mrs. Meredith J. Long  
Collection of Mrs. Paul Mellon  
Mr. and Mrs. Max Palevsky  
Prat Collection  
Paul Proveste, S.A.  
Senator and Mrs. John D. Rockefeller IV  
Rust Collection  
Mr. and Mrs. Peter G. Torian  
Terra Foundation for the Arts

Robbie and Sam Vickers  
Richard Wagner Stiftung  
Collection of the Princes of Waldburg-Wolfgang  
Collection of Carol and Terence Wall  
Jane P. Watkins  
The Henry H. Welles Collection  
Collection of Dian and Andrea Woodner

**Public Collections**

**Austria**

Vienna: Graphische Sammlung Albertina

**Belgium**

Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen  
Liège: Musée d’Art Moderne et d’Art Contemporain

**Canada**

Toronto: Art Gallery of Ontario

**China**

Beijing: Institute of Archaeology, Chinese Academy of Social Sciences; National Museum of Chinese History  
Chunhua County Cultural Relics Museum, Shaanxi Province  
Fufeng, Shaanxi Province: Famen Monastery  
Museum: Zhouruan Administrative Office of Cultural Relics  
Guangzhou: Museum of the Western Han Tomb of the Nanyue King  
Hangzhou: Zhejiang Provincial Institute of Archaeology  
Jingzhou Prefecture Museum  
Lanzhou: Gansu Provincial Museum  
Lintong, Shaanxi Province: Qin Terra-cotta Museum  
Nanchang, Jiangxi Provincial Museum  
Qingzhou Municipal Museum, Shandong Province  
Sanxingdui Museum  
Shenyang: Liaoning Provincial Institute of Archaeology; Liaoning Provincial Museum  
Shijiazhuang: Hebei Provincial Cultural Relics Institute; Hebei Provincial Museum
Katsushika Hokusai, *Kirifuri Waterfall at Mount Korokami in Shimotsuke Province*, c. 1833–1834, color woodblock print, was lent by a Los Angeles private collector for the *Edo: Art in Japan* exhibition.

**Lenders of Works Displayed with Collection**

Abbott Guggenheim Collection
- Workshop of Tiziano Aspetti, *Vulcan*: Attributed to Girolamo Campagna, *Angel"

Abrams Collection, Boston
- Pieter Duyfhuysen, *Boy Eating Porridge*: Jan Ols, *Interior with Young Men Playing Tri-Trac*

Catholic University of America, Oliveira Lima Library
- Frans Post, *Brazilian Landscape*: Said to Be Pernambuco

Cooper-Hewitt, National Museum of Design, Smithsonian Institution
- Giovanni Domenico Tiepolo, *Immaculate Conception*

Mr. and Mrs. Barney A. Ebsworth

Hispanic Society of America, New York
- John Singer Sargent, *Spanish Dance*

Mr. and Mrs. Michal Hornstein, Montreal
- Paulus Bor, *Still Life with Travel Pouch*: Caesar van Everdingen, *Rape of Europa*: Jacques Linard, *Still Life of Shells*

Peter A. Jay
- Gilbert Stuart, *John Jay*

Collection of the Artist
- Jasper Johns, *Between the Clock and the Bed*: Field Painting, *No. Target: Untitled (Red, Yellow, Blue)*
Alexander Calder, Birds Reviving a Child; St. Nicholas of Tolentino Reviving the Parents...

Jan de Bray, Judith Langley Calligraphy of Navels

Jean Arp, Koninklijk Museum voor Schone Kunsten, Sir Anthony van Dyck, Benvenuto Tisi da Garofalo, With Left Arm Raised Amorous Parade; Picabia, Leger, Venetian 16th Century, U.S. Department of the Interior, National Park Morton G. Neumann Family Collection National Museum of Health and Medicine of the United States; Study Head of a Black Soldier; Study Head of a Man; Augustus Saint-Gaudens, Masonic, New Hampshire Francis Augustus Silva, Ershim in a Glass Vase; A Road with a Ford in a Wood; Portrait of a Young Man Holding a Medallion; Early National Sketch for Shaw Memorial; Shaw Memorial; Early Nationaux, Paris

Jean-Charles Cazin,ers in a Glass Vase; A Road with a Ford in a Wood; Portrait of a Young Man Holding a Medallion; Early National Sketch for Shaw Memorial; Shaw Memorial; Early Nationaux, Paris

Francis Augustus Silva, Ershim in a Glass Vase; A Road with a Ford in a Wood; Portrait of a Young Man Holding a Medallion; Early National Sketch for Shaw Memorial; Shaw Memorial; Early Nationaux, Paris

Paul Cezanne, Forward on a Hill

Edouard Manet, The Forest; House on the Marne; House

Arshile Gorky, The Limit; Portrait of Master Bill; View in Amsterdam; Pieter Claesz, Still Life of Flowers and Fruit; Edouard Manet, The Forest; House on the Marne; House

Laurent de La Hire, View in Amsterdam; Pieter Claesz, Still Life of Flowers and Fruit; Edouard Manet, The Forest; House on the Marne; House

Nathaniel Hone, London, Wallace Collection Sir Thomas Lawrence, Francis Charles Seymour Conway

FRANCE

Paris, Musée du Louvre Severo da Ravenna, Christ Child +

Paris, U.S. Embassy Residence George Inness, Lake Alburn, Susquehanna, Walt Kuhn, White Clown (returned); Mark Rothko, Untitled

IRELAND

Dublin, U.S. Embassy Residence Gilbert Stuart, Counsellor John Dunn (returned); John Billlck (returned)

ITALY

Florence, Casa Buonarroti after Michelangelo Buonarroti, Damned Soul +

PORTUGAL

Lisbon, U.S. Embassy Residence American 19th Century, Allegory of Freedom; View of General; Ralph Eleazar Whiteside Earl, Family Portrait; Fritz Murer, Captain of the “Savannah”; the U.S.S. “Perry”; Thomas Sully, Vanderkamp Children

UNITED STATES

Alabama

Montgomery Museum of Fine Arts

Mark Rothko, Untitled

California

Oakland Museum

Mark Rothko, 2 untitled works

Connecticut

Hartford, Wadsworth Atheneum

Mark Rothko, Untitled

District of Columbia


Chester Harding, Self-Portrait; Daniel Huntington, Henry Theodore Buckram; Dr. James Buhl, John Wesley Jarvis, Thomas Paine; Edward Savage, George Washington; Irving R. Wiles, Miss Julia Marlow

National Trust for Historic Preservation

Bernard Halsey, David P. Emery

Blair House

John Singleton Copley, Harrison Gray Style of Benjamin Marshall, Race Horse and Trainer; Gilbert Stuart, Dr. William Bartgis (?)

Library of Congress

Cal Miles, Head of Orpheus

Office of the Vice President of the United States

American 18th Century, Attack on Banker's Hill, with the Barracks of Charles Town, A. Haskell; Ship "Arkansas" Leaving Havana; John Vanderlyn, Commissary John Rodgers; John Neagle, Colonel Augustus Jones Pleasanton; John Vanderlyn, John Studd

Residence of the Vice President of the United States

Frederick Carl Frieseke, Memories

White House

George Catlin, Battle Between the Hurriata Apaches and Comanches, Comanches Chief, His Wife, and a Warrior; Comanches Chief with Three Warriors; Escaping a Canoe—Napay Indians, Flathead Chief with His Family; Okihehe Indians; Three Navaho Indians; Two Unidentified North American Indians: View of the Lower Mississippi; Rasul Duly, Basin at Desouuville; Henri Matisse, Still Life with Pineapple; Mark Rothko, Number 7; Thomas Sully, Andrew Jackson

Secretary of Agriculture

American 19th Century, Spring on the Range; Bucks County Farm Outside Doylestown, Pennsylvania; Arth Emmons Zeliff, Barnyard

Secretary of Commerce

Thomas Chambers, New York Harbor with Pilot Boat "George Washington"; Rasul Duly, bouquet at Graves; Music and the Park Violin (returned); Philip van Kouvetsbergh, Flowers in a Vine (returned); Walt Kuhn, Green Apples and Slices of Lemon; Derrynane Harbor, Ireland

Secretary of Education

American 19th Century, Sargent Family; American 20th Century, After the Wedding in Warren, Pennsylvania (returned); French 19th Century, Race Course at Longchamps; after Jean-Baptiste Greuze, Benjamin Franklin (returned)

Secretary of Energy

American 19th Century, Chief Jump of the Seminole; Lexington Battle Monument; Indian Cooling Mate; Thomas Chambers, Storm-Tossed Frigate; Joseph Barbochou Kidd after John James Audubon, Black-Backs; Three-Time Wedgekeeper

Secretary of Housing and Urban Development

American 19th Century, Imaginary Regatta of America's Cup Winners; "We Go for the Union"; Eugène Boudin, Guns of Britain; George Ropes, Mount Vernon; Douglass Volk, Abraham Lincoln

Director, Office of Management and Budget

Rasul Duly, Beauty at Halley (returned)

73
Secretary of State  
American 19th Century. Washington at Valley Forge;  
Rosal Daly, July 14 in Le Havre (returned); A. A.  
Lamb, Emancipation Proclamation; Maurice Utrillo,  
Font Sales-Michel, Paris  

U.S. Trade Representative  
American 19th Century, New England Farm in  
Water; Chinese Qing Dynasty, Archery Compe; Karl  
Knaths, Marble Manic. Mark Rothko. Untitled. Margi-  
guence of Zorn. Christmas Mail  

Secretary of Transportation  
Circle of Arthus Adriaenss Bellevois, Dutch Ships in a  
Lively Breeze, Follower of Claude Lorrain, Harbor at  
Sunset; L. M. Cooke, Salute to General Washington in  
New York Harbor; Huguette Mert. Children Playing in a  
Park; Rene Pierre Charles Frinenceau, Horses  

Secretary of the Treasury  
Billy Morrow Jackson. Fv; Chaim Soutine. Pastry  
Chef; James McNeil Whistler. Head of a Girl  

White House Chief of Staff  
Mark Rothko. Untitled (woman and girl in interior).  
3 untitled works  

Supreme Court of the United States  
Mr. Chief Justice Rehnquist  
George Cauth For Youn, Evelyn Abbey, near Rich-  
mont; Jean-Louis Forain, Behind the Scenes (returned);  
Captain Edward H. Molyneux, Chapel in Provence; Thomas Sully, Thomas Ashton; Frits  
Thaulow, River Scene; Eugene Lawrenece Vail; Flag,  
St. Mark’s Venice; Test Day  

Mme Justice Ruth Bader Gisburg  
Mark Rothko. Untitled, The Omen  

Mr. Justice Anthony Kennedy  
Jean Béraud, Paris, rue du Havre, Dutch 17th Cen-  
tyury, Flowers in a Classical Vase, Walter Kuhn, Zinnias;  
Henri Moret, Inland of Rapescue, Brittany (returned)  

Mme Justice Sandra Day O’Connor  
George Catlin, After the Buffalo Chase—Sioux; Buffalo  
Chase, Sioux Indians, Upper Missouri; Crow Village and  
the Salmon River Mountains; Little Sioux Village; Two  
Blackfoot Warriors and a Woman  

Mr. Justice Antonin Scalia  
James Bard, Skater “St. Lawrence” (returned);  
Gilbert Stuart, George Washington, Thomas Sully,  
Henry Pratt; Augustus Vincent Tack, Charles Evans  
Hughes; Alexander Helwig Wyant; Peaceful Valley (returned)  

Mr. Justice David Souter  
Rembrandt Peale, George Washington; Gilbert Stuart,  
Captain Joseph Anthony; after Gilbert Stuart, James  
Lloyd; William Constible; Augustus Vincent Tack;  
Martin P. Stone  

Mr. Justice John Paul Stevens  
American 19th Century; Portland Harbor, Maine;  
George Catlin, Scene from the Lower Mississippi;  
Edouard Gaertner, City Hall at Turin; Alphonse  
Legros, Hampstead Heath; Franz Xaver Winterhalter;  
Queen Victoria  

Indiana  
Indianapolis Museum of Art  
Max Beckmann, Christ in Limbo; Larry Bell, Chrome  
and Glass Construction; Mark Rothko, Sketch for  
Mural H  

Maryland  
Hagerstown, Washington County Museum of Fine  
Arts  
Frederick Kemmerly. First Landing of Christopher  
Columbus  

New York  
Mountainville, Storm King Art Center  
Mark Di Suvero. Aurora (returned)  

Pennsylvania  
Doylestown, James A. Michener Art Museum  
American 19th Century. Portrait of a Man;  
Profile Portrait of a Lady; William Bonnell, Clement  
Bennett; Joseph Goodhue Chandler, Girl with  
Kitten: Edward Hicks, Landing of Columbus  

Virginia  
Fairfax, George Mason University  
Alfredo Halegua. American: Elia Pell Katz,  
Antecedent  

National Gallery Loans to Temporary Exhibitions  
Works in National Lending. Service marked +  

AUSTRALIA  
Sydney, Art Gallery of New South Wales  
Paul Cézanne, Still Life +  

AUSTRIA  
Vienna, Österreichische Galerie Belvedere  
AMERICAN PAINTING OF THE 19TH CENTURY,  
17 Mar.–20 June 1999  
George Bellows, Cub Night; George Catlin, White  
Cloud. Head Chief of the Iowas; Fitz Hugh Lane  
Lumber Schooners at Evening on Penobscot Bay; Rem-  
brandt Peale, Rubens Peale with a Geranium; James  
McNeil Whistler, Symphony in White, No. 1: The  
White Girl  

BELGIUM  
Antwerp, Koninklijk Museum voor Schone  
Kunsten Antwerpen  
Sir Anthony van Dyck, Isabella Brant; Clelia Cattaneo,  
Daughter of Marchesa Elena Grimaldi; A Genoese Noble-  
woman and Her Son; Queen Henrietta Maria with Sir  
Jeffrey Hudson; circulated to Royal Academy of Arts,  

Antwerp, Rubenshuis  
LIGHT OF NATURE: LANDSCAPE DRAWINGS AND  
WATERCOLOURS BY VAN DYCK AND HIS CONTEMPO-  
RARIES, 15 May–22 Aug. 1999  
Sir Anthony van Dyck, Edge of a Wood; circulated to  
British Museum, London, 10 Sept.–28 Nov. 1999  

CANADA  
Montreal Museum of Fine Arts  
LES TEMPS DES SABLES, 20 Aug.–22 Nov. 1998  
Edouard Vuillard, Conversation; Yellow Curtain  

COSMOS: FROM ROMANTICISM TO THE AVANT-  
Alexander Calder, Untitled (The Constellation Mobile);  
Movement in Space: Mark Rothko, Untitled (Black and  
Gray)  

Ottawa, National Gallery of Canada  
SONGS ON STONE: WHISTLER AND THE ART OF  
LITHOGRAPHY, 1 Oct. 1999–3 Jan. 1999  
James McNeill Whistler, Drunk Little Rake. Woman  
with a Fan; Little Maidens  

HONORÉ DAUMIER, 3 June–6 Sept. 1999  
Honoré Daumier, C’est uniqué! J’ai pris quatre  
valises... Vus une vez perdu votre pris c’est vrai... Some  
of the Tribunal (The Verdict); 4 versions of Prodigal Son  
VAN GOGH’S IRIS: MASTERPIECE IN FOCUS,  
15 June–6 Sept. 1999  
Vincent van Gogh, Roses  

Chinese Archaeology exhibition included an  
installation of this Chime of twenty-six bronze zhong  
bells from the Spring and Autumn Period (770–476  
B.C.), lent by the Henan Museum, Zhengzhou,  
Henan Province.  

DENMARK  
Humblebaek, Louisiana Museum of Modern Art  
JOAN MIRO, 18 Sept.–11 Jan. 1999  
Joan Miró, Head of a Citizen Peasant, The Farm  

ENGLAND  
London, Dulwich Picture Gallery  
PIETER DE HOOCH, 1629–1684,  
3 Sept.–24 Nov. 1998  
Piet Historic. Dulwich Courtyard; The Bedroom, cir-  
culated to Wadsworth Athenaeum, Hartford,  

London, National Gallery  
PORTRAITS BY INGRES: IMAGE OF AN EPOCH,  
27 Jan.–25 Apr. 1999  
J.-A.-D. Ingres, Madame Moitessier, Sketch for Madame  
Mesdames. Monsieur Marotte, Madame Charles Badham; Dr.  
Louis Martinet  
REMBRANDT BY HIMSELF, 9 June–5 Sept. 1999  
Rembrandt van Rijn, Self-Portrait: Self-Portrait circu-  
lated to Royal Cabinet of Paintings Mauritshuis. The  

London, Tate Gallery  
John Singer Sargent, Nocturne (Repose); circulated to  
Museum of Fine Arts, Boston, 23 June–26 Sept. 1999  

FRANCE  
Palais des Beaux Arts de Lille  
GOYA, UN REGARD LIBRE, 12 Dec. 1998–  
21 Mar. 1999  
Francisco de Goya, Young Lady Wearing a Mantilla  
and Bougain; circulated to Philadelphia Museum of  
Art. 17 Apr.–1 July 1999  

Paris, Galerie Sud, Centre Georges Pompidou  
ROBERT DELAUNAY 1908–1914, DE L’IMPRÉS-  
SIONISME A L’ABSTRACTION, 1 June–  
16 Aug. 1999  
Robert Delaunay, Political Drama
Paris, Galeries nationales du Grand Palais
Lorenzo Lotto, St. Catherine; Allegory of Chastity; Allegory of Virtue and Vice: The Nativity
CHARDIN, 7 Sept.–22 Nov. 1999
Jean Simeon Chardin, Still Life with Game: Kitchen Maid
Paris, Musee du Petit Palais
Giovanni Battista Tiepolo, Wealth and Benefits of the Spanish Monarchy under Charles III; Young Lady in a Tricorn Hat

GERMANY
Berlin, Kulturforum
FONTANE UNO DIE BILDER KUNST, 4 Sept.–29 Nov. 1998
J.M.W. Turner, Approach to Venice
Berlin, Neue Nationalgalerie
LYONEL FEININGER—VON GELMERODA NACH MANHATTAN, 3 July–30 May 1999
Lyonel Feininger, Bicycle Race +; circulated to Haus der Kunst, Munich, 1 Nov. 1998–24 Jan. 1999
MAX ERNST: DIE RETROSPEKTIVE, 5 Mar.–30 May 1999
Max Ernst, Moment of Calm; circulated to Haus der Kunst, Munich, 11 June–19 Sept. 1999

Kunstmuseum Bonn
PHILIP GUSTON RETROSPECTIVE, 26 Aug.–1 Nov. 1999
Philip Guston, Review
Cologne, Museum Ludwig

Dusseldorf, Kunstsammlung Nordrhein-Westfalen
MAX ERNST: SCULPTURES, HOUSES, LANDSCAPES, 5 Sept.–29 Nov. 1998
Max Ernst, A Moment of Calm

Museum Folkwang Essen
PAUL GAUGUIN RETROSPECTIVE, 26 Aug.–1 Nov. 1999
Philip Guston, Review

Cologne, Museum Ludwig

ITALY
Ferrara, Exhibiti Hall, Palazzo dei Diamanti
DOSSO Dossi, 27 Sept.–14 Dec. 1998

Mantua, Fruttiera di Palazzo Te
ROMA E LO STILE CLASSICO DI RAFFAELLO 1515–1527, 21 Mar.–30 May 1999
Baccio Bandinelli, Two Male Nudes (Study for the Massacre of the Innocent); circulated to Akademiehof, Graphische Sammlung Albertina, Vienna, 9 July–19 Sept. 1999, along with Sebastiano del Piombo, Prophct Addressed by an Angel

Modena, Galleria Estense, Palazzo dei Musei
SOVRANE PASSIONI. LE RACCOLTE D'ARTE DELLA DUCALE GALLERIA ESTENSE, 3 Oct.–13 Dec. 1999
Guercino, Annun and Tamar

Rome, Museo del Palazzo di Venezia
GIAN LORENZO BERNINI, REGISTRA DEL BAROCCO, 20 May–16 Sept. 1999
Gian Lorenzo Bernini, Monsignor Francesco Barberini

Rome, Palazzo delle Esposizioni
ALESSANDRO ALGARDI: L'ALTRA FACCIA DEL BAROCCO, 21 Jan.–30 Apr. 1999
Alessandro Algardi, Christ on the Cross

Turin, La Palazzina di Caccia di Stupinigi
TRIUMPH OF THE BAROQUE: ARCHITECTURE IN EUROPE 1600–1750, 3 July–7 Nov. 1999
Bernardo Bellotto and Workshop, Nymphenburg Palace, Munich

Venice, Museo del Settecento Veneziano—Ca'Rezzonico
<table>
<thead>
<tr>
<th>Country</th>
<th>Exhibition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>VENICE, Palazzo Grassi</td>
<td>RENAISSANCE VENICE AND THE NORTH; BELLINI, DÜRER, AND TITIAN. 5 Sep. 9-Jan. 2000 Giovanni Bellini, Portrait of a Young Man; St. Jerome Reading; Pieter Bruegel the Elder, Landscape with the Penitence of St. Jerome; Lorenzo Lotto, Allegory of Virtue and Vice</td>
</tr>
</tbody>
</table>

JAPAN

Kyoto Municipal Museum of Art

MASTERS PIECES FROM THE NATIONAL GALLERY OF ART, WASHINGTON. 30 Jan.-4 Apr. 1999 Frédéric Bazille; Camille Pissarro; Paul Cézanne, Riverbank; At the Water's Edge; Battle of Love; Monet Saint-Victor; Harlequin: Camille; Camille; Gypsy Girl with Mandolin; Ville d'Aray; River Scene with Bridge; Madame Stempf; Gogh, Boats on a Beach. Ernest; La Brette in the Department of Vaucluse; Henri Edmond Cross; Coast near Antibes; Charles-François Daubigny, Landscape with Figures: Edgar Degas, Before the Ballet; Woman Ironing; André Derain, Crossing Cross Bridge. London; Mountains at Collioure; Gustave Courbet, View of Houtewael near the Sint Anthoniespoort; Jean-Louis Forain, Behind the Scenes; Paul Gauguin, Haystacks in Brittany; Vincent van Gogh, Farmhouse in Provence; Flowers in a Vase; Edouard Manet, Lady Writing; Lady with a Fan; Portrait of a Lady; Titian, St. Sebastian Succored by the Holy Women |

NEDERLANDS

Gemeentemuseum Amsterdam

REMBRANDT'S AMSTERDAM. 29 Sept.-30 Nov. 1998 Rembrandt van Rijn, Cottages and Barn beside a Road: View of Houtewael near the Sint Anthoniespoort (trespit); circulated to Instituut Niederland, Parijs. 17 Dec 1998-14 Feb. 1999 Amsterdam, Rijksmuseum

STILL-LIFE PAINTINGS FROM THE NETHERLANDS 1550-1720. 19 June-19 Sept. 1999 Oskar Beert the Elder, Banquet Piece with Oysters, Fruit, and Wine

Amsterdam, Van Gogh Museum


NORWAY

Oslo, Museet for Samtidskunst

ROBERT SMITHSON. 27 Feb.-2 May 1999 Robert Smithson, Mud Flow (F-14); Mud Flow (1000 Tons of Yellow Mud; Partially Buried Woodshed circulated to Moderna Museet, Stockholm, 19 June-12 Sept. 1999

RUSSIA

Moscow, Pushkin State Museum of Fine Arts

CEZANNE AND THE RUSSIAN AVANT-GARDE. 5 Oct.-15 Nov. 1998 Paul Cézanne, Houses in Provence

St. Petersburg, State Hermitage Museum


SPAIN

Gran Canaria, Centro Atlantico de Arte Moderno

A REDIBUS. 20 Apr.-13 June 1999 Franz Kline, Four Square; Mark Rothko, 3 untitled works: circu- lated to Museo Nacional Centro de Arte Reina Sofia; Madrid. 6 July-11 Sept. 1999

Madrid, Fundación Colección Thyssen- Bornemisza


EL GRito: IDENTIDAD Y TRANSFORMACION. 3 Feb.-16 May 1999 El Greco, Christ Cleansing the Temple; circulated to Palazzo delle Esposizioni, Rome. 10 June-30 Sept. 1999

Madrid, Fundación Juan March


Madrid, Museo Nacional del Prado

FELIPE II: PRINCIPE DEL RENACIMIENTO. 13 Oct. 1998-10 Jan. 1999 Luca Cambiaso, Martyrdom of St. Lawrence

Madrid, Palacio Real de Aranjuez

FELIPE II: EL REY INTIMO. JARDIN Y NATURALEZA EN EL SIGLO XVI. 25 Sept.-23 Nov. 1998 Luis Cunchan the Elder, Nymph of the Spring

The Sergeant exhibition boasted such classic portraits as Portrait of the Daughters of Edward Darley Boit, 1882, oil on canvas, lent by Museum of Fine Arts, Boston, Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit, and Florence D. Booth, in memory of their father, Edward Darley Booth.
Martigny, Fondation Pierre Gianadda
Gauguin, 10 June–22 Nov. 1998
Paul Gauguin, Self-Portrait Dedicated to Carrière

UNITED STATES

Arizona
Phoenix Art Museum
Ambrosius Bosschaert the Elder, Bouquet of Flowers in a Glass Vase traveled to The Hague only.

California
Los Angeles, J. Paul Getty Museum
ERCOLE DE’ ROBERTI: RENAISSANCE IN FERRARA,
27 Apr.–11 July 1999
Ercole de’ Roberti, Wife of Hadrien and Her Children
Los Angeles County Museum of Art
ARTHUR DOVE: A RETROSPECTIVE, 1 Aug.–4 Oct. 1998
Arthur Dove, Rain
AROUND IMPRESSIONISM: FRENCH PAINTINGS FROM THE NATIONAL GALLERY OF ART, 15 Aug.–29 Nov. 1999
69 French paintings listed under Japan, Kyoto Municipal Museum of Art, plus Claude Monet, Bazille and Camille, and Auguste Renoir, Woman with a Cat, exhibited 1–29 Nov. 1999
Los Angeles, Museum of Contemporary Art
AFTERIMAGE: DRAWING THROUGH PROCESS, 11 Apr.–22 Aug. 1999
Joel Shapiro, Finger Print Drawing

Los Angeles, Museum of Contemporary Art/Geffen Contemporary
SAM FRANCIS, 7 Mar.–25 July 1999
Sam Francis, White Line; circulated to Menil Collection, Houston, 10 Sept. 1999–2 Jan. 2000

Sacramento, Crocker Art Museum
FATE, FORTUNE, NEMESIS: ALBRECHT DÜRER AT THE CENTURY’S END, 29 Jan.–11 Apr. 1999
Albrecht Dürer, Four Naked Women; Virgin on the Crescent; St. Sebastian Bound to the Column; St. Sebastian Bound to the Tree; Man of Sorrows with Arms Outstretched; Standard Bearer; Hercules; Dream of the Doctor (Temptation of the Idler)
NEW YORK, COOPER-HENWITT NATIONAL DESIGN MUSEUM


Albrecht Altdorfer, Rest on the Flight into Egypt at a Fountain; Sebastian Rebm, 4 versions of Fountain of Youth; Edme Bouchardon, Raville Fountain with Venus, Amorini, and Swans; Carlo Fontana (author), Ultissimo Trattato dell'Acqua Corrente; Isaac de Moucheron, Italianate Garden with a Parrot, a Poodle, and a Man.

New York, Frick Collection


Jackson Pollock, Untitled (black and gray) f; Untitled (black and gray) f; Untitled (black and gray) f; Untitled (black and gray) f; Untitled (black and gray) f; Untitled (black and gray) f; Red, Black, White on Yellow


Walker Evans, Subway Portrait; Robert Frank, Central Park South; Barnett Newman, Puqin Void; Yellow Painting; Edward Steichen, Le Trounavel.

Southampton, Parrish Art Museum

SEA CHANGE, 13 Sept.–15 Nov. 1998

Mark Rothko, Aquatic Drama; Untitled (recto)

North Carolina

Asheville, Biltmore House

WHISTLER AND VANDEBB: AN ARTIST AND HIS PATRON, 5 Feb.–16 May 1999

James McNeill Whistler, Gold and Brown: Self-Portrait; George W. Vanderbilt II.

Oklahoma

Oklahoma City Art Museum


Jan van Huysum, Flowers in an Urn

Pennsylvania

Collegeville, Philip and Muriel Berman Museum of Art

ART. URSINUS COLLEGE


Gwen John, Self-Portrait; Kathie Kollwitz, Self-Portrait at the Table; Self-Portrait; Self-Portrait

Philadelphia Museum of Art


Eugène Delacroix, Arabs Skirmishing in the Mountains

MAD FOR MODERNISM: EARL HORTER AND HIS PATRON, 5 Feb.–16 May 1999

John Gris, Fantômes

Texas

Houston, Museum of Fine Arts


Brassai, Little White Dog, Montmartre; Magic City Dance Hall, Cagnax-Jay Street, Paris; The Break, the Opera, Paris; Henry Miller in My Doorway, Abdel des Terrasses, Paris; Jean Genet, The Imp, Belleville, Paris; Cast of Picasso's Right Hand; Alberto Giacometti, Streetwalker near the Place d'Italie, Paris; circulated to J. Paul Getty Museum, Los Angeles, 13 Apr.–1 July 1999

Virginia

Lynchburg, Daura Gallery, Lynchburg College


Max Beckmann, Dream of War; Fritz Eichenberg, Epistles of War; after Winslow Homer, Home from the War; Songs of War; News from the War: Our Women and the War

Marsh Art Gallery, University of Richmond

RELIGION AND POLITICS: THE RENAISSANCE PRINT IN SOCIAL CONTEXT, 18 Feb.–2 Apr. 1999

Albrecht Altdorfer, Beautiful Virgin of Regensburg on an Altar; Hans Baldung Grien, Beviled Gream; Albrecht Dürer, Prodigious Son, Knight, Death, and Devil; St. Jerome in His Studio; St. Eustace; Four Horsemen; German 15th Century, Christ Child in the Sacred Heart; Workshop of Andrea Mantegna or Attributed to Zuan Andrea, Dancer into Limbo; and

Wisconsin

Milwaukee Art Museum

UNDER CONSTRUCTION, 14 May–8 Aug. 1999

Alfred Stieglitz, From the Shadows, From the Shadows: From My Window at An American Place, North; From My Window at An American Place, North

Wisconsin

Temporary Loans to Museum Collections

FRANCE

Montauban, Musée Ingres

79
APPENDICES

Changes of Attribution

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during the 1999 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.

Decorative Arts

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Date</th>
<th>Attribution</th>
<th>Changes to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1942.9.303</td>
<td>Rock Crystal Ewer and Cover</td>
<td>c. 1550</td>
<td>English 16th Century</td>
<td>Venetian or Parisian 14th Century (crystal); London 17th Century (mounts); Western European 19th or 20th Century (spout) Ewer and Cover 14th century (crystal); c. 1600 (mounts); before 1905 (spout)</td>
</tr>
<tr>
<td>1942.9.300</td>
<td>Cylindrical Vessel engraved with floral ornaments and urns</td>
<td>third quarter 16th century</td>
<td>Italian 16th Century</td>
<td>Probably Viennese 19th Century Cylindrical Vessel 1850/1900</td>
</tr>
<tr>
<td>1942.9.301</td>
<td>Rock Crystal Vase mounted in gold and enamels</td>
<td>mid-16th century</td>
<td>Italian 16th Century</td>
<td>Milanese 17th Century (vase); Western European 19th Century (handles) Vase with Two Handles c. 1600 (vase); 19th century (handles)</td>
</tr>
<tr>
<td>1942.9.299</td>
<td>Vessel Engraved with Hunting Scenes</td>
<td>third quarter 16th century</td>
<td>Italian 16th Century</td>
<td>Probably Milanese 16th Century (foot); Possibly Viennese 19th Century (body) c. 1570 (foot); 1850/1900 (body)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1942.9.294</th>
<th>1942.9.296</th>
<th>1942.9.298</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Altar Cross</em>, the base engraved with scene of <em>Christ Carrying the Cross</em> c. 1580/1590</td>
<td><em>Altar Cross</em> c. 1590 (foot); mid- to late 19th century (cross and its mounts)</td>
<td><em>Vessel in the Form of a Dragon</em> 16th century Probably Milanese 17th Century (body); Possibly Parisian 19th Century (foot, head, mounts) early 17th century (body); late 19th century (foot, head, mounts)</td>
</tr>
<tr>
<td><strong>Italian 16th Century</strong> (Style of Saracchi Workshop)</td>
<td><strong>Freiburg-im-Breisgau 17th Century</strong> (cup, cover, probably foot, finial with serpent); <strong>Probably Italian 16th Century</strong> (stem); <strong>Western European 19th Century</strong> (mounts) c. 1620/1630 (cup, cover, probably foot, finial with serpent); late 16th century (stem); late 19th century (mounts)</td>
<td><strong>South German 16th Century</strong>, <strong>Freiburg-im-Breisgau</strong></td>
</tr>
<tr>
<td><strong>Covered Cup</strong> 1661/1684</td>
<td><strong>Covered Cup with Serpent Handle</strong> second half 16th century</td>
<td><strong>Covered Cup</strong> with <strong>Shield of Arms of the Countess of Gleichen</strong> c. 1566 (crystal); 1566 (mounts)</td>
</tr>
<tr>
<td><strong>Ferdinando Eusebius Miseroni</strong></td>
<td></td>
<td><strong>Spanish 16th Century 1550/1575, with late 19th century alterations</strong></td>
</tr>
</tbody>
</table>

**Drawings**

<table>
<thead>
<tr>
<th>1967.20.11 Birth and Baptismal Certificate of Anne Andres</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>American 18th Century</strong></td>
</tr>
</tbody>
</table>

**Paintings**

| 1964.19.4 The Harbor 18th century | **Dutch 18th Century** | **after Salvator Rosa Marina delle Torri 17th century** |
| 1932.5.45 A Miracle of Saint Benedict | **Studio of Simon Marmion** | **French 15th Century** |
| 1939.1.344.a,b,c Scenes from a Legend | **Master of the Kress Landscapes** | **Giovanni Larciani (Master of the Kress Landscapes)** |

**Sculpture**

<table>
<thead>
<tr>
<th>1957.14.9 Winged Figure Holding a Torch 1470s</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vecchietta</strong></td>
</tr>
</tbody>
</table>
Publications and Awards

Exhibition Catalogues

- The Drawings of Ambroise Carraci, by Dantele Bersani. Diane De Grazia, Gail Felgenbaum, Kate Gant, Margaret Morgan, Giacovelli, Catherine Cloke, Legrand, and Carol van Tuyl van Serrookseken (304 pages, 134 illus., 110 color; hardcover distributed by Lund Humphries).
- Art Since 1950, by Carla Bremner (teaching program, 96 pages, 84 illus.).

Awards

- American Association of Museums design award for 1999.
- American Association of University Presses design award for 1999.

Catalogues of the Collection

- Sculpture of Angkor and Ancient Cambodia: Millennium of Glory. Alfred Barr Award from the College Art Association Staff Publications

- Review of Art and the Crusade in the Age of Saint Louis by Daniel H. Weiss. In Choice 36 (June 1999), 44.


Young visitors to the National Gallery of Art Sculpture Garden enjoy Claes Oldenburg's and Coosje van Bruggen's *Typewriter Eraser, Scale X*, model 1998 (fabricated 1999), stainless steel and cement painted with acrylic urethane, Gift of The Morris and Gwendolyn Cafritz Foundation, 1998.150.1, even if most of them have no recollection of the historical object it represents.
Staff Assistant
Margaret Myers
Office Automation Assistant
Zoya Musienko
Supply Clerks
Michelle Cameron
Chris Prson
Program Specialist
Catherine Perryman
Compensation Specialist
Anna Howard
Safety and Health
Occupational Health Specialist
Joseph Barchick
Technical Services
Supervisor
Angelo Casioci
Electronic Mechanics
Patrick Parrt
Nathanial Stroman
Locksmiths
Robert Brown
Ty Cullins
William Shaw
Visitor Services
Manager
Sanatra Creighton
Staff Assistants
Paula Phipps
Emily Hawkins
Operations
Deputy Chief
David Schott
Captains of the Guard
Larry Taylor
Quentin Arnold
Assistant Operations Officer
Richard Allen
Security Officers
Joshua Mewborn
Victor McCrea
Console Operator Supervisors
Frank Ebb
Walter Queen
Console Operators
Philip Arnett
Winston Franklin
Derrick Hariston
Tawanna McKinley
Ernest Reynolds
James Townsend
LaVerne Whitted
Lieutenants
Haji Al-Haddad
Cheen Brown
Armando Hartley
Dona Linder
Ricki Manual
Lawrence Marshall
Daniel Miller
John Palmer
Vincent Parke
Karen Perry
Marlene Tucker
Sergeants
Willie Barnes
Bernard Clemons
Timothy Fort
Emanuel Goddard
Harry Groce
Maurice Johnson
William Johnson
Quellan Josey
Alonzo Kennedy
Roger Kraft
Joe Lewis
Jerome Powell
Kathy Sutten
Anthony Thompson
Sheila Wright
Gallery Protection Officers II
David Bailey
Leonard Bashful
Ludwig Bednar Jr.
Vander Blount
Pyrow Brown
Wayne Buckner
Alvin Burns
Joseph Calahan
Elio Caullill
Luther Clark Jr.
Venus Cristwell
John Davis
Jerry Doss
Ronald Eves
Benjamin Flores
Paul Ford
Edward Foster
Robert Garcelon
George Grable
Peter Henderson
Dona Hinton
Edgar Hogson
Joseph Hudson
Frank Johnson
Franklin Lewis
Gary Lindsey
Marvin Mallard
Ernestine Queen
Frank Meyer
Joseph Midgette
Charles Moody
Justina Page
Ronald Randall
Jerry Reaves
William Richardson
Dana Roberson
Dexter Robertson
Calvin Simmons
John Smidt
Timothy Smith
Michael Strong
Athina Suther
Larry Turner
Eugenio Velazquez
Geralld Walker
Linda West
David Weston
Ralph Wright
Willie Wright
Gallery Protection Officers
Rohan Almend
James Allison Jr.
Jerome Arnold
Frederick Bab
Latina Bailey
Cedric Baker
Gwendolyn Bell
Ronald Bond Jr.
Kenneth Brislow
Steve Brock
Benjamin Brusoe
Ronald Brown
Benjamin Burgess
Pelela Burgess
Ois Butler
Richard Byrd
David Caldwell
George Caldwell
Joe Caldwell
Albert Carr Jr.
Jesus Castro-Alvarez
Edward Chapman
David Clark
Thomassine Cloude
Walter Colbert
Robert Conyers
Leda Copeyland
Michael Copeland Sr.
Wade Davis
Dennis Digg
Raymond Durhugh
Thomas DuBois
Alexander DuBoise Jr.
Carlos DuBoe
Alvin Edwards
Ernest Edwards
Robby Ellis
Joseph Ford
Andella Foster
Carlton Gaines
Johnnie Gallop
Gene Garrett
Antone Gateswood
Donnaye Gilp
Carla Green
Gary Gresham
Carolyn Grace
James Haire
Lana Harrison
Burley Harris
Alvin Hawkins
Barbara Height
Thomas Henderson
Elvis Hernandez
Dennis Hill
Jimmie Hines
Alice Holloman
Friscilla Hopkins
Troyce Howard
Ina Hunter
Charles Jackson
John Jackson
Victor Jamison
Alan Jenkins
Jesus Jimenez
Edward Johnson
Frank Johnson
Wayne Johnson
Yamashita Johnson
Felisha Jones
Kenneth Jones
Veronica Jones
Clifton Jones
David Lee
Charles Leggett
John Legrand
Robert Lewis
Troyce Lewis
Fratromia Littles
David Logan
Rodney Mathew
Isabel Mathis
Dallas Mathison
Henry McKinnon
Leroy Moreno
Dexter Moore
James Murphy
Willie Norman
Joyce Palmer
Joe Peterson
Sandrea Powell
Willie Pugh
Gary Reed
Beannick Reilly
Robert Rice Jr.
Edward Roberts
Andrew Robinson
Michael Robinson
Patrick Rogers
Loretta Roy
Michele Samuel
Ronald Sewell
John Sheehy
Willy Sims
Ronnie Sloan Jr.
Franklin Smalls
William Smallwood
Leroy Smith
Milton Socher Sr.
Alexander Stephens
Gregory Stevenson
Earl Stewart
Michael Stone
Tamera Sutton
Edward Thomas
William Thorne
Reginald Thornton
Raymond Tyndle
William Walker
John Washington
David Watesn
Gregory Watson
Michael Webber
Verda Whillow
Celia Whitty
Ronald Wilson
Barry Williams
Lynn Williams
Philip Williamson
Andre Wilson
Annie Wyder
James Yancy
Gallery Security Officers
Jency Arrington
LaRita Beck
Wayne Bryant
James Carlson
Frank Carillo
Nell Floyd
Almo Fountain
Jermaine Ginayrd
Mark Habermeth
Patrick Heron
Fred Holton
Gregory Howard
Eric Johnson
Ivy Johnson
Lamont Lee
Felix Lupton
Lesly Miller
Billy Joe Norman
James Roberts
Marine Simmons
Clifton Smith
Charles Strickland
Jermaine Thomas
Aldice Tolou
Orlando Walker
Wayne Wilson
Antony Whig

ADMINISTRATIVE SERVICES
Division Chief
Cathy Yares
Staff Assistant
Stephanie V. Lott
Computer Specialist
Scott Stephens

RESOURCES
ACQUISITION
Division Chief
Elaine Larson
Supervisory Contract Specialist
Terry Yann Ellis
Carolyn Perry
Contract Specialists
Claudia Harper
Jeanette Roque
Purchasing Agent
Barbara Stevens
Procurement Technician
Grayling Reaves

Transportation
Program Assistant/Travel Coordinator
Barbara Caldwell
Driver
Bruce Carter

Support Services
Deputy Chief of Operations
Edward Harrison

Records Management
Information Management Specialist
Victoria Emerson

Mail & File
Lead Mail Clerk
Felton Byrd
Mail Clerks
James Arnold
Clifton Fleet
Jose Vallecillo

Printing & Duplicating
Offset Press Operators
Patrick Beverly
Frank Schiavone
Equipment/Cooper Operator
James Morris

Supply & Property
Inventory Management Officer
Ted Harper
Support Technicians
Doni Rakesdale
Paul Fortune
Anthony Sean Hilliard
Nathan Howell
Larry Miles
Ulrick Vilmenay

Warehouse & Distribution
Supervisory Distribution Facilities Specialist
Paul Rodriguez
Warehouse Leader
Samuel Baugh
Materials Handlers
Darnell Brandon
Brian Johnson
Dwayne Proctor
Receiving Clerk
Allied Cohen

**GIFTS**

1 October 1998–30 September 1999

The National Gallery of Art is pleased to recognize the generous individuals, foundations, and corporations listed on the following pages for their gifts during the fiscal year. Their donations, combined with critical support from the federal government, help the Gallery realize its mission of national and international service. The Gallery thanks them for joining in its commitment to make the museum a source of delight, inspiration, and learning for millions of people every year.

**Gifts of Art**

The Gallery extends warmest thanks to those who gave works of art from 1 October 1998 through 30 September 1999. These thoughtful gifts enhance the collections and carry on the tradition of generosity begun by the founding benefactors more than fifty years ago.

Anonymous
Mrs. Christian H. Aall
Helen and Paul Anbinder
Liane W. Atlas
Lisa and Leonard Baskin
Katrín Bellinger
Beth Callahan
Jean-Christophe Castelli
Edward Hyde Cox
Roy and Sherry DeCarava Foundation
Eric Denker
Barney A. Edsworth
Brenda and Robert Edelson
Mercedes H. Eichholz
Epstein Family Collection
Ruth Fine
Mr. and Mrs. Donald G. Fisher
Aaron I. Fleischman
Marc Friedus
Jo Ann and Julian Ganz Jr.
Antonia Geber
Claire Catherine Geber
Monica Anne Geber
Dr. Christopher A. Graf
Graphicstudio / The University of South Florida
Stephen Hahn
Mr. and Mrs. Robert Harris
Ken and Kiyo Hitch
Mr. and Mrs. Raymond J. Horowitz
Hanns Hulbich
Mrs. John Jay Ide
Charles Isaacs and Carol Nigro
Virginia and Ira Jackson
Ruth Cole Kainen
The André & Elizabeth Kertész Foundation
Werner H. Kramarsky
Lannan Foundation
Francine Scherf Lindle
Susan Lorenz
Susan P. MacGill
Margaret P. Mallory
Dr. Toni G. Marcy
Stephen Mazoh
Karen McCready and Jean-Yves Noblet
Paul Mellon
Mr. and Mrs. Raymond W. Merritt
Harvey S. Shipley Miller and J. Randall Plummer
Michael Miller and Lucy Vivante
Kent and Marcia Minichiello
John Morton Morris
Nemesis Fine Arts Ltd.
John and Mary Pappajohn
Robin Pell
Sharon Greer Phillips
Mr. and Mrs. Gerhard E. Pinkus
Anthony T. Podesia
Mrs. John Alexander Pope
Barbara Bladen Porter
General Dillman A. Rash
Nan Rosenthal
David E. Rust
Lili-Charlotte Sarnoff
Robert H. and Clarice Smith

95
New Century Fund and New Century Gift Committee

The New Century Fund campaign ended in December 1998 with more than $123 million in gifts for art acquisition, reframing, the Center for Advanced Study in the Visual Arts, library endowment, scientific research, unrestricted endowment, and special projects. The Gallery gratefully acknowledges all those who contributed to this campaign, as the impact of their generous gifts will be felt for years to come.

The New Century Gift Committee was formed during the New Century Fund campaign and continues to grow as friends from the Washington, D.C., community join in this important effort to raise $10 million for art acquisition.

New Century Fund
Gifts of $100,000 or more

Anonymous
The Ahmanson Foundation
Nancy Lee and Perry Bass
Heidi and Max N. Berry
Estate of Hildegard Rolland Blackett
Mr. and Mrs. W. L. Lyons Brown Jr.
The Brown Foundation, Inc., of Houston
Deborah B. Burkland
The Morris and Gwendolyn Cafritz Foundation
Aron G. Carter Foundation
Edwin L. Cox
Charles E. Culpeper Foundation
The Arthur Vining Davis Foundations
Lois and Georges de Menil
Barbara Lee Diamonstein
Carl Spielvogel
Robert W. and Louise C. Duemling
Helen Porter and James T. Dyke
Mr. and Mrs. Barney A. Ebsworth
The Charles Engelhard Foundation
Mr. and Mrs. Robert E. Erbush
The William Stamps Farish Fund
Mr. and Mrs. Donald G. Fisher
Mr. Aaron L. Fleischman
Mr. Lin Lougheed
Juliet and Lee Folger / The Folger Fund
Mr. and Mrs. John C. Fontaine
Arnold D. Fresco Foundation
Jo Ann and Julian Ganz Jr.
Eugene L. and Marie-Louise Garboly
The J. Paul Getty Trust
Evelyn and Walter Haas Jr. Fund
Mr. and Mrs. Frederic C. Hamilton
Charles U. Harris and Janet Harris
William Randolph Hearst Foundation
Estate of Lore Heinemann
Teresa A. H. John Heinz III Foundation
William & Flora Hewlett Foundation
The Irwin Family
Elaine and Richard Kaufman
Linda B. and George M. Kaufman
Anna Maria and Stephen Kellen Foundation
Joseph E. and Mary E. Keller Foundation
Samuel H. Kress Foundation
Evelyn and Leonard A. Lauder
Mrs. Harry A. Lenart
Janice H. Levin
Joan and David Maxwell
The Andrew W. Mellon Foundation
Paul Mellon
Mrs. Louise Mellon
Joyce and Robert Menschel
Mrs. Mark Milhard
Harvey S. Shipley Miller / The Judith Rodin Foundation
Samuel I. Newhouse Foundation
Diane Allen Nixon
Mr. and Mrs. Lucio A. Noto
Estate of William B. O'Neal
PaineWebber Group Inc.
Mrs. Jefferon Patterson
C. Wesley and Jacqueline Peebles
Frederick Henry Prince Charitable Trusts
Sara Lee Corporation
Robert H. and Clarice Smith
The Times Mirror Foundation
Ladislaus and Beatrix von Hoffmann
Mrs. Robert M. Weidenhammer
John and Nancy Whitehead

New Century Gift Committee
Gifts of $100,000 or more

Anonymous
Carolyn Small Alper
Sondra D. and Howard M. Bender
Grace and Morton Bender
Fleur and Charles Bredel
Mr. and Mrs. William N. Cafritz
Oliver and Kathleen Carr
A. James and Alice B. Clark
Melvin S. and Ryna G. Cohen
Naomi and Nehemiah Cohen Foundation
Mr. and Mrs. Leo A. Daly III
Mr. and Mrs. Donald de Laski
The Max and Victoria Dreyfus Foundation
William H. G. and Annellise FitzGerald
Cynthia Friedman
Morton and Norma Lee Funger
GTE Foundation
Susan and Michael Geiman
Bernard and Sarah Gewirz
Mary and Kingston Gould Jr.
Mrs. Katharine Graham
Philip L. Graham Fund
C. Boyden Gray
Irene and Edward H. Kaplan
Dr. Cyrus Katzen Foundation
Ina and Jack Kay
Kimsey Foundation
Robert P. and Arlene R. Kogod
Lodeslar Fund of The Community Foundation for the National Capital Region
Virginia Creelena Mars
Robyn and Edward Mathias
Julienne Michel Foundation
G. William and Ariadna Miller
Miller & Long Co., Inc.,
Evelyn Stefansson Nef
Frank H. and Geryl Pearl
Louise and Allan Potter
Mr. and Mrs. Robert M. Rosenthal
Sharon and John D. Rockellev IV
Mr. and Mrs. B. Francis Saul II
Leonard and Elaine Silverstein
Jay and Toshiko Tompkins
Walker & Dunlop / Green Park Financial
Andrea and Stephen Weissweiser
Mr. and Mrs. Kenneth R. Woodcock

Library Gifts
Malcolm Bell
Leonard Bocour
Brenda, Lady Cook
Patricia England
Ruth Fine
Julian Ganz Jr.
Sheldon Grossman
Judy Jashinsky
Steven Mansbach
Estate of Paul Mellon
Joyce Frank Menschel
Mark Samuels Lasner
Estate of Frances Smyth-Ravenel and Gaillard Ravenel
Herbert and Dorothy Vogel
Al Will}

Estate of Robert Smithson
Ann Solomon
Stephen Strickland
Dr. and Mrs. Richard Susel
Andrew Szegedy-Masozak and Elizabeth Bolebrk
Lisa Travers / William O'Reilly
Jack and Margrit Vanderven
Ann R. Vershbow
Rufus F. Zogbaum
The Ian Woodner Family Collection
Dorothy and Herbert Vogel
Ann R. Vershbow
Adeline and Sidney R. Yates
Jack and Margrit Vanderven
Lisa Travers / William O'Reilly
Estate of Paul Mellon
Joyce Frank Menschel
Mark Samuels Lasner
Estate of Frances Smyth-Ravenel and Gaillard Ravenel
Herbert and Dorothy Vogel
Al Willis

96
Corporate Sponsors

The National Gallery of Art is extremely grateful to the corporations whose generous support allows us to mount special exhibitions of the highest quality. Corporate contributions for special exhibitions support an array of related programs that enhance visitors’ experiences, reach millions more online, and fund award-winning educational outreach programs for teachers and students throughout the country. A total of $8,470,000 was generously given by the following corporations for exhibitions and programs that occurred in Fiscal year 1999:

- Aetna Inc.
- Airbus Industrie
- Andersen Consulting
- The Carlyle Group
- Citigroup, Inc.
- Eastman Kodak Company
- EduCap, Inc.
- Ford Motor Company
- Mobil
- NTT
- PaineWebber Incorporated
- Republic National Bank of New York
- Shell Oil Company Foundation

During fiscal year 1999 the following corporations also generously pledged and contributed $1,395,000 to support future programs, publications, and exhibitions:

- GTE Corporation
- UBS AG
- United Technologies Corporation

Millennium Funds

The following unrestricted and/or specifically designated gifts enable projects and programs that are central to the Gallery’s mission, including special exhibitions, art acquisition, conservation, education and outreach, scholarly and scientific research, and publications. The Gallery deeply appreciates these gifts.

$1,000,000 or more

Anonymous
- Richard King Mellon Foundation
- Roger and Vicki Sant Fund of the Community Foundation for the National Capital Region

Anonymous
- E. Rhodes and Leona Carpenter Foundation
- EduCap, Inc.
- Mr. and Mrs. Donald G. Fisher GTE Foundation
- Guest Services, Inc.
- Mr. and Mrs. Jacob Kainen
- Stephen and Anna-Maria Kellen Joseph E. and Mary E. Keller Foundation
- Samuel H. Kress Foundation
- The Henry Luce Foundation
- Robyn and Edward Mathias
- The Georgia O’Keeffe Foundation
- The Starr Foundation

$49,999-$99,999

The Morris and Gwendolyn Cafritz Foundation
- Chevy Chase Bank
- Helen Porter and James T. Dyke
- Mr. and Mrs. Barney A. Ebsworth
- Juliet and Lee Folger / The Folger Fund
- GE Fund
- Geraldrine R. Dodge Foundation
- Mr. and Mrs. Raymond Horowitz
- The Morris and Gwendolyn Cafritz Foundation
- Michael L. Rosenberg

$10,000-$49,999

Buhl Foundation, Inc.
- Clark-Winchcombe Foundation
- The Commemorative Association for the Japan World Exposition
- The J. Paul Getty Trust
- The Howard Gilman Foundation
- Gurney Foundation, Inc.
- Margaret Mellon Hitchcock Foundation
- Mrs. Dora D. Ide
- George F. Jewett
- Mr. J. W. Kaempfer Jr. and Ms. Georgiana Warner
- The Dr. Cyrus Katzen Foundation
- Mr. and Mrs. Werner H. Kramarsky
- The Jonathan Ledecky Foundation, Inc.
- Mars Foundation
- The Mellon Arts Foundation
- Evelyn Stefansson Neel
- Oak Spring Garden Foundation
- Open Society Institute
- Ivan and Winifred Phillips
- Prince Charitable Trusts
- The Rhode Island Foundation
- Terra Foundation for the Arts
- The Washington Post Company
- Wyeth Endowment for American Art

$1,000-$9,999

E & F Armour Foundation
- Milton & Sally Avery Arts Foundation
- The Barra Foundation, Inc.
- Murray H. Brin
- Cynthia A. Brumback
- Mr. and Mrs. William N. Cafritz
- Cato Charitable Foundation
- Dedalus Foundation, Inc.
- The Gladys Krieble Delmas Foundation
- Mr. and Mrs. Jonathan S. England
- Fannie Mae
- Franckel Gallery, Inc.
- Ben Freidus
- Jo Ann and Julian Ganz Jr.
- Ann and Gordon Getty Foundation
- Manfred Helfing
- Charles T. Isaacs
- Linda H. Kaufman
- Philip and Linda LeSourd Lader Foundation
- The Nola Foundation
- Richard and Judith Smooke
- Samuel A. Stern
- Society of Georgia Archivists
- University of Oregon Foundation
- Howard P. Willens
- Women’s Forum of Washington, D.C.
- Eleanor M. Worth

Deferred Gifts

The Gallery is deeply indebted to the following individuals for their decision to remember the Gallery in their estate plans, for example with a bequest. These exemplary gifts uphold a tremendous legacy of philanthropy to the benefit of future generations.

Legacy Circle
- Hildegard Rolland Blackett
- Deborah B. Burkland
- Elizabeth M. Cooke
- Ernest L. Folk
- Eugene L. and Marie-Louise Garbaty
- Lore Heinemann
- Dora D. Ide
- Thomas G. Klarner
- Paul Mellon
- Eva B. Polach
- Frances P. Semyth-Renouel
- Andre-Francois Villeneuve
- Mrs. Robert M. Weidenhammer
Collectors Committee
(membership as of 30 September 1999)

The Gallery gratefully acknowledges the members of the Collectors Committee for their annual gifts of $10,000, $20,000, or more. Their role is vital in helping the Gallery to acquire modern and contemporary art.

Co-chairs
Doris Fisher
Barney A. Ebsworth

Members
Anonymous
Mr. and Mrs. Robert E. Abrams
Mr. and Mrs. Anthony M. Ames
Mr. and Mrs. Steven Ames
Mrs. Anne H. Barstow
Mr. and Mrs. Robert M. Bass
Mr. and Mrs. Eli Broad
Mr. and Mrs. Richard C. Hedreen
Mr. and Mrs. Frederic C. Kaufman
Mr. and Mrs. Stephen M. Kellen
Mrs. Janet Wright Ketcham
Mr. and Mrs. Peter Kimmelman
Mr. James V. Kinsey
Robert P. and Arlene R. Kodok
Mr. and Mrs. Ronald A. Krueck
Emily Fisher Landau
The Honorable Marc Leland and Mrs. Leland
Mr. and Mrs. Melvin Lenkin
The Honorable Frederic V. Malek and Mrs. Malek
Mr. and Mrs. Frederick R. Mayer
Mr. and Mrs. Roblee McCarthy Jr.
Mr. and Mrs. Henry S. McNeil Jr.
Dr. Laurie F. Michaels and Mr. David Bendorman
Mr. and Mrs. Edwin Van R. Milbury
Mr. Raymond D. Nasher
Mrs. Nancy B. Negley
Mr. and Mrs. Lucio A. Noto
Camille Oliver-Hoffmann
Mr. and Mrs. John G. Pappajohn
Mr. and Mrs. Gerald W. Petitt
The Honorable Leon B. Polsky and Mrs. Polsky
Mr. and Mrs. Frederick B. Prince
Mr. and Mrs. Stewart A. Resnick
The Honorable William D. Rollnick and The Honorable Nancy Ellison
Mrs. Madeleine H. Russell
Mr. and Mrs. Herman Sankowsky
Mrs. Louise Stude Satolin
Mr. and Mrs. Andrew M. Saul
Mr. and Mrs. Paul C. Schorr III
Mrs. Rudolph B. Schulhof
Mr. and Mrs. Charles R. Schwab
Mr. and Mrs. Robert E. Shapiro
Mr. and Mrs. Stephen A. Simon
Mr. William Kelly Simpson
Mr. and Mrs. Jerry Spiegel
Mr. H. Peter Siemi and Dr. Margaret Johns
Mr. and Mrs. Richard C. Stoker
Mrs. Shirley Ross Sullivan and Mr. Charles Sullivan
Mrs. Richard L. Swig
Mr. and Mrs. Thurston Twiggs-Smith
Mr. and Mrs. William Wilson III
Mrs. William Wood Prince
Mr. and Mrs. Robert Woods Jr.
Mr. and Mrs. C. Bagley Wright Jr.

Ms. J. Lisa Jorgenson and Mr. David D. Doniger
Ms. Alexandra Kahn and Mr. John D. Graubert
Mr. and Mrs. George M. Kaufman
Mr. and Mrs. Stephen M. Kellen
Mrs. Janet Wright Ketcham
Mr. and Mrs. Peter Kimmelman
Mr. James V. Kinsey
Robert P. and Arlene R. Kodok
Mr. and Mrs. Ronald A. Krueck
Emily Fisher Landau
The Honorable Marc Leland and Mrs. Leland
Mr. and Mrs. Melvin Lenkin
The Honorable Frederic V. Malek and Mrs. Malek
Mr. and Mrs. Frederick R. Mayer
Mr. and Mrs. Roblee McCarthy Jr.
Mr. and Mrs. Henry S. McNeil Jr.
Dr. Laurie F. Michaels and Mr. David Bendorman
Mr. and Mrs. Edwin Van R. Milbury
Mr. Raymond D. Nasher
Mrs. Nancy B. Negley
Mr. and Mrs. Lucio A. Noto
Camille Oliver-Hoffmann
Mr. and Mrs. John G. Pappajohn
Mr. and Mrs. Gerald W. Petitt
The Honorable Leon B. Polsky and Mrs. Polsky
Mr. and Mrs. Frederick B. Prince
Mr. and Mrs. Stewart A. Resnick
The Honorable William D. Rollnick and The Honorable Nancy Ellison
Mrs. Madeleine H. Russell
Mr. and Mrs. Herman Sankowsky
Mrs. Louise Stude Satolin
Mr. and Mrs. Andrew M. Saul
Mr. and Mrs. Paul C. Schorr III
Mrs. Rudolph B. Schulhof
Mr. and Mrs. Charles R. Schwab
Mr. and Mrs. Robert E. Shapiro
Mr. and Mrs. Stephen A. Simon
Mr. William Kelly Simpson
Mr. and Mrs. Jerry Spiegel
Mr. H. Peter Siemi and Dr. Margaret Johns
Mr. and Mrs. Richard C. Stoker
Mrs. Shirley Ross Sullivan and Mr. Charles Sullivan
Mrs. Richard L. Swig
Mr. and Mrs. Thurston Twiggs-Smith
Mr. and Mrs. William Wilson III
Mrs. William Wood Prince
Mr. and Mrs. Robert Woods Jr.
Mr. and Mrs. C. Bagley Wright Jr.

The Circle of the National Gallery of Art
(membership as of 30 September 1999)

The Gallery extends thanks to all members of The Circle for their generous annual gifts. Their support at the level of $1,000, $2,500, $5,000, or $10,000 or more provides a flexible and significant amount of unrestricted funds for a host of activities throughout the Gallery.

Patron ($10,000 or more)
Anonymous
Mr. and Mrs. James B. Adler
Bloomberg News
Mr. and Mrs. W. L. Lyons Brown Jr.
The Honorable William T. Coleman Jr. and Mrs. Coleman
The Community Foundation for the National Capital Region
The Marshall B. Coyne Fund of the Community Foundation for the National Capital Region
Mr. and Mrs. Leon A. Daly III
Mr. Mark D. Ein
Mr. and Mrs. Robert F. Erburt
Fannie Mac
Mr. and Mrs. Lee M. Folger
Jo Ann and Julian Ganz Jr.
Mr. and Mrs. John T. Gibson
Miles Gillburme and Nina Zolt
Mr. and Mrs. Terence C. Golden
Harold and Sylvia Greenberg
Monica and Hermon Greenberg
Sheila Proby and Patrick W. Gross
The John and June Hechinger Advised Fund of the Community Foundation for the National Capital Region
Mr. and Mrs. L. Roderick Heller III
Host Marriott Corporation
Clark F. Hoyt and Linda Kaus
Mr. and Mrs. Edward C. Johnson III
The Joyce Foundation / Jeong and Cindy Kimm
Mr. and Mrs. Mark John Kingston
Lee G. Kirsten
Norma G. Kline
Mr. and Mrs. Chiswell D. Langhorne Jr.
Jo Carole and Ronald S. Lauder
Judith and Alexander Laughlin
Dr. and Mrs. LeSalle D. Leffall Jr.
Mr. Edward J. Lenkin
William J. Levy Foundation
Mr. and Mrs. Kwok-Leung Li
Jacqueline Badger Mars
Mr. Frederick P. Mascoli
Joan and David Maxwell
Nan Tucker McEvoy

Gilbert and Jaycees Mead
The Honorable G. William Miller and Mrs. Miller
Mr. and Mrs. Herbert S. Miller
Mark Miller
Ina and Penner Milton
Patrick and Mary Norris Munroe
The Honorable William A. Nitze II and Mrs. Nitze
Diane Allen Nixon
Mr. and Mrs. David Orr
Mr. and Mrs. Abe Pollin
Ms. Joan C. Ray
Rick Rickerson
Mrs. Grace E. Ritzemberg
The Honorable John D. Rockefeller IV and Mrs. Rockefeller
Mr. and Mrs. David M. Rubenstein
Ms. Sana H. Sabbagh
John and Joy Safer
Mrs. Martha S. Sagon
Mr. and Mrs. Roger W. Sargent
Rear Admiral Tazevele
Shepard Jr. and Mrs. Shepard
Mr. and Mrs. Gerald Sigel
Leonard and Elaine Silverstein
Mr. and Mrs. Albert H. Small
Mr. and Mrs. James S. Smith
Robert H. and Clarice Smith
Mrs. Lillian Solomon
Mr. and Mrs. Andrew Stephen Eugene and Clare Thaw
Samuel D. Turner
Nancy Voorhees
Mr. and Mrs. Mallory Walker
Mr. and Mrs. William L. Walton
Mr. and Mrs. David Warnock
Mr. and Mrs. Stanford S. Warshawsky
The Washington Post Company
The Honorable James D. Wolfensohn and Mrs. Wolfensohn
Ms. Sidney S. Zolnick

Sustaining
($5,000 to $10,000)
Anonymous
Mr. and Mrs. William S. Abell
In Memory of Robert Amory Jr.
Terri and Tom Barry
Patricia Bauman and The Honorable John Landrum Bryant
Parnassus Foundation, courtesy of Jane and Raphael Bernstein
Mr. and Mrs. Robert O. Blake
Susan and Allen Bloom
The Honorable Daniel J. Boorstin and Mrs. Boorstin
Jean Ramsay Bower
David and Janet Brashear
David and Janet Bruce
Ella Poe Burling
Mr. and Mrs. Richard J. Burnham
Mr. and Mrs. Louis W. Cabot
Mr. Calvin Caltritz
Jean and Leslie Douglas
Ronald Lee Fleming
The Honorable Michael Galvin
Mr. and Mrs. Donald M.
Mrs. Paul H. Elicker
Mr. and Mrs. Thomas W.
di Zerega
Jean and Leslie Douglas
Mrs. Paul H. Ullick
Mrs. Norman Farquhar
Mr. and Mrs. Donald M.
Feuerstein
Ronald Lee Fleming
John C. and Elizabeth E.
Fontaine
Camilla Chandler Frost
The Honorable Michael Galvin
and Mrs. Galvin
Donna and Jon Gerstenfeld
Mr. and Mrs. Carl G. Gewirz
The Honorable Joseph B.
Gildenborn and
Mrs. Gildenborn
Dr. and Mrs. John R. Gill Jr.
Elizabeth Massterill Gordon
Mrs. Burton Gray
Corbin Gwaltney and Gail Lewin
Marie and Hugh Half Jr.
Mr. and Mrs. Newman T.
Halvorson Jr.
Janne and Herbert Hansell
Mrs. B. Lauriston Hardin Jr.
The Very Rev. Charles Harris and
Mrs. Harris
Mrs. James Hayes
Gale Hayman-Haseltine and
William Baseline
Mr. and Mrs. Randolph Hearst
Mr. and Mrs. Joseph W.
Henderson III
Mr. and Mrs. Raymond J.
Horowitz
Timothy and Debra Howard
Margaret Stuart Hunter
Arthur and Anne Hale Johnson
Ruth and Jacob Kainen
Mr. and Mrs. Edward H. Kaplan
Richard and Elaine Kaufman
James V. Kinsey
Lieutenant Colonel William K.
Koonze and Mrs. Koonze
Alice Lawrence Foundation
Sperry and Anna Lee
Mr. and Mrs. Gerson Leiber
Mrs. Janice H. Levin
R. Robert and Ada H. Linowes
Fund of The Community Foundation
for the National Capital Region
The Honorable John D.
Macomber and
Mrs. Macomber
Lynn C. Magnuder
Mr. John F. Manley
Mr. and Mrs. David J. Markey
The Marks Foundation, Inc.
Mr. and Mrs. Forrest E. Mars Jr.
Virginia C. Mars
Mr. and Mrs. Tom F. Marsh
Mrs. Thomas E. Marston
Mrs. Jack C. Massey
Mr. and Mrs. Frederick R. Mayer
Daniel and Karen Meyers
Mrs. James R. McAlce
Mrs. Paul Mellon
Mr. and Mrs. Robert B. Menschel
Hanne and Richard Merriman
Mr. and Mrs. Robert E.
Meyerhoff
Julienne M. Michel
Mr. and Mrs. Nicholas Millhouse
Evelyn Steffanson Nef
Mr. Michael D. O’Hall and
Dr. Judith E. Grass
Commander Lester Edwin Ogilvy
and Mrs. Ogilvy
C. Wesley and Jacqueline Peebles
H. O. Peet Foundation
Jane B. Petrill
Mrs. John A. Pope
Lieutenant Colonel and Mrs.
Norman S. Portenoy
Dr. Meyer P. Poramkin and
Dr. Vivian O. Poramkin
Mrs. Lewis T. Preston
Mrs. Charles P. Price
The Honorable Gerald Raffles and
Mrs. Raffles
Joseph E. Robert and Jill Robert
Mr. David Rockefeller
Susan and Ellhu Rose Foundation
Mr. David E. Rust
Mark Samuel Lustier
Mrs. Stanley J. Sarnoff
Mr. and Mrs. B. Francis Saul II
The Honorable James Scheuer
and Mrs. Scheuer
Theodore and Kate Sedgwick
Mrs. Muller Sheppard
Mr. and Mrs. Lawrence M. Small
Ms. Michelle Smith
Mr. John R. Stevenson
Dr. and Mrs. Lubert Sterry
Mr. and Mrs. W. Reid Thompson
Jay and Toshiko Tsubmin
The Honorable Russell E. Train and
Mrs. Train
The Honorable Alexander B.
Trowbridge and
Mrs. Trowbridge
Mrs. Henry B. Weaver
Mrs. Robert M. Weidenhammer
Mrs. Thomas Lyle Williams
Dr. and Mrs. Edward T. Wilson
Mr. and Mrs. Kenneth R.
Woodcock
Mr. and Mrs. Alan Wurtzel
Merrill and Cindy Yavinsky
Dr. and Mrs. James F. Young
Supporting
($2,500-$5,000)
Anonymous
Mr. and Mrs. Dana T. Ackerly II
Jan and Warren Adelson
Mr. and Mrs. M. Bernard Aidinoff
Carolyn Small Alper
Mr. and Mrs. Francisco Amaro
Mr. and Mrs. George C. Andreas
Mr. Andrew Athy Jr.
Miss Gillian Attfield
Dr. George and Olga Auer
Dr. Katherine Baer and
Dr. Juan Esteban Perez
Dr. Lenox Barker Jr. and
Dr. Frances Baker
Marguerite. J. Benson
Evon Benten and Malcolm Bind
Mr. and Mrs. Arthur A. Birney
Timothy A. Boggs and
James H. Schwartz
Jack and Marcia Boles
Count and Countess Peder Bonde
Mr. John Gordon Boyd
Mr. and Mrs. George M. Brady Jr.
Robert and Vivian Braunmiller
Dr. and Mrs. Abner Brenner
Mrs. Thomas H. Broaddus Jr.
Marc H. and Vivian S. Brodsky
Raymond C. and Jeanette T.
Brophy
Robert and Jane Burke
Mr. and Mrs. Louis M. Byron
Mr. and Mrs. Carter C.
Mrs. and Mr. Daniel J.
Calhoun III
David Carter
Mr. and Mrs. Keith Armstrong
Carr
Giuseppe and Mercedes Cecchi
The Honorable John E. Chapoton
and Mrs. Chapoton
The Honorable Robert H. Charles
and Mrs. Charles
Mrs. Harold W. Cheol
Mr. and Mrs. Gately W. Clay
Ms. Lovida Sherman Coleman Jr.
Brigadier General and Mrs. James
L Collins Jr.
Mr. and Mrs. Clement E. Conger
Mr. and Mrs. Michael M.
Coomer
Mrs. Peter Trowbridge Cook
Mr. and Mrs. J. Wendell Crain
Mrs. Brittain C. Cudlip
Mr. Charles T. Cudlip
Mrs. Catherine G. Curran
Mr. Richard Malcolm Cutts
Ruth and Bruce Dayton
Mr. and Mrs. Donald de Laski
Mr. and Mrs. Marvin Dekelboum
The Honorable C. Douglas Dillon
and Mrs. Dillon
Dr. and Mrs. William Dornette
Helen R. and Raymond Duffois
James T. and Helen P. Dyke
Mr. and Mrs. William C. Eacho III
Lindsay and Terry Eskin
Lois and Richard England
Mr. and Mrs. Jonathan S.
England
The Honorable Melvyn J. Estrin
Mr. and Mrs. Gregory W.
Fazakerley
Mr. and Mrs. Martin Feinstein
Dr. and Mrs. James J.
Ferguson Jr.
Walter Fitch III
William H. G. and Annemise
FitzGerald
Mr. and Mrs. Robert T. Foley
Mrs. Nancy M. Folger and
Dr. Sidney Werkan
Mr. and Mrs. P. Wesley Foster Jr.
Margaret D. Foster Real Estate, Inc.
Mr. and Mrs. Eric P. Frauncleter
Mr. David M. Frost
Nancy K. Glassman
John and Henrieta Goelet
Mr. and Mrs. Joseph I. Goldstein
Pamela and Thomas Green
Gerald and Carolyn Grinstein
Mr. and Mrs. Charles
Guggenheim
The Honorable Najeeb Halaby
and Mrs. Halaby
Mrs. Elisa Hanson
Nancy W. Harding
Mr. and Mrs. Brad Harries
Anthony and Hope Harrington
Mr. Horace Havemeyer Jr.
John and Eleanor Halder
Mr. and Mrs. Charles T.
Hellmuth Sr.
Mr. and Mrs. Robert N. Herman
Catherine W. Herman
Mary L. Hildreth
The Honorable Rodrick Hills and
The Honorable Carla A. Hills
Mr. Jim Hoagland and
Mrs. Jane Stanton Hitchcock
Wallace and Wilhelmina Holladay
Mr. and Mrs. Joseph F.
Horning Jr.
Richard Hubbard Howland
Mr. and Mrs. R. Bruce Hughes
Fern K. Hurst
Dr. and Mrs. Robert Jacobs
Gayle and Ken Jensen
The Honorable R. Tenney
Johnson and Mrs. Johnson
Mr. and Mrs. Peter H. Jost
Peter W. Josten
Mr. and Mrs. Jack Kay
Mr. and Mrs. David T. Kenney
Bill and Elena Kimberly
Mr. and Mrs. Robert L. Kirk
Mr. Thomas G. Klarner
Mr. and Mrs. Anthony A.
Lapham
Albert G. Lauber Jr. and
Craig W. Hoffman
Gigi and Arthur Lazarus Jr.
Joseph and Candice Ledbetter
Debra Lehman-Smith and
Stephen T. Smith
Mrs. Egbert Leigh
Gift of the Lemon Foundation
Susan B. Levine and James W.
Lauer
Mr. and Mrs. Finlay Lewis
Mr. and Mrs. Jerome B. Libin
Mr. and Mrs. Meredith J. Long
Mr. and Mrs. Gordon S. Macklin
99
Dr. and Mrs. Bruce K. MacLaury
Suzann Wilson Matthews
Mr. and Mrs. Timothy B. Matz
Cynthia and David McGrath
Mr. and Mrs. Donald H. McLucar Jr.
Laurel and Robert
Montelsohn, M.D.
James K. and Jane S. Mitchell
Daniel and Joan Mukahy
Mr. and Mrs. Philippe Newton
The Honorable Paul H. Nitze and Ms. Elisabeth S. Porter
Deedy and Chris Ogden
Mr. and Mrs. Nathan W. Pearson
Mr. and Mrs. John Ely Pfieger
Mr. and Mrs. Benjamin T. Pierce
Mr. and Mrs. Charles Lane Poor
Mr. and Mrs. Stephen W. Porter
Mr. and Mrs. Whayne S. Quinn
Mr. Robert C. Rea
Mary W. Ridder
Mr. and Mrs. Thomas D. Rutherfoord Jr.
Mr. and Mrs. Gerald H. Ruweiner
James J. Sandman and Elizabeth D. Mullin
Ms. Jean Schepers
Richard and Geane Schubert
Paul and Deane Shatz
Mr. and Mrs. Charles C. Shellman Jr.
Joan and Ev Shorey
Raja W. Sidawi
Dr. Gerald D. Sliwacki and Ms. Constance H. Sliwacki
Mr. and Mrs. David B. Smith
Mrs. Frederick M. Stafford
Dr. and Mrs. Barry S. Strauch
Ms. Polly Surrey
Mr. and Mrs. Bullis C. Taggart
John Edward Toole
Dr. William E. Truax and Samuel
Ms. Carol A. Word
The Truland Foundation
Mr. and Mrs. George Valanos
Antoine and Emily van Agtmael
Mr. and Mrs. Robert A. Vanderhye
Martha G. Weller
Ted and Peggy Weidlein
Mr. Marvin F. Weissberg
Mr. and Mrs. Edward K. Wheeler
Mrs. Ruth P. White
The Honorable Charles S. Whitehouse and Mrs. Whitehouse
Mr. and Mrs. Robin Williams
Mrs. Frances C. Wooton
Mr. and Mrs. Robert K. Zeller

**Contributing**

($1,000-$2,500)

Anonymous (6)
Rebecca Abrams and Nathan Benn
Hugh Trumbull Adams

Mr. and Mrs. Christopher Addison
Daniel Alpert and Ann Franke
Louise Alport
Mrs. Susan Mary Alsop
Mr. and Mrs. Stephen B. Altman
Ruth and Sam Altman
Louise S. Ansbury
Amy D. Archer and Anderson Cobb
Ms. Judith Aren and Mr. Richard Cooper
Alexandra Armstrong and Jerry J. McCoy
Gale H. Arnold
Linda L. Arret
Allie and Ellen Ash
Ann M. Askew
Mrs. Martin Atlas
Mr. and Mrs. David T. Austern
Patricia A. Avery
Mr. and Mrs. William M. Backer
Mr. and Mrs. Geoffrey B. Baker
George Baker & Sons, L.P.
Mrs. Harding F. Bancroft
Gwen Baptist
Mr. Jeremy Barbare
Mr. and Mrs. Albert H. Barcy Jr.
Ms. Judith Barnard and Mr. Michael Fain
Mr. Dwight H. Barnes
Mrs. Jean Bartoli and Ms. Gracia M. Berg
Mr. and Mrs. Fred H. Benton
Mrs. Jordan and Rhoda Baruch
Lucius and Betty Battle
Mr. and Mrs. Nevin D. Baxter
Mr. and Mrs. Thomas H. Beddall
Mr. and Mrs. James R. Beets
Burkey and Donna Behar
Mr. and Mrs. Robert S. Bennett
Mrs. William Tapislay Bennett Jr.
Mr. and Mrs. Irving D. Berger
Mr. and Mrs. Paul S. Berger
Mrs. Edwin A. Bergman
Mrs. I. Wollford Berman
Mr. and Mrs. Stuart A. Bernstein
Mr. Robert Hunt Berry
Mr. and Mrs. G. Graham Berwind Jr.
Mr. and Mrs. Albert J. Beveridge III
Richard H. Bickerstaff Sr. and Margaret F. Bickerstaff
Mrs. Everett B. Birch
Mr. and Mrs. Brent W. Bitz
Mr. and Mrs. James I. Black III
John and Jennifer Blackburn
Lekdon Blackmon
The Honorable William Blair Jr. and Mrs. Blair

David A. Blanton III
Mr. and Mrs. Roger W. Block
Bennett Boskey
Edward C. Bou, Esq.
Mr. and Mrs. Alan Brainman
John and Joan Bray
Mrs. Isabella G. Breckinridge
Ms. Edith H. Brewster

Mrs. Hilda Ochoa-Brillemburg and Mr. Arturo Brillemburg
Dr. and Mrs. Sterling Brinkley
Carolyn and Kenneth D. Brody
William R. and Wendeyce H. Brody Fund of the Baltimore Community Foundation
Mr. and Mrs. Jere Brod-Rahn
Mr. and Mrs. Herbert J. Broner
Mr. and Mrs. Richard Gerard Brown
Mr. Mark Bruninga
The Honorable Philip W. Buchen and Mrs. Buchen
Frances A. Bufalo
Mr. and Mrs. B. Berme
Burgunder Jr.
Frances and Leonard Burke
Walter and Nancy Burnsteiner
Mrs. Arthur F. Bums
Mrs. Jefferson D. Burrus Jr.
Miss Elizabeth A. Burton
Patricia Dinnwille Butler
Susan L. and Dixon M. Butler
Mr. and Mrs. W. Russell Byers Jr.
The Honorable John Thiers Calkins
John and Frances Call
The Frank C. and Marion C. Callahan Foundation
Mrs. Charles A. Camalier Jr.
Mr. and Mrs. Juan M. Cameron
Brigidar General and Mrs. Thomas J. Camp Jr.
Mr. Douglass Campbell
Dorothy and Jerry Canter
Mrs. Woolsey Carmalt
Mr. and Mrs. Neil Carothers III
John and Ruth Carr
Mrs. Martha A. Carr
Mrs. Warwick Montgomery Carter
Mr. and Mrs. Stephen M. Case
Carroll J. Cavanagh and Candida N. Smith
Ms. Mary Chalmish and Mr. Henry Richardson
Mr. and Mrs. David Chalmish
Mr. and Mrs. S. Allen Chambers Jr.
Joy Chamber
Mr. and Mrs. Aldus H. Chapin
Mrs. Ellen M. Charles
Mrs. Dorothy M. Cherry
Mrs. Blair Childs
Mr. and Mrs. Peter R. Chylko
Mrs. Kate D. Clark and The Honorable Joseph D. Tydings
Mr. and Mrs. Thomas Crawford
Mr. and Mrs. Robert H. Craft Jr.
Robert R. Creel and Mrs. Jeromie Cramer
Margery Hale Cran
Mr. and Mrs. James E. Creedon
Mrs. Dillon-Smith Crocker
Ms. Deborah Crosby
Eldon Crowell, Esq.
Cheryl and George Crowley
Mr. and Mrs. Edward M. Cummings
Polly Kraft and Lloyd Cutler
De Capo Fund
Comtesse Alain d'Eudeville
Ethele Danzansky
Mr. and Mrs. Stuart C. Davidson
Mr. and Mrs. Edward L. Davis Jr.
Mr. and Mrs. Porter Dawson
Mr. and Mrs. C. M. Dick Jr.
Edison and Sally Dick
Phyllis G. Diebenbene
Mr. and Mrs. William M. Dietel
Mr. and Mrs. Michael D. Dingman
Mr. and Mrs. F. Eugene Dixon Jr.
Mr. and Mrs. Clarence Dodge Jr.
Mrs. Gaylord Donnelly
The Honorable Thomas Downey and Mrs. D. M. Downey
Ms. Linda Bank Downs
Mrs. and Mr. John Driggs
Nancy and Douglas Drysdale
Raymond and Melina Dunn
Mrs. and Mr. Weaver Dunstan
Mr. and Mrs. Robert E. Eberly
Nik B. Edes
Mr. and Mrs. Arthur B. Edgeworth Jr.
Mr. and Mrs. Dean S. Edmonds III
Jean F. Efros
Ms. Cathy Ehman
Lawrence R. and Vicky C. Eicher
Diane and Ronald Eicher
Mr. and Mrs. Julian Eisenstein
Mr. and Mrs. Anthony Elson
Ms. Catherine B. Elwell
Mr. and Mrs. Edward Louis Emes Jr.
Mr. and Mrs. Harold E. Enge
Lionel C. Epstein and Elizabeth P. Streicher
Mr. and Mrs. Stephen E. Epstein
Mr. and Mrs. James W. Evans
Mr. and Mrs. Rowland Evans Jr.
Frank and Mary Fahrenkopf
Mr. and Mrs. Bernard Fein
Allen M. Mondrasc, M.D.
Mr. Robert Montgomery-Charringtown
Mrs. Edward P. Moore
Mr. and Mrs. Robert L. Moore II
Mr. and Mrs. Robert L. Moore Jr.
Mr. and Mrs. Adrian L. Moorhead Jr.
Lucy G. Moorhead
Mr. and Mrs. Robert W. Morcey
Mr. and Mrs. Paul S. Morgan
Don and Rene Morgan
Dr. and Mrs. David A. Morowitz
Carol and Alfred Moses
Dr. and Mrs. C. D. Mote
Shelley and Thomas Mullitz
Mr. and Mrs. James J. Murphy
Ms. Catherine Murray
Ms. Joan D. Murray
Mr. and Mrs. Alfred G. Neely
Mr. and Mrs. Michael Nemezoff
Mrs. Edith McBean Newberry
Louisa and Bill Newlin
Mrs. Dana A. Nichols
Mr. and Mrs. Henry E. Nichols
Judge Arthur Nims and
Mrs. Nims
John and Lisa Nolan
Mr. Gerson Nordlinger Jr.
John and Leslie Oberdorfer
Roger Houston Ogden
Allen D. Ohstrom
Dr. and Mrs. Jeremy D. Orchin
Dr. and Mrs. Frederick L. Ordway III
Mr. and Mrs. Roderic Ordway
Mr. and Mrs. Donald R. Osborn
Dr. Betty Ann Ottinger
Mr. and Mrs. Mandell J. Ourisman
Louise Daniel Owen
Vin and George Packard
Mr. and Mrs. Thomas A. Parrott
Mrs. Jefferson Patterson
Judge and Mrs. Michael T. Paul
Mr. and Mrs. Malcolm E. Peabody
Haven and Simmy Pell
Pamela and Robert Pelletreau
Charles H. and Loraine G. Percy
Mr. and Mrs. Gerald P. Peters III
Mr. and Mrs. Devereaux J. Phelps
Mrs. Barbara Piasecka Johnson
and Ms. Beata Piasecka
Mr. and Mrs. Allan R. Plumley Jr.
Daniel Bruce Ponoman and Susan
Amine Ponoman
Mr. and Mrs. William Glover Porter Jr.
The Honorable Trevor Potter and
Mr. Dana S. Westring
Carol G. Price
Judy Lynn Prince
Dr. and Mrs. Jerold J. Principato
Mr. and Mrs. William A. Pusey
Mr. and Mrs. Eben W. Pyne
Mr. Thomas C. Quick
Dr. and Mrs. Charles E. Rackley
Major General and Mrs. James G.
Randsolph
Sylvia and Coleman Raphael
The Honorable Donald Rappaport
and Mrs. Rappaport
Earl and Carol Bird Ravenel
William and Mary Rawson
Miss Berenice Anne Reed
Henry S. and Anne S. Reich Family
Foundation, Inc.
Stanley R. Resor and Louise
Walker Resor
Ms. Lucy S. Rham
Ms. Cecil Richards and
Mr. Kirk Adams
Mr. and Mrs. Donald H. Richardson
John B. and Immy Richardson
Mr. and Mrs. John D. Richardson
Ms. Dee Dee Ricks
Ms. Cary Rider and
Mr. David Albersworth
Mrs. Carolyn Ring
Carey C. Roberts and
Leo Roberts Berberich
Diane Bayles Roberts and Douglas
A. Roberts
Mr. and Mrs. Eugene B.
Roberts Jr.
Bridgeet A. Robinson
Jane Washburn Robinson
Mr. and Mrs. Thomas P. Roddy
Mr. and Mrs. Phillip B. Rogers
Mr. and Mrs. Frederick S.
Rolandi III
Ms. Carlotta Rolde
Helen G. Ross
Sheldon and Ruth Ruben
Mrs. Ellen MacVeagh Rublee
Mr. and Mrs. Frederick Rudolph
Paul S. and Allene L. Russell
Mr. and Mrs. Michael G. Ryan
Semilla and Jerry Sack
Mrs. Victor Sadik
Sandy and Julian Satran
Mrs. Walter Salant
J. Andrew and Pamela B. Scallan
Mr. and Mrs. John H. Schuler
Dr. and Mrs. Stephen K.
Scher, Ph.D.
Mr. and Mrs. Douglas Schiffman
Dr. Robert Milton Schmidt
Robert Crandall Schwartz and
Page Evans Schwartz
Mr. Frederick W. Scott Jr.
Mr. and Mrs. Anthony E. Scoville
Mr. and Mrs. Charles Scibner III
Joan H. Searby
Marianne and Joe Segura
Ms. Judith Seligson and
Mr. Allan Greenberg
The Nina and Ivan Selin Family
Foundation, Inc.
Mrs. James E. Shallcross
Wendy L. Shapiro and
Charles D. Ferris
Mr. and Mrs. Willis H. Shapley
Stephen and Barbara Sherwin
Mr. and Mrs. Rob Shiel
Mr. and Mrs. Robert H. Shorb
David Silver and
Ann R. Schwartz
Mr. and Mrs. Ralph P. Silverman
Caroline T. Simmons
Dr. and Mrs. Richard A. Simms
Dr. and Mrs. H. A. Sinclair
Mr. and Mrs. Jonathan W. Stotz
Robert B. Smart
Mr. and Mrs. Robert B. Smith Jr.
Mr. and Mrs. Jerome Snider
Richard and Catharine Snowdon
Mr. and Mrs. Leonard A.
Solomon
Mr. and Mrs. Howard B. Sosin
Mrs. Benjamin F. Stapleton
Christine J. and Robert L. Steiner
Dr. Edward and Joan Steenman
Mary Kay and Jeff Stephens
Mr. and Mrs. Guy T. Steuart II
Mr. and Mrs. George C. Stevens Jr.
Mr. and Mrs. Robert D. Stillman
Mr. and Mrs. Lewis H. Strauss
Dr. Daniel B. Stryer and
Dr. Stacy B. Stryer
Jane E. Suydam
Mr. and Mrs. Edward F.
Swenson Jr.
Mary H. D. Swift
Ms. Nella F. Taylor
Ralph Taylor and
Joanna Moorhead
Topsy Taylor
Mrs. Waverly Taylor
Mrs. Benjamin W. Thoron
The Tilles Foundation
Mr. and Mrs. Alexander C.
Tolimontino
Mr. and Mrs. Kenneth Y.
Tolimontino
Mr. and Mrs. Lewis R. Townsend
Mrs. Cuthbert Train
Mr. James A. van Sweden
Mrs. Herbert A. Vance
Mr. and Mrs. Herbert A. Vance Jr.
Mr. William C. Vance
Mrs. Wynant D. Vanderpool Jr.
Philip and Melanie Vevere
Mr. and Mrs. C. Woods Vest Jr.
Dr. Jeremy P. Walitzky
William and Irene Wallert
Robert D. Wallack and
Ann D. Walluck
Mr. Gerald F. Warburg and
Ms. Joy Jacobson
Miss Virginia S. Warner
Mr. and Mrs. William Warner
Mr. and Mrs. Mildred Weaver
Suzeen Reed Weaver
Ms. Joyce I. Weinberg
The Honorable Caspar W.
Weinberger and
Mrs. Weinberger
Mr. and Mrs. Eric W. Weinmann
Jacheline Weiss and
Arthur Cirulnick
Mrs. Rebecca Weisstock
Harrison and Sue Wellford
Sidelle and Franc Wertheimer
Carol Ann Werther
Mr. and Mrs. J. Robinson West
George and Frances Wheeler
Tom and Carol Wheeler
Chris and Sue White
Ms. Mary White
Jaun W. Whitehead
Mr. and Mrs. George F. Will
Mrs. Richard P. Williams
Professor John Winerdering
Edward Foss Wilson Charitable
Trust
Mr. Robert W. Wilson
Curtin Winsor III
Mr. and Mrs. David Legendre
Winstead
Mr. and Mrs. Hugh E. Witt
Sam and Sally Witt
Mr. and Mrs. Alan F. Wohlstetter
Mr. and Mrs. Frederick P.
Wrieden
Mr. and Mrs. Richard L. Wright
Captain and Mrs. Curtis T.
Youngblood
Mr. and Mrs. David W. Zalaznick
Mr. Robert D. Zimet
The Honorable and Mrs. Warren
Zimmermann
Mr. and Mrs. Michael N. Zirkle
Gianna and Dario Zucchi

Every effort has been made to create a complete and accurate list of contributors. Unfortunately, owing to limited space, gifts under $1,000 are not listed. Please call the development office at 822-6372 should you have further questions.
Benefactors of the National Gallery of Art

The Gallery's founding benefactors formed the basis for the museum's permanent collection with their unprecedented gifts of art nearly sixty years ago. Today benefactors are those who make cumulative gifts of art and cash or securities at the level of $2,500,000 or more. The Gallery is proud and grateful to include their names below.

FOUNDING BENEFACTORS
Andrew William Mellon
Samuel Henry Kress
Joseph E. Widener
Peter A.B. Widener
Chester Dale
Lessing J. Rosenwald
Paul Mellon
Ailsa Mellon Bruce
Rush Harrison Kress

FOUNDING BENEFACTORS—PRINTS AND DRAWINGS
Lessing J. Rosenwald
W.G. Russell Allen
Joseph E. Widener
Mrs. Walter B. James
R. Horace Gallatin
Samuel H. Kress Foundation
Ruth K. Henschel
The Woodward Foundation
Robert H. and Clarke Smith
Georgia O'Keeffe
The Mark Rothko Foundation
Dorothy J. and Benjamin B. Smith
Julia B. Engel
Paul and Bunny Mellon
John C. Marin Jr.
The Armand Hammer Foundation
Edith G. Rosenwald
Gemini G.E.L.
Ruth and Jacob Kainen
Graphicstudio/University of South Florida
The Woodner Family
Southwestern Bell Corporation
William B. O'Neal

BENEFACTORS (1941–1999)
Frieda Schiff Warburg
Adeline Havemeyer
Frelinghuysen
Duncan Phillips
Kate Seney Simpson
Harris Whitmore
Barbara Hutton
Ralph and Mary Booth
William Nelson Cromwell
Benjamin E. and Regina S. Levy
Adolph Caspar Miller
Sam A. and Margaret Lewisohn
Therese K. and Herbert N. Straus
William Robertson Coe
Horace Havemeyer
Bernice Chrysler Garbisch
Edgar William Garbisch
Syma Aaron Busiel
Eugene and Agnes Meyer
Edith Stuyvesant Gerry
Lillian S. Tinken
Ferdinand Lammot Belin
Adele R. Levy
Alvan T. Fuller
Horace Havemeyer Jr.
Harry Waldron Havemeyer
Josephine Bay and C. Michael Paul
Arthur Sachs
W. Averell Harriman, in memory of Marie N. Harriman
Robert H. and Clarice Smith
Oscar L. Milmore, in memory of Pepita Milmore
Angelika Wertheim Frink
Burton G. and Emily Hall Tremaine
Herbert N. and Nanette F. Rothschild
David K. E. Bruce
Cornelius Van Schaak Roosevelt
Enid Annenberg Haupt
David Edward and Margaret Eustis Finley
Morris and Gwendolyn Cafritz
Katharine Graham
The Andrew W. Mellon Foundation
The Woodward Foundation
Robert H. and Virginia Pratt Thayer
Georgia O'Keeffe
John and Louise Booth
Gemini G.E.L.
Grace Vogel Aldworth
John Hay Whitney
The Kresge Foundation
The A. W. Mellon Educational and Charitable Trust
Dorothea Tanning Ernst
Doris Dick Havemeyer
Walter H. and Leonore Annenberg
David Rockefeller
Samuel H. Kress Foundation
John Davis and Olivia Stokes Hatch
The Mark Rothko Foundation
Stavros S. Niarchos
Dorothy J. and Benjamin B. Smith
Mrs. Max Beckmann
Julia B. Engel
Arnold B. Frese Foundation
Mrs. Charles W. Englehard
Richard King Mellon Foundation
Family of Constance B. Mellon
In memory of Mrs. George R. Brown
Lila Acheson Wallace
The Ahmanson Foundation
Amon G. Carter Foundation
John C. and Jaan Whitehead
Joe L. and Barbara B. Allbritton
Robert M. and Anne T. Bass
Hallmark Educational Foundations
The Barra Foundation
Ruth K. Henschel
Mark J. Millard
University of South Florida Foundation
Jill and Arthur M. Sackler
John Marin Jr.
Robert and Jane Meyerhoff
The Armand Hammer Foundation
Edith G. Rosenwald
Family Petschek (Aussig)
T. Jefferson Coolidge Jr.
Mary Hemingway
Charles E. Culpeper Foundation, Inc.
Knight Foundation
William Stamps Farish Fund
Sydney and Frances Lewis
The J. Paul Getty Trust
Southwestern Bell Corporation
Guest Services, Inc.
Reader's Digest Association
Annalee Newman
Mrs. John D. Rockefeller 3rd
Rita Schreiber
Robert Frank
Betsey Cushing Whitney
Leo Castelli
Pamela C. Harriman
Arnold and Mildred Glimcher
Richard A. and Lee G. Kirstein
The Woodner Family
Dorothy and Herbert Vogel
The Avery Family
Victoria Nebeker Coberly
Jo Ann and Julian Ganz Jr.
Catherine Gamble Curran
Mr. and Mrs. Richard Mellon Scaife
Sarah Scaife Foundation
Perry R. and Nancy Lee Bass
Eugene L. and Marie-Louise Garbary
William B. O'Neal
Stephen Hahn
Frank and Geryl Pearl
Roy and Dorothy Lichtenstein
Edwin L. Cox
Klaus and Dolly Perls
In memory of Richard H. Rolland and Hildegard Rolland Blackett
Lore Heimemann in memory of her husband, Rudolf J.
Heimemann
The Morris and Gwendolyn Cafritz Foundation
Mr. and Mrs. Barney A. Ebsworth
The National Gallery of Art was established by a remarkable act of private philanthropy, met in a unique and historic partnership by the federal government. Beyond its operational budget, the Gallery still relies on the support of private citizens, foundations, and corporations to fund art acquisition, as well as many other important projects and programs.

The support of private individuals, through annual giving to The Circle and the Collectors Committee, deferred giving, and major and specially designated gifts, is critically important to the immediate everyday activity of the Gallery, as well as its ability to sustain its standards of excellence in the long term.

Every work of art in the collection of the National Gallery has either been the gift of a private individual or purchased through generously given private funds. Gifts of works of art to the Gallery's collection are subject to approval by the Board of Trustees. Offers of such gifts should be discussed in advance with the Secretary and General Counsel (telephone 202 842-6363). Offers of gifts of books of art historical importance should be discussed in advance with the Executive Librarian (telephone 202 842-6505).

Deferred giving, by which an individual makes a commitment to benefit the Gallery at a later date, can enable many to make substantially larger gifts than by outright gifts and can maximize tax benefits and cost effectiveness of making a gift. Donors of deferred gifts may indicate that the National Gallery of Art is to receive a certain sum of money, property, works of art, or a percentage of an estate. We encourage those considering such a gift to discuss confidentially how it is to be used, when arranging the gift.

All gifts and bequests are deductible, within the limits prescribed by law, for applicable federal tax purposes. For more information regarding gifts of funds and property, both real and personal, please contact Ruth Anderson Coggeshall, Chief Development Officer, at (202) 842-6372.