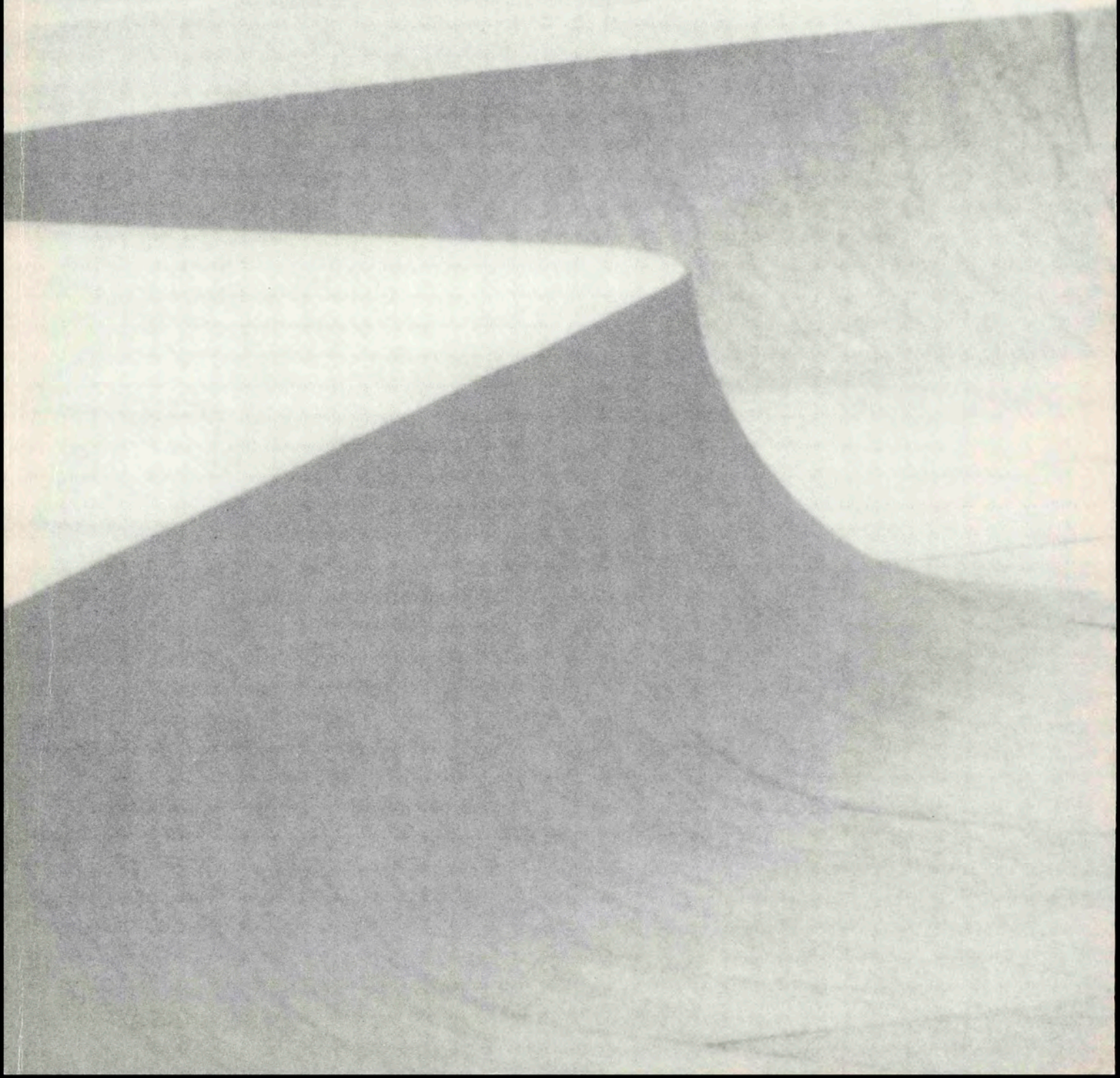
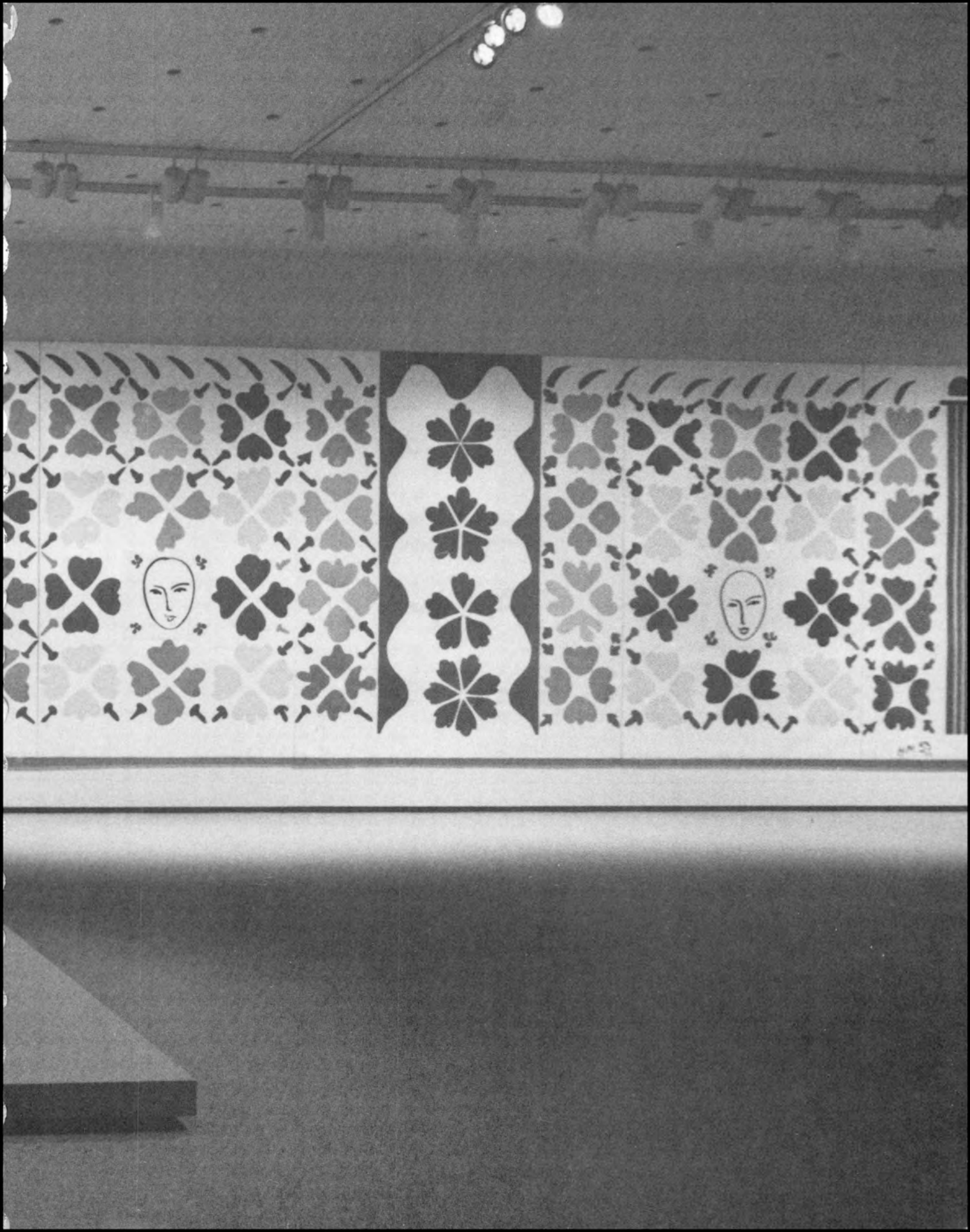


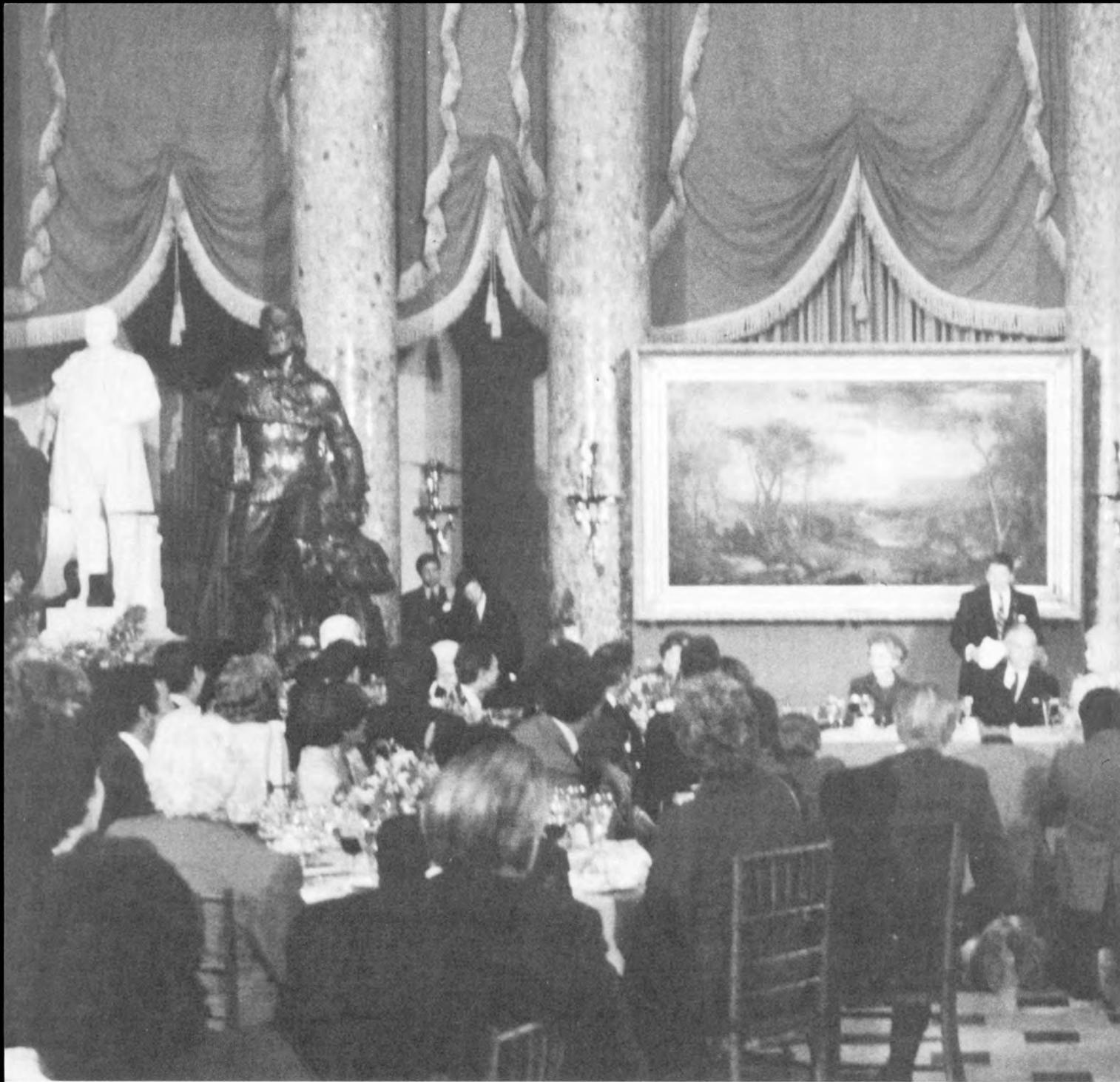
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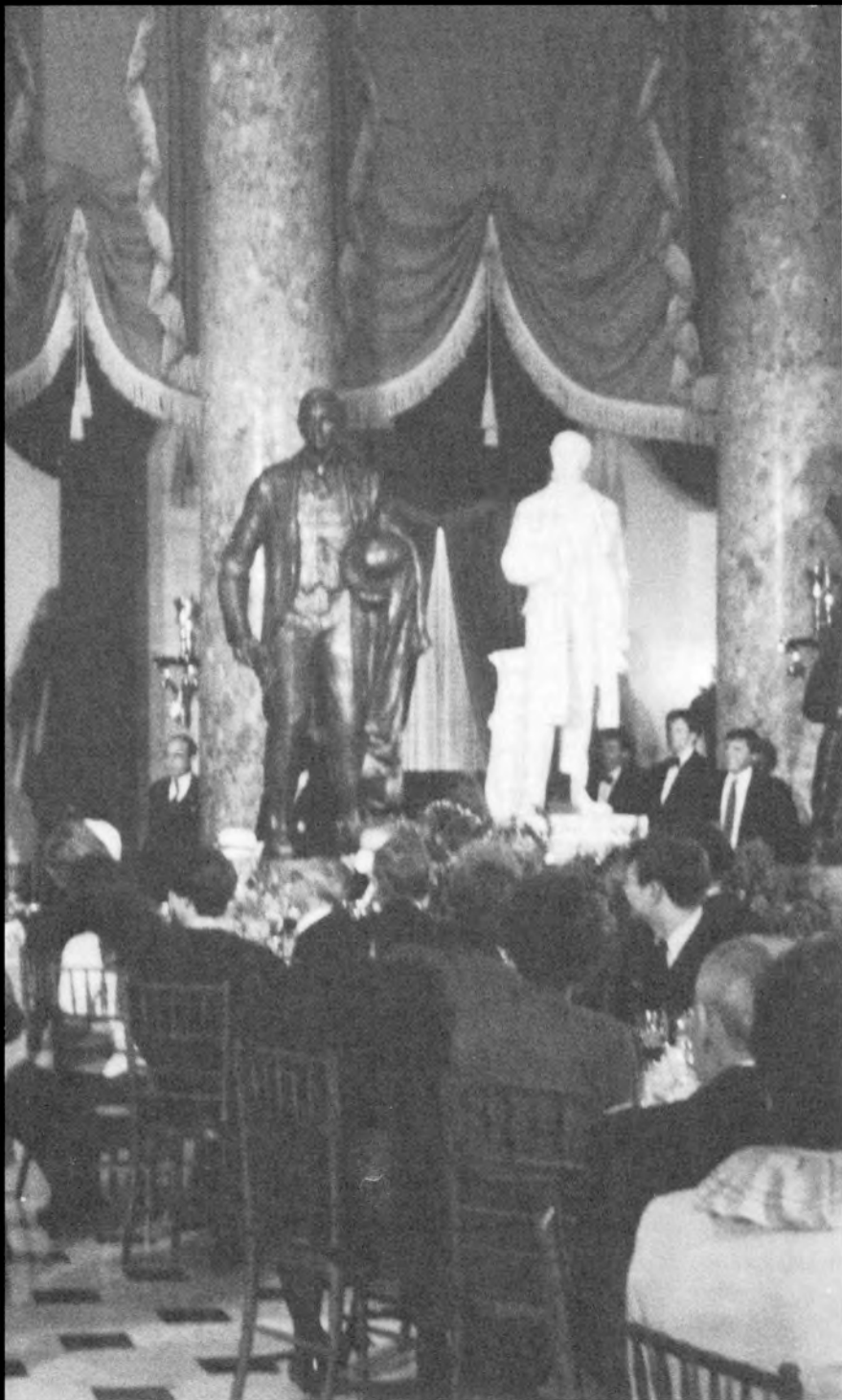
National Gallery of Art











1985

ANNUAL REPORT

National Gallery of Art

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Inside front cover and page 1: View of installation of twentieth-century collection, East Building
Frontispiece: View of inaugural luncheon at United States Capitol, with Jasper Francis
Cropsey's *Autumn—On the Hudson River* (1963.9.1) as backdrop

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PREFACE

The National Gallery's fiscal year ending 30 September 1985 was rewarding and significant. At the May meeting of the Trustees the board accepted, with great reluctance, Paul Mellon's decision to retire as chairman and as Trustee, the latter position being one in which he has served for forty-seven years. At the same time, Mr. Mellon was elected Honorary Trustee for life.

Shortly after his retirement from the Gallery's board, the United States Senate passed a resolution honoring and thanking Mr. Mellon, on behalf of the American people, for his many years of fruitful service to the National Gallery and this country. The Senate paid tribute to Mr. Mellon as "... a bold and inspired collector, humanist and philanthropist who has made extraordinary and lasting contributions to the spirit and well-being of this Nation, thereby enriching the quality of life for his fellow citizens. . . ."

Dr. Franklin D. Murphy, a Trustee of the Gallery since 1964, was elected to succeed Mr. Mellon as chairman. Robert H. Smith, who has most ably led the Trustees' Council as chairman since its inception, succeeds Mr. Mellon as one of the Gallery's five General Trustees. Further changes took place as Alexander M. Laughlin succeeded Mr. Smith as Trustees' Council chairman, and Lois de Menil and John C. Whitehead became council vice chairmen. Now in its third year, the council continues to play a lively and important role in advising the Trustees on a wide range of program and policy issues, and the Gallery benefits greatly from the participation of this interested and informed group.

Four new members—Sallie Brophy of Greenwich, Connecticut, Carroll J. Cavanagh of Washington, Robert F. Erburu of Los Angeles, and Lore Heinemann of New York City—have joined the Trustees' Council this year. We learned with profound regret of the death of Trustees' Council member Gabriele Murdock in January. During the course of the year, we accepted the resignations of council members Sid R. Bass, Bruce B. Dayton, and Anne W. Sowell.

I am delighted to report that, by the time of Paul Mellon's retirement in May 1985, the Patrons' Permanent Fund exceeded the

campaign objective of \$50 million. As I have indicated in previous reports, the Gallery's collections are solely the result of private generosity, with no government funds ever being used for acquisitions. Accordingly, the private sector must continue to be the source through which the Gallery gains its ability to ensure its continued excellence, and the Patrons' Permanent Fund will play a key role in providing such capability. A list of donors to the fund up to the end of last fiscal year appears immediately following this preface. We are very grateful indeed for the exceptional generosity of all of those who have made our first-ever campaign such a success. I also wish to take this occasion to express the Gallery's appreciation to our hardworking campaign committee of J. Carter Brown, Katharine Graham, Louis J. Hector, Carlisle H. Humelsine, R. L. Ireland III, Ruth Carter Stevenson, Paul Mellon, Franklin D. Murphy, Robert H. Smith, and John C. Whitehead.

With the Patrons' Permanent Fund in place, we look forward to furthering the Gallery's commitment to increase awareness in the visual arts and to make its collections accessible to everyone.

JOHN R. STEVENSON, *President*

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DIRECTOR'S REVIEW OF THE YEAR

New sculpture galleries

The year began with the opening of a suite of newly installed sculpture galleries on the main floor of the West Building, devoted to our permanent collection of large-scale Italian Renaissance works. The Gallery's holdings are remarkably rich, and among the many artists represented are Nino Pisano, Orcagna, Jacopo della Quercia, Luca and Andrea della Robbia, Bernardo and Antonio Rossellino, Desiderio, and Verrocchio. The rooms are arranged chronologically and thematically and illustrate many media in which the Renaissance sculptors worked so brilliantly: marble, terra cotta, patinated and gilt bronze, stucco, papier mâché, and wood. Many of the works, including gilt and polychromed wooden sculptures, have undergone treatment in the Gallery's conservation laboratories. The reinstallation of this sculpture meant that for the first time in a decade the full range of our collection is accessible. Taken in conjunction with its permanent collection of Italian paintings of the same period and its remarkably extensive concentration of small bronzes, the Gallery constitutes one of the world's great resources for the study of the Italian Renaissance.

Renaissance painting acquired

In January the Gallery acquired Jacopino del Conte's *Madonna and Child with Saint Elizabeth and Saint John the Baptist*, the painter's only remaining religious picture that had not entered a museum collection. Jacopino was one of the principal painters of Florentine origin whose brilliant work shaped the mannerist style of the 1530s. The pensive mood of the prescient Madonna is reinforced by Jacopino's use of restrained color; here a tempered red and green are set against a somber background. The work is an important and welcome addition to the Gallery's small but superb collection of paintings of the central Italian school from this period.

Four American exhibitions

The first exhibition opening in the fiscal year was *Nineteenth-Century America on Paper: Four Exhibitions*, an aggregate look at rarely seen works. *Thomas Moran's Watercolors of Yellowstone* were lent by the Thomas Gilcrease Institute of American History and Art for the first time since Mr. Gilcrease acquired them in 1947.



Jacopino del Conte, *Madonna and Child with Saint Elizabeth and Saint John the Baptist*, Ailsa Mellon Bruce Fund, 1985.11.1

This Tulsa museum has the largest collection of Moran's works, and from their great resource were borrowed nineteen watercolors which were the result of Moran's 1871 expedition to Yellowstone. He was the first artist to see and paint this region, and through his splendid landscape images he helped persuade Congress to declare Yellowstone our first national park.

The remaining three exhibitions drew mainly from the Gallery's collections. *John James Audubon: The Birds of America* presented a selection from the artist's Double Elephant Folio. The Gallery owns one of only two complete sets of prints never to have been bound (the other is in the Soviet Union), and mounted the exhibition in

observance of the two-hundredth anniversary of Audubon's birth. Working before the widespread use of color lithography, Audubon had his pictures engraved and then hand colored. To amplify the context of the finished engravings we borrowed two delicate and beautiful watercolors from Mr. and Mrs. Paul Mellon as well as the copperplate, lent by the Smithsonian Institution's National Museum of American History, from which *Scarlet Ibis* was printed.

Thanks to the late Edgar William and Bernice Chrysler Garbisch, the Gallery possesses what is one of the country's foremost collections of American naive painting. Nearly one-fourth of the Garbisch collection is on paper, excluded from permanent display because of the works' great fragility. For the first time since 1967 we mounted a selection of watercolors and drawings, including Pennsylvania German fraktur, Shaker calligraphy, mourning pictures, and pastel portraits.

The final component of the quartet drew upon the Gallery's Index of American Design, a repository of approximately 17,000 watercolor renderings of American decorative arts. Established as a federal work project in 1935, the Index of American Design employed more than 1,000 artists during its seven-year existence. The resulting watercolors provide a valuable pictorial record of American design from the colonial period to the twentieth century. Eighty-five examples were chosen to illustrate both the breadth and the depth of the Index.

Albertina and Gemini exhibitions

In late October *Old Master Drawings from the Albertina* went on view. Housed in the former Austrian palace of that name, the Albertina collection was begun under the joint patronage of Duke Albert von Saxe-Teschen and his wife Marie Christine, the favorite daughter of the Empress Maria Theresa and sister of Marie Antoinette. It is one of the world's finest collections of old master drawings. Twelve sheets by Dürer were part of the loan, including what may be the world's most-recognized work of art on paper, Dürer's *Praying Hands*. Significant French and Italian drawings such as major landscapes by Poussin and Claude and one of Michelangelo's red chalk studies for an *ignudo* from the Sistine ceiling were also a part of this generous loan. One of the most fascinating objects was Raphael's *Two Studies of Male Nudes*, once owned by Dürer and inscribed by him in 1515, thus giving the history of art a valuable document for the study of mutual influences in northern and Italian Renaissance art. The exhibition coincided with the bicentennial of political and economic relations between Austria and the United States. It was shared with The Pierpont Morgan Library, was supported by a grant from United Technologies Corporation, and stemmed from an initiative of many years ago on the part of the International Exhibitions Foundation.

Old masters were not alone in their representation at the Gallery.

Gemini G.E.L.: Art and Collaboration brought us the work of no fewer than twenty-seven living artists. The exhibition, with its 110 works, surveyed Gemini's diverse publications, celebrating the achievement of one of the most important and influential printmaking workshops and art publishers in the United States, Gemini G.E.L. (Graphic Editions Limited). The show was drawn from the Gemini G.E.L. Archive established at the Gallery in 1981; its accompanying catalogue, written by Gallery curator Ruth Fine, expressed, in depth and for the first time, the collaborative process which has always been an essential component of the creative efforts at Gemini. Many of America's leading artists were represented and nineteen of them joined us for the opening dinner. In conjunction with the exhibition, David Hoekney, Roy Lichtenstein, and Robert Rauschenberg were interviewed in the East Building auditorium on three separate Sunday afternoons. The overflow audiences were among the largest we have ever had.

Important gifts of drawings

The Gallery received important gifts for its collection of works on paper early in the fiscal year, including Pinturicchio's *Design for Grotteschi* given by Mrs. Alice Steiner in memory of John H. Steiner and Jacopo Ligozzi's great brown ink and wash *Avarice*, given by Robert H. and Clarice Smith.

Early in the year the Gallery received from Paul Mellon the necessary funds for the acquisition of a major drawing by John Constable. *A Great Elm Tree* (c. 1801) was the last monumental drawing by this artist in private hands. Most of his surviving drawings are small sketchbook pages, and very few are on the larger scale of this elm study. The Gallery previously had no drawings or watercolors by Constable, a crucial figure in the development of nineteenth-century landscape painting.

Gallery archives organized

With a view toward our fiftieth anniversary in 1991 and in recognition of the need to marshal our considerable resource material, the Gallery formally established an archive department in fiscal 1984, and in fiscal 1985 named Maygene Daniels as its chief. Formerly the special assistant to the Deputy Archivist of the United States, Ms. Daniels will oversee the care of the Gallery's historical records, including documents relating to the design and construction of John Russell Pope's 1941 West Building and I.M. Pei's 1978 East Building.

Degas sesquicentennial exhibition

In late November *Degas: The Dancers* opened to mark the 150th anniversary of the artist's birth. The image of the female dancer, whether in rehearsal, donning a costume, performing, or resting, was a source of endless fascination to the artist. And yet never before had there been a study focused on how Degas approached this subject and what it meant to him. George Shackelford, formerly a David E. Finley Fellow at the Gallery's Center for Advanced Study in the Visual Arts and now assistant curator of European painting



John Constable, *A Great Elm Tree*, Gift of Paul Mellon, 1985.9.1

and sculpture at Houston's Museum of Fine Arts, organized this exhibition of paintings, drawings, monotypes, and sculpture. Its four thematic sections presented rehearsal imagery; Degas' principal piece of sculpture, *Dressed Ballet Dancer (Little Dancer Fourteen Years Old)*; a select group of paintings and drawings in the horizontal, friezelike format that he first used in 1879; and Degas' very late dance pictures, including his last monumental oil, the Gallery's *Four Dancers*. Opening just before Thanksgiving, the exhibition was available for the large holiday crowds which traditionally visit the Gallery. The show was seen only in Washington.

Prints from local collections

On 9 December we opened *Master Prints from Washington Private Collections*. Timed to coincide with the twentieth anniversary of the Washington Print Club, the exhibition brought together ninety of the finest prints from Washington private collections, relying on fifty-four different lenders. Andrew Robison, the Gallery's senior curator and curator of prints and drawings, cast his nets wide and pulled in prints as radically different as Dürer's *Melancholia* and Richard Estes' *Vatican Restaurant*. Ranging widely in styles and dates, the show's common denominator was technical excellence.

Inaugural celebrations

In January the Gallery had several chances to participate in the presidential inauguration. *American Paintings from the Armand Hammer Collection* opened on 13 January. The exhibition embraced our history from the time of George Washington to Ronald Reagan and included American artists from Gilbert Stuart to Andrew Wyeth. One of the key works in the installation was William Harnett's *Cincinnati Enquirer*, the splendid still life which Dr. Hammer presented to the White House in 1978. At the same time, and in a gallery adjacent to the Hammer paintings, we installed the Gallery's Edward Savage portrait, *The Washington Family*. A two-year laboratory treatment of this picture had just been completed so that this important American icon could come back to public view at a highly appropriate moment. Among its details are Pierre Charles L'Enfant's plans for the Federal City. Also, the Gallery's orchestra, under the baton of Richard Bales, performed *The Republic*, Mr. Bales' patriotic cantata. The Public Broadcasting Service made a televised program based on this event available around the country.

The Gallery went beyond its own walls in two distinct ways in observance of the president's inauguration. The Trustees loaned a spectacular nineteenth-century American landscape painting, Jasper Francis Cropsey's *Autumn—On the Hudson River*, which was hung in the Capitol's Statuary Hall, where it provided a noble backdrop for the official luncheon that followed the oath-taking ceremonies. Also, at the request of CBS, the writer vacated his office, which has a splendid view of the Capitol's west front. Here a temporary broadcast studio was built in order to cover the inauguration. When record-setting low temperatures and bitter wind forced



Maurice Prendergast, *Saint Mark's, Venice*, Gift of Eugenie Prendergast, 1984.63.1

the proceedings indoors, the network was left with that remarkable, though decidedly unpopulated, view of the Capitol. As the temperature dropped, condensation repeatedly obscured the view from their specially-constructed studio, much as an automobile windshield will fog over in similar circumstances. Certain raconteurs were overheard comparing the Capitol to Brigadoon as the building alternately appeared and disappeared in the frigid weather.

New intensive study course

We also began the year with a new lecture program, *The Great Styles of Western Art*. This ten-week slide lecture series investigated the idea of style in the Western tradition and went on to explore the visual characteristics of the major period styles from the classical era to the foundations of modernism. Almost 6,000 Gallery visitors

participated in this condensed course in art history that served both as an end in itself and as a broad context in which to assess the Gallery's permanent collection and temporary exhibitions.

Winter exhibitions

In mid-January *Monotypes by Maurice Prendergast from the Terra Museum of American Art* opened in the East Building. Prendergast was one of the finest and most prolific creators of monotypes in the history of art. This demanding medium is unlike other forms of printmaking; instead of permitting many copies to be made, the monotype process allows one, and at most three, copies. Each grows fainter as the process is repeated. Of the 151 known Prendergast monotypes, 55—more than one-third—are in the Daniel J. Terra Collection. Thus the exhibition permitted an in-depth look at one of America's most important turn-of-the-century artists. Gallery visitors had the opportunity to contrast Prendergast's monotypes with those made by Degas, some of which were included in *Degas: The Dancers*. Moreover, an important Prendergast watercolor, *Saint Mark's, Venice*, entered the Gallery's collection at this time. The work was the gift of the artist's sister-in-law, Mrs. Charles Prendergast. The artist's brother, Charles, well-known in his own right for his frames and decorative panels, carved the frame for the watercolor.

For the seventh time in six years, Her Majesty Queen Elizabeth II generously lent drawings from her collection to the Gallery. *Leonardo's Horses: Studies of Horses and Other Animals by Leonardo da Vinci from the Royal Library at Windsor Castle* presented a selection of fifty animal studies relating to several of the artist's major projects. The exhibition, seen in Florence and in the United States, was shared with The Museum of Fine Arts, Houston, and The Fine Arts Museums of San Francisco, courtesy of Olivetti.

March saw the opening of one of the writer's favorite exhibitions of the year, if one of our least attended: *Ancient Art of the American Woodland Indians*, an innovative exploration of the artistic achievement in the Late Archaic, Woodland, and Mississippian periods (3000 B.C.-A.D. 1500) of the woodland area of North America. This vast region stretches from the Atlantic coast to the western prairies and from the Great Lakes to the Gulf of Mexico. Sculpture of wood, ceramic, copper, and shell, fashioned with great skill and high aesthetic sensitivities, gave tantalizing evidence of our sophisticated native civilizations. The exhibitions introduced many visitors to Cahokia, a twelfth-century city that existed near present-day Saint Louis. In size and population it was larger than Paris or London at that time.

Turkish exhibition announced

His Excellency Turgul Özal, the prime minister of Turkey, visited the Gallery on 5 April and announced a forthcoming exhibition, *The Age of Sultan Süleyman the Magnificent*, which will open in Washington before traveling to Chicago's Art Institute and New York's Metropolitan Museum of Art. The exhibition will document

the splendid artistic production of the reign of Sultan Süleyman I, who ruled from 1520 to 1566. A major military figure, lawgiver, and a powerful diplomatic force, Süleyman was also an important patron and collector of the arts. More than three-quarters of the objects in the exhibition will be on loan from Turkish national museums.

Important marine painting acquired

In April the Gallery purchased at auction in London Ludolf Bakhuysen's 1667 *Dutch Ships in a Stormy Sea*. The painting is in sharp contrast to the pastoral landscapes that form such an important part of the Gallery's collection of seventeenth-century Dutch painting. The images of stormy seas and boats in distress were popular with the Dutch, and we were fortunate to secure Bakhuysen's canvas, which, since cleaning by our staff, has emerged as a splendid example of an artist and theme previously unrepresented here.

Old masters from Dulwich

One of the best, but least-known, small museums in Great Britain is the Dulwich Picture Gallery. Some ten years older than the National Gallery in London, it is the oldest public art museum in Britain. Sir John Soane designed the neoclassical building that houses the collection, and his was the first building designed for use as a public picture gallery. For 4½ months we borrowed thirty-six old master paintings, including works by Rembrandt, Claude, Poussin, Guercino, Tiepolo, Murillo, Canaletto, Gainsborough, and Hogarth. Installed on the ground floor of the West Building, *Old Master Paintings from the Dulwich Picture Gallery* was heavily visited. In a tour organized by the Gallery, the exhibition was subsequently seen in Los Angeles and New York.

Paul Mellon's retirement commemorated



On 3 May Paul Mellon retired as chairman of the board and as Trustee of the National Gallery of Art. At the same time he was elected an Honorary Trustee for life and became the first person to be so designated in the Gallery's history. The board elected as its chairman Dr. Franklin D. Murphy, a longtime supporter and Trustee of the Gallery. To succeed Mr. Mellon as one of the Gallery's five general or private Trustees, the board elected Robert H. Smith, chairman of the Trustees' Council.

Paul Mellon first served as a Gallery Trustee in 1938. To mark that retirement, the third Andrew W. Mellon Dinner became a celebration of Paul Mellon's commitment to the National Gallery. President and Mrs. Reagan were required to be in Bonn for the economic summit, but the president videotaped a message, shown at the dinner on a large screen, which focused on the Mellon family's great tradition of generosity to the Gallery and on Paul Mellon's particular contributions. Among the guests that evening were Vice President and Mrs. Bush, many justices of the Supreme Court, and members of the Cabinet and of the diplomatic community, who joined with many private friends of the Gallery to partake in this tribute. The Gallery caused a new medal to be struck in the

name of Andrew Mellon and awarded the first one to Paul Mellon in further recognition of his service.

One great source of satisfaction was in being able to announce that the \$50 million goal of the Patrons' Permanent Fund was not only met but exceeded at the time of Paul Mellon's retirement. With eight months remaining in the capital campaign, the fund had raised \$52.8 million by 2 May.

The dinner also marked the opening of *Stubbs: An Exhibition in Honor of Paul Mellon*. The paintings in it had all appeared at London's Tate Gallery or at the Yale Center for British Art (established by Mr. Mellon). In addition to selected paintings which had formed part of the Stubbs monographic exhibition shared by the two museums in London and New Haven, the Gallery's tribute included *Pumpkin with a Stable-Lad*. This fragile panel was the first Stubbs bought by Mr. Mellon, who acquired it in 1936. Thus two of Paul Mellon's keenest interests, horses and the visual arts, were acknowledged in the West Building: in the Stubbs exhibition, and in the continuing exhibition of Leonardo's horse drawings from Windsor Castle, a show which Mr. Mellon had helped underwrite.



India exhibition The next morning, 4 May, a puja was held to mark the opening of *The Sculpture of India: 3000 B.C.-1300 A.D.* This traditional Hindu religious rite involves music, chanting, storytelling, and offerings to



Ganesha, the Indian god who appears in the form of an elephant and who removes all obstacles at the beginning of a new endeavor. As such, it was appropriate not only for our first day without Paul Mellon as a board member but also as an opening ceremony for an exhibition of Indian sculpture. A complex project, *The Sculpture of India* fulfilled a dual purpose. It was conceived, from the outset, as a survey of masterpieces that would convey the richness and stylistic diversity of India's great old-master sculptural tradition. It was, as well, the first event of the Festival of India. This year-and-a-half-long, nationwide celebration of the many facets of Indian culture was endorsed by President Reagan and the late Prime Minister Indira Gandhi during her official visit to the United States in 1982. In keeping with his mother's wishes, Prime Minister Rajiv Gandhi also supported the project and visited the Gallery's exhibition. The works of sculpture, executed in bronze, stone, and ivory, ranged in size from the miniature to the colossal, and in familiarity from *Krishna Dancing on the Serpent Kaliya* from the Asia Society's Rockefeller Collection to the architectural fragments from the great stupa at Sanghol that had been discovered and excavated only a few weeks before.

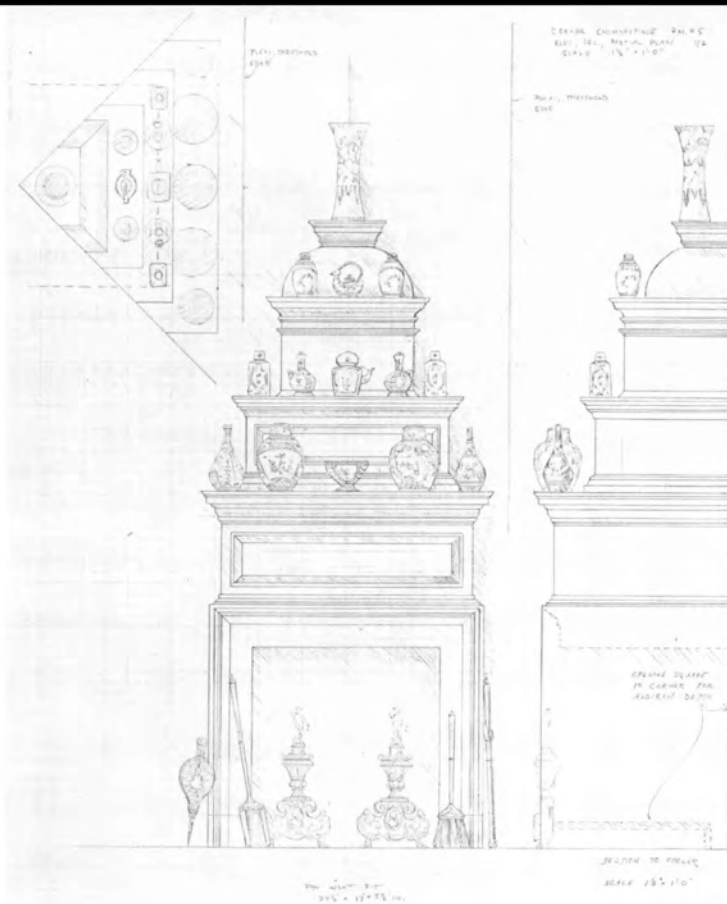
Budapest loans In mid-May, *Leonardo to Van Gogh: Master Drawings from Budapest* went on view. For those interested in old master drawings it must have seemed too good to be true that within the same twelve months many of the great drawings from both the Szépművészeti Múzeum in Budapest and the Albertina were housed at the National Gallery. Budapest's museum is the largest public museum of European art in Hungary, and its drawings cabinet contains some 8,000 works. The great Esterhazy bequest is the source of much of this richness. One hundred drawings from Italy, Germany, Flanders, Holland, and France, which constitute the largest number of works from Budapest ever to be loaned as a group, were selected for exhibition. The strength of this collection is its representation of the great masters of the fifteenth through the seventeenth centuries. Accordingly, Leonardo, Raphael, Correggio, Veronese, Dürer, Hans Baldung Grien, Altdorfer, Goltzius, Rembrandt, Jacob van Ruisdael, and Poussin were represented in the exhibition, which was shared with The Art Institute of Chicago and the Los Angeles County Museum of Art.

On 20 May at a live video press conference transmitted between Washington and San Francisco it was announced jointly with our colleagues at the Fine Arts Museums of San Francisco that the exhibition *The New Painting: Impressionism 1874-1886* would take place. Made possible by a grant from AT&T, *The New Painting* is timed to coincide with the one-hundredth anniversary of the last impressionist exhibition in 1886.

On 22 May The Art Dealers Association of America honored the Gallery's chief curator, Sydney J. Freedberg, with its award for outstanding achievement in the field of art history. At a dinner at New York's Guggenheim Museum, Professor Freedberg received a grant and a piece of sculpture by the late Alexander Calder.

International project unveiled May ended with the announcement of the first loan of a work in a major new series by Robert Rauschenberg. This seminal contemporary American artist has undertaken an ambitious project, the Rauschenberg Overseas Culture Interchange. Known by its initials, R.O.C.I., the project is an evolving exhibition that begins with some two hundred of the artist's works. Rauschenberg intends to produce new material in collaboration with local painters, writers, and artisans he meets as he travels around the world in the next four years. The project is intended to culminate in an exhibition at the Gallery in 1988-1989. The first loan, *Altar Peace*, was part of the R.O.C.I. series for Mexico. A second loan, *Copperhead Grande*, was produced in Chile and went on view in late July.

A few important collections of drawings are still in private hands. One of the finest, assembled by the late Curtis O. Baer, embraces six centuries, from the fifteenth to our own, with Titian and Rubens at one end and Picasso and Matisse at the other. One hundred sheets from this important collection were loaned to the Gallery in an exhibition organized by Atlanta's High Museum.



Planners of *Treasure Houses of Britain* inspect progress

Summer activities Over the summer, work was progressing on the installation of *Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting* as trucks were gathering objects from 225 houses all over Britain. Our twentieth-century collections were reinstalled on the concourse level and opened to the public in August. In mid-August, *German Expressionist Prints from the Collection of Ruth and Jacob Kainen* went on view. Significant and eclectic, the Kainen collection is remarkably rich in German expressionist graphics. Here exhibited publicly for the first time, the Kainens' prints are a heady introduction to the bold technique and unrestrained subjects of German artists before World War II. The Kainens assign Kirchner the central role in twentieth-century printmaking; the first room of the exhibition housed twenty-three of his works, including his famous 1914 woodcut *Five Tarts*. Among the more intelligent and discerning contemporary collectors of German expressionist prints, both Ruth and Jacob Kainen contributed essays to the show's catalogue. Their collaborators were Andrew Robison, the Gallery's senior curator and curator of prints and drawings, and Christopher With of the education department. The excitement caused by the exhibition increased when the Kainens made it clear that these prints would come eventually to the Gallery.

Staff changes The Gallery has grown in size and complexity, and the year saw changes in key staff positions. Carroll Cavanagh left his post as secretary-general counsel in January to work for Paul Mellon, and the Trustees elected Philip C. Jessup, Jr., formerly vice president, general counsel, and secretary for INCO Limited, to carry on the duties which pertain to that vital office. Joseph J. Krakora came to the Gallery in May to assume a new executive officer's position, that of external affairs officer. He will report to the director and is responsible for planning, implementing, and overseeing the Gallery's relations with the general public on regional, national, and international levels. He will also administer the Gallery's contacts with the media, government officials, and the corporate and philanthropic communities.

Katherine Warwick, the Gallery's longtime head of the information office, left after fifteen years to become the director of the Hill-Stead Museum in Farmington, Connecticut. Coming to the Gallery at the beginning of its major expansion, she saw it through the opening of the East Building and a series of successful exhibitions. Her successor, Neill Heath, comes from an effective career with a variety of nonprofit organizations.

Richard Bales retired from his role as assistant to the director for music after forty-two years with the National Gallery. His career, long and fruitful, was an important part of the Gallery's life. His annual American Music Festival, his own compositions, and his enthusiasm for making and sharing music endeared him to the millions who either heard him in the East Garden Court or over the



Richard Bales conducting his last regular concert at the Gallery

air. He conducted more than 500 concerts during his time at the Gallery and he will be much missed.

In July George Manos, conductor, pianist, and composer, was appointed as assistant to the director for music. The conductors he has studied with include Leonard Bernstein, Leopold Stokowski, and Charles Munch.

It is with sadness that we note the deaths of two members of the Gallery's extended family. Fern Rusk Shapley, who served as a curator for twenty-five years and who specialized in Italian paintings, died on 15 November. Mrs. Shapley took on the daunting task of cataloguing all the Italian paintings in the Kress collection, which is shared by the National Gallery and museums in eighteen other American cities. Huntington Cairns, a man of extraordinary learning who held various posts at the Gallery from 1943 to 1965, died on 19 January. Mr. Cairns served as secretary, treasurer, and general counsel at the National Gallery. A brilliant scholar with an encyclopedic fund of knowledge, he helped guide the Gallery through many of its formative years.

The staff of the National Gallery performed in many extraordinary ways in fiscal year 1985. A sense of the variety of their achievements, and hence the Gallery's, can be had by reading the detailed reports that follow.



Hans Muelich, *Portrait of a Member of the Froschl Family*, Gift of David Edward Finley and Margaret Eustis Finley, 1984.66.1

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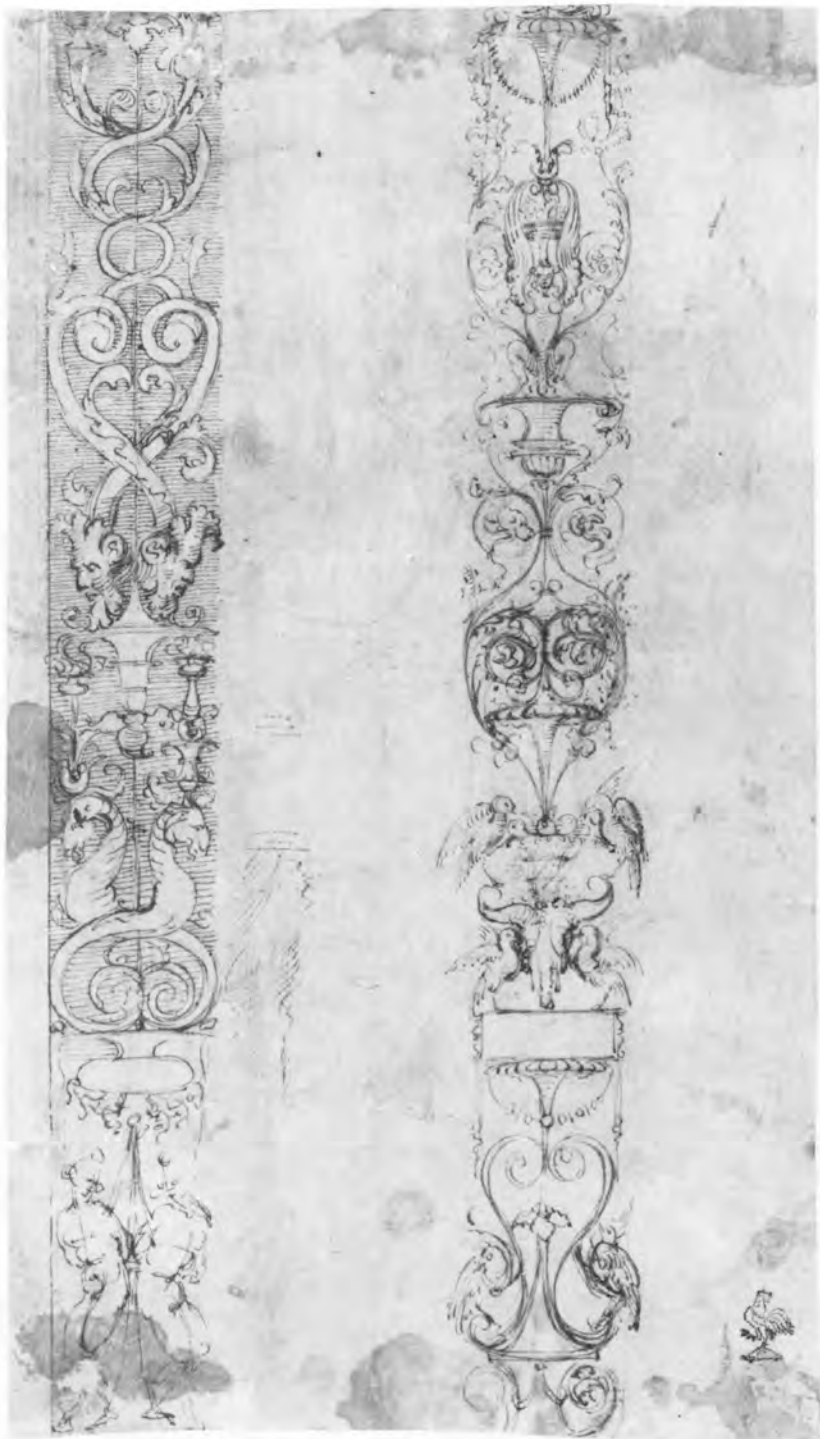
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Bernardino Betti, called Pinturicchio, *Grotteschi*, Gift of Mrs. Alice Steiner in memory of John H. Steiner, 1984.55.1

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Yves Tanguy, *The Look of Amber (Le Regard d'Ambré)*, Chester Dale Fund, 1984.75.1

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Ludolf Bakhuysen, *Dutch Ships in a Stormy Sea*, Ailsa Mellon Bruce Fund, 1985.29.1

ACQUISITIONS

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

PAINTINGS

Bakhuysen, Ludolf, Dutch, 1631-1708

Dutch Ships in a Stormy Sea, 1667
oil on canvas, 1.143 x 1.673 x .019
(45 x 65 $\frac{7}{8}$ x $\frac{3}{4}$)
1985.29.1

Ailsa Mellon Bruce Fund

Beal, Jack, American, b. 1931

Portrait of the Doyles, 1970
oil on canvas, 1.937 x 1.476 (76 $\frac{1}{4}$ x 58 $\frac{1}{8}$)
1984.86.1

Gift of Evelyn and Leonard Lauder

Conte, Jacopino del, Italian, 1510-1598

Madonna and Child with Saint Elizabeth and Saint John the Baptist, c. 1535
oil on panel, 1.613 x 1.190 x .029
(63 $\frac{1}{2}$ x 46 $\frac{7}{8}$ x 1 $\frac{1}{8}$)
1985.11.1
Ailsa Mellon Bruce Fund

Copley, John Singleton, American, 1738-1815

Mrs. Adam Babcock, c. 1774
oil on canvas, 1.173 x .915 x .032
(46 $\frac{1}{8}$ x 36 $\frac{1}{8}$ x 1 $\frac{1}{4}$)
1985.20.1
Gift of Mrs. Robert Low Bacon

Heda, Gerrit Willemsz., Dutch, active 1642-1667

Still Life with Ham, 1650
oil on wood, .980 x .825 x .010
(38 $\frac{5}{16}$ x 32 $\frac{1}{2}$ x $\frac{3}{8}$)
1985.16.1
Gift of John S. Thacher

Kelly, Ellsworth, American, 1923-

White Curve VIII, 1976
oil on canvas, 2.440 x 1.954 x .035
(96 $\frac{1}{16}$ x 76 $\frac{1}{16}$ x 1 $\frac{3}{8}$)
1984.105.1
Gift of Mr. and Mrs. Joseph Helman

Muelich, Hans (or Mielich), German, 1516-1573

Portrait of a Member of the Fröschl Family, c. 1539-1540
oil on panel, .616 x .470 (24 $\frac{1}{4}$ x 18 $\frac{1}{2}$)
1984.66.1
Gift of David Edward Finley and Margaret Eustis Finley

Rauschenberg, Robert, American, 1925-

Doric Circus, 1979
board/mixed media, 2.438 x 3.467 x .660
(96 x 136 $\frac{1}{2}$ x 26)
1985.28.1
Gift of Lila Acheson Wallace

Rothko, Mark, American, 1903-1970

Untitled (Seagram Mural), 1958
oil and acrylic on canvas, 1.831 x 1.526
(72 $\frac{1}{8}$ x 60 $\frac{1}{8}$)
1985.38.1

Gift of The Mark Rothko Foundation

Mural Sketch, 1959

oil and acrylic on canvas, 1.828 x 1.526
(72 x 60 $\frac{1}{8}$)
1985.38.2
Gift of The Mark Rothko Foundation

Untitled (Seagram Mural), 1959
oil and acrylic on canvas, 1.828 x 1.526
(72 x 60 $\frac{1}{8}$)

1985.38.3

Gift of The Mark Rothko Foundation

Untitled (Seagram Mural), 1959
oil and acrylic on canvas, 2.672 x 2.892
(105 $\frac{1}{4}$ x 113 $\frac{5}{8}$)

1985.38.4

Gift of The Mark Rothko Foundation

Untitled (Seagram Mural), 1959
oil and mixed media on canvas, 2.654 x 2.883
(104 $\frac{1}{2}$ x 113 $\frac{1}{2}$)

1985.38.5

Gift of The Mark Rothko Foundation

Untitled (Seagram Mural), 1959
oil on canvas, 2.654 x 4.572 (104 $\frac{1}{2}$ x 180)

1985.38.6

Gift of The Mark Rothko Foundation

Tanguy, Yves, French, 1900-1955

The Look of Amber (*Le Regard d'Ambré*), 1929
oil on canvas, 1.00 x .81 x .023 (39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ x $\frac{7}{8}$)

1984.75.1

Chester Dale Fund

SCULPTURE

Anonymous, Italian (Padua), 16th Century
Seated Bacchante, c. 1500/1525
gilt bronze, .159 x .117 x .092 (6 $\frac{1}{4}$ x 4 $\frac{5}{8}$ x 3 $\frac{5}{8}$)

1985.24.1

Ailsa Mellon Bruce Fund

Barye, Antoine-Louis, French, 1796-1875

The Lion of the Colonne de Juillet, 1836
tinted terra cotta, .210 x .440 x .070
(8 $\frac{1}{4}$ x 15 $\frac{3}{8}$ x 2 $\frac{3}{4}$)

1984.62.1

Gift of Asbjorn R. Lunde

Bertoia, Harry, American, 1915-1978

Tonal Sculpture, 1977
beryllium copper with bronze weights, 5.791
(228) high

1984.103.1

Gift of Bernard and Audrey Berman

Calisto, Tommaso di, Italian, known active
1470-1482

Antique Sacrifice, c. 1470/1480

bronze, .127 (5) diameter

1985.23.1

Edward E. MacCrone Fund

Delaune, Etienne, French, 1518/1519-1583(?)

Henry II, 1519-1559, King of France 1547, 1552

gilt bronze, .056 (2 $\frac{3}{16}$) diameter

1985.27.1 a, b

Andrew W. Mellon Fund

Flannagan, John Bernard, American,

1895-1942

Christ, 1925

wood, .854 x .165 x .216 (33 $\frac{3}{8}$ x 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

1985.18.1

Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann



Andrea Briosco, called Riccio, *Altar with a Female Bust*, Gift of David Edward Finley and Margaret Eustis Finley, 1984.73.3

Gorilla, 1938

stone, .354 x .206 x .152 (14 $\frac{1}{8}$ x 8 $\frac{1}{8}$ x 6)

1985.18.2

Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann

Flötner, Peter, German, c. 1485-1546

Temperance

bronze plaquette, .082 x .067 (3 $\frac{1}{32}$ x 2 $\frac{5}{8}$)

1984.73.1

Edward E. MacCrone Fund

Gilbert, Sir Alfred, English, 1854-1934

Comedy and Tragedy: 'Sic Vita', 1892

bronze, attached to marble base, .345 h./ .392

with base (13 $\frac{1}{16}$ h./15 $\frac{1}{16}$ with base)

1984.67.1

Pepita Milmore Memorial Fund

Graham, Robert, American, 1938-

Olympic Torso (Female), 1983

cast bronze, .673 x .318 x .178 (26 $\frac{1}{2}$ x 12 $\frac{1}{2}$ x 7)

1985.30.1

Anonymous Gift

Olympic Torso (Male), 1983

cast bronze, .679 x .330 x .159 (26 $\frac{3}{4}$ x 13 x 6 $\frac{1}{4}$)

1985.37.1

Gift of Lila Acheson Wallace

Moderno, Italian, late 15th-early 16th century

Cacus Stealing the Oxen of Hercules

bronze plaquette, .071 x .054 (2 $\frac{3}{4}$ x 2 $\frac{1}{32}$)

1984.73.2

Kaiser Fund

Moore, Henry, British, 1898-

Sketch-Model for Reclining Figure, 1946

plaster, .168 x .083 x .072 (6 $\frac{5}{8}$ x 3 $\frac{1}{4}$ x 2 $\frac{7}{8}$)

1985.18.3

Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann

Ravenna, Severo da, Italian, 1496-1543

Kneeling Satyr Supporting the Figure of an

Emperor, c. 1500

bronze, .238 x .124 x .113 (9 $\frac{3}{8}$ x 4 $\frac{7}{8}$ x 4 $\frac{7}{16}$)

1985.12.1

Pepita Milmore Memorial Fund

Andrea Briosco (called Riccio), Italian,

c. 1470-1532

Altar with a Female Bust

bronze plaquette, .083 x .092 (3 $\frac{3}{16}$ x 3 $\frac{5}{8}$)

1984.73.3

Gift of David Edward Finley and

Margaret Eustis Finley

Rodin, Auguste, French, 1840-1917
Jean d'Aire, c. 1887
sculpture, .476 x .584 x .400 (18¾ x 23 x 15¾)
1984.85.1
Gift of the B. G. Cantor Art Foundation

DRAWINGS

Alberti, Cherubino, Italian, 1553-1615
Justice
pen and brown ink with gray wash over black
chalk on paper
1985.7.5
Ailsa Mellon Bruce Fund

Alma-Tadema, Laura Theresa, British,
1852-1909
Young Girl Dressing
graphite and chalk
1985.1.1
Julius S. Held Collection

Amigoni, Jacopo, Italian, 1675-1752
Portrait of a Lady
graphite and pen and ink
1985.1.2
Julius S. Held Collection

Anonymous, French, late 17th century
Portrait of a Boy
black chalk heightened with white chalk on
blue laid paper
1985.5.1
Gift of John B. Davidson

Anonymous, French, 18th century
Venus at the Forge of Vulcan
gouache, pen and ink
1984.57.1
Gift of Regina Slatkin

Anonymous, French, 16th century
Design for an Architectural Framework, c. 1500
pen and ink
1985.1.3
Julius S. Held Collection

Anonymous, French, 17th century
Imperfectorum Academia, c. 1600
pen and ink
1985.1.4
Julius S. Held Collection

Anonymous, French, 17th century
Two Seated Saints
pen and ink
1985.1.5
Julius S. Held Collection

Anonymous, French, 18th century
Seated Woman, probably c. 1740
chalk
1985.1.6
Julius S. Held Collection

Anonymous, Italian, 16th century
The Triumph of Venus
pen and ink
1985.1.7
Julius S. Held Collection

Anonymous, Italian, 16th century
The Rest on the Flight into Egypt, c. 1500
pen and ink
1985.1.8
Julius S. Held Collection

Anonymous, Italian, 17th century
An Angel, c. 1600
pen and ink
1985.1.9
Julius S. Held Collection

Anonymous, Italian or German, 18th century
Massacre of the Innocents
pen and ink
1985.1.10
Julius S. Held Collection

Anonymous, Netherlandish, 18th century
Allegory in Honor of a Gentleman
graphite and pen and ink
1985.1.11
Julius S. Held Collection

Aretusi, Cesare, Attributed to, Italian,
c. 1586-1612
Saint Nicolas of Bari
graphite and pen and ink
1985.10.12
Julius S. Held Collection

Asselijn, Jan, Attributed to, Netherlandish,
c. 1610-1652
The Ruins of the Colosseum
pen and ink
1985.1.13
Julius S. Held Collection

Baglione, Giovanni, Italian, 1573-1644
Woman Walking to the Right
chalk
1985.1.14
Julius S. Held Collection

Barbudo Sanchez, Salvador, Spanish,
1857-1917
Lady in Formal Dress, 1886
watercolor
1985.10.15
Julius S. Held Collection

Beckmann, Max, German, 1885-1950
Audience Watching Stage, 1928 or after
graphite
1985.18.17

Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann

Boulder, Colorado, 1949
graphite and pen and ink
1984.64.1
Gift of Mrs. Max Beckmann

Quappi and Cowboy, 1949
graphite and pen and ink
1984.64.2
Gift of Mrs. Max Beckmann

The Rescue, 1947
graphite and pen and ink
1984.64.3
Gift of Mrs. Max Beckmann

Quappi with Cigarette, 1929
black chalk
1984.64.4
Gift of Mrs. Max Beckmann

Judith and Holofernes, 1909
pen and ink
1984.64.5
Gift of Mrs. Max Beckmann

Christ in Limbo, 1947
graphite and pen and ink
1984.64.6
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbooks (two bound
volumes with sketches)
graphite, chalk, pen and ink
1984.64.22 and 1984.64.24
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbook (bound volume
with one sketch)
pen and ink
1984.64.23
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbooks (six bound
volumes with sketches)
graphite and pen and ink
1984.64.24, 1984.64.25, 1984.64.27,
1984.64.30, 1984.64.31, 1984.64.41,
1984.64.55

Gift of Mrs. Max Beckmann
Max Beckmann Sketchbook (bound volume
with sketches)
graphite and chalk
1984.64.26
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbook (bound volume
with sketches), 1933-1934
graphite and chalk
1984.64.28
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbooks (twenty-six
volumes with sketches)
graphite
1984.64.29, 1984.64.32 through
1984.64.36, 1984.64.39, 1984.64.40,
1984.64.42, 1984.64.43, 1984.64.45
through 1984.64.49, 1984.64.51 through
1984.64.53, 1984.64.56, 1984.64.57,
1984.64.59 through 1984.64.63, 1984.64.65
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbook (bound volume
with sketches), 1937
graphite and pen and ink
1984.64.37
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbook (bound volume
with sketches), 1944-1949
graphite and pen and ink
1984.64.38
Gift of Mrs. Max Beckmann

Max Beckmann Sketchbook (bound volume
with list and one sketch)
graphite
1984.64.44
Gift of Mrs. Max Beckmann

- Max Beckmann Sketchbook* (bound volume with sketches), c. 1914-1915
graphite and pen and ink
1984.64.50
Gift of Mrs. Max Beckmann
- Max Beckmann Sketchbook*
graphite
1984.64.54
Gift of Mrs. Max Beckmann
- Max Beckmann Sketchbooks* (bound volumes with sketches)
watercolor, graphite, pen and ink
1984.64.58 and 1984.64.64
Gift of Mrs. Max Beckmann
- Faust der Tragödie Erster und Zweiter Teil* by J. W. von Goethe (bound volume with illustrations), published 1925 or after
graphite
1984.64.67
Gift of Mrs. Max Beckmann
- Study for Left Panel of "Departure."*
1932/1935
pen and blue ink over graphite on letterhead paper
1985.18.4
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Sketch for "The Night,"* 1918
pen and black ink on laid paper
1985.18.5
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Sketch for "Perseus (Hercules)' Last Duty."*
1946
pen and black ink on paper
1985.18.6
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Nude Figures*
graphite on paper with printed lines
1985.18.7
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Sheet of Sketches Including Triptych, Skyscrapers, and Nude Female Figure,* 1948
pen with blue ink and graphite on paper
1985.18.8
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Sketch for "Birth,"* 1937
graphite on light brown wove paper
1985.18.9
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Still Life*
graphite/letterhead stationery from Hotel Esplanade, Berlin
1985.18.10
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Soldier and Prostitute,* 1947
pen and black ink on wove paper
1985.18.11
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Figures in an Interior,* 1946
graphite on paper with blue printed lines
1985.18.12
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Triptych,* 1946
pen and black ink on blue laid paper
1985.18.13
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Woman's Face*
black crayon
1985.18.14
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Wooded Landscape with Bridge*
graphite on wove paper
1985.18.15
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Crowd of People,* 1918
pen and brown ink on graph paper
1985.18.16
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Audience Watching Stage*
graphite
1985.18.17
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Sketch for "Death" and Two Unidentified Subjects,* 1929
green crayon
1985.18.18
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Argonauts (Sketch for Triptych and Study for Center Panel),* 1946 and 1950
pen and black ink and graphite on paper with printed lines
1985.18.19
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Three Figures,* 1937 or after
pen with brown and blue ink
1985.18.20
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Triptych,* 1946
pen and blue-black ink on paper with printed lines
1985.18.21
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Reclining Female Nude,* 1947
graphite on graph paper with blue lines
1985.18.22
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Figure Studies,* 1937 or after
graphite
1985.18.23
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Figure in a Rowboat and Reclining Female Nude*
graphite
1985.18.24
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Reclining Nude,* 1947
pen and blue ink with watercolor over graphite
1985.18.25
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Sketches of Unidentified Subjects*
pen and black ink
1985.18.26
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Dancer and Man with Top Hat,* 1920
graphite on wove paper
1985.18.27
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Dancing Figures,* possibly 1950
pen and blue ink
1985.18.28
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Two Sketches of Unidentified Subjects,* 1946
pen and black ink over graphite on blue paper
1985.18.29
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Seated Woman and Woman Reading,* 1945
graphite on wove paper
1985.18.30
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Portrait of a Woman*
pen and blue ink on wove paper
1985.18.31
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Dancer and Male Audience,* 1922
graphite on wove paper
1985.18.32
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann
- Kneeling Female Nude*
pen and blue ink, pink crayon?, and graphite on wove paper
1985.18.34
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann

- Two Nude Figures and Serpent*
graphite on wove paper
1985.18.35
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Sketch of Unidentified Subject*
graphite on paperboard
1985.18.36
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Studies of Heads and Figures*, possibly 1944
pen and black ink on paperboard
1985.18.37
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Sketch for Finished Drawing "In the Studio
(Dutch Women),"* c. 1944
pen and black ink over graphite on laid paper
1985.18.38
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Two Bass Players*, 1918
graphite on wove paper
1985.18.39
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Women's Orchestra*, 1908
charcoal on wove paper
1985.18.40
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Compositional Sketch*, possibly 1915
graphite on graph paper
1985.18.41
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Nude Figures*, probably 1930s
pen and blue ink
1985.18.42
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Sketches of Unidentified Subjects*, possibly 1944
pen and black ink
1985.18.43
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Les Trois*
purple crayon on brown paper
1985.18.44
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Kneeling Figure*
pen and black ink on paper
1985.18.45
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Two Men on a Boardwalk*, 1945 or after
pen and blue ink
1985.18.46
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Ein Trommler und sein Weib*
graphite on graph paper
1985.18.47
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Dancing Couple and Part of a Head*, c. 1923
graphite on wove paper
1985.18.48
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Nude Figures*, 1934 or after
graphite
1985.18.49
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Sketch for "Carnival,"* 1920
pen and ink over black crayon on wove paper
1985.18.50
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Sketch for "The Dream,"* 1920
pen and black ink
1985.18.51
Given in memory of Frederick Zimmermann
by his wife, Dorothy Zimmermann
- Bertoia, Italian**, 1544-1574
Nude with Putto
pen and ink
1985.1.16
Julius S. Held Collection
- Bloemaert, Abraham**, Dutch, 1564-1651
Studies of Legs and Drapery (recto); *Studies of
Hands and Bending Figures (verso)*
chalk
1984.71.1 a and b
Ailsa Mellon Bruce Fund
- Boeyermans, Theodor**, Flemish, 1620-1678
*The Trinity and the Virgin Appearing
to Ecclesiastics*
pen and ink
1985.1.17
Julius S. Held Collection
- Boissard, Jean-Jacques**, French, 1533-1598
A Noble Lady of Pisa, before 1581
pen and ink
1985.1.18
Julius S. Held Collection
- Boissien, Jean-Jacques de**, French, 1736-1810
A Farmyard
pen and ink
1985.1.19
Julius S. Held Collection
- Boughton, George Henry**, British, 1833-1905
Washerwomen on the Beach at Etretat
watercolor
1985.1.20
Julius S. Held Collection
- Bramer, Leonard**, Dutch, 1596-1674
Stellio Changed into a Lizard by Ceres
brush and ink
1985.1.21
Julius S. Held Collection
- Braun, Augustin**, German, c. 1591-1639
Title Page for a Bible
pen and ink
1984.1.22
Julius S. Held Collection
- Breenbergh, Bartholomeus**, Netherlandish,
1599?-1657
The Fantastic Rocks and Castle at Bomarzo,
c. 1625
pen and brown ink with brown and gray wash
over black chalk
1985.14.1
Gift of The Morris and Gwendolyn Cafritz
Foundation
- Burne-Jones, Sir Edward Coley**, British,
1833-1889
Lady Picking Flowers
graphite and pen and ink
1985.1.23
Julius S. Held Collection
- Callow, William**, British, 1812-1908
French Fishing Boats off a Rocky Coast, 1833
watercolor and white gouache over graphite
on laid paper
1985.33.1
Ailsa Mellon Bruce Fund
- Calvaert, Denys**, Flemish, 1540-1619
Coronation of the Virgin
pen and ink
1985.1.24
Julius S. Held Collection
- Camuccini, Vincenzo**, Italian, 1771-1844
Psyche Received on Mount Olympus
graphite
1985.1.25
Julius S. Held Collection
- Ciafferi, Pietro**, Attributed to, Italian, d. 1650
or after
Galley under Construction
pen and ink
1985.1.26
Julius S. Held Collection
- Conca, Tommaso**, Italian, 1734-1822
Homer and Calliope, c. 1786
black chalk
1985.1.27
Julius S. Held Collection
- Constable, John**, British, 1776-1837
A Great Elm Tree, c. 1801
black chalk with gray wash
1985.9.1
Gift of Paul Mellon
- Cooke, Hereward Lester**, American,
1916-1973
View of Stockholm, 1970
pen and ink
1984.92.1
Given to the National Gallery of Art in memory
of Lester Cooke and Katharine Shepard,
old friends



Bartholomeus Breenbergh, *The Fantastic Rocks and Castle at Bomarzo*, Gift of The Morris and Gwendolyn Cafritz Foundation, 1985.14.1

Cortona, Pietro da, After, Italian
Masinissa and Sophonisba
black chalk
1985.1.28
Julius S. Held Collection

Cozens, Alexander, British, c. 1717-1786
Mountain Landscape with a Hollow
pen and ink
1984.68.1
Ailsa Mellon Bruce Fund

Crane, Walter, British, 1845-1915
Prince Charming in the Forest
pen and ink
1985.1.29
Julius S. Held Collection

Delacroix, Eugène, French, 1798-1863
The Edge of a Wood at Nohant, c. 1842/1843
watercolor
1985.16.2
Gift of John S. Thacher

Diziani, Gaspare, Italian, 1689-1767
Diana and Endymion
pen and ink
1985.1.30
Julius S. Held Collection

Dove, Arthur, American, 1880-1946
Along the Shore, 1937
watercolor
1984.95.2
Gift of Frank and Jeannette Eyerly

Escher, Maurits C., Dutch, 1898-1972
Circle Limit III (preparatory drawing), 1959
graphite and pen and ink
1984.61.2

Cornelius Van S. Roosevelt Collection
Circle Limit III (preparatory drawing), 1959
pen and ink
1984.61.1
Seymour and Iris Schwartz Collection

Circle Limit III (preparatory drawing), 1959
graphite and pen and ink
1984.61.3
Seymour and Iris Schwartz Collection

Circle Limit III (preparatory drawing), 1959
graphite and pen and ink
1984.61.4

Seymour and Iris Schwartz Collection
Santa Severina, Calabria, 1930
graphite
1984.96.1
Gift of Martin N. Rosen

Calatavuturo in the Madonie Mountains, Sicily, 1932

graphite
1984.96.2
Gift of Martin N. Rosen

Coast of Amalfi, 1931
graphite
1984.96.3
Gift of Martin N. Rosen

Palizzi, Calabria, 1930
graphite
1984.97.1
Gift of Arthur C. Rosen

Nicosia, Sicily, 1932
graphite
1984.97.2
Gift of Arthur C. Rosen

Corte, 1933
graphite
1984.98.1
Gift of Mr. and Mrs. Ronald H. Cordover

Ety, William, British, 1787-1849
Scene from the Inferno (canto IX)
pen and ink
1985.1.31
Julius S. Held Collection

Francken, Frans II, Flemish, 1581-1642
An Artist's Studio; verso: Study for Allegory on the Abdication of Emperor Charles V in Brussels, 25 October 1555
pen and ink
1985.1.32 a, b
Julius S. Held Collection

Fyt, Jan, Netherlandish, 1611-1661
Still Life with Two Children Feeding Goats
black and white chalk on faded blue paper
1985.7.3
Ailsa Mellon Bruce Fund

Gabbiani, Anton Domenico, Italian, 1652-1726
Satyr Leaning on a Column
black and white chalk
1985.17.1
Ailsa Mellon Bruce Fund

Giani, Felice, Italian, 1758-1823
Mountainous Landscape with Classical Temple
pen and ink
1985.1.33
Julius S. Held Collection

Goltzius, Hendrik, Dutch, 1558-1617
Urania
chalk, pen and ink
1984.76.1
Ailsa Mellon Bruce Fund

Goyen, Jan van, Dutch, 1596-1656
View of Scheveningen; verso: Six Men
probably c. 1650/1652
black chalk
1985.1.34 a, b
Julius S. Held Collection

Rustic House with a Well
black chalk
1985.1.35
Julius S. Held Collection

Homer, Winslow, American, 1836-1910
On the Sands, 1881
watercolor, gouache, graphite, pen and ink
1984.58.1
Bequest of Julia B. Engel

Danger, 1883-1887
watercolor, gouache, graphite, pen and ink
1984.58.2
Bequest of Julia B. Engel

Mending the Nets, 1882
watercolor, gouache, graphite, pen and ink
1984.58.3
Bequest of Julia B. Engel

Santiago de Cuba, 1885
watercolor, graphite, pen and ink
1984.58.4
Bequest of Julia B. Engel

Palm Trees, Red, 1890
watercolor, graphite, pen and ink
1984.58.5
Bequest of Julia B. Engel

Jode, Pieter de, I., Flemish, 1570-1634
Five Saints
pen and ink
1985.1.36
Julius S. Held Collection

Jones, George, Attributed to, British, 1786-1869
A Religious Procession in Landeck, probably
1820/21
watercolor, graphite, pen and ink
1985.1.37
Julius S. Held Collection

Joris, Pio, Italian, 1843-1921
Spanish Dancers, 1873
graphite and pen and ink
1985.1.38
Julius S. Held Collection

Kirchner, Ernst Ludwig, German, 1880-1938
Three Bathers in the Sea, c. 1914
crayon
1984.94.1
Ruth and Jacob Kainen Collection

Klinger, Max, German, 1857-1920
Standing Nude, 1914
black chalk
1984.59.1
Gift of Lionel C. Epstein

Ligozzi, Jacopo, Italian, c. 1547-1626
Avarice, 1590
pen and ink
1984.56.1
Gift of Robert H. and Clarice Smith

Londonio, Francesco, Italian, 1723-1783
Seated Peasant Woman
charcoal
1985.1.39
Julius S. Held Collection



Ernst Ludwig Kirchner, *Three Bathers in the Sea*, Ruth and Jacob Kainen Collection, 1984.94.1

Sleeping Peasant
charcoal
1985.1.40
Julius S. Held Collection

Mas y Fondevila, Arcadio, Spanish, 1850-?
A Young Girl with a Red Bandana
watercolor
1985.1.41
Julius S. Held Collection

Meissonier, Jean-Louis-Ernest, French,
1815-1891
*Lazarille de Tormes Stealing Drink from a Blind
Man*, probably c. 1846
graphite
1985.1.42
Julius S. Held Collection

Moore, Albert Joseph, Attributed to, British,
1841-1893
Studies for Three Figures
graphite
1985.1.43
Julius S. Held Collection

Motherwell, Robert, American, 1915-
Untitled, 1958
pen and ink
1984.100.1
Gift of Mr. and Mrs. Daniel Fendrick

- Nogari, Giuseppe**, Italian, 1699-1763
An Elderly Woman in a Striped Shawl
pastel
1984.69.1
Ailsa Mellon Bruce Fund
- Noort, Lambert van**, Netherlandish,
c. 1520-1571
Christ Before Caiphas
pen and ink
1985.1.44
Julius S. Held Collection
- Nucci, Avanzino**, Attributed to, Italian,
c. 1552-1629
Saint Homobono
pen and ink
1985.1.45
Julius S. Held Collection
- Palmieri, Pietro Giacomo**, Italian, 1737-1804
A Fortified Bridge against Distant Mountains,
c. 1760
Pen and brown ink over black chalk
1985.7.4
Ailsa Mellon Bruce Fund
- Bernardino Betti (called **Pinturicchio**), Italian,
1454-1513
Grotteschi
pen and ink
1984.55.1
Gift of Mrs. Alice Steiner in memory of
John H. Steiner
- Pontius, Paulus**, Flemish, 1603-1658
Two Studies of an Elderly Man's Head
after Rubens
pen and ink
1985.1.46
Julius S. Held Collection
- Porta, Giuseppe**, Italian, c. 1520-c. 1575
Saint Michael with Lucifer
pen and ink
1984.87.1
Gift of William B. O'Neal
- Prendergast, Maurice**, American, 1859-1924
Saint Mark's, Venice, 1898
watercolor, graphite, pen and ink
1984.63.1
Gift of Eugenie Prendergast
- Procaccini, Giulio Cesare**, Italian, 1574-1625
Cupid
pen and ink
1985.1.47
Julius S. Held Collection
- Ricci, Giovanni Battista**, Italian, 1537-1627
The Founding of Santa Maria Maggiore
pen and ink
1985.1.48
Julius S. Held Collection
- Robert, Hubert**, French, 1733-1808
*Young Woman with Donkeys Riding under a
Natural Bridge*
chalk
1984.90.1
Gift of Emile E. Wolf
Three Ladies Chatting
pen and ink
1985.36.1
Ailsa Mellon Bruce Fund and Mary Kelly
Memorial Fund
- Rosaspina, Francesco**, Italian, 1762-1841
Allegory of Strength
pen and ink
1985.1.49
Julius S. Held Collection
- Rovere, Giovanni Mauro della**, Italian,
1575-1640
Three Herms
pen and ink
1985.1.50
Julius S. Held Collection
- Rowlandson, Thomas**, British, 1756-1827
A Young English Beauty
pen and ink
1985.1.51
Julius S. Held Collection
- Rugendas, Georg Philipp**, German, 1666-1742
Studies of Soldiers in Camp
graphite on laid paper
1985.34.1
Ailsa Mellon Bruce Fund
- Sabatelli, Luigi I.**, Italian, 1772-1850
Cavalryman Mounting a Horse
pen and brown ink on laid paper
1985.22.1
Ailsa Mellon Bruce Fund
- Salviati, Francesco**, Italian, 1510-1563
Design for an Altar
pen and ink
1985.1.52
Julius S. Held Collection
- Shinn, Everett**, American, 1873 or 1876-1953
Over the Audience, 1940
pastel
1984.58.6
Gift of Julia B. Engel
Boys Sliding, Washington Square, 1902 or
1903
gouache and pastel
1984.58.7
Gift of Julia B. Engel
Joan of Arc Square, Paris, 1914
gouache over graphite
1984.58.8
Gift of Julia B. Engel
Fifth Avenue Bus, 23rd Street and Broadway,
1914
pastel
1984.58.9
Gift of Julia B. Engel
- Soutman, Pieter Claesz.**, Dutch, c. 1580-1657
Lion Hunt, after Rubens
pen and ink
1984.81.1
Ailsa Mellon Bruce Fund
Portrait of a Man
chalk
1985.1.53
Julius S. Held Collection
- Stella, Jacques**, French, 1596-1657
The Fair at Impruneta
pen and ink
1985.1.54
Julius S. Held Collection
- Strada, Vespasiano**, Attributed to, Italian,
1582-1622
The Virgin and Infant Jesus with Saints
pen and ink
1985.1.55
Julius S. Held Collection
- Tesi, Mauro Antonio**, Italian, 1730-1766
A Stage Design
graphite and pen and ink
1984.87.2
Gift of William B. O'Neal
- Thierry, Jean**, Attributed to, French, 1669-1739
Saint John on Patmos
pen and ink
1985.1.56
Julius S. Held Collection
- Thulden, Theodor van**, Flemish, 1606-1669
The Delivery of Antwerp
chalk, pen and ink
1985.1.57
Julius S. Held Collection
- Tissot, James Jacques Joseph**, French,
1836-1902
Pensive Girl Adrift in a Boat
chalk
1985.1.58
Julius S. Held Collection
- Troyon, Constant**, French, 1810-1865
River Bank with Cattle, probably after 1850
chalk
1985.1.59
Julius S. Held Collection
- Uggeri, Angelo**, Italian, 1754-1837
View of Livorno
graphite and pen and ink
1985.1.60
Julius S. Held Collection
Tomb of Scipios, 1803
pen and ink
1985.1.61
Julius S. Held Collection
- Vernet, Claude Joseph**, French, 1714-1789
Trees Reflected in a Brook
pen and ink
1984.78.1
Ailsa Mellon Bruce Fund

- Vos, Marten de**, Flemish, 1532-1603
A Roman Triumph
pen and ink
1985.1.62
Julius S. Held Collection
- Fortitude*
pen and ink
1985.1.63
Julius S. Held Collection
- Ward, James**, British, 1769-1859
Study of an Elderly Woman for "Disobedience Discovered"
chalk
1985.1.64
Julius S. Held Collection
- Watson, John Dawson**, British, 1832-1892
Standing Nude Binding Her Hair, 1879
graphite and pen and ink
1985.1.65
Julius S. Held Collection
- Standing Nude with Crossed Arms*, 1879
graphite and pen and ink
1985.1.66
Julius S. Held Collection
- Wilkie, Sir David**, Scottish, 1785-1841
Two Girls Under a Cloak
black chalk
1985.1.67
Julius S. Held Collection
- Willaerts, Cornelis**, Flemish, c. 1622-1666
An Old Water Mill
graphite, chalk, pen and ink
1985.1.68
Julius S. Held Collection
- Wille, Pierre Alexandre**, French, 1748-1821
Gentleman with a Riding Crop
chalk
1985.1.69
Julius S. Held Collection
- Wyeth, Andrew**, American, 1917-
The Stall, 1959
watercolor
1984.99.1
Gift of Sarah Barney Lefferts
- PRINTS**
- Altdorfer, Albrecht**, German, 1480-1538
The Roman Courtesan (The Revenge of the Magician Virgil), c. 1520/1526
engraving
1984.77.1
Ailsa Mellon Bruce Fund
- Anonymous**, Italian, 18th century
The Finding of Moses/Old Testament Scenes, c. 1745
Etching and engraving
1984.84.1
Ailsa Mellon Bruce Fund
- David and Abigail*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.2
Ailsa Mellon Bruce Fund
- Rebecca at the Well*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.3
Ailsa Mellon Bruce Fund
- Moses Striking a Shepherd*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.4
Ailsa Mellon Bruce Fund
- Abraham Kneeling before the Three Angels*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.5
Ailsa Mellon Bruce Fund
- Jacob's Ladder*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.6
Ailsa Mellon Bruce Fund
- Moses and the Burning Bush*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.7
Ailsa Mellon Bruce Fund
- Jephthah and His Daughter*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.8
Ailsa Mellon Bruce Fund
- Abraham Dismissing Hagar*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.9
Ailsa Mellon Bruce Fund
- Joseph and His Brothers*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.10
Ailsa Mellon Bruce Fund
- The Blind Tobias*/Old Testament Scenes, c. 1745
etching and engraving
1984.84.11
Ailsa Mellon Bruce Fund
- Audenaerd, Robert van**, Flemish, 1663-1743
Death of the Virgin after Carlo Maratti
etching
1984.92.13
Gift of John O'Brien
- Aveline, Pierre-Alexandre**, 1702?-1760
Two Tritons and a Swan after François Boucher, from the series Second Livre de Fontaines, after 1736
etching
1984.91.6
Gift of Regina Slatkin
- Satyr, Nymph, and River God* after François Boucher, from the series Second Livres de Fontaines, after 1736
etching
1984.91.7
Gift of Regina Slatkin
- Balechou, Jean-Joseph**, French, 1716-1764
Don Philippe, Infant d'Espagne, after Louis René de Vialy
etching
1984.92.9
Gift of John O'Brien
- Barbari, Jacopo de**, Italian, c. 1460/1470-1516
Mars and Venus, 1509-1516
etching
1985.26.1
Ailsa Mellon Bruce Fund
- Beauvarlet, Jacques-Firmin**, French, 1731-1797
La Confiance, c. 1774/1775
engraving
1984.80.1
Ailsa Mellon Bruce Fund
- Beckmann, Max**, German, 1884-1950
Self Portrait, 1918
drypoint
1984.64.7
Gift of Mrs. Max Beckmann
- Woman with Candle*, 1920
woodcut
1984.64.8
Gift of Mrs. Max Beckmann
- Weeping Woman*, 1914
drypoint
1984.64.9
Gift of Mrs. Max Beckmann
- Main River Landscape*, 1918
drypoint
1984.64.10
Gift of Mrs. Max Beckmann
- The Crier (Self Portrait)*, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.11
Gift of Mrs. Max Beckmann
- The Dressing Room*, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.12
Gift of Mrs. Max Beckmann
- Behind the Scenes*, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.13
Gift of Mrs. Max Beckmann
- The Shooting Gallery*, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.14
Gift of Mrs. Max Beckmann



Max Beckmann, *The Negro*, from Jahrmarkt (The Fair), Gift of Mrs. Max Beckmann, 1984.64.16

The Tall Man, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.15
Gift of Mrs. Max Beckmann

The Negro, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.16
Gift of Mrs. Max Beckmann

The Carousel, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.17
Gift of Mrs. Max Beckmann

The Tightrope Walker, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.18
Gift of Mrs. Max Beckmann

The Negro Dance, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.19
Gift of Mrs. Max Beckmann

The Snake Lady, from Jahrmarkt (The Fair), 1921
drypoint
1984.64.20
Gift of Mrs. Max Beckmann

Untitled (woodblock)
woodcut
1984.64.21
Gift of Mrs. Max Beckmann

The Apocalypse (bound volume with lithographs), 1943
lithograph
1984.64.66
Gift of Mrs. Max Beckmann

Self Portrait, from Day and Dream, 1946
lithograph
1984.64.68
Gift of Mrs. Max Beckmann

Weather Vane, from Day and Dream, 1946
lithograph
1984.64.69
Gift of Mrs. Max Beckmann

Sleeping Athlete, from Day and Dream, 1946
lithograph
1984.64.70
Gift of Mrs. Max Beckmann

Tango, from Day and Dream, 1946
lithograph
1984.64.71
Gift of Mrs. Max Beckmann

Crawling Woman, from Day and Dream, 1946
lithograph
1984.64.72
Gift of Mrs. Max Beckmann

I Don't Want to Eat My Soup, from Day and Dream, 1946
lithograph
1984.64.73
Gift of Mrs. Max Beckmann

Dancing Couple, from Day and Dream, 1946
lithograph
1984.64.74
Gift of Mrs. Max Beckmann

King and Demagogue, from Day and Dream, 1946
lithograph
1984.64.75
Gift of Mrs. Max Beckmann

The Buck, from Day and Dream, 1946
lithograph
1984.64.76
Gift of Mrs. Max Beckmann

Dream of War, from Day and Dream, 1946
lithograph
1984.64.77
Gift of Mrs. Max Beckmann

Morning, from Day and Dream, 1946
lithograph
1984.64.78
Gift of Mrs. Max Beckmann

Circus, from Day and Dream, 1946
lithograph
1984.64.79
Gift of Mrs. Max Beckmann

Magic Mirror, from Day and Dream, 1946
lithograph
1984.64.80
Gift of Mrs. Max Beckmann

The Fall of Man, from Day and Dream, 1946
lithograph
1984.64.81
Gift of Mrs. Max Beckmann

Christ and Pilate, from Day and Dream, 1946
lithograph
1984.64.82
Gift of Mrs. Max Beckmann

Stadtmacht by Lili von Braunbehrens (bound volume with lithographs), published 1921
lithograph
1984.64.83
Gift of Mrs. Max Beckmann

Die Fürstin by Kasimir Edschmid (bound volume with drypoint restrike from original plate), published 1971
drypoint
1984.64.84
Gift of Mrs. Max Beckmann

Rev. 1:16, "His countenance was as the sun shineth in his strength," 1941/1942
hand-colored lithograph on laid paper
1985.18.33
Given in memory of Frederick Zimmermann by his wife, Dorothy Zimmermann

Bega, Cornelis, Dutch, c. 1631/1632-1664
The Mother
etching
1984.89.1
Gift of Mr. and Mrs. Arthur Vershbow

Bellotto, Bernardo, Italian, 1721-1780
Village on a Riverbank, c. 1750
etching
1984.102.1
Gift of David Tunick

Bishop, Isabel, American, 1902-
Noon Hour, 1935
etching
1985.19.4
Gift of Mrs. Virginia M. Gray

Businck, Ludwig, German, c. 1590-1669
Aeneas Saving His Father from Troy, after Georges Lallemand
woodcut
1984.79.1
Ailsa Mellon Bruce Fund

Carracci, Annibale, Italian, 1560-1609
The Holy Family with Saint John the Baptist, 1590
etching
1984.82.1
Ailsa Mellon Bruce Fund

Cars, Laurent, French, 1699-1771
Oeuvres de Molière, after François Boucher, published 1734
bound volumes with engraved plates
1984.72.1 through 1984.72.6
Ailsa Mellon Bruce Fund

François Boucher, after Charles-Nicolas Cochin I
etching
1984.91.10
Gift of Regina Slatkin

Castiglione, Giovanni Benedetto, Italian, 1610-1670
Pan Reclining before a Large Vase, c. 1645/1648
etching with tonal wiping on laid paper
1985.6.1
Ailsa Mellon Bruce Fund
The Flight into Egypt, c. 1648
etching on laid paper
1985.7.2
Ailsa Mellon Bruce Fund



Lavage Original de
op. a. James dans la Galerie de la Ecole de Beaux-Arts
Vanderkade, Hollandois
Premier Ministre de S. M. le Roi de Prusse Electeur de Saxe

Bernardo Bellotto, *Village on a Riverbank*, Gift of David Tunick, 1984.102.1

Chedel, Quentin-Pierre, French, 1705-1763
Vue de quelques Grottes solitaires de la Thèbaïde, after François Boucher
etching
1984.91.8
Gift of Regina Slatkin

Vue des ruines d'une Tour qu'on dit avoir et battie par les Romains, after François Boucher
etching
1984.91.9
Gift of Regina Slatkin

Cochin, Charles-Nicolas, I, French, 1688-1754
Village Fair, after François Boucher, 1740
etching
1984.91.1
Gift of Regina Slatkin

Cole, B., British, active 18th century
The Bucolics of Virgil (translated and annotated by John Martyn), published 1749
bound volume with engravings
1984.89.4
Gift of Mr. and Mrs. Arthur Vershbow

Corinth, Lovis, German, 1858-1925
Self-Portrait, 1921/1922
soft-ground etching on wove paper
1985.32.1
Ailsa Mellon Bruce Fund

Corot, Jean-Baptiste-Camille, French, 1796-1875
A Lake in the Tyrol, 1863
etching
1984.70.1
Ailsa Mellon Bruce Fund

Cotman, John Sell, British, 1782-1842
Etchings, published 1811
illustrated, etched title page, dedication, and twenty-four plates
1985.8.1
Ailsa Mellon Bruce Fund

Daulle, Jean, French, 1703-1763
Louis Philippe d'Orleans, after Alexis-Simon Belle
etching
1984.92.14
Gift of John O'Brien

Della Bella, Stefano, Italian, 1610-1664
The Cannon, from the series *Varii capricci militari*, c. 1641
etching
1985.3.1
Ailsa Mellon Bruce Fund

Baggage Train, from the series *Varii capricci militari*, c. 1641
etching
1985.3.2
Ailsa Mellon Bruce Fund

Officer Giving Orders to a Sentinel, from the series *Varii capricci militari*, c. 1641
etching
1985.3.3
Ailsa Mellon Bruce Fund

Soldier Playing a Drum, from the series *Varii capricci militari*, c. 1641
etching
1985.3.4
Ailsa Mellon Bruce Fund

Soldier in Armor and a Cannon, from the series *Varii capricci militari*, c. 1641
etching
1985.3.5
Ailsa Mellon Bruce Fund

Firing the Cannons, from the series *Varii capricci militari*, c. 1641
etching
1985.3.6
Ailsa Mellon Bruce Fund

De Marteau, Gilles, French, 1722 or 1729-1776
Head of a Young Woman, after J. B. LePrince
engraving
1984.57.2
Gift of Regina Slatkin

Head of a Faun, after François Boucher
engraving
1984.91.2
Gift of Regina Slatkin

Tête-à-tête (La baigneuse surprise), after François Boucher
engraving
1984.91.3
Gift of Regina Slatkin

Dine, Jim, American, 1935-
Four Dutch Hearts, 1970
lithograph
1984.101.1
Gift of Joshua P. Smith

Two Dutch Hearts, 1970
lithograph
1984.101.2
Gift of Joshua P. Smith

Drevet, Pierre, French, 1663-1738
Maria Serre, Mater Hyacinth Rigaud, after Hyacinthe Rigaud, 1703
etching
1984.92.2
Gift of John O'Brien

Dupuis, Nicolas-Gabriel, French, 1698-1711
Charles François Paul Le Normant de Tournehem, after Louis Tocque, 1754
etching
1984.92.8
Gift of John O'Brien

Dusart, Cornelis, Dutch, 1660-1704
The Merry Shoemaker
etching
1984.88.2
Gift of Ruth B. Benedict



Paul Gauguin, *The Washerwomen (Les Laveuses)*, Rosenwald Collection, 1985.7.1

Edelinck, Gerard, French, 1640-1707
Bossaet, after Hyacinthe Rigaud
etching
1984.92.12
Gift of John O'Brien

Escher, Maurits C., Dutch, 1898-1972
Circle Limit III (five original woodblocks), 1959
woodblocks
1984.60.1 through 1984.60.5
Gift of Dr. and Mrs. Ronald H. Cordover

Circle Limit III (partial proofs), 1959
twelve woodcuts
1984.61.5 through 1984.61.16
Rosenwald Collection

Fantuzzi, Antonio, Italian, c. 1510-1550
Sacrifice to Priapus, after Rosso Fiorentino, 1542
etching in brown on laid paper
1985.25.1
Ailsa Mellon Bruce Fund

Gainsborough, Thomas, British, 1727-1788
Wooded Landscape with Two Country Carts and Figures, 1779/1780
soft-ground etching on laid paper
1985.31.1
Pepita Milmore Memorial Fund

Gauguin, Paul, French, 1848-1903
The Washerwomen (Les Laveuses), 1889
lithograph
1985.7.1
Rosenwald Collection

Goltzius, Hendrik, Dutch, 1558-1617
Adoration of the Shepherds, after Jacopo Bassano, 1594
engraving
1984.88.1
Gift of Ruth B. Benedict

Haberer, E. Winston, American, 1905-
Two Poplars on a Hilltop
drypoint
1984.65.1 (Special Collection)
Gift of Kentucky Educational Television

Hall, Susan, American, 1943-
Greetings from Afar, 1980
color silkscreen with lithography and hand coloring
1984.104.1
Gift of Nancy and Miles Rubin

Pages from the Diaries, 1950
color silkscreen with lithography and hand coloring
1984.104.2
Gift of Nancy and Miles Rubin

Hayley, William, British, 1745-1820
The Life of George Romney, Esq., illustrated by various artists after George Romney, published 1809
bound volume with engravings
1984.89.5
Gift of Mr. and Mrs. Arthur Vershbow

Homer, Winslow, American, 1836-1910
The Courtin' by James Russell Lowell, published 1874
bound volume with heliotypes
1984.89.6
Gift of Mr. and Mrs. Arthur Vershbow

- Huquier, Gabriel**, French, 1695-1772
Titon and Nymph, after François Boucher, from the series *Recueil de Fontaines*, after 1736
etching
1984.91.4
Gift of Regina Slatkin
Faith and Charity, after François Boucher
etching
1984.91.5
Gift of Regina Slatkin
- Isabey, Jean-Baptiste**, French, 1767-1855
Voyage en Italie (suite of thirty unbound lithographs), published 1822
lithographs
1984.93.1 through 1984.93.30
Gift of The Atlas Foundation
- Jacque, Charles Emile**, French, 1813-1894
Crepuscule poétique
lithograph
1984.89.2
Gift of Mr. and Mrs. Arthur Vershbow
- Johns, Jasper**, American, b. 1930
The Critic Smiles from the series *Lead Reliefs*, 1969
lead
1985.4.1
Gift of Gemini G. E. L.
- Kirkall, Elisha**, English, c. 1682-1742.
Attributed to, after various artists
The Georgicks of Virgil, translated and annotated by John Martyn, published 1741
bound volume with engravings and mezzotints
1984.89.3
Gift of Mr. and Mrs. Arthur Vershbow
- Kollwitz, Käthe**, German, 1867-1945
Self-Portrait, 1927
lithograph
1985.19.1
Gift of Mr. and Mrs. Edward R. Gray
Woman Meditating, 1920
lithograph
1985.19.2
Gift of Mr. and Mrs. Edward R. Gray
The Ploughman, 1906
etching, aquatint, and soft-ground
1985.19.3
Gift of Mr. and Mrs. Edward R. Gray
- Manet, Edouard**, French, 1832-1883
The Convalescent, 1876/1878
etching in dark brown on laid paper
1985.15.1
Ailsa Mellon Bruce Fund
The Convalescent, 1876/1878
etching and aquatint in dark brown on laid paper
1985.32.2
Ailsa Mellon Bruce Fund
- Marcenay de Ghuy, Antoine de**, French, 1724-1811
Charles, Duc Regnant de Brunswick, after Ludolf Ernst Andreas Lafontaine
etching
1984.92.11
Gift of John O'Brien
- Marcoussis, Louis Casimir Ladislas**, French, 1883-1941
Serge Lifar, c. 1933
etching in brown on brown chine appliqué
1985.13.1
Ailsa Mellon Bruce Fund
- Marisol**, American, 1930-
Untitled, from *Untitled Suite* series, 1978
four lithographs in eight colors
1984.104.3, 1984.104.4, 1984.104.6, 1984.104.8
Gift of Nancy and Miles Rubin
Untitled, from *Untitled Suite* series, 1978
lithograph in black and yellow
1984.104.5
Gift of Nancy and Miles Rubin
Untitled, from *Untitled Suite* series, 1978
lithograph in four colors
1984.104.7
Gift of Nancy and Miles Rubin
- McCoy, Ann**, American, 1946-
The Underworld, 1980
two lithographs, hand-colored with crayon and colored pencil
1984.104.9 and 1984.104.10
Gift of Nancy and Miles Rubin
- Meid, Hans**, German, 1883-1957
Oriental Landscape with Two Riders, 1913
drypoint on wove paper
1985.32.3
Ailsa Mellon Bruce Fund
- Moreelse, Paulus**, Netherlandish, 1571-1638
Cupid Dancing with Two Allegorical Women, 1612
woodcut printed from two blocks in black and gray
1985.10.1
Ailsa Mellon Bruce Fund
- Onofri, Crescenzo**, Italian, 1632(?) - 1712
or after
The Flautist, 1696
etching
1985.3.7
Ailsa Mellon Bruce Fund
The Withered Tree, 1696
etching
1985.3.8
Ailsa Mellon Bruce Fund
Two Men in Conversation, 1696
etching
1985.3.9
Ailsa Mellon Bruce Fund
Houses beside a Mountain, 1696
etching
1985.3.10
Ailsa Mellon Bruce Fund
- Double-arched Bridge*, 1696
etching
1985.3.11
Ailsa Mellon Bruce Fund
A Waterfall, 1696
etching
1985.3.12
Ailsa Mellon Bruce Fund
The Stream, 1696
etching
1985.3.13
Ailsa Mellon Bruce Fund
Mars' Revenge on Adonis, 1696
etching
1985.3.14
Ailsa Mellon Bruce Fund
Apollo and a Nymph Leading a Lion, 1696
etching
1985.3.15
Ailsa Mellon Bruce Fund
Balthus Turned to Stone, 1696
etching
1985.3.16
Ailsa Mellon Bruce Fund
Jupiter in a Landscape, 1696
etching
1985.3.17
Ailsa Mellon Bruce Fund
A Man Showing Mercury the Eagle of Jupiter, 1696
etching
1985.3.18
Ailsa Mellon Bruce Fund
- Parmigianino**, Italian, 1503-1540
Peter and John at the Gate of the Temple, after Raphael
etching
1984.74.1
Ailsa Mellon Bruce Fund
- Petit, Louis**, French, 1760-c. 1812
Marie Galleise de la Fontaine, after Maurice-Quentin de la Tour
etching
1984.92.7
Gift of John O'Brien
- Piranesi, Giovanni Battista**, Italian, 1720-1778
Vedute di Roma, published 1748/1749
bound volume illustrated with etchings
1985.2.1
Rosenwald Collection
- Poons, Larry**, American, 1937-
Untitled, from *Untitled Suite* series, 1980
four color silkscreens
1984.104.11 through 1984.104.14
Gift of Nancy and Miles Rubin
- Read, David Charles**, British, 1790-1851
A Series of Etchings from Nature Designed to Illustrate a Few of the Leading Features of English Scenery, published 1845
book, gift cloth binding embossed with coat of arms
1985.35.1
Ailsa Mellon Bruce Fund

Redon, Odilon, French, 1840-1916
The Dog, from the series *La Maison Hantée*,
 1896
 lithograph
 1984.88.3
 Gift of Ruth B. Benedict

Ricchini, Tommaso Agostino, Italian,
 1675-1762, author; various artists
De vita ac rebus gest beati Gregorii Barbadi
 ... *libri tres*, published 1761
 illustrated etchings in blue
 1985.8.2
 Ailsa Mellon Bruce Fund

Rosa, Salvator, Italian, 1615-1673
Shepherd in a Landscape, c. 1660/1661
 etching
 1985.3.19
 Ailsa Mellon Bruce Fund
The Crucifixion of Polycrates, c. 1662
 etching and drypoint on laid paper
 1985.21.1
 Ailsa Mellon Bruce Fund
The Fall of the Giants, 1663
 etching and drypoint on laid paper
 1985.21.2
 Ailsa Mellon Bruce Fund

Ross, Charles, American, 1937-
*Star Space Nightlight, Milkyway Center by Earth
 Hour*, diptych, *Star Space* series, 1980
 color silkscreens
 1984.104.15 and 1984.104.16
 Gift of Nancy and Miles Rubin

*Star Space Daylight, Milkyway Center by Earth
 Hour*, diptych, *Star Space* series, 1980
 color silkscreens
 1984.104.17 and 1984.107.18
 Gift of Nancy and Miles Rubin

Star Space Daylight, Sun Center by Earth Degree,
 diptych, *Star Space* series, 1980
 color silkscreens
 1984.104.19 and 1984.104.20
 Gift of Nancy and Miles Rubin

Star Space Nightlight, Sun Center by Earth Degree,
 diptych, *Star Space* series, 1980
 color silkscreens
 1984.104.21 and 1984.104.22
 Gift of Nancy and Miles Rubin

Sadeler, Aegidius, II, Flemish, c. 1570-1629
Diana Surprised by Actaeon, after Josef Heintz I
 engraving
 1984.88.4
 Gift of Ruth B. Benedict

Saint-Non, Richard de, French, 1727-1791
Eros and Psyche, after François Boucher, 1766
 aquatint
 1984.57.3
 Gift of Regina Slatkin



Pieter Claesz. Soutman, *Portrait of a Man*,
 Julius S. Held Collection, 1985.1.53

Schmidt, Georg Friedrich, German, 1712-1775
Samuel Liber Baro de Cocceji, after Jean Pesne,
 1751
 etching and engraving
 1984.92.10
 Gift of John O'Brien

Sloan, John, American, 1871-1951
McSorley's
 monotype
 1984.95.1
 Gift of Frank and Jeannette Eyerly

Specchi, Alessandro
Templum Vaticanum, by Carlo Fontana, published
 1694
 bound volume with etchings
 1984.87.3
 Gift of William B. O'Neal

Suavius, Lambert, Netherlandish, c. 1510-1567
Apostles Peter and John Healing a Paralytic, 1553
 etching and engraving
 1985.21.3
 Ailsa Mellon Bruce Fund

Tiepolo, Lorenzo Baldissera, Italian,
 1736-1776
Monument to the Glory of Heroes, after Giovanni
 Battista Tiepolo
 etching
 1984.83.1
 Ailsa Mellon Bruce Fund

Vignon, Claude, French, 1593-1670
The Martyrdom of Saint Lawrence
 etching on laid paper
 1985.21.4
 Ailsa Mellon Bruce Fund

Warhol, Andy, American, 1928-
Vote McGovern, 1972
 color silkscreen on Arches 88 paper
 1984.104.23
 Gift of Nancy and Miles Rubin

Wille, Johann Georg, German, 1715-1808
Marquis de Marigny, after Louis Tocque
 etching and engraving
 1984.92.3
 Gift of John O'Brien

Elizabeth de Gouy, femme de Hyacinthe Rigaud,
 after Hyacinthe Rigaud, 1743
 etching and engraving
 1984.92.4
 Gift of John O'Brien

Jean de Boullongne, after Hyacinthe Rigaud,
 1758
 etching and engraving
 1984.92.5
 Gift of John O'Brien

Louis Phelypeaux, Comte de Saint Florentin,
 after Louis Tocque, 1761
 etching
 1984.92.6
 Gift of John O'Brien

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 London, Royal College of Surgeons of England
 London, The Trustees of the Tate Gallery
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 Windsor, Royal Library at Windsor Castle

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Bayonne, Musée Bonnat
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 Paris, Musée du Louvre, Cabinet des Dessins
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 Paris, Musée d'Orsay
 Toulouse, Musée des Augustins
 Versailles, Musée National du Château de Versailles

FEDERAL REPUBLIC OF GERMANY

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 Kunsthalle Bremen
 Cologne, Wallraf-Richartz Museum
 Staatliche Kunsthalle Karlsruhe
 Munich, Städtische Galerie im Lenbachhaus

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 Alampur, Archaeological Museum
 Banaras, Bharat Kala Bhavan
 Banaras Hindu University, Department of Archaeology
 Bangalore, Karnataka Government Museum and Venkatappa Art Gallery
 Baroda, Museum and Picture Gallery
 Maharaja Sayajirao University of Baroda, Department of Museology, Faculty of Fine Arts
 Bhanpura, Local Museum
 Bhopal, Central Museum
 Bhubaneswar, Orissa State Museum
 Calcutta, Indian Museum
 Chandigarh, Government Museum and Picture Gallery
 Chandigarh, Directorate of Archaeology and Museums, Punjab
 Gurwahati, Assam State Museum
 Halebidu, Archaeological Site Museum
 Hyderabad, Archaeological Museum
 Hyderabad, Jagdish and Kamla Mittal Museum of Indian Art
 Indore, Central Museum

Kannauj, Puratattva Samgrahalaya
 Konarak, Archaeological Museum
 Kota, Museum and Saraswati Bhandar
 Lucknow, State Museum
 Madras, Archaeological Survey of India
 Madras, Government Museum
 Mathura, Government Museum
 Mathura Museum
 Nagarjunakonda, Archaeological Museum
 Nagpur, Central Museum
 Nalanda, Archaeological Museum
 New Delhi, Archaeological Survey of India
 New Delhi, National Museum
 Patna Museum
 Raipur, Mahant Ghasidas Memorial Museum
 Shadol, Thakur Sahab of Sohagpur Collection
 Sanchi, Archaeological Museum
 Sarnath, Archaeological Museum
 Srinagar, Sri Pratap Singh Museum
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 Stockholm, Nationalmuseum

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 Fayetteville, University of Arkansas Museum

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 New Haven, Yale University Art Gallery

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 The Denver Art Museum

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 The Corcoran Gallery of Art
 National Museum of American History, Smithsonian Institution
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Blakely, Kolomoki Mounds Museum, Georgia Department of Natural Resources
Cartersville, Etowah Mounds Museum, Georgia Department of Natural Resources

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Evanston, Terra Museum of American Art
Kampsville, Center for American Archeology
Springfield, Illinois Department of Transportation
Springfield, Illinois State Museum of Natural History and Art
Urbana, Illinois Archaeological Survey
Urbana, University of Illinois Museum of Natural History

Maryland

The Baltimore Museum of Art
Baltimore, The Evergreen House Foundation
Baltimore, The Walters Art Gallery

Massachusetts

Andover, Robert S. Peabody Foundation for Archaeology, Phillips Academy
Boston, Museum of Fine Arts
Cambridge, Fogg Art Museum, Harvard University
Cambridge, Peabody Museum of Archaeology and Ethnology, Harvard University
Williamstown, Sterling and Francine Clark Art Institute
Worcester Art Museum

Michigan

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

Minnesota

The Minneapolis Institute of Arts

Missouri

Kansas City, The Nelson-Atkins Museum of Art
Saint Louis Science Center
Saint Louis, Washington University Gallery of Art

New Jersey

Princeton, The Art Museum, Princeton University

New York

The Brooklyn Museum
Hudson, Olana State Historic Site
New York, The Asia Society
New York, The Forbes Magazine Collection
New York, The Metropolitan Museum of Art
New York, Museum of the American Indian, Heye Foundation

Ohio

Chillicothe, Mound City Group National Monument, National Park Service
The Cleveland Museum of Art
Columbus, Ohio Historical Society
The Dayton Art Institute
Oberlin, Allen Memorial Art Museum, Oberlin College
The Toledo Museum of Art

Oklahoma

Tulsa, Thomas Gilcrease Institute of American History and Art

Pennsylvania

Philadelphia Museum of Art

Tennessee

Knoxville, Frank H. McClung Museum, University of Tennessee
Memphis, The Dixon Gallery and Gardens

Virginia

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

Washington

Seattle Art Museum

LENDERS OF WORKS OF ART DISPLAYED WITH THE GALLERY COLLECTIONS

KURT ALLEN BROD

Peter Paul Rubens, *Triumph of Henry IV*

NEREO FIORATTI

Italian, 16th Century, *Lock-Plate and Clasp*

FISK UNIVERSITY, THE ALFRED STIEGLITZ COLLECTION

Georgia O'Keeffe, *Radiator Building—Night, New York*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

JOHN R. GAINES

Gian Lorenzo Bernini, *Saint Bibiana*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherazade*

COLLECTION OF ESTHER GOTTLIEB

Adolph Gottlieb, *Black Plus White*

ADOLPH AND ESTHER GOTTLIEB FOUNDATION, INC.

Adolph Gottlieb, *Letter to a Friend*

Adolph Gottlieb, *Expectation of Evil*

Adolph Gottlieb, *Flotsam*

COLLECTION OF MRS. ERNEST HEMINGWAY

Joan Miró, *The Farm*

ESTATE OF HANS HOFMANN

Hans Hofmann, *Joy Sparks of the Gods*

COLLECTION OF MR. AND MRS. RAYMOND J. HOROWITZ

Dennis Bunker, *Roadside Cottage*

Theodore Robinson, *From the Hill, Giverny*

PETER JAY

Gilbert Stuart, *John Jay*

COLLECTION OF BORIS AND SOPHIE LEAVITT

William Baziotes, *Tropical*

Adolph Gottlieb, *Coalescence*

Robert Guinan, *The Intruder*

Philip Guston, *Beggar's Joy*

Willem de Kooning, *Woman*

Lois Lane, *Untitled #159*

Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

Susan Rothenberg, *ING-Spray*

MUSEE DU LOUVRE, REUNION DES MUSEES NATIONAUX

Venetian School, *Cupid on a Dolphin*

Severo da Ravenna, *Saint Christopher*

THE MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

COLLECTION OF MR. AND MRS. PAUL MELLON

Paintings:

Balthasar van der Ast, *Basket of Flowers*

Balthasar van der Ast, *Basket of Fruit*
Abraham Bosschaert, *Vase of Flowers in a Niche*
Jan Bruegel, the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*
Richard Diebenkorn, *Ocean Park No. 50*
Richard Diebenkorn, *Ocean Park No. 61*
Richard Diebenkorn, *Ocean Park No. 87*
Mark Rothko, *Red, Black, White on Yellow*
Mark Rothko, *White and Orange*
Mark Rothko, *No. 20*
Mark Rothko, *White and Greens in Blue*
Mark Rothko, *Yellow and Blue*
Mark Rothko, *Blue, Green and Brown*

Sculpture:

bronze

Edgar Degas, *Dancer with a Tambourine*
Edgar Degas, *Dancer Adjusting the Shoulder Strap of Her Bodice*
Edgar Degas, *Woman Arranging Her Hair*
Edgar Degas, *Woman Seated in an Armchair Wiping Her Neck*
Edgar Degas, *Study in the nude for Dressed Ballet Dancer*
Marino Marini, *The Concept of the Rider*

wax

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

plaster

Edgar Degas, *Dressed Ballet Dancer (Little Dancer Fourteen Years Old)*

COLLECTION OF LOIS AND GEORGES DE MENIL

Anthony Caro, *Prairie*
Morris Louis, *Veil*

COLLECTION OF ROBERT MOTHERWELL

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

MUNCH MUSEUM, OSLO, NORWAY

Edvard Munch, *Death of Marat*

MUSEUM OF FINE ARTS, BOSTON

Hendrick Terbrugghen, *Boy Singing*

NATIONAL MUSEUM OF AMERICAN ART

Guercino, *Gregory XV*
Sebastiano Mazzoni, *The Banquet of Cleopatra*

THE MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

ALFRED STIEGLITZ COLLECTION, LENT BY GEORGIA O'KEEFFE

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

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatmen*

THE RIJKSMUSEUM, AMSTERDAM

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

THE JOHN AND MABLE RINGLING MUSEUM, SARASOTA, FLORIDA

Jan Davidsz. de Heem, *Still Life with Parrots*
Agostino Carracci, *Susannah and the Elders*

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

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

MARIETTE M. VAN BEEK AND OELTMANN G. SIEMENS

Emanuel de Witte, *Church Interior*

ERVING AND JOYCE WOLF

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

RICHARD S. ZEISLER COLLECTION

László Moholy-Nagy, *Z VII*

ANONYMOUS

Attributed to Giovanni Bologna, *Rape of the Sabines*
Dirck Bouts, *Madonna and Child*
Burgundian or North French, *Heraclius I*
Central or North Italian, 16th Century, *Madonna and Child with Saint John*
Central Italian, mid-16th Century, *Feast of the Olympian Gods*
Central Italian, mid-16th Century, *Apollo and Marsyas*
Sam Francis, *Untitled*, 1966
Sam Francis, *Untitled*, 1966
Sam Francis, *Untitled*, 1968
Sam Francis, *Untitled*, 1968
Sam Francis, *Untitled, No. 11*, 1973
Sam Francis, *Looking Through (Untitled)*
German or South Netherlandish, *Triumph of Wealth*
Arshile Gorky, *Self-Portrait*
Italian, 16th Century, *Hercules*
Ellsworth Kelly, *Kite II*
Ellsworth Kelly, *Yellow White*
Ellsworth Kelly, *Blue Green*
Ellsworth Kelly, *Blue Yellow Red III*
Ellsworth Kelly, *Chatham V: Red Blue*
Ellsworth Kelly, *Green Curve III*
Ellsworth Kelly, *Window, Museum of Modern Art, Paris*
Ellsworth Kelly, *White Relief*
Ellsworth Kelly, *Painting for a White Wall*

Franz Kline, *Caboose*
 Roy Lichtenstein, *Rouen Cathedral, Set III*
 Roy Lichtenstein, *Yellow Brushstroke II*
 Roy Lichtenstein, *Look Mickey*
 Roy Lichtenstein, *GRRR*
 Roy Lichtenstein, *Girl with Hair Ribbon*
 Roy Lichtenstein, *Still Life with Goldfish Bowl*
 Roy Lichtenstein, *Cosmology*
 Netherlandish, second half 16th Century, *Amorous Couple*
 Isamu Noguchi, *Untitled*
 Georgia O'Keeffe, *Black Place III*
 Georgia O'Keeffe, *From a New Jersey Weekend I*
 Georgia O'Keeffe, *From the Lake No. III*
 Georgia O'Keeffe, *In the Patio IX*
 Georgia O'Keeffe, *Dark Tree Trunks*

Georgia O'Keeffe, *Jack-in-the-Pulpit II*
 Georgia O'Keeffe, *Jack-in-the-Pulpit III*
 Georgia O'Keeffe, *Jack-in-the-Pulpit IV*
 Georgia O'Keeffe, *Jack-in-the-Pulpit V*
 Georgia O'Keeffe, *Jack-in-the-Pulpit VI*
 Robert Rauschenberg, *Female Figure (Blueprint)*
 Robert Rauschenberg, *White Painting*
 Robert Rauschenberg, *Untitled (Venetian)*
 Robert Rauschenberg, *Blue Eagle*
 Robert Rauschenberg, *Red Rock*
 Robert Rauschenberg, *Minutiae*
 Robert Rauschenberg, *Black Painting*
 David Smith, *Zig I*
 Thomas Sully, *Queen Victoria*
 Johan Gregor Van der Schardt, *Minerva*

Hubert Robert, *Three Ladies Chatting*, Ailsa Mellon Bruce Fund
 and Mary Kelly Memorial Fund, 1985.36.1





Jacopo Ligozzi, *Avarice*, Gift of Robert H. and Clarice Smith, 1984.56.1

LOANS TO EXHIBITIONS

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

AUSTRALIA

Sydney, Art Gallery of New South Wales
PICASSO, 10 October-2 December 1984
Pablo Picasso, *Lady with a Fan*

AUSTRIA

Vienna, Graphische Sammlung Albertina
ALBRECHT DÜRER, UND DIE TIER- UND PFLANZENSTUDIEN
DER RENAISSANCE, 18 April-30 June 1985
Georg Hoefnagel, *Stag-beetle* (pl. V from Ignis)
Georg Hoefnagel, *Hare* (pl. XXXVII from Terra)

Vienna, Historisches Museum der Stadt Wien, Künstlerhaus Wien
TRAUM UND WIRKLICHKEIT—WIEN 1870-1930, 28 March-6
October 1985
Gustave Klimt, *Baby*

BELGIUM

**Brussels, Commissariaat-Generaal voor de Internationale
Culturele Samenwerking, Maison de Roi**
WILLIAM OF ORANGE, 21 September-4 November 1984
Anonymous French 16th century, *Prince Hercule-François, Duc
d'Alençon*

CANADA

Toronto, Art Gallery of Ontario
THE ETCHINGS OF JAMES MCNEILL WHISTLER, 24 November
1984-11 January 1985
James McNeill Whistler, *Nocturne*
James McNeill Whistler, *Nocturne*
James McNeill Whistler, *Woods Fruit Shop*
James McNeill Whistler, *Hôtel de Ville, Loches*
James McNeill Whistler, *F. R. Leyland*
James McNeill Whistler, *Nocturne, Dance House*
James McNeill Whistler, *Mr. Henry Newnham Davis*
James McNeill Whistler, *Wine Glass*
James McNeill Whistler, *Hangman's House, Tours*
James McNeill Whistler, *Sketch from Billingsgate*
James McNeill Whistler, *Axenfeld*
James McNeill Whistler, *Greenwich Park*

Toronto, Royal Ontario Museum

GEORGIAN CANADA: CONFLICT AND CULTURE, 7 June-21
October 1984
Benjamin West, *Colonel Guy Johnson*

ENGLAND

London, Arts Council of Great Britain, Hayward Gallery
RENOIR, 30 January-21 April 1985
Auguste Renoir, *Madame Monet and Her Son*
Auguste Renoir, *Pont Neuf, Paris*
Auguste Renoir, *Young Woman Braiding Her Hair*
Circulated to Réunion des musées nationaux, Galeries nationales
du Grand Palais, Paris, 15 May-2 September 1985

London, Royal Academy of Arts

THE AGE OF VERMEER AND DE HOOCH—MASTERPIECES OF
17TH CENTURY DUTCH GENRE PAINTING, 12 September-18
November 1984
Adriaen van Ostade, *The Cottage Dooryard*
Jan Vermeer, *Woman Holding a Balance*

London, The Tate Gallery

GEORGE STUBBS 1724-1806, 18 October 1984-6 January 1985
George Stubbs, *Captain Samuel Sharpe Pocklington with His Wife
Pleasance and (?) His Sister Frances*
Circulated to Yale Center for British Art, New Haven,
Connecticut, 13 February-7 April 1985

FRANCE

Paris, Bibliothèque Nationale
LES TAROTS, 17 October 1984-6 January 1985
Anonymous Italian 15th century Lombardy, *Playing Cards*
Anonymous Italian 15th century Lombardy, *Playing Cards*
Anonymous Italian 15th century Lombardy, *Playing Cards*

Paris, Hôtel de la Monnaie

DIDEROT ET L'ART, DE BOUCHER A DAVID, 5 October 1984-7
January 1985
Pierre-Antoine Baudouin, *Le modèle honnête*

Paris, Musée national d'art moderne, Centre Georges Pompidou
VASSILY KANDINSKY, 30 October 1984-28 January 1985
Vassily Kandinsky, *Improvisation 31 (Sea Battle)*

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

HENRI ROUSSEAU, 15 September 1984-7 January 1985

Henri Rousseau, *Tropical Forest with Monkeys*

Henri Rousseau, *Rendezvous in the Forest*

Circulated to Museum of Modern Art, New York,

5 February 1985-4 June 1985

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

WATTEAU: TERCENTENARY OF THE ARTIST'S BIRTH, 25

October 1984-25 January 1985

Antoine Watteau, *Italian Comedians*

Antoine Watteau, *Ceres (Summer)*

Antoine Watteau, *The Violin Player*

Antoine Watteau, *Three Women's Heads*

Antoine Watteau, *The Bower*

Circulated to Schloss Charlottenburg, Berlin, Federal Republic

of Germany, 22 February-26 May 1985

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

FROM THE BIBLE TO TODAY, 3000 YEARS OF ART, 6 June-29

July 1985

Anonymous Italian 16th century, *Alexander and the High Priest of Jerusalem*

FEDERAL REPUBLIC OF GERMANY

Frankfurt am Main, Städelsches Kunstinstitut und Städtische Galerie

PIERRE BONNARD, 30 April-14 July 1985

Pierre Bonnard, *Stairs in the Artist's Garden*

Pierre Bonnard, *The Cab Horse*

Neue Staatsgalerie Stuttgart

ART AND MUSIC IN THE TWENTIETH CENTURY, 5 July-

22 September 1985

Georges Braque, *Aria de Bach* (exhibited until 20 August 1985)

Henri Laurens, *L'Instrument de musique* (exhibited 20 August-

22 September 1985)

MEXICO

Mexico City, Museo del Palacio de Bellas Artes

OBRAS MAESTROS DE LOS MUSEOS DEL MUNDO, 14 September-9 December 1984

John Sloan, *The City from Greenwich Village*

Ivan Albright, *There Were No Flowers Tonight*

SCOTLAND

Edinburgh, Royal Scottish Museum

FRENCH CONNECTIONS: SCOTLAND AND THE ARTS OF

FRANCE, 10 August-10 November 1985

Jacques-Louis David, *Napoleon in His Study*

SPAIN

Madrid, Ministerio de Cultura, Salas Pablo Ruiz Picasso,

Biblioteca Nacional

JUAN GRIS, 24 September-24 November 1985

Juan Gris, *Fantômas*

SWEDEN

Stockholm, Moderna Museet

HENRI MATISSE, 3 November 1984-6 January 1985

Henri Matisse, *Palm Leaf, Tangier*

Henri Matisse, *Still Life with Pineapple*

Circulated to Louisiana Museum of Modern Art, Humlebaek, Denmark, 19 January-14 April 1985

Stockholm, Nationalmuseum

LÖVE AND DEATH IN MANET'S ART, 16 February-12 May 1985

Edouard Manet, *The Dead Toreador*

SWITZERLAND

Basel, Galerie Beyeler

LANDSCAPES BY MAX ERNST, 3 June-12 October 1985

Max Ernst, *A Moment of Calm*

Kunstmuseum Bern

PICASSO, THE EARLY WORK, 6 December 1984-17 February

1985

Pablo Picasso, *Self-Portrait*

Kunsthaus Zurich

PIERRE BONNARD, 14 December 1984-10 March 1985

Pierre Bonnard, *Stairs in the Artist's Garden*

Pierre Bonnard, *The Cab Horse*

Pierre Bonnard, *Two Dogs on a Deserted Street*

UNITED STATES

CALIFORNIA

Fine Arts Museums of San Francisco

Palace of the Legion of Honor

VENICE: THE AMERICAN VIEW, 20 October-8 December 1984

John Singer Sargent, *The Library in Venice*

Circulated to The Cleveland Museum of Art,

27 February-10 April 1985

CONNECTICUT

New Haven, Yale Center for British Art

ENGLISH CARICATURE, 12 September-4 November 1984

Anonymous British 18th century, *The Singing Party*

Circulated to Library of Congress, Washington, 22 November

1984-17 February 1985 and National Gallery of Canada, Ottawa,

14 March-5 May 1985

DISTRICT OF COLUMBIA

Washington, Architect of the United States Capitol

INAUGURAL LUNCHEON EXHIBITION, 21 January 1985

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

Washington, Dumbarton Oaks

TEMPORARY INSTALLATION, 1 February-30 June 1985

Jan Raes II, *Life of Man: Time Drives Away the Joys of Life*

(tapestry)

Washington, National Museum of American Art, Smithsonian Institution

SHARING TRADITIONS: FIVE BLACK ARTISTS IN NINETEENTH-CENTURY AMERICA, 15 January-7 April 1985

Joshua Johnson, *Sarah Ogden Gustin*

Washington, National Portrait Gallery

A TRUTHFUL LIKENESS: CHESTER HARDING AND HIS

PORTRAITS, 12 April-3 September 1985

Chester Harding, *Amos Lawrence*

Chester Harding, *Charles Carroll of Carrollton*

Circulated to J. B. Speed Museum, Louisville, Kentucky,

27 September-9 December 1985



Wassily Kandinsky, *Improvisation 31 (Sea Battle)*, was loaned to the Centre Georges Pompidou, Paris

FLORIDA

Coral Gables, Lowe Art Museum, University of Miami

M. C. ESCHER: PATTERN AND PARADOX, 10 October-25 November 1984

- Maurits Cornelis Escher, *Eight Heads*
- Maurits Cornelis Escher, *Division*
- Maurits Cornelis Escher, *Up and Down*
- Maurits Cornelis Escher, *Sky and Water*
- Maurits Cornelis Escher, *Verbum (Earth, Sky and Water)*
- Maurits Cornelis Escher, *Magic Mirror*
- Maurits Cornelis Escher, *Three Spheres II*
- Maurits Cornelis Escher, *Convex and Concave*
- Maurits Cornelis Escher, *Waterfall*
- Maurits Cornelis Escher, *Snakes*

Sarasota, John and Mable Ringling Museum of Art

BAROQUE PORTRAITURE IN ITALY, WORKS FROM NORTH AMERICAN COLLECTIONS, 5 December 1984-3 February 1985

- Sir Anthony van Dyck, *Doña Polyxena Spinola Guzman de Leganés*
 - Peter Paul Rubens, *Marchesa Brigida Spinola Doria*
 - Bernardo Strozzi, *Bishop Alvisio Grimani*
 - Tiberio Tinelli, *Count Lodovico Vidmano*
- Circulated to Wadsworth Atheneum, Hartford, Connecticut, 20 March-20 May 1985

West Palm Beach, Norton Gallery

THE FINE LINE: DRAWING WITH SILVER IN AMERICA, 23 March-5 May 1985

Tom Lea, *Texas Farm*

Circulated to Pensacola Museum of Art, Pensacola, Florida, 15 July-16 September 1985

ILLINOIS

The Art Institute of Chicago

A DAY IN THE COUNTRY: IMPRESSIONISM AND THE FRENCH LANDSCAPE, 18 October 1984-6 January 1985

Paul Cézanne, *Mont Sainte-Victoire*

Henri-Edmond Cross, *Coast Near Antibes*

Auguste Renoir, *Oarsmen at Chatou*

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

Circulated to Réunion des musées nationaux, Galeries nationales du Grand Palais, Paris, 8 February-22 April 1985

Evanston, Terra Museum of American Art

TWO CENTURIES OF NAIVE PAINTING, 10 February-21 April 1985

Anonymous American 19th century, *After the Wedding in Warren, Pennsylvania*

Anonymous American 19th century, *The Dog*

Anonymous American 19th century, *Lexington Battle Monument*

Anonymous American 19th century, *Watermelon on a Plate*

James Bard, *Towboat John Birkbeck*

H. Call, *Prize Bull*

MARYLAND

The Baltimore Museum of Art

REGENCY TO EMPIRE: FRENCH PRINTMAKING, 1715-1814, 11 November 1984-6 January 1985

Charles-Nicolas Cochin I, *The Village Bride*

Charles-Nicolas Cochin II, *Port of Toulon*

Philibert-Louis Debucourt, *Le Menuet de la mariée*

Philibert-Louis Debucourt, *Promenade de la Galerie du Palais Royal*

Gilles Demarteau l'ainé, *Jeune fille à la rose*

Charles-Melchior Descourtais, *Noce de village (Suite of 10)*

Claude-Joseph Dorat, *Fables nouvelles (Vol. I)*

Antoine Houdart de Lamotte, *Fables nouvelles*

Charles-Etienne Gaucher, *Couronnement de Voltaire*

Jean-Laurent Legeay, *Tombeaux (View with a Bridge)*

Jean-Laurent Legeay, *Tombeaux (View with Arch and Man on Pedestal)*

MASSACHUSETTS

Boston University, School for the Arts

CELESTIAL IMAGES: ASTRONOMICAL CHARTS, 1500-1900, 24 January-14 March 1985

Albrecht Dürer, *Celestial Map, The Southern Hemisphere*

Albrecht Dürer, *Celestial Map, The Northern Hemisphere*

Circulated to National Museum of American History, Smithsonian Institution, Washington, 16 May-23 August 1985

Boston, Museum of Fine Arts

EDGAR DEGAS: THE PAINTER AS PRINTMAKER, 13 November 1984-13 January 1985

Edgar Degas, *Dame âgée*

Edgar Degas, *Manet en buste*

Edgar Degas, *Manet assis, tourné à gauche*

Edgar Degas, *Marguerite Degas*

Edgar Degas, *Loges d'actrices*
Edgar Degas, *Au Louvre: la peinture (Mary Cassatt)*
Edgar Degas, *Sur la scène*
Edgar Degas, *La sortie du bain*
Edgar Degas, *La sortie du bain*
Edgar Degas, *La sortie du bain*
Edgar Degas, *La sortie du bain*
Edgar Degas, *Au X ambassadeurs: Mlle. Bevat*
Circulated to Philadelphia Museum of Art,
16 February-14 April 1985 and Hayward Gallery,
London, England, 15 May-14 July 1985

Williamstown, Williams College Museum of Art
AMERICA IN TRANSITION: BENTON AND HIS CONTEMPORARIES. 1920-1940, 14 April-15 July 1985

Grant Wood, *Haying*
Grant Wood, *New Road*

Worcester Art Museum
JOHN FREDERICK KENSSETT, 26 March-9 June 1985
John Frederick Kensett, *Beacon Rock, Newport Harbor*
John Frederick Kensett, *Beach at Newport*
Circulated to Los Angeles County Museum of Art,
9 July-8 September 1985

NEW JERSEY

Montclair Art Museum
GEORGE CATLIN: PIONEER PAINTER OF THE NORTH AMERICAN INDIAN, 22 September 1985-12 January 1986
George Catlin, nineteen paintings of Indian life

NEW MEXICO

Santa Fe, Museum of Fine Arts
GEORGIA O'KEEFFE: WORKS ON PAPER, 12 September-17 November 1985
Georgia O'Keeffe, *Shell*

NEW YORK

Brooklyn, Museum of the Borough of Brooklyn at Brooklyn College
POLITICS IN ART. THE ART OF POLITICS, 22 October-4 December 1984
Anonymous American 19th century, *Liberty*

Flushing, The Queens Museum
JOSEPH TERNBACH: CONSERVATOR-COLLECTOR, 8 September 1984-13 January 1985
Anonymous Florentine 15th century, *Cosimo de' Medici*
Anonymous Italian 16th century, *Laura of Brescia*
Anonymous Paduan 15th century, *Virgin and Child between Two Candelabra*
Donatello, *Saint Jerome*
Etienne-Maurice Falconet, *Madame de Pompadour as the Venus of the Doves*
Style of Niccolo Fiorentino, *Giovanni Pico della Mirandola*
Matteo de' Pasti, *Isotta degli Atti da Rimini*

New York, Cooper-Hewitt Museum, Smithsonian Institution
THE CONTINENTAL IMAGE: ALLEGORICAL REPRESENTATIONS OF THE FOUR CONTINENTS, 19 February-12 May 1985
After Ludwig van Schoor, *America* (tapestry)

New York, The Metropolitan Museum of Art
ERASTUS SALISBURY FIELD 1805-1900, 31 October 1984-6 January 1985
Erastus Salisbury Field, *Ark of the Covenant*

Erastus Salisbury Field, *Biel Le Doyt*
Erastus Salisbury Field, *"He Turned Their Waters into Blood"*
Erastus Salisbury Field, *Leverett Pond*
Erastus Salisbury Field, *Man with a Tune Book: Mr. Cook (?)*
Erastus Salisbury Field, *Mrs. Paul Smith Palmer with Her Twins*
Erastus Salisbury Field, *Pharaoh's Army Marching*
Erastus Salisbury Field, *The Taj Mahal*
Circulated to Marion Koogler McNay Art Institute, San Antonio, Texas, 27 January-10 March 1985

New York, The Metropolitan Museum of Art
THE AGE OF CARAVAGGIO 1590-1610, 6 February-14 April 1985
Follower of Caravaggio, *Still Life*
Circulated to Museo e Gallerie Nazionali di Capodimonte, Naples, Italy, 12 May-30 June 1985

New York, The Metropolitan Museum of Art
GEORGE INNESS (1825-1894), 1 April-9 June 1985
George Inness, *The Lackawanna Valley*
Circulated to Cleveland Museum of Art,
14 August-6 October 1985

New York, The Metropolitan Museum of Art
VINCENT VAN GOGH IN ARLES, 3 October-30 December 1984
Vincent van Gogh, *Farmhouse in Provence, Arles*

New York, Museum of American Folk Art
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 10 September-1 December 1985
46 American naive paintings

OHIO

Cincinnati Art Museum
ROBERT HENRI, PAINTER, 5 October-2 December 1984
Robert Henri, *Young Woman in White*
Robert Henri, *Volendam Street Scene*
Circulated to Phoenix Art Museum, 6 January-17 February 1985 and Corcoran Gallery of Art, Washington, 19 April-9 June 1985

Cincinnati, The Taft Museum
NIGHT LIGHTS - 19TH AND 20TH CENTURY AMERICAN NOCTURNES, 2 May-30 June 1985
Thomas Chambers, *Storm-Tossed Frigate*
John Sloan, *The City from Greenwich Village*

OKLAHOMA

Oklahoma City, Oklahoma Museum of Art
SONGS OF GLORY: MEDIEVAL ART FROM 900 TO 1500, 21 January-29 April 1985
Master AG, *Saint George and the Dragon*
Master FVB, *Saint George and the Dragon*
Israhel Van Meckenem, *Ornament Panel with Two Lovers*
Anonymous Bavarian, *Saint Francis Receiving the Stigmata*
Anonymous Rhenish, *Saint Martin and the Beggar*
Anonymous Basel, *Allegory of War and Peace*

TEXAS

Fort Worth, Kimbell Art Museum
THE GOLDEN AGE OF SPANISH STILL LIFE: 1600-1650, 11 May-3 August 1985
Juan van der Hamen y Leon, *Still Life*
Circulated to Toledo Museum of Art, Ohio, 7 September-2 November 1985

Houston, The Museum of Fine Arts

LEE KRASNER: A RETROSPECTIVE, 3 May 1984-7 March 1985
Lee Krasner, *Cobalt Night*

LOANS FROM THE GALLERY'S COLLECTIONS

AUSTRIA

Vienna, United States Embassy

Ammi Phillips, *The Strawberry Girl*
George Catlin, four paintings of Indian life

BELGIUM

Brussels, United States Ambassador to NATO

Gilbert Stuart, *George Pollock*
Gilbert Stuart, *Mrs. George Pollock*
Thomas Sully, *Ann Biddle Hopkinson*
Thomas Sully, *Francis Hopkinson*
Thomas Sully, *The Leland Sisters*

COLOMBIA

Bogotá, United States Embassy

Anonymous American 19th century, *Five Children of the Budd Family*
George Catlin, four paintings of Indian life

ENGLAND

Bath, The American Museum in Britain

George Catlin, two paintings of Indian life

London, United States Embassy

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

FEDERAL REPUBLIC OF GERMANY

Bonn, United States Embassy

Alexej von Jawlensky, *Murnau* (returned)
Jacob Lawrence, *Daybreak—A Time to Rest* (returned)
Chaim Soutine, *Pastry Chef* (returned)

FINLAND

Helsinki, United States Embassy

George Catlin, four paintings of Indian life (returned)

FRANCE

Paris, Musée du Louvre

Anonymous Italian 16th century, *A Child with a Ball* (bronze)

Paris, United States Ambassador to UNESCO

George Catlin, four paintings of Indian life (returned)
John Singer Sargent, *Mathilde Townsend* (returned)

Paris, United States Embassy

George Catlin, two paintings of Indian life
John Singer Sargent, *Mrs. Joseph Chamberlain*
Gilbert Stuart, *Dr. William Hartigan* (?)
Thomas Sully, *John Quincy Adams*
Jeremiah Theus, *Mrs. Cuthbert*

IRELAND

Dublin, United States Embassy

George Catlin, two paintings of Indian life
George Ropes, *Mount Vernon*

ITALY

Rome, United States Embassy

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

JORDAN

Amman, United States Embassy

George Catlin, five paintings of Indian life

MEXICO

Mexico City, United States Embassy

George Catlin, four paintings of Indian life
Thomas Hart Benton, *Trail Riders*

THE NETHERLANDS

The Hague, United States Embassy

Anonymous American 19th century, *Civil War Battle*
Billy Morrow Jackson, *Eve*
Walt Kuhn, *Pumpkins*
Walt Kuhn, *Dryad*
Allen Tucker, *Madison Square, Snow*

NORWAY

Oslo, United States Embassy

George Catlin, five paintings of Indian life (returned)
Anonymous American 19th century, *Farmhouse in Mahantango Valley*
Winslow Homer, *Sunset*
Walt Kuhn, *Zinnias*
Gilbert Stuart, *Captain Joseph Anthony*
Alexander H. Wyant, *Peaceful Valley*

SAUDI ARABIA

Riyadh, United States Embassy

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

SWEDEN

Stockholm, United States Embassy

Anonymous American 19th century, *Portrait of a Man*
Susan C. Waters, *Brothers*
Lyonel Feininger, *Storm Brewing*
Rembrandt Peale, *George Washington*
Benjamin West, *Elizabeth, Countess of Effingham*

SWITZERLAND

Geneva, United States Ambassador to the United Nations Mission

Anonymous American 19th century, *Abraham Lincoln*
T. Davies Bangor, *Ship in Full Sail*
George Catlin, *Falls of the Snake River*
Gilbert Stuart, *Ann Barry*
Gilbert Stuart, *Mary Barry*

U.S.S.R.

Moscow, United States Embassy

James Reid Lambdin(?), *Daniel Webster*
James McNeill Whistler, *Head of a Girl*



Jasper Cropsey's *Autumn—On the Hudson River* was sent to the United States Capitol for the inauguration of President Reagan

UNITED STATES

DISTRICT OF COLUMBIA

Washington, The Architect of the Capitol

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

Washington, Blair House, The President's Guest House

Anonymous Chinese, Ch'ing Dynasty, *Archery Contest* (returned)

Anonymous Chinese, Ch'ing Dynasty, *Procession by a Lake* (returned)

Henri-Joseph Harpignies, *Landscape* (returned)

Gilbert Stuart, *George Washington* (returned)

Washington, Department of State, Diplomatic Reception Rooms

George Catlin, six paintings of Indian life

Washington, The Director of the Central Intelligence Agency

Anonymous American 19th century, *Imaginary Regatta of America's Cup Winners*

Joseph Bartholomew Kidd, *Sharp-Tailed Sparrow*

Joseph Bartholomew Kidd, *Yellow Warbler*

Washington, Dumbarton House, The National Society of the Colonial Dames of America

John Trumbull, *William Rogers*

Washington, The Library of Congress

Carl Milles, *Orpheus* (bronze)

Washington, National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

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

Washington, National Museum of American History, Smithsonian Institution

Anonymous American 19th century, *The President's Fan*

Anonymous American 18th century, *Catharine Hendrickson*

Jacob Eichholtz, *Robert Coleman*

Robert Edge Pine, *General William Smallwood*

Charles Peale Polk, *General Washington at Princeton*

Thomas Sully, *Major Thomas Biddle*

Washington, National Portrait Gallery, Smithsonian Institution

Gardner Cox, *Earl Warren*

Chester Harding, *Self-Portrait*

Daniel Huntington, *Henry Theodore Tuckerman*

Daniel Huntington, *Dr. James Hall*

John Wesley Jarvis, *Thomas Paine*

Gilbert Stuart, *Stephen Van Rensselaer*

Washington, National Trust for Historic Preservation

Anonymous American 19th century, *Birds* (returned)

Bernard Hailstone, *David E. Finley*

F. Mullen, *Confederate Blockade Runner and Union Man-of-War* (returned)

Washington, The Octagon, The American Institute of Architects Foundation

Gilbert Stuart, *William Thornton*

Gilbert Stuart, *Mrs. William Thornton*

Washington, The Secretary of Agriculture

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

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

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

Charles C. Hofmann, *View of Benjamin Reber's Farm* (returned)
Amzi Emmons Zeliff, *The Barnyard*

Washington, The Secretary of Defense

After Greuze, *Benjamin Franklin*
Edward Savage, *George Washington*
Titian and Assistant, *Girolamo and Cardinal Marco Correr Investing Marco, Abbot of Carrara, with His Benefice*
Douglas Volk, *Abraham Lincoln*

Washington, The Secretary of Education

Anonymous American 19th century, *New England Farm in Winter* (returned)
Mary Callery, *Amity* (bronze—returned)
Anonymous Dutch 17th century, *Flowers in a Classical Vase* (returned)

Washington, The Secretary of State

Jean Béraud, *Paris, Rue du Havre*
Thomas Chambers, *Boston Harbor*
Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*
Henri Moret, *The Island of Raguenez, Brittany*
George Peter Alexander Healy, *Roxanna Atwater Wentworth*
After Gilbert Stuart, *James Lloyd*

Washington, The Secretary of Transportation

Anonymous American 19th century, *A City of Fantasy*
Anonymous American 19th century, *Northwestern Town*
George Catlin, two paintings of Indian life

Washington, Supreme Court of the United States

Mr. Chief Justice Warren E. Burger

Anonymous Unknown Nationality 18th century, *Portrait of a Man*
Anonymous American 19th century, *Boy in Blue*
Anonymous American 19th century, *Pink Roses*
Anonymous American 19th century, *Boy and Girl*
Lily Cushing, *Chapala Beach, Mexico*
Lily Cushing, *Posada Garden with a Monkey*
Jacob Eichholtz, *Julianna Hazlehurst*
Attributed to Sturtevant Hamblin, *Little Girl with Pet Rabbit*
Ammi Phillips, *Jane Storm Teller*
John Toole, *Skating Scene*
Susanne Walters, *Memorial to Nicholas M. S. Catlin*

Mr. Justice Thurgood Marshall

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

Mme Justice Sandra Day O'Connor

George Catlin, five paintings of Indian life

Mr. Justice William H. Rehnquist

Circle of Hendrik van Anthonissen, *Ships in the Scheldt Estuary*
Leonid, *Faraduro, Portugal*
George Catlin, three paintings of Indian life
George Cuitt the Younger, *Easby Abbey, near Richmond*
Frits Thaulow, *River Scene*
Eugene Laurent Vail, *The Flags, Saint Mark's, Venice*

Mr. Justice John Paul Stevens

Anonymous American 19th century, *Portland Harbor, Maine*
George Catlin, *Scene from the Lower Mississippi*
Gustave Courbet, *Landscape near the Banks of the Indre*
Alphonse Legros, *Hampstead Heath*
Franz Winterhalter, *Queen Victoria*

Washington, The Vice President's House

Anonymous American 19th century, *Girl with Toy Rooster*
Anonymous American 19th century, *Flowers and Fruit*
John Bradley, *Little Girl in Lavender*
Frederick Carl Frieseke, *Memories*
Childe Hassam, *Oyster Sloop, Cos Cob*

Washington, The White House

Anonymous American 18th century, *Attack on Bunker's Hill with the Burning of Charles Town*
George Catlin, thirty-three paintings of Indian life
John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*
A. A. Lamb, *Emancipation Proclamation*
Thomas Sully, *Andrew Jackson*

FLORIDA

St. Petersburg, Museum of Fine Arts

School of Gerard Ter Borch, *The Concert*

NEW YORK

Hamilton, The Picker Art Gallery, Colgate University

Andy Warhol, *A Boy for Meg*

OKLAHOMA

Oklahoma City, Oklahoma Museum of Art

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

VIRGINIA

Alexandria, Boyhood Home of Robert E. Lee, Lee-Jackson Foundation, Inc.

Anonymous American 19th century, *Portrait of a Man*
Anonymous British 18th century, *Honorable Sir Francis N. P. Burton* (?)
James Frothingham, *Ebenezer Newhall*
After Stuart, *William Constable*

Fairfax, George Mason University

Alfredo Halegua, *Untitled (Going-Up)* (steel)
Lila Katzen, *Antecedent* (steel)

TEMPORARY EXCHANGE LOANS

ENGLAND

Southampton, Southampton Art Gallery

Paul Cézanne, *At the Water's Edge*
10 May-20 November 1984

NORWAY

Oslo, Munch-museet

Camille Pissarro, *Hampton Court Green*
15 May 1984-21 May 1985

UNITED STATES

FLORIDA

Sarasota, John and Mable Ringling Museum of Art

Sir Anthony van Dyck, *Doña Polyxena Spinola Guzman de Leganés*
5 June 1985-15 December 1985

OHIO

Toledo Museum of Art

Frans Hals, *Portrait of a Gentleman*
2 February-3 November 1985



Winslow Homer, *Mending the Nets*, Bequest of Julia B. Engel, 1984.58.3

EDUCATIONAL SERVICES

EDUCATION DIVISION

The education division provides programs and information to the Gallery's visitors and, through its extension service, circulates films, slides, and videotapes about art to millions of people in this country and abroad. 1985 saw a number of important organizational changes when the department of tours and lectures and the department of art information were combined to form the department of public programs. A separate department of young persons' programs was created. The reorganization resulted in increased services to the public by using staff resources more efficiently.

DEPARTMENT OF PUBLIC PROGRAMS

This new department consists of two sections: an information unit and an interpretation unit. Beginning in the fall of 1984, two members of the education department recruited and trained a force of approximately eighty volunteer information specialists to staff the information desks of the Gallery. This group, drawn from civic and service organizations or solicited through a notice published in the Gallery's monthly Calendar of Events, is serving enthusiastically and capably to assist visitors. This volunteer program is an important way of involving the community in Gallery activities. The senior information specialists in charge of this group have also taken over crowd control responsibility during special exhibitions.

Questions from the public concerning the Gallery's collections and special exhibitions or almost any art subject can often be answered immediately. Only those requiring special attention from a curator are recorded.

Inquiries Requiring Special Research

Letters from 45 states and 15 foreign countries	487
Telephone inquiries	208
Total	695

The annual survey of visitors asking for assistance at the information desks was conducted during one week in the summer.

Visitors Stopping at Information Desks, 24-30 August

From 48 states	3,483
From 70 foreign countries	1,248
Total	4,731

The interpretation unit, consisting of eighteen lecturers, has revised and augmented the range of educational programs offered the public. In addition to the traditional general tours, special subject tours, collection highlight talks on single objects, and special-appointment tours, the department inaugurated lecture courses. They were: a ten-week series called "The Great Styles of Western Art" in the fall, an eight-week series, "An Introduction to Modern Art," in the spring, and four lectures comprising "Introduction to the Sculpture of India" and a six-week series, "American Painting: 1750-1950," in the summer. During September 1985 "Prints and Printmakers" began. These courses were very popular, drawing more than ten thousand attendees, and will continue.

The department produces a weekly radio talk to accompany the broadcasts of National Gallery concerts on radio WGMS; this year thirty-seven intermission talks and interviews were prepared.

During the summer, two staff members developed and implemented a week-long pilot program for local children ages eleven to thirteen. Working on an experimental basis with the District of Columbia Department of Recreation, groups of about fifteen young people met for an hour with Gallery staff in their recreation centers, and then came to the museum each morning for two hours of activities. Staff members worked with three groups from various areas in the city. Results were so encouraging that we hope to expand this program to a broader audience next summer.

One of the most original activities sponsored by the department was a series of interviews with three artists, Robert Rauschenberg, Roy Lichtenstein, and David Hockney, in connection with the *Gemini G.E.L.: Art and Collaboration* exhibition. These discussions, which also featured prominent critics or curators, drew standing-room-only crowds. Other special events for the public were a puja, or dedication ceremony, to mark the opening of *The Sculpture of India: 3000 B.C.-1300 A.D.*

Education's involvement with special exhibitions continued to be active. The coordinator of special projects supervised the production of wall texts for twelve shows, brochures for five, and recorded tours for *The Orientalists: Delacroix to Matisse*, *Degas: The Dancers*, *Collection for a King: Old Master Painting from the Dulwich Picture Gallery*, and *The Sculpture of India*. In addition, the department produced two major audiovisual programs: for *Dulwich* and *The Sculpture of India*. An interdepartmental exhibition-program planning committee has been created with the aim of improving communication and long-term planning.

A new, streamlined system of creating recorded tours has saved many hundreds of hours of staff time. For *Degas*, *Dulwich*, and *The Sculpture of India* a professional writer was contracted to interview the curators of the exhibitions. The scripts were finished in a day or two, with consistently excellent results. An outside consultant, Daniel Ehnbohm, was hired to train the staff and create the interpretive programs for *The Sculpture of India*.

The department also supervised the summer intern program, which matched seventeen graduate students with different departments of the Gallery. As a group students attended sessions on all phases of museum operations; individually they participated in the activities of the departments to which they were assigned. The education department intern, for example, prepared and delivered a Sunday lecture, a collection highlight talk, and lectured regularly. The students and the offices in which they served were: Bernadine Barnes, graphic arts; Kathleen Butler, exhibitions and loans; Sarah Cash, American painting; Mary Christian, sculpture; Kimball Clark, curatorial records; Cynthia Coté, northern European painting; Melissa Flannery, library; Peggy Fogelman, education; Elizabeth Fraser, twentieth century; Susan Lynch, decorative arts; Richard Miller, American painting; Jeffrey Orrell, Italian painting; Joyce Robinson, nineteenth century; Terri Sabatos, curatorial records; Leslie Simon, Gallery archives; Sara Wages, baroque painting; and Jeffrey Weaver, photographic archives.



DEPARTMENT OF YOUNG PERSONS' PROGRAMS

This was an eventful year for the volunteer docent program. All five docent groups dropped their affiliations with their original sponsoring organizations and now work directly with the National Gallery of Art. The foreign language docents had been affiliated with the Hospitality and Information Service; other docents from Montgomery, Prince George's, and the northern Virginia counties had originally been recruited under the aegis of the American Association of University Women. Though men have been active in the foreign language program for some time, this was the first season that male docents participated in school tours. Twenty-one individuals were certified in the school program and eleven in the foreign language group, making a total of thirty-two new docents. Volunteers have always received certificates and booklets at the end of their first year, but this spring National Gallery pins were also awarded to all of the docents. Alternate training, including slide lectures and special talks, was added to the schedule for experienced docents, and conservation department tours for small groups of volunteers became available for the first time.

The number of student visitors continued to rise. The "Elements of Design" film-tour-workshop programs were full all year, and preschool tours were especially popular. Prince George's County second and third graders enjoyed a special tour and self-guide on mythology prepared for talented and gifted classes. Other children's guides were written for Christmas paintings in the permanent collec-

tion, and for two visiting exhibitions, *The Orientalists* and *The Sculpture of India*. The redesigned and reprinted "Great Picture Hunt" was also widely used by visitors.

In May, the department offered a new program for parents and children which was very enthusiastically received. These family events took place on Saturday mornings and included films and special-topic tours. Similar family-oriented activities will be held next year.

Members of the staff were able to attend the National Docent Symposium in Oakland and the Families in Museums Conference in Rochester, New York, as well as visit the High, Oakland, San Francisco, and Los Angeles County museums to gain more information about young people's programs.

STATISTICAL SUMMARY

<i>Types of Educational Events</i>	<i>Number Given</i>	<i>Attendance</i>
Introductions to the Collection	812	21,962
Special Subject Tours	1,140	31,411
Collection Highlights	308	7,642
Special Appointment Tours	1,088	27,626
Special Programs	85	17,557
Scheduled Visits for Area Schoolchildren	2,422	31,357
Scheduled Tours in a Foreign Language	100	1,451
Sunday Auditorium Programs	52	16,844
Scheduled Film Programs	542	98,018
Recorded Tours (number available and used)	14	25,957
Total	6,563	279,825

SUNDAY LECTURERS

The Sunday auditorium programs consisted of hour-long formal lectures with slides. Eleven Sunday talks were given by the following education and curatorial personnel: Eric Denker, Gwendolyn Everett, Frances Feldman, Peggy Fogelman, Philip Leonard, John Kent Lydecker, Stanley Robertson, Lynn Russell, Julie Springer, William J. Williams, and Christopher With.

There were thirty-two guest speakers: Richard Wollheim, the 1984 Andrew W. Mellon Lecturer in the Fine Arts, gave six talks, "Painting as an Art," in November and December 1984, since he was unable to schedule a time in the spring of 1984, and James S. Ackerman, the 1985 Andrew W. Mellon Lecturer in the Fine Arts, gave six talks, "The Villa in History." A program of "Conversations with Artists" included Robert Rauschenberg, who was interviewed by Nan Rosenthal; David Hockney, who was interviewed by Henry Geldzahler; and Roy Lichtenstein,

who was interviewed by staff curator Jack Cowart. Other guest speakers for 1985 included:

Istvan Barkoczi, assistant curator, Szépművészeti Múzeum, Budapest

"Spanish Paintings in the Budapest Museum of Fine Arts"

Yve-Alain Bois, professor of art history, The Johns Hopkins University, Baltimore

"Kahnweiler's Lesson: Cubism, African Art and the Arbitrariness of the Sign"

Pramod Chandra, Bickford professor of Indian and South Asian art, The Fogg Art Museum, Harvard University, Cambridge, Massachusetts

"The Sculpture of India 3000 B.C.-1300 A.D."

Carol Clark, executive fellow, Prendergast Project, Williams College Museum of Art, Williamstown, Massachusetts

"Thomas Moran's Watercolors of Yellowstone"

Walter Denny, professor of art history, University of Massachusetts, Amherst

"The Roots of Orientalism in European Art"

Charles Dempsey, professor and acting chairman, department of the history of art, The Johns Hopkins University, Baltimore

"Naturalism and Idealism in the Age of Caravaggio"

Wolf-Dieter Dube, general director, Staatliche Museen, Preussischer Kulturbesitz, Berlin

"Expressionism and Graphic Art"

David N. Durant, historian and author, Nottingham, England

"British Portraiture in the Grand Manner"

Elizabeth Gordon, lecturer, London, England

"Seurat's 'Sunday Afternoon on the Island of the Grande-Jatte' and Beyond"

Anne C. Hanson, professor of art history, Yale University, New Haven

"The Part or the Whole: Edouard Manet and the Transformation of Perspective"

Robert Grant Irving, associate fellow, Berkeley College, Yale University, New Haven

"Architecture for Empire's Sake: Viceroy's House at New Delhi"

Alison Kettering, professor of art history, Carleton College, Northfield, Minnesota

"Mirror of Nature, or Mirror of Virtue: Realism in Dutch Art"

Agnes Mongan, former director and curator of drawings emeritus, Fogg Art Museum, Harvard University, Cambridge, Massachusetts

"Some Portraits and Landscapes in the Albertina Exhibition"

Konrad Oberhuber, professor of art history, Fogg Art Museum, Harvard University, Cambridge, Massachusetts
"European Drawings of the Renaissance in the Albertina"

David W. Penney, associate curator, Department of African, Oceanic, and New World Cultures, The Detroit Institute of Arts

"Images of the Cosmos: Iconography of the American Woodland Indians"

William Pressly, art historian, Washington
"The Romantic Artist as Melancholy Hero"

The Honorable Mrs. Roberts, curator of the print room, Royal Library, Windsor Castle, Windsor, Berkshire, England

"An Introduction to Leonardo's Horse Drawings"

Duncan Robinson, director, Yale Center for British Art, Yale University, New Haven

"Mr. Stubbs: The Horse Painter"

Martin Rosenberg, professor of art history, The University of Tulsa

"Raphael and France: The Artist as Paradigm and Symbol"

Myra Nan Rosenfeld, art historian, Montreal, Canada
"Nicolas de Largillière and the Creation of the Rococo Portrait"

George T. M. Shackelford, assistant curator of European painting and sculpture, The Museum of Fine Arts, Houston
"Degas' Dancers in Context"

Richard Thomson, lecturer, History of Art Department, University of Manchester, England
"Degas and Classical Sculpture"

Giles A. Waterfield, director, Dulwich Picture Gallery, London, England

"Collection for a King: The Dulwich Picture Gallery"

John Welchman, Fulbright fellow, department of art history and archaeology, Columbia University, New York

"Art Works and Titles: Word and Image in Modern Art"

Barbara Ehrlich White, assistant professor of art history, Tufts University, Medford, Massachusetts

"Pierre-Auguste Renoir: Struggle and Triumphs"

THE ANDREW W. MELLON LECTURERS IN THE FINE ARTS

1952 Jacques Maritain "Creative Intuition in Art and Poetry"

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

1954 Sir Herbert Read, "The Art of Sculpture"

1955 Etienne Gilson, "Art and Reality"

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

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

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

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

1960 Wilmarth Sheldon Lewis, "Horace Walpole"

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

1962 Kathleen Raine, "William Blake and Traditional Mythology"

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

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

1965 Sir Isaiah Berlin, "Sources of Romantic Thought"

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

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

1968 Stephen Spender, "Imaginative Literature and Painting"

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

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

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

1972 Ludwig H. Heydenreich, "Leonardo da Vinci"

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

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

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

1976 Peter von Blanckenhagen, "Aspects of Classical Art"

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

1978 Joseph Alsop, "The History of Art Collecting"

1979 John Rewald, "Cézanne and America"

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

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

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

1983 Vincent Scully, "The Shape of France"

1984 Richard Wollheim, "Painting as an Art"

1985 James S. Ackerman, "The Villa in History"

SLIDE LIBRARY

A total of 150,414 slides are now in the education divi-

sion's slide library. During the year, 11,209 accessions (counting 925 replacements) were made. This figure includes new photography of Gallery objects (4,319), coverage of exhibitions (1,483), and material for lectures (1,419). Purchases from outside sources numbered 2,629. More than 800 slides of paintings in small European museums were acquired from Ethan Matt Kavaller. Furthermore, a total of 730 slides were donated to the library, including 340 slides from the Spanish Ministry of Culture and a gift of slides on Indian archaeological sites from Francis D. Weeks. Exchange programs continued with the Nationalmuseum, Stockholm, and the Chrysler Museum, Norfolk. Exchanges of individual slides were made with the Museum of Fine Arts, Boston, the Los Angeles County Museum of Art, and the National Gallery of Canada, Ottawa. The number of new slides catalogued was 7,182 and, with receipt of new information, 1,253 were recatalogued. During the year the staff mounted 9,726 slides in metal binders and approximately 3,500 slides in cardboard.

In October and November the number of slides borrowed (8,773 total) set new records and in January more slides were catalogued (1,501) than in any one month in the past. A total of 34,442 slides were borrowed from the library this year, an overall increase of 6 percent over last year's loans. The staff used 15,163 slides, a 19 percent increase, and 19,259 slides were borrowed by 612 people outside the Gallery, a decrease of 1½ percent. The slide library had 212 slides duplicated in-house and gave permission to have 467 slides copied on the outside, in order to provide slides of National Gallery objects not available through the Publications Office to members of the public and the academic community. In addition, 526 slides were made for CASVA scholars.

FILM

Throughout the year a number of feature film series were organized to complement special exhibitions as well as the National Gallery's permanent collection. During the fall of 1984, for example, two simultaneous series, "John Ford: 1939-1950" and "The American Documentary: 1936-1948" ran on Saturday afternoons in the East Building auditorium to coincide with the exhibition of works from the Index of American Design. One program paired two rarely screened 35mm archival prints, Robert Flaherty's *Louisiana Story* and John Ford's *Wagon Master*, which were borrowed respectively from Dartmouth College and RKO Pictures Inc. In December and January a popular series of dance films was organized in conjunction with the exhibition *Degas: The Dancers*. *Backstage at the Kirov*, *The Children of Theatre Street*, *Tales of Hoffman*, and a British-made

serial with Margot Fonteyn called *The Magic of Dance* proved to be the highlights of this series.

For the fourth consecutive year, the work of a noted contemporary filmmaker was featured in February and March. "The Films of Kenji Mizoguchi," was selected and introduced by Peter Brunette, professor of English and cinema at George Mason University, and attracted a total of 6,511 viewers. In addition to this Japanese director's well-known *Ugetsu* and *The Life of Oharu*, the eight-part retrospective included two unusual early films, *Sisters of the Gion* and *The Story of the Last Chrysanthemum*, as well as one of Mizoguchi's last color films, *The Princess Yang Kwei-Fei*.

Two summer film programs organized in conjunction with *The Sculpture of India* attracted an unprecedented 20,264 viewers—the largest audience ever for an exhibition-related film series. The first of these summer programs, titled "Merchant-Ivory: An Experience of India," comprised ten documentary and feature-length films by the highly acclaimed team of James Ivory and Ismail Merchant. The second program consisted of nine narrative films by Bengali filmmaker Satyajit Ray. The films selected for the Ray series were organized around the theme of growing up in India. They included *The Apu Trilogy*, *Three Daughters*, *Devi (The Goddess)*, *The Adventures of Goopy and Bagha*, and *The Golden Fortress*.

Through the cooperation of the Royal Netherlands Embassy, the Gallery presented in May the recent Dutch theatrical film *Rembrandt Fecit 1669*, directed by Jos Stelling. Virtually unknown in the United States, this beautifully photographed narrative film comprises tableaux based on a number of Rembrandt's paintings.

In September, a salute to the National Endowment for the Arts' twentieth anniversary included a program of five award-winning art documentaries which the Endowment helped to fund: *Georgia O'Keeffe*, *Alice Neel—Collector of Souls*, *Grandma's Bottle Village: The Art of Tressa Prisbrey*, *Final Marks—the Art of the Carved Letter*, and *The Stone Carvers*.

Twenty-five new titles were acquired, through gift or purchase, for the film collection. Among them were two series produced by the BBC: "Royal Heritage" (ten sixty-minute programs on the history of the British monarchy, its collections, and buildings) and "Spirit of the Age" (eight fifty-minute programs on architecture in Great Britain.)

AUDIOVISUAL SERVICES

Two television public service announcements, for *Degas: The Dancers* and *Ancient Art of the American Woodland Indians*, were produced this year to promote the National Gallery's temporary exhibitions. The *Woodland*

Indians announcement was also edited for use by the Detroit Institute of Arts and The Museum of Fine Arts, Houston. Videotaped information about several other exhibitions was distributed to the news departments of broadcast television stations. Two public service announcements produced last year in association with the information office received Emmy award nominations from the Washington Chapter of the National Academy of Television Arts and Sciences.

To commemorate the presidential inauguration this year, the department produced a one-hour television program in association with WETA-TV, "*The Republic: A Concert in Honor of the Inauguration of the President and the Vice President of the United States.*" *The Republic*, a patriotic cantata, was composed and conducted by Richard Bales, the Gallery's retiring director of music. This television special was broadcast nationally by PBS and was made possible by a generous grant from Occidental Petroleum Corporation and the Armand Hammer Foundation.

In May a six-projector multi-image program, "The Sculpture of India," was produced by the department in conjunction with Daniel Ehnbohm, a historian of Indian art. The ten-minute interpretive program, which helped to explain the symbolism and religious context of the sculpture as well as show the architectural settings of many of the pieces, was shown in the East Building tower gallery on a continuous basis for the duration of the exhibition. Another multi-image production, produced by Shah-Kelton Productions, "Bharat Yatra: Indian Journey," was also installed in conjunction with the *Sculpture of India* exhibition.

A number of events and exhibitions were recorded on videotape. They included a press preview for the exhibition on Ansel Adams, the conversations with Robert Rauschenberg, David Hockney, and Roy Lichtenstein, and the third Andrew W. Mellon dinner. Five temporary exhibitions were documented on videotape. Comprehensive footage was also taken of the construction and installation of *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*.

DEPARTMENT OF EXTENSION PROGRAMS

For fiscal year 1985, audience reports indicate that 125,569,311 persons viewed extension programs, exceeding the record audiences of the previous fiscal year and representing more than a fivefold increase over the audience level of just five years ago. There was a corresponding rise in the total of program presentations, which reached 70,929, the highest level in the department's history and a 45 percent increase over last year.

This scope of service reflects increased demand for greater numbers of programs by a variety of audience groups, better use of program resources by borrowers, and the effectiveness of departmental efforts to reach a larger number of organizations, particularly those with educational or public television facilities. There was a notable rise in new agencies added to the Affiliate Loan System, bringing the total number of participants to more than three hundred. These educational resource centers, public libraries, school systems, college and university instructional media, and television facilities, serving as satellite distributors of extension programs, reported levels of program use that are almost double those of the preceding year.

Another aspect of the increase in program utilization can be related to videocassette distribution. In response to demand from borrowers, this year the department began offering videocassette titles in one-half-inch Beta and VHS sizes, along with the three-quarter-inch size previously available. Providing program material in these popular formats has resulted in the doubling of videocassette use.

International use of extension programs remained high during the year; Argentina, Austria, Burundi, Czechoslovakia, Denmark, Great Britain, Greece, India, the Netherlands, Peru, Portugal, Sri Lanka, Uruguay, and West Germany are among the more than sixty foreign nations in which programs were presented. The department continues to foster active circulation of programs to United States embassies abroad through USIA. In addition, extension programs were broadcast by the American Forces Radio and Television Service to military installations in Europe, in Asia, and to the Atlantic and Pacific Fleets. Gallery films such as *Picasso and the Circus*, *David Smith*, *Calder: Mobile*, and *Picasso: the Saltimbanques* were chosen to represent the United States in international film festivals in Finland, France, Spain, India, and Belgium. *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*, the film produced by the department last year, was awarded a CINE Golden Eagle and was selected for USIA's "CINE Showcase," transmitted by satellite throughout Europe via that agency's international television system, WORLDNET.

During fiscal year 1985 program development activity centered upon research, writing, development, and production of a film titled *John James Audubon: The Birds of America*. Produced in connection with the exhibition of plates from the Gallery's original unbound edition of the Double Elephant Folio, the film shows a range of hand-colored engravings from the Gallery's collection, many of Audubon's original watercolor drawings for *The Birds of America*, and works of art by other artists of the period.

Interwoven with the images of the works of art is photography of the natural environment and of sites significant to Audubon's life and work. With quotations from the artist's journals and commentary by the Gallery's deputy director, John Wilmerding, the film traces Audubon's development as an artist and tells of his uncompromising devotion to his dream of publishing *The Birds of America*. The program is available as a film, for direct circulation; video forms are being provided for educational and public television.

Another film, *Raphael and the American Collector*, originally made for presentation with the 1983 exhibition of the same title, was expanded to include an introductory sequence surveying Raphael's art; it has been completed and added to extension programs' offerings in both film and videocassette forms.

In the course of the year, the department developed and produced a new color slide program based on the Gallery exhibition *Degas: The Dancers* and completed development of another on *Ancient Art of the American Woodland Indians*. Both programs contain images which illuminate the central ideas of the exhibitions, recorded commentary by the guest curators, and illustrated text brochures. To reflect the addition of numerous new titles and types of materials to the department's offerings, a new extension programs catalogue was written, redesigned, and has been published.

ART & MAN

This secondary-school art education magazine, published by Scholastic Magazines, Inc., with the Gallery's cooperation, featured the work of such diverse artists as Michelangelo, Frederick Remington, and Jackson Pollock in the year's issues. The subscription level for the 1985-1986 academic year remained consistent with that of previous years, at more than 140,000 subscribers.

SUMMARY

	<i>Showings</i>	<i>Audience</i>
Color Slide Programs	19,583	797,805
Automated Programs	245	37,803
Films	27,428	1,405,581
Videocassettes	1,513	165,128
Special Long-term Loans	1,232	121,800
Affiliate Loan System:		
Extended Loans	15,506	1,878,792
Public/Educational Television	5,405	117,125,418
International Television (Europe)	17	4,036,984
Grand Total	70,929	125,569,311



John Singleton Copley, *Mrs. Adam Babcock*, Gift of Mrs. Robert Low Bacon, 1985.20.1



Severo da Ravenna, *Kneeling Satyr Supporting the Figure of an Emperor*, Pepita Milmore Memorial Fund, 1985.12.1



Severo da Ravenna, *Saint Christopher Carrying the Christ Child*, Musée du Louvre and National Gallery of Art, exhibited at the Gallery in conjunction with the CASVA symposium on Italian plaquettes

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1984-1985

During the fifth academic year of the Center, resident members included the Kress professor, senior and visiting senior fellows, an associate and several predoctoral fellows, as well as research assistants and research associates.

In the program of scholarly meetings, the format of colloquia was modified on an experimental basis to include informal presentations restricted to members of the Center. During the year the Center organized two seminars: one in the fall and another in the spring, where specialists met for a daylong discussion. In addition to the colloquia, seminars, and shoptalks, which were attended by relatively limited audiences, the Center also sponsored several larger gatherings with participants from the United States and Europe. Among these were a lecture and three symposia held in Washington, and one symposium in Paris.

The Center continued to develop relationships with allied organizations in the Washington area, as well as elsewhere in the United States and abroad, by inviting representatives of these institutions to meet periodically during the year. Several meetings were held at the Center with chairmen of the art history departments at local universities to explore the creation of a collective curriculum for graduate studies in the history of art, to be built upon the Consortium of Washington Area Universities. In addition to discussing the coordination of course offerings and the publication of a combined list of courses, the representatives from American University, Catholic University, George Mason University, George Washington University, Georgetown University, Howard University, and the University of Maryland also considered other possible types of collaboration, such as sharing responsibility for special lecture series.

For the fifth year the Center served as convener for the association of research institutes in art history, comprised of the American Academy in Rome, American School of Classical Studies at Athens, the Canadian Centre for Archi-

teature, Dumbarton Oaks, Getty Center for the History of Art and the Humanities, The J. Paul Getty Museum, The Huntington Library, Institute for Advanced Study, The Metropolitan Museum of Art, Smithsonian Institution, Villa I Tatti, and the Yale Center for British Art. One meeting of the association was held at the Center in October 1984, and another in February 1985 in Los Angeles in conjunction with the annual meeting of the College Art Association. Issues under discussion at these meetings included the possibility of joint appointments and joint sponsorship of programs and scholarly meetings, the use of computers for research in the history of art, the coordination of automated research projects sponsored by members of the Association, and the compilation of an automated directory of international scholars in the history of art and related disciplines. The Center also participated in meetings of the Washington Collegium for the Humanities, a consortium of Washington-area research institutions, including The Catholic University of America, Center for Hellenic Studies, Center for Renaissance and Baroque Studies at the University of Maryland, Dumbarton Oaks, Folger Institute of Renaissance and Eighteenth-Century Studies, Library of Congress, Smithsonian Institution Libraries, and Woodrow Wilson International Center for Scholars. Established in the spring of 1948, the Collegium is intended to promote scholarship in the humanities through collaborative programs such as lectures, symposia, conferences, exhibitions, and research and publication projects. Representatives of member institutions of the Collegium met at the Center in April and May 1985 to discuss plans for a lecture series in 1985-1986.

At the beginning of the academic year the Center published its fourth annual report of research and activities, covering the period June 1983-May 1984. Volume 14 of *Studies in the History of Art*, consisting of papers pre-

sented at the Claude Lorrain symposium held in December 1983, was also published in the fall. Other publications in various stages of preparation during 1984-1985 included the volumes resulting from symposia, such as *Raphael before Rome, Pictorial Narrative in Antiquity and the Middle Ages, James McNeill Whistler, Italian Medals, and Watteau*, as well as the fourth volume of *Sponsored Research in the History of Art*.

The Architectural Drawings Advisory Group, a program of long-term research at the Center, continued to develop international standards for cataloguing architectural drawings.

Support for the fellowship program came from a variety of private sources, including endowed funds from the Andrew W. Mellon Foundation and endowed funds deriving from a bequest from Chester Dale. The Samuel H. Kress Foundation once again provided funds for the Kress professor, the Kress senior fellowships, and Kress and Davis predoctoral fellowships, as well as two symposia. The Center also received funds from Robert H. and Clarice Smith to continue the Smith fellowship in northern painting, and from Lawrence and Barbara Fleishman to support the second year of a two-year fellowship in American art. The J. Paul Getty Trust funded the continuation of the work of the staff of the Architectural Drawings Advisory Group.

BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

The Board of Advisors of the Center is comprised of members with overlapping terms. Irving Lavin (Institute for Advanced Study), one of the original members of the board and its chairman since 1981, and Craig Hugh Smyth (Villa I Tatti) completed their terms in December 1984. In January 1985 Charles Dempsey (The Johns Hopkins University) and Ilene Forsyth (University of Michigan) were appointed for three-year terms. Four other members, previously appointed, continued to serve: Dore Ashton (The Cooper Union), James Cahill (University of California, Berkeley), Alfred Frazer (Columbia University), and Alan Shestack (Yale University Art Gallery).

On 12 April the Board of Advisors met in Washington to discuss the programs and policies of the Center. Members of the board also convened in five selection committees to review fellowship applications for the coming year. After reviewing a total of 136 applications—45 for senior fellowships, 26 for visiting senior fellowships, 2 for the National Gallery of Art curatorial fellowship, and 53 for predoctoral fellowships—the board nominated seven senior fellows and four alternates, ten visiting senior fellows and two alternates, eight predoctoral fellows and one alternate, and one curatorial fellow.

MEMBERS

During 1984-1985, the resident community of scholars at the Center consisted of the Kress professor, six senior fellows, nine visiting senior fellows, one associate, and five predoctoral fellows. Among the senior fellows were professors of English literature and Renaissance history as well as scholars in the history of art and architecture. The members' research involved cultures ranging from Han-dynasty China and classical Greece to twentieth-century America. Their topics and approaches also varied widely, and included questions of theory and criticism, monographic studies on individual artists or on particular works of art, as well as studies of patronage, iconography, historiography, and painting technique.

The year began with the two annual events that bring together the members of the Center and their colleagues at the Gallery and in the Washington area. On 21 September, the senior curator of the National Gallery and the dean of the Center presided jointly over the meeting at which senior members of the Center and curators of the Gallery are invited to speak briefly about their current research. On 3 October, the annual reception to introduce the Kress professor and the members of the Center to associates at the Gallery and in the Washington area was held in the Garden Court Café of the West Building.

Every Tuesday from mid-September to mid-May the members gathered for a weekly luncheon. Lunch was followed by discussion, either of a paper presented the previous week to the members, or of other matters of mutual interest. Visiting scholars and curators, as well as curators from the National Gallery, were also invited to attend. The other regular weekly gathering at the Center, Thursday tea, was continued through the summer to give members residing during those months the opportunity to pursue informal discussions among themselves and with staff members of the Gallery.

In February the Center sponsored the fourth annual reunion of past and present members at the College Art Association convention.

KRESS PROFESSOR

Charles Mitchell, Professor Emeritus of Bryn Mawr College, is a specialist of the Italian Renaissance. Professor Mitchell took the B.A. and M.A. degrees in literature at Oxford. He spent the first half of his professional life in his native Britain, as assistant at the National Maritime Museum, Greenwich, and then as lecturer at the Warburg Institute, University of London. Professor Mitchell came to the United States as Tallman Visiting Professor at Bowdoin College (1956-1957), and was named Professor



of the History of Art at Bryn Mawr College in 1960. Over the years he has been appointed a distinguished lecturer at Yale University, Swarthmore College, the British Academy, Cornell University, and Sydney University, Australia.

While at the Center, Professor Mitchell continued research toward the completion of a study of the Tempio Malatestiano in Rimini.

SENIOR FELLOWS

Jonathan J. G. Alexander
University of Manchester

Samuel H. Kress Senior Fellow, 1984-1985
Exhibition of English Gothic Art;
Artists and the Book in Padua, Venice, and Rome in the
Second Half of the Fifteenth Century

Elizabeth Cropper
Temple University

Samuel H. Kress Senior Fellow, 1984-1985
Imitation, Novelty, and Theft in Seventeenth-Century
Rome

Mojmír Svatopluk Frinta
State University of New York, Albany
Ailsa Mellon Bruce Senior Fellow, 1984-1985
Punched Decoration on Early, Principally Italian, Panel
Paintings

Martin J. Powers
University of California, Los Angeles
Ailsa Mellon Bruce Senior Fellow, 1984-1985
Immortals and Their Imagery in Han Pictorial Art

Edward A. Snow
Rice University
Samuel H. Kress Senior Fellow, 1984-1985
Interpreting Bruegel

Richard C. Trexler
State University of New York, Binghamton
Ailsa Mellon Bruce Senior Fellow, 1984-1985
The Journey of the Magi: The Social History of a Christian
Image

VISITING SENIOR FELLOWS

Beryl Barr-Sharrar
New York City
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1985
The Derveni Krater and Its Legacy

Alessandro Bettagno
Università di Venezia; Fondazione Giorgio Cini, Venice
Ailsa Mellon Bruce Visiting Senior Fellow, winter 1985
Anton Maria Zanetti il Vecchio

Kathleen Weil-Garris Brandt
Institute of Fine Arts, Washington Square and University
College, New York University
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1985
Sidera Domus: Raphael's Chigi Chapel in Santa Maria del
Popolo in Rome

Peter Heinz Feist
Institut für Aesthetik und Kunstwissenschaften, Akademie
der Wissenschaften der DDR, Berlin
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1985
Public Sculptures from Abroad: American Commissions
to German Sculptors in the Second Half of the Nineteenth
Century

Anne Walter Lowenthal
Barnard College
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1985
The Paintings of Pieter Claesz: A Study of Style, Method,
and Meaning in Still Lifes of Holland's Golden Age

John Browning Onians
University of East Anglia
Ailsa Mellon Bruce Visiting Fellow, fall 1984
Classical Questions (final revision of work on the classical
orders, and research into the transformation of man's
relation to nature in the Roman world)

Myra Nan Rosenfeld
Montreal
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1985
Studies on the Hôtel de Cluny in Paris: The Sources and
Typology of the French Renaissance Urban Palace

Margarita Anna Russell
Gresham College, City University, London
Ailsa Mellon Bruce Visiting Senior Fellow, summer 1985
The Influence of Dutch Marine Painting on the Develop-
ment of Dutch Landscape Painting of the Seventeenth
Century

Christine Smith
Georgetown University, Charles Strong Center, Villa le
Balze, Fiesole
Ailsa Mellon Bruce Visiting Senior Fellow, summer 1985
Architectural Descriptions in Western Europe and Byzantium
from Late Antiquity to the Renaissance

NATIONAL GALLERY OF ART CURATORIAL FELLOW

David Alan Brown
National Gallery of Art, Department of Early Italian
Painting
Ailsa Mellon Bruce National Gallery of Art Curatorial
Fellow, fall 1984
Studies on Andrea Solario

ASSOCIATE

David Porter
University of Massachusetts
Fall 1984
Linguistic Theory and the Art of Joseph Cornell

FELLOWS

Susan MacMillan Arensberg*
[The Johns Hopkins University]
Samuel H. Kress Fellow, 1983-1985
The Padua Bible and the Phenomenon of the Late Biblical
Picture Book

Barbara Butts*
[Harvard University]
Chester Dale Fellow, 1984-1985
"Dürerschuler" Hans Süss von Kulmbach

Sarah R. Cohen
[Yale University]
Mary Davis Fellow, 1984-1986
The Interrelationship between the *Fête Galante* and 18th-
Century Dance

Francesca Consagra
[The Johns Hopkins University]
Chester Dale Fellow, 1984-1985
The De Rossi Print-Publishing House: 1615-1739

Tracy Cooper
[Princeton University]
David E. Finley Fellow, 1984-1987
The Campaign of Decoration in the Church of S. Giorgio
Maggiore, Venice

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

David Gillerman
[New York University, Institute of Fine Arts]
Chester Dale Fellow, 1984-1985
S. Fortunato, Todi

Jeffrey Hamburger
[Yale University]
David E. Finley Fellow, 1983-1986
The Rothschild Canticles

Lucy MacClintock*
[Harvard University]
David E. Finley Fellow, 1982-1985
Eugène Delacroix and the Significance of Finish in Roman-
tic Painting

Carol McMichael
[University of Texas at Austin]
Chester Dale Fellow, 1984-1985
Denver 1893-1941: Architecture, Urbanism, and the
City Beautiful

Sasha Newman
[New York University, Institute of Fine Arts]
Samuel H. Kress Fellow, 1984-1985, 1986-1987
Pierre Bonnard

Judith Testa
University of Chicago
Robert H. and Clarice Smith Fellow, 1984-1985
The Beatty Rosarium, a Manuscript with Miniatures by
Simon Bening

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

MEETINGS

COLLOQUIA

The Center offers the Kress professor and senior fellows
the opportunity to discuss their work with their col-
leagues. In 1984-1985, some chose to speak informally
to the other members of the Center, while others pre-
sented papers to a larger audience from the Washington
metropolitan area at meetings, each followed by a reception
and buffet dinner in the refectory. Those invited to attend
such colloquium presentations included art history faculty
members, senior curators and directors of museums,
fellows of local research institutes (Dumbarton Oaks,
Smithsonian Institution, etc.), and other scholars engaged
in advanced research, either sponsored or working inde-
pendently. The gatherings provide a lively forum for the
exchange of information and ideas. Seven colloquia (XLI-
XLVII) were held during the academic year.

9 October 1984 Henry Millon, "Observations on the
Cantiere at Saint Peter's, 1546-1580"

*in residence 1984-1985

- 8 November 1984 Edward A. Snow, "Interpreting Bruegel: A Reading of *Children's Games*"
- 20 November 1984 John Onians, "The Meaning of Disorder"
- 6 December 1984 Mojmir S. Frinta, "What Can the Study of Punched Decoration Do for the History of Art?"
- 30 January 1985 Richard Trexler, "A Social History of the Magi"
- 14 March 1985 Martin J. Powers, "Paradoxes about Paradise in Chinese Mural Engravings of the Mid-Second Century A.D."
- 30 April 1985 Elizabeth Cropper, "Domenichino's *Last Communion of Saint Jerome*: Patronage, Plagiarism, and Paternity"

SHOPTALKS

The three predoctoral fellows who were in residence for the full year presented shoptalks on their dissertation research to other members of the Center and to art historians in the National Gallery. These gatherings give the fellows a chance to discuss their work in progress and to receive criticism and suggestions on method and ideas.

- 15 November 1984 Linda Docherty, "Winslow Homer and Thomas Eakins: Critical Problems"
- 24 January 1985 Linda Wolk, "Perino del Vaga's Frescoes in the Palazzo Baldassini, Rome"
- 11 April 1985 Lucy MacClintock, "Unfinished Business: Delacroix and Constable at the Salon of 1824"

SEMINARS

The seminar series of the Center consists of informal meetings organized for the critical examination of theoretical, methodological, and historiographic issues in art history and related disciplines. The gatherings take the form of unstructured roundtable discussions; customarily there are no formal presentations. Participation at each seminar is limited to approximately twenty scholars, usually from universities and research institutions in the United States. Readings to stimulate discussion may be suggested in advance to the participants. The choice of seminar topics is often guided by the current research interests of the members of the Center and colleagues in the local area, including curators at the National Gallery of Art, as well as by the goal of the Center to encourage discussion on a wide range of issues and themes.

Two such meetings were held in 1984-1985. In the fall, architects, historians, and critics gathered to debate the importance of ancient, Renaissance, and later classical architecture, urban design, and landscape for the architect in the late twentieth century. The spring seminar took advantage of the recent spate of exhibitions and publica-

tions in the field of Dutch genre painting. Specialists discussed such issues as the extent of symbolism or moralizing content in genre paintings, their emblematic, literary, or other culture-bound associations, and the relationship between style, medium, and meaning in Dutch genre painting.

- 26 October 1984 Precedent, Paradigm and Norm: The Value of Ancient, Renaissance and Later Classical Architecture, Urban Design and Landscape for an Architect in the Late-Twentieth Century
- 19 April 1985 Seventeenth-Century Dutch Genre Painting

SYMPOSIA

Three of the four symposia held under the auspices of the Center in 1984-1985 were organized in collaboration with other institutions. One took place in Paris. Specialists in the relevant art historical fields, as well as art historians and other scholars in the Washington area and elsewhere, were invited to participate in these gatherings.

In October, the Société de l'histoire de l'art français and the Center jointly sponsored a symposium on Watteau in Paris. The three days of talks coincided with the Grand Palais showing of the Watteau exhibition that was also mounted at the National Gallery and at the Schloss Charlottenburg in Berlin. Sessions at the symposium were devoted to themes and techniques in Watteau's oeuvre, as well as to his place in the historical and cultural ambience of his time. The participation of six scholars from the United States was made possible by a grant to the Center from the Samuel H. Kress Foundation. The symposium papers will be published in Paris under the auspices of the Center and the Société de l'histoire de l'art français.

The annual spring symposium cosponsored by the Center and the department of the history of art at The Johns Hopkins University was held in Washington in March. Eleven speakers delivered papers that dealt with the issue of originality in art from antiquity to modern times. The presentations, to be published in a future volume of *Studies in the History of Art*, shed light on the diverse attitudes about originality, and on the way that replicas vary in function and in value from culture to culture.

Also in March, the Center organized a symposium on Italian plaquettes, the second in a series of meetings on Italian Renaissance sculpture supported by the Samuel H. Kress Foundation. Scholars from Europe and America met to present their findings on individual artists or collections, on the uses of plaquettes, and on their relation to antique gems. These papers will also be published in *Studies in the History of Art*.

The Fifteenth Annual Middle Atlantic Symposium was sponsored jointly by the Center and the Department of Art, University of Maryland. Nine graduate students in art history from universities of the Middle Atlantic region were chosen by their departments to speak at the gathering. Their research dealt with cultures ranging from ancient Greece to nineteenth-century America, and involved studies of works in various media as well as considerations of iconography, patronage, and trade.

29-31 October 1984

Antoine Watteau: le peintre, son temps, et sa légende
Jointly sponsored with the Société de l'histoire de l'art français and held in Paris

Watteau et l'histoire

Donald Posner, New York University, Institute of Fine Arts,
Président de séance

F. Machelard

"Valenciennes dans les dernières années du XVII^e siècle"

M. Vangheluwe

"Watteau à Valenciennes"

J. de la Gorce

"Watteau à l'Opéra (1702)"

Hal Opperman, University of Washington

"Le thème de la paix chez Watteau"

C. Nordenfalk

"L'année 1715"

Watteau et son environnement culturel

J. Deprun, Président de séance

Y. Zolotov

"Watteau: iconosphère et personnalité d'artiste"

T. Lefrançois

"L'influence d'Antoine Watteau sur l'oeuvre de Charles Coypel"

B. Sani

"La 'furia francese' de Rosalba Carriera:
ses rapports avec Watteau et les artistes français"

F. Moureau

"Watteau libertin?"

Watteau: dessins et gravures

C. Nordenfalk, Président de séance

Margaret Morgan Grasselli, National Gallery of Art

"New Observations on Some Watteau Drawings"

M. Roland Michel

"Figures de différents caractères"

Conférences: hommage à Watteau

D. Kocks

"Hommage à Watteau: J. B. Carpeaux, die Watteau-Rezeption in der Kunst des Deuxième Empire und die Ikonographie des Watteau-Denkmal in Valenciennes"

E. Moutsopoulos

"Les structures dialectiques de la temporalité dans l'oeuvre de Watteau"

Watteau: thèmes et variations

D. Ponnaü, Président de séance

J. R. Manton

"Les sites de Watteau"

R. Démoris

"Watteau en son temps: le paysage et les figures"

Donald Posner, New York University, Institute of Fine Arts

"Watteau's Landscapes and Park-landscapes"

G. Le Coat

"Watteau et l'imaginaire social: la représentation animale comme étude de cas"

A. M. Rieu

"Watteau: la nature dans le tableau et l'esthétique de la grâce"

Watteau: l'oeuvre au singulier

Y. Zolotov, Président de séance

Martin Eidelberg, New York City

"Early Works of Watteau"

J. Baticle

"Le 'Gilles' de Watteau: recherches sur les origines et connotations historiques"

S. Bergeon and L. Faillant-Dumas

"Quelques points de technique picturale et de restauration"

Watteau: l'atelier de l'oeuvre

R. Démoris, Président de séance

P. Rosenberg

"Les répétitions dans l'oeuvre de Watteau"

Mary Vidal, Berkeley, California

"Conversation as literary and painted form:

Madeleine de Scudéry, Roger de Piles and Watteau"

Y. Boerlin-Brodbeck

"Die in der Landschaft gelagerte Figur:

zum Verhältnis Watteaus zur Vorromantik"

Watteau et les arts de son époque

F. Moureau, Président de séance

G. Macchia

"Mythe théâtral de Watteau"

A. Blanc

"Watteau et le théâtre français"

P. Hourcade

"Watteau et l'Opéra de son temps: Problématique d'un parallèle"

Jolynne Edwards, Seattle, Washington

"Watteau and the Dance"

Y. Deslandres

"Watteau, peintre de costume de son temps"

Robert Tomlinson, Emory University

"Fête galante et/ou Fête foraine"

Le mythe de Watteau

P. Rosenberg, Président de séance

Beverley Schreiber Jacoby, New York City

"Watteau's International Reputation before 1740 and Gabburi"

J. Luna

"Watteau et l'Espagne"

B. Allen

"Watteau and His Imitators in England in the Mid-Eighteenth Century"

S. Wittingham

"Watteau and 'Watteaus' in Britain (1780-1851)"

A. Montandon
"Théophile Gautier et Antoine Watteau"
L. Jones
"Pierrot-Watteau: Nineteenth-Century Pantomime and Poetry"
S. Simon
"Watteau et les Goncourt"
H. Marx
"Watteau et ses imitateurs en Saxe"

Soirée

R. Astier
"Watteau et les danses de son temps"
(dance performance)

8-9 March 1985

Retaining the Original: Multiple Originals, Copies, and Reproductions

Jointly sponsored with the department of the history of art, The Johns Hopkins University

Session I

Andrew Oliver, National Endowment for the Arts, Moderator
Brunilde S. Ridgway, Bryn Mawr College
"Defining the Issue: The Greek Period"
Miranda Marvin, Wellesley College
"Copy and Original in Roman Classical Sculpture"

Session II

Marianna Shreve Simpson, Center for Advanced Study in the Visual Arts, Moderator
Gary Vikan, The Walters Art Gallery
"Ruminations on Edible Icons: Originals and Copies in the Art of Byzantium"
Jonathan J. G. Alexander, University of Manchester
"Facsimiles, Copies, and Variations: The Relationship to the Model in Medieval and Renaissance European Manuscripts"
Alan Gowans, University of Victoria
"Paradigmatic Social Functions in Anglican Church Architecture in the Fifteen American Colonies"

Session III

Richard Spear, Oberlin College, Moderator
Caroline Karpinski, Washington
"The Print in Thrall to Its Original: A Historiographic Perspective"
Beverly Louise Brown, Center for Advanced Study in the Visual Arts and National Gallery of Art
"Replication and the Art of Veronese"
Jeffrey Muller, Brown University
"Measures of Authenticity: The Detection of Copies in the Early Literature on Connoisseurship"

Session IV

Elizabeth Cropper, Temple University, Moderator
Egon Verheyen, The Johns Hopkins University
"Questioning the Original: Observations on Portraits of George Washington"
Rosalind Krauss, Hunter College and The Graduate Center, City University of New York
"You Irreplaceable You"

Richard Shiff, University of North Carolina at Chapel Hill
"Handling the Original: Painting, Photography, and the Commonplace"

21-22 March 1985

Italian Plaquettes

A symposium made possible by the Samuel H. Kress Foundation

John Pope-Hennessy, The Metropolitan Museum of Art
"The Study of Italian Plaquettes"

Graham Pollard, The Fitzwilliam Museum
"The Collections of Plaquettes in the British Museum"

Christopher H. Lloyd, The Ashmolean Museum
"Two Large Plaquettes in Oxford from the C. D. E. Fortnum Collection"

Christopher Fulton, National Gallery of Art
"Master IO. F. F. and the Function of Plaquettes"

Anthony R. A. Hobson, Whitsbury, Fordingbridge
"Plaquettes on Bookbindings"

Pietro Cannata, Rome
"Le placchette del Filarete"

Anthony Geber, Chevy Chase, Maryland
"Name Inscriptions: Solution or Problem?"

Nicole Dacos Crifó, Fonds national de la recherche scientifique de Belgique

"The Role of Plaquettes in the Transmission of Antique Gems"

Francesco Rossi, Accademia Carrara, Bergamo
"Le gemme antiche e le origini della placchetta"

Anthony Radcliffe, Victoria & Albert Museum
"Two Early Romano-Mantuan Plaquettes: The Master L. C. I."

Shelley Sturman, National Gallery of Art
"Work in Progress: Technical Analysis of Riccio Plaquettes"

Bertrand Jestaz, Ecole pratique des hautes études, Sorbonne
"Riccio et Ulocrino"

Douglas Lewis, National Gallery of Art
"Moderno's Plaquettes: A New Look at the Extent of His Oeuvre"

Charles Davis, Villa I Tatti
"Jacopo Sansovino and the Italian Plaquette"

Charles Avery, Christie's, London
"Fontainebleau, Milan, or Rome? A Mannerist Bronze Lockplate and Hasp"

13 April 1985

The Fifteenth Annual Middle Atlantic Symposium in the History of Art

Jointly sponsored with the department of art, University of Maryland

Saul Zalesch [University of Delaware]
"Reconstructing the Delphi Charioteer"

Glenn Gunhouse [The Johns Hopkins University]
"Early Christian Sources for the Vercelli Rotulus and Their Implications for the Origin of Acts Illustrations"

Bernadine Barnes [University of Virginia]
"Two Copies of Michelangelo's Invention of the Last Judgment"

Nina Serebrennikov [University of North Carolina, Chapel Hill]
"Pieter Bruegel the Elder and the Privileged Point of View"

Pamela D. King [University of Maryland]
 "The Wedding of Peleus and Thetis by Cornelis Cornelisz. van Haarlem"
 Annemarie Jordan [George Washington University]
 "Hapsburg Patronage in Portugal, 1580-1640"
 Marianne Berardi [University of Pittsburgh]
 "Not only Hercules, but Alexander: A Reevaluation of Bernini's Equestrian Monument of Louis XIV"
 Christine Challingsworth [The Pennsylvania State University]
 "The Accademia di San Luca and the Establishment of the Academy of Arts and Sciences as a Building Type"
 Marjorie Principato [The American University]
 "Fitz Hugh Lane and the China Trade Connection"

RESEARCH PROGRAMS

The Architectural Drawings Advisory Group, now in its third year, with a staff supported by the J. Paul Getty Trust, continued to prepare international standards for the cataloguing and sharing of information about architectural drawings in repositories in North America, Europe, and England. Project staff prepared tools such as glossaries and conceptual models, and made plans for implementing an automated system. The cataloguing system is intended to be a flexible standard for research and cataloguing of architectural drawings, albums, sketchbooks, and archives. Initial cataloguing is expected to begin in 1986, using an automated system prepared by the Art History Information Program of the J. Paul Getty Trust.

PUBLICATIONS

Every fall the Center publishes an account of the events and research of the preceding academic year. *Center 5: Research Reports and Record of Activities*, published in September 1985, contains general information about the fellowship program, program of meetings, publication and research programs of the Center, as well as the roster of the Center's board of advisors, professional staff, and members, and the list of activities for 1984-1985. *Center 5* also contains summary reports on research accomplished under the auspices of the Center by the members in residence during 1984-1985 and by several predoctoral fellows from the previous academic year.

During 1984-1985 the Center also continued the preparation and publication of volumes resulting from symposia sponsored by the Center to be published in the symposium series of the Gallery's Studies in the History of Art. *Claude Lorrain 1600-1682*, containing five papers presented at the symposium in December 1982, was published as volume 14 of Studies. It was edited by Pamela Askew of Vassar College. Volume 16, *Pictorial Narrative in Antiquity and the Middle Ages*, went into production, and

editorial work on volumes 17 (*Raphael before Rome*), 19 (*James McNeill Whistler: A Reexamination*), and 21 (*Italian Medals*) continued. The contributions to two symposia of 1984-1985, those on originality and Italian plaquettes, were gathered in the summer and editorial work on them was begun for future volumes of Studies.

Another major project undertaken during the summer was the compilation of the fourth issue of *Sponsored Research in the History of Art*, a listing of nearly one thousand fellowships in the humanities and social sciences supported by forty-four public and private foundations in the United States and Canada.



Hendrik Goltzius, *Head of a Young Woman*, Ailsa Mellon Bruce Fund, 1984.48.1

OTHER DEPARTMENTAL REPORTS

CURATORIAL DIVISION

PAINTING AND TWENTIETH-CENTURY ART

The curatorial division's main preoccupation continued to be the reconciliation of its two prime obligations: work on exhibitions and progress on the systematic catalogue of the collections. The considerable and important commitment to a heavy exhibition schedule is certain to continue in the visible future. Since exhibition demands tend to be immediate, they take priority in the use of the curators' time, with the unfortunate consequence of frequent postponement of work on the systematic catalogue. Efforts to deal with this conflict of responsibility have been earnest, but at this point it is far from resolved.

Exhibitions

The Renaissance department worked toward the realization of several loan exhibitions, including one devoted to Netherlandish drawings in the age of Bruegel. A major event organized by the baroque painting department was the exhibition *Old Master Paintings from the Dulwich Picture Gallery*, which consisted of thirty-six paintings by British and European masters from the seventeenth to the nineteenth centuries. It was on view in the West Building from April to early September. Research continued on *The Age of Correggio and the Carracci*, a major exhibition of sixteenth- and seventeenth-century Emilian painting organized jointly with the Pinacoteca Nazionale in Bologna and The Metropolitan Museum of Art.

The department of modern painting mounted the exhibition *Degas: The Dancers*, from November 1984 to March 1985, to commemorate the artist's birth 150 years before.

Research and preparation involving extensive travel continued on two major international exhibitions which the department of twentieth-century painting will present in the fall of 1986: *Henri Matisse: Mastery of Light and Pattern—The Early Years in Nice, 1916-1932* and, in col-

laboration with the Tel Aviv Art Museum, *Alexander Archipenko: A Centennial Tribute*.

Extensive discussions this year with the artist Robert Rauschenberg have resulted in the Gallery's participation in an ambitious twenty-two-nation world exhibition tour known as Rauschenberg Overseas Culture Interchange (R.O.C.I.). In each country, the artist will create paintings and other artworks inspired by the particular locale and often with the assistance of local artists and artisans. After the overseas tour, in 1988-1989, the National Gallery, as the unique United States site, will present works selected from the entire tour.

Sixty of our finest and most important paintings from the Garbisch collection were chosen for a circulating exhibition organized by the Gallery for the International Exhibitions Foundation. The show, which opened at the Museum of American Folk Art in New York in September 1985, will travel to seven other museums before moving on to Europe in late 1987. It is accompanied by a fully illustrated catalogue with sixty color plates.

A selection of Garbisch paintings not included in the IEF exhibition was installed in the ground floor galleries of the West Building in the summer of 1985. This group included many smaller paintings from the collection, some of which have been seen infrequently.

Planning for the Ansel Adams exhibition, which opened at the gallery in fiscal year 1986, took place this year, and an essay was written for its catalogue. Earlier in the year an exhibition of monotypes by Maurice Prendergast from the Terra Museum of American Art was mounted. A display of American masterpieces from the collection of Dr. Armand Hammer, as well as an exhibition devoted to Edward Savage's *The Washington Family*, were held in conjunction with the inauguration of President Reagan.

The installation of the permanent collection is a contin-



Edward Savage's *The Washington Family* was displayed during the Gallery's inaugural festivities after recent conservation

uing concern of the curators. The contents of the galleries of later Italian paintings were shifted and rehung. Construction of a suite of new galleries in an area left unfinished since the opening of the West Building in 1941 made necessary the closing of three galleries of nineteenth-century French paintings on the main floor. The American, baroque, and modern departments worked jointly under the guidance of the chief curator to install a selection of these French paintings in spaces normally devoted to the British and American collections. The newly constructed galleries will be inaugurated in January 1986 with an exhibition, *The New Painting: Impressionism 1874-1886*, in honor of Mr. and Mrs. Paul Mellon.

The major event in the department of twentieth-century art for this year was the reinstallation of its collection in preparation for the *Treasure Houses of Britain* exhibition.

For the first time, a coherent survey of the twentieth-century collection may be seen on the concourse level of the East Building in specially constructed galleries. An important highlight of the presentation is a series of artists' rooms featuring concentrations of the work of Robert Rauschenberg, Sam Francis, Ellsworth Kelly, Roy Lichtenstein, Georgia O'Keeffe, and Mark Rothko, most on long-term loan from the artists to the Gallery. In addition, generous loans from other patrons of the Gallery augmented the works from our permanent collection. A substantial amount of rehanging also took place in the department of American art.

Loans

The Gallery's fine though small collection of seventeenth-century Italian paintings was enhanced by the loan of

selected works from other museums, including Guercino's *Pope Gregory XV*, from the Smithsonian Institution's National Museum of American Art in Washington, and *Susannah and the Elders*, formerly attributed to Agostino Carracci but now given to Sisto Badalocchio, from the John and Mable Ringling Museum of Art in Sarasota, Florida.

The Dutch and Flemish collections were enhanced this year through a number of paintings generously loaned to the Gallery. These include: Peter Paul Rubens, *The Triumphal Entry of Henry IV*, lent by Kurt A. Brod; Bartholomeus van der Ast, *Basket of Fruit* and *Basket of Flowers*, Abraham Bosschaert, *Vase of Flowers in a Niche*, and Jan Bruegel the Elder, *A Basket of Mixed Flowers and Vase of Flowers*, all lent by Mr. and Mrs. Paul Mellon. The Gallery was also fortunate to be able to exhibit last year a major Dutch painting that was on loan from the Museum of Fine Arts in Boston, Hendrick Terbrugghen's *Boy Singing*. Finally, the Rijksmuseum in Amsterdam generously extended their loan of five Dutch paintings. These works are G. A. Berekheyde, *The Town Hall of Amsterdam*, J. Lingelbach, *Italian Harbor*, J. Steen, *The Supper at Emmaus*, J. C. Verspronck, *Portrait of a Man*, and Phillips Wouwerman, *The Riding School*.

As part of a long-term loan exchange, Van Dyck's *Doña Polixena Spinola Guzman de Leganés* was lent to the Ringling Museum and their painting by Jan Davidsz. de Heem, *Still Life with Parrots*, was lent to the Gallery. A similar arrangement was made with the Toledo Museum of Art. In exchange for our painting by Frans Hals, *Portrait of a Gentleman*, the Toledo museum will send to the Gallery a major work by William van de Velde the Younger, *Ships in a Stormy Sea*.

Numerous American works from the permanent collection were on loan to special exhibitions at other museums during the past year, and significant loans were received by the Gallery. John F. Kensett's *Beach near Newport* and *Beacon Rock, Newport Harbor* were included in the Kensett exhibition seen at the Worcester Art Museum, the Los Angeles County Museum of Art, and the Metropolitan Museum of Art. *The Lackawanna Valley*, George Inness' early masterpiece, was part of the Inness retrospective at the Los Angeles County Museum of Art, which will have its final stop here at the Gallery after having been seen in New York, Cleveland, Minneapolis, and Los Angeles. Chester Harding's portrait *Amos Lawrence*, Robert Henri's *Woman in White* and *Volendam Street Scene*, and John Sloan's *The City from Greenwich Village* were also lent to significant exhibitions. We were fortunate to receive several loans to the collection which were particularly welcome additions. Erving and Joyce Wolf lent us a radiant view, *Indian Rock*,

Narragansett Bay, by Francis Silva, and a large and impressive painting, *Wingersheek Creek Beach, Gloucester*, by William Lamb Picknell. Raymond and Margaret Horowitz lent Dennis Miller Bunker's *Roadside Cottage*, which beautifully complemented our holdings of American impressionist paintings. Thomas Sully's portrait *Queen Victoria* continued on loan from an anonymous friend of the Gallery.

Acquisitions

Today there is seldom an opportunity to acquire a Renaissance work of highest quality, let alone one that is also of great importance for the history of art. Yet just such a painting, Jacopino del Conte's *Madonna and Child with Saint Elizabeth and Saint John the Baptist*, has recently joined the Gallery's small but superb group of sixteenth-century Florentine masterworks. Representing mannerism at its mature stage in the 1530s, Jacopino's altarpiece combines, in an original way, influences from Andrea del Sarto, who may have been his teacher, and Pontorno; at the same time it captures the grandeur of form and spirit of Michelangelo's statuary in the Medici Chapel in the church of San Lorenzo in Florence.

The Gallery's outstanding collection of early German painting was further broadened by the acquisition of Hans Muelich's *Member of the Fröschl Family*, the gift of David Edward Finley and Margaret Eustis Finley. This fine work of c. 1540 by the Bavarian court painter exemplifies German patrician portraiture of the Renaissance as well as Muelich's own early ties to the Danube school.

During the year Ludolf Bakhuysen's *Dutch Ships in a Stormy Sea*, signed and dated 1667, was acquired. It is the first Dutch maritime painting in our collection. It was bought at auction, the first painting so acquired since the Trustees gave the Gallery permission to purchase at auction in 1984.

Two members of our Collectors Committee purchased an untitled 1946 wood sculpture by Isamu Noguchi as a promised gift to the Gallery. Finally, planning continued for the transfer of 285 works of art and extensive archival material from the Mark Rothko Foundation to the National Gallery, expected to be completed by late 1986. The first selection from the gift, the *Seagram Murals* of 1958-1959, goes on view in the fall of 1985 as part of the newly installed concourse level galleries.

Acquisitions included the purchase of Yves Tanguy's *Le Regard d'Ambre* and the following generous gifts: *White Curve VIII* by Ellsworth Kelly, from Mr. and Mrs. Joseph Helman; *Olympic Torso (Female)* by Robert Graham, from Mr. Fred Koch; a large-scale realist painting, *Portrait of the Doyles*, by Jack Beal, from Mrs. and Mrs. Leonard Lauder; *Tonal Sculpture* by Harry Bertolia, from Bernard and Audrey



Ellsworth Kelly, *White Curve VIII*. Gift of Mr. and Mrs. Joseph Helman. 1984.105.1

Berman; and *Olympic Torso (Male)* by Robert Graham and *Doric Circus* by Robert Rauschenberg, from the Lila Acheison Wallace Fund.

Conservation and Research

Major treatment of Maerten van Heemskerck's *Rest on the Flight into Egypt*, formerly attributed to Jan van Scorel, was completed. Cleaning together with research for the catalogue of early Netherlandish painting indicated that it is an important early work by Heemskerck from about 1530 when he worked in association with Scorel. The Italian or southern section of the Renaissance paintings department made fourteen attribution changes as part of ongoing research toward completion of the systematic catalogue. One particularly interesting change involves a painting formerly known as *The Standard Bearer*, attributed to Dosso Dossi, and now recognized as *Portrait of a Man as Saint George* by Jacopo Tintoretto; a second reattribution concerns a *Judgment of Paris*, formerly given to the Emilian master Bertoia, but now regarded as by the landscape painter Giovanni Sons, active at the court of Parma in the late-sixteenth century.

A number of ongoing projects in the baroque painting department have been the focus of much research. The systematic catalogue of the Dutch and Flemish paintings has progressed, as well as research on the Rembrandts. John Hayes, director of the National Portrait Gallery, London, has continued his work for the systematic catalogue of the British paintings.

Nineteenth-century paintings whose treatment has been completed this year include *La Mousmé* by Vincent van Gogh, *Gare Saint-Lazare* by Edouard Manet, *Still Life with Peppermint Bottle* by Paul Cézanne, and *In the Dining Room* by Berthe Morisot. Treatment of several others, among them *The Sisters* and *The Mother and Sister of the Artist* by Morisot and *Haystacks in Brittany* by Paul Gauguin, is progressing. Research on the collection produced changes of attribution to Imitator of Vincent van Gogh for two paintings as well as a title change for a Cézanne.

The American collection received considerable attention in reframing and conservation projects. New frames were acquired for Edward Hopper's *Cape Cod Evening*, George Bellows' *Blue Morning*, Robert Henri's *Snow in New York*, and Grant Wood's *Haying and New Road*. Several important paintings were treated in the Gallery's conservation laboratory, including Alexander Wyant's *Peaceful Valley*, Willard Metcalf's *Midsummer Twilight*, and Martin Johnson Heade's *Rio de Janeiro Bay*. The cleaning of the latter was of special interest, since it revealed not only the subtlety of Heade's handling of light and atmosphere, but also his more robust and painterly brushwork in the foreground waves. Work was also begun on cleaning Thomas Eakins' *Baby at Play*, which came to the Gallery in 1982 from the John Hay Whitney Collection.

The most significant conservation project for this department, however, involved the examination of the sixty paintings from the Garbisch collection in preparation for the exhibition that was circulated by the International Exhibitions Foundation. Each painting was carefully examined in the lab to make sure its condition was suitable for travel, and two works by Ammi Phillips, the portraits *Joseph Slade* and *Alsa Slade*, were treated and cleaned.

Work continued on the three volumes of the systematic catalogue on American paintings. One of these volumes is devoted to academic artists, another to naive paintings, and the third to George Catlin's paintings of American Indians. Research on Catlin's La Salle paintings was greatly aided by the reappearance of their original labels, which include quotations describing each scene. These labels were given to us by Paul Mellon.

Staff Changes

The curatorial division has had a number of changes in personnel in the year covered by this report. Sheldon

Grossman, who had been curator of southern baroque painting, left the Gallery's service after fourteen years. Work in this area, and also in the southern Renaissance, has been performed by a new curator, Beverly Louise Brown, who previously taught at Harvard and has a distinguished background as a scholar of Italian art. Because of the extensive Gallery activities in the southern European area, the chief curator has assumed additional responsibility for a number of the functions that would normally be discharged by individual curatorial departments.

The vacant curatorship of modern painting was filled in March by the appointment of Charles Stuckey, a young scholar of high reputation with a distinguished record of participation in major exhibitions in his field. A new curator has also been appointed in the twentieth-century department. Nan Rosenthal has until now been professor and chairman of the department of the history of art at the University of California, Santa Cruz. The interests and experience of Ms. Rosenthal make a complement to those of Jack Cowart, the department head.

Joseph Hershenson, research assistant in Renaissance painting, left at the end of 1984 to pursue graduate study. Marion Callis Diffenderfer left in July 1985 to become assistant for loans at the National Lending Service. The summer intern was Cynthia Coté. Suzanne Lindsay joined the staff of the department of modern painting in September 1985 as a research associate for the Morisot exhibition.

In the area of twentieth-century art, assistant curator Eliza Rathbone left the Gallery this year to become associate curator of The Phillips Collection. Susan Pitler, department secretary, went on maternity leave in July; she is being replaced by Kate Allen. In March 1985 Franklin Kelly joined the American department as assistant curator. He was formerly associate curator of paintings at the Minneapolis Institute of Arts and in 1981-1983 he was a Samuel H. Kress Fellow at the Gallery's Center for Advanced Study in the Visual Arts.

Various volunteers contributed to the research projects undertaken during the year. Alice Kreindler assisted with research on the British paintings. Greg Rubinstein, from the Williams College Graduate Program in the History of Art, spent a January term here helping to write text labels for the Dulwich exhibition. Shirley Bennett, who was the University of Maryland intern at the National Gallery, spent the spring semester doing research on Rembrandt for the systematic catalogue of Dutch painting. Sara Wages, the National Gallery of Art intern for the summer, did research on landscape paintings in the Dutch collection. Important contributions to research on the twentieth-century volumes of the systematic catalogue were made by volunteers Carma Fauntleroy and Sharon Wilenski,

graduate students in art history and museum studies at George Washington University, Barbara Meyer, a German Fulbright fellow at New York University, and Elisabeth Fraser of Yale University.

SCULPTURE AND DECORATIVE ARTS

Perhaps the most exciting event of the year was the unexpected gift to the National Gallery of a rare maquette for a *Reclining Figure* by Henry Moore. Donated by Dorothy Zimmermann of New York in memory of her husband Frederick, the 1946 model is one of only two such works by Moore known to be in American collections; it comes from one of the most fertile and inventive periods of the artist's work.

The department's curators concentrated on production of entries for the systematic catalogue. They also wrote catalogue entries on a group of fifteenth-century works from the National Gallery collections that went on view in the exhibition *Italian Renaissance Sculpture in the Time of Donatello* at the Detroit Institute of Arts (23 October 1985-5 January 1986) and at the Kimbell Art Museum, Fort Worth (22 February-27 April 1986). The exhibition commemorated the six-hundredth anniversary of the birth of Donatello.

Planning continued, in cooperation with the Smithsonian Institution Traveling Exhibition Service, for the show *Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna*, to take place at the National Gallery of Art in the fall of 1986. Some seventy-five major bronzes from Italy and northern Europe, including works by Riccio, Antico, and Giambologna, were to be lent to the National Gallery for this exhibition.

The sculpture department took part in a symposium on Renaissance plaquettes, sponsored by the Gallery's Center for Advanced Study in the Visual Arts (CASVA), on 21-22 March 1985. Experts from the United States and Europe discussed various problems concerning the art form. This gathering was the latest in a series that began in 1983 with two lectures celebrating the opening of new sculpture galleries, and continued in 1984 with a symposium on Renaissance medals.

For the occasion of the plaquette symposium, the Musée du Louvre lent the National Gallery an important early sixteenth-century bronze group, *Saint Christopher Carrying the Christ Child*, by Severo da Ravenna. The group is composed of a Saint Christopher belonging to the Louvre and a Christ Child with the globe belonging to the National Gallery. The group has been reunited since 1971 when it was discovered that the two bronzes fit together perfectly. At that time the Christ Child was placed on indefinite loan to the Louvre, and the symposium was only the second

occasion on which the united group was exhibited at the National Gallery. The *Saint Christopher* group was displayed together with a major National Gallery of Art acquisition that seems to be an iconographic counterpart to it, Severo da Ravenna's bronze *Kneeling Satyr Supporting the Figure of an Emperor*.

A number of important American Beaux-Arts bronzes with allegorical and mythological themes from a private collection were lent to the National Gallery in 1985 for exhibition in 1986. Major bronzes from other private collections that were lent to and exhibited by the Gallery included Johann Gregor van der Schardt's *Minerva*, belonging to an anonymous private collector, and Gian Lorenzo Bernini's *Saint Bibiana*, lent by John R. Gaines.

August marked completion of the renovation of a room adjacent to the ground-floor small sculpture exhibition galleries. It will serve as a new study, storage, and seminar room to house the National Gallery of Art's preeminent collection of small bronzes, medals, and plaquettes. Cabinets, study tables, a seminar table and slide projection system, display cases and special lighting were designed by the Washington firm of Keyes, Condon and Florance, under the supervision of the sculpture department. The new room provides an excellent setting for examination and study of our superb collection of bronzes.

Summer interns Mary Christian and Susan Lynch did research toward a number of new sculpture attributions. Interns Susan Lynch and Kimball Clark collaborated in an intensive campaign to weigh, measure, and transcribe the collection marks on medals and plaquettes, including the establishment of Munsell color chart equivalents, to provide documentation for the systematic catalogue volumes. The work went on under the supervision of the objects conservation staff and curatorial assistant Christopher Fulton. Mr. Fulton, who first joined the department in 1983 as a summer intern, departed at the end of August to assume his new duties as curator of the Allentown Art Museum. Alan Braddock, a 1984 summer intern and a curatorial assistant after October 1984, continued in that capacity, with particular responsibilities for aiding in systematic catalogue research.

Gladys Clearwaters, the sculpture department secretary since 1977, left and was succeeded by Wilhelmina Johnson.

GRAPHIC ARTS

This was our third year exhibiting prints and drawings in the new suite of fourteen galleries in the West Building. Exhibitions in the rotating series, using works from the Gallery's permanent collection and providing continuing historical surveys of major artists' prints, were focused

this year on landscape prints, with an accompanying room of landscape drawings, and figure prints, with a room of figure drawings, as well as selections from the Index of American Design.

Department members organized a large number of thematic exhibitions this year. The most extensive and complex was *Gemini G.E.L.: Art and Collaboration*, a show of 110 prints and sculptures plus preliminary studies and working proofs by thirty-one contemporary American artists celebrating the founding of the Gallery's Gemini G.E.L. Archive. *Master Prints from Washington Private Collections* was organized on the occasion of the twentieth anniversary of the Washington Print Club. The ninety prints included a number of unique, rare, and extraordinarily fine impressions. *Robert Nanteuil: Portrait Engraver to the Sun King* consisted of fifty-five prints by the French seventeenth-century master and his contemporaries, drawn from the Gallery's extensive holdings. In the exhibition *John James Audubon: The Birds of America* were fifty-four hand-colored engravings from Audubon's ambitious publication, *The Birds of America* (1827-1838). *The Index of American Design: Watercolors of American Decorative Arts* included eighty-five renderings organized to reflect the various geographic regions of the United States in which the original objects as well as the Index watercolors were produced. *American Naive Watercolors and Drawings*, organized by a curator from the Department of American Art, included forty-nine works given by Edgar William and Bernice Chrysler Garbisch. As the year ended, we opened *German Expressionist Prints from the Collection of Ruth and Jacob Kainen*. The ninety works, drawn from one of the finest private collections, showed a survey of the expressionists' freedom in draftsmanship and creative use of printmaking media, with special emphasis on Ernst Ludwig Kirchner. Each of these exhibitions was accompanied by a scholarly catalogue or brochure.

Other exhibitions were organized by guest curators, with extensive help from department members. *Old Master Drawings from the Albertina* included some of the finest drawings in the world; an extraordinary group of ten Dürers was accompanied by other early German, Netherlandish, Italian, and French masterpieces. *Leonardo da Vinci Drawings of Horses from the Royal Library at Windsor Castle* comprised fifty sheets by the incomparable Italian master showing the variety of his approach to horses and other real and imaginary animals. *Leonardo to Van Gogh: Master Drawings from Budapest*, the first exhibition from the Szépművészeti Múzeum brought to the United States, included drawings from the late quattrocento through the end of the nineteenth century, such as Leonardo studies and an extensive group from the early German Danube

school. *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection* contained one hundred masterworks from this major private collection. *Thomas Moran's Watercolors of Yellowstone* showed nineteen brilliant sheets from the Thomas Gilcrease Institute of American History and Art in Tulsa, Oklahoma. Each of the above exhibitions was also accompanied by a catalogue or brochure.

Gifts of drawings this year included three outstanding groups. Julius S. Held added sixty-nine old-master and modern drawings to those already here from his collection. The new ones include sixteenth- to nineteenth-century French, British, Italian, and Netherlandish drawings, with a strong group by Flemish artists around Rubens. This gift adds numerous sheets by artists previously unrepresented in our collection.

The second group was an extraordinary selection of works by Max Beckmann given by Quappi Beckmann, the artist's widow. It includes drawings, portfolios, prints, illustrated books, and a partially cut woodblock. The centerpiece is the artist's own collection of forty-four sketchbooks spanning his entire working life. These sketchbooks have been complemented by Mrs. Frederick Zimmermann's gift of forty-nine Beckmann drawings from the 1920s through the 1940s, most of a warmly personal nature.

The third major group was Julia Engel's bequest of her choice collection of works by Winslow Homer and Everett Shinn. The five Homer watercolors from his English and Cuban periods include one of Homer's finest classical works, *Mending the Nets*. We received two other important American watercolors: the large and beautiful *Saint Mark's, Venice*, by Maurice Prendergast, donated by Mrs. Charles Prendergast, and the subtle *The Stall*, by Andrew Wyeth, bequeathed by Mrs. Sarah Barney Lefferts.

Gifts of individual drawings this year included two rare early Italian works, Pinturicchio's study of *Grotteschi*, given by Mrs. John Steiner, and one of Jacopo Ligozzi's finest drawings, *Avarice*, donated by Robert H. and Clarice Smith. Paul Mellon provided the funds to purchase John Constable's *A Great Elm Tree*, which marvelously reveals Constable's sensitivity to the effects of light and weather. Friends of Mary Kelly, a Gallery docent for many years, donated funds to help purchase a charming Hubert Robert, *Three Ladies Chatting*. Ruth and Jacob Kainen gave Ernst Ludwig Kirchner's extremely swift but completely composed *Three Bathers in the Sea*. Six early drawings of Italy by M. C. Escher, including four he used for prints, were added to the Gallery's fine collection of his prints by Arthur G. Rosen, Martin N. Rosen, and Dr. and Mrs. Ronald H. Cordover, who also gave the five original woodblocks for Escher's *Circle Limit III*.

Among gifts of prints, the eighteenth century was predominant: there were Bernardo Bellotto's large and beautiful etching *Village on a Riverbank*, given by David Tunick, a group of ten prints related to Boucher, given by Regina Slatkin, and twelve French portrait engravings, given by John O'Brien. Frank and Jeannette Eyerly donated a fine John Sloan monotype, *McSorley's*, as well as a charming late watercolor by Arthur Dove, *Along the Shore*. Other prints, drawings, and illustrated books were given by a number of friends including Ruth Benedict, Arthur and Charlotte Vershbow, William B. O'Neal, Mr. and Mrs. Martin Atlas, and Nancy and Miles Rubin.

Purchases of drawings were highlighted by a number of fine Netherlandish works: an elegant Karel van Mander; two chalk drawings by Hendrick Goltzius, one early and softly modulated, the other late and bold; a fresh sheet of studies by Abraham Bloemaert; a *Lion Hunt* by Pieter Soutman and Peter Paul Rubens; Jan Fyt's *Still Life with Children Feeding Goats*; and one of Bartholomeus Breenbergh's most striking large Italian drawings. Among other purchases, we added our first Jusepe de Ribera and a direct yet sensitive eighteenth-century pastel and watercolor by Giuseppe Nogari. Our small English collection continued to grow with a chalk drawing by Franz Cleyn and a fine example of Alexander Cozens' brush landscapes.

Purchases of prints included perhaps the finest surviving impression of Jacopo de' Barbari's large and beautiful engraving, *Mars and Venus*. We also acquired a rich artist's proof of one of Gainsborough's soft-ground etchings and the earliest surviving collection of Piranesi's *Vedute di Roma* still in its original binding. Thirty-seven early states completed our collection of portraits by one of the most sensitive and telling portrait printmakers, Jean Morin. Finally, from the French nineteenth century, we purchased a striking Corot etching printed in rust-colored ink, a rare Daubigny cliché-verre in brush technique, and Gauguin's zincograph *Les Laveuses* from the first edition on brilliant yellow paper.

Work proceeded on the computerization of our graphic art collection. The drawings have been finished, and eleven thousand prints were completed as of 30 August 1985. The Index of American Design continued to make audiotaped interviews with former Index artists, and that entire collection was placed in new high-density mobile storage units which will significantly expand graphic arts storage capacity in the West Building.

Robin Dowden joined the Gallery's staff to work on the computerization of the prints and drawings. We also welcomed receptionist/typist Tom Coolsen to the department.

We received 953 visitors to work in our two study rooms this year, accessioned or catalogued 430 works of

art, and lent 78 works to twenty-four exhibitions in this country and abroad.

SENIOR CURATORIAL STAFF

John Wilmerding, deputy director
Sydney J. Freedberg, chief curator
Andrew Robison, senior curator and
curator of graphic arts
David A. Brown, curator of Renaissance painting
Nicolai Cikovsky, Jr., curator of American art
John C. Cowart, curator of twentieth-century art
Diane DeGrazia, curator of graphic arts
Ruth Fine, curator of graphic arts
John Hand, curator of northern Renaissance painting
Douglas Lewis, curator of sculpture
Nan Rosenthal, curator of twentieth-century art
H. Diane Russell, curator of graphic arts
Charles Stuckey, curator of modern art
Arthur K. Wheelock, Jr., curator of northern
baroque painting
Martha Wolff, curator of northern Renaissance painting

DIVISION OF RECORDS AND LOANS

Considerable progress was made during the year on The Collections of the National Gallery of Art: Systematic Catalogue. The first of twenty-seven projected volumes, *Early Netherlandish Paintings* was written by National Gallery curators John Hand and Martha Wolff and is in production. The second and third volumes, dealing with the Gallery's non-Western decorative arts and with a segment of its sculpture and Western decorative arts holdings, are well advanced. Careful research by outside specialists preparing these volumes in areas of expertise not covered by the Gallery's curatorial staff, such as furniture, tapestries, rugs, and Chinese porcelains has been immediately useful; our enhanced knowledge about these objects is already being reflected in the curatorial records and the computerized data base.

Many aspects of our records will be strengthened by the intense scholarly study undertaken for the systematic catalogue project. The results to date have already been incorporated in the latest edition of the *Summary Catalogue of European Paintings*, which will be issued soon. For the first time this catalogue, which has traditionally been revised every decade, was typeset directly from the automated data base, a method that yields considerable economies in production time and printing costs and greatly reduces the possibility of error.

The computerized data base now contains over 22,000 records on individual works of art, including all paintings,

sculpture, drawings, and decorative arts objects in the collection. Work proceeds on recording prints and the watercolor renderings in the Index of American Design. A new project, under Joyce Giuliani, will gather data about the acquisition history of each object. Robin Dowden, who has worked on development of the data base for four years, has assumed responsibility for managing it and for acquainting staff throughout the Gallery with the art information system and its many applications in their activities. A user's manual has been prepared, and a cataloguer's manual is almost ready.

As we move into developing more complex extensions of the data base, such as information on provenance, exhibition history, and bibliography, we anticipate fruitful cross-pollination with the Museum Prototype Project. The Gallery is one of eight major museums taking part in this endeavor, sponsored by the J. Paul Getty Trust, to develop a standard for computer cataloguing of scholarly data on Western paintings. It is hoped that it will lead eventually to a shared data base in which many more museums can participate, and to which scholars can have access. J. Russell Sale, formerly of the National Gallery's education department, has served as acting director of the prototype project during much of the year. During this time M. E. Warlick assumed his role as the Gallery's research curator for the prototype project.

The registrar's office has undergone a year of intense activity in preparation for the forthcoming *Treasure Houses of Britain* exhibition, one of the most complex ever undertaken by the Gallery. In addition, during the past year they recorded the accession of fifteen paintings, sixteen pieces of sculpture, and 430 works of graphic art, a total of 461 objects. The Gallery received 394 shipments containing 2,108 works of art, and sent out 356 shipments of 1,521 works of art. Some seventy permits to copy works in the collection were issued.

During fiscal 1985, the department of loans and the National Lending Service administered the loans of 142 objects on outgoing loan to forty-one exhibitions at fifty-nine other institutions and 232 objects on extended loan to forty-eight museums and United States government officials and embassies. In addition, four paintings were on temporary exchange loan at two foreign and two domestic institutions. Within this total figure, there were 99 objects from the National Lending Service lent to twenty exhibitions at thirty-one institutions. The majority of objects on extended loan, 230 works, are from the lending service. One NLS painting, *At the Water's Edge* by Cézanne, was on temporary exchange loan at the Southampton Art Gallery, Southampton, England.

With the encouragement of the Board of Trustees, the

National Lending Service will in the coming year begin to lend larger groups of objects to museums throughout the country. Works from the Index of American Design have been selected for this new loan program, and we hope to offer groups of contemporary prints and of Catlin and Rothko paintings in the future. The concept is that a museum could borrow a selection of up to fifty objects, tailored to its available space and time, and to some extent adjustable to its programmatic needs as well. In this way the National Gallery hopes to share more of its resources with smaller institutions and make its holdings more available to Americans who are unable to journey to Washington.

Mary Suzor assumed the position of registrar upon Peter Davidock's retirement. Judy Cline replaced Samantha Johnston as museum technician in the registrar's office, and Rachel Danzing joined the staff as secretary. Stephanie Belt moved from the department of exhibitions and loans to become head of the newly-created department of loans and the National Lending Service, which administers loans to and from the Gallery's collections. Cheryl Hauser and subsequently Marion Diffenderfer have served as assistants for the National Lending Service.

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes in attribution were made and approved by the Gallery's Board of Trustees during the 1985 fiscal year.

PAINTING

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

<i>Number and Former Attribution</i>	<i>Changed to</i>
1978.80.16 American School <i>Catherine A. May</i> Gift of Edgar William and Bernice Chrysler Garbisch	Ammi Phillips
1953.5.59 American School <i>The Strawberry Girl</i> Gift of Edgar William and Bernice Chrysler Garbisch	Ammi Phillips
1960.6.1 Attributed to Giovanni Bellini <i>Portrait of a Man</i> Timken Collection	Venetian, 15th century late 15th century (object date)

<i>Number and Former Attribution</i>	<i>Changed to</i>
1961.9.80 Bertoia <i>The Judgment of Paris</i> Samuel H. Kress Collection	Giovanni Sons
1960.6.5 Attributed to Correggio <i>Madonna and Child with the Infant Saint John</i> Timken Collection	After Correggio
1937.1.15 Domenico Veneziano <i>Matteo Oliveri</i> Andrew W. Mellon Collection	Florentine, 15th century c. 1440-1450 (object date)
1939.1.98 Dosso Dossi <i>The Standard Bearer</i> Samuel H. Kress Collection	Jacopo Tintoretto <i>Portrait of a Man as Saint George</i>
1956.9.1 Thomas Gainsborough <i>Shepherd Boys and Dog Sheltering from Storm</i> Gift of Howard Sturges	Thomas Barker of Bath c. 1790 (object date)
1963.10.153 Vincent van Gogh <i>Self-Portrait</i> Chester Dale Collection	Imitator of van Gogh <i>Portrait of van Gogh</i> 1925/1928 (object date)
1937.1.32 Andrea Mantegna <i>Saint Jerome in the Wilderness</i> Andrew W. Mellon Collection	Paduan, 15th century c. 1450/1460 (object date)
1952.5.23-26 Simone Martini and Assistants <i>Saints Matthew, Simon, James Major, and Thaddeus</i> Samuel H. Kress Collection	Workshop of Simone Martini
1937.1.14 Masaccio <i>Profile Portrait of a Young Man</i> Andrew W. Mellon Collection	Florentine, 15th century c. 1430-1450 (object date)
1937.1.6 a-c Master of the Fabriano Altarpiece and Allegretto Nuzi <i>Madonna Enthroned with Saints</i> Andrew W. Mellon Collection	Puccio di Simone and Allegretto Nuzi
1952.4.1 School of Parmigianino <i>Allegorical Landscape</i> Gift of Duncan Phillips	Giovanni Andrea Donducci, called Mastelletta
1939.1.280 Perugino <i>Saint Jerome in the Wilderness</i> Samuel H. Kress Collection	Follower of Perugino
1939.1.79 Pontormo <i>Ugolino Martelli</i> Samuel H. Kress Collection	Florentine, 16th century
1942.9.76 Sir Joshua Reynolds <i>Nelly O'Brien</i> Widener Collection	After Sir Joshua Reynolds 19th century (object date)

<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1937.1.35 Titian <i>Andrea dei Franceschi</i> Andrew W. Mellon Collection	Attributed to Titian	1939.1.321 Giovanni Antonio Amadeo <i>Kneeling Angel</i> Samuel H. Kress Collection	Workshop of Giovanni Antonio Amadeo
1937.1.36 Titian <i>Madonna and Child and the Infant Saint John in a Landscape</i> Andrew W. Mellon Collection	Polidoro Lanzani	1939.1.326 Desiderio da Settignano <i>Bust of a Lady</i> Samuel H. Kress Collection	Andrea del Verrocchio <i>A Lady of the Vespucci Family (?)</i>
1956.13.8 Unknown <i>Brothers, c. 1845</i> Gift of Edgar William and Bernice Chrysler Garbisch	Susan C. Waters	1939.1.333 Andrea del Verrocchio <i>The Adoration of the Shepherds</i> Samuel H. Kress Collection	Francesco di Simone Ferrucci
1953.5.38 Unknown <i>Henry L. Wells, c. 1845</i> Gift of Edgar William and Bernice Chrysler Garbisch	After Susan C. Waters	1939.1.336 Pyrgoteles <i>Madonna and Child with Saints</i> Samuel H. Kress Collection	Lombard, early 16th century <i>Madonna and Child with Saints and Donors</i>
1955.11.8 Unknown <i>Henry L. Wells, 1845</i> Gift of Edgar William and Bernice Chrysler Garbisch	Susan C. Waters	1942.9.115 Donatello <i>David of the Casa Martelli</i> Widener Collection	Bernardo or Antonio Rossellino
1939.1.142 Venetian School (Possibly Giorgione) <i>Venus and Cupid in a Landscape</i> Samuel H. Kress Collection	Circle of Giorgione	1942.9.137 Italian, 16th century probably Leone Leoni <i>A Warrior</i> Widener Collection	North Italian (Paduan?) c. 1500-1525 (object date)
1955.11.7 Susane Walters <i>Memorial to Nicholas M. S. Catlin</i> Gift of Edgar William and Bernice Chrysler Garbisch	Anonymous American, 19th century c. 1852 (object date)	1943.4.78 Antonio Rossellino <i>Madonna and Child with Angels</i> Samuel H. Kress Collection	After Antonio Rossellino
1971.83.21 Attributed to William John Wilgus <i>Ischabod Crane and the Headless Horseman</i> Gift of Edgar William and Bernice Chrysler Garbisch	After William John Wilgus	1943.4.81 Andrea del Verrocchio <i>David</i> Samuel H. Kress Collection	Master of the David and Saint John Statuettes
SCULPTURE			
The following list is arranged by accession number.			
<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1937.1.120 Giovanni Antonio Amadeo <i>Lodovico Sforza, Called Il Moro</i> Andrew W. Mellon Collection	Benedetto Briosco <i>Lodovico Sforza, Duke of Bari</i>	1943.4.84 Leone Leoni <i>Giovanni Capponi</i> Samuel H. Kress Collection	Attributed to Giovanni Caccini
1937.1.121 Giovanni Antonio Amadeo <i>Gian Galeazzo Sforza</i> Andrew W. Mellon Collection	Workshop of Benedetto Briosco <i>Gian Galeazzo Maria Sforza, Duke of Milan</i>	1943.4.85 Alessandro Vittoria <i>Jacopo Contarini</i> Samuel H. Kress Collection	Venetian, late 16th or early 17th century <i>A Knight of Santiago</i>
1937.1.130 Studio of Benedetto da Maiano <i>Saint John the Baptist</i> Andrew W. Mellon Collection	Benedetto da Maiano	1943.4.86 Germain Pilon <i>Allegory of Victory</i> Samuel H. Kress Collection	Barthelemy Prieur <i>Justice</i>
1939.1.319 Annibale Fontana <i>The Adoration of the Shepherds</i> Samuel H. Kress Collection	After Annibale Fontana	1957.14.7 Florentine, 16th century <i>Lion</i> Samuel H. Kress Collection	Roman, 18th century, after the antique
		1957.14.50 Venetian, second half 16th century <i>Cupid on a Dolphin</i> Samuel H. Kress Collection	Workshop of Francesco Fanelli c. 1635-1660 (object date)
		1957.14.53 North Italian, 16th century <i>Child with a Ball</i> Samuel H. Kress Collection	Severo da Ravenna <i>The Christ Child</i>

<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1957.14.148 Florentine, 15th century <i>Apollo and Marsyas</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	1961.1.5 Attributed to Michelangelo <i>Apollo and Marsyas</i> Samuel H. Kress Collection	Follower of Michelangelo Buonarroti
1957.14.149 Florentine, 15th century <i>Apollo and Marsyas</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	GRAPHICS The following list is arranged alphabetically by former artist. Former accession numbers are given in parentheses following the new accession numbers.	
1957.14.150 Florentine, 15th century <i>Bacchus and Ariadne in a Chariot</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	<i>Number and Former Attribution</i>	<i>Changed to</i>
1957.14.154 Florentine, 15th century <i>Ceres and Triptolemus</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	1972.57.1 a,b (B 26,201) Anonymous Italian, Ferrarese <i>The Standing Magdalene with Magdalene in the Wilderness</i> Ailsa Mellon Bruce Fund	Biagio Pupini <i>Mary Magdalene</i>
1957.14.160 Florentine, 15th century <i>Diomedes and the Palladium</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	1973.11.1 (B 26,222) Anonymous Netherlandish <i>Christ Healing the Leper</i> Ailsa Mellon Bruce Fund	Attributed to Pieter de Jode I
1957.14.161 Florentine, 15th century <i>Diomedes and the Palladium</i> Samuel H. Kress Collection	Florentine, late 15th or early 16th century, after the antique	1971.60.2 (B 25,803) Bartholomeus Breenbergh <i>Landscape with Large Rock</i> Ailsa Mellon Bruce Fund	Filippo Napolitano
1957.14.162 Florentine, 15th century <i>Diomedes, Ulysses and the Palladium</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	1943.3.8886 (B 10,951) Bernardo Castello <i>Virtue Triumphant over Vices</i> Rosenwald Collection	Anonymous North Italian, 16th century
1957.14.164 Florentine, 15th century <i>Warrior Fighting a Horseman</i> Samuel H. Kress Collection	Roman, late 15th or early 16th Century, after the antique	1943.3.3830 (B 6,855) Jean Louis Forain <i>Mlle Bécat</i> Rosenwald Collection	Edgar Degas
1957.14.169 Florentine, 15th century <i>Abundance</i> Samuel H. Kress Collection	Roman, mid-15th century, after the antique	1964.3.1 (B 22,715) Orazio Gentileschi <i>The Lute Player</i> Gift of David E. Rust	After Orazio Gentileschi
1957.14.497 Valerio Belli <i>Christ Appearing to the Apostles</i> Samuel H. Kress Collection	Anonymous Italian, 16th century	1973.50.1 (B 26,782) Gianbattista Piazzetta <i>The Virgin Appearing to Saints</i> Ailsa Mellon Bruce Fund	Pietro Roselli <i>The Apotheosis of Saint Mark</i>
1957.14.676 Giancristoforo Romano <i>Beatrice of Aragon, 1457-1508</i> Samuel H. Kress Collection	Circle of Giancristoforo Romano	1974.78.1 (B 27,278) Lodowijk Toeput, called Pozzoserrato <i>Abraham and Isaac</i> Ailsa Mellon Bruce Fund	Attributed to Hermann Weyer
1957.14.744 a, b Vittore Gambello <i>Marco Barbarigo, c. 1413-1486, Doge of Venice, 1485</i> Samuel H. Kress Collection	Circle of Vittore Gambello, called Camelio	LIBRARY Reader services spent a busy year working to improve services in all areas, learning to use new on-line bibliographic research data bases, and assimilating the changes taking place in the field of information organization and retrieval. Requests from CASVA fellows with their heavy use of interlibrary loan service, the special research needs of curators working on the Gallery's systematic catalogue, and the projects of the Gallery's summer interns add to the volume of work in circulation, reference, and interlibrary loan. Reader services provided library orientation and	
1957.14.746 a, b Style of Vittore Gambello <i>Andrea Grillo, Doge of Venice 1523-38; Venetia Holding Scales and Cornucopia</i> Samuel H. Kress Collection	Circle of Vittore Gambello, called Camelio		
1961.1.4 German (?), late 19th century <i>Louis XIV</i> Samuel H. Kress Collection	C. Verona Probably c. 1875-1900 (object date)		

reference instruction and maintained book reserve shelves for students from area colleges and universities.

In addition to the many repeat library users from local museums, universities, government agencies, commercial galleries, and private collectors, the library continues to serve a broad range of new users, many of whom are visiting scholars from across the United States and abroad. Visitors this year came from the major cities in Europe, in addition to Melbourne, Canberra, Jerusalem, Mexico City, Montreal, Hong Kong, and Shenyang, China.

The circulation section reorganized many procedures. A systematic check of circulation charges was instituted to match charge records with each book, to renew books out for six months or longer, and to help locate missing books. The project was very successful, and it is hoped that staff will be available soon for it to resume.

Surprisingly, the statistics for fiscal 1985 show that some circulation figures are down. These include outside visitors, new registrants, volumes retrieved, and volumes reshelfed. Other figures, however, have increased. For instance, reference queries, computer-based searches, interlibrary loans, and tours are up. However, there is more in-depth service to individual readers, a fact that does not show up in the figures.

New acquisitions of the reference section were:

Archives of American Art, *The Card Catalog of the Oral History Collections of the Archives of American Art* (Washington, Scholarly Resources, 1984).

Donald Matthew, *Atlas of Medieval Europe* (New York, 1983).

The Folger Shakespeare Library, *Catalog of Prints, Engravings, Photographs and Other Art Materials*, 4 volumes (Boston, 1984).

Willi August Koch, *Musisches Lexikon: Künstler, Kunstwerke und Motive aus Dichtung, Musik und bildender Kunst* (Stuttgart, 1976).

Glenn B. Opitz, *Dictionary of American Sculptors: 18th Century to the Present* (Poughkeepsie, 1984).

Brigid Peppin, *Book Illustrators of the Twentieth Century* (New York, 1984).

The gift and exchange section continued to record large amounts of material from exchange partners and donors. During the past year there was a significant increase in the number of incoming gifts. We are systematically reducing the backlog of unprocessed gift collections and are now able to keep current with the increasing volume of material that is acquired by donation. This is particularly important because a number of gifts are books already on order, and we can avoid unnecessary duplication and expenditure of funds by processing them promptly.

The vertical file collection of pamphlets and documen-

tary material received special attention this past year. Through a generous grant from the Andrew W. Mellon Foundation we were able to hire a professional librarian for a one-year temporary appointment which has been extended for an additional year. An enormous quantity of material (more than eleven thousand items) has been processed and filed, the appearance of the room improved, and a circulation system developed. In addition, the subject vertical file has been reorganized, with Library of Congress and *Art Index* subject headings used as sources for establishing subject headings; files have been expanded and cross-references have been included where necessary.

There was a significant increase in monographic binding resulting from the completion of the ILS (Integrated Library System) cataloguing project. In the future we can expect greater binding activity as the various special collections are catalogued and the backlog is reduced.

The library received gifts from seventy-five individual donors, including Mrs. Max Beckmann, who gave 2 books dealing with her late husband's work, and William Dickinson, who gave a 10-volume set *Costumes, oeuvres d'art et ustensiles depuis le commencement de moyen-age jusqu'à la fin du dix-huitieme siècle* by J. H. de Hefner-Alteneck, in memory of Mr. Dickinson's late father. Mrs. Sarah Epstein continued to enrich our holdings on Edvard Munch through a donation of English translations of Swedish articles on Munch and also translations of diaries by members of his family. Mr. and Mrs. Jacob Kainen gave exhibition catalogues and pamphlets, and George Kelly donated 8 volumes on French and Italian eighteenth-century decorative arts. The late Mark Millard gave 5 important and rare books on architecture, including *La pittura di Leonbattista Alberti* (1547), *I dieci libri de l'architettura di Leon Battista Alberti* (1546), *Leonis Baptiste Alberti de Re Aedificatoria* (1485), and *Theatrum pontificale oder Schau Platz der Brücke und Brückenbaues* by Jacob Leupold (1726). Althea Schlenoff donated 14 volumes on French history and culture and John Walker, director emeritus, gave 350 books, periodical volumes, and catalogues to the library. In addition, NCA staff members and CASVA fellows made important contributions to the collection.

In June the library became an official contributing member of SCIPIO, the auction catalogue data base of the Research Libraries Group (RLG).

Major purchases of periodicals this year included:

Le Fait Accompli, numbers 1-135 (1968-1975).

Vorträge der Bibliothek Warburg, volumes 1, 3-6, 8 (1921/1922-1928/1929).

Konstrevy, volumes 1-37 (1925-1961).

Bulletin de la Société pour la Conservation des Monuments

Historiques d'Alsace, n.s., volumes 1-27 (1862-1956).

Cataluna Artistica, series 1-2 (1900-1905).

Geseta de les Arts, series 1-2 (1924-1980).

Pèl & Ploma (1899-1901).

D'Aci i d'Alla, volumes 1-13 (1918-1924).

In addition to our current subscriptions to 869 serials, we purchased 1,258 noncurrent European and American auction catalogues, primarily of the nineteenth and early twentieth centuries.

In fiscal 1985 the cataloguing section took significant steps to improve access to the library's resources. The library adopted RLIN (the Research Libraries Information Network) as its chief cataloguing system in March. By joining this system, we became a contributing member of a select group of museum and research libraries specializing in the fine arts. By the end of the year approximately 1,500 titles had been catalogued on RLIN.

Membership in RLIN and support from the J. Paul Getty Trust enabled the section to begin a long-awaited project to convert pre-1978 manual cataloguing records into machine-readable form. This two-year project will add approximately 30,000 NGA cataloguing records to the RLIN data base and bring the library closer to having a thoroughly automated catalogue.

The OCLC (Online Computer Library Center) system was used for two cataloguing projects. Approximately 2,200 artist monographs in the old classification scheme were recatalogued and reclassified into the N44 classification scheme. TeleSec, an outside contractor, catalogued 850 titles from various special collections and from the regular backlog to our specifications on OCLC. These titles were subsequently added to the LS2000 (formerly the ILS, Integrated Library System); this system now contains 4,536 records. The section plans to prepare 1,900 additional titles from the regular backlog to be catalogued by TeleSec on OCLC during fiscal 1986. All cataloguing done on OCLC will eventually be transferred via magnetic tape into the RLIN system.

The Reti and Sallemi collections of Leonardo da Vinci material were searched on RLIN by the library's 1985 summer intern and are now being catalogued.

The order section processed all requests for purchase in an exemplary manner. The section was short-staffed and yet significantly increased both the number of titles searched and the number of titles actually purchased.

Notable acquisitions for the year include:

Accademia Virgiliana di scienze, lettere ed arti, Mantua. *Museo della Reale accademia di Mantova* (Mantova, 1790).

Album du Salon de 1840, de 1841, de 1842, de 1843, & de 1844; collection des principaux ouvrages exposées au Louvre (Paris, 1844).



National Gallery library

Giorgio Beltrutti, *La Sacra di San Michele: vicende storiche della grande Abbazia e del Piemonte narrate in Chronica Monasterii Sancti Michaelis Clusini . . .* (Cuneo, 1984).

Edmund Wilhelm Braun, *Die Bronzen der Sammlung Guido von Rho in Wien* (Vienna, 1908).

Cenni storici sulle famiglie di Padova e sui monumenti dell'Università premesso un breve trattato sull'arte araldica (Padova, 1842).

Pietro Grazioli, *De praeclaris Mediolani aedificiis quae aenobarbi cladem antecesserunt dissertatio . . .* (Milan, 1735).

Jacopo Grimaldi, *Descrizione della basilica antica di S. Pietro in Vaticano: Codice Barberini latino 2733* (Vatican, 1972).

Charles Antoine Jombert, *Nouvelle méthode pour apprendre à dessiner sans maître, où l'on explique par nouvelles demonstrations les premiers élémens et les regals . . .* (Paris, 1740).

Andreas Rudolf Karlstadt, *Von abtuhung der Bylder, und das keyn Bettler unther den Christen seyn soll* (Wittenberg, 1522).

Die Kunstdenkmäler der Provinz Brandenburg. Band 2, Teil 3. Die Kunstdenkmäler von Stadt und Dom Brandenburg (Berlin, 1912).

Die Kunstdenkmäler der Rheinprovinz. Band 6, Abteilung 1 and 2. Die Kunstdenkmäler der Stadt Köln (Dusseldorf, 1906).

László Moholy-Nagy, *L. Moholy-Nagy; 60 fotos* (Berlin, 1930).

Alessandro Luzio, *Il trionfo di Cesare di Andrea Mantegna* (Roma, 1940).

M. Matet, *Tapis modernes* (Paris, 1929).

Jean Michel Moreau, *Carnet de croquis: facsimilie de l'album du Musée du Louvre* (Paris, 1914).

Pellegrino Antonio Orlandi, *Abecedario pittorico dall'origine delle belle arti a tutto l'anno MDCCLXXV: supplemento alla serie dei trecento elogi e ritratti degli uomini i piu ill.*

Francisco Pacheco, *Libro de descripcion de verdaderos Retratos de Ilustres y Memorables Varones* (Primera reproduccion facsimilar que se hizo en Sevilla en 1870 del manuscrito de 1599).

Paris, Salon. More than 200 catalogues ranging from 1806 to 1944.

Arsène Alexandre, *Jean-François Raffaëlli, peintre, graveur et sculpteur* (Paris, 1909).

Roma anno 1300: atti della IV settimana di studi di storia dell'arte medievale dell'università di Roma "La Sapienza" (Rome, 1983).

Jakob Christian Schaeffer, *Entwurf einer allgemeinen Farbenverein oder Versuch und Muster einer gemeinnuetzlichen Bestimmung und Benennung der Farben* (Regensburg, 1769).

Les tendances nouvelles (Paris: Union internationale des beaux-arts, des lettres, des science & de l'industrie).

Delineatio statuarum et imaginum tum simplicium, tum compositarum, sive configurationum, thermarum fontium, vasorum, et ornamentorum similium . . . (s.l.: Michaelis Wagneri, 1755).

La Toscane: album pittoresque et archéologique (Firenze, 1973).

Notable microfilm/microform acquisitions include:

Armenian Architecture: A Documented Photo-archival Collection on Microfiche for the Study of Armenian Architecture Transcaucasia . . . (Zug, Switzerland, 1981).

Henry Francis du Pont Winterthur Museum, *Architectural Building Plans and Materials* (New York, 1984).

Henry Francis du Pont Winterthur Museum, *Ceramic and Glassware* (New York, 1984).

Henry Francis du Pont Winterthur Museum, *Furniture* (New York, 1984).

Kunsthistorisches Museum, Vienna, *Paintings in the Kunsthistorisches Museum, Vienna* (Cambridge, England, 1984).

M. Knodler & Company, *The Knodler Library of Art Exhibition Catalogs on Microfiche: Group 3* (Teaneck, New Jersey, 1984).

M. Knodler & Company, *The Knodler Library of Art Exhibition Catalogs on Microfiche: Group 7* (Teaneck, New Jersey, 1984).

There were significant staffing changes in the past year. Three longtime employees retired: Katie Heflin, head of the order section, Dorothy Faul from gift and exchange, and Murial Reichard from the cataloguing section. Jane Collins resigned from her position as head of cataloguing but continues as a part-time cataloguer and Roger Lawson was appointed the new head of the section. Julia Wisniewski received a promotion to a professional cataloguing position.

New appointments include Cassandra Johnson, vertical file librarian, James Gerrity, circulation technician, George T. Dalziel, Jr., reference technician, and Mary Wasserman, order technician.

COMPARATIVE LIBRARY STATISTICS-FISCAL YEARS 1984 & 1985

	1984	1985
Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	116,252	122,164
Serials accessioned (including auction catalogues)	17,237	13,364
Titles/volumes acquired with federal funds	1,107/1,436	1,447/1,716
Titles/volumes acquired with trust funds	2,934/3,084	488/519
Titles/volumes acquired by gift	939/1,012	1,433/1,500
Titles/volumes acquired by exchange	617/633	561/617
Added microform titles	43	13
Added vertical file material	1,769	11,974
Added unprocessed ephemera	1,981	1,682
NGA publications distributed to exchange partners	1,200	1,778
Continuing serial subscriptions	888	869
Total serial titles/volumes	1,623/17,320	1,644/18,867
<i>Library Services</i>		
Reference inquiries	4,918	7,663
Computer-based bibliographic searches (RLIN, OCLC, ILS, ARTQUEST, DIALOG)	1,865	2,603
Outside visitors	2,622	1,718
New registrants	423	116
Volumes retrieved for visitors	9,406	6,620
Volumes reshelfed	38,326	32,300
Tours	106	165
Microform readers	136	128
Vertical file requests	147	215
Interlibrary loans obtained for NGA staff and CASVA fellows	1,655	1,736
Interlibrary loans to other institutions	239	163
<i>Technical Services</i>		
Monograph titles/volumes catalogued	5,714/6,212	4,352/5,008
Serial titles/volumes catalogued	136/475	118/417
Catalogue cards filed	53,500	16,600
Monographs bound	2,265	3,678
Serial volumes, including auction catalogues, bound	1,765	1,861

	1984	1985
Bibliographic checking		
Total titles checked	6,495	7,375
Titles owned	4,719	6,045
Titles not owned	1,776	1,330

PHOTOGRAPHIC ARCHIVES

Benefiting from recent progress in shaping information retrieval systems generated by a computer, the photographic archives has just completed its second year with such a program and now has stored information for about 30,000 artists whose works are represented in its collection. These artist authority records give not only the standard biographical information but also give variant names, types of work produced, and various countries or cities where the artists studied or worked.

We have also used the computer to provide names, addresses, and price per photo of over three hundred institutions and photographers frequently used by the photographic archives. Scholars needing photographs for their research find this a useful tool.

Entering individual photo records moves ahead steadily and each photo processed is given a unique bar-code identification sticker.

This past year the photographic archives acquired over 32,000 photos and 108,000 microform images primarily through the generosity of a grant from the Samuel H. Kress Foundation. The foundation has also given grants to individual scholars for special photography with the stipulation that these photos eventually be deposited in the photographic archives. Nine hundred photographs of objects in the Peggy Guggenheim Collection were among the most interesting images we received under this program.

This past year we have concentrated on expanding our coverage of architecture, concentrating on Portugal and Great Britain. The Conway Library, Courtauld Institute, University of London has provided three thousand photos of sites in both countries, and the Royal Commission on Ancient and Historical Monuments in Wales sent nine hundred photos. Bildarchiv Foto Marburg in West Germany provided an additional four thousand photographs of Portuguese architecture.

Our continuing search for nineteenth-century photographs of works of art brought us two multivolume sets illustrated with photos: *Galerie contemporaine des illustrations françaises*, eight volumes published in 1888, and *Galerie contemporaine artistique*, seven volumes published in 1876(?). These rare and unusual sets contain photos not only of works of art but also of the artists and authors covered in the series.

Last, we are greatly indebted to Professor William

Brumfield of Tulane University, who has loaned us over five hundred of his black and white negatives of Russian architecture. The prints from this remarkable collection will give the photo archives material that would be impossible to obtain by an other means.

CONSERVATION DIVISION

CHIEF OF CONSERVATION

Emphasis for the past year has been placed on the planning and implementation of conservation measures for the safe transportation of paintings and objects relating to the exhibition *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*. Our conservator of exhibitions and loans, working out of our London office, spent much of the last year visiting the lenders, inspecting works for the exhibition, assessing the conservation needs, designing shipping containers, performing minor treatments, and arranging for follow-up visits for packing and shipping each object. The division was also responsible for arranging for conservators to prepare and treat objects in Britain to insure their safe transport.

The reissue of *On Picture Varnishes and Their Solvents* has been published and is being distributed through the American Institute for Conservation. Writing and editing of a series of pigment monographs is continuing as contributing authors complete their research. The series will be a comprehensive study of pigment characteristics, surveying their history, usage, and chemical formulation.

Continued recruitment of staff members has enabled the division to undertake a host of new and exciting projects. Gary Carriveau was selected as department head for the scientific laboratory, coming to the Gallery from The Detroit Institute of Arts. He has spent much of his time recruiting support-staff members and planning the purchase and installation of new, sophisticated instruments for the analysis of objects in the collection. Barbara Berrie joined the laboratory as scientist, and Paul Angiolillo has been appointed as laboratory technician. Gina Fino worked during the summer months as laboratory technician and was replaced by Pamela Cefaratti. Johanna Perron, graduate of the art conservation program at Queen's University, Ontario, Canada, was chosen as the first science department Mellon fellow this year.

Joyce Plesters visited the painting and science laboratories as the first recipient of the division's Mellon Research Fellowship. Ms. Plesters, Principal Scientific Officer at the National Gallery in London, undertook the first stage in a technical analysis of the materials used in Bellini's *The Feast of the Gods*.

David Bull was appointed head of painting conserva-

tion. Teresa Longyear was selected for a part-time position as a conservator in the painting conservation laboratory, and Carolyn Tallent and Kermit Cederholm joined the painting conservation department staff in a one-year internship as part of their training experience. Holly Coffey is the new assistant frame conservator.

The paper conservation laboratory announced the selection of Pia DeSantis for the associate conservator position and Patricia Harpring as a laboratory technician.

In a position shared between the paintings and objects conservation departments, Suzanne Udel was appointed to serve as laboratory technician. Ann Boulton filled a summer internship in the objects laboratory as part of her conservation training program. Candace Adelson assisted the textile department for several weeks in an inventory and inspection of textiles in the collection, and Kimberly Haulk joined the administrative staff in the position of secretary for the division. Because there was a large volume of objects in the *Treasure Houses of Britain* exhibition that needed to be inspected, Robin Chamberlin was hired on contract to assist in this special project.



Painting conservator David Bull at work

PAINTING CONSERVATION

Twenty-two major treatments were completed during the year. These include work on two new acquisitions to the permanent collection, Jacopino del Conte's *Madonna and Child with Saint Elizabeth and Saint John the Baptist* and Ludolf Bakhuisen's *Dutch Ships in a Stormy Sea*. Both paintings came to the Gallery with heavily discolored varnish and were cleaned in the department with rewarding results. The paintings are in very good condition.

Paintings from different schools were selected for treatment. Among the most interesting were Rembrandt's powerful *Lucretia*, painted on canvas in 1664, and his dignified *Polish Nobleman*, painted on panel in 1637. Although in both cases the varnish was not greatly discolored, its removal produced a remarkable transformation and allowed fluent and dazzling brushwork to be seen clearly. The cleaning of Raphael's *Nicolini-Cowper Madonna* revealed its wonderful state of preservation.

Other major treatments were undertaken on the Fragonard *A Young Girl Reading*, whose accomplished, fresh and colorful brushwork was exposed, the Frans Hals *Portrait of a Gentleman*, and the tender double-sided panel by Memling of *Saint Veronica* and *The Chalice of Saint John the Evangelist*. Major tasks that continue are the treatment of Andrea Solario's *Pietà* and the intriguing technical analysis of Bellini's *The Feast of the Gods*. This examination of the medium and paint structure is helping to unravel many problems of authorship in the painting.

During this year there have been 224 major examinations of paintings for entries in the systematic catalogue. Work related to the catalogue will expand for this long-term project. This year the majority of examinations were for the American school; the collection of paintings by George Catlin was inspected, as were eighty paintings from the Garbisch Collection, before they left the Gallery to go on traveling exhibition.

PAPER CONSERVATION

The paper conservation department completed 42 major treatments and 234 minor treatments of works of graphic art. Among the objects receiving major treatment were a flaking, cockled gouache by Mark Tobey, *Interior of the Artist's Studio*; a collage study for Ernest Trova's tapestry *Falling Man*; a recto/verso figure study by Erich Heckel; Breenbergh's *The Gardens at Bomarzo*; and several recent acquisitions from the Held collection including a work by Sargent, *Figure Studies*. Drawings by Watteau and Degas from the Baer collection were also treated. Large groups of graphics receiving minor treatment were fifteenth-century Italian *tarocchi*, prints by Callot and Toulouse-Lautrec, and forty acquisitions including fifteen Held collection

drawings. Prototype major and minor treatments were developed for Index of American Design renderings. Emergency procedures for works of art on paper were developed as part of the overall review of Gallery emergency preparedness.

Paper conservators continued to examine artists' working methods and media. Ten drawings from Budapest and four Leonardo horse drawings from Windsor Castle were examined, and research continued on materials and techniques in Degas pastels. Gauguin prints were examined also to determine his working methods, and Japanese papers in Whistler etchings were studied. Consideration was given to the problems of drawings mounted on large solid supports and to the problematic classification of Toulouse-Lautrec paintings on paperboard. Ten small French paintings from the Ailsa Mellon Bruce Collection were examined in detail and some minor treatments were performed on them.

Beta radiography has been used to record watermarks on all the Rembrandt prints in the National Gallery collection. The watermarks now have been assembled by type and degree of similarity, producing a compendium of precise and completely referenced images. Within this relatively small group of one hundred watermarks several identical examples were discovered. This gives a positive indication that comparison of our images with prints in several other Rembrandt collections should produce more identical marks, further enhancing our knowledge about his use of specific papers. The systematic categorization of these watermarks will be used to produce a catalogue for Rembrandt scholars.

Exhibition-related activities included examining art for incoming and outgoing condition for several major loan exhibitions: *Leonardo da Vinci: Drawings of Horses from the Royal Library at Windsor Castle*, *Gemini G.E.L.: Art and Collaboration*, and *Leonardo to Van Gogh: Master Drawings from Budapest*. Index of American Design renderings proposed for the National Lending Service were also examined.

Paper conservators gave a session on examining art on paper to agents from the FBI art recovery section, and prepared a lecture for a Georgetown University print seminar. Numerous visitors came to the laboratory to share the findings of their research. Among them were Richard Wolbers, assistant painting conservator at the Winterthur Training Program, to discuss the use of enzymes in paper conservation, and Richard S. Field, curator, Yale University Art Gallery, to discuss Gauguin prints.

The West Building matting/framing workshop prepared graphics for special exhibitions and in-house survey exhibitions. Special sets of frames were built for *German*

Expressionist Prints from the Collection of Ruth and Jacob Kainen and for the Leonardo horses exhibition. Members of the staff gave workshops on conservation matting and framing for the Smithsonian Associates and for personnel from other museums. Special packaging for loans and preparation of large loans were also undertaken. The East Building matting/framing workshop systematically rematted graphics in the collection, matted and framed small loans, and prepared new acquisitions. Maintenance of the collection included work on early Italian prints, the supervision of rematting the Callot prints, and the matting of works included in rotating exhibitions.

OBJECT CONSERVATION

During the year fourteen major treatments were completed by the object conservation department. The appearance of the painted terra-cotta statuette attributed to Civitali, *Saint Sebastian*, was greatly enhanced following treatment. After removal of discolored overpaint and aged fillings, the remains of six arrow holes and traces of painted blood were revealed on the figure's chest and legs, and x-radiography revealed the presence of additions cleverly attached to the sculpture. Many of the eighteenth-century ormolu mounts for the seventeenth-century Chinese porcelains, including a pair of Meissen swans, have regained their original luster after cleaning. In two instances it was discovered that holes had been drilled through the bases of the porcelain vases in order to secure them in their fire-gilded mounts. The marble bust of *Young Saint John the Baptist* by Antonio Rossellino appears much improved following removal of stains caused by previous restorations, fresh inpainting, and filling of old losses. Once again Henry Moore's *Knife Edge Mirror Two Piece* was surrounded by scaffolding and a year's accumulation of Washington dust, dirt, and pollution was washed away. Laboratory experiments were conducted to determine the most suitable protective coating for this monumental outdoor sculpture. Two of the objects that received major treatment were Robert Rauschenberg's *Capitol 1975* and Claes Oldenburg's *Ice Bag, Four Foot*, in preparation for the *Gemini G.E.L.* exhibition. Furniture from the council room and the director's dining room was restored, and an additional eighty-seven objects received minor treatment throughout the year.

In preparation for the systematic catalogue, physical measurements were completed on 708 medals and plaquettes. Several of these, including small reliefs signed by or attributed to Riccio, a sixteenth-century Paduan sculptor, received detailed technical examinations and x-ray fluorescence analysis. These tests were conducted in an effort to identify an alloy that could be associated with his

workshop as well as to determine surface composition. Preliminary results of these examinations and analyses on works attributed to Riccio were presented during the CASVA symposium Italian Plaquettes.

Object conservators worked on the following special exhibitions: *John James Audubon: The Birds of America*, *Gemini G.E.L.*, *Degas: The Dancers*, *Ancient Art of the American Woodland Indians*, *The Sculpture of India*, and *The Treasure Houses of Britain*. Over 600 sculptures, ethnographic artifacts, and decorative arts were examined for incoming and outgoing condition. Members of the staff performed some of these duties on-site in India and have served as couriers for the works of art to help ensure their safe arrival. Daily monitoring of temperature and relative humidity was required for certain exhibition objects sensitive to heat and moisture. Detailed guidelines for packing the wide variety of art objects for *The Treasure Houses of Britain* were prepared.

The Mellon fellow research project on Severo da Ravenna was organized and begun this past year. The sculptures attributed to Severo in the Gallery's collections have been carefully examined and studied. Microscopic samples of the surface coatings were taken for further analysis, and x-ray fluorescence examination for metallic composition of the surface of the sculptures and x-radiography, performed at the Freer Gallery of Art, were also conducted. Severo's two-piece sculpture, *Saint Christopher and the Christ Child*, reunited from the collections of the Louvre and the National Gallery of Art, was closely examined for the Mellon fellow project while at the Gallery.

The department performed fourteen major and eighty-seven minor treatments upon pieces of sculpture and decorative art, 624 examinations for special exhibitions, and 213 other examinations. More than seven hundred physical measurements for the systematic catalogue were taken by summer interns, and twenty pieces of furniture were repaired or restored by outside contractors.

SCIENCE DEPARTMENT

During the last year the science department has grown rapidly in both staff and equipment and has expanded its technical support to the other departments within the conservation division and to the curatorial staff. Existing instrumentation has been upgraded to meet new demands. Seventy-one requests have been answered during the last year. These include: identification of the grounds used in a selection of van Gogh paintings, confirmation of Gauguin's palette in several of his works, examination of ormolu, identification of the colorants in glazes of ceramics, identification of Leonardo metal-point drawings and

materials used to prepare papers, and evaluation of materials used in conservation treatments.

The tools available to the science department include microscopes, one of which is being equipped to study fluorescence and the other to allow both transmitted- and reflected-light microscopy, and a gas chromatograph (GC), which has been converted recently to use a modern column capable of rapid separation of components in minute samples. New columns have been purchased for the high-pressure-liquid chromatographic (HPLC) system to allow examination of a wide range of samples. Our x-ray fluorescence capabilities have recently been improved by acquisition of a KEVEX 0750A spectrometer, which provides rapid, quantitative, and nondestructive analysis of the elements in situ.

Technical examination of several paintings was undertaken to help understand the artists' techniques. Paintings examined include the *The Niccolini-Couper Madonna* by Raphael, *A Young Girl Reading* by Fragonard, and *View in Venice* by Canaletto. In each instance, taking cross sections and photomicrographs revealed methods employed by the artist, and in the case of the Canaletto, of a former restorer also.

Members of the science department have engaged in long-term projects in collaboration with conservators, such as the investigation of the Riccio plaquettes, undertaken in cooperation with the objects department.

In situ, nondestructive techniques for characterization and identification of inks used in master drawings are being investigated in conjunction with research by members of the paper conservation department. Initial work has focused on the elemental differences observed among inks using x-ray fluorescence. The chemistry of iron gall ink, found to be most prevalent in our collections, is being examined. Old recipes for iron gall ink have been collected and some samples prepared according to these directions. Preliminary findings indicate that the color of the ink may be related to its acidity; the presence of potassium is due perhaps to alum in some recipes from the eighteenth and nineteenth centuries.

Temperature and humidity changes inside packing cases used for shipping art are being investigated, using modern monitoring devices, in a project with the conservator of exhibits. The results suggest that in sealed metal cases the internal environment is remarkably independent of the varying external conditions.

Techniques recently developed in-house include Laue back-scatter diffraction to aid evaluation of medals, coins, and plaquettes and use of HPLC to distinguish casein and gum arabic as media for pastels. Future work will be aimed at medium identification using HPLC and GC. Immunological

techniques will be evaluated for their potential to identify media in layers of a cross section taken from an object or a painting.

FRAME CONSERVATION

Fourteen new frames have been produced during the year and selections have been made for the reframing of Rembrandt's *Polish Nobleman* and Saenredam's *Cathedral of Saint John at s'Hertogenbosch*. The linen liners of many of the nineteenth-century paintings are being replaced with painted or gilded liners.

The frame department has undertaken sixty-eight major treatments, eighty minor treatments, and has been heavily involved in the exhibition and loan programs.

TEXTILE CONSERVATION

A semiannual vacuum cleaning of all tapestries on exhibit was carried out this year, along with the monthly care of the velvets and furniture with fabric covering.

Much work has been done on the systematic catalogue. A volunteer spent a period of time examining and documenting the tapestry collection on view in the Gallery. This documentation plays an important role in the scholarly understanding of the textiles contained within the Gallery's collection.

Four major textile treatments and 249 minor textile treatments were performed.

EDITORS OFFICE

Exhibition catalogues published last year by the editors office included *Degas: The Dancers*, *The Sculpture of India: 3000 B.C.-1300 A.D.*, and *German Expressionist Prints from the Collection of Ruth and Jacob Kainen*; in addition, *Leonardo to Van Gogh: Master Drawings from Budapest* was coproduced with the Art Institute of Chicago and *American Naive Paintings from the National Gallery of Art* was produced for the International Exhibitions Foundation. A revised edition of *On Picture Varnishes and Their Solvents* was published. Posters were created for the following exhibitions: *John James Audubon: The Birds of America*, *Index of American Design, Gemini G.E.L.: Art and Collaboration*, *Degas, Monotypes by Maurice Prendergast in the Terra Museum of American Art*, *Collection for a King: Old Master Paintings from the Dulwich Picture Gallery*, *German Expressionist Prints*, and *American Naive Watercolors and Drawings*. Brochures produced for exhibitions included *Gemini G.E.L.*, *Degas, Master Drawings from Washington Private Collections*, *The Washington Family*, *Audubon, American Naive Watercolors and Drawings*, *Index of American*

Design, *Thomas Moran's Watercolors of Yellowstone, Ancient Art of the American Woodland Indians*, *Leonardo da Vinci: Drawings of Horses from the Royal Library at Windsor Castle*, *Stubbs: An Exhibition in Honor of Paul Mellon*, and *Gods and Goddesses of India*, a children's guide to *The Sculpture of India*. There was a booklet produced for *American Painting from the Armand Hammer Collection: An Inaugural Celebration* and one petit journal for *Robert Nanteuil: Portrait Engraver to the Sun King*.

In addition to exhibition-related projects, the office worked on volumes of symposium papers. We edited and produced volumes 14 and 15 of *Studies in the History of Art* (*Claude Lorrain 1600-1682: A Symposium* and *Stained Glass before 1700 in American Collections: New England and New York*), and as well edited the contribution in English to the collection of Watteau colloquium papers in collaboration with the Réunion des musées nationaux de France. *Studies* continue to be distributed by University Press of New England; distribution arrangements with other publishers include that with Harvard University Press for the hardbound edition of *The Sculpture of India* and with W. W. Norton for *Degas: The Dancers*.

One important ongoing project is the systematic catalogue; the first volume, *Northern European Painting*, will go to press shortly. And, *Stained Glass* is the first of a monograph series on that subject within *Studies in the History of Art*. A major portion of staff time was devoted to a project that was completed just after the end of the fiscal year, the catalogue *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*, accomplished in cooperation with Yale University Press. The editors office produced *Center 5*, the annual report of the Center for Advanced Study in the Visual Arts as well as *National Gallery of Art: 1984 Annual Report*, and coproduced with Universe Books a date book illustrated with watercolors by Winslow Homer. We redesigned the monthly *Calendar of Events*, and produced a catalogue of slides offered for sale in National Gallery bookstores and a brochure for Christmas card sales.

Degas: The Dancers received a merit award in the American Association of Museums Publications Competition and the cover of *Index of American Design* a silver award from the Council for the Advancement and Support of Education in their Great Cover Show; a poster for the *Index of American Design* won an award from the Printing Industries of America.

During the year editors Paula Smiley and Amy Pastan left the staff and Jane Sweeney joined it.

EXHIBITIONS OFFICE

In fiscal year 1985 the exhibitions office prepared for forty future exhibitions and administered the loan of approximately 2,500 works of art for nineteen current exhibitions. Five applications for indemnity were prepared, submitted, and approved by the Federal Council on the Arts and the Humanities.

Deborah F. Shepherd, formerly with the International Exhibitions Foundation, joined the exhibitions staff to assist in the planning and coordination of future exhibitions. Another new staff member, Cheryl A. Hauser, formerly with the National Museum of American Art, came to the department to assist with the administration of current exhibitions. Carolina J. Olivieri was hired as the departmental secretary.

With the addition of new staff, the department began to expand its automated files for the tracking of loans and related information for National Gallery exhibitions. The automated files facilitate the retrieval of information to meet the needs of other Gallery offices and museums sharing exhibitions. Working closely with the treasurer's office, the staff developed new reporting systems for exhibition budgets.

The automated file systems made possible the administration of *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*, the most complicated exhibition ever undertaken by the National Gallery. A satellite office was established in London to coordinate negotiations with more than two hundred lenders, catalogue production, and conservation, packing, and shipping of more than seven hundred objects. For the first time, a trans-Atlantic data link permitted instantaneous communications between the offices in London and Washington. Cameran Greer Castiel of the exhibitions office was sent to London to assist the British staff.

Kathleen Butler, the department's summer intern, continued compiling exhibition histories and researching the department archives as far back as the early 1970s. As this information is computerized, it will be a valuable source of information on Gallery exhibitions, lenders, and works of art borrowed.

The temporary exhibitions and their dates were:

RENAISSANCE DRAWINGS FROM THE AMBROSIANA, 1370-1600 continued from the previous fiscal year to 7 October 1984 coordinated by The Medieval Institute, University of Notre Dame, and Diane DeGrazia supported by The Samuel H. Kress Foundation and the Federal Council on the Arts and the Humanities

THE ORIENTALISTS: DELACROIX TO MATISSE, THE ALLURE OF NORTH AFRICA AND THE NEAR EAST continued from the previous fiscal year to 28 October 1984

coordinated by MaryAnne Stevens, Royal Academy of Arts, D. Dodge Thompson, and Florence E. Coman

JOHN JAMES AUDUBON: BIRDS OF AMERICA
14 October 1984 to 10 March 1985
coordinated by Carlotta J. Owens

AMERICAN NAIVE WATERCOLORS AND DRAWINGS
14 October 1984 to 13 January 1985
coordinated by Deborah Chotner

INDEX OF AMERICAN DESIGN
14 October 1984 to 27 January 1985
coordinated by Laurie Weitzenkorn

THOMAS MORAN'S WATERCOLORS OF YELLOWSTONE
14 October 1984 to 27 January 1985
coordinated by the Thomas Gilcrease Institute, Nicolai Cikovsky, Jr., and Linda Ayres

OLD MASTER DRAWINGS FROM THE ALBERTINA
25 October 1984 to 13 January 1985
coordinated by the International Exhibitions Foundation and Andrew Robison supported by the Federal Council on the Arts and the Humanities and United Technologies

GEMINI G.E.L.: ART AND COLLABORATION
18 November 1984 to 24 February 1985
coordinated by Ruth Fine

DEGAS: THE DANCERS
22 November 1984 to 10 March 1985
coordinated by George T. M. Shackelford supported by the Federal Council on the Arts and the Humanities

MASTER PRINTS FROM WASHINGTON COLLECTIONS
24 November 1984 to 3 March 1985
coordinated by Andrew Robison

THE WASHINGTON FAMILY BY EDWARD SAVAGE: AN INAUGURAL CELEBRATION
13 January to 18 February 1985

AMERICAN PAINTINGS FROM THE ARMAND HAMMER COLLECTION: AN INAUGURAL CELEBRATION
13 January to 18 February 1985
coordinated by Nicolai Cikovsky, Jr. supported by the Armand Hammer Foundation and the Occidental Petroleum Corporation

MONOTYPES BY MAURICE PRENDERGAST FROM THE TERRA MUSEUM OF AMERICAN ART
27 January to 14 April 1985
coordinated by Cecily Langdale, Terra Museum of American Art, Evanston, and Nicolai Cikovsky, Jr.

LANDSCAPE DRAWINGS FROM THE COLLECTION
3 February to 2 June 1985

LANDSCAPE PRINTS FROM THE COLLECTION
3 February to 4 August 1985

LEONARDO DA VINCI DRAWINGS OF HORSES FROM THE ROYAL LIBRARY AT WINDSOR CASTLE
24 February to 9 June 1985
coordinated by the Honorable Jane Roberts, Curator, Prints and Drawings, The Royal Library, Windsor Castle, and H. Diane Russell supported by the Federal Council on the Arts and the Humanities

ROBERT NANTEUIL: PORTRAIT ENGRAVER TO THE SUN KING
10 March to 28 April 1985
coordinated by H. Diane Russell

ANCIENT ART OF THE AMERICAN WOODLAND INDIANS
17 March to 4 August 1985
coordinated by David W. Penney, Detroit Institute of Arts
supported by The National Endowment for the Arts, The Stroh
Foundation, and the Founders Society, Detroit Institute of Arts

COLLECTION FOR A KING: OLD MASTER PAINTINGS FROM THE
DULWICH PICTURE GALLERY
14 April to 2 September 1985
coordinated by Giles Waterfield, director, Dulwich Picture Gal-
lery, and Arthur K. Wheelock, Jr.
supported by the Federal Council on the Arts and the Humanities

THE SCULPTURE OF INDIA: 3000 B.C.-1300 A.D.
3 May to 2 September 1985
coordinated by Pramod Chandra, The George P. Bickford Profes-
sor of Indian Art, Harvard University, and D. Dodge Thompson
supported by the Hinduja Foundation, Boeing Company, The
Coca-Cola Foundation, The General Foods Fund, ITT Corpora-
tion, Lockheed Corporation, Roland International Corporation,
Varian Associates, and Wyeth Laboratories

STUBBS: AN EXHIBITION IN HONOR OF PAUL MELLÓN
4 May to 2 June 1985
coordinated by D. Dodge Thompson
supported by the Federal Council on the Arts and the Humanities

LEONARDO TO VAN GOGH: MASTER DRAWINGS FROM BUDAPEST
12 May to 14 July 1985
coordinated by Klára Garas, Szépművészeti Múzeum, Budapest,
and Diane DeGrazia
supported by Occidental Petroleum Corporation, The National
Endowment for the Arts, and the Federal Council on the Arts
and the Humanities

NGA TWENTIETH CENTURY COLLECTION
May 1985 to April 1986

FIGURE DRAWINGS FROM THE COLLECTION
9 June to 19 October 1985

SELECTIONS FROM THE INDEX OF AMERICAN DESIGN
25 June to 29 September 1985

MASTER DRAWINGS FROM TITIAN TO PICASSO: THE CURTIS O.
BAER COLLECTION
28 July to 6 October 1985
coordinated by The High Museum, Atlanta, and Andrew Robison

FIGURE PRINTS FROM THE COLLECTION
18 August 1985 to 16 February 1986

GERMAN EXPRESSIONIST PRINTS FROM THE COLLECTION OF RUTH
AND JACOB KÄINEN
22 September 1985 to 9 February 1986
coordinated by Andrew Robison

DEPARTMENT OF INSTALLATION AND DESIGN

Although the department of installation and design was responsible for the installation of some twenty-two temporary exhibitions during fiscal year 1985, its principal effort was directed toward completing the design and realizing the production of *The Treasure Houses of Britain: Five*

Hundred Years of Private Patronage and Art Collecting, which opened in November 1985.

Nine exhibitions were installed in the inner and outer tiers of the graphic arts galleries in the West Building during fiscal 1985: *Thomas Moran's Watercolors of Yellowstone, Index of American Design, Master Prints from Washington Private Collections, Drawings from the National Gallery Collection, Prints from the National Gallery Collection, Leonardo da Vinci Drawings of Horses from the Royal Library at Windsor Castle, Robert Nanteuil: Portrait Engraver to the Sun King, Leonardo to Van Gogh: Master Drawings from Budapest, and Master Drawings from Titian to Picasso: The Curtis O. Baer Collection*. Of these, *Leonardo da Vinci Drawings of Horses* received a special installation. Although it was an exhibition small in size, the fifty drawings were distributed very spaciouly in three galleries in anticipation of the show's great impact and popularity. The rooms were embellished with architecturally detailed, freestanding pedestals for the recto-verso drawings and panels with period molding to set off the drawings mounted on the walls. The extraordinary sensitivity to light of these objects necessitated a system wherein a balance of incandescent and low-voltage fixtures created an impression that the drawings were well illuminated.

John James Audubon: Birds of America was installed in the West Building central gallery. These wonderfully colorful prints were presented in period maple frames.

Old Master Drawings from the Albertina, Monotypes by Maurice Prendergast from the Terra Museum of American Art, and German Expressionist Prints from the Collection of Ruth and Jacob Käinen were installed in the East Building ground floor galleries. For each of these exhibitions, the spaces were redesigned.

The most ambitious graphics art exhibition of the year, *Gemini G.E.L.: Art and Collaboration*, was presented in a series of galleries on the concourse level in the East Building. Sculpture as well as prints in unusual media requiring special presentations were integrated with framed graphics. A wall system of seamless linen-covered panels was devised to scale down some of the sixteen-foot-high walls, while the full height of other walls was utilized to exhibit multiple states of individual prints and their blocks and plates in layers.

Degas: The Dancers, an exhibition of five essays around a central theme, was installed in the East Building in spaces especially designed to accommodate each topic: "The Opera Ballet," "The Master of the Dance," "A Way of Seeing Form," "Theme and Variations," and "The Last Dancers." Given the mixture of paintings, drawings, pastels, and sculpture, the lighting conditions were varied from space to space, eliminating daylight in those

galleries where graphics were present. In order to accentuate Degas' unusual color harmonies, a palette of neutral grays was selected for the backgrounds.

For the presidential inauguration, a double presentation of American art was mounted in the east end of the West Building. The recently restored painting *The Washington Family* by Edward Savage was presented on a baffle in the center of the West Building lobby adjacent to an installation of selected American paintings from The Armand Hammer Collection.

Ancient Art of the American Woodland Indians presented a wide range of challenges in the unusual and fragile media of the objects, such as mica, shell, terra cotta, wood, and stone. Special armatures of clear plastic were devised to not interfere with the translucency of the mica. The installation was shared by a number of museums, and was, therefore, designed for maximum ease of setting up.

Collection for a King: Old Master Paintings from the Dulwich Picture Gallery was installed in the central gallery, West Building. Though these paintings are housed in one of the most splendid museums in England, we made no attempt to simulate or suggest their home setting. Instead we tried to communicate the context in which they are normally seen through photomurals, texts, and an audio-visual presentation.

Stubbs: An Exhibition in Honor of Paul Mellon was installed in main-floor galleries of the West Building.

The Sculpture of India: 3000 B.C.-1300 A.D. was divided into four sections; the first was installed in the daylight space of the west bridge terrace, East Building. Sculptural lintels and other architectural elements were installed above doors to suggest their proper context and large figural sculptures were presented against baffles finished with a stonelike texture. The central feature of the second section was a group of freestanding, sculptural torsos placed underneath a suspended grid. The grid enhanced the scale of the figures by reducing the space above them while it hid the light fixtures. The third room of the exhibition was much darker in tone and featured both monumental sculptures presented in architectural niches and small bronzes and ivories in climate-controlled wall cases. The final room featured freestanding bronze and stone sculptures. The central axis of this room displayed a great bronze Shiva seen in front of a massive lintel.

In preparation for *The Treasure Houses of Britain*, which occupied 35,000 square feet of the East Building, the entire concourse exhibition space was redesigned to accept the Gallery's twentieth-century collection. The new installation incorporates two objectives: one, a suite of



Treasure Houses of Britain construction in progress

two very large and four smaller galleries for our own twentieth-century collection; the other, a series of five medium-size galleries which house minimonographic exhibitions.

The Treasure Houses of Britain is the largest and most complex exhibition ever mounted by the National Gallery of Art. Members of the design department spent a total of 120 days over a period of thirty-two months working with the curator of the exhibition, Gervase Jackson-Stops, in England, while he, in turn, devoted an equal amount of



time working with the design department in Washington. In addition to the exquisitely detailed set of elevations developed to show each object in its room setting, members of the department prepared more than 150 drawings of construction details for the production of the exhibition. Given the magnitude of this project and the limited construction and installation time, it was decided that the department should engineer the exhibition in-house and manage the complex fabrication of the exhibition with its own staff. The successful achievement of these objectives was made possible by the extensive experience that the design department has amassed over the past dozen years in mounting many diverse exhibitions, especially *The Splendor of Dresden: Five Centuries of Art Collecting* of 1978, which in many ways set the precedent for *The Treasure Houses of Britain*. The production of the exhibition was organized in three phases to keep as many works of art in the permanent collection as possible on public view and to minimize the distraction to the public caused by the construction.

From the beginning the idea of replicating existing country house rooms was rejected for two reasons; the first being that to do so would be, if not impossible, prohibitively expensive, and the second that each room would be made

up of objects from many houses and, therefore, it would be inappropriate to recreate any specific room for their presentation. In certain cases rooms were intended to reflect the scale, color, taste, and architectural detail of specific historical precedents without attempting to be period rooms per se, while in other cases museum installations were envisioned. Preparations for *The Treasure Houses of Britain*, an installation tour-de-force in its ambition and magnitude, heightened everyone's sense of the marvelous versatility of the Gallery's East Building for the presentation of exhibitions of works of art.

GALLERY ARCHIVES

The National Gallery of Art archives was established in August 1984 to care for and systematize the records generated here in the past. The records include papers, photographs, motion pictures, video and tape recordings, and architectural drawings and models. The archives is responsible for determining which of the Gallery's voluminous records have permanent value, bringing these records together as archives, managing them and ensuring their preservation, and organizing and describing them to make them accessible to users.

During the year, staff archivists devoted their energies

to introducing the Gallery to the principles of archives administration, to developing and implementing systems for management and disposition of Gallery records, and to assisting in planning and development of a permanent archival facility. Steps also were begun to transfer selected historical materials and photographs from temporary records storage areas to archival processing facilities adjacent to the Gallery archives offices.

Gallery archives staff began a pilot project to develop retention and disposition schedules for selected Gallery offices. These records schedules will describe existing filing systems and appropriate dispositions for them with a particular view to identifying those records with sufficient value to warrant archival retention.

The Gallery's emergency preparedness was augmented by establishing an off-site storage facility for copies of essential Gallery records.

Archival staff worked closely with the department of graphic art and the registrar's office to catalogue more than one hundred works of the architectural firm of John Russell Pope and Associates and the successor firm of Eggers and Higgins. A comprehensive system for handling historical photographs also was developed and implemented. In addition, the Gallery archives provided reference information services to Gallery staff members and to scholarly researchers.

PHOTOGRAPHIC SERVICES

Photographic services continued to provide color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; to authorize reproductions of works belonging to the National Gallery of Art where appropriate; and to coordinate all requests for work to be performed by the photographic laboratory.

During the past year, photographic services worked on the massive job of changing the photographic filing system to the Gallery's new accession numbering system. In addition to the photographs distributed as listed below, several large groups of photographs were exchanged, through the photographic archives, with such diverse institutions as the Getty Museum and the Archives of American Art in this country, and the Soprintendenza, Genoa, and the Hunterian Art Gallery, Glasgow, abroad.

The committee for media projects continued to review and oversee all audiovisual projects involving the Gallery, both by outside producers and Gallery staff. The coordinator of photography serves as executive secretary to the committee.

The services provided by the photographic laboratory

grew in variety and volume. The majority of the department's work was to provide support for the programs of other Gallery departments. Documentation of treatment programs for the conservation department required a large percentage of the department's efforts. Recording new acquisitions is an ongoing task.

Support for special exhibitions, particularly *The Treasure Houses of Britain*, generated a large number of photographs for release to the press. Catalogue photography was completed for the Steele collection of ceramics, and continues on several other systematic catalogues. The photo lab produced the slides for the symposium on bronze plaquettes held at the Gallery under the auspices of CASVA.

All of the photography for reproductions sold by the Gallery's publications office, as well as the illustrations for the Christmas catalogue, was done by Gallery photographers. In June the photo lab provided extensive photographic coverage of the Gallery for accreditation by the American Association of Museums. This included up-to-date photographs of the buildings, both interior and exterior, mechanical and support facilities, and views of the staff and the public.

To improve the department's service a room in the photo lab was remodeled, providing space for slide duplication. The increased demand for duplicate slides from all sizes of original transparencies made the new facilities necessary.

During the year William Sumits retired from the position of department head, which he held for nearly ten years. Richard Amt, formerly supervisory photographer, was appointed department head. William Wilson, former laboratory photographer, was appointed to the newly added position of photographer. Richard Carafelli rejoined the staff as a laboratory photographer to fill the vacancy left by William Wilson.

Black and white photographs added to the files of prints available, 17,352

Color transparencies added to files, 961

Black and white photographs sold, 1,891

Black and white photographs distributed for official use within the Gallery, 16,690

Permits authorizing reproduction of works of art from the Gallery's collections, 1,236

Color transparencies lent for reproduction, 1,467

Works authorized for reproduction, 2,899

Black and white negatives produced, 6,435

Black and white prints produced, 40,909

35mm slides produced, 16,419

Color transparencies produced, 1,907

Color negatives produced, 1,032

STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, director, served *ex officio* on the Federal Council on the Arts and Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. He was reappointed by President Reagan to a fourth four-year term as chairman of the Commission of Fine Arts, a panel that meets monthly to review architectural and design proposals and to advise the President, Congress, and government agencies in areas related to design and art. *Ex officio* in that capacity, he served as a member of the board of trustees of the John F. Kennedy Center for the Performing Arts and was a member of its executive and fine arts accessions committees. He continued, as well, as a member of the President's Committee on the Arts and Humanities, and to serve as treasurer of the White House Historical Association. He served on the board of trustees of the National Geographic Society and on the boards of the Winterthur Museum, the Corning Museum of Glass, Storm King Art Center, the National Trust for Historic Preservation, and the American Federation of Arts, of whose national exhibitions committee he is chairman. In addition, he served on the Harvard College Visiting Committee for the Arts, as vice president of the U.S. National Committee for the History of Art, and continued as a member of the advisory boards of the Morris and Gwendolyn Cafritz Foundation, the British Institute of the United States, the Brown University Department of Art, and the Federal Reserve System. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisitions committee. In February he was named Knight Commander of the Order of Isabel la Catolica by King Juan Carlos of Spain.

JOHN WILMERDING, deputy director, continued to serve as vice president of the Shelburne Museum in Vermont and the Dunlap Society and to sit on the boards of trustees of the Saint-Gaudens National Historic Site, Monticello, The Thomas Jefferson Memorial Foundation, the Lewis Wal-

pole Library in Farmington, Connecticut, and the Northeast Harbor Library, Maine. During the year he was elected a trustee of the Wendell Gilley Museum, Southwest Harbor, Maine. He continued as honorary curator of paintings at the Peabody Museum, Salem, Massachusetts, and as consultant to the curator of the White House. He served on the advisory boards of the New Zealand-United States Foundation, fine arts committee of the State Department, the Washington Committee of the Archives of American Art, American Art Program of Wellesley College, and the American Galleries of the Fine Arts Museums of San Francisco, and on the editorial boards of *The American Art Journal* and Smithsonian Institution Press. During the year he presented lectures on various American artists and aspects of American art at the Museum of Fine Arts, Boston, Groton School, Haverford College, Huntington Library and Art Gallery, Natchez Antiques Forum, Denver Art Museum, North Carolina Museum of Art, Monticello, Johnson Wax Company, Portledge School, New York, and the Newport Preservation Society. He gave the Bigelow Lecture at the Middlesex School in Concord, Massachusetts.

SYDNEY J. FREEDBERG, chief curator, continued to serve on advisory committees and boards of various institutions, among them that of the Lehman Collection catalogue in The Metropolitan Museum of Art; the Guggenheim Foundation; the Harvard University Center for Renaissance Studies at I Tatti; the International Foundation for Art Research; Save Venice, Inc.; and on the visiting committees of the department of paintings at The Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston. In addition, he recently accepted nomination to the advisory board of the International Fund for Monuments and was named recipient of the annual award of the Art Dealers' Association of America, an award given for lifetime accomplishment in the history of art. He lectured

on the late works of Titian for the Washington Wellesley Club and delivered the annual Bakwin Memorial Lecture at Wellesley College on the same theme.

He assumed the general editorship of the series Outstanding Dissertations in the Fine Arts for Garland Publishing Company.

RICHARD AMT, supervisory photographer, served as a judge for the photographic vocational program competition for the Virginia department of education.

NANCY ASH, senior paper conservator, served on an American Institute for Conservation Book and Paper Group committee to develop a catalogue of paper conservation treatments and was appointed its editor for 1986.

CAROLINE BACKLUND, head of reader services, continued to serve as chairman, ARLIS/NA (Art Library Society of North America) Art Documentation Advisory Board. She was appointed chairman of the 15th annual ARLIS/NA conference to be held in Washington in 1987. She lectured at Syracuse University Graduate School of Information Science on the documentation of art auctions and the iconography of Salome and gave a similar presentation to a graduate art history class at American University. She continued to serve on the advisory board of the National Museum of Women in the Arts.

RICHARD BALES, conductor emeritus of the National Gallery Orchestra, continued as an honorary member of the board of directors of the Oratorio Society of Washington. He was reelected a trustee of the Kindler Foundation and served again on the music committee of the Cosmos Club. During the autumn of 1984 he gave ten lectures before the Alexandria, Virginia, Monday Music Class. His compositions were played on a number of National Gallery programs and at various concerts throughout the country.

On 7 May he was given the Cosmos Club Award and conducted the National Gallery Orchestra and Musikanten Chorus in a program of his settings of Civil War music. Mr. Bales retired 3 August 1985.

SUSAN J. BARNES, acting assistant dean of the Center for Advanced Study in the Visual Arts, presented a paper, "Van Dyck's Italian Portraits," at the symposium Approaches to Seventeenth-Century Portraiture, organized in conjunction with the exhibition *Baroque Portraiture in Italy* at the Wadsworth Atheneum in Hartford. She was guest curator for the exhibition *Jim Muehlemann: Recent Works and Kindred Expressions* in Kent, Connecticut.

DEAN BEASOM, photographer, served as a judge for the photographic vocational program competition for the Virginia department of education.

BEVERLY BROWN, research curator of European painting and senior research associate of the Center for Advanced Study in the Visual Arts, lectured at Georgetown University on "Raphael's Madonnas." She presented a paper entitled "Replication and the Art of Veronese" at the symposium Retaining the Original: Multiple Originals, Copies and Reproductions sponsored by the Center for Advanced Study and The Johns Hopkins University. She also participated in a conference on the Medici Villa Poggio a Caiano held at the University of Michigan by reading the paper "Enthusiastic Amateurs: Patrons as Architects."

DAVID BROWN, curator of Italian painting, was a curatorial fellow at the Gallery's Center for Advanced Study in the Visual Arts, where he completed research leading to a monograph on Andrea Solario. He continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland. He gave a public lecture in Milan on Leonardo da Vinci and portraiture, in the "Leonardo Oggi" series sponsored by the city of Milan and the Institute for the Study of Lombard Art.

DAVID BULL, head of painting conservation, gave a lecture on the painting technique of John Singleton Copley at the Timkin Gallery in San Diego, California, during a symposium on the artist.

GARY W. CARRIVEAU, head of the science department, spent three weeks in Japan participating in an international study group on *urushi*; while there, he presented a paper, "Technical Examination of Lacquer using Electromagnetic Radiation." He presented a paper "Diagnostic Images: Production, Improvement and Use" during a week at the J. Paul Getty Conservation Institute at Malibu, California, and he discussed "Chemistry as an Aid in Understanding Art" at a meeting of the Chemical Society of Washington and Alpha Chi Lambda Chemistry Fraternity, Washington. He coauthored a paper, "Progress in the Computerization of Infrared Reflectography," presented at an international symposium on underdrawings in Louvain-la-Neuve, Belgium, and participated in a workshop Infrared Reflectography: Theory and Practice. During three days at the University of Michigan electrical and computer engineering department, Mr. Carriveau worked on applications of digital image processing applied to images of works of art.

PHILIP CHARLES, photographer, served on the advisory committee for the Arlington County career center and was state chairman for the vocational program competition in photography.

CAROL CHRISTENSEN, assistant conservator of paintings, lectured on changes in paintings over time to Yale University graduate students at New Haven and lectured on the care of paintings at a seminar for collectors at George Washington University.

NICOLAI CIKOVSKY, JR., curator of American art, delivered lectures on George Inness at the Montclair Art Museum and the Medfield, Massachusetts, Public Library, on American nineteenth-century painting at the Baltimore Museum of Art and the Marion Koogler McNay Art Institute in San Antonio, on Winslow Homer at the National Museum of American Art in Washington and at the annual meeting of the College Art Association in Los Angeles, and on American Pre-Raphaelite painting at the Brooklyn Museum. He also served as a panelist reviewing applications to the National Endowment for the Humanities.

FLORENCE E. COMAN, assistant curator of modern painting, served as the juror of the seventh Wake County Artists' Exhibition, an event sponsored by the Raleigh Fine Arts Society.

JACK COWART, curator of twentieth-century art, lectured on Roy Lichtenstein to the Collectors Club of the Museum of Contemporary Art in Chicago and at the Columbus Art Museum in Ohio, and on Swiss art from Fuseli to Castelli to the Resident Associates Program at the Smithsonian Institution. He judged exhibitions in Port Arthur, Texas, at the Kansas City Art Museum, at East Tennessee State University, and for the Mayor's Advisory Committee on Art and Culture in Baltimore. He is a member of the art selection panel for the Transpotomac Corporation in Alexandria, Virginia, and became a member of the Exhibition Advisory Committee of the American Federation of Art in New York.

MAYGENE DANIELS, chief of the Gallery archives, was appointed United States representative to the International Council on Archives Working Group on Architectural Records. She also was appointed shorter features editor of the *American Archivist* and North American correspondent for *Janus*, the journal of the International Council on Archives Section of Professional Archival Associations. She continued to serve as chair of the Society of American Archivists International Archival Affairs Committee. In May, she presented a paper on museum records to the joint meeting of the Mid-Atlantic Regional Archives Conference and the South Atlantic Archives and Records Conference. An article, "The International World of Archives," was published in the April *New England Archivists Newsletter*.

DIANE DE GRAZIA, curator of Italian drawings, lectured on "The Academy Drawings" at the Philadelphia Museum of Art and presented the paper "Sixteenth-Century Italian Drawings: Are Stylistic Categories Possible?" at the symposium on Italian Renaissance drawings at the University of Notre Dame in South Bend, Indiana.

ERIC DENKER, lecturer, delivered a talk, "Whistler in Amsterdam," at the New York Print Fair. He delivered two slide presentations to the Art Seminar Group in Baltimore, "Printmaking in Twentieth Century America: 1900-1940," and "Printmaking Since 1945," and he also lectured at the University of Maryland on "Whistler as Etcher." Mr. Denker served as adjunct assistant professor of art history at George Mason University and taught courses on "Northern Baroque Painting" and "The History of the Graphic Arts." He was elected to the board of directors of the Washington Print Club for the two-year term 1984-1986.

LAMIA DOUMATO, reference librarian, delivered a talk on DIALOG, the on-line bibliographic search system, at the ARLIS/NA annual conference in Los Angeles, and served as a member of its Art and Architecture Advisory Committee.

ANTOINETTE DWAN, Mellon Fellow in paper conservation, gave a talk to the Smithsonian Associates titled "Whistler's Use of Oriental Paper in His Graphic Work."

J. M. EDELSTEIN, chief librarian, was awarded a fellowship by the Herzog August Bibliothek in Wolfenbüttel, West Germany, to work on Vespasiano da Bisticci studies. He gave two lectures: "Rare Books for Art Libraries: Auction Sale and Private Collection Catalogues" and "Out of Print Book Buying: The Indispensable Element" at the 1985 ARLIS/NA conference in Los Angeles. During the year, he continued to serve on the boards of directors of the Center for Book Arts in New York and The Jargon Society, Inc. He is a member of the board of advisors of the Beyond Baroque Foundation and is an adjunct faculty member of the Catholic University of America.

ELIZABETH EDER, lecturer, presented a lecture to the Art Lovers League of Baltimore on the Henri Rousseau exhibition at the Museum of Modern Art. She also conducted two adult-child workshops for the Smithsonian Young Associate Program. One workshop was on Greek mythology and the other was called "Gods and Goddesses of India."

SUZANNAH FABING, managing curator of records and loans, chaired the visiting committee of the Fitchburg Art Museum in Massachusetts. She served on the advisory and

building committees of the Textile Museum, Washington, and on the board of directors of the Museum Computer Network.

GAIL FEIGENBAUM, curator in charge of special projects, education department, was appointed Fellow-by-Courtesy to the department of art history of The Johns Hopkins University. She also taught a course on baroque painting for Georgetown University Alumni College.

FRANCES FELDMAN, lecturer, delivered a slide presentation, "Gertrude Stein and Her Friends," to the Art Seminar Group in Baltimore.

RUTH FINE, curator, department of prints and drawings, presented the lecture "Artists at Gemini: A View Behind the Scenes" at the Seattle Art Museum when the Gemini G.E.L. exhibition was seen there. She lectured on "Whistler's Etchings: The Premise of Process" at the Art Gallery of Ontario, at Columbia University, and at the Los Angeles County Museum of Art. She also lectured on "The Art of Michael Heizer" at Rice University. She was elected to the board of directors of the Print Council of America and was a panel member for The Collaborative Print Workshop: Its Impact on Contemporary Printmaking at the College Art Association meeting in Los Angeles. She served as one of three jurors for the Alice Kimball English Traveling Fellowship, Yale University School of Art. She continued to serve on the advisory boards of the Philadelphia Print Club and the Washington Print Club and as a member of the editorial board of *The Tamarind Papers*, Tamarind Institute, Albuquerque, New Mexico.

SARAH FISHER, senior conservator of paintings, was elected head of the Painting Specialty Group of the American Institute for Conservation and is organizing the session on painting conservation for the May 1986 annual meeting. She wrote an article for the *Bulletin* of the Intermuseum Laboratory, Oberlin, Ohio, on the refresher course on lining techniques that she organized last year at the laboratory.

SHELLEY FLETCHER, head of paper conservation, chaired an American Institute for Conservation ad hoc committee to review procedures for certification of paper conservators. She also presented a talk, "Examination Techniques for Art on Paper," to conservation students at the Winterthur training program.

MARGARET M. GRASELLI, assistant curator, department of prints and drawings, presented a paper at the symposium held at the Grand Palais, Paris, cosponsored by the Center for Advanced Study in the Visual Arts and the Société de l'histoire de l'art français. She also gave a paper at the

drawings symposium at the Fogg Art Museum, Harvard University, in March 1985. In May she wrote an explanatory text, "Lautrec's Images of the Circus," for Meridian House in Washington.

MARGOT E. GRIER, serials librarian, continued to act as editor of the "Serials SIG Column" in *Art Documentation* and served on the editorial advisory board of the *New Art Examiner*. She conducted a workshop on auction catalogue management entitled *Under the Hammer/Beneath the Wheel*, at the twelfth annual ARLIS/NA conference in Los Angeles.

GRETCHEN HIRSCHAUER, assistant curator of Italian painting, spoke on Fra Filippo Lippi's *Madonna and Child* for the 1984 Christmas Stamp First Day Issue Ceremony at the Gallery, gave a lecture for the Smithsonian Resident Associates Program, "The Cathedrals of Tuscany," and in June accompanied a Smithsonian study group to Italy.

ANN HOENIGSWALD, conservator of paintings, continued research on van Gogh's materials and techniques in the United States, Paris, and Amsterdam. She gave a talk to the Washington Conservation Guild on the problems of Manet's pastel, *Mme Michel Levy*.

PHILIP C. JESSUP, JR., secretary-general counsel, delivered a talk on U.S. government art programs: "Immunity, Indemnity, and Implementation of the 1970 UNESCO Convention on Cultural Property," at the Symposium on Legal Aspects of the International Trade in Art, which was held in April in Geneva, under the auspices of the Department of Private International Law of the University of Geneva and the Institute of International Business Law and Practice of the International Chamber of Commerce. In addition, he continued as a member of the National Advisory Committee of the Hubert H. Humphrey Fellowship Program (funded by the United States Information Agency) and as a trustee of the Obor Foundation.

CAROL KELLEY, assistant to the deputy director, presented a slide lecture on the National Gallery to the American College of Physicians, and lectured to groups from River Oaks, Texas, and the Shreveport Symphony of Louisiana.

FRANKLIN KELLY, assistant curator of American art, lectured on nineteenth-century American painting at the Baltimore Museum of Art.

ROGER LAWSON, head, cataloguing section, served as chairman of the ARLIS/NA Art and Architecture Thesaurus Ad-hoc Advisory Committee. For the ARLIS/NA conference held in Los Angeles he organized a session on the thesaurus entitled "*One Year Later: AAT in the Field*";

there he assisted in directing a workshop entitled "Managing Art Information with a Microcomputer."

PHILIP LEONARD, lecturer, spoke on "The Decorative Gothic of English Cathedrals" in the series Great Cathedrals of Western Europe for the Smithsonian Resident Associates Program. He delivered a slide presentation to the Art Seminar Group in Baltimore on "Monet and Derain: Views of London."

DOUGLAS LEWIS, curator of sculpture, was appointed by the Postmaster General as chairman of the Quality Assurance Subcommittee and as vice chairman of the Citizens' Stamp Advisory Committee, United States Postal Service, on which he has served since 1979. He continued as a member of the *consiglio scientifico* of the Center for the International Study of Architecture in Vicenza, Italy, the American fellowship committee of the Belgian-American Educational Foundation, the counselors' committee and the advisory committee of the Smith College Museum of Art, the art advisory committee of the Mount Holyoke College Art Museum, and as professorial lecturer at Georgetown University. He lectured in Ohio on "Henry Moore—The Reclining Figure" in conjunction with an exhibition organized by the Columbus Museum of Art, and participated in the three-day Giamatti Festival of Italian Culture at Mount Holyoke College. His addresses included "The Sculptural Tradition of Bronze" in a lecture series associated with the exhibition *Six in Bronze*, at the Newport Harbor Art Museum, Newport Beach, California, and "The Sculpture of Henry Moore" at the Utah Museum of Fine Arts in Salt Lake City. He delivered the paper "Moderno's Plaquettes—A New Look at the Extent of His Oeuvre" and chaired one of the sessions in the CASVA symposium on Italian plaquettes. He led a museum seminar on Italian sculpture and taught a semester course on Venetian art for Georgetown University and was a participating consultant for a successful application to the Mellon Foundation for the reorganization of the Washington Collegium for Humanistic Study and Research. He spoke on "Problems of Authenticity in Renaissance Sculpture" for the North American Association of Summer Sessions. For Georgetown University's Villa Le Balze at Fiesole, near Florence, he led a two-week alumni study tour of fifteenth- and sixteenth-century art and architecture in Florence, Siena, Orvieto, and Rome; for Georgetown's Alumni College he gave a course, "Eighteenth-Century American Architecture and Decorative Arts," which included study visits to Stratford Hall and Kenmore in Fredericksburg, Virginia. In the annual conference of the American Center for Palladian Studies he delivered the lecture "Impe-

rial Revivals in Italy, England, and America: Palladio, Palladians, and Palladianists."

ALISON LUCHS, assistant curator of sculpture, gave a talk, "The Demonet Building and Connecticut Avenue Architecture," to the Oldest Inhabitants of the District of Columbia and a lecture on the Widener *Trinity* mosaic in a session on Burgundian sculpture in North American collections at the Twentieth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, Michigan. During the summer she prepared a landmark application for a house that was the home and studio of Alma Thomas, the Washington arts educator and painter.

JOHN KENT LYDECKER, curator in charge of public programs, lectured on "The Formation of the Guicciardini Collection in Later Renaissance Florence" at The Johns Hopkins University Center for Italian Studies, The Villa Spelman, Florence. He gave a lecture, "Devotional Art in the Renaissance Florentine Home," at the Christianity and the Renaissance conference at Florida State University, Tallahassee. He lectured on "Buy, Borrow, or Steal: The Formation of the Guicciardini Collection in Later Renaissance Florence" at the Mid-Atlantic Renaissance and Reformation Conference at the University of Virginia, Charlottesville.

DONNA MANN, lecturer, gave a slide presentation entitled "We the People: American Folk Art of the 19th Century" at the Smithsonian and presented a lecture, "Modern Art," for the Washington Opera. She spoke on "The Pedagogical Role of Public Art Museums" at the University of Salamanca, Spain.

GEORGE MANOS, the new assistant to the director for music, continued as an honorary member of the board of the Levine School of Music, the Washington Chamber Orchestra, ALEA II of Philadelphia Music Academy, ALEA III of Boston University, and music director of the Killarney Bach Festival, Republic of Ireland. Currently he serves on the music committee of the Cosmos Club, the board of trustees of the Kindler Foundation, and has accepted an appointment to the advisory council of the Peabody Conservatory of Music of The Johns Hopkins University in Baltimore. He is also the designated choice of the Kindler Foundation of the Library of Congress for a composers' commission for 1987.

ROSS MERRILL, chief of conservation, served as reviewer of grant proposals for conservation projects funded by the National Endowment for the Arts.

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, continued to serve as vice chairman of the board of trustees of the American Academy in Rome, chairman of the senior fellows of the Program of Studies in Landscape Architecture at Dumbarton Oaks, and on the board of directors of the College Art Association, the committee on computerization of art history information and the committee on publications of the J. Paul Getty Trust, as the scientific secretary of the working group for art history information of the International Committee of the History of Art, on the American committee overseeing the merger of the United States-based *Répertoire internationale de la littérature d'art* (RILA) with the French *Répertoire d'art et archéologie* (RAA), and on the architecture advisory group for the Art and Architecture Thesaurus. In addition he was elected vice chairman of the Council on American Overseas Research Centers, to membership on the United States delegation to the International Committee of the History of Art, and appointed to the Reproduction Rights Study Committee of the College Art Association. He also chaired the art history jury for the American Academy in Rome, and served on the review panel for the Gladys Kriebel Delmas Foundation. Professor Millon presented a paper on the formation of the French Academy of Architecture at a symposium The French Academy: Classicism and Its Antagonists, at the University of Maryland in October, took part in a panel examining the development of the department store in the United States on PBS, and spoke on architectural criticism at the annual AIA-ACSA Cranbrook Seminar in June. He conducted a seminar on Piedmontese architecture at the Massachusetts Institute of Technology in the spring.

MELANIE B. NESS, managing editor, served as a judge and panel member for the National Park Service 1984 publications competition. She taught a course, "Book Design and Production," for the Center for Continuing Education, George Washington University, and gave two lectures, "Photography and Design" at George Washington University and "Editing by Design" at the National Gallery for the Council for the Advancement and Support of Education.

TRUDI OLIVETTI, cataloguer, cochaired a discussion group entitled Cataloguing Facsimiles of and Works about Illuminated Manuscripts at the ARLIS/NA conference in Los Angeles and coauthored the accompanying manual.

MARGARET PARSONS, coordinator of auditorium programs, was a juror for the American Film Festival and a reviewer for the Program for Art on Film, a joint venture of The Metropolitan Museum of Art and the J. Paul Getty Trust.

RUTH R. PERLIN, head of the department of extension programs, gave a seminar for graduate students in art history and art education at Louisiana State University, Baton Rouge; she spoke about and presented the film *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*. At the annual National Videodisc and Optical Disc Conference, held in Washington, Mrs. Perlin's presentation, "The National Gallery's Experience in Producing a Videodisc," was part of a session dealing with the arts and humanities on videodisc. She was a panelist at a national workshop on outreach sponsored by the Office of Museum Programs, Smithsonian Institution, and also discussed "Reaching Audiences Outside the Museum" for an international seminar titled "Education In and Outside of Museums," presented under the aegis of USIA and the Smithsonian Institution.

HUGH PHIBBS, head of West Building matting/framing, gave the class "Archival Matting and Framing Techniques" at the Smithsonian Associates Program during the winter and spring quarters.

DANIELLE RICE, curator in charge of education, lectured on "Vigée-Lebrun and Labille-Guiard: Self-Portraits of the Artists as Rivals" at the annual meeting of the Women's Caucus of the College Art Association. She gave the talk "Painting by the Book: Recipes and Secret Formulas in Eighteenth-Century Art" at the annual meeting of the American Society for Eighteenth Century Studies. She delivered the lecture "Knowing vs. Understanding: The Art Museum as a Tool for Humanistic Learning" at Bowdoin College and also served as outside evaluator for a new undergraduate course in the humanities funded through the National Endowment for the Humanities at the University of Hartford.

ANDREW C. ROBISON, curator of prints and drawings and senior curator, lectured on "The Interpretation of Piranesi's *Carceri*" at Washington University, Saint Louis, on the origins of pure landscape in European art to the Literary Society, and on "Washington Private Collections" to the Washington Print Club. He was chairman of a panel, Fine Prints, at the Guggenheim Museum, and of a symposium session, Collecting Drawings, at the Fogg Art Museum. He was a participant in the symposium Albrecht Dürer und die Tier- und Pflanzenstudien der Renaissance at the Albertina in Vienna. He continued to serve as president of the International Advisory Committee of Keepers of Public Collections of Graphic Art, on the international editorial advisory board of *Master Drawings*, on the board of directors of the Drawing Society, and on the advisory board of the Washington Print Club.

H. DIANE RUSSELL, assistant head of the department of prints and drawings, taught a seminar, "Observation and Convention in 17th-Century Landscape Art," at The Folger Institute of Renaissance and Eighteenth-Century Studies. She gave a paper, "Claude Lorraine: The Problem of Content," in the symposium session The Interpretation of Landscape Painting at the College Art Association Annual Meeting in Los Angeles. She also read a paper on the engravings of Robert Nanteuil at the Louis XIV symposium, sponsored by The Folger Institute, and gave a lecture, "Leonardo and the Art of Drawings," at the Museum of Fine Arts in Houston.

LYNN RUSSELL, curator for young persons' programs, education department, presented a slide lecture to the Women's Club of Roland Park in Baltimore titled "Decorative Arts in the National Gallery's Collection." She also lectured on medieval art to the Blue Ridge Chapter of the Virginia Museum of Fine Arts, and conducted a half-day docent training program at the University of Virginia Art Gallery in Charlottesville.

MICHAEL B. SASSANI, head of audiovisual services, wrote, produced, and directed two television public service announcements for the Montgomery County Office of Consumer Affairs. The thirty-second spot won the 1985 Emmy award from the Washington Chapter of the National Academy of Television Arts and Sciences for best public service announcements. It also won the best television program award from the National Association of Public Affairs Administrators.

WILFORD W. SCOTT, lecturer, gave a talk on American landscape painting for the docents of the Corcoran Gallery of Art. He spoke to the Annapolis chapter of Mensa on the history of the National Gallery of Art and the role of the universal survey museum in contemporary culture.

MARIANNA SHREVE SIMPSON, associate dean of the Center for Advanced Study, gave a course at Georgetown University entitled "Introduction to Islamic Art: Art of the Object and Art of the Book." She served on an art history panel for the Division of General Programs at the National Endowment for the Humanities and presented a paper, "The Search for Meaning in Iranian Epic Imagery," at the College Art Association meeting in Los Angeles.

MICHAEL R. SKALKA, assistant for conservation programs, presented an entry on *Data Base Designs for Multiple Users* in the poster session at the thirteenth annual meeting of the American Institute for Conservation.

FRANCES P. SMYTH, editor-in-chief, served as a judge for two competitions held by the Council for the Advancement and Support of Education: one on cover design and one on the design of scholarly books.

JULIE SPRINGER, lecturer, presented a paper, "Symbolist Painting of Women by John White Alexander," at the symposium Symbolist Art and Literature at Dickinson College, Carlisle, Pennsylvania.

ROLLY STRAUSS, assistant to the curator in charge of education, gave a slide presentation, "Early Modern Sculpture: Rodin to Brancusi," at the International Sculpture Center in Washington.

CHARLES E. STUCKEY, curator of modern painting, served as moderator for the symposium Van Gogh in Arles at The Metropolitan Museum of Art, New York, and delivered a lecture on Toulouse-Lautrec at Meridian House, Washington.

SHELLEY STURMAN, acting head of objects conservation, presented a paper entitled "Technical Analysis of Riccio Plaquettes" at the CASVA symposium on Italian plaquettes. She also gave a slide presentation to the Washington Conservation Guild on "Oil Finishes for Outdoor Metals," based on experiments she conducted with Helen Ingalls of the conservation department. Ms. Sturman was chair of the poster sessions for the annual meeting of the American Institute for Conservation, and completed a three-year term as director of the AIC executive board.

WILLIAM SUMITS, chief photographer, served as a judge for the photographic vocational program competition for the Virginia department of education.

MARY E. SUZOR, registrar, served as a panelist at the Plenary Session of ICOM (International Committee on Exhibition Exchange).

D. DODGE THOMPSON, chief of exhibition programs, delivered two lectures, "Special Exhibitions at the National Gallery of Art" and "A Preview of *The Treasure Houses of Britain* Exhibition," for the sixtieth anniversary of the Mulvane Art Center in Topeka, Kansas.

VIRGINIA TUTTLE, assistant curator, department of prints and drawings, taught "Introduction to the History of Art" at Georgetown University for two semesters.

FRANCIS E. VERRIER, chief of security, presented a talk on security systems and procedures at the seminar Security is Everybody's Business sponsored by the Smithsonian Institution.

LAURIE WEITZENKORN, assistant curator in the Index of American Design, lectured on the Index to an American University class studying American history of the 1930s. She also delivered a lecture entitled "Highlights of the Prado Museum" in New York for the Smithsonian Institution. For the second year in a row she served on the review panel for the Congressional Art Competition for High School Students.

ARTHUR K. WHEELOCK, JR., curator of northern baroque painting, taught a graduate seminar on the Haarlem school and one on Dutch and Flemish landscape traditions at the University of Maryland, where he is an associate professor. He also served as a member of the visiting committee for the Williams College Art Museum. During the year he gave talks to the Art Seminar Group from Baltimore and to students from the Foreign Service Institute and the University of North Carolina. He also gave the following public lectures: "The Art Historian in the Laboratory: Technical Examinations of Dutch Seventeenth-Century Paintings" at Pennsylvania State University and at Phillips Exeter Academy; "Pentimenti in Vermeer's Paintings: Changes in Style and Meaning" at Carleton College, Northfield, Minnesota; "Rembrandt's *The Mill*: Its Myths, Its Restoration, and Its Controversy" at the Minneapolis Institute of Arts and at the Maumee Valley Country Day School, Toledo, Ohio; "Flora in Dutch Art: Still Life Paintings in the Seventeenth Century" at the U.S. National Arboretum, Washington; and "Science, Magic, and Art: The Dutch View of Nature in the Seventeenth Century" at the Toledo Museum of Art.

WILLIAM J. WILLIAMS, lecturer, led docent training workshops on "Eighteenth-century Decorative Arts" at The Baltimore Museum of Art and on "The Sun King" exhibition at the Corcoran Gallery of Art in Washington.

CHRISTOPHER WITH, lecturer, delivered two of the slide presentations in a series for the Art Seminar Group in Baltimore, "The Realm of Dada and Surrealism" and "Kandinsky, the Improvisations." He also presented a lecture on the art and career of Marc Chagall for the Smithsonian's Resident Associate Program. He organized with a colleague an eight-week lecture series for the Smithsonian's Resident Associate Program, *Life is a Cabaret: Weimar Culture in the 1920s*, and delivered one of the lectures, "Abstraction and Realism: The Path of German Art in the 1920s."

MARTHA WOLFF, curator of northern Renaissance painting, continued to serve on the editorial board of *Studies in*

the History of Art and was elected its chairman. She taught a seminar on northern European prints through the time of Dürer at Georgetown University.

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Thomas Rowlandson, *A Young English Beauty*, Julius S. Held Collection, 1985.1.51

MUSIC AT THE GALLERY

Thirty-nine Sunday evening concerts were given in the East Garden Court between 1 October 1984 and 30 September 1985. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the American Federation of Musicians. Eight Sunday concerts from 7 April through 26 May comprised the 42nd American Music Festival held at the Gallery.

The National Gallery Orchestra, conducted by Richard Bales, played twelve Sunday concerts. Intermission talks and interviews during the broadcasts of the Sunday evening concerts were delivered by members of the education department. Mr. Bales gave music notes during each of these intermissions.

The traditional prelecture recorded music on Sunday afternoons was continued. All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM. Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1984-1985 schedule of the Sunday evening concerts follows:

- 7 October—National Gallery Orchestra
- 14 October—National Gallery Orchestra
- 21 October—Anthony and Mary Ann Lenti, piano four hands
- 28 October—Alan Mandel, pianist
- 4 November—The Portland String Quartet (Bloch cycle)
- 11 November—The Portland String Quartet (Bloch cycle)
- 18 November—National Gallery Orchestra
- 25 November—Regina McConnell, soprano with assisting artists
- 2 December—Vivien Harvey Slater, pianist
- 9 December—Jill Timmons, pianist
- 16 December—Sheila Akin Pearl, soprano; Margaret Singer, pianist
- 23 December—National Gallery Orchestra
- 30 December—Charles King, classical guitarist
- 6 January—National Gallery Orchestra, *Music of Vienna*

13 January—National Gallery Orchestra, *Concert in Honor of the Presidential Inauguration*, with Catholic University Chorale and soloists

20 January—*Concert in Honor of the Presidential Inauguration*, piano recital by Martha Ann Verbit

27 January—The Stier Basch Hosford Trio

3 February—National Gallery Orchestra, *Richard Bales' Seventieth Birthday Concert*

10 February—The Shenandoah Conservatory Choir, Robert Shafer, conductor

17 February—Morton Estrin, pianist (The 24 Rachmaninoff preludes)

24 February—The Howard University Singers, J. Weldon Norris, conductor

3 March—The American Chamber Trio

10 March—Wanda Paik, pianist

17 March—National Gallery Orchestra, *Saint Patrick's Day Program*, with Geraldine O'Grady, violin soloist

24 March—Patricia Parker, soprano, Gerald Brown, pianist

31 March—National Gallery Orchestra, *Bach and Handel Tricentennial Concert*

Forty-second American Music Festival: 7 April-26 May

7 April—Nan Nall, soprano; Veda Zuponicic, pianist

14 April—The Tremont String Quartet

21 April—The Ames Piano Quartet

28 April—Kevin Lawrence, violin; Juliana Osinchuk, pianist

5 May—Raymond Jackson, pianist (Black American Composers)

12 May—Capitol Woodwind Quintet

19 May—National Gallery Orchestra, with Donald Shore, bassoon soloist

26 May—National Gallery Orchestra

Short Piano Series VI:

3 June—Cary McMurran

10 June—Edith Cornfield

17 June—Barbro Dahlman and Ingrid Lindgren, piano four hands

24 June—Jeffrey Campbell

1 July—National Gallery Orchestra, Alexandria Choral Society (Mr. Bales' final concert as music director)



George Manos, assistant to the director for music

WORLD PREMIERES

THOMAS BEVERIDGE

A Woman's Love, 7 April 1985

RONALD CALTABIANO

Duo for Violin, Cello and Piano, 5 May 1985

ADOLPHUS C. HAILSTORK

Piano Sonata, 5 May 1985

MEYER KUPFERMAN

Image for Viola and Clarinet, 27 January 1985

THOMAS LUDWIG

Two Divertissements, 12 May 1985

CLARE SHORE

Concerto for Bassoon and String Orchestra, 19 May 1985

FIRST WASHINGTON PERFORMANCES

JUDITH SHATIN ALLEN

Icarus, 28 April 1985

GRANT BEGLARIAN

from "*To Manitou!*," 7 April 1985

JOHN CHILDS

Choreographic Impressions, 5 May 1985

JOHN DIERCKS

Three Sonatinas from Volume II, 20 January 1985

VIVIAN FINE

Two Elizabethan Songs, 7 April 1985

ALAN HOVHANESS

Symphony No. 50, Opus 360, *Mount St. Helens*, 19 May 1985

GYORGY LIGETI

Ejszaka, 10 February 1985

DAVID LIPTAK

Time-Piece, 28 April 1985

TOD MACHOVER

String Quartet No. 1, 14 April 1985

WILLIAM MAYER

Always, Always Forever Again, 7 April 1985

ROBERT PALMER

String Quartet No. 3, 14 April 1985

VINCENT PERSICHETTI

Three Books of Poems, 2 June 1985

ANTONIO SALIERI

Symphony *Veneziana*, 18 November 1984

RALPH SHAPEY

String Quartet No. 4, 14 April 1985

ALBERT STOESSEL

Suite from the opera *Garrick*, 19 May 1985

TERRY WALLSTEIN

Heaven-Haven and *Stopping by Woods on a Snowy Evening*,
7 April 1985

GARY WHITE

Epitaph, 21 April 1985

FIRST PUBLIC PERFORMANCE AT THE NATIONAL GALLERY OF ART

RICHARD BALES

The Spirit of Engineering, a Suite for Orchestra, 7 October 1984

FIRST PERFORMANCE WITH ORCHESTRA

RICHARD BALES

Dirge for Two Veterans, 30 June 1985

Richard Bales retired after the concert season. George Manos succeeded him as music director of the National Gallery Orchestra and concert series. At the same time Ande Feldman resigned and Juliana Munsing joined the staff as Mr. Manos' assistant.

Plans have been made for concerts to celebrate the themes of exhibitions, for the UMBC Camerata to appear with the orchestra, and for a new National Gallery vocal arts ensemble to debut in the spring.

PUBLICATIONS SERVICE

During this year 57,201 catalogues of special exhibitions were sold to the visiting public, and sales of posters related to these exhibitions amounted to 59,006 copies. The publications service also sold 10,185 permanent exhibition catalogues.

The special exhibition that sold the most publications was *Degas: The Dancers*; 3,297 catalogues, 4,030 petit journals, and 7,026 posters were sold from it. The *Albertina Drawings*, *Sculpture of India*, and *Leonardo Drawings of Horses* exhibitions all had strong sales. The publications service maintains a considerable inventory of backlist catalogues from these and many other special exhibitions.

Reproductions purchased by the public numbered 1,440,331. The publications service also sold 57,281 copies of books on art and other related subjects. The number of visitors who purchased printed reproductions, exhibition catalogues, books, and related educational materials was 457,550.

Through the worldwide mail order service, 6,091 requests for merchandise were filled. Telephone requests for information about available materials amounted to 8,900, and five thousand letters were received requesting additional information about services offered.

Revenues generated as a direct result of publications service sales were again used to lend support to the systematic catalogue.



Jacopo de' Barbari, *Mars and Venus*, Ailsa Mellon Bruce Fund, 1985.26.1

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

For the Andrew W. Mellon dinner the horticulture staff established a rose garden in the Rotunda and Virginia country gardens in the garden courts. They also have replaced four large ficus trees in the East Building and continue to replace boxwoods on the Fourth Street plaza with white azaleas.

The building superintendent's staff has been involved in such major projects as a new suite of offices for the newly appointed external affairs officer, the new education docents' lounge, the new temporary photography lab located in the West Building, and modifying the office space for the x-ray equipment in the conservation lab.

Over the past several years the original air-conditioning systems have been replaced as the areas served were remodeled. This year brought the completion of that project. In addition, the original water chilling units were replaced. New flow meter systems and control systems, serving both the East and West Buildings, were also installed for the chilled water system.

The security staff, in cooperation with representatives of the United States Secret Service and the Department of State, provided security for a number of high-ranking government officials and dignitaries who visited the Gallery this year, including Vice President and Mrs. George Bush and India's Prime Minister and Mrs. Rajiv Gandhi.

Fire protection in the West Building has been greatly increased. Ionization smoke detectors have been installed in the attic, in the upper-level machine and elevator equipment rooms, and in the West Building archives storage areas. The new halon fire-suppressing system, located in the storage area of the Index of American Design, is now in operation. A power supply unit has been installed in the security console room. This added protection insures a continuous power supply to the security computers, which are the heart of the security and fire detection systems.

Identification card reader access units have been located at all employee building entrances. Employees have been

issued identification cards which list their office affiliations and other pertinent information. The system registers daily arrival and departure times.

During fiscal year 1985, a total of 5,079,858 persons visited the Gallery.

Jack Beal, *Portrait of the Doyles*, Gift of Evelyn and Leonard Lauder, 1984.86.1



FINANCIAL STATEMENTS

1801 K Street, N.W.
Washington, DC 20006

Telephone 202 296 0800

Price Waterhouse



December 2, 1985

To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheet and the related statements of activity and of changes in fund balances present fairly the financial position of the National Gallery of Art at September 30, 1985 and the results of its operations and the changes in its fund balances for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year after giving retroactive effect to the change, with which we concur, in the method of accounting for investments as described in Note 2 to the financial statements. Our examination of these statements was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Price Waterhouse

BALANCE SHEET SEPTEMBER 30, 1985

	1985		
	<i>Non-Federal</i>	<i>Federal</i>	<i>Total Funds</i>
ASSETS			
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 1,429,339	\$ 8,520,943	\$ 9,950,282
Investments, at market (Notes 2 and 4)	101,927,008	—	101,927,008
Publications inventory, at the lower of cost or market	2,164,039	—	2,164,039
Receivables (Note 6)	3,597,785	—	3,597,785
Buildings and equipment (Note 7)			
Non-Federal funds	122,777,470	—	122,777,470
Federal funds	—	21,999,760	21,999,760
Collections (Note 1)	—	—	—
Total assets	<u>\$231,895,641</u>	<u>\$30,520,703</u>	<u>\$262,416,344</u>
LIABILITIES AND FUND BALANCES			
<i>Liabilities:</i>			
Accounts payable and accrued expenses	\$ 610,694	\$ 1,849,710	\$ 2,460,404
Undelivered orders (Note 1)	—	2,621,229	2,621,229
Deferred grants and pledges	1,634,589	—	1,634,589
Total liabilities	<u>2,245,283</u>	<u>4,470,939</u>	<u>6,716,222</u>
<i>Fund balances (Notes 3 and 5):</i>			
Funds for Operations	2,255,198	—	2,255,198
Funds for Special Purposes	17,580,044	—	17,580,044
Endowment Funds	87,037,646	—	87,037,646
Unobligated appropriations	—	4,050,004	4,050,004
	<u>106,872,888</u>	<u>4,050,004</u>	<u>110,922,892</u>
Capital invested in buildings and equipment	122,777,470	21,999,760	144,777,230
Total fund balances	<u>229,650,358</u>	<u>26,049,764</u>	<u>255,700,122</u>
Total liabilities and fund balances	<u>\$231,895,641</u>	<u>\$30,520,703</u>	<u>\$262,416,344</u>

STATEMENT OF ACTIVITY FOR THE YEAR ENDED SEPTEMBER 30, 1985

	1985		
	<i>Non-Federal</i>	<i>Federal</i>	<i>Total Funds</i>
SUPPORT AND REVENUES			
U.S. Government appropriation (Note 1)	\$ —	\$33,767,530	\$33,767,530
Return from endowment funds, less \$460,288 returned to principal (Note 1)	2,140,745	—	2,140,745
Grants for special exhibitions	3,059,154	—	3,059,154
Income from special purpose funds utilized	402,724	—	402,724
Publication sales, royalties, and other	4,300,396	—	4,300,396
Interest income	168,812	—	168,812
Income from cafeteria	185,479	—	185,479
Total support and revenues	<u>10,257,310</u>	<u>33,767,530</u>	<u>44,024,840</u>
OPERATING EXPENSES			
<i>Programs:</i>			
Curatorial	897,171	3,589,602	4,486,773
Conservation	144,872	751,473	896,345
Special exhibitions	2,515,120	2,500,750	5,015,870
Editorial and photography	—	723,569	723,569
Research services	192,041	1,511,751	1,703,792
Educational services	242,294	2,398,338	2,640,632
Fellowships	317,716	—	317,716
Music	137,480	99,987	237,467
Publications	4,329,828	—	4,329,828
Total program expenses	<u>8,776,522</u>	<u>11,575,470</u>	<u>20,351,992</u>
<i>Operations, Security, and Administration:</i>			
Operations and maintenance	—	11,160,742	11,160,742
Security	—	5,564,541	5,564,541
Administration, fiscal and legal	790,333	3,160,657	3,950,990
Total operations, security, and administration	<u>790,333</u>	<u>19,885,940</u>	<u>20,676,273</u>
Renovation expenditures	—	1,469,702	1,469,702
Equipment expenditures	—	836,418	836,418
Total expenses	<u>9,566,855</u>	<u>33,767,530</u>	<u>43,334,385</u>
Excess of support and revenues over expenses	<u>\$ 690,455</u>	<u>\$ —</u>	<u>\$ 690,455</u>

STATEMENT OF CHANGES IN FUND BALANCES FOR THE YEAR ENDED SEPTEMBER 30, 1985

	<i>Non-Federal</i>			<i>Federal</i>			<i>Total Funds</i>
	<i>Funds for Operations</i>	<i>Funds for Special Purposes</i>	<i>Endowment Funds</i>	<i>One-year Funds</i>	<i>No-year Renovation Funds</i>	<i>No-year Special Exhibitions Funds</i>	
BALANCES, BEGINNING OF YEAR (Note 3)	\$1,564,743	\$14,010,074	\$60,650,051	\$ —	\$ 685,152	\$ 287,304	\$ 77,197,324
<i>Additions:</i>							
U.S. Government appropriation	—	—	—	29,800,000	3,136,000	3,912,000	36,848,000
Return from endowment funds restricted to special purposes	—	2,352,931	—	—	—	—	2,352,931
Endowment fund income returned to principal (Note 1)	460,288	—	—	—	—	—	460,288
Investment income	—	914,127	—	—	—	—	914,127
Increase in investment appreciation and gain on sale of securities (Note 4)	—	658,616	9,157,898	—	—	—	9,816,514
Gifts and bequests	—	1,481,403	17,766,612	—	—	—	19,248,015
Insurance recovery—art	—	149,000	—	—	—	—	149,000
Excess of support and revenues over expenses	690,455	—	—	—	—	—	690,455
	<u>1,150,743</u>	<u>5,556,077</u>	<u>26,924,510</u>	<u>29,800,000</u>	<u>3,136,000</u>	<u>3,912,000</u>	<u>70,479,330</u>
<i>Deductions:</i>							
Art purchases	—	2,421,465	—	—	—	—	2,421,465
Fixed asset expenditures	—	116,563	—	—	—	—	116,563
Fellowships, projects, and other	—	445,282	—	—	—	—	445,282
		<u>2,983,310</u>					<u>2,983,310</u>
Federal operating expenses	—	—	—	29,797,078	1,469,702	2,500,750	33,767,530
Returned to U.S. Treasury	—	—	—	2,922	—	—	2,922
<i>Interfund transfers to (from):</i>							
Endowment fund income returned to principal (Note 1)	(460,288)	—	460,288	—	—	—	—
Other	—	997,203	(997,203)	—	—	—	—
	<u>460,288</u>	<u>1,986,107</u>	<u>536,915</u>	<u>29,800,000</u>	<u>1,469,702</u>	<u>2,500,750</u>	<u>36,753,762</u>
BALANCES, END OF YEAR	<u>\$2,255,198</u>	<u>\$17,580,044</u>	<u>\$87,037,646</u>	<u>\$ —</u>	<u>\$2,351,450</u>	<u>\$1,698,554</u>	<u>\$110,922,892</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED SEPTEMBER 30, 1985

Note 1 Summary of Significant Accounting Policies

Non-Federal Funds The accounts of the Non-Federal Funds are prepared on the accrual basis of accounting, which is in accordance with generally accepted accounting principles. Under this method, revenues are recorded when earned and expenses are recorded when incurred without regard to receipts or disbursements of cash. Non-Federal Funds include Funds for Operations, Funds for Special Purposes, and Endowment Funds.

Federal Funds The Gallery receives a normal "one-year" appropriation from Congress for the operations of the Gallery. Normal one-year appropriations which are not obligated or expended must be returned to the U.S. Treasury. The Gallery also receives "no-year" appropriations for the repair, renovation, and restoration of the buildings and for special exhibitions. No-year appropriations which are not obligated or expended are retained until expended.

The accounts of the Federal Funds are prepared on the obligation basis of accounting, which is in accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the Policy and Procedures Manual for Guidance of Federal Agencies. The obligation basis of accounting differs in some respects from generally accepted accounting principles. Under this basis of accounting, commitments, such as purchase orders and contracts, are recognized as expenditures and the related obligations are carried as liabilities even though the related goods or services have not been received. Such amounts are shown as undelivered orders and relate principally to building and equipment obligations and are available until expended.

Fund Accounting In order to ensure observance of limitations and restrictions placed on the Non-Federal Funds, the accounts of the Gallery are maintained in accordance with the principles of fund accounting. Under this procedure, resources designated or available for various purposes are classified for accounting purposes into separate funds.

Depending upon their nature, gifts, bequests, and grants are recorded in the Funds for Operations, Funds for Special Purposes, or the Endowment Fund. Restricted gifts, contributions, and other resources are accounted for as Funds for Special Purposes or Endowment Funds. Certain gifts and bequests are accepted by the Gallery with the understanding that the principal be retained intact.

Cash Non-Federal cash represents amounts held on deposit by banks including interest bearing demand deposits. Federal cash represents appropriated amounts not yet disbursed by the U.S. Treasury.

Investments Investments are carried on the Balance Sheet at market value. See Note 2 which describes a change in the method of accounting for investments in 1985.

Collections The Gallery acquires its art collections and research materials through purchase or by donation in-kind of the items themselves. In accordance with policies generally followed by art museums, no value has been assigned on the Balance Sheet to the Gallery's collections, and only current year purchases, and not donations in-kind, are reflected in the Statement of Changes in Fund Balances.

Fixed Assets The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and no value has been assigned in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment, furniture, and computer software are also recorded at cost and are depreciated on a straight-line basis over estimated useful lives which range from five to twenty-five years.

Income Taxes The Gallery is exempt from income taxation under the provisions of §501(c)(3) of the Internal Revenue Code.

Support and Revenue The Gallery's policy is to recognize grants, gifts, and bequests as support and revenues or additions to Funds for Special Purposes or Endowment Funds in the year received. Amounts pledged for construction commitments, fellowships, and special exhibitions are recorded as receivables and deferred revenue. Pledges for the purchase of works of art are recorded when collected.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the Gallery to the extent that shared costs are incurred by the Gallery.

Operating Income from Endowment Funds A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain non-government expenditures of the Gallery. Subsequent to the original endowment, other funds have been established for the operation of the Center for Advanced Study in the Visual Arts, conservation work,

creating fellowships, and various other operating purposes in addition to the purchases of works of art. In order to minimize the inflationary erosion of these funds, it is the policy of the Board of Trustees to limit the amount of dividends and interest available for expenditures in any year and to return unused funds to the principal of the endowment. In 1985 total return from endowment funds for operations was \$2,601,033. Of this amount, \$2,140,745 was used for operating purposes and, pursuant to the Trustees' policy noted above, \$460,288 was returned to principal.

Note 2 Change in the Method of Accounting for Investments

To allow for a better measurement of the value of invested assets, the Gallery changed its method of accounting for investments from cost to market value in 1985. This change has been applied retroactively in the accompanying financial statements. The effect of the new accounting policy was to increase fund balances as previously reported at September 30, 1984 by \$2,693,487 (Note 3). Net unrealized appreciation for the year ended September 30, 1985 in the amount of \$4,361,590 is reflected in the Statement of Changes in Fund Balances.

Note 3 Changes in Presentation of Financial Statements

The presentation of the financial statements has been changed from prior years to provide the reader with a greater amount of detail regarding the various funds which are included within the broad categories of Non-Federal and Federal Funds. This has necessitated the reclassification of amounts as previously reported as follows:

	<i>Non-Federal</i>	<i>Federal</i>
Fund balances at September 30, 1984, as previously reported	\$73,531,381	\$ —
Adjustment for change in method of accounting (Note 2)	2,693,487	—
Reclassification of unobligated no-year funds	—	972,456
Fund balances at September 30, 1984, as restated	<u>\$76,224,868</u>	<u>\$972,456</u>
Consisting of		
Funds for Operations	\$ 1,564,743	\$ —
Funds for Special Purposes	14,010,074	—
Endowment Funds	60,650,051	—
Unobligated appropriations:		
No-year Renovation Funds	—	685,152
No-year Special Exhibition Funds	—	287,304
	<u>\$76,224,868</u>	<u>\$972,456</u>

Note 4 Investments

The Gallery has three pooled investment funds: the Capital Appreciation Fund, the Balanced Fund, and the Special Purpose Fund. The Capital Appreciation and Balanced Funds include high-grade debt and equity securities which are generally held for longer periods, whereas the Special Purpose Fund is primarily comprised of short-term securities so that funds will be available to meet current operating expenses.

The aggregate cost and market values of the investments for each of the pools at September 30, 1985 were as follows:

<i>Investment Pool</i>	<i>September 30, 1985</i>	
	<i>Cost</i>	<i>Market Value</i>
Capital Appreciation Fund	\$46,526,656	\$ 49,361,627
Balanced Fund	35,839,126	40,017,982
Special Purpose Fund	7,506,149	7,547,399
	<u>89,871,931</u>	<u>96,927,008</u>
Permanent loan to U.S. Treasury	5,000,000	5,000,000
Total	<u>\$94,871,931</u>	<u>\$101,927,008</u>

A summary of the investment portfolio at cost and market value by type of security as of September 30, 1985 follows:

	<i>September 30, 1985</i>	
	<i>Cost</i>	<i>Market Value</i>
Permanent loan to U.S. Treasury	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury obligations	22,018,937	23,667,307
Short-term certificates of deposit and commercial paper	13,981,495	13,981,495
Bonds and notes	5,738,765	5,574,325
Common stocks	48,132,734	53,703,881
Total	<u>\$94,871,931</u>	<u>\$101,927,008</u>

A detailed listing of all securities held by the Gallery as of September 30, 1985 has been included in this report at Note 9.

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 the average monthly rate for long-term funds, less ¼%, paid by the U.S. Treasury (ranging from approximately 10% to 11% during fiscal year 1985). Interest income on this loan was \$561,979 in 1985.

Dispositions of securities in 1985 resulted in net realized gains of \$5,454,924. This amount is included with the increase in investment appreciation in the Statement of Changes in Fund Balances.

Note 5 Balances of Non-Federal Funds

Non-Federal funds include the following as of September 30, 1985:

Endowment Funds

Endowment funds, the income of which is available for:

Restricted Purposes	\$ 43,756,550
Gallery Operations	31,597,400
Funds functioning as endowment funds, the principal and income of which are available for:	
Restricted Purposes	4,920,981
Unrestricted Purposes	6,762,715
Total endowment funds	<u>87,037,646</u>

Funds for Special Purposes

Accumulated income, gifts, grants, and bequests which are available for:

Art purchases	6,103,025
Capital construction	3,635,107
Publications	6,068,519
Fellowships, projects, and other	1,773,393
Total funds for special purposes	<u>17,580,044</u>

Funds for Operations

	2,255,198
Total Non-Federal funds	<u>\$106,872,888</u>



Auguste Rodin, *Jean d'Aire*, Gift of the B. G. Cantor Art Foundation, 1984.85.1

Note 6 Receivables

The following items were included in receivables as of September 30, 1985:

Accrued investment income	\$1,612,110
Accounts receivable	581,628
Pledges and gifts receivable	1,404,047
Total receivables	<u>\$3,597,785</u>

Note 7 Buildings and Equipment

The buildings and equipment category on the Balance Sheet consists of the following as of September 30, 1985:

	<i>September 30, 1985</i>		
	<i>Non-Federal</i>	<i>Federal</i>	<i>Total Funds</i>
Buildings	\$121,885,074	\$ 6,810,569	\$128,695,643
Equipment	1,609,679	12,768,207	14,377,886
Construction in progress	37,669	7,503,481	7,541,150
	123,532,422	27,082,257	150,614,679
Accumulated depreciation on equipment	(754,952)	(5,082,497)	(5,837,449)
	<u>\$122,777,470</u>	<u>\$21,999,760</u>	<u>\$144,777,230</u>

Note 8 Retirement Benefits

All permanent employees of the Gallery, both Federal and Non-Federal, hired prior to January 1, 1984 participate in the Civil Service Retirement System (CSR) and those hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and CSR.

The Gallery funds all retirement contributions on a current basis and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$1,203,000 for the year ended September 30, 1985.

Note 9 Summary of Investments

The following is a detailed listing of all securities held by the Gallery as of September 30, 1985.

<i>Face Value</i>	<i>Interest Rate</i>	<i>Maturity Date</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
\$ 5,000,000	Variable	None	PERMANENT LOAN TO U.S. TREASURY	\$ 5,000,000	\$ 5,000,000
			OTHER U.S. TREASURY OBLIGATIONS		
100,000	11.75 %	11/15/85	United States Treasury Notes	100,500	91,750
200,000	10.0	12/31/86	United States Treasury Notes	2,040,000	1,998,750
150,000	9.0	2/15/87	United States Treasury Notes	150,750	129,844
800,000	10.0	6/30/87	United States Treasury Notes	824,000	788,500
1,160,000	8.25	5/15/88	United States Treasury Notes	1,136,800	925,940
1,520,000	8.75	11/15/88	United States Treasury Notes	1,504,800	1,233,338
1,000,000	11.75	5/15/89	United States Treasury Notes	1,065,000	980,000
900,000	10.75	8/15/90	United States Treasury Notes	931,500	891,367
2,300,000	11.5	10/15/90	United States Treasury Notes	2,438,000	2,296,407
420,000	7.25	8/15/92	United States Treasury Notes	363,300	339,375
2,720,000	10.5	11/15/92	United States Treasury Notes	2,774,400	2,619,657
3,300,000	11.75	11/15/93	United States Treasury Notes	3,547,500	3,282,985
3,100,000	11.625	11/15/94	United States Treasury Notes	3,317,000	3,115,344
1,500,000	11.25	5/15/95	United States Treasury Notes	1,575,000	1,500,000
1,000,000	7.82	7/10/86	United States Treasury Bills	929,097	929,097
300,000	8.25	5/15/90	United States Treasury Bonds	292,500	281,625
1,485,000	—	5/15/93	Coupon Treasury Receipts	677,160	614,958
23,755,000			Subtotal Other U.S. Treasury Obligations	23,667,307	22,018,937
			SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER		
13,981,495	7.54 %		Scudder Cash Investment Trust	13,981,495	13,981,495
13,981,495			Subtotal Short-Term Certificates of Deposit and Commercial Paper	13,981,495	13,981,495
			MEDIUM-TERM BONDS AND NOTES		
150,000	9.55 %	6/1/86	Philip Morris Inc. Notes	150,000	137,478
235,000	4.5	1/1/90	Bethlehem Steel Corporation	170,375	230,638
2,500,000	12.375	5/1/91	Federal Home Loan Mortgage Corporation	2,618,750	2,489,844
1,000,000	12.125	12/1/94	Government National Mortgage Association	1,030,000	1,006,250
3,885,000			Subtotal Medium-Term Bonds and Notes	3,969,125	3,864,210
			LONG-TERM BONDS AND NOTES		
\$ 250,000	9.2 %	7/11/04	Amoco Company	\$ 213,750	\$ 260,000
165,000	4.875	1/1/06	New York Telephone Company Ref.	83,325	165,000
125,000	7.75	6/1/11	Michigan Bell Telephone Co. Deb.	88,125	121,563
250,000	8.25	8/1/13	South Central Bell Telephone Co. Deb.	185,000	239,867
790,000			Subtotal Long-Term Bonds and Notes	570,200	786,430
			CONVERTIBLE BONDS AND STOCK EQUIVALENTS		
450,000	7.75 %	3/15/03	MCI Com. Corp. Sub. Conv. Deb.	351,000	380,625
200,000	7.625	3/15/03	Beverly Enterprises Sub. Conv. Deb.	212,000	183,000
200,000	9.25	5/15/06	M/A-Com Inc. Sub. Conv. Deb.	192,000	180,500
400,000	8.0	12/1/09	Computervision Deb.	280,000	344,000
1,250,000			Subtotal Convertible Bonds and Stock Equivalents	1,035,000	1,088,125
5,925,000			Subtotal Bonds and Notes	5,574,325	5,738,765

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	COMMON STOCKS		
12,200	Air Products and Chemicals, Inc.	\$ 640,500	\$ 382,963
6,000	Alcan Aluminum Ltd.	150,000	228,600
14,926	Allied Signal Corp.	662,341	479,324
9,800	American Can	523,075	502,769
24,000	American Greetings	759,000	603,000
31,000	American Medical Int'l., Inc.	639,375	746,480
36,600	American Standard, Inc.	1,093,425	1,025,741
18,000	Anheuser Busch	589,500	370,879
25,400	Armstrong World Industries	863,600	886,083
22,500	Barry-Wright Corporation	402,187	651,248
15,800	Bearings, Inc.	507,575	482,748
4,185	Bell South Corporation	165,308	121,759
6,000	A. H. Belo Corporation	270,000	258,094
7,500	Best Products Co., Inc.	106,875	79,375
2,500	Betz Laboratories, Inc.	77,500	72,171
11,300	Bristol Myers	610,200	499,585
7,000	Burlington Northern, Inc.	438,375	308,838
15,500	CSX Corporation	373,938	240,346
1,400	Capital Cities Communications	273,700	224,747
36,400	Central and South West Corporation	887,250	653,074
9,300	Chubb Corporation	638,212	444,452
42,000	Citizens & Southern Georgia Corp.	708,750	982,850
10,000	Comerica, Inc.	370,000	337,500
13,000	Data General Corp.	503,750	493,415
5,900	Digital Equipment Corp.	639,413	586,692
5,400	Dun & Bradstreet Corp.	383,400	332,715
16,000	Duke Power Co.	502,000	404,850
6,300	E. I. DuPont de Nemours	361,463	334,146
10,600	Emerson Electric	731,400	734,398
7,100	Farmers Group, Inc.	416,238	350,563
10,000	First Bank System Inc.	357,500	268,500
21,500	GTE Corporation	835,812	891,250
8,000	General Electric	460,000	477,378
10,000	Genuine Parts	312,500	319,550
10,300	Gillette Company	632,162	501,020
10,900	H. J. Heinz Company	626,750	413,586
14,600	Hercules, Inc.	525,600	449,685
3,750	Hewlett-Packard Co.	121,875	127,155
8,300	Houghton Mifflin Company	291,538	202,893
21,600	Harvey Hubbell Inc.	475,200	340,600
8,500	Ingersoll-Rand Co.	433,500	471,754
11,800	International Business Machines	1,461,725	1,246,618
8,500	Interpublic Group of Companies, Inc.	331,500	229,925
12,000	JWT Group, Inc.	348,000	315,335
24,200	James River Corp.	798,600	707,709
13,000	Jefferson Pilot Co.	591,500	381,221
10,000	Johnson & Johnson	443,750	480,800
10,100	Kerr-McGee Corporation	305,525	356,701

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
23,400	Kroger Company	\$ 991,575	\$ 872,959
5,300	Eli Lilly & Co.	458,450	416,712
10,500	MCA, Inc.	483,000	283,409
6,100	MCI Communications	52,613	149,007
8,700	Marsh & McLennan	585,075	419,445
29,500	Masco Corporation	947,688	892,539
25,000	Maxicare Health Plans, Inc.	425,000	586,540
16,000	McDonalds	1,038,000	892,593
22,300	McGraw-Hill, Inc.	953,325	898,989
21,800	Midcon Corporation	1,010,975	887,678
10,600	Millipore Corp.	425,325	349,800
21,200	Motorola	731,400	631,648
14,700	Murphy Oil Corporation	428,137	477,964
10,600	NCR Corporation	351,125	321,247
10,000	National City Corp.	420,000	339,750
22,400	National Medical Enterprises	495,600	619,342
18,000	Nicolet Instruments Corporation	229,500	350,940
17,000	PHH Group Inc.	582,250	338,045
4,700	Parker-Hannifin	153,925	144,995
10,000	Penn Central Corp.	490,000	528,538
15,800	Pfizer Inc.	748,525	623,493
7,700	Philip Morris Inc.	577,500	501,270
4,400	RCA Corporation	183,150	149,490
1,269	Republic Pictures Corp.	8,883	—
23,500	R. J. Reynolds	625,687	561,323
9,100	Royal Dutch Petroleum	568,750	447,198
11,000	Sara Lee Corp.	471,625	315,782
15,800	Schering-Plough Corporation	752,475	592,193
12,000	Scientific Atlanta	147,000	248,363
21,439	Scudder Development Fund	1,126,857	1,189,878
173,120	Scudder International Fund	4,482,087	3,803,455
12,400	Security Pacific Corporation	311,550	306,545
34,000	Southern Company	663,000	634,610
3,495	Southwestern Bell	272,610	211,389
39,600	Super Valu Stores	787,050	611,280
6,500	TRW	527,313	504,160
16,600	Tandy	549,875	525,553
11,500	Telecommunications	359,375	215,457
5,500	Texas Pacific Land Trust	161,562	45,605
29,000	Texas Utilities	757,625	767,990
12,300	Time Inc.	659,588	479,590
10,000	Tracor Inc.	175,000	193,283
10,000	UAL Inc.	472,500	556,950
56,000	Union Electric Co.	945,000	935,480
20,500	U.S. Tobacco Co.	645,750	741,220
3,495	U.S. West, Inc.	257,319	206,687
12,200	Viacom International	571,875	361,265
	Subtotal Common Stock	53,703,881	48,132,734
	Total	\$101,927,008	\$ 94,871,931

ROSTER OF EMPLOYEES AND DOCENTS

- Acampora, Ralph A.
 Adams, Alvin L.
 Adams, Joyce A.
 Akers, Phyllis O.
 Alarcon, Antonio C.
 Alexander, Harold
 Allen, Christy A.
 Allen, Richard, Jr.
 Allen, Robin Ann
 Allen, Sandy
 Allen, Wilbur, Jr.
 Allen-Roberts, Kate D.
 Allison, James C., Jr.
 Alston, Gerald F.
 Ames, Kristen
 Amiot, Carolyn Engel
 Amt, Richard C.
 Anderson, James H.
 Anderson, Lionel
 Anderson, Nathaniel V.
 Andrews, Tyrone E.
 Androsik, Lynn M.
 Angiolillo, Paul J.
 Anson, Gordon O.
 Appenfeller, Allan L.
 Applebaum, Vasiliki G.
 Arbizu, Linda Kay
 Arensberg, Susan M.
 Armenian, Vrejoochie
 Armstrong, Alison H.
 Arnold, Quentin Parr
 Artis, Cleveland R.
 Arzadon, Yolanda M.
 Ash, Nancy E.
 Ashton, Kendrick F.
 Aspron, Martha H.
 Aukard, Steven P.

 Backlund, Caroline H.
 Bailey, Daniel J.
 Bailey, William
 Baker, Michael E.
 Bales, Richard H.
 Ballard, Frances G.
 Bankhead, Wilover, II
 Banks, James M.
 Barbour, Minnie
 Bardley, Sammy J.
 Barksdale, Dora D.
 Barnes, Bernadine A.

 Barnes, Joseph J.
 Barnes, Susan J.
 Barnes, Willie C.
 Barnett, Robert E.
 Barry, Lester Leroy
 Bartfield, Ira A.
 Bartfield, Kathryn K.
 Bates, Melinda N.
 Battle, Mary J.
 Baucom, Margaret R.
 Bauer, Frank K.
 Baumann, Christopher A.
 Bayer, Diane R.
 Baytop, William D.
 Beason, Dean A.
 Becker, Robert G.
 Bell, David Bryan
 Bell, Gracie E.
 Bell, Jean G.
 Bell, Reginald E.
 Bellofatto, Roberta
 Belt, Stephanie T.
 Benjamin, James R.
 Bennett, Julie A.
 Bennett, Mike
 Benoit, Robert T., Jr.
 Berl, Paulette S.
 Bernard, Barbara
 Berrie, Barbara H.
 Bethune, Nathaniel, Jr.
 Bigley, Ann Margaret
 Bishop, Lawrence
 Bitzer, Mary A.
 Black, Eric Lee
 Blake, Janice
 Blankenbaker, Eileen W.
 Blankstein, Lucy J.
 Bloom, Michael B.
 Boomer, George A.
 Bostwick, Jean A.
 Bottiglione, Carole J.
 Bottoms, Michael A.
 Bowen, Robert L., Jr.
 Bowman, David L.
 Bowman, Delorace
 Bowser, William R.
 Boyd, Charles T.
 Boyes, Carol A.
 Boykin, James S.
 Bozeman, Ira S.

 Braddock, Alan
 Brandon, Darnell
 Brinston, Keith L.
 Briscoe, Donald R.
 Britt, George W.
 Broad, Thomas P.
 Brooks, Carolyn M. C.
 Brooks, George L.
 Brooks, Johnnie M.
 Brooks, Kenneth
 Brooks, Robert C.
 Broom, Keith
 Broussard, Lois M.
 Brown, Angelo B.
 Brown, Beverly L.
 Brown, Catherine F.
 Brown, Clevon O.
 Brown, David A.
 Brown, Dwight L.
 Brown, Gloria C.
 Brown, Harold, Jr.
 Brown, J. Carter
 Brown, Juanita D.
 Brown, Sterling D.
 Brown, Sylvester, Jr.
 Brown, Sylvester R.
 Brown, Thomas W.
 Browner, Paul, Jr.
 Brune, Monica T.
 Bryant, Larry
 Bryant, Michael G.
 Buchanan, Ernest, Jr.
 Buckalew, Kathleen M.
 Bull, David
 Burch, Curtis L.
 Burch, Virginia B.
 Burnett, David
 Burton, Adlade O.
 Burton, George R.
 Butler, Alvin E.
 Butler, Edwin T.
 Butler, Kathleen L.
 Butler, Lawrence
 Butler, Michael L.
 Bynum, Rosa A.
 Byrd, Felton W.
 Byrd, James B.

 Cacas, Rita M.
 Cain, Shirley D.

 Cameron, Shay
 Campbell, Alvia R.
 Campbell, Anthony C.
 Campbell, Carl
 Canada, Karen
 Cantey, John
 Caputo, Michele M.
 Carafelli, Richard A.
 Cardwell, Alan S.
 Carr, Albert, Jr.
 Carriveau, Gary Walter
 Carroll, Albert G.
 Carroll, Louis L.
 Carter, Donald M.
 Carter, Ernesto L.
 Casey, Paula E.
 Cash, Sarah D.
 Castiel, Cameron G.
 Catucci, Angelo J.
 Ceasar, Raleigh
 Cederholm, Kermit
 Cefaratti, Pamela J.
 Chapman, Bernard L.
 Charles, Philip A., Jr.
 Chobanoff, Ivan S.
 Chotner, Deborah R.
 Christensen, Carol A.
 Christian, Mary T.
 Chuang, Wayloon
 Cikovsky, Nicolai, Jr.
 Cina, Dianne K.
 Claggett, Frederick
 Clark, Clifton L.
 Clark, Henry
 Clark, James W.
 Clarke, Juanita M.
 Clay, Carlton B.
 Clay, Susan Elaine
 Clayton, Virginia T.
 Clemons, Bernard
 Cline, Judith L.
 Clingman, Wallace D.
 Cluster, Edwin A., Sr.
 Coates, Margie L.
 Coehins, Walter R.
 Coffey, Holly S.
 Cogswell, John S.
 Cole, David R.
 Cole, Wendy A.
 Coleman, Barbara A.

 Coleman, Elsie
 Collins, Jane S. D.
 Collins, Janice L.
 Collins, Phillip T.
 Collins, Sally
 Coman, Florence E.
 Conyers, Robert L.
 Cook, Susanne L.
 Cooke, Diana O.
 Cooke, Milton N.
 Coolsen, Thomas H.
 Copeland, Barbara
 Copeland, Joseph W.
 Copeland, Leslie L.
 Corbitt, Robert J.
 Coté, Cynthia Ann
 Cotton, Paul
 Coulter, Page L.
 Couzzens, Frederick L.
 Covey, Victor C. B.
 Cowart, William J., III
 Cox, Bascom S.
 Cox, Gretl W.
 Cox, Milton E.
 Craig, Tracey L.
 Chotner, William E.
 Cramer, Janice P.
 Crawford, Geraldine
 Crawford, Willie E.
 Creighton, Sandra M.
 Crickenberger, Fred W.
 Cristwell, Venus M.
 Croog, Elizabeth A.
 Crosby, Gail
 Croxton, Floyd L.
 Currie, Susan H.
 Cutler, Deborah J.

 Dale, Paul J.
 Dalton, Elizabeth M.
 Dalziel, George T., Jr.
 Daniels, Brenda Louise
 Daniels, Maygene Frost
 Dantignac, Paul N.
 Danzing, Rachel Leigh
 Daugherty, Welden
 Davenport, Joseph E.
 Davidock, Peter, Jr.
 Davis, Jack, Jr.
 Davis, Jerod A., Jr.

Davis, Judy A.
 Davis, Zetta Mae
 Dawkins, James
 Day, Bruce A.
 Day, Franklin D.
 Dean, Sandra M.
 Decuir, Rick B.
 Defrancia, Dorothy G.
 Defreese, Franklin
 DeGrazia, Diane M.
 Delano, Juan F.
 Denker, Eric
 Desantis, Pia C.
 Devolt, George
 Dewald, Marquita
 D'Fenderfer, Marion C.
 D'Italia, William
 Dixon, Michael G.
 Dobbs, Lewis
 Dodson, William E.
 Donaldson, Dennis N.
 Dong, Margaret M.
 Donohue, J. M.
 Donovan, Patricia A.
 Doty, Mary Louise B.
 Douglas, Herbert L.
 Doumato, Lamia
 Dowden, R. D.
 Dozier, Michael
 Drummond, Frank
 Dubar, George T.
 Duggin, David H.
 Dunlap, James
 Dunn, Robert T.
 Dunning, Roger Anthony
 Dwan, Antoinette
 Dyson, Ernest M.
 Dyson, Thomas R.

Easterling, Aaron A.
 Ebb, Frank R., Jr.
 Edelstein, J. M.
 Eder, Elizabeth K.
 Edwards, Ernest Joe
 Edwards, Howard C.
 Edwards, Jerome R.
 Eldridge, Schuyler T., III
 Emerson, Eve
 English, Joseph G.
 Estes, Ronald L.
 Etienne, Louberta M.
 Evans, Gregory L.
 Evans, Robert N.
 Evans, Samuel L.
 Evans, Virtus E.
 Everett, Gwendolyn F.
 Everly, Floyd F.

Fabing, Suzannah J.
 Fantasia, John J.
 Fantozzi, Lawrence Lee
 Farnsworth, Karen A.
 Farr, Susan
 Faul, Dorothy W.
 Feeley, Cindy
 Feigenbaum, Gail
 Feigenbaum, Naomi R.

Feldman, Frances L.
 Ferber, Elise V. H.
 Ferguson, Benjamin C.
 Ferrante, Antonio
 Ferrell, Joyce A.
 Fichtner, Harry J.
 Figgins, Frank I.
 Fine, Ruth E.
 Fino, Gina M.
 Fisher, Earl
 Fisher, Edward
 Fisher, Jane Irene
 Fisher, Sarah L.
 Fisher, Sterling W.
 Flannery, Melissa C.
 Fletcher, Shelley
 Fogelman, Peggy A.
 Fong, Brenda
 Fontana, Sarah E.
 Ford, Frank W.
 Ford, Gregory Kim
 Forrest, Alex M.
 Fox, Irving L.
 Francis, Jarvis
 Franklin, Elizabeth
 Franks, Irwin A.
 Fraser, Elisabeth A.
 Frazier, Raymond E.
 Freedberg, Catherine B.
 Freedberg, Sydney J.
 Friday, Frederick U.
 Fried, Anne Summerscale
 Frisby, James
 Fulton, Christopher

Gaina, Helen Anne
 Gaines, Carlton R.
 Gallagher, Cecelia A.
 Gallas, E. Irene
 Galloway, Bernard
 Gamble, Jimmy
 Gant, Clyde T.
 Garcia, Gabriel
 Gardner, S. Symmes, Jr.
 Garfield, Donald K.
 Gay, Neville K.
 Gerbig, Beata
 Gerrity, James T.
 Gibbs, Andrea R.
 Gibson, John L.
 Gillespie, Charles M.
 Givens, Eugene P., Jr.
 Givens, Walter T.
 Glade, Conrad H.
 Glascoe, Brigitte D.
 Glosson, Eunice A.
 Glover, Rose Lee T.
 Goldberg, Debby
 Gomez, Deborah A.
 Gordon, Mamie L.
 Goudeau, Christine A.
 Graham, Isaac
 Grant, Donnell M.
 Grant, James
 Grant, Rebecca L.
 Grantham, Jack
 Grasselli, Margaret M.

Greatheart, Ulysses
 Greatorex, Linda J.
 Greene, Carlton R.
 Greene, Jerome L.
 Grice, Michael E.
 Grice, Russell L.
 Grier, Marguerite E.
 Griffin, Sidney R.
 Griffin, Stanley N.
 Gross, Tammy
 Grossman, Sheldon
 Guthrie, Eugene T.

Hairston, Douglas A.
 Hall, David L.
 Hall, Leroy
 Hall, Valerie
 Hallamon, Josephine E.
 Haller, Edward A.
 Halper, Audrey
 Halpern, Anne L.
 Hamilton, George H.
 Hancock, Gary W.
 Hand, Donald C.
 Hand, John O.
 Hansom, Gerald T., Jr.
 Hantsoo, Paavo L.
 Harchick, Joseph J.
 Hardie, Roger L.
 Hardy, James, Jr.
 Harkins, William J.
 Harley, Stanley D.
 Harper, Betty M.
 Harper, Junior
 Harper, Ted
 Harpring, Patricia A.
 Harris, Carroll R.
 Harris, Chuckie L.
 Harris, Eddie
 Harris, James R.
 Harris, Linwood
 Harris, Robert L.
 Harris, Tempie E.
 Harris, Willie L.
 Harrison, Boyd L.
 Harrison, Eva M.
 Harrison, Linda P.
 Hartley, Armando H.
 Hartwick, Thomas
 Hartzell, Anne P.
 Harvey, Christian J.
 Hatton, William H.
 Haulk, Kimberly A.
 Hauser, Cheryl Ann
 Hawkins, Kimberly A.
 Hawley, Rosa L.
 Hayward, Carol B.
 Head, Warren, Jr.
 Headley, Robert L.
 Heath, Katherine K.
 Heath, Neil R.
 Heath, Paul D.
 Hebblethwaite, Bruce B.
 Hecht, Phyllis S.
 Hedgspeth, Eunice M.
 Heflin, Catherine P.
 Helm, Marshall E.

Henderson, Gus A.
 Henry, El Fitzgerald
 Herrick, Daniel
 Hershenson, Joseph B.
 Hester, Laura T.
 Higginbotham, Wallace J.
 Higgins, Jane E.
 Higginson, Genevra
 Hill, Gregory G.
 Hill, Lynette T.
 Hilton, Paul C.
 Hines, Gwendolyn
 Hinnant, Cherrrel Y.
 Hirschauer, Gretchen A.
 Hochendoner, Gary
 Hodges, Rudolph
 Hoenigswald, S. Ann
 Hoffman, Angela D.
 Hoffmann, Nancy
 Holland, Thomas E.
 Holloman, Alice L.
 Holt, Alphonso
 Honeycutt, Raymond J.
 Hopson, Edgar D.
 Hoston, Stamford
 Howard, Jeffery D.
 Howard, Michael H.
 Hsia, S. Y.
 Hunter, Richard W.
 Hutchinson, Warren, Jr.
 Hutton, John
 Hutton, Richard W.

Iacomini, Nancy J.
 Ingalls, Helen
 Irick, Willie J.

Jackson, Harold R.
 Jackson, John E.
 Jackson, Leslie E.
 Jackson, Phyllis D.
 Jacobs, Larry D.
 Jaspersen, Carolyn J.
 Jecmen, Gregory David
 Jefferson, Kirby G.
 Jenkins, Christine D.
 Jessup, Philip C., Jr.
 Johnson, C. H.
 Johnson, Cecil
 Johnson, Dorothy J.
 Johnson, Frank O.
 Johnson, Frankie L.
 Johnson, Gladys
 Johnson, Gregory M.
 Johnson, James E.
 Johnson, James L.
 Johnson, Keith A.
 Johnson, Maurice E., Jr.
 Johnson, Virginia H.
 Johnson, Wilhelmina
 Johnson, William R.
 Johnson, Yamashita S.
 Johnston, D. Samantha
 Jones, Lee Clarence
 Jones, Marvin L.
 Jones, Nathaniel
 Jones, Patricia D.

Jones, Ronald S.
 Jones, Steven C.
 Jones, Virgil S.
 Jordan, Kelvin R.
 Jordan, Lafayette
 Jorgensen, Barbara C.
 Joyner, Willie J.
 Justice, Michael A.
 Kasulaitis, Jerome M.
 Kasun, Leo J.
 Kelley, Carol Williams
 Kelley, Kathleen V.
 Kellibrew, Reginald
 Kelloff, Carolyn A.
 Kelly, Franklin Wood
 Kelly, Paul
 Kelly, Stinson
 Kenary, Mary Louise
 Kennedy, Alonzo
 Kent, Carlisa A.
 Keyes, Barbara A.
 Keys, Oscar W.
 Kielkucki, Mark
 Kitsoulis, S. J.
 Klugh, Melvin
 Koch, Susan L.
 Koznowsky, David
 Koznowsky, Steve A.
 Kraft, Roger W.
 Krakora, Joseph
 Krawczeniuk, Adrian S.
 Krevinas, Virginia M.
 Krieger, Andrew H.
 Kurfeerst, Gail
 Kusserow, Becky

Ladewski, Mariana Feldman
 Land, Herb
 Lane, James B.
 Langley, Gary J.
 Lauer, Becky
 Lavarack, James
 Lawrence, Joseph, Jr.
 Laws, Lawrence U.
 Lawson, Roger C.
 Lawson, Susan K.
 Leach, Kenneth E.
 Leason, Max
 Lederer, Frances P.
 Lee, A. B.
 Lee, Denise M.
 Lee, Parris L.
 Lee, Raymond N.
 Leeper, Charles W.
 Leggett, Charles P.
 Leithausner, Mark A.
 Lemmon, William A.
 Lenard, Ralph P.
 Leonard, Lawrence P.
 Leslie, Deborah C.
 Levine, Michael W.
 Lewis, Claudine A.
 Lewis, Douglas
 Lewis, Joe M.
 Lewis, Ruth E.
 Lewis, Sonny
 Lightner, Ysabel

Linder, Dona C.
 Lineberger, Alvin H., Jr.
 Lippitt, Carol F.
 Little, Michael
 Lloyd, Humberto L.
 Lofton, Kirkland S.
 Long, Eugenia E.
 Long, William
 Longyear, Teresa J.
 Loos-Noji, Pamela E.
 Lopez, Juan E.
 Lo Ré, Angela M.
 Loughran, Kristyne S.
 Loundermon, Vanessa
 Love, Joseph
 Lowe, Ronald J.
 Lowery, Pearl
 Luchs, Alison
 Lyde, Morena D.
 Lydecker, John K.
 Lyles, Lise S.
 Lynch, Amos D.
 Lynch, Kelle
 Lynch, Susan M.

MacHare, Peter Allen J.
 Mack, Miller
 Mackie, George A.
 Mallett, Kerry S.
 Mallick, Jerry M.
 Mallus, Maria M.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manos, George
 Manuel, Ricky L.
 Marion, Annette M.
 Marshall, Keith R.
 Marshall, Lawrence A.
 Marshall, Lawrence G.
 Martin, K. J.
 Martin, Nicholas A.
 Martin, Roland M.
 Mason, Rusty
 Massey, Debra K.
 Mastracci, Joan
 Matais, Pamela A.
 Mathews, Wilbert R.
 Matthews, Dorothy A.
 Matthews, Sylvia E.
 Mauler, Carolyn J. C.
 Mauzy, Michael
 Mays, Eugene
 McCoy, Rudolph V.
 McEvitt, Stephen
 McFarland, Curtis
 McGill, Thomas F.J., Jr.
 McIntyre, Pamela J.
 McKinnie, Benjamin
 McLeod, Andre M.
 McLeod, Angela E.
 McLin, Nathaniel
 McNeil, Ronald
 McNew, Cynthia
 McPhatter, Wade F.
 Melton, Charles W.
 Meltzer, Phyllis J.
 Melvin, Luther A.

Menson, Willard
 Merrill, Ross
 Messineo, Carol
 Mewborn, Michael
 Meyer, Frank Joseph, Jr.
 Meyers, Andrew J.
 Mezines, Betty W.
 Michael, Harold E., Jr.
 Michaelson, Joan M.
 Midgette, Joseph T.
 Miles, John A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Desiree M.
 Miller, Leroy
 Miller, Richard
 Millon, Henry A.
 Mills, Donald
 Mingo, Zery C.
 Minnifield, Grant K.
 Mitchell, Albert J.
 Mitchell, Melvin G.
 Mitchell, Renee
 Monroe, Walter T.
 Montgomery, Betty J.
 Montgomery, Stanley D.
 Montgomery, Timothy E.
 Moody, Charles S.
 Moody, Henry H.
 Moody, Ronald J.
 Moon, Edward C.
 Moon, Melvin J. R.
 Moore, Clara A.
 Moore, Harvey R.
 Moore, Henry L., Jr.
 Moore, Patricia A.
 Morehead, Jimmy
 Moreno, Ignacio L.
 Moreno, Leroy R.
 Morgan, Julius
 Morris, James L.
 Morris, Jasper
 Moses, Daphne A.
 Moss, Anthony B.
 Moss, Robert
 Muhgunzza, Mahmoud C.
 Muise, Michele
 Munford, Jacqueline B.
 Munsing, Juliana D.
 Murphy, Moses A.
 Murray, Chester B.
 Murray, Evelyn
 Murray, Robert F.
 Mutts, Clifton R.

Naranjo, José A.
 Nash, Veronica F.
 Nash, Vincent
 Nashwinter, Robert B.
 Navat, Laury R.
 Nealy, John
 Nelson, Clarence E., Jr.
 Nelson, Elliott B.
 Ness, Melanie B.
 Nicholls, Patricia L.
 Nicholson, Donnell
 Nirk, Nora L.

Norman, Albert J.
 Norman, Willie T.
 Norris, John C.

O'Callaghan, Tom
 Offenbacher, Hurley F.
 Offer, Rita
 Olivetti, Gertrude W.
 Olivieri, Carolina J.
 Olson, John H.
 O'Neil, Peggy M.
 Ordonez, Maria E.
 O'Reilly, Rosemary C.
 Ott, John E.
 Owens, Carlotta J.

Palensky, D. L.
 Palmer, John W.
 Palmer, Michael R.
 Palumbo, Nick
 Parker, Frederic G.
 Parker, Katherine J.
 Parker, Willie J.
 Parks, Leslie, Jr.
 Parsons, Margaret B.
 Passero, Felice M.
 Pastan, Amy
 Patterson, William F.
 Payne, Reginald W.
 Payton, Freddie G.
 Pearson, Doris A.
 Pena, Jesus J.
 Perlin, Ruth R.
 Perron, Johanne
 Perry, Bennie A., Jr.
 Peters, Michael O.
 Peterson, Claire A.
 Peterson, Joe W.
 Pettiford, Linda Iris
 Phibbs, Hugh C.
 Phiher, Jamal R.
 Philbrick, Ruth Rowe
 Phillips, James E.
 Pickett, Vanelle P.
 Pierce, Evelyn K.
 Pitter, Susan L.
 Pittman, Craig J.
 Plush, James J.
 Pocknett, Jon A., Jr.
 Poindexter, Beatrice D.
 Poliszuk, John E., Jr.
 Pollock, Lucia Ellen
 Pope, Tommy, Jr.
 Poston, Willie J.
 Pratt, Henry, III
 Pratt, John T.
 Price, Kenneth B.
 Price, Marla J.
 Pridden, Princess
 Probus, Mary Anne
 Proctor, Delores
 Pully, Mary P.
 Purnell, Joann S.
 Putman, Michael H.

Queen, Walter E.
 Quenroe, Elroy
 Quinn, Catherine F.

Rachwald, Anna M.
 Ramsey, Eldridge B.
 Randall, Judith S.
 Randall, Ronald L.
 Randolph, Gloria S.
 Raspberry, Cassandra A.
 Rathbone, Eliza E.
 Ratliff, Larry M.
 Ravenel, Gaillard F.
 Ray, Earl P.
 Ray, Willie, Jr.
 Reagin, Marlene
 Reaves, Jerry L.
 Redman, Dion L.
 Reed, Gary
 Reeves, Sallie M.
 Reichard, Muriel Moody
 Reis, Joseph J.
 Reynolds, Ernest C.
 Rhoades, Floyd M.
 Rice, Danielle
 Rice, Nancy L.
 Rice, Robert L., Jr.
 Richard, Mervin J., Jr.
 Richard, Robert V., II
 Richardson, Vernon
 Richardson, Vernon W.
 Richardson, William R.
 Ricker, Nora N.
 Rickerson, David R.
 Riggles, Allan L., Jr.
 Riggs, George W.
 Riley, Oscar
 Riley, William B., Jr.
 Ritchie, Charles M.
 Ritchie, Virginia L.
 Ritterpusch, Susan A.
 Roache, William H.
 Roberts, Edward O.
 Roberts, Michael L.
 Robertson, Stanley
 Robie, Carol E.
 Robinson, Andrew G.
 Robinson, Joyce B.
 Robinson, Morris B.
 Robinson, Raymond
 Robinson, Robert L.
 Robinson, Samuel L.
 Robison, Andrew C., Jr.
 Roche, William R.
 Roe, H. R. Erich
 Rogers, Anna M.
 Rogue, Jeannette V.
 Rose, Joseph E.
 Rowe, Kenneth K.
 Royal, Kevin D.
 Rush, Cheryl B.
 Russell, H. Diane
 Russell, Lynn P.

Sabatos, Terri R.
 Saito, Richard E.
 Sale, John R.
 Sanders, Boderick A.
 Santiago, Diane A.
 Sassani, Michael B.
 Saville, Jennifer

Savoy, Thomas J.
 Sayre, Elora A.
 Schaeffer, William L.
 Schiavone, Frank M.
 Schmerler, Sarah L.
 Scott, Eugene C.
 Scott, Lisa
 Scott, Patricia A.
 Scott, Wilford W.
 Scott, William D.
 Sedlock, Michael S.
 Sharpe, Cecilia D.
 Shay, Daniel B.
 Shelley, Margaret A.
 Shen, Sze-Tsung
 Shepherd, Deborah
 Shive, Sarah
 Short, James P.
 Short, John T.
 Short, Robert B.
 Shorter, Kenneth A.
 Silberfeld, Kay
 Simmons, Calvin P.
 Simmons, Darry D.
 Simmons, Dorothy
 Simms, Zewdie M.
 Simon, Leslie M.
 Simpkins, Alvin
 Simpson, Marianna S.
 Skalka, Michael R.
 Skinner, Eugene E.
 Sledd, Nathaniel E.
 Smalls, Franklin
 Smalls, Sam, Jr.
 Smiley, Paula McDonough
 Smith, Billy H.
 Smith, James A., Sr.
 Smith, Julia H.
 Smith, Larry L.
 Smith, Laura E.
 Smith, Leroy K.
 Smith, Lester H.
 Smith, Vernon L.
 Smyth, Frances P.
 Smyth, Maryrose
 Snyder, Richard
 Snyder, Terrence W.
 Sochor, Milton S., Jr.
 Speight, Howard G.
 Spence, Andre D.
 Spieer, Buddie R.
 Spieknall, James L.
 Spieth, Marsha D.
 Springer, Julie A.
 Stanley, Ellen C.
 Stanley, Frank J.
 Stensland, Jean B.
 Stephens, Scott
 Stevanus, Thomas E.
 Stevens, Adele
 Stevens, James T.
 Stevenson, Eric V.
 Stewart, James A.
 Stokes, Mable E.
 Straus, Rolly T.
 Stubbs, Billy
 Stuckey, Charles F.

Sturman, Shelley G.
 Sturtz, Bob
 Sumits, William J.
 Sumter, Jay Bee
 Sumter, Wade
 Suplee, Charles I.
 Sutton, William H.
 Suzor, Mary E.
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