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National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

May 28, 1976

Dear Mrs. Weidenfeld:

Enclosed are six complimentary invitations, which Katherine Warwick has asked me to send, to our June 1 extravaganza here at the Gallery.

This has no connection with Mrs. Ford's visit - just a thought from us with hopes that you might be able to use them among your staff.

Sincerely,

A handwritten signature in black ink, appearing to read "Margaret Estabrook", with a long, sweeping horizontal line extending to the right.

Margaret Estabrook
Information Office

Mrs. Shiela Weidenfeld
Press Secretary to Mrs. Ford
The White House
Washington, D.C. 20500

Patti

THE WHITE HOUSE

WASHINGTON

May 31, 1976

MEMORANDUM TO: RED CAVANEY
FROM: SUSAN PORTER
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Preview and Fireworks of the "Eye of Jefferson" Exhibition

GROUP: National Gallery of Art

DATE: Tuesday, June 1, 1976

TIME: To Be Determined
(perhaps around 9:00 p.m.)

PLACE: National Gallery of Art
Fireworks: U.S. Capitol Reflecting Pool

CONTACT: Mr. Carter Brown, Director, National Gallery of Art
737-4215, ext. 242

COMMENTS: The "Eye of Jefferson" Exhibition is supposed to be the finest exhibition put together in celebration of the Bicentennial. Prior to the preview and fireworks, Mr. and Mrs. Mellon will host a special dinner at the Gallery. Although the President and Mrs. Ford have been invited, they will not attend the dinner. She will, however, attend the preview and then will attend the fireworks. Additional guests have been invited to the preview besides the dinner guests. The fireworks are an extension of the exhibition. They are manufactured by the same French firm which manufactured the fireworks in 1776. The dinner and preview guests will sit in a special section. The evening should be completed a little before 11:00 p.m. There is no file. Thank you.

c: BF Staff
William Nicholson
Sara Massengale
Milt Mitler
Rex Scouten
Staircase

Shula

THE WHITE HOUSE

WASHINGTON

May 31, 1976

MEMORANDUM TO:

RBD CAVANEY

FROM:

SUSAN PORTER

SUBJECT:

Action Memo

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EVENT: Preview and Fireworks of the "Eye of Jefferson" Exhibition

GROUP: National Gallery of Art

DATE: Tuesday, June 1, 1976

2 wires

TIME: To Be Determined

(perhaps around 9:00 p.m.)

8:15 - 60 mins. - Mrs
9:15 exhibition. Mellon & Brown
greet her. Carter Brown balcony
garden room - greet
fresh

PLACE: National Gallery of Art

Fireworks: U.S. Capitol Reflecting Pool

CONTACT: Mr. Carter Brown, Director, National Gallery of Art
737-4215, ext. 242

Letting Warrick 224

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Motorcade

c: BF Staff
William Nicholson
Sara Massengale
Milt Mitler
Rex Scouten
Staircase

8:10 Leave

8:15 Arrive

Press Van for

Paul Mellon - greet Mrs. Ford
Howard Adams - greets Mrs. F.
& Car inside

60 min. tour →



Dinner - Garden Court
Guests - 140

8:15 Arrival on Constitution Ave.
Exhibition / AP
UPI

Carter Brown
MR. Mellon
THE WHITE HOUSE
WASHINGTON
May 31, 1976

12:00

mtg.
[2:30]

Recpt.

Ext. by 4th & Door

MEMORANDUM TO:

RED CAVANEY

FROM:

SUSAN PORTER

SUBJECT:

Action Memo

6th Consti.

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c: BF Staff
William Nicholson
Sara Massengale
Milt Mitler
Rex Scouten
Staircase

AP
UPI
N.Y. Times Linda Charlton
Post-Henry Mitchell
Star Louise Luger
W.W.D. Waters



Don Jentkinson
3rd St. (middle)
7:9 on site

Katharine
Warwick, J. J. O'Connell
X-224
737-0552

4th Ent. THE WHITE HOUSE
Recpt/Preview (Simons
Pres. +
Amb.)

7- + Dinner (140 guests)

815 Will be greeted at ~~entrance~~

- Mr. Paul Mellon

- Carter Brown

Howard Adams

asst to Dir for
Pres. PHOS.
very far
w/ Jeff.

→ After 1st Pm - Mellon w/ leave

830 Preview Guests

830 Leave West Garden Court

925 MRS. F joins guests in East
Lobby - Seated next to Mellon

930 - Paul Mellon (10 round tables)

Speech / Toast to Pres. + MRS. F.

— OPT. MRS. F. rem.

10:07 Dpts for fire wks
Mr. M Mellon ride w/ her

[Joe English - Communica.]



ORDER VAN ^{for the press}

THE WHITE HOUSE
WASHINGTON

Press

din off dining Rm

Exhibition

AP
UPI

Dinner Room

no press



May the Mellon dinner room photographers in
addition to AP + UPI, NGA + WH photo-
graphers, so in the van to the site? we would put
all writing press in the van to the site.

MEMORANDUM
OF CALL

TO:

Sully

☐ YOU WERE CALLED BY—

☐ YOU WERE VISITED BY—

Winston Townsend

OF (Organization)

AP

☐ PLEASE CALL —→

PHONE NO.
CODE/EXT. _____

☐ WILL CALL AGAIN

☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL

☐ WISHES AN APPOINTMENT

MESSAGE

about 4:00 —

Pls call about
arrangements for tonight.

Chic
Herrith

RECEIVED BY

DATE

TIME

6/1/76
5:30 p.m.

Fran

PROPOSED SCHEDULE

THE FIRST LADY'S ATTENDANCE AT
THE OPENING OF THE EXHIBITION:
"THE EYE OF THOMAS JEFFERSON,"
AND VIEWING OF FIREWORKS PROGRAM

The National Gallery of Art
Tuesday, June 1, 1976

ATTIRE: Long Dress
WEATHER: 60% chance of showers
ADVANCE MAN: Donald Clarey

8:10 p.m. The First Lady boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds enroute National
Gallery.

(Driving time: 5 minutes)

8:15 p.m. MOTORCADE ARRIVES National Gallery
(Constitution Avenue entrance)

The First Lady will be met by:

Mr. Paul Mellon

8:18 p.m. The First Lady and Mr. Mellon enter the Exhibition:
"The Eye of Thomas Jefferson," escorted by
Mr. J. Carter Brown, Director of National Gallery,
and Mr. Howard Adams, Program Manager of the
Exhibition.

PRESS POOL COVERAGE

Note: Mr. Mellon bids farewell at this
point.

9:20 p.m. The tour of the Exhibition is completed and The
First Lady proceeds to the West Court to join a
dinner in progress.

9:25 p.m. The First Lady arrives at the West Court and is seated next to Mr. Mellon.

9:30 p.m. Remarks by Mr. Mellon, concluded by a toast to the President and Mrs. Ford.

Note: The First Lady has the option of answering the toast with a few remarks.

9:40 p.m. The First Lady, accompanied by Mr. and Mrs. Mellon, proceeds to 4th Street entrance and boards motorcade.

Note: If it is raining at 9:40, Mr. and Mrs. Mellon and Mrs. Ford will go into Gallery 72 and wait until 10:05.

9:45 p.m. MOTORCADE DEPARTS enroute to viewing location for Fireworks Program.

9:50 p.m. MOTORCADE ARRIVES viewing location. The First Lady, escorted by Mr. and Mrs. Mellon, proceeds to her seat.

9:55 p.m. The First Lady takes her seat.

10:00 p.m. The Fireworks Program, "The Triumph of Reason and Order Over Chaos and War" begins.

11:00 p.m. The Program concludes.

11:03 p.m. The First Lady, escorted by Mr. and Mrs. Mellon, depart viewing area enroute to motorcade.

Note: Mr. and Mrs. Mellon will bid farewell at the motorcade.

11:05 p.m. MOTORCADE DEPARTS viewing area enroute to South Grounds.

(Driving Time: 5 minutes)

11:10 p.m. MOTORCADE ARRIVES South Grounds.

Sully
6/1/76
5:30 p.m.

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THE OPENING OF THE EXHIBITION:
"THE EYE OF THOMAS JEFFERSON,"
AND VIEWING OF FIREWORKS PROGRAM

The National Gallery of Art
Tuesday, June 1, 1976

ATTIRE: Long Dress
WEATHER: 60% chance of showers
ADVANCE MAN: Donald Clarey

*8:00 PM
Press w/dine
next to garden*

8

Press Pick up

8:10 p.m.

The First Lady boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds enroute National Gallery.

(Driving time: 5 minutes)

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MOTORCADE ARRIVES National Gallery
(Constitution Avenue entrance)

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GERALD R. FORD

*lg gold
Chiffon
capris
slit waist
acc. pleated*

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11:10 p.m. MOTORCADE ARRIVES South Grounds.

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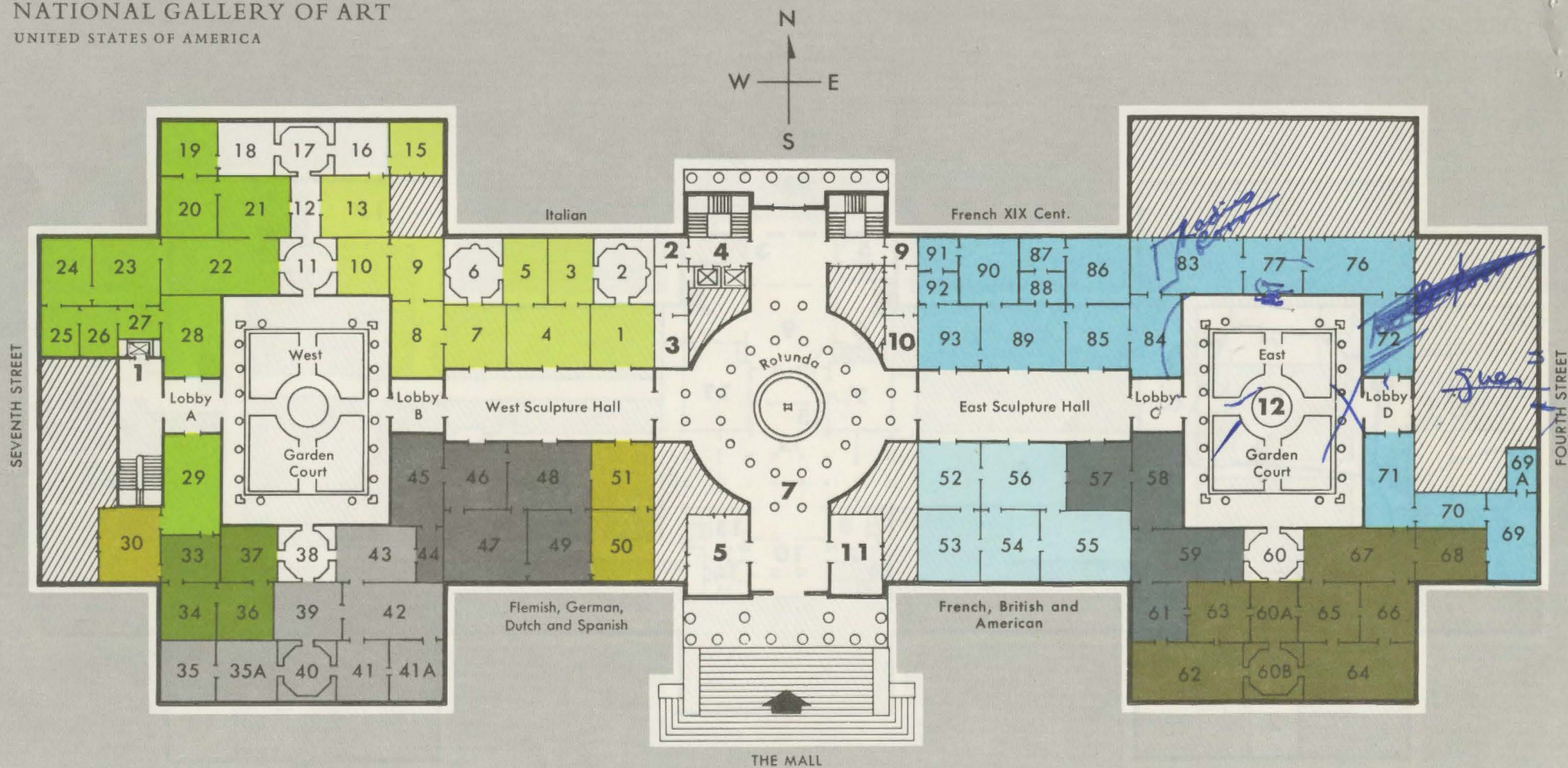
SHELIA WEIDENFELD, BOX 10, DAILY EVENTS FILE

FOLDER: 6/1/76 NATIONAL GALLERY OF ART








JTD 10/20/16


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(B) Closed by statute or by the agency which originated the document.
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NATIONAL GALLERY OF ART
UNITED STATES OF AMERICA



SCHOOLS OF PAINTING

	ITALIAN: TUSCAN, UMBRIAN		DUTCH
	NORTH ITALIAN AND VENETIAN RENAISSANCE		17TH & 18TH CENTURY FRENCH
	LATER ITALIAN		19TH CENTURY FRENCH
	SPANISH		BRITISH
	FLEMISH AND GERMAN		AMERICAN

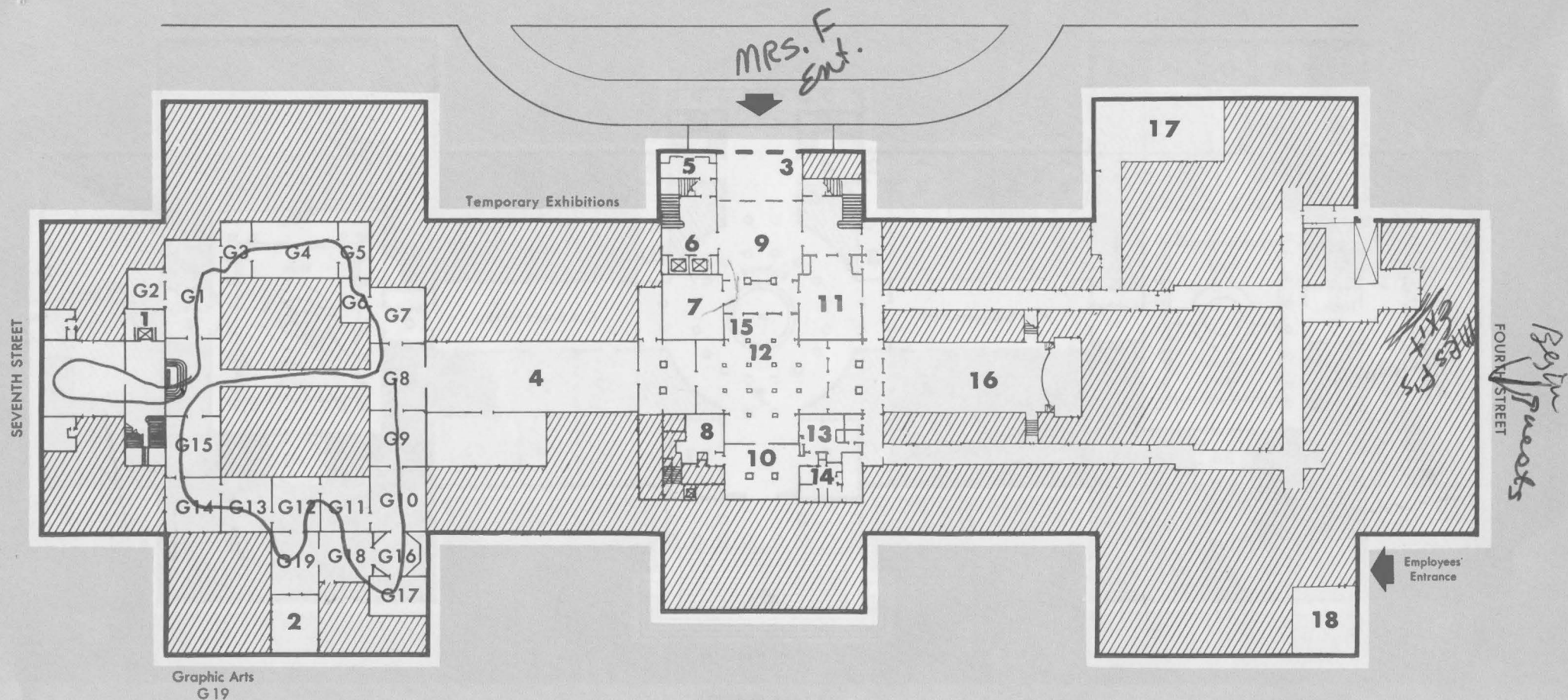
SCULPTURE 

MAIN FLOOR

Information	5	Sunday Concerts	12
Elevators:		Telephones	2, 9
Main	4	Tour Starting Point	7
West	1		
Founder's Room:			
Smoking, Checkroom	11		
Lavatories:			
Men	10		
Women	3		

NATIONAL GALLERY OF ART
UNITED STATES OF AMERICA

CONSTITUTION AVENUE



GROUND FLOOR

Auditorium **16**
Cafeteria **17**
Central Gallery:
Temporary Exhibitions **4**
Checkroom **7**

Elevators:
Main **6**
West Lobby **1**
First Aid **14**
Information Desk **9**

Lavatories:
Men **8**
Women **13**
Mailbox **3**
Graphic Arts Study Room **2**
Publications Rooms **11,12**

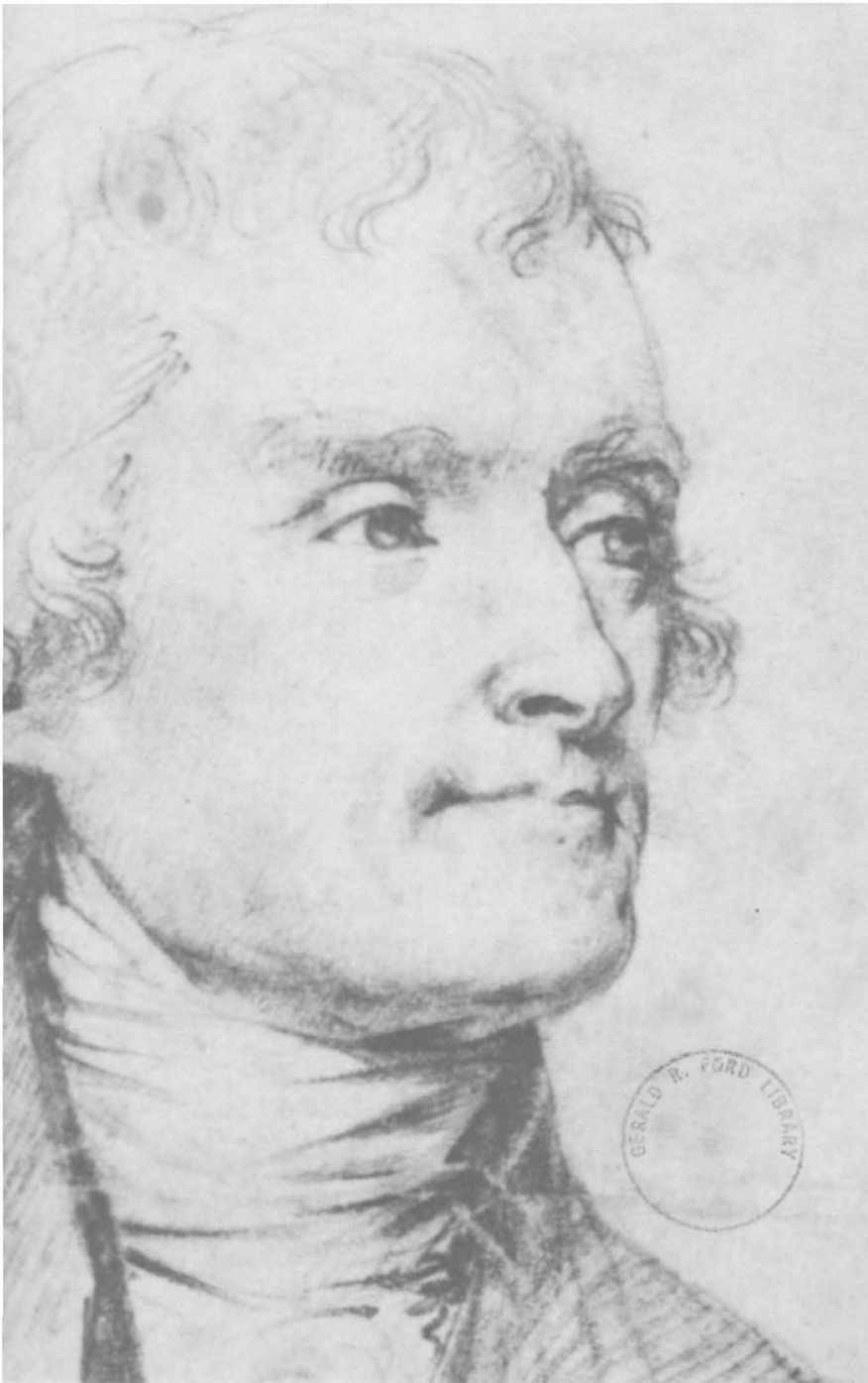
Registrar **18**
Smoking Lounge **10**
Stamp Vending Machine **15**
Telephones **5**

light gold with

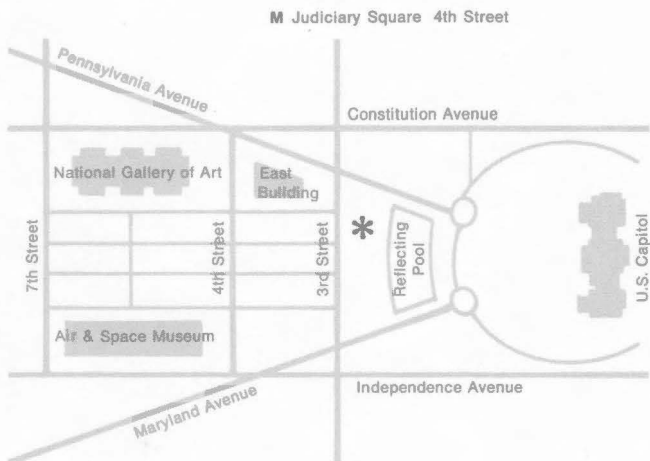
Champagne

~~Costa~~ Caprano with
plants - Cliffm





The *feu d'artifice* is open to the public,
but a special area entered from Third Street
near the new East building construction site
(see map below) will be available on
presentation of the invitation to the preview.



* special viewing area

In celebration of the exhibition

The Eye of Thomas Jefferson

at the National Gallery of Art

a specially commissioned

feu d'artifice with music

“The Triumph of Reason and

Order over Chaos and War”

will be given facing the Capitol

on the Mall at Third Street, N.W.

Tuesday evening, June first

at ten-fifteen o'clock in the evening

In the event of rain the fireworks will be held the following evening, June second, at the same time.

The Trustees of the National Gallery of Art

request the pleasure of your company

at a preview of the exhibition

THE EYE OF THOMAS JEFFERSON

Tuesday evening, June first

nineteen hundred and seventy-six

from eight-thirty until twelve o'clock

Please reply by enclosed card

Please present this invitation at the Constitution Avenue entrance

Admits two

Nontransferable

While in France from 1784 to 1789 as American Minister, Thomas Jefferson enjoyed the fireworks displays that were popular in Paris and Versailles. The *feu d'artifice* to be given June first will be done by Ruggieri, the same firm which produced those that Jefferson saw. Music of the period has been selected by Richard Bales, conductor of the National Gallery orchestra and will be played by the orchestra beginning at 10:00 p.m.

The *feu d'artifice* has been made possible through a generous grant from the Morris and Gwendolyn Cafritz Foundation.

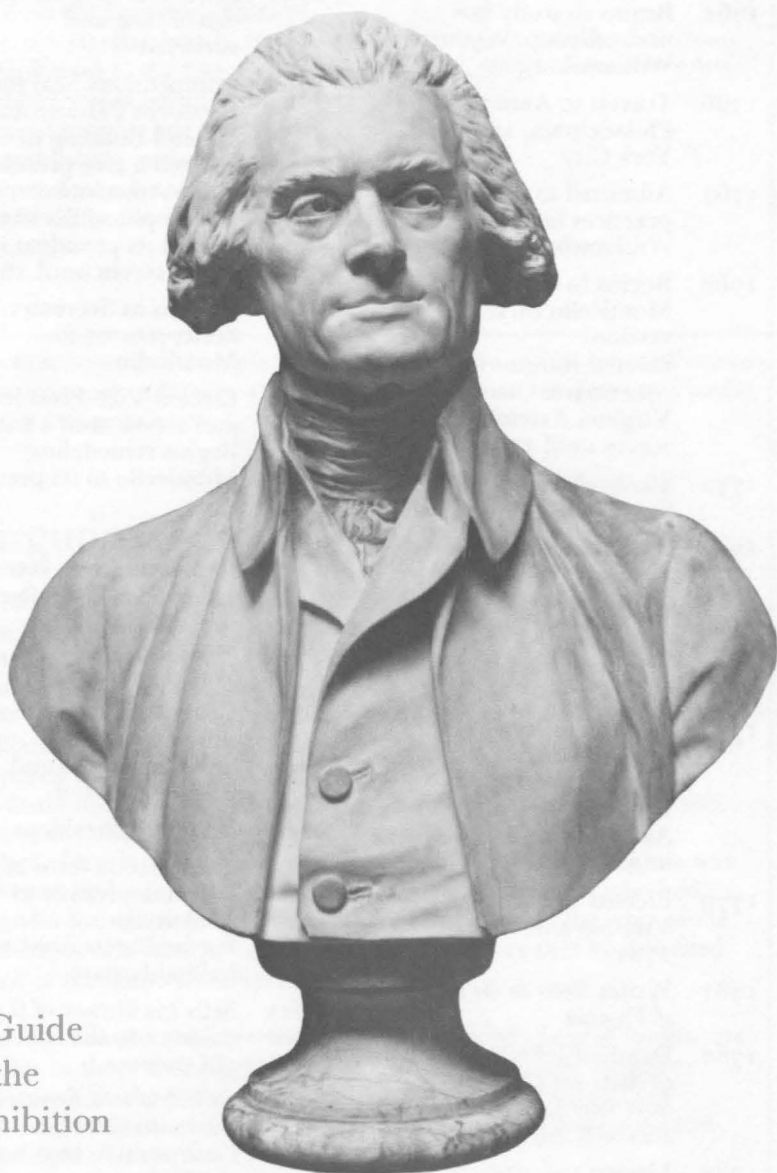
Support for *The Eye of Thomas Jefferson* exhibition has been provided by the Exxon Corporation.

The Gallery wishes to express its gratitude for the cooperation of the National Park Service, Department of the Interior.

Thomas Jefferson (detail), Benjamin Henry Latrobe (?).
Collection of the Maryland Historical Society, papers of Benjamin Henry Latrobe.

THE EYE OF

Th: Jefferson



A Guide
to the
Exhibition

June 5 to September 6, 1976

National Gallery of Art
Washington, D.C.



A Chronology of Jefferson's Life

- | | |
|--|--|
| <p>1743 April 13: Thomas Jefferson born at Shadwell, Virginia, the son of Peter Jefferson and Jane Randolph Jefferson</p> <p>1757 Death of Peter Jefferson; Thomas inherits the family property</p> <p>1760 Enters College of William and Mary, Williamsburg, where he studies until 1762</p> <p>1762 Begins to study law under George Wythe at Williamsburg</p> <p>1766 Travels to Annapolis, Philadelphia, and New York City</p> <p>1767 Admitted to the Bar and practices law in Williamsburg until 1774</p> <p>1768 Begins to build Monticello (first version)
Elected Burgess for Albermarle County to Virginia Assembly; serves until 1775</p> <p>1770 Shadwell destroyed by fire; moves to Monticello</p> <p>1772 Marries Martha Wayles Skelton</p> <p>1775 Elected to Continental Congress in Philadelphia; serves until 1776</p> <p>1776 June 11 to July 2: drafts the <i>Declaration of Independence</i>
Reenters Virginia Assembly and serves until 1779</p> <p>1779 Elected Governor of Virginia and serves until 1781</p> <p>1781 Writes <i>Notes on the State of Virginia</i></p> <p>1782 Death of Jefferson's wife; of their six children, only two daughters survived infancy</p> <p>1783 Elected to Congress</p> <p>1784 Appointed a trade commissioner to Europe
Sails for France and settles in Paris until 1789</p> <p>1785 Appointed Minister to France, after Benjamin Franklin's retirement</p> <p>1786 Visits England, staying with John and Abigail Adams</p> | <p>1787 Construction begun on Virginia State Capitol, Richmond
Tours southern France and northern Italy</p> <p>1788 Visits Holland and tours the German Rhineland</p> <p>1789 Returns to the United States</p> <p>1790 Appointed Secretary of State; settles in Philadelphia until 1793</p> <p>1791 Federal or Capital City established and surveyed</p> <p>1792 Competitions held for President's House and Capitol Building designs
Elected a vice president of the American Philosophical Society; elected its president in 1796, serves until 1814</p> <p>1793 Resigns as Secretary of State; returns to Monticello</p> <p>1796 Elected Vice-President and serves until 1800
Begins remodeling Monticello to its present state</p> <p>1801 House of Representatives votes Jefferson as President of the United States; moves to the city of Washington</p> <p>1803 Concludes Louisiana Purchase
Sponsors Lewis and Clark expedition</p> <p>1804 Reelected President</p> <p>1809 Ends second term as President; retires to Monticello
Poplar Forest finished to habitable state</p> <p>1815 Sells his library of 6,500 volumes to the Library of Congress</p> <p>1817 Construction begun on Barboursville
Construction begun at the University of Virginia, Charlottesville; opens in 1825</p> <p>1826 July 4: Thomas Jefferson dies at Monticello on fiftieth anniversary of the signing of the <i>Declaration of Independence</i></p> |
|--|--|

This exhibition has been supported by a grant from The Exxon Corporation.

The Exhibition

This exhibition, documenting Thomas Jefferson's lifelong interest in the visual arts, is divided into three major sections: his American background; his European experience; and, the range of his own creative genius in architecture, design, and landscaping. Since the objects are arranged by concept, rather than by strict chronology, this brochure contains a list of significant dates.

Of all the Founding Fathers, Jefferson stands alone in his commitment to the fine arts. His aesthetic vision paralleled his political insight; just as he aided in establishing national independence, he set new standards for the art of our country.

Illustrated on the cover, the portrait in the **entryway** characterizes Jefferson's forceful personality and remarkable intelligence. In 1789, when minister to France, the forty-six-year-old statesman posed for this bust by Jean-Antoine Houdon, Europe's leading sculptor. Other portraits of Thomas Jefferson are interspersed throughout the exhibition.

Cover: Jean-Antoine Houdon: *Thomas Jefferson*, 1789, Museum of Fine Arts, Boston

The first seven galleries place Thomas Jefferson in his milieu of colonial America — when he was a plantation owner's son, student, and young lawyer and politician.

Virginia: Land of Promise

A scale model of Rosewell, the most distinguished house in colonial Virginia, dominates the **first gallery**. As a youth, Jefferson frequently visited this mansion, the Page family's plantation, absorbing the transplanted culture of the English landed gentry.

At the age of sixteen, in 1760, Jefferson entered the College of William and Mary in Williamsburg. While in the colonial capital, he proposed remodeling its chief buildings, which he considered old-fashioned. His early measured plan for the governor's palace is among the original Jefferson drawings displayed here.

Part of the land shown in the large engraved map of Virginia was surveyed by his father, Peter Jefferson, a self-made man who had earned a fortune in farming and land speculation on the edge of the wilderness. Thomas Jefferson's own career proves that he inherited much of his father's enterprising spirit.

The furnishings in the **second gallery** of *Virginia: Land of Promise* are similar to those that might have been at Shadwell and Tuckahoe, houses where the Jeffersons lived. The best of local Virginia or imported English crafts were owned by the wealthy Jeffersons and Randolphs, his mother's aristocratic family.

This section illustrates that as a young man Jefferson had a wide range of social and intellectual opportunities. The portraits of colonial governors of Virginia are reminders that he was frequently a guest at the Williamsburg palace. The classical and contemporary books, in the cases, were the foundations of Jefferson's education. His early interest in architecture is indicated by the publications about buildings, many of which were sources for his own designs.

The British Connection

Jefferson grew up in the Golden Age of Georgian culture, when all aspects of Virginia's colonial life were dependent upon England. *The British Connection* demonstrates that, under King George III, London was the cultural center which the entire English-speaking world strove to emulate. Even the amusements like the card parties and fox hunts, of Jefferson's plantation neighbors, were similar to those of British aristocrats.

In artistic taste, London's avant-garde painters were led by the American-born Benjamin West and J. S. Copley; they introduced an entirely new manner of depicting recent historical events in contemporary terms rather than as classical allegories. And, with London undergoing an extensive building program, structures were erected in the imposing style termed Palladian. Derived from the Italian Renaissance architect Andrea Palladio, the newer houses had massive proportions enriched with classical detailing; elaborate carvings embellished the furniture, too. Even though Jefferson did not care for ornate decorations, the high level of Georgian craftsmanship remained his standard of excellence.

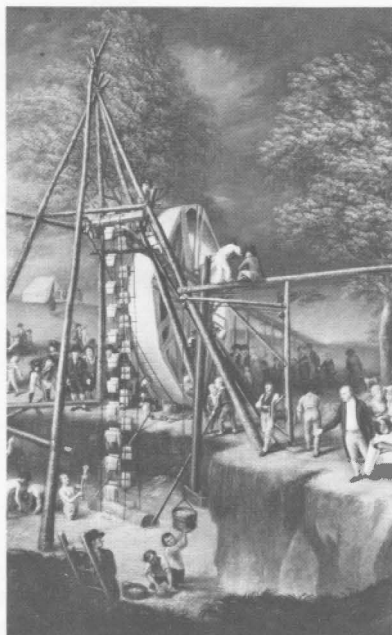


William Marlow: Detail of *View of Whitehall Looking North-East*, c. 1765, Collection of Mr. and Mrs. Paul Mellon

Progress of the Human Mind:

Science and Exploration

With his discerning eye and inquiring mind, Jefferson was the epitome of the Enlightenment, the 18th-century belief that man could control and improve his environment along rational lines. The surveying instruments and telescope which Jefferson owned and used to explore the mysteries of the universe are in the center of the room. Both in America and Europe, Jefferson moved with ease among the great intellectuals, many of whose portraits are exhibited here. And as President of the United States, he organized the Lewis and Clark Expedition of 1803-1806 to explore the west, studying its environment and the Indians. A large painting depicts the first discovery of a complete fossil mastodon. This scientific excavation was sponsored by the American Philosophical Society; for eighteen years Jefferson was president of this group, the most important learned body in the New World.



Charles Willson Peale: Detail of *Exhuming the First American Mastodon*, 1806, Peale Museum, Baltimore

Progress of the Human Mind:

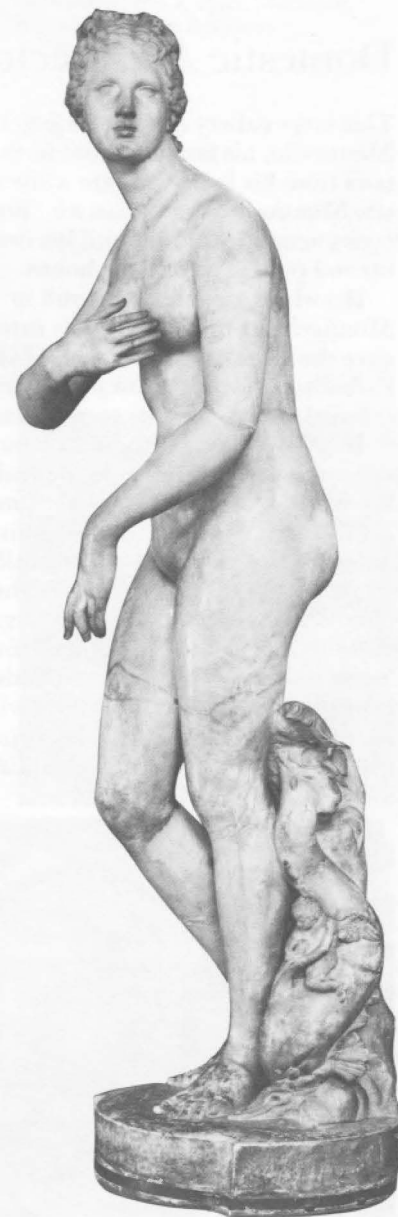
Antiquity

This gallery is the first of two rooms devoted to the classical past. The 18th-century obsession with antiquity paralleled the Enlightenment's analysis of the natural world. As democratic ideals arose throughout European politics in the late 1700s, Greece and republican Rome were admired for their social liberties.

In addition to Roman artifacts and views of ancient sites, archaeological publications which Jefferson knew are displayed. In his own designs, he followed the dictum of the German critic Winckelmann: "noble simplicity and calm grandeur." These concepts prompted a revival of classical art—neoclassicism—of which Jefferson was to become a major exponent.

The most celebrated of all ancient statues of the goddess of love dominates the **second room** of the *Antiquity* section. Praised as the ideal of feminine beauty, this Greco-Roman statue is called the *Venus de' Medici* after its former owners, the Florentine Medici family. Jefferson, who knew this original marble only through engravings, ranked it the most desirable of all the works he wished to own in copy. The rhapsodies of the English essayist Joseph Addison typify 18th-century reactions to the Medici Venus: "The Softness of the Flesh, the Delicacy of the Shape, Air, and Posture, and the Correctness of Design in the Statue are inexplicable." The first-century sculpture stands in a garden temple constructed according to a Jefferson design of around 1779 which was never built.

The four large canvases depict ancient Roman ruins which Jefferson visited on his travels through southern France. These romanticized pictures, commissioned in 1786 for the Palace of Fontainebleau, were painted by the leading French landscapist Hubert Robert.



Greco-Roman School: *The Medici Venus*, 1st c. B.C.-1st c. A.D., Galleria degli Uffizi, Florence



John Trumbull: Detail of *The Declaration of Independence*, 4 July 1776, 1787-1820, Yale University Art Gallery, New Haven

Our Revolution

Thomas Jefferson's crucial role in the American Revolution is portrayed in Trumbull's painting, *The Declaration of Independence*. In this group portrait of patriots, begun in 1787, Jefferson holds the historic document that he had drafted at the age of thirty-three. With his first-hand knowledge of significant events, he advised the painter John Trumbull on a series of works immortalizing the birth of the United States; later, four of these six compositions were enlarged for the rotunda of the Capitol building.

The set of congressional medals and the portrait busts also represent heroes of the American Revolution. When the Virginia legislature asked Jefferson to choose a sculptor to portray Washington and Lafayette, he unhesitatingly recommended Houdon, the French artist already celebrated for his busts of Americans living in Paris. Neoclassicism, the realistic style of Trumbull's paintings and Houdon's sculpture was one of the Jeffersonian legacies, dominating American art throughout much of the 19th century.

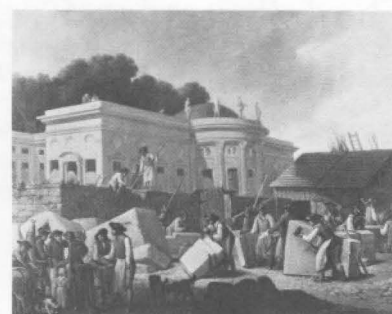


At the age of forty-one, Jefferson was sent to Paris as a diplomat; ten galleries illustrate his European experience from 1784 to 1789.

Europe: The Vaunted Scene

This **first room** about Jefferson's European sojourn conveys the excitement of Paris as he knew it. Since his official duties were not burdensome, Jefferson could indulge his varied interests. For his house on the fashionable Champs Elysées, for instance, he drew plans to change the room arrangement and gardens. Always curious about architectural construction, he faithfully watched one Paris townhouse, the Hôtel de Salm, being built. "I was violently smitten with the Hôtel de Salm," he wrote, "and used to go . . . almost everyday to look at it." Possessing the balanced masses and elegant columns of antique buildings, the mansion is a superb example of the neoclassical fashion. To make the large structure appear unified and of only one story, its river front was designed with a low silhouette, shallow dome, and single row of large "French" windows. Jefferson later incorporated elements of the Hôtel de Salm into many of his own creations.

Exploring Paris, Jefferson browsed in the bookstalls near the Louvre and bid on art at public auctions. He knew the painter David and sat for the sculptor Houdon. About the evening gatherings where Jefferson met many distinguished people, he said, "The ease and vivacity of their conversations,



French School: Detail of *The Construction of the Hôtel de Salm*, c. 1784, Musée Carnavalet, Paris

give a charm to their society to be found nowhere else."

As American minister, he frequently went to Versailles for audiences with Louis XVI, whose wife, Marie-Antoinette, Jefferson considered frivolous. Jefferson's mounting concern about French politics was justified: on July 14, 1789, mobs stormed the Bastille, the event that marked the beginning of the French Revolution.

A **second gallery** continues *The Vaunted Scene*, displaying carved wooden panels that once adorned an important Paris house and French paintings.

French Architecture

Jefferson would have been intrigued with these plans, elevations, and cross sections which display the full range of late 18th-century French neoclassicism. Many of the *hôtels*, or townhouses, are conventional in overall layout but have a new severity of appearance, with a minimum of ornament. Other structures, such as the garden house built in the form of a huge ruined column, are bizarre interpretations of the antique. Some drawings and engravings show more radical ideas; Ledoux, for instance, though deriving his motifs from classical sources, planned his buildings as abstract masses like spheres and cubes. Boullée was even more theoretical; his fantastic projects for public monuments were conceived on a scale so vast that they were purely visionary. All these designs have the compact plans, geometric masses, and simplicity of decoration that Jefferson would adapt to generate a modern, American style.

In Paris, Jefferson purchased quantities of **French furniture**, fabrics, and table services which were crated and shipped back to Monticello; his French pieces, however, have been largely lost or dispersed. Revealing Jefferson's tastes, much of the furniture here and in the next gallery was acquired from France by Americans of similar background such as George Washington, Dolley Madison, and Gouverneur Morris, a minister to France.

In a **second room** are more French decorative arts of the late 18th century. Whether unadorned or highly embellished, these pieces exhibit the straight lines and geometric patterns typifying neoclassicism.

The Salon: 1785, 1787, 1789

With pictures placed frame to frame right up to the ceiling, this **bright red gallery** suggests the hanging of an 18th-century Salon — the biennial exhibition of works by members of the Royal Academy of Painting and Sculpture. During his stay in Paris, Jefferson visited the Salons of 1785, 1787, and 1789. All the pictures in this room were entered in one or another of these three shows and, in their variety, accurately reflect the subjects and styles of the paintings that the American statesman saw.

With astute perception, Jefferson singled out for praise Jacques-Louis David, the neoclassical innovator, stating in 1789, "I do not feel an interest in any pencil but that of David." However, Jefferson also admired the fashionable portraits of his friend Madame Elisabeth Vigée-Lebrun, a highly successful artist whom Queen Marie-



Elisabeth Vigée-Lebrun: Detail of *The Marquise de Pezé and the Marquise de Rouget with Her Two Children*, 1787, National Gallery of Art, Washington

Antoinette patronized. Time has proved that Jefferson's artistic judgment was discerning — of the approximately 140 painters exhibiting in the Salons he saw, David and Vigée-Lebrun are among the few whose reputations survive today.

Jefferson Tourist

When Jefferson lived abroad, he often combined pleasure with business, finding time to be an ardent and tireless sightseer while on official missions.

The **first gallery** of *Jefferson Tourist* displays drawings and paintings related to his six-week British sojourn. In the spring of 1786, Jefferson was invited to London by John Adams, minister to England, whom he had known since the Continental Congress. Fascinated by romantic landscape designs, he made a tour with Adams to see gardens and country estates. In a letter Jefferson remarked, "The gardening in England is the article in which it surpasses all the earth." Later, at Monticello, he transformed his Virginia estate by adapting picturesque vistas in the English manner.

Three different episodes are included in the **second room** about his travels. Several months after returning from England, Jefferson met the British artist Maria Cosway and her painter husband, Richard, who were visiting France. Maria, a vivacious, twenty-seven-year-old blonde, captivated the reserved, middle-aged widower. Seeing each other nearly every day during the late summer of 1786, they made excursions to places of interest in and around Paris.

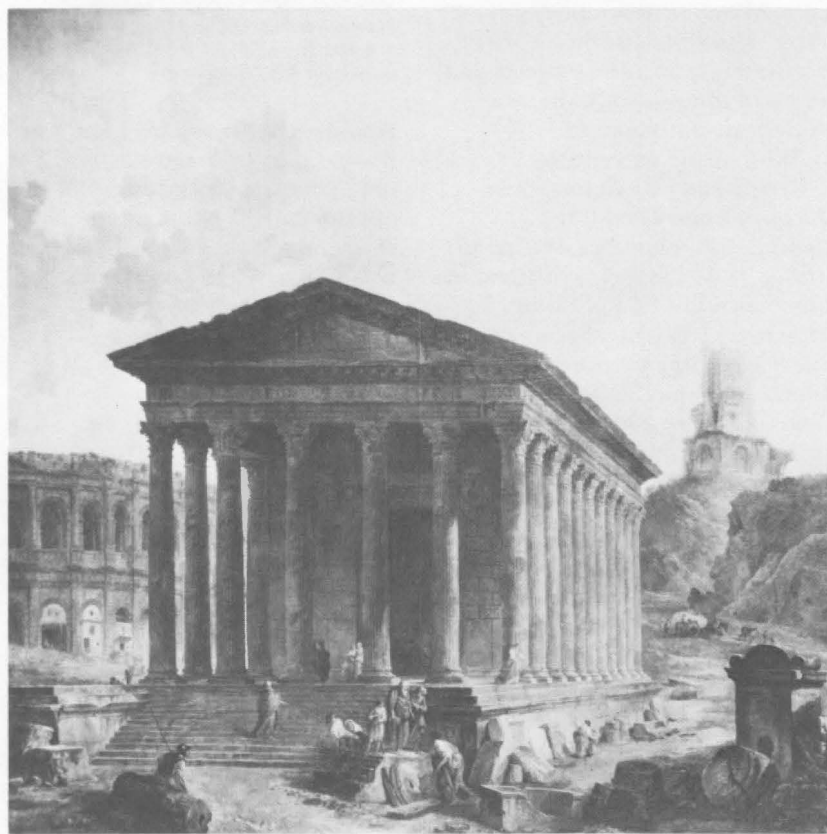
From February to June 1787, Jefferson journeyed through southern France and northern Italy — perhaps the most exhilarating experience of his five European years. Although he gathered information on agriculture, navigation, and commerce, it was the grandeur of the ancient Roman monuments that fascinated him. With time pressing on the statesman, he had to give up his dream of going on to Rome, lamenting, “I am born to lose everything I love.”

Jefferson also visited Holland, where he joined John Adams in negotiating a loan for the United States. Spending most of March 1788 in the Netherlands, he returned to Paris via the German Rhineland.

Another **pale green room** further illustrates Jefferson’s travels in France. The two large oils by the important romantic landscapist Joseph Vernet, for example, represent French commercial seaports that the diplomat inspected.

Down the **long corridor** four photomurals depict French sites visited by Jefferson.

At the **end of the hallway** is the *Venus de’ Medici* room; the set of Hubert Robert murals, previously mentioned, includes a painting of the Maison Carrée, the Roman temple that Jefferson admired so much in southern France. “Here I am,” he wrote in 1787, “gazing whole hours at the Maison Quarrée, like a lover at his mistress.” This rectangular and porticoed building inspired the design for the Virginia state capitol, seen in the next gallery.



Hubert Robert: Detail of *The Maison Carrée, the Arena and the Tour Magne at Nîmes*, 1786, Musée du Louvre, Paris

The multi-talented Thomas Jefferson, both as a designer and as a leader of taste, made a significant contribution to American art; the last section of the exhibition features the impact of this enlightened amateur.

The Jeffersonian Creation

As a youth in Virginia, Jefferson had deplored the lack of good architecture in the colonies: “The first principles of the art are unknown.” Bolstered by his acquaintance with European buildings, he fused antique classicism, Renaissance Palladianism, and contemporary French innovations. The resulting synthesis, controlled by his own sensitivity to proportion, became the hallmark of American architecture until the Civil War. The Jeffersonian style, balanced and compact, favored disciplined colonnades, shallow domes, and low silhouettes. Jefferson’s particular interpretation of neoclassicism symbolized the new democracy by recalling the simple buildings of ancient republics.

With the abstract geometry of their masses relieved by chaste ornament, Jefferson’s public buildings are as majestic as his houses are welcoming. Above all, it is the practicality of his planning that wins admiration; no matter how large the structure, its interior spaces are efficiently related and its exterior blended with the natural environment. With his analytical mind, Jefferson integrated every element of each project — from landscaping to furnishings — into a harmonious whole.

The **first room** of *The Jeffersonian Creation* contains his studies for the state capitol of Virginia. Following Jefferson’s specifications, the plaster model was made in France and sent to Richmond in 1786 to guide the construction workers. Feeling that the Virginia capitol should have an imposing appearance, Jefferson chose as a prototype the Maison Carrée.

On the advice of Charles-Louis Clérisseau, a French architect and archaeologist, Jefferson used a simpler portico than that on the ornate Maison Carrée. In adapting the ancient format into functional modern offices with

windows, however, Jefferson relied solely upon himself, stating that a foreigner could not understand the purposes of an American government building. The resulting landmark was the first public building erected in rectangular temple form since antiquity.

This **small gallery** is also devoted to public buildings and to portraits of architects. Jefferson encouraged these men, who comprised the first generation of professional designers in America. President Washington, confessing to “no knowledge of Architecture,” delegated the organization of the new Federal City to his more cosmopolitan friend. Thus, it was Jefferson, who as secretary of state, supervised the city’s planning; later, as vice president and president, he gave advice on its principal buildings.

Proposing a competition for the Capitol building held in 1792, Jefferson advocated “the adoption of some one of the models of antiquity, which have had the approbation of thousands of years.” As Jefferson’s small sketch shows, he was thinking of a centrally planned structure similar to the Pantheon, a circular temple of ancient Rome. Indeed the design which won the capitol competition, submitted by Dr. William Thornton, did use a low, Pantheon-like dome. By the end of Jefferson’s second term as president in 1809, a succession of architects had worked on the Capitol: Thornton, Hallet, Hadfield, Hoban, and Latrobe. Always, however, Jefferson took a personal interest in the building, suggesting modifications and recommending the simplicity of neoclassical design.

President's House Competition

When Jefferson established the competition for the Capitol in 1792, he also initiated one for the President's House. For the first time all the surviving entries for this competition are exhibited together. Although at least eight men submitted entries, the designs of only five are known today: the professional Irish architect Hoban; an amateur from New York, Carshore; two Maryland carpenter-builders, Diamond and Small; and Jefferson himself.

Jefferson, who did not judge the contest, submitted a proposal anonymously under the initials A.Z. For his entry, as well as his preliminary plans on squared paper, Jefferson was influenced by the centrally planned and domed Villa Rotonda, an Italian house built by Andrea Palladio.

Hoban won first prize and also the contract for constructing his plans, which are essentially those of the White House as it exists today. During his two terms as president, Jefferson guided Benjamin Latrobe in finishing the interior of the executive mansion, laying out its grounds, adding service wings, and designing the semicircular south porch and the north portico.

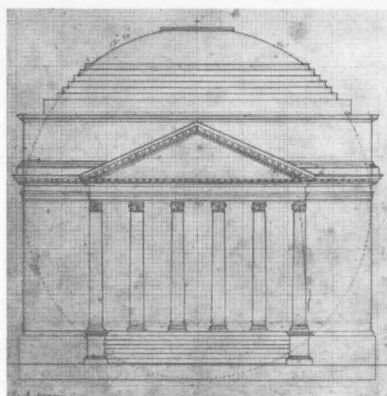


Thomas Jefferson: *Competition Drawing for the President's House, 1792*, Maryland Historical Society, Baltimore

The University of Virginia

This large gallery, with many original drawings, presents the most sophisticated of Thomas Jefferson's architectural projects, the University of Virginia at Charlottesville. With advice from William Thornton and Benjamin Latrobe, architects for public buildings in Washington, Jefferson planned the campus as a community. His explanation of its unusually practical arrangement was, "This village form is preferable to a single great building for many reasons, particularly on account of fire, health, economy, peace and quiet." After more than a decade of planning, the complex was begun in 1817 and was nearing completion at Jefferson's death in 1826.

The total scheme shows Jefferson synthesizing a number of celebrated European buildings represented earlier in this exhibition. The concept of small, separate pavilions around an open mall, for instance, derives from the Château de Marly. The individual classrooms and residences, no two alike, were

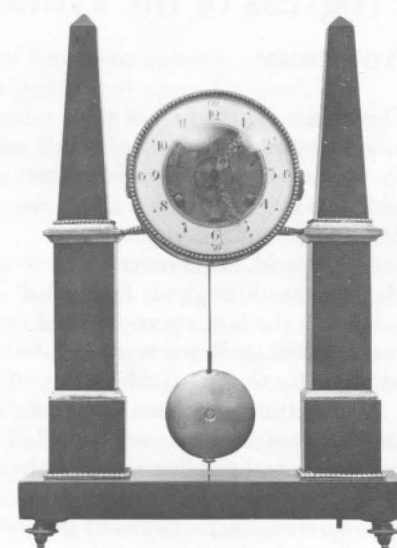


Thomas Jefferson: *University of Virginia, Elevation for the Dome Room of the Rotunda*, probably 1821, University of Virginia, Alderman Library, Charlottesville

inspired by book illustrations of ancient Roman ruins or 16th-century Palladian villas and by contemporary French architects such as the "visionaries" Ledoux and Boullée. The library, a giant rotunda, is the focal point of the layout; a half-scale variation of the Pantheon in Rome, its interior spaces are subdivisions of a perfect sphere—the dream of a visionary architect.

Decorative Arts

With Jefferson's striving for perfection, it is not surprising that he was meticulous about designing the household objects for Monticello. His drawings in this alcove, made to direct craftsmen, range from an elegant carriage to a handsome candlestick. The sketches for a silver coffee urn, a clock, and goblets relate to similar pieces that have survived. Done in the neoclassic style, the sparse ornament appealed to Jefferson's desire for uncluttered functionalism.



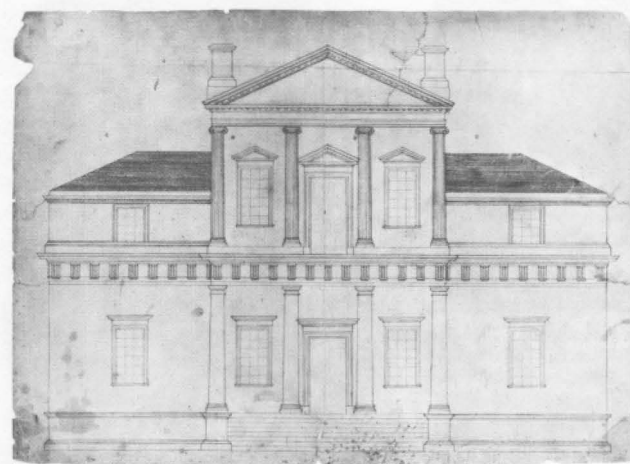
Chantrot (after a design by Jefferson): *Clock, 1791*, Lent anonymously

Domestic Architecture and Gardens

This large gallery devoted to Jefferson's domestic buildings centers on Monticello, his famous house in the Virginia hills. Having inherited the land from his father's estate while still in his teens, Jefferson called the site Monticello, the Italian for "little mountain," and began construction in 1768. Until his death in 1826, he delighted in "putting up and pulling down" his house.

Drawings, dating from 1768 to 1784, illustrate Jefferson's ideas for Monticello as first erected. Its exterior, with a pedimented roofline, gave the appearance of a double-storied Roman temple. Developed on Palladian principles, this early version of the house was unique in colonial America for its correct classicism.

In 1796 Jefferson began to rebuild Monticello to its present appearance, as it is seen in the scale model. Largely completed in 1808, the final version conforms to the modern neoclassical style of light, delicate proportions. Following his five years of observation in Europe, Jefferson had come to believe, "All new and good houses are of one story." At Monticello, therefore, he now lowered the second floor and altered the window placement to give the effect of a low, domed building, much like that of the Hôtel de Salm in Paris. So that the house would relate to its surroundings, the workrooms were hidden beneath L-shaped terraces level with the crest of the hill. His drawings for the gardens show Jefferson experimenting with serpentine paths and oval flower beds in the informal English manner.



Thomas Jefferson: *Monticello, Final Elevation of the First Version, 1771*, Massachusetts Historical Society, Boston

Poplar Forest

Poplar Forest, a plantation about eighty miles south of Monticello, was the aged Jefferson's retreat for quiet contemplation. The small house, first habitable in 1809, has since been extensively altered; the scale model reconstructs its original appearance from ink and wash drawings probably made by Jefferson's granddaughter. Poplar Forest is particularly important because Jefferson planned it as an octagon, possibly the first application of such an abstract "visionary" idea in American domestic architecture.

Barboursville

Three galleries recreate the **portico, hall, and salon** of Barboursville, a house Jefferson designed for his friend Governor James Barbour of Virginia. The mansion, begun in 1817, was destroyed by fire in 1888. Therefore, its main rooms have been simulated here full-sized in their original sequence from the entrance, an enlargement of Jefferson's drawing on graph paper, to the salon, a detailed reconstruction.

With their unadorned capitals, the simple Doric columns of the façade portico typify Jefferson's austere neoclassicism. The octagonal room has an unusually elegant cornice and window embellishment. Even though this salon is comparatively small, its floor-length "French" windows lend it lightness and openness.

The **works of art** in these rooms form an ideal gallery, a selection of the important European paintings and statues which appealed to Jefferson's eye. Eighteenth-century America offered little opportunity to see works of such high quality. The pictures in the entry hall have the



Jacques-Louis David: Detail of *The Death of Socrates*, 1787, The Metropolitan Museum of Art, New York

moralizing themes so admired by Jefferson. While the van der Werff is biblical, the large Drouais, representing the heroic discipline of a captive Roman general, is classical. *Marius Imprisoned at Minturnae*, which Jefferson saw in Paris, struck him as having "extraordinary merit." In the octagonal room, the neoclassic sculpture by Houdon and Canova and the painting by David have the precise execution and meticulous technique which Jefferson extolled. After visiting the Parisian Salon of 1787, he wrote, "The best thing is the *Death of Socrates* by David, and a superb one it is."

Pleasures of Nature

The final part of the exhibition is on the main floor and concentrates on Jefferson's passionate eye for nature and his enthusiasm for gardening.

In the **upper hallway**, a painting of the Natural Bridge symbolizes Jefferson's romantic awe at the works of nature. In 1772 he had acquired the strange geological formation as a "public trust," thereby setting a precedent for conservation. He had known the site since the days of his youth,



Frederick Edwin Church: Detail of *Natural Bridge, Virginia*, 1852, University of Virginia Art Museum, Charlottesville

exploring it and the dramatic landscape at Harper's Ferry.

Jefferson's full-length likeness was painted by Thomas Sully, the most fashionable portraitist of the Federal era. Now living in retirement at Monticello, the seventy-seven-year-old former president could indulge his lifelong study of nature. The other portraits represent individuals who shared Jefferson's love of plants: William Bartram sent rare specimens for the Monticello gardens; Rubens Peale holds a geranium, the flower that Jefferson prized partially because it was such a challenge to cultivate; and, Linnaeus was an important Swedish botanist whose works Jefferson studied.

The engravings and watercolors of plants, animals, and birds

hanging in the **adjoining lobby** are further illustrations of Jefferson's concern with nature. Most notable among the books in the case is the *Notes on the State of Virginia*, written by Jefferson in 1781-1782. Describing the region's climate, minerals, flora, and fauna, his treatise added greatly to the literature of natural philosophy during the 18th-century Enlightenment.

The other volumes are garden books which Jefferson studied so that he could embellish his surroundings. "No occupation is so delightful to me as the culture of the earth," he wrote, "and no culture comparable to that of a garden."

A Collection of Jefferson Plants

With the heritage of a plantation farmer, Jefferson was interested in practical agriculture; most of the plants growing in this botanical garden were cultivated at Monticello. While many, such as the magnolia and rhododendron, were native to Virginia, some, like the snowberry, were brought back from the west by the Lewis and Clark Expedition of 1803-1806 which Jefferson sponsored. Still others, such as the fig and olive trees, were imported from Europe. His favorite flower, due primarily to its wonderful fragrance, was the acacia popinac (*Acacia farnesiana*). Jefferson's contemporaries had honored his expertise in the field of botany as early as 1792, when a white perennial herb was named *Jeffersonia diphylla*.

An aviary contains the American bird which Jefferson ranked superior to all singing creatures—the mockingbird. The president owned a pet mockingbird which even followed him around the president's house.



Jane Bradick Petticoles: Detail of *View of West Front of Monticello and Garden*, 1825, Thomas Jefferson Coolidge

Jefferson's affection for birds and plants indicates that, while he possessed the systematic mind of an intellectual, at heart he was a romantic. Sensing this tension within himself, Jefferson once wrote of the conflict between his "head and heart." Even his admiration for neoclassicism was emotional, for this style, which he introduced to American art, was a romantic symbol recalling the glory of past democracies. Thus, tempering intellect with emotion, he merged the age of enlightenment with the dawning of romanticism. That the United States today can celebrate two hundred years of freedom is due, in no small measure, to Thomas Jefferson's belief in equality and faith in humanity.

Feu d'Artifice

National Gallery of Art June 1, 1976





The National Gallery of Art presents

**"The Triumph of Reason
and Order
Over
Chaos and War"**

*a feu d'artifice
with music*

To celebrate the Bicentennial exhibition
The Eye of Thomas Jefferson
June 1, 1976

This event has been made possible through the generosity of
The Morris and Gwendolyn Cafritz Foundation
and with the cooperation of the
National Park Service

Cover: *Fireworks given to celebrate the birth of the Dauphin,*
Paris, 1782; engraving by Moreau-le-Jeune. Photograph
courtesy of International Exhibitions Foundation.



WHEN THOMAS JEFFERSON arrived on "the Vaunted Scene of Europe" in 1784, the use of fireworks to mark great public occasions had been perfected into an elaborate art form of ancient and complex tradition. Some of the most accomplished designers of the period worked out the spectacular productions marking royal birthdays and marriages, treaties of state and other great occasions. Because of their popularity, fireworks were also presented in pleasure gardens as public entertainment, using theatrical sets, music and even ballet.

In the summer of 1786, Jefferson and Maria Cosway went to the Ruggieri gardens to see a fireworks presentation during one of their memorable days of sightseeing in Paris. Jefferson later wrote her, in what he called a dialogue between the Head and the Heart, "Well, after dinner to St. Cloud, from St. Cloud to Ruggieri's . . . and if the day had been as long as a Lapland Summer day, you would still have contrived means among you, to have filled it."

The music for the occasion has been selected by Mr. Richard Bales from eighteenth-century literature and will be performed by the National Gallery Orchestra, conducted by Richard Bales, Assistant to the Director (Music). Ruggieri of Paris has produced the fête.

PROGRAM

INCIDENTAL MUSIC

Jean Joseph Mouret Rondeau
(1682-1738)
Christoph Willibald Glück Ballet Suite
(1714-1787)
Jean Baptiste Lully La Marche from "Thésée"
(1632-1687)

THREE TRADITIONAL ARTILLERY SALUTES signaling the beginning of the fête.

OVERTURE

Michel-Richard Delalande Caprice de Villers Cotterets
(1657-1764)

FIREWORKS

- I A representation of Chaos, Riot and Revolt leading to the calamities of war.
- II The Wrath of God
- III Le Coup d'Arret
God's final Fury putting an end to Chaos signaled by a deafening salvo.
- IV A Return to Calm and Order

CASCADE

Jean Philippe Rameau Tambourin
(1683-1764)

- V Order and Reason spread throughout the land.
- VI The Illumination of Monticello
- VII The Rising of the Sun
- VIII Grande Girande

As darkness returns, and the lights on the dome of the Capitol go up, the orchestra will lead the assembled in the Star Spangled Banner.

*Now a dull
the most
spectacular
I've ever
seen
fantastic
well.*



The Eye of Thomas Jefferson

In Thomas Jefferson, the nation's third president, statesmanship, diplomacy and a love of knowledge combined with a sweeping artistic vision to leave a profound impress on the spirit and direction of the American Republic.

While Jefferson's career as a legislator, diplomat, revolutionary and president are widely known, his significant influence on the arts in America is insufficiently realized, even among the citizenry whose tastes he helped shape.

From June 5 to September 6, 1976, as part of its Bicentennial celebration, the National Gallery of Art is honored to present *The Eye of Thomas Jefferson*, a comprehensive examination of Jefferson's contribution to the creative arts and of the sources from which he drew his inspiration.

The exhibition, one of the largest ever mounted by the Gallery, draws upon public and private collections in the United States and abroad and includes works never before shown in this country.



National Gallery of Art

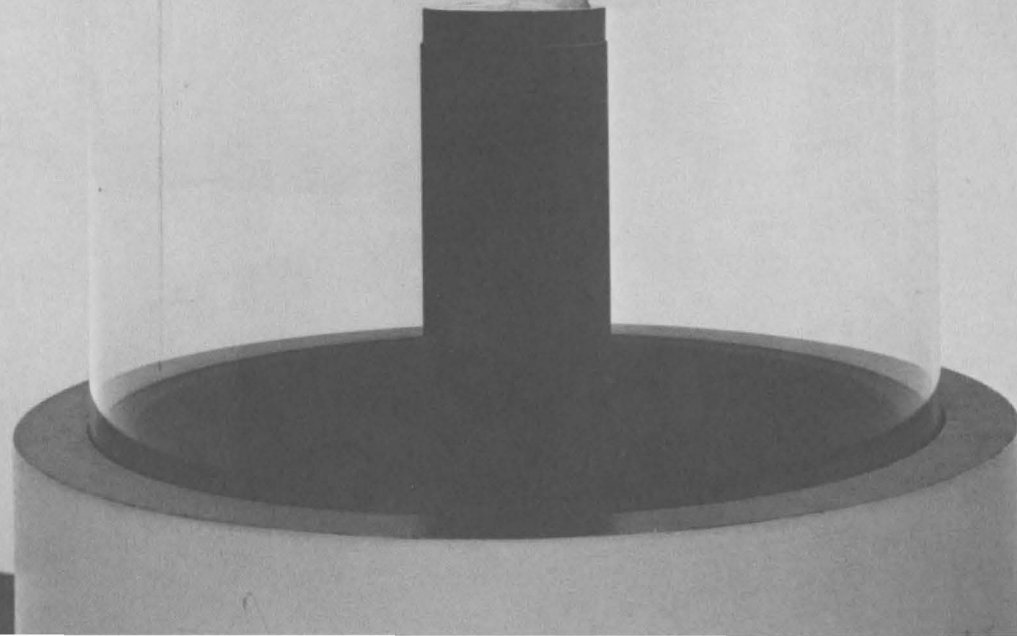
J. CARTER BROWN
DIRECTOR

NATIONAL GALLERY OF ART
WASHINGTON, D. C. 20565

Annual Report 1975







ANNUAL REPORT 1975

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Frontispiece: *Bronze Galloping Horse*, Han Dynasty, courtesy the People's Republic of China

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ORGANIZATION

The 38th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although formally established by Congress as a bureau of the Smithsonian Institution, the National Gallery is an autonomous and separately administered organization and is governed by its own Board of Trustees.

The statutory members of this Board are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, all ex officio. The General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy, Stoddard M. Stevens and Carlisle H. Humelsine. Paul Mellon was reelected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was reelected Vice President.

BOARD OF TRUSTEES (as of June 30, 1975)

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THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART



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Paul Mellon, *Chairman*
J. Carter Brown
Stoddard M. Stevens
John Hay Whitney

The executive officers of the Gallery during the fiscal year were:
Warren E. Burger, Chief Justice of the United States, *Chairman*
Paul Mellon, *President*
John Hay Whitney, *Vice President*
J. Carter Brown, *Director*
Charles Parkhurst, *Assistant Director*
Lloyd D. Hayes, *Treasurer*
Joseph G. English, *Administrator*
Robert Amory, Jr., *Secretary and General Counsel*

DIRECTORS EMERITUS OF THE GALLERY

David E. Finley 1938 to 1956
John Walker 1956 to 1969



Repentant Magdalen, Georges de La Tour, Ailsa Mellon Bruce Fund

DIRECTOR'S REVIEW OF THE YEAR

SUMMER 1974

Acquisition of Major Giacometti

On July 10, the Gallery announced the acquisition of a key sculpture in the oeuvre of Alberto Giacometti. The artist called it "The Invisible Object" but its subtitle explains it: "Hands Holding the Void." The entire sculpture is a surrealist paradox: Space, and the absence of volume, are as much the subject of this haunting object as the bronze itself—as if to remind us that the artist can only go so far in making visible the deepest aspects of our lives. Made in 1934, at the climax of Giacometti's surrealist development, the sculpture marks a watershed in his work, a return to the human figure, and is a harbinger of his later attenuated figures that allow space to etch them almost into invisibility. The piece was one of many shown in an exhibition of drawings, prints and sculpture, all either recent acquisitions or promised gifts.

Foreign Language Tours Inaugurated

In mid-July the Gallery inaugurated a new program of guided tours in foreign languages to complement those given in English by our staff. A long-standing dream, it was made possible by the cooperation and energy of The Hospitality and Information Service in Washington, a division of Meridian House International, and by the leadership of Mrs. William Pierce. Volunteers were trained by the Gallery staff to conduct tours in Arabic, French, Dutch, German, Italian, Japanese, Spanish and Swedish.

African Art and Motion Exhibition

September brought the closing of the *African Art in Motion* exhibition whose innovative approach, warmly received by visitors and critics, was detailed in last year's report.

Gallery Orchestra Celebrates Ives Centennial

In mid-September came the opening of the Gallery's weekly music programs in the garden court, marked this year by five weeks celebrating the centennial of the birth of the great American composer, Charles Ives. The Gallery had featured his work for many years, and it was gratifying to see, at the time of his centennial, the widespread acceptance and enthusiasm that was at last being accorded him in this country.

de La Tour's Repentant Magdalen Acquired

On September 26, a visitor came to us, permanently, from France. The event culminated many years of anticipation and an active final year of hard negotiation, involving the highest levels of the French and American governments. Georges de La Tour's moving *Repentant Magdalen* had arrived at last, complete with export permit, and was put on view immediately in Lobby C on the main floor, that spot which had been recently



vacated by the Leonardo *Ginevra* during a re-installation of the Italian galleries which allowed her to join a group of contemporaneous Florentine portraits in Gallery 6. In order to convey the contemplative, devotional mood of the picture, the de La Tour was exhibited in a temporary setting without distracting lights and only a simple bench, reminiscent of a French provincial chapel. As it happened, the first non-Gallery people to see the painting in its new home were the guests of our Trustee, Secretary Kissinger, who gave a dinner at the Gallery in honor of the French Foreign Minister on the night before the painting went on public view.

East Building Construction

Meanwhile, work was progressing on the Gallery's building project. The year started with concrete work just above the ground floor, at the mezzanine level, the mechanical work 35 percent complete and the electrical work 45 percent complete. In the Connecting Link, the subcontractor who was to do the concrete in the foundations defaulted, and the work was taken over by the general contractor, the Charles H. Tompkins Company.

In the east end of the existing building, demolition was completed, preparatory to installing new escalators, which would allow access to the below-grade connecting concourse. The architects, I.M. Pei & Partners, completed a very thorough set of wind-tunnel tests to assure us that there would be no surprises in the very complex shapes of the building and large areas of glass in skylights and window walls.

Steelwork in Place

During the week of September 23, the steel truss for the high galleries on the Pennsylvania side was settled into place, inch by inch. One crane was needed to assemble a larger crane, which in turn raised this bridge-like structure, measuring 180 feet long and weighing 242 tons. The structure is designed with an initial hump, or camber, in the expectation of its straightening out with the weight of the suite of galleries and their exterior marble which will finally bear upon it.

The project was, however, plagued by strikes. From July 1, strikes of the rodmen had delayed pouring the reinforced concrete, and of the stone-masons, the placing of the exterior marble. In September, the structural and ornamental ironworkers struck.

FALL 1974

In October, the south truss, 188 tons, was erected in place. Its position is too far back to permit it to be lifted in one piece as in the west and north trusses.

Simultaneously, work was progressing in Chicago on the very complex space-frame design that will support the forty-five-foot long, glazed tetrahedrons of the skylight over the main central space. The nodes of these space-frames, castings five to ten feet across and each weighing up to seven tons, were being finished at the Chicago Heights Steel Company, looking like pieces of modern sculpture in their own right.

Connecting Link Progress

During this period the excavation was completed for the Connecting Link, virtually a third building, two stories deep, whose roof will be the ground level plaza connecting the East and West Buildings. Since this structure will not bear the weight of the East Building itself, precautions had to be taken to keep the hydrostatic pressure of the very wet conditions underground from forcing it upward. For this reason, mat anchors were put forty feet into the ground, to add tension to the weight of a concrete slab five feet thick in order to hold this giant bathtub down.

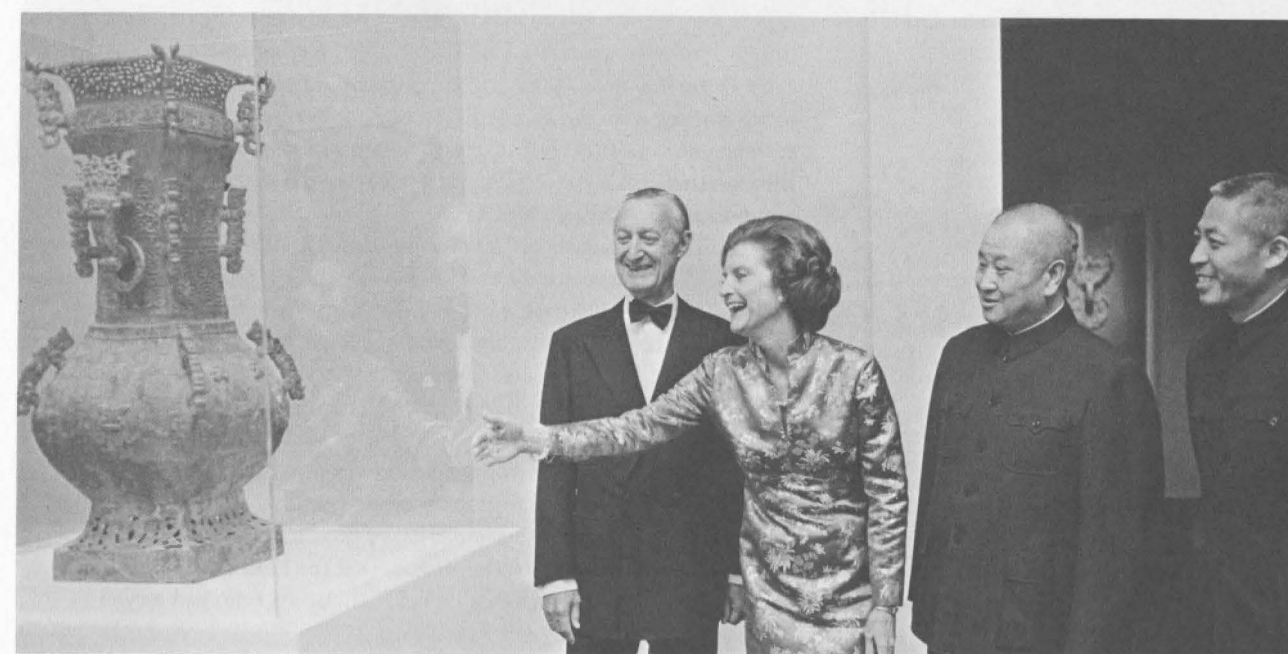
A double crew of marble setters was put on the job to do as much as possible before the cold weather set in. By November 29, because of the weather, work on the marble had come virtually to a halt.

The end of November saw the closing of our fall show, an exhibition of *Venetian Drawings in American Collections*, which had opened simultaneously with a festival of Venetian music at the Kennedy Center.

Gifts to the Gallery

On December 10, a special meeting of the Board of Trustees accepted a group of year-end gifts, including a lovely still life by Wilhelm Kalf, donated by Mr. and Mrs. Robert Smith, who had also given the Gallery a fellowship for a student of Northern European art. This supplemented the fellowships provided by The Andrew Mellon Foundation and the Samuel H. Kress Foundation and the bequest of Chester Dale. The Kress

Kress Professor in Residence





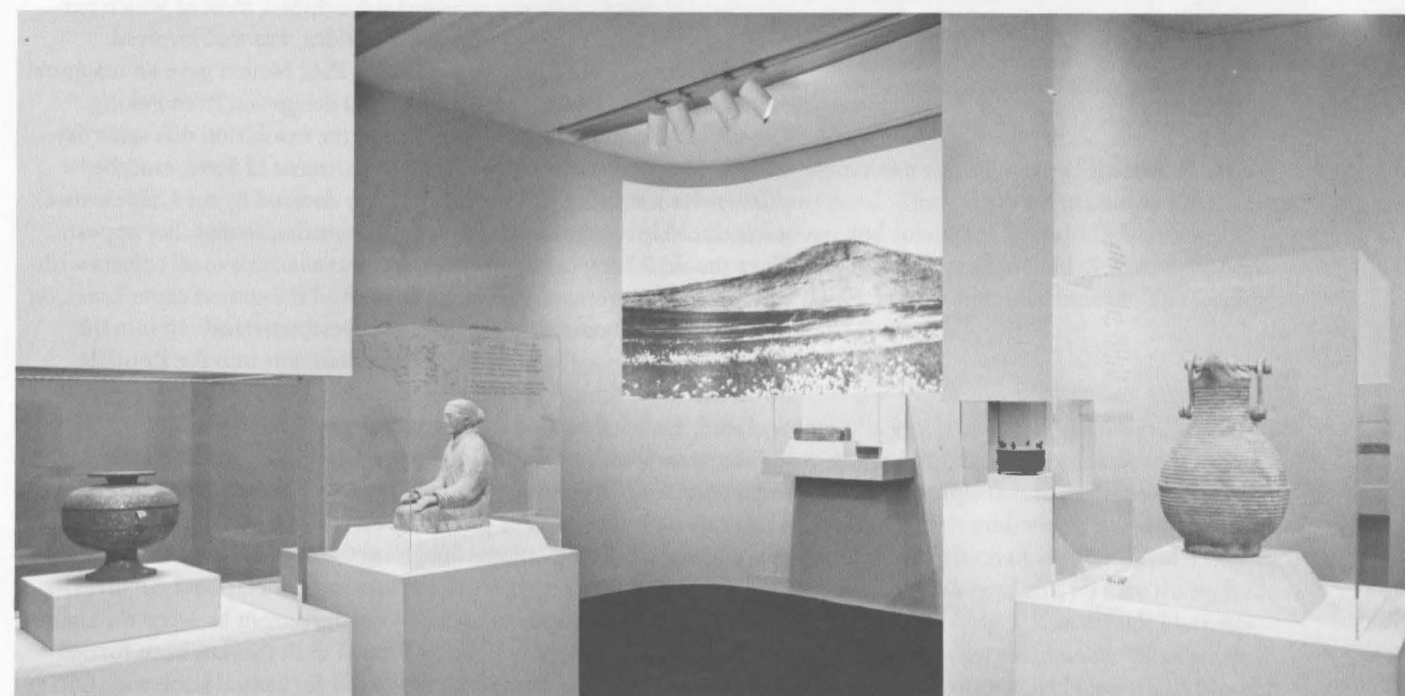
Chinese Exhibition

Professor in Residence was this year the noted British art historian Ellis Waterhouse, who was knighted shortly after his appointment.

The major event of the holiday season was the opening of *The Exhibition of Archaeological Finds of The People's Republic of China*. As early as the fall of 1971, we had enlisted the aid of the British organizers to see if there could be a way of joining with Paris and London in holding such an exhibition, even if it meant communicating with the Chinese through their embassies in Paris or Ottawa in the absence at that time of any normal diplomatic channels.

However, Dr. Kissinger had already started his secret visits to Peking, and when the communiqué was issued after the President's visit to China in January of 1972, we were informed by the White House that it was agreed that the exhibition should come to America. In a conversation with the President the writer learned that the President concurred that the nation's capital would be an appropriate place to have the exhibition open.

Our State Department worked out the negotiations in Peking, which reached their final signed form only weeks before the objects themselves arrived in two chartered jets under heavy guard. During the protracted discussions in Peking, we were grateful that the head of the United States Liaison Office was Ambassador David K. E. Bruce, who had served as President of the Gallery in its early days.





First Phase of National Sculpture Garden

The installation proved to be the most complex task of its kind ever to confront our staff. It covered nearly 18,000 square feet, more than any temporary exhibition in the Gallery's history. As it turned out, the intricate chain of chronologically arranged sub-exhibits, most of which permitted observation of the objects from all sides, was well received.

In the East Garden Court, Mr. and Mrs. Paul Mellon gave an inaugural dinner, attended by Mrs. Ford and a special delegation from Peking. Considerable attention had been drawn to the exhibition that same day. The Gallery, in consultation with the Department of State, cancelled a preview for the press, rather than yield to a demand by the Chinese that we exclude representatives from certain countries, should they appear. Once the exhibition opened, however, it was available to all comers without restriction, press and non-press alike. And the comers came. Lines, on what are normally our slowest days of the year, stretched out into the Constitution Avenue lobby, up the West Staircase, into the Rotunda down the West Sculpture Hall, and on certain Sundays, returned up the Sculpture Hall and around the Rotunda, in a double spiral.

The same week as the opening festivities for the Chinese exhibition, there opened directly across from the Seventh Street door the first phase of a project that has been of great interest to the Gallery for a number of years. Designated the National Sculpture Garden, the site facing the Gallery's Seventh Street façade to the east and the National Archives to the north is being developed under a joint agreement between the Gallery and the Department of the Interior. Phase I is all that has been funded by the Congress so far. Plans for the site call for central pool, with full



Abraham with Lazarus, Anonymous German, Rosenwald Collection

facilities for operation in winter as a skating rink with artificial ice and in summer as a model sailboat pond. The Gallery's Assistant to the Director in charge of Music, composer and conductor Richard Bales, chose the music to be played over the rink's loudspeakers, and Government Services, Inc., provided rental skates, lessons and refreshments. The facility was an instant success.

WINTER 1975

January brought the opening of a group of small exhibitions, all of which were timed for the invasion of Washington at the end of the month by the College Art Association, that venerable national alliance of art historians and curators which convenes each mid-winter in a different city.

Medieval Miniatures Exhibition

On the main floor, there was an exhibition of *Medieval and Renaissance Miniatures from the National Gallery of Art*, all here through the generosity of former Gallery Trustee Lessing J. Rosenwald. The catalogue, a major scholarly publication, was prepared under the supervision of our previous Kress Professor in Residence, Carl Nordenfalk. Nearby

*Exhibitions of Contemporary
Painting and Sculpture*

there was also inaugurated a series of small exhibitions of contemporary painting and sculpture, exhibiting a combination of gifts (Morris Louis' *Beta Kappa*, a gift of Marcella Brenner; *Satan's Flag* by Gene Davis; Gorky's *The Plough and The Song*, Ailsa Mellon Bruce Fund), and important loans (Motherwell's collage, *Figure*, lent by Mr. and Mrs. Robert P. Kogod; and the seminally important *Mountains and Sea* of 1952, lent by the artist, Helen Frankenthaler).

On the ground floor, the loan of a version of the Edvard Munch painting, *The Sick Girl*, from the Munch Museum in Oslo, illuminated a group of prints on the same theme. Included was an exceptional color lithograph lent by Mr. and Mrs. Lionel C. Epstein. In our corridor gallery, an exhibition of graphics by Rubens, van Dyck, and Jordaens, including several new acquisitions, tied into the scholarly deliberations at the College Art meetings in the field of Rubens' studies. To round out the variety of this visual smorgasbord, the death of the American artist, Thomas Hart Benton, brought the Gallery the bequest of his major late landscape, *Trail Riders*, which was also put on view in his memory.

Progress on New Fourth Street Entrance

At about the same time, the marble and masonry contractors started their work in the Fourth Street lobby, a monumental entrance space that was provided in the original building and has been virtually unused since. Plans call for piercing an overlook through the east wall (formerly occupied by a sculpture niche) on axis with a view through the East Garden Court from the East Sculpture Hall and Rotunda. This will allow visitors on the main floor of the existing building to look down into the Fourth Street lobby area and orient themselves into the passage to the East Building, which will be visible through a large glass panel over the Gallery's east, or Fourth Street door. The door itself will be modified and opened to the public. A choice of elevators and stairs, and, from the ground level down to the concourse, escalator in addition, will provide the visitor with easy access to the new cafeteria in the concourse between the West and East Buildings, as well as access to the plaza joining the two structures.

Building Committee Representative Named

On March 7, the Building Committee designated Hurley Offenbacher, its on-site representative, full powers to coordinate the construction activity. The Committee also authorized the retention of Herman & Lees, of Cambridge, Massachusetts, as graphics consultants for an overall graphics program for the building complex. Future visitors, unfamiliar with the layout of the three components—West Building, East Building, and Connecting Link—will need all the help we can give them to find their way around.

*Mellon Lectures Inaugurate Gallery
Bicentennial Activities*

On seven consecutive Sundays, starting in March and extending well into April, the Gallery's annual Mellon Lectures constituted the first of a long series of Bicentennial activities. For the first time in its twenty-three-year history, the series ventured into musicology. The subject of the series was "Music in Europe in the Year 1776." H. R. Robbins Landon, the celebrated specialist in eighteenth-century music in general, and Haydn in particular, had as his thesis the cardinal importance of the year 1776 on the European musical scene. His lectures combined tape recordings, slides, and live performance by the lecturer himself at the piano to illustrate, country by country, the musical scene in Europe at the time of the founding of this country.

Sunday night, March 30, marked the closing of the Chinese exhibition. More than two-thirds of a million visitors had seen it here, a Gallery

Negotiations for a Russian Exhibition

record for a temporary exhibition. The strain on our installation and security forces had been immense, but the volume of congratulatory mail and comments made the burden of the undertaking very much worthwhile.

SPRING 1975

The first week in April found the Director in Moscow and Leningrad as the guest of Dr. Armand Hammer, to participate in the final selection of a group of paintings from The Hermitage and The State Russian Museums, Leningrad, to be shown at the National Gallery before circulation to New York, Detroit, Los Angeles, and Houston.

Ever since the writer first had the opportunity to raise the question, sitting next to the then-Soviet Minister of Culture, Ekaterina Furtseva, at a luncheon in Washington in 1972, he had been hopeful that the Soviets would allow some of their great old master paintings to come to the United States for the first time.

The following year, the exhibition of French impressionist and post-impressionist paintings from the USSR opened at the National Gallery, made possible by the intervention of Dr. Hammer. Our ultimate wish, however, to exhibit the Rembrandts and other major monuments in Russian collections at the Gallery continued to elude us until, in the late spring of 1974, Dr. Hammer suggested that the time was appropriate to present the Russians with a want-list of what we considered the major paintings that would comprise a dream cross-section of The Hermitage's strengths, and asked us to prepare it for him to take to Moscow.

Subsequently, Dr. Hammer worked out with General Secretary Brezhnev the concept of including in the show a group of paintings by Russian artists, a suggestion that we greeted with enthusiasm, as this was a school to which the American public has never had the opportunity to be exposed.

Special permission was obtained to allow the Occidental Petroleum jet to fly from Moscow to Leningrad, and two hectic but exhilarating days were spent, together with John Richardson of Knoedler's (Dr. Hammer himself joining us for a part of the time) in those vast palaces of old St. Petersburg, refining the lists of loans.

The final result was a group of thirty western European paintings, representing four centuries and seven countries, in addition to ten Russian pictures by nineteenth-century artists. The number of Russian pictures was expanded to a total of thirteen, as a result of our desire to illustrate some of the wonderful examples of Russian portraiture at the turn of the twentieth century.

A few weeks later, the Director of The Hermitage and the Deputy Minister of Culture of the Soviet Union were in Washington. Final discussions were then held on the list of six paintings from the National Gallery that would be lent in exchange, together with groups of old master paintings from the other participating cities, in addition to a group of American paintings of the West provided by the Buffalo Bill Museum in Cody, Wyoming.

The annual meeting of the Board of Trustees took place at the beginning of May. Mr. Paul Mellon was reelected for a ten-year term as Trustee. He was also reelected President of the Gallery, and The Hon. John H. Whitney Vice President.

*Paul Mellon and John Hay Whitney
Reelected as Officers and Trustees*

Kresge Grant to the Conservation Laboratory

At these meetings the Trustees also gratefully acknowledged the pledge of the Kresge Foundation of Bloomfield Hills, Michigan, to contribute \$740,000 for the installation of a greatly expanded conservation laboratory in the space that will be vacated by the Gallery's cafeteria when it opens its much larger facility in the Connecting Link concourse.

New Summary Catalogue

On June 4, the Gallery published a revised and greatly expanded edition of its summary catalogue of European paintings, combining for the first time the formerly separate text and illustration volumes into one publication. The catalogue also brings up-to-date new acquisitions, new titles, ascriptions and datings. Work on the full-dress scholarly catalogue of the collection is proceeding under a recent subdivision of the curatorial staff into areas of specialization.

Restoration of Renaissance Bronzes

On June 20, a restoration project on the Kress Renaissance bronzes came to a close. The project had been necessitated by the surprise discovery, three years ago, of adverse conditions in cases designed, in the 1950s, to be the last word in preservation for display of the Gallery's priceless collection of Renaissance medals and plaquettes. These conditions were leading to the deterioration of the reverse sides of the medals when a chemical reaction was set off by gases emitted by the plywood backing behind the silk mounts. A special laboratory was constructed in the Gallery's conservation area for the treatment of the entire bronze collection, and in the process much new information was learned about the pieces, which had already been catalogued in depth by Sir John Pope-Hennessy. Arthur Beale, from the Fogg Art Museum, and a team of assistants completed the work under a contract with Harvard University.

Collectors Committee Formed

Looking forward to the completion of the East Building, work was proceeding on the formation of a collectors committee of the National Gallery of Art. Mrs. Ruth Carter Johnson of Fort Worth, Texas, graciously accepted the national chairmanship, and under her aegis, leading patrons of the visual arts across America were invited to help support the commissioning and acquisition of certain large-scale works of twentieth-century art for the East Building.

Calder and Moore Commissions for East Building

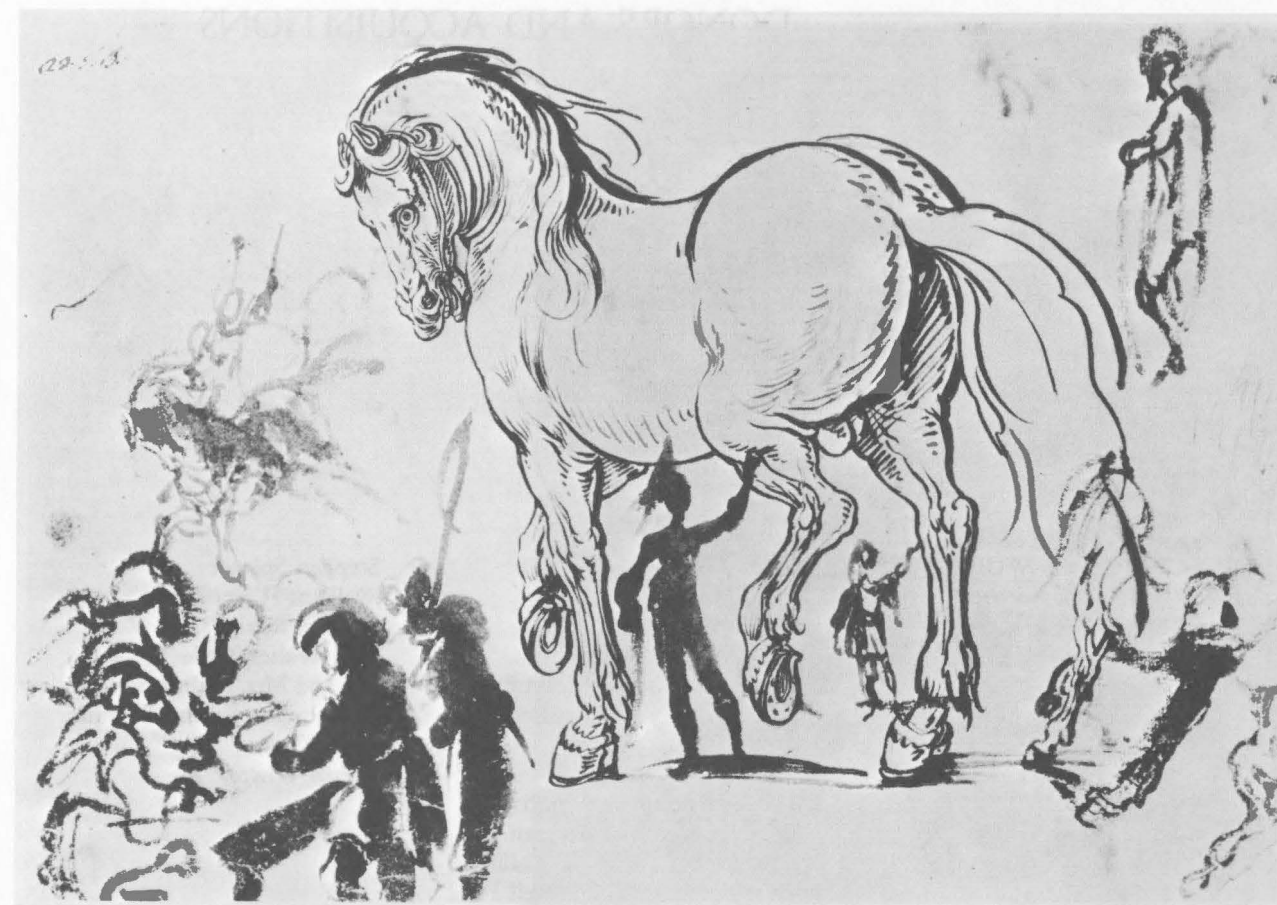
In this connection, Paul Matisse went to Sachet, France, to consult with Alexander Calder. Mr. Matisse also assumed responsibility for translating a maquette of what is to be one of the largest Calder mobiles ever conceived into the reality of a moving sculpture for the East Building's main space, where it will float in an area measuring forty feet in diameter.

The Director also visited Henry Moore at his studio in Much Hadham, Hertfordshire, in June to discuss progress on a major bronze for the Pennsylvania Avenue side of the building, to be undertaken with special help from the Morris and Gwendolyn Cafritz Foundation.

New Construction Progress and Delays

Work on the building continued with concrete work reaching almost the top of the projected structure in the east pod, nine stories above grade. Electrical work by the end of the year was 69 percent complete, and mechanical work 70 percent. Marble was still being quarried in Tennessee, with 22 percent of the exterior marble and 13 percent of the interior marble set.

Progress on the building was again greatly encumbered by strikes, which occurred when contracts of various trades expired. In April and May the roofers and waterproofers went on strike. The cement finishers, operating engineers and field surveyors were also out in May. On May 16 the painters, on June 16 the building laborers and on June 18 the con-



A Horse Turned to the Left, Jacques Callot, British Museum

Final Exhibition: Jacques Callot

crete truck drivers went on strike. Even though the contracts for the stonemasons, bricklayers and marble setters expired, they did not strike, but they could not work because of the other strikes. Other trades, such as carpenters, pile drivers, structural and ornamental ironworkers, rodmen, electricians and plaster tenders, continued to work even though their contracts had expired. All of these strikes affecting the Gallery project were city-wide.

At the very end of the fiscal year the Gallery opened its final exhibition of the year covered by this report. Entitled *Jacques Callot: Prints and Related Drawings*, the show took its place in a series giving scholarly documentation to the Gallery's own holdings. The National Gallery serves as one of the most important places in the world for the study of Callot prints, as a result of a happy combination of gifts from Lessing J. Rosenwald and Rudolph M. Baumfeld. In addition, the show was supplemented by drawings from collections here and abroad, including three from The Hermitage; and the installation, enlivened with large-scale photo-murals of the tiny prints, was divided thematically rather than chronologically. Combining as it did service to scholarship with visually appealing surroundings, loans from outside and the Gallery's own holdings, the Callot show in a way epitomized the activities of a very eventful year.

J. Carter Brown, *Director*

DONORS AND ACQUISITIONS

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Anonymous Donors
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William H. Speiller
Michael Straight
Mrs. Walter Tittle
Mr. and Mrs. Arthur E. Vershbow
Washington Printmakers Inc.
June Wayne
Angus Whyte

ACQUISITIONS

PAINTINGS				
Artist	Title	Description	Acquisition Number	Source
Benton, Thomas Hart, American, 1889-1975	<i>Trail Riders</i> , 1964/65	Oil on canvas, 142.6 x 188 (56 1/8 x 74)	2678	Gift of the artist
Bloch, Martin, American, 1883-1954	<i>The Cocoon Market at Mantua</i> , 1928	Oil on canvas, 66 x 101.6 (26 x 40)	2673	Anonymous donor
Giorgione, Circle of, Venetian, c. 1478-1510	<i>Giovanni Borgherini and His Tutor</i>	Oil on canvas, 47 x 60.7 (18 1/2 x 23 7/8)	2674	Gift of Michael Straight



Still Life with Nautilus Cup, Willem Kalf, Gift of Robert H. and Clarice Smith

Artist Kalf, Willem, Dutch, 1622–1693
Title *Still Life*
Description Oil on canvas, 68.2 x 58 (26⁷/₈ x 22⁷/₈)
Acquisition Number 2676
Source Gift of Robert H. and Clarice Smith

La Tour, Georges de, French, 1593–1652
The Repentant Magdalen
 Oil on canvas, 113 x 92.7 (44¹/₂ x 36¹/₂)
 2672
 Ailsa Mellon Bruce Fund

Lebrun, Rico (Federico), American (b. Italian), 1900–1964
The Ragged One, 1944
 Oil on canvas, 117.2 x 91.8 (46¹/₈ x 36¹/₈)
 2675
 Gift of Michael Straight

Stuart, Gilbert, American, 1755–1828
Mrs. Lawrence Lewis, 1804/05
 Oil on canvas, 73.7 x 61.6 (29 x 24¹/₄)
 2677
 Loan and partial gift of H. H. Walker Lewis in memory of his parents
 Mr. and Mrs. Edwin A. S. Lewis

SCULPTURE

David D'Angers, Pierre-Jean, French, 1788–1856
Thomas Jefferson, c. 1834
 Bronze, 39 x 16.7 x 12.5 (15³/₈ x 6⁵/₈ x 4⁷/₈)
 A-1764
 Ferdinand Lammot Belin Fund

Epstein, Jacob, American/English, 1880–1959
Meum Lindsell-Stewart
 Plaster, 43.5 x 40 x 31 (17¹/₈ x 15¹/₂ x 12¹/₄)
 A-1768
 Gift of The Epstein Estate

Hagan, James, American, 1936–
Column IV
 Wood, 238.5 x 36.2 x 32.1 (93⁷/₈ x 14¹/₄ x 12⁵/₈)
 A-1762
 Anonymous donor

Nagare, Masayuki, Japanese/American, 1923–
Breakers (The Waves)
 Stone, 26 x 67.3 x 22.5 (10¹/₄ x 26¹/₂ x 8⁷/₈)
 A-1763
 Gift of Mr. and Mrs. Ralph F. Colin

Porta, Guglielmo della, Italian, active 1531–1557
Pope Paul III Farnese
 Bronze, 29.9 x 21 x 15.7 (11³/₄ x 8¹/₄ x 6¹/₈)
 A-1765
 Gift of Asbjorn R. Lunde



Diana of the Tower, Augustus St. Gaudens,
 Pepita Milmore Memorial Fund

Artist Saint-Gaudens, Augustus, American, 1848–1907
Title *Diana of the Tower*, 1899
Description Bronze, 96.6 x 48.5 x 28.9 (38 x 19¹/₈ x 11³/₈)
Acquisition Number A-1766
Source Pepita Milmore Memorial Fund

Truitt, Anne Dean, American, 1921–
Mid-Day, 1972
 Wood, 305.3 x 65 x 34.4 (120¹/₄ x 25⁵/₈ x 13¹/₁₀)
 A-1769
 Gift of Harry and Margery Kahn

GRAPHICS

Unless otherwise indicated, all works of graphic art were acquired through the Ailsa Mellon Bruce Fund.

Abraham, Tancrede, French, 1836–1895
Etang de Fayelles (Bretagne)
 Etching
 B-27,511

La Jouane
 Etching
 B-27,512

Bords de L'Oudon
 Etching
 B-27,513

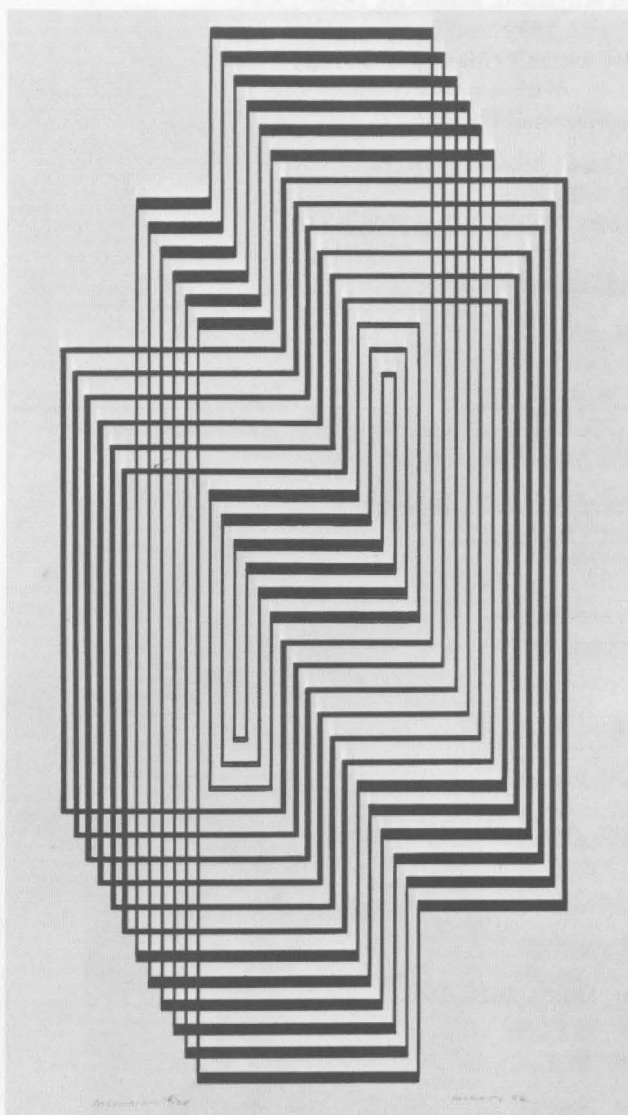
Adams, Clinton, American, 1918–
Shift
 Lithograph
 B-27,635
 Gift of June Wayne

Aken, Jan van, Dutch, 1614–1661
Views of the River Rhine
 Set of four etchings
 B-27,422–425

Albers, Josef, American, 1888–
 Eight lithographs
 B-27,797–804
 Gift of Josef Albers
Astatic, 1942
 Woodcut
 B-27,986

Albert, Adolphe, French, 19th century
Au Café—La jeune femme en vert
 Color etching
 B-27,464
 Gift of Mrs. Williams Beale

Allard-Cambray, Célestin, French, 19th century
Louis XI à Peronne
 Etching
 B-27,514



Ascension, Joseph Albers, Gift of the artist

Altdorfer, Albrecht, German, before 1480–1538

Abraham's Sacrifice

Woodcut

B-27,955

Anonymous donor

Andreani, Andrea (after Jacopo Ligozzi), Italian, c. 1540–1623/26

Allegory of Virtue

Chiaroscuro woodcut

B-27,987

Anonymous, Italian, c. 1600

Head of a Man

Red and black chalk

B-27,267

Anonymous, Italian, 17th century

The Magdalen

Etching

B-27,988

Anonymous, Italian, c. 1503–1513

The Adoration of the Magi

Engraving

B-28,206

Rosenwald Collection

Anonymous (after Parmigianino), Italian, 16th century

Circe

Chiaroscuro woodcut

B-28,224

Antreasian, Garo Z., American, 1922–

Untitled

Lithograph

B-27,636

Gift of June Wayne

Untitled

Lithograph

B-27,637

Gift of June Wayne

Appian, Adolphe, French, 1818–1898

Twenty-three etchings

B-27,515–523, B-28,225–238

Arber, Robert H., American, 1942–

Severin

Lithograph

B-27,638

Gift of June Wayne

Arp, Jean, French, 1887–1966

Aubette

Silkscreen

B-27,475

Gift of Madame Jean Arp

Askin, Walter, American, mid-20th century

Nine lithographs

B-27,639–647

Gift of June Wayne

Audran, Benedict (after Joseph Vivien), French, 1661–1721

J. P. Bignon

Engraving

B-28,088

Aufray de Roc'Bhian, Alphonse, French, 1833–1887

Au Fil de L'Eau

Etching

B-27,524

Moulin Hollandais sur le Canal de Roi Guillaume

Etching

B-27,525

Avery, Milton, American, 1893–1965

Rothko with Pipe, 1936

Etching

B-27,989

Barbieri, Giovanni Francesco (called Il Guercino), Italian, 1591–1666

A Fisherman with his Net

Black chalk with white highlights

B-27,281

Pepita Milmore Memorial Fund

Baron, Bernard (after Hogarth), French, 1696–1762

Dr. Benjamin Hoadley

Engraving

B-28,089

Bartolini, Lorenzo, Attr. to, Italian, 1777–1850

Study of Jove and Three Goddesses; verso: sketch of same subject

Pencil and brown and red washes

B-27,271

Gift of Mrs. Irving Gumbel

Beal, Jack, American, 1931–

Oysters with Wine and Lemon (Still-Life)

Lithograph

B-28,218

Beatrizet (Beatricius), Nicolas, Lorraine, 1515–c. 1565

Les Soldats Romains Combattent Contre Les Daces, 1553

Engraving

B-28,239

Beifros, S. (?), French (?), mid-19th century

A Man Leading a Cart with Four Oxen

Etching

B-27,526

A Herd of Sheep in a Meadow

Etching

B-27,527

Bella, Stefano della, Italian, 1610–1664

Figure Leading a Horse

Pen and brown ink over black chalk

B-28,214

Bellange, Jacques, Lorraine, 1594–1638

Martyrdom of Saint Lucy

Etching

B-27,469

Rosenwald Collection

Berchem, Nicolaes, Dutch, 1620–1683

Cows Resting

Etching

B-27,990

Cows Resting

Counterproof of etching

B-28,240

Berthélemy, Pierre-Emile, French, 1818–1894

Bateaux-Pêcheurs de Fecamp

Etching

B-27,528

Besnus, Michel-Amédée, French, 1831–1909

La Mare au Drac (Champagne)

Etching

B-27,529

Village de Tremereuc (Bretagne)

Etching

B-27,530

Bibiena, Ferdinando Galli, Italian, 1657–1743

L'Architettura Civile, 1711

Illustrated book with etched plates

B-28,074

Gift of Mr. and Mrs. Arthur E. Vershbow

Bibiena family member, Italian, 18th century

An Elaborate Staircase in a Palace

Pen and brown ink, gray wash

B-27,268

Blooteling, Abraham (after Nicolas Maes), Dutch, 1640–1690

H. van Beverningk

Mezzotint

B-28,090

Blumenthal, Fritz, American, mid-20th century

The Group, 1964

Color monotype

B-27,476

Gift of the artist

Bodmer, Karl, Swiss, 1809–1893

Forty-eight lithographs and etchings

B-28,241–288

Bodmer, Karl

and

Millet, Jean-François, French, 1814–1875

En Forêt

Color lithograph

B-28,289

Bol, Ferdinand, Dutch, c. 1610–1680

The Family in the Room, 1645

Etching

B-28,091

Bolswert, Schelte Adams, Flemish, 1581?–1659

Pan Playing the Flute (after Jacob Jordaens)

Engraving

B-27,283

Scipio Africanus (after Rubens)

Engraving

B-27,420

The Family Concert (As the old sing, so the young twitter)
(after Jacob Jordaens)
Engraving
B-28,073

Drunken Silenus (after van Dyck)
Engraving
B-28,290

Virgin Supporting the Dead Christ (after van Dyck)
Engraving
B-28,291

Aeneas and his Companions Shipwrecked in a Tempest
(after Rubens)
Engraving
B-28,292

Assumption of the Virgin (after Rubens)
Engraving
B-28,293

Philemon and Baucis (after Rubens)
Engraving
B-28,294

The Resurrection (after Rubens)
Engraving
B-28,295

Bonasone, Giulio, Italian, active 1531–1574
Man Making an Explosion (study for Achille Bocchi's
Symbolicarum Quaestionum)
Pen and brown ink and gray wash
B-27,991

Harpocrates (Silentio Deum Cole) (study for Bocchi's 1555
Symbolicarum Quaestionum)
Pen and brown ink and wash
B-27,992

Bonington, Richard Parkes, English, 1801–1828
Argyle Castle (after F. A. Pernot)
Lithograph
B-27,284

Château de Bothwell (after F. A. Pernot)
Lithograph
B-28,296

Lac Lomond (after F. A. Pernot)
Lithograph
B-28,297

Lac Killin (after F. A. Pernot)
Lithograph
B-28,298

Edimbourg (after F. A. Pernot)
Lithograph
B-28,299

Eglise de Saint Taurin, Evreux, 1824
Lithograph
B-28,300

Bonsonge, Anatole-Martin de, French, 1832–1881
Batterie de New York
Etching
B-27,531

Borromeo, Carlo-Emanuele-Gilberto, Italian, 1506–1570
Vue Pris aux Iles Borromees (Lac Majeur)
Etching
B-27,532

Bosse, Abraham, French, 1602–1676
Louis XIII as Hercules
Etching and engraving
B-27,993

Both, Jan, Dutch, c. 1610–1652
The Wooden Bridge, Sulmona, near Tivoli
Etching
B-27,285

*Landscapes of the Environs of Rome: The Hinny-Drover,
Via Appia*
Etching
B-27,455

Bourdon, Sebastien, French, 1616–1671
Saint Joseph's Dream
Etching
B-28,301

Saint Joseph Listening to the Angel's Counsel
Etching
B-28,302

The Flight into Egypt
Etching
B-28,303

The Holy Family Preparing to Embark
Etching
B-28,304

The Return from Egypt
Etching
B-28,305

The Rest on the Flight into Egypt
Etching
B-28,306

Bowers, Cheryl, American, 1938–
Fifteen lithographs
B-27,648–662
Gift of June Wayne

Boyvin, René (after Luca Penni), French, 1530?–1598
Silenus
Engraving
B-27,286

Bracquemond, Félix, French, 1833–1914
Hiver
Etching
B-27,533

Vanneaux et Sarcelles, 1862
Etching
B-27,534
L'Inconnu

Etching
B-27,535

Sarcelles
Etching
B-27,536

Perdrix
Etching
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Les Cigognes
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Les Taupes, 1854
Etching
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Brendel, Albert, German, 1827–1895
Une Bergerie, 1862
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Le Berger et La Mer, 1860–1863?
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Brescia, Giovanni Antonio da (after Mantegna),
Italian, 1470–1520
Four Women Dancing
Engraving
B-28,207
Rosenwald Collection

Brunet-Debaines, Alfred-Louis, French, 1845–1939
Harfleur, 1860
Etching
B-27,541

Ruines du Château de Tancarville
Etching
B-27,542

Vue du Pont Saint Louis
Etching
B-27,543

Landscape
Etching
B-27,544

Cadart, Alfred, French, mid-19th century
Chambre des Deputés
Etching
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Carolus, French, 1826–1872
Site en Norvege
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Carpi, Ugo da (after Raphael), Italian, 1450?–after 1525
A Sybil
Chiaroscuro woodcut
B-27,994

Carracci, Agostino (after Vanni), Italian, 1557–1602
The Ecstasy of Saint Francis
Engraving
B-27,287

The Fan
Engraving and etching
B-27,995

Carracci, Lodovico, Italian, 1555–1619
Alexander and Thais Setting Fire to Persepolis
Pen and brown ink and wash heightened with white
B-28,209

William Nelson Cromwell Fund
Nativity with Saints Francis and Agnes
Pen and brown ink with white heightening over black chalk
B-28,210
Adolph Caspar Miller Fund

Castiglione, Giovanni Benedetto, Genoese, 1616–1670
God the Father and Angels Adoring the Christ Child
Etching
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Chaigneau, J. F., French, 1830–1906
Moutons en Plaine, 1863
Etching
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Le Petit Troupeau
Etching
B-27,548

Chereau, François (after Rigaud), French, 1680–1729
Deileu von Dehn
Engraving
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Cardinal Fleury
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Chiffart, François Nicolas, French, 1825–1901
L'Affliction
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Christ-Janer, Albert, American, 1910–
Thirty-two lithographs, all *Untitled*
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Gift of June Wayne

Claude Lorrain (Gellée), Lorrainese, 1600–1682
Le Passage du Gue
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The Holy Family with Joachim and Anna under a Tree, Albrecht Dürer, Rosenwald Collection and Ailsa Mellon Bruce Fund

Drouyn, François-Joseph-Léo, French, 1816–1896
E'tang De La Camau, (Gironds), 1862
Etching
B-27,561

Drury, Paul-Dalou, British, 1903–
Nichol's Farm
Etching
B-28,317

Dubuffet, Jean, French, 1904–
Twenty-one lithographs
B-27,961–972
Gift of Mr. and Mrs. N. Richard Miller

Dughet, Gaspard, French, 1615–1675
Four Roman Landscapes
Set of four etchings
B-27,426–429

Dupray, Henry-Louis, French, 1841–1909
Brigadier, Vous Avez Raison
Etching
B-27,562

Dürer, Albrecht, German, 1471–1528
The Holy Family with Joachim and Anna Under a Tree
Woodcut
B-27,470
Rosenwald Collection and Ailsa Mellon Bruce Fund

Dürer, Albrecht, Copy after, German, 1471–1528
An Oriental Ruler Seated on his Throne
Pen and ink
B-28,164
Gift of Robert M. Light

Dusart, Cornelis, Dutch, 1660–1704
Two Singers in a Tavern
Etching
B-27,291
The Happy Patriot
Mezzotint
B-27,996

Duseigneur, Louis-Didier-Georges, French, 1841–1906
Dans La Rue (B)
Etching
B-27,563
Dans La Rue (A)
Etching
B-27,564

Dyck, Sir Anthony van, Flemish, 1599–1641
Jan Snellincx
Etching
B-28,095

Edelinck, Gérard, Flemish, 1640–1707
J. B. Santeuil
Engraving
B-28,096
Louis, Duc de Bourgogne
Engraving
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Gedeon Berbier du Metz
Engraving
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Nicolas de Blampignon
Engraving
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James, Prince of Wales
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B-28,126–127

Philippe, Duc d'Anjou
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Pierre de Carcavy
Engraving
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Antoine Furetière
Engraving
B-28,130

Edwards, Edwin, English, 1823–1879
Parc à Richmond (Angleterre)
Etching
B-27,565

Escher, Maurits Cornelis, Dutch, 1898–1972
Ten lithographs, three woodcuts, one wood engraving
B-27,983–984, B-28,075–086
Cornelius Van S. Roosevelt Collection

Faithorne, William, English, 1616–1691
Henry Somerset, first Duke of Beaufort
Engraving
B-27,292

Mary, Princess of Orange
Engraving
B-28,099

Mary, Princess of Orange
Engraving
B-28,100

William, Prince of Orange
Engraving
B-28,101

Thomas Bruce, Earl of Elgin
Engraving
B-28,102

Thomas, Lord Fairfax
Engraving
B-28,103

John Milton, 1670
Engraving
B-28,104

John Viscount Mordaunt
Engraving
B-28,105

Margaret Smith
Engraving
B-28,106

Sir Robert Henley
Engraving
B-28,131

John Ogilvy
Engraving
B-28,132

James, Earl of Perth
Engraving
B-28,133

Feininger, Lyonel, American, 1871–1956
The Gate (Wednesday, September 4, 1912)
Etching
B-27,293

Fernando II, Don, Portuguese, 1816–1885
La Mort du Chat Murr ..., 1864
Etching
B-27,566

Ferrari, Gregorio de', Italian, 1644–1726
Echo and Narcissus
Pen and brown ink and wash over black chalk, partly indented with stylus
B-27,273

Feyen-Perrin, Auguste, French, 1826–1888
Le Guitariste
Etching
B-27,567

Ronde Antique (Salon de 1863)
Etching
B-27,568

Episode des Premières Guerres
Etching
B-27,569

Femmes de l'Île de Batz Attendant La Chaloupe de Passage
Etching
B-27,570

La Barque de Caron
Etching
B-27,571

Forain, Jean-Louis, French, 1852–1931
Le noeud de cravate
Etching
B-27,431

Forbes, Edwin, American, 1839–1895
Episode de la Guerre d'Amérique
Etching
B-27,572

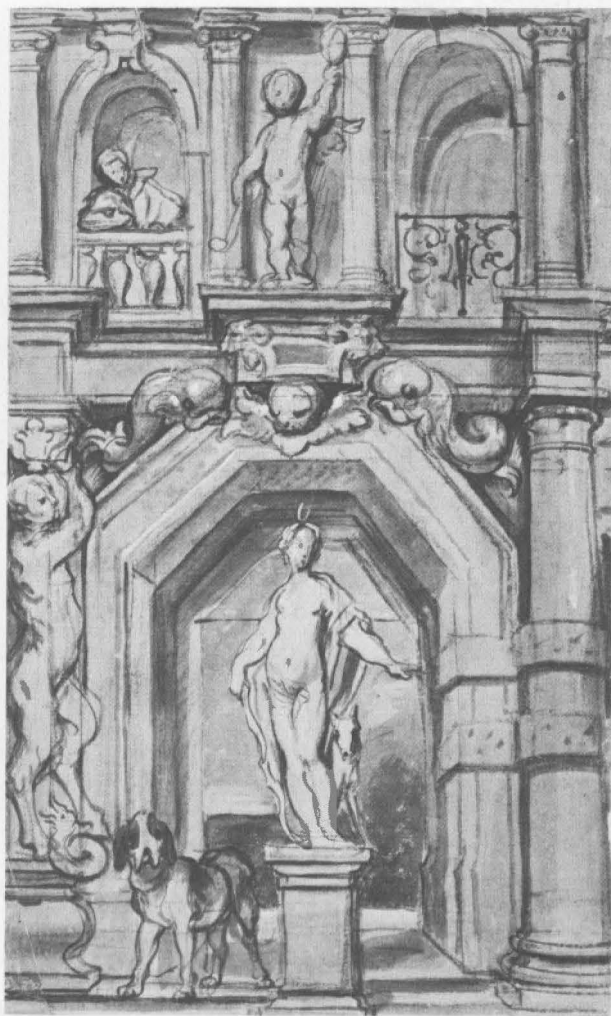
Frankenthaler, Helen, American, 1928–
Savage Breeze, 1974
Woodcut
B-28,220

Gabriel, Justin J., French, 1838–1923
En provence, 1864
Etching
B-27,573

Gag, Wanda, American, 1893–1946
Fireplace, 1930
Lithograph
B-27,807

The Forge, 1932
Lithograph
B-27,808

Lantern and Fireplace
Wood engraving
B-27,809



Design for a Wall Decoration, Jacob Jordaens, Ailsa Mellon Bruce Fund

Jordaens, Jacob, Flemish, 1593–1678
Design for a Wall Decoration;
 verso: *Sheet of Studies with the Drunken Pan and Nymph*
 Brown brush and wash over black chalk; verso: black and red chalk
 B-27,998

Jupiter Nourished by the Goat Amalthea, 1652
 Etching
 B-28,325

Kainen, Jacob, American, 1909–
Anarcharsis, 1973
 Lithograph
 B-27,404

Banana Man, 1938
 Lithograph
 B-27,405

Midnight, 1965
 Woodcut
 B-27,406

Peter the Great, 1973
 Lithograph
 B-27,407

Rampart, 1973
 Lithograph
 B-27,408

Starbuck I, 1972
 Lithograph
 B-27,409

Ten etchings, lithographs, drypoints, aquatints
 B-27,410–419
 Gift of Mr. and Mrs. Jacob Kainen

Kandinsky, Wassily, Russian, 1866–1944
Reiterweg
 Woodcut
 B-28,211
 Andrew W. Mellon Purchase Fund

Untitled Vignette
 Woodcut
 B-28,212
 Andrew W. Mellon Purchase Fund

Improvisation
 Woodcut
 B-28,213

Andrew W. Mellon Purchase Fund

Kanemitsu, Matsumi, American, 1922–
Requiem to Utopia
 Lithograph
 B-27,728
 Gift of June Wayne
Sorcerer's Holiday
 Lithograph
 B-27,729
 Gift of June Wayne

Johns, Jasper, American, 1930–
Souvenir, 1972
 Lithograph
 B-27,959
 Gift of William H. Speiller

Jones, John Paul, American, 1924–
Untitled
 Lithograph
 B-27,727
 Gift of June Wayne

Jongkind, Johan-Barthold, Dutch, 1819–1891
Sortie du Port de Honfleur, 1864
 Etching
 B-27,582
Vue de la Ville de Maaslins
 Etching
 B-27,583



Lovers, E. L. Kirchner, Gift of Mr. and Mrs. Jacob Kainen and Ailsa Mellon Bruce Fund

Kauffmann, Angelica, Swiss, 1741–1807
Rinaldo and Armida
 Etching
 B-27,999

Kirchner, Ernst Ludwig, German, 1880–1938
Lovers, 1915
 Lithograph
 B-27,985
 Gift of Mr. and Mrs. Jacob Kainen and Ailsa Mellon Bruce Fund

Klimt, Gustav, Austrian, 1862–1918
Curled up Girl on Bed
 Pencil
 B-27,274

Knowles, Charles, American, 1939–1957
The Psalm Book
 Eighteen pages of text, woodcuts and linoleum cuts
 B-27,368–385
 Gift of Philip Hofer

Koninck, Salomon, Dutch, 1609–1656
An Old Man Sleeping in an Arm-Chair
 Etching
 B-27,309

Kosloff, Joyce, American, 1942–
 Five lithographs
 B-27,730–734
 Gift of June Wayne

Kuhler, Otto, American, 20th century
Giants on Call
 Etching
 B-27,812

New York Stock Exchange
 Etching
 B-27,813
River, Railroad, Rock
 Etching
 B-27,814
Third Avenue "El" at 42nd Street, c. 1923
 Etching
 B-27,815
The Valley of Work, 1923
 Etching
 B-27,816

Küsell, Melchior (after J. W. Bauer, German), 1626–1683
Underschildliche Prospecten, 1681
 Set of forty-two etchings
 B-28,326–367

Lacombe, Georges, French, 1868–1916
Felled Tree, Normandy, 1898
 Charcoal with red and yellow chalks
 B-27,275

The Sea off the Edge of a Boat, Brittany, 1894
 Charcoal
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LaLanne, Maxime, French, 1827–1886
Rue des Marmousets (Vieux Paris)
 Etching
 B-27,584
A Nevilly
 Etching
 B-27,585

Vue Prise du Pont Saint Michel
 Etching
 B-27,586

Cusset (Excursion de Vichy)
 Etching
 B-27,587

Démolitions Pour le Percement de la Rue des Ecoles
 Etching
 B-27,588

Démolitions Pour le Percement du Blvd. St. Germain
 Etching
 B-27,589

Aux Environs de Paris
 Etching
 B-28,368

Lameyer y Berenguer, Don Francisco, Spanish, 1825–1877
Les Cantabres
 Etching
 B-27,590
La Partie de Cartes
 Etching
 B-27,591

Laurens, Jules, French, 1825–1901

Canards Sauvages

Etching

B-27,592

Sous les Murs de Teheran (Perse)

Etching

B-27,593

Lautensack, Hans, German, 1524–c.1563

Portrait: Pancraz von Freyberg Hobenschan, 1553

Etching

B-27,310

Le Clerc, Sebastian, French, 1637–1714

Set of twelve etchings

B-28,000–011

Leeuw, Willem van der, Flemish, 1603–1665

Two Angels supporting the Mater Dolorosa

(after Rubens)

Engraving

B-27,311

Daniel in the Lion's Den (after Rubens)

Engraving

B-27,421

The Wolf Hunt

Etching

B-28,369

Lefèvre, Adolphe-René, French, 1834–1868

Le Titien et la Duchesse de Ferrare

Etching

B-27,594

Legros, Alphonse, French, 1837–1911

La Pesta à Rome

Etching

B-27,595

Lehrer, Leonard, American, 1935–

Suite: Gardens, 1972

Set of ten lithographs

B-27,739–748

Gift of June Wayne

Le Paultre, Jean, French, 1618–1682

Quarts de Plafons

Set of six etchings

B-27,433–438

Fireplaces and Other Interior Decorations

Set of six etchings

B-27,439–444

Atlanta and Meleager hunting the Boar of Calydon

Etching and engraving

B-28,370

A Stag Hunt

Etching and engraving

B-28,371

Lepère, Auguste, French, 1849–1918

Choral, 1890

Wood engraving

B-27,482

Coin de la Rue Royale

Wood engraving

B-27,483

La Cueillette du Muguet, 1908

Wood engraving

B-27,484

Embarcadère à Bercy, 1890

Wood engraving

B-27,485

Rouen, 1881

Wood engraving

B-27,486

En Tête de la Préface de "Nantes en 1900"

Three wood engravings

B-27,487–489

Préface de "Nantes en 1900"

Wood engraving

B-27,490

Aux Tuileries

Chiaroscuro woodcut

B-28,372

Saint Séverin

Wood engraving

B-28,373

Rue Saint Séverin

Wood engraving

B-28,374

L'Ancienne Academie de Médecine

Wood engraving

B-28,375

Atelier de Mégisserie aux Gobelins

Wood engraving

B-28,376

Escalier de la Maison où était le Château Rouge

Wood engraving

B-28,377

Escalier Sculpte rue Boutebrie

Wood engraving

B-28,378

Le Palais des Machines

Wood engraving

B-28,379

Statue d'Homme d'Etat

Wood engraving

B-28,380

Le Centaure

Wood engraving

B-28,381

Lievens, Jan, Dutch, 1607–1674

Saint Anthony

Etching

B-27,312

Lombard, Louis, French (?), b. 1831

Le Borriquero (Espagne)

Etching

B-27,596

Lombard, Pierre, French, 1613–1682

Gabriel Chassebras de la Grand'Maison

Engraving

B-28,114

Londerseel, Joannes van, Dutch, 1570/75–1624/25

Saints and Hermits in Landscapes (bound volume)

Set of thirty engravings

B-27,313

Lorch, Melchior, Danish, 1527–c.1594

Michael d'Aicing, 1565

Engraving

B-28,063

Gift of Dr. and Mrs. Ronald R. Lubritz

Lucas, David (after John Constable), British, 1802–1881

Group of twenty-eight mezzotints

B-28,178–205

Paul Mellon Collection

Luce, Maximilien, French, 1858–1941

Camaret

Lithograph

B-27,491

La Mer à Cama

Lithograph

B-27,492

Lutma, Jan the Younger, Dutch, 1624–1685

Jan Lutma the Elder

Etching

B-27,314

The Fountain and the Column of Trajan in Rome, 1656

Etching

B-27,315

Maggio, John, American, mid–20th century

Structure Series #2

Lithograph

B-27,735–736

Gift of June Wayne

Maillol, Aristide, French, 1861–1944

Deux Baigneuses nues sous un Arbre au bord de l'Eau

Lithograph

B-27,316

Manley, Bryn, English, mid–20th century

Untitled

Two lithographs

B-27,737–738

Gift of June Wayne

Marini, Marino, Italian, 1901–

Miracolo

Lithograph

B-27,973

Gift of Mr. and Mrs. N. Richard Miller

Martial, Adolphe, French, 1828–1883

Le Canal St. Martin

Etching

B-27,597

Ancien Boulevard Exterieur de Paris

Etching

B-27,598

Martin, Keith, American, 1911–

Five pencil and watercolor drawings

B-27,974–978

Gift of Ralph T. Millet, Jr.

Rocky Site, 1964

Collage on board

B-28,165

Gift of Martha Martin

Collage No. 4, 1970

Collage on board

B-28,166

Gift of Isabel Padro

Masson, Antoine, French, 1636–1700

Marin Cureau de la Chambre (after P. Mignard), 1665

Etching and engraving

B-28,012

Antoine Turgot

Etching and engraving

B-28,013

Guillaume de Brisacier (after N. Mignard), 1664

Etching and engraving

B-28,014

Cardinal de Bouillon (after N. Mignard), 1665

Etching and engraving

B-28,015

Master FB, German, 16th century

Young Woman and Death

Engraving

B-28,016

Master MF, North Italian, c. 1500

Last Judgment

Woodcut

B-27,979

Gift of Robert M. Light & Co., Inc.

Mathey, Georges, German, 20th century
Untitled, 1921
 Woodcut
 B-27,493

Mattox, Charles, American, mid-20th century
Untitled
 Lithograph
 B-27,749
 Gift of June Wayne

Mauperché, Henri, French, 1602-1686
The Flaying of Marsyas
 Etching
 B-28,382

Mellán, Claude, French, 1598-1688
Saint Francis adoring the Christ Child
 Engraving
 B-27,460

Père Ives, 1677
 Engraving
 B-28,017

François de Villemontée
 Engraving
 B-28,018

Jean Perrault, 1632
 Engraving
 B-28,019

Louis XIV as a Boy
 Engraving
 B-28,020

Jean Habert de Monturor
 Engraving
 B-28,021

Charles Favre, 1649
 Engraving
 B-28,022

Holy Family
 Engraving
 B-28,023

Christ on the Cross
 Engraving
 B-28,024

Saint Alexis, 1649
 Engraving
 B-28,025

Saint Augustine, 1660
 Engraving
 B-28,026

Saint Benoît
 Engraving
 B-28,027

Saint Bruno
 Engraving
 B-28,383

Mercati, Giovanni-Battista, Italian, active 1616-1637
Saint Anthony of Padua
 Etching
 B-28,028

Meryon, Charles, French, 1821-1868
Le Ministère de la Marine (Paris, Place de la Concorde)
 Etching
 B-27,599

Miró, Joan, Spanish, 1893-
Lithographie III, 1930
 Lithograph
 B-28,029

Morel-Retz (called Stop), Louis, French (?), 1825-1899
Un Marche Italien
 Etching
 B-27,620

Morin, Jean, French, 1590-1650
Augustin de Thou
 Etching and engraving
 B-27,317

Christophe de Thou
 Etching and engraving
 B-27,318

Jean Pierre Camus
 Etching and engraving
 B-27,319

Detail of Head and Shoulders of Omer Talon II
 Etching and engraving
 B-27,366

Antoine Vitré
 Etching
 B-28,030

Pierre Berthier (after P. de Champagne)
 Etching
 B-28,031

Omer Talon (after P. de Champagne)
 Etching and engraving
 B-28,032

Marguerite Lemon (after A. van Dyck)
 Etching and engraving
 B-28,033

Pierre Maugis (after P. de Champagne)
 Etching and engraving
 B-28,034

Nicolas de Netz (after P. de Champagne)
 Etching
 B-28,035

Mortimer, John Hamilton, English, 1741-1779
Enrag'd Monster, 1778
 Etching
 B-27,320

Motte, Houdard de la (author), French
Fables Nouvelles (Paris: Dupuis, 1719)
 Bound volume with etched and engraved vignettes
 by Claude Gillot
 and others
 B-28,111

Moyse, Edouard, French, b. 1827
La Répétition
 Etching
 B-27,600
La Bénédiction de l'Aiel
 Etching
 B-27,601

Musi, Agostino (called Veneziano), Italian, 1490-1540
Le Char de Diane (after Lucas Penni)
 Engraving
 B-27,474

Nanteuil, Robert, French, 1623/5-1678
Marin Cureau de la Chambre
 Engraving
 B-28,036

Nolde, Emil, German, 1867-1956
Tänzerin, 1913
 Color lithograph
 B-28,221

Noterman, Emanuel, French (?), 1808-1863
Le Singe Savetier
 Etching
 B-27,602

O'Connell, Mme. Friederike Emilie Auguste Miethe,
 German, 1823-1885
Un Chevalier Louis XIII
 Etching
 B-27,603

Oliviera, Nathan, American, 1928-
 Four lithographs
 B-27,750-753
 Gift of June Wayne

Ostade, Adriaen van, Dutch, 1610-1684
The Hunchbacked Fiddler
 Etching
 B-27,958
 Anonymous donor

Pecham, Georg, German, d. 1604
Hercules Fighting the Giants
 Etching
 B-28,037

Pencz, Georg, German, c. 1500-1550
Nude with Harp, 1544
 Engraving
 B-27,321



Tänzerin, Emil Nolde, Ailsa Mellon Bruce Fund

Picasso, Pablo, Spanish, 1881-1973
Femme au Chapeau, 1963
 Linoleum cut
 B-27,265
 Gift of Mrs. Gilbert W. Chapman
Man and Dog
 Etching
 B-28,112
L'Abreuvoir, 1905

Drypoint
 B-27,477
 Gift of Peter W. Josten

Pino, Marco da Siena, Italian, 1525-1587/8
Saint Catherine of Alexandria
 Pen and brown ink, brown wash, with white heightening
 B-27,277

Piranesi, Francesco, Italian, c. 1758-1810
The Hadrianeum
 Etching
 B-27,324
Portrait of G. B. Piranesi, 1779
 Etching
 B-27,980
 Gift of Robert M. Light & Co., Inc.

Piranesi, Giovanni Battista, Italian, 1720-1778
Catalogo delle Opere
 Etching
 B-27,323
Tempio Antico (from "Prima Parte"), 1743
 Etching
 B-27,325

View of the Temple of Neptune

Etching

B-27,497

Gift of Mrs. Joseph W. Rogers, Jr., in memory of
Caroline R. Hill

Veduta della Cascata di Tivoli

Etching

B-27,805

Gift of Angus Whyte

Views of the Ruins of Paestum

Two etchings

B-28,038-039

Piranesi, Laura, Italian, c. 1755-1785

Arch of Titus

Etching

B-27,322

Pissarro, Camille, French, 1830-1903

La Femme sur la Route

Etching and aquatint

B-27,326

Pitau, Nicolas, French, 1632-1671

Nicolas Colbert (after C. le Febvre)

Engraving

B-28,040

Prefixe de Beaumont, 1666

Engraving

B-28,041

Thierry Bignon (after P. de Champagne)

Engraving

B-28,042

Poilly, Nicolas de, French, d. 1667

Nicolas Parfait, after C. le Febvre, 1666

Engraving

B-28,044

Poilly, François de, French, 1622-1693

Pierre le Moyne

Engraving

B-28,043

Pontius, Paulus (after Rubens), Flemish, 1603-1658

Massacre of the Innocents

Engraving

B-28,384

Nativity

Engraving

B-28,385

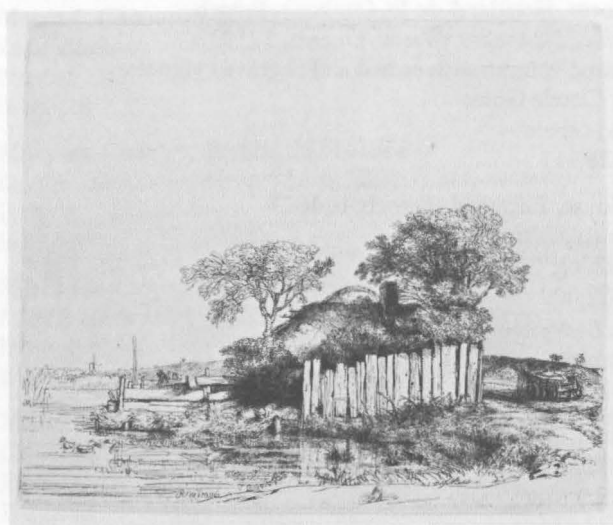
Porter, Bruce, American, mid-20th century

Untitled

Lithograph

B-27,754

Gift of June Wayne



Cottage with a White Paling, Rembrandt van Ryn, Rosenwald
Collection

Procaccini, Giulio Cesare, Attr. to, Italian, c. 1570-1625

Scenes from the Life of Saint Peter; verso: more scenes
from same

Pen and brown ink and wash

B-27,272

Gift of Mrs. Irving Gumbel

Puvis de Chavannes, Pierre, French, 1824-1898

Le Pauvre Pêcheur

Lithograph

B-27,982

Rosenwald Collection

Raimondi, Marcantonio, Italian, c. 1480-after 1527

Massacre of the Innocents

Engraving

B-28,208

Raimondi, Marcantonio, School of, Italian, 16th century

The Levitation of Psyche, after Raphael

Engraving

B-27,327

Rembrandt van Ryn, Dutch, 1606-1669

Cottage with a White Paling

Etching

B-27,471

Rosenwald Collection

The Holy Family

Etching

B-27,472

Rosenwald Collection

Old Man in Meditation, Leaning on a Book, 1645

Etching and drypoint

B-27,473

Pepita Milmore Memorial Fund

Ribot, Théodule Augustin, French, 1823-1891

Un Contrebandier

Etching

B-27,604

L'Aide de Cuisine

Etching

B-27,605

Le Déjeuner du Chat

Etching

B-27,606

Group of Cooks

Etching

B-27,607

Les Eplucheurs

Etching

B-27,608

Le Mets Brûlé

Etching

B-27,609

La Carte

Etching

B-27,610

La Prière

Etching

B-27,611

Ricci, Marco, Italian, 1679-1729

Paesaggio con Rovine

Etching

B-28,386

*Paesaggio con Rovine Classiche e Statua Acefala, Soldati
e Figure Varie*

Etching

B-28,387

Rickey, George, American, 1907-

Six lithographs

B-27,755-760

Gift of June Wayne

Ridley, Matthew White, English, 1837-1888

Draham Harbour

Etching

B-27,612

North Dock

Etching

B-27,613

Durham

Etching

B-27,614

Rivière, Benjamin Jean Pierre Henri, French, b. 1864

Les Rochers

Color woodcut

B-27,445

Ronnebeck, Arnold, American, b. 1885

Atlantic, 1928

Lithograph

B-27,817

Le Canotier, 1930

Lithograph

B-27,818

Grand Lake

Lithograph

B-27,819

Rain Over Desert Mesas, 1931

Lithograph

B-27,820

Silver Mine, 1933

Lithograph

B-27,821

Skyline, 1928

Lithograph

B-27,822

Rose, Tom, American, mid-20th century

Lysistrata I-VI

Six lithographs

B-27,761-766

Gift of June Wayne

Rotari, Pietro, Italian, 1707-1762

Saint Francis

Etching

B-27,328

Roybet, Ferdinand, French, 1840-1920

En Retard Pour la Fête

Etching

B-27,615

Le Repos, 1865

Etching

B-27,616

Sadeler, Gilles, Flemish, 1570-1629

The Emperor Mathias

Engraving

B-27,494

Sadeler, Johann I (after Denys Calvaert),

Flemish, 1550-1600

Rape of the Sabines

Engraving

B-27,329

Sadeler, Raphael I (after Mathis Grunewald),

Flemish, c. 1560-c. 1632

The Small Crucifixion

Engraving

B-27,367

Gift of the Samuel H. Kress Foundation

Sandby, Paul, British, 1725–1809

Set of six etchings

B-27,446–451

Landscapes

Two etchings

B-27,461–462

Sargent, John Singer, American, 1856–1925

The Rt. Rev. William Lawrence, 1916

Charcoal

B-27,981

Gift of the Right Reverend Frederic C. Lawrence

Schagen, Gerrit Lucasz. van, Dutch, 1642–1690

Miseries of War, after Jacques Callot

Set of eighteen etchings

B-27,386–403

Scholder, Fritz, American, 1937–

Romona

Lithograph

B-27,767

Gift of June Wayne

Schongauer, Martin, School of, German, 1430–1491

Three Oriental Figures

Engraving

B-27,330

Schuppen, Peter Ludwig van, Flemish, 1627–1702

Louis XIV, 1660

Engraving

B-28,045

Michel Colbert, 1680

Engraving

B-28,046

Langlois de Blancfort, 1675

Engraving

B-28,047

Charles de Houel de Morainville, 1668

Engraving

B-28,048

Nicolas le Camus, 1678

Engraving

B-28,049

Cardinal Mazarin, 1661

Engraving

B-28,050

Secunda, Arthur, American, 1927–

Eight lithographs

B-27,768–774, B-27, 776

Gift of June Wayne

Motorcycle Man

Lithograph

B-27,775

Shields, Alan, American, 1942–

Dorothy Jean

Assembled screen print

B-27,495

Short, Sir Frank, English, b. 1857

Vesuvius from the Bay of Naples

Mezzotint

B-27,331

Sir George Johnson, MD. FRS

Two mezzotints

B-27,332–333

Sir Francis Seymour Haden

Mezzotint

B-27,334

Madame de Lamballe

Mezzotint

B-27,335

Portrait of Two Gentlemen

Mezzotint

B-27,336

Simpkins, Wayne, American, mid–20th century

Three lithographs

B-27,777–779

Gift of June Wayne

Smees, Jan, Dutch, d. 1729

A Wall in Ruins

Etching

B-28,051

Several Houses by a River

Etching

B-28,052

Ruins of a Château

Etching

B-28,053

Ruins with Sleeping Shepherd

Etching

B-28,054

Ruins Near a Brook

Etching

B-28,055

Smith, David, American, 1906–1965

Untitled, 1042, 1955

Brush and ink

B-28,222

Smyth, David R., American, 1943–

Untitled

Eight lithographs

B-27,780–787

Gift of June Wayne

Snyers, Hendrik (after van Dyck), Flemish, b. c. 1612

Samson Betrayed by Delilah

Engraving

B-28,388

Sommers, John, American, 1927–

On a Scale of Six

Lithograph

B-27,788

Gift of June Wayne

Sompel, Pieter van (after Rubens),

Flemish, c. 1600–1643

Erichthonius in the Basket

Engraving and etching

B-28,389

Soumy, Joseph, French, 1831–1863

Mendiant Romaine

Etching

B-27,617

La Morte

Engraving

B-27,618

Mendiant Romain

Etching

B-27,619

Stella, Frank, American, 1936–

Lac La Ronge II, 1968

Watercolor on graph paper

B-28,223

Stevens, Alfred, Belgian, 1823–1906

Woman Reading

Charcoal and white chalk

B-27,266

Gift of Stephen Spector

Stunk, Jurgen, American, 1943–

Untitled

Two lithographs

B-27,789–790

Gift of June Wayne

Snyderhoff, Jonas, Dutch, 1613–1686

Augusta Maria, Daughter of Charles I, 1643

Etching

B-28,056

Jean, Count of Nassau

Etching

B-28,057

François de Moncada

Etching

B-28,058

Philip III

Etching

B-28,059



The Fall of the Rebel Angels, Giovanni Battista Tiepolo,
Ailsa Mellon Bruce Fund

Bacchanal (after Rubens)

Etching and engraving

B-28,390

Jean Hoornbeeck, 1651

Etching and engraving

B-28,391

Taiée, Alfred, French, b. 1820

Villeneuve La Garenne (Seine)

Etching

B-27,621

Coquelin Sociétaire de la Comédie Française

Etching

B-27,622

Le Vieux Pont de Vernon (Eure)

Etching

B-27,623

Tempesta, Antonio, Italian, 1555–1630

"Diverse Subjects of Writings of Saints that Represent
Battles and Other Military Action" Military Subjects from
the Bible

Set of twenty-five etchings

B-27,337–361

Tetar van Elven, Pierre Henri Théodore,

Dutch, 1831–1908

Maison de Gutenberg à Mayence, 1865

Etching

B-27,626

Thompson, Alfred-Wordsworth, American, 1840–1896

Le Chemin de la Mort

Etching

B-27,624

Tiepolo, Giovanni Battista, Venetian, 1696–1770

The Fall of the Rebel Angels; verso: several studies of hands

Black chalk, pen, black and brown ink, gray wash

B-27,280

Tiepolo, Giovanni Domenico, Italian, 1727–1804
Head
Etching
B-28,113

Tittle, Walter, American, 1893–1954
Set of thirty drypoints depicting official delegates and other persons who attended the Washington Naval Disarmament Conference, 1921–22, including President Harding
B-28,134–163
Gift of Mrs. Walter Tittle

Toeput, Lodoewijk
(called Il Pozzoserrato), Attr. to, Flemish, 1550–c. 1605
Abraham and Isaac
Pen and ink and wash
B-27,278

Treiman, Joyce, American, 1922–
Sanchois Helper
Lithograph
B-27,791
Gift of June Wayne

Uyttenbroeck, Moyses van, Dutch, c. 1590–1648
Mercury and Argus
Etching
B-28,393

Vadder, Lodewyk de, Flemish, 1605–1655
The Rainy Landscape
Two etchings
B-27,362–363

Valerio, Théodore, French, 1819–1879
Bachi Bozouca (Souvenir de Silistrie en 1854)
Etching
B-27,625

Vallotton, Félix, Swiss, 1865–1925
Two Standing Female Nudes
Crayon
B-27,279

Vellert, Dirk, Flemish, 1511–1544
The Risen Christ
Engraving
B-27,454

Veyrassat, Jules Jacques, French, 1828–1893
Un Maréchal à Moret
Etching
B-27,627
Le Bac
Etching
B-27,628
Le Père Malice
Etching
B-27,629

Villamena, Francesco, Italian, 1566–1624
Brutto Buono Stoned by his Enemies
Engraving
B-27,806

Villon, Jacques, French, 1875–1963
Le Nègre en Bonne Fortune
Aquatint
B-27,452
Renée à Bicyclette
Etching and aquatint
B-27,960
Gift of Mr. and Mrs. William Benedict

Visscher, Cornelis (after Rubens), Dutch, c. 1619–1662
Achilles at the Court of Lycomedes
Engraving
B-28,392

Vollon, Antoine, French, 1833–1900
Une Ferme
Etching
B-27,630
Paysage Avec Deux Personnages Assis
Etching
B-27,631

Vuillard, Edouard, French, 1868–1940
Square Vinimille
Etching
B-27,453
Aux Tuileries
Lithograph
B-27,496
Jardin des Tuileries
Color lithograph and graphite
B-28,087
Rosenwald Collection
Madame V. Couchée
Brush and india ink on buff paper
B-28,216

The Washington Portfolio '74, various artists
Ten lithographs, etchings and engravings
B-28,168–177
Gift of the Washington Printmakers Inc.

Weber, Otto, German, 1832–1888
Le Soir au Village
Etching
B-27,632
En Ecosse
Etching
B-27,633
Pardon Breton
Etching
B-27,634

West, Levon, American, 1900–
Venice
Etching
B-27,463

White, Charles, American, 1918–
Love Letter
Lithograph
B-27,792
Gift of June Wayne

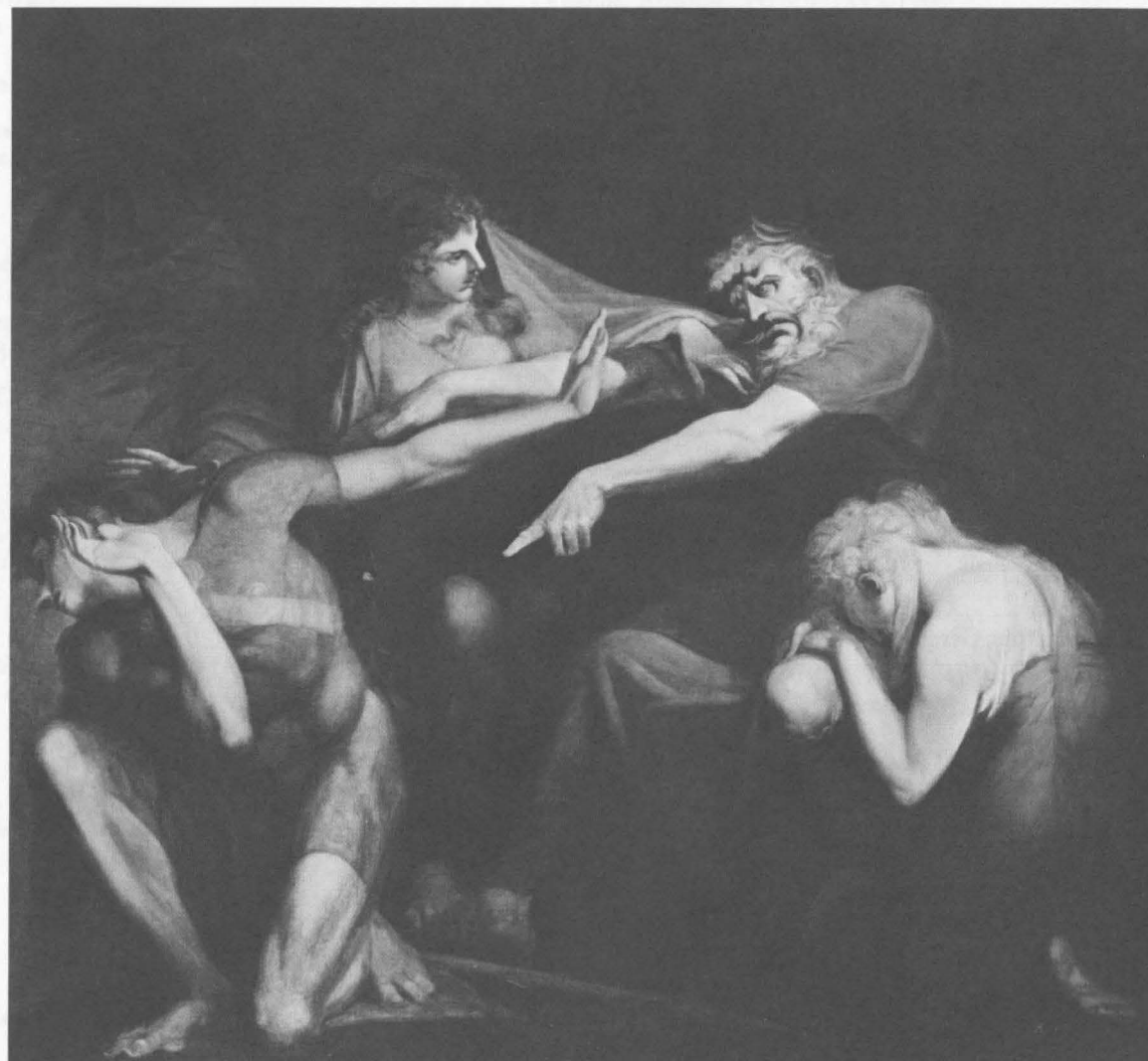
Wilbur, Lawrence Nelson, American, 20th century
Tranquil Harbor
Pencil
B-27,823
Tranquil Harbor
Wood engraving
B-27,824

Wille, Johann Georg, German, 1715–1808
Johann von Erlach (after Ruscat)
Engraving
B-28,060
Nicolas René Berrier (after De Lyen)
Engraving
B-28,061

Woelffer, Emerson, American, 1914–
Caldonia
Two lithographs
B-27,793–4
Gift of June Wayne
Black Angel
Lithograph
B-27,795
Gift of June Wayne

Zuccaro, Federico, Manner of, Italian, 1540/1–1609
Female Saint
Black and red chalk
B-28,062

Zündt, Matthis, German, 1498(?)–1572
Count Nicolas Zringi
Etching
B-27,364



Oedipus Curses his Son, Polynices, John Henry Fuseli, Collection of Mr. and Mrs. Paul Mellon

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

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 The Pierpont Morgan Library, New York
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 Mrs. Katherine Coryton White
 Yale University Art Gallery

LENDERS OF WORKS DISPLAYED
 WITH GALLERY COLLECTIONS

Thomas Hart Benton (artist, lender & donor)
Trail Riders

Helen Frankenthaler (artist & lender)
Mountains and Sea

Peter Jay
 Gilbert Stuart, *John Jay*

Mr. and Mrs. Robert P. Kogod
 Robert Motherwell, *Figure*

H. H. Walker Lewis
 Gilbert Stuart, *Mrs. Lawrence Lewis* (loan and partial gift)

Mr. and Mrs. Paul Mellon
 Frédéric Bazille, *Negro Girl with Peonies*
 Mary Cassatt, *Girl in a Straw Hat, Little Girl in a Blue Armchair*
 John Constable, *The Opening of Waterloo Bridge*
 John Crome, *Moonlight on the Yare*
 Eugène Delacroix, *Monsieur Desloges*
 William F. Draper, *Portrait of Paul Mellon*
 Henry Fuseli, *Oedipus Curses His Son, Polynices*
 Paul Gauguin, *Breton Girls Dancing, Pont-Aven, Landscape at Le Pouldu*
 Vincent van Gogh, *Flower Beds in Holland*
 William Hogarth, *The Beggar's Opera, Act III, Scene XI, A Family Party*
 Claude Monet, *The Bridge at Argenteuil, The Cradle (Camille with the Artist's Son Jean), Woman with a Parasol—Madame Monet and Her Son*
 Pablo Picasso, *Harlequin on Horseback*
 Auguste Renoir, *Child with Toys—Gabrielle and the Artist's Son Jean, Flowers in a Vase*
 Mark Rothko, *Blue, Green and Brown*
 Henri Rousseau, *Tropical Landscape—An American Indian Struggling with an Ape*
 Georges Seurat, *The Lighthouse at Honfleur*
 George Stubbs, *Lion Attacking a Deer, Lion Attacking a Horse*
 Joseph Mallord William Turner, *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Bealmed*
 James Wyeth, *Paul Mellon*

The Metropolitan Museum of Art
 Jacques-Louis David, *Général Etienne Maurice Gérard, Marshal of France*

The Minneapolis Institute of Arts
 Edgar Degas, *Mlle. Hortense Valpinçon*

Mr. and Mrs. Claiborne Pell
 George Caleb Bingham, *The Jolly Flatboatmen*

The Pennsylvania Academy of The Fine Arts
 John Neagle, *Pat Lyon at the Forge*
 John Vanderlyn, *Ariadne Asleep on the Isle of Naxos*

The Norton Simon Foundation
 Constantin Brancusi, *Bird in Space, Head of a Woman*
 Andrea Orcagna, *Angel Playing the Bagpipe, Angel Playing the Psalter, Angel Playing the Timbrels*

William R. Talbot, Jr.
 Emmanuel G. Leutze, *Columbus Returned in Chains to Cadiz*

The Jolly Flatboatmen, George Caleb Bingham, Collection of the Honorable Claiborne Pell



NATIONAL PROGRAMS

EXTENSION PROGRAM
DEVELOPMENT AND SERVICES

The Department for Extension Program Development, established in December 1973, began activities in August 1974, with the appointment of Joseph J. Reis, former Director of Education at the Milwaukee Art Center, as Head of this department, and Ruth R. Perlin, former Chief of Education at the Baltimore Museum of Art, as Education Specialist.

Part of the Division of Education, Extension Program Development has primary responsibility for planning and producing free educational audio-visual programs to be circulated nationally by the Gallery. In addition, the Department is charged with reviewing and revising existing instructional materials. Thus, the first task undertaken by the Department was to examine and evaluate the fifty-five existing extension programs and to produce an assessment report in which all programs were rated, revisions recommended, and plans for future programs outlined. Following the recommendations of the report, texts were revised and new recordings made for three slide lectures, *Painting in Georgian England*, *Famous Men and Women in Portraits*, and *African Art*. Textual revisions were also made to three other programs, *American Folk Art*, *American Furniture*, and *Shaker Furniture, Costume, and Textiles*. An updated and redesigned catalogue, which lists all the programs currently available from the Extension Service, including the revised programs and one new program, was published in June.

New programs under development by the staff this year were *The Far North* and *Chinese Art*, both based upon exhibitions held at the Gallery. In conjunction with this work, the Department designed and developed a prototype package for slide lectures. The package will consist of tape cassettes, slides, printed text, and color reproductions encased in a specially designed plastic box. *The Far North* and *Chinese Art* will be the first Gallery programs to be packaged in this form. The Department also produced the second series of five short films based on works from the Gallery's collections. These films—*Copley*, *El Greco*, *Rembrandt*, *Renoir*, and *Turner*—have just become available for distribution.

The Extension Service, now under the Administrator's Office, distributed copies of seventy-nine different titles of art educational materials through 27,088 separate bookings that served an estimated total audience of 2,928,114. Extension Service programs reached 3,213 communities in the fifty states and several foreign countries.

Major borrowers of the films, slides, and filmstrips comprising the programs continue to be junior and senior high school art teachers. Government agencies borrowing materials included the National Portrait Gallery, Department of the Interior, Department of Transportation, U.S. Navy (Publications and Printing), U.S. Coast Guard, Defense Printing Service and Veterans Administration Hospitals. In addition, Armed Services education centers, clubs, and independent schools in the United States and around the world requested the audio-visual programs, as did libraries, penitentiaries, arts organizations and historical and antique organizations, as well as a baseball academy.

Staff from the Extension Service participated in the National Council for Teachers of English Convention in St. Louis and the National Association of Secondary School Principals Convention in Las Vegas, by displaying samples of Extension Service materials and encouraging teachers and principals to develop art appreciation courses. Over fifteen thousand catalogues were sent to various organizations across the country who have not yet taken advantage of Extension Service programs. Among these were parochial and private schools, media centers, high schools, libraries and civic groups.

An important addition to Extension Service operations is a high speed reel-to-cassette duplicator for copying programs onto cassettes, which will replace the inventory of records, now depleted. Projected uses of the duplicator also include making copies of the Sunday lectures and lecture tours of special exhibits and developing a new audio-guide system.

The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached over four thousand classrooms in every state of the country. More than 100,000 high school students received the six issues during the year.

Abby Aldrich Rockefeller Folk Art Collection, Williamsburg
THREE NEW ENGLAND WATERCOLOR PAINTERS
March-May 1975
Four drawings
American Revolution Bicentennial Administration, Washington, D.C.
THE AGE OF FRANKLIN AND JEFFERSON
January 10, 1975-January 1, 1977, in Paris, Warsaw, London, New York City, Chicago, and San Francisco
American School: *Boy in Blue Coat*
American School: *The Sargent Family*
Joseph Badger: *Captain Isaac Foster*
Joseph Badger: *Mrs. Isaac Foster*
Ralph E. W. Earl: *Family Portrait*
Joshua Johnston: *The Westwood Children*
Ammi Phillips: *Alsa Slade*
John Wollaston: *Lewis Morris (?)*
John Wollaston: *Mary Walton Morris*
The Art Institute of Chicago
THREE NEW ENGLAND WATERCOLOR PAINTERS
November-December 1974
Four drawings

ART AND MAN

LOANS OF WORKS OF ART
Loans to Exhibitions

To
Exhibition and Dates

Lent

Abby Aldrich Rockefeller Folk Art Collection, Williamsburg
THREE NEW ENGLAND WATERCOLOR PAINTERS
March-May 1975
Four drawings
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John Wollaston: *Mary Walton Morris*
The Art Institute of Chicago
THREE NEW ENGLAND WATERCOLOR PAINTERS
November-December 1974
Four drawings

To
Exhibition and Dates

Lent

The Baltimore Museum of Art

THE INSPIRED COPY

April 25–June 29, 1975

Nine prints

PRINTS AND DRAWINGS BY GABRIEL DE SAINT-AUBIN

April 25–June 8, 1975

Sixteen prints, one drawing

Centre Beaubourg, Paris

DESSINS DE MATISSE

May 29–September 14, 1975

One drawing

CIA Exhibit Hall, McLean, Virginia

COLOR

June 1974–September 1975

Sixty Index of American Design renderings

Colorado Springs Fine Arts Center, Colorado

NEW ACCESSIONS, USA

August 1–September 22, 1974

Julian Stanczak: *Shimmer*

Corcoran Gallery of Art, Washington, D.C.

PORTRAITS BY GARDNER COX

May 30–June 29, 1975

Gardner Cox: *Earl Warren*

Currier Gallery of Art, Manchester, New Hampshire

THREE NEW ENGLAND WATERCOLOR PAINTERS

June–August 1975

Four drawings

Detroit Institute of Arts

FRENCH PAINTING 1774–1830: THE AGE OF REVOLUTION

March 10–May 4, 1975

Jacques-Louis David: *Napoleon in His Study*

The Fine Arts Museums of San Francisco

THE FLOWERING OF AMERICAN FOLK ART, 1776–1876

June 24–September 15, 1974

American School: *A View of Mount Vernon*

Winthrop Chandler: *Captain Samuel Chandler*

Winthrop Chandler: *Mrs. Samuel Chandler*

Grand Palais, Paris

FROM DAVID TO DELACROIX: FRENCH PAINTING FROM 1774 TO 1830

November 15, 1974–February 3, 1975

Jacques-Louis David: *Napoleon in His Study*

Greenville County Museum of Art, Greenville, South Carolina

QUILTS AND COVERLETS

November 1974–March 1975

Thirty-two Index of American Design renderings

Haus der Kunst, Munich

ART OF THE NAIVES—THEMES AND RELATIONS

November 1, 1974–January 12, 1975

W. H. Brown: *Bareback Riders*

Linton Park: *Flax Scutching Bee*



Appliqué Quilt, Index of American Design

To
Exhibition and Dates

Lent

Houston Museum of Fine Arts

THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810–1910

December 1, 1974–January 19, 1975

John Quidor: *The Return of Rip Van Winkle*

Indianapolis Museum of Art

SOCIAL CONCERN AND THE WORKER: FRENCH PRINTS FROM 1830–1910

June 11–July 28, 1974

Fifteen prints

The John F. Kennedy Center for the Performing Arts, Washington, D.C.

VENETIAN FESTIVAL

September 27–October 4, 1974

Thirteen prints, ten drawings

Kimbell Art Museum, Fort Worth

VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS

December 7, 1974–February 9, 1975

Four drawings

Kunsthaus, Zurich

ART OF THE NAIVES—THEMES AND RELATIONS

January 25–March 31, 1975

W. H. Brown: *Bareback Riders*

Linton Park: *Flax Scutching Bee*

Library of Congress, Washington, D.C.

COLOR AND THE GRAPHIC ARTS

September 24, 1974–March 31, 1975

One print

Los Angeles County Museum of Art

AMERICAN NARRATIVE PAINTING

October 1–November 17, 1974

American School: *Christ and the Woman of Samaria*

Erastus Salisbury Field: *"He Turned Their Waters into Blood"*

The Metropolitan Museum of Art, New York

FRENCH PAINTING 1774–1830: THE AGE OF REVOLUTION

June 12–September 7, 1975

Jacques-Louis David: *Napoleon in His Study*

Municipal Museum, Kyoto, Japan

CEZANNE

June 1–July 14, 1974

Paul Cézanne: *The Battle of Love*

Paul Cézanne: *Still Life*

Museum of American Folk Art, New York

CALLIGRAPHY: WHY NOT LEARN TO WRITE?

January 22–March 31, 1975

One drawing

Museum of Art and Science, Columbia, South Carolina

FRIESEKE RETROSPECTIVE

April 6–May 4, 1975

Frederick Carl Frieseke: *Memories*

The Museum of Fine Arts, Boston

THE CHANGING IMAGE: PRINTS BY FRANCISCO GOYA

October 23–December 22, 1974

Two prints

To
Exhibition and Dates

Lent

PAUL REVERE'S BOSTON, 1735-1818

April 18-October 12, 1975

One copper plate

Museum of Fine Arts, St. Petersburg, Florida

FRIESEKE RETROSPECTIVE

February 5-March 5, 1975

Frederick Carl Frieseke: *Memories*

National Gallery of Canada, Ottawa

THE CHANGING IMAGE: PRINTS BY FRANCISCO GOYA

January 24-March 16, 1975

Two prints

National Museum of History and Technology, Washington, D.C.

WE THE PEOPLE

June 1975-December 1976

One Index of American Design rendering

National Portrait Gallery, Washington, D.C.

THE DYE IS NOW CAST, 1774-1776

April 19-November 16, 1975

John Wesley Jarvis: *Thomas Paine*

IN THE MINDS AND HEARTS OF THE PEOPLE, PROLOGUE TO THE

AMERICAN REVOLUTION: 1760-1774

June 14-December 15, 1974

One print

North Carolina Museum of Art, Raleigh

FRIESEKE RETROSPECTIVE

May 11-June 8, 1975

Frederick Carl Frieseke: *Memories*

The Oakland Museum

THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810-1910

February 10-March 30, 1975

John Quidor: *The Return of Rip Van Winkle*

Old Colony Church, Bishop Hill, Illinois

BISHOP HILL TOOLS AND ARTIFACTS

July 1974-July 1975

Twenty Index of American Design renderings

Palazzo Strozzi, Florence

THE TWILIGHT OF THE MEDICI

June 25-September 29, 1974

Giovanni Battista Foggini: *Bacchus and Ariadne*

Giovanni Battista Foggini: *Venus and Cupid*

The Phillips Collection, Washington, D.C.

FRENCH 18TH & 19TH CENTURY DRAWINGS

October 26-December 15, 1974

Five drawings

The Pierpont Morgan Library, New York

DRAWINGS BY BENJAMIN WEST AND HIS SON, RAPHAEL LAMAR WEST

May 1-July 31, 1975

Benjamin West: *Self-Portrait*

Prefectural Culture Center Museum, Fukuoka, Japan

CEZANNE

July 19-August 18, 1974

Paul Cézanne: *The Battle of Love*

Paul Cézanne: *Still Life*



Detail, *The Return of Rip Van Winkle*,
John Quidor, Andrew W. Mellon Collection

To
Exhibition and Dates

Lent

Renwick Gallery of the National Collection of Fine Arts,
Smithsonian Institution, Washington, D.C.

FIGURE AND FANTASY

October 1974-October 1975

Twenty-four Index of American Design renderings

HOLLOW WARE

August 1974-August 1975

Thirty Index of American Design renderings

MAN MADE MOBILE: THE WESTERN SADDLE

October 1974-October 1975

Eight Index of American Design renderings

Royal Academy of Arts, London

TURNER BICENTENARY EXHIBITION

November 16, 1974-March 2, 1975

Joseph Mallord William Turner: *The Dogana and Santa Maria della Salute, Venice*

Joseph Mallord William Turner: *Keelmen Heaving in Coals by Moonlight*

Joseph Mallord William Turner: *Mortlake Terrace*

St. Louis Art Museum

THREE NEW ENGLAND WATERCOLOR PAINTERS

January-February 1975

Four drawings

Spokane World Exposition

May 1-November 1, 1974

American School: *Mahantango Valley Farm*

Thomas Cole: *The Notch of the White Mountains*

Edward Hicks: *The Cornell Farm*

Telfair Academy of Arts and Sciences, Savannah

FRIESEKE RETROSPECTIVE

November 5-December 5, 1974

Frederick Carl Frieseke: *Memories*

Toledo Museum of Art

CHARLES MERYON: PRINTS AND DRAWINGS

September 29-October 27, 1974

Four prints, two drawings

VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS

February 22-April 20, 1975

Four drawings

University of Miami, Lowe Art Museum

19TH CENTURY AMERICAN TOPOGRAPHIC PAINTERS

November 21, 1974-January 5, 1975

Alexander H. Wyant: *Peaceful Valley*

University of New Mexico, University Art Museum, Albuquerque

PRINTS BY PABLO PICASSO

November 11-December 13, 1974

Eleven prints

University of Pittsburgh, University Art Gallery

DEATH, LOVE, AND THE MAIDEN

March 14-April 20, 1975

Three prints

To The University of Tennessee at Chattanooga
Exhibition and Dates SELECTED AMERICAN PAINTINGS FROM THE NATIONAL GALLERY OF ART
 October 7-18, 1974
Lent Ralston Crawford: *Lights in an Aircraft Plant*
 Robert Henri: *Edith Reynolds*
 John Hultberg: *The Island*
 Walt Kuhn: *The White Clown*
 Walt Kuhn: *Wisconsin*
 Rembrandt Peale: *Thomas Sully*
 Gilbert Stuart: *Sir John Dick*
 Thomas Sully: *Abraham Kintzing*
 Thomas Sully: *Henry Pratt*
 Thomas Sully: *Robert Walsh*
 James McNeil Whistler: *Brown and Gold: Self-Portrait*

Wesleyan University, Davison Art Center, Middletown
 PRINTS AND DRAWINGS BY GABRIEL DE SAINT-AUBIN
 March 7-April 13, 1975
 Sixteen prints, one drawing

Whitney Museum of American Art, New York
 THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810-1910
 September 18-November 10, 1974
 John Quidor: *The Return of Rip Van Winkle*
 SEASCAPE AND THE AMERICAN IMAGINATION
 June 9-September 7, 1975
 George Catlin: *La Salle Claiming Louisiana for France*
 Thomas Chambers: *Storm-Tossed Frigate*

William Penn Memorial Museum, Harrisburg
 SAMUEL MAITIN
 June 21-July 21, 1975
 One print

Xerox Corporation, Rochester
 PUZZLES IN ART IN PUZZLES
 January 17-April 17, 1975
 Thirteen prints

Yale University Art Gallery, New Haven
 CHARLES MERYON: PRINTS AND DRAWINGS
 November 20, 1974-January 19, 1975
 Four prints, two drawings

Other Gallery Loans

To Alexandria, Virginia: Boyhood Home of General Lee
Artist and Title American School: *Portrait of a Man*
 British School: *Honorable Sir Francis N. P. Burton (?)*
 James Frothingham: *Ebenezer Newhall*
 After Gilbert Stuart: *William Constable*

Austin, Texas: The Lyndon Baines Johnson Library
 Thomas Sully: *Andrew Jackson*

Bath, England: The American Museum in Britain
 George Catlin: Two paintings of Indian life

Cody, Wyoming: Whitney Gallery of Western Art
 George Catlin: Fifty-one paintings of Indian life

To Corpus Christi, Texas: Art Museum of South Texas
Artist and Title Camille Corot: *Saint Sebastian Succored by Holy Women*
 Auguste Renoir: *Nude*
 Paul Cézanne: *The Battle of Love*
 J. B. S. Chardin: *Still Life with White Mug*
 Gustave Courbet: *Landscape near the Banks of the Indre*

Detroit, Michigan: The Detroit Institute of Arts
 Andy Warhol: *A Boy for Meg*
 Franz Kline: *C & O*

Hartford, Connecticut: Wadsworth Atheneum
 Pierre Soulages: *Composition*
 Graham Sutherland: *Palm Palisades*

Mobile, Alabama: Mobile Art Gallery
 John Singer Sargent: *Mathilde Townsend*
 American School: *Imaginary Regatta of America's Cup Winners*
 Charles C. Hofmann: *View of Benjamin Reber's Farm*
 A. Hashagen: *Ship "Arkansas" Leaving Havana*
 Thomas Chambers: *The Hudson Valley, Sunset*

Paris, France: Musée du Louvre
 Attributed to Bartolommeo Bellano: *Christ Child*

Pittsfield, Massachusetts: The Berkshire Athenaeum
 Ezra Ames: *Maria Gansevoort Melville*

St. Petersburg, Florida: Museum of Fine Arts
 Claude Lorrain: *The Herdsman*
 Attributed to Martino di Bartolommeo: *Madonna with Child*
 Francesco Salviati: *Portrait of a Lady*
 François Boucher: *Diana and Endymion*
 Jean-Marc Nattier: *Portrait of a Lady*

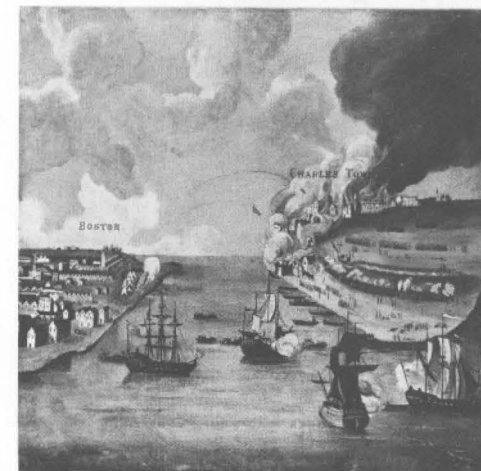
Vermillion, South Dakota: W. H. Over Museum
 George Catlin: Ten paintings of Indian life

Washington: The Architect of the Capitol
 Franklin C. Courter: *Lincoln and His Son, Tad*
 James R. Lambdin: *Daniel Webster*

Washington: The Honorable Carl Albert,
 The Speaker of the House
 Lamar Dodd: *Winter Valley*
 American School: *Flowers and Fruit*

Washington: Mr. Justice Harry A. Blackmun
 American School: *Washington at Valley Forge*

Washington: The Honorable Warren Earl Burger,
 The Chief Justice
 Unknown painter: *Portrait of a Man*
 Lily Cushing: *Chapala Beach*
 Lily Cushing: *Posada Garden with a Monkey*
 Jacob Eichholtz: *Julianne Hazlehurst*
 Ammi Phillips: *Mrs. Day*
 Ammi Phillips: *Jane Storm Teller*
 Charles Peale Polk: *Anna Maria Campston*
 Susane Walters: *Memorial to Nicholas M. S. Catlin*
 John Toole: *Skating Scene*
 American School: *Little Girl with Pet Rabbit*
 American School: *Pink Roses*
 American School: *Boy and Girl*



Detail, *Attack on Bunker's Hill, the Burning of Charles Town*, American School, Gift of Edgar William and Bernice Chrysler Garbisch

To Washington: The Honorable Rogers C. B. Morton,
Secretary of the Interior
Artist and Title American School: *Coon Hunt*
Thomas Chambers: *Mount Auburn Cemetery*
George Catlin: Five paintings of Indian life

Washington: Mr. Justice Lewis F. Powell, Jr.
School of Francesco Guardi: *Piazza San Marco*
American School: *Leaving the Manor House*
Eugene Vail: *The Flags, Saint Mark's, Venice—Fete Day*

Washington: Mr. Justice William H. Rehnquist
Frits Thaulow: *River Scene*
Aaron Bohrod: *Old State Capitol*
Circle of Hendrick van Anthonissen: *Ships in the Scheldt Estuary*
American School: *Abraham Lincoln*
Léonid (Léonid Berman): *Faraduro*
George Catlin: Two paintings of Indian life
Frederick Kemmelmeyer: *First Landing of Christopher Columbus*

Washington: Vice President Nelson A. Rockefeller
Edward Savage: *George Washington*
Thomas Chambers: *Threatening Sky, Bay of New York*
Thomas Chambers: *Bay of New York, Sunset*

Washington: The Honorable Earl Warren, Chief Justice, Retired
George Cuitt, the Younger: *Easby Abbey, near Richmond*

Washington: The Honorable Caspar W. Weinberger,
Secretary of Health, Education and Welfare
American School: *Attack on Bunker's Hill, with the Burning of Charles Town*
Attributed to John Hoppner: *Portrait of a Man*
Sir William Beechey: *General Sir Thomas Picton*
George Catlin: Two paintings of Indian life
American School: *Blacksmith Shop*

Washington: Blair House, the President's Guest House
Henri-Joseph Harpignies: *Landscape*
Gilbert Stuart: *Ann Barry*
Gilbert Stuart: *Mary Barry*
Gilbert Stuart: *Mr. Ashe*
Gilbert Stuart: *Mrs. William Thornton*
Gilbert Stuart: *George Washington*
Gari Melchers: *The Sisters*
American School: *Farmhouse in Mahantango Valley*
American School: *Portrait of a Young Lady*
Chinese School: *Archery Contest*
Chinese School: *Procession by a Lake*

Washington: Dumbarton House (The National Society of the
Colonial Dames of America)
Benjamin West: *Mrs. William Beckford*
John Trumbull: *William Rogers*

Washington: National Collection of Fine Arts, Smithsonian
Institution
Jacob Eichholtz: *James P. Smith*
Jean Petitot, the Elder: *Louis de Bourbon, Prince de Condé*
Jean Petitot, the Elder: *Henri Jules, Duc d'Albret*
Edward Greene Malbone: *Maria Miles Heyward*
Edward Greene Malbone: *"Eye Portrait"*

To Washington: The National Museum of History and Technology,
Smithsonian Institution
Artist and Title Thomas Sully: *Major Thomas Biddle*
Jacob Eichholtz: *Robert Coleman*
Robert Edge Pine: *General William Smallwood*
John Wesley Jarvis: *Commodore John Rodgers*
Charles Peale Polk: *General Washington at Princeton*
American School: *The Presidents Fan*

Washington: National Portrait Gallery, Smithsonian Institution
Gilbert Stuart: *Stephen van Rensselaer*
Asher B. Durand: *Gouverneur Kemble*
William S. Mount: *Charles Loring Elliott*
Chester Harding: *Self-Portrait*
American School: *Junius Brutus Booth*
Daniel Huntington: *Henry Theodore Tuckerman*
Daniel Huntington: *Dr. James Hall*
Daniel Huntington: *Dr. John Edwards Holbrook*
David Johnson: *Edwin Forrest*
Eastman Johnson: *Joseph Wesley Harper, Jr.*
Thomas B. Lawson: *William Morris Hunt*
After Gilbert Stuart: *James Lloyd*
Irving R. Wiles: *Miss Julia Marlowe*
French School: *Benjamin Franklin*

Washington: The Octagon (The American Institute of Architects
Foundation, Inc.)
Gilbert Stuart: *William Thornton*
American School: *A View of Mount Vernon*

Washington: The Department of State
Flemish (Brussels) School: *America* (tapestry, C-512)
George Catlin: Seven paintings of Indian life

Brussels, Belgium: American Embassy
Ammi Phillips: *Henry Teller*
American School: *Lady Wearing Pearls*
American School: *Civil War Battle*
George Catlin: Four paintings of Indian life

Dublin, Eire: American Embassy
George Catlin: Five paintings of Indian life

East Berlin, Germany: American Embassy
Gilbert Stuart: *Luke White*
Thomas Sully: *Henry Pratt*
George Washington Mark: *Marion Feasting the British Officer on Sweet Potatoes*
American School: *The Hobby Horse*
American School: *Brothers*
American School: *Fruit and Flowers*

Leningrad, U.S.S.R.: American Consulate General
George Catlin: Four paintings of Indian life
James Bard: *Steamer St. Lawrence*
Joseph Goodhue Chandler: *Charles H. Sisson*
William Jennys: *Asa Benjamin*
William Jennys: *Mrs. Asa Benjamin*
William Jennys: *Everard Benjamin*
Charles S. Humphreys: *Trotter at Belmont Driving Park*
Paul Jenkins: *Phenomena: Sound of Sundials*

To
Artist and Title

Ottawa, Canada: American Embassy
George Catlin: Two paintings of Indian life

Rome, Italy: American Embassy
Canaletto: *Landscape Capriccio with Column*
Canaletto: *Landscape Capriccio with Palace*

Vienna, Austria: American Embassy
Attributed to Charles S. Humphreys: *The Trotter*
American School: *Village by the River*
George Catlin: Two paintings of Indian life

Washington: The White House
Joseph B. Kidd: *Sharp-Tailed Sparrow*
Joseph B. Kidd: *Black-Backed Three-Toed Woodpecker*
Joseph B. Kidd: *Orchard Oriole*
Joseph B. Kidd: *Yellow Warbler*
Childe Hassam: *Oyster Sloop*
A. A. Lamb: *Emancipation Proclamation*
John F. Kensett: *Landing at Sabbath Day Point, Lake George*

The Honorable Peter M. Flanigan, Assistant to the President
for International Economic Affairs
John Steuart Curry: *The Land Rush*
George Ropes: *Mount Vernon*

General Alexander M. Haig, Jr., Assistant to the President
American School: *Soldier in Civil War Uniform*
Winslow Homer: *Sunset*

Thomas Jefferson, Pierre-Jean-David D'Angers,
Ferdinand Lammot Belin Fund



EDUCATIONAL SERVICES

LECTURES, TOURS, TEXTS, FILMS

This year, more than in the past, many of the Education Department's projects were related to special exhibitions. For *The Exhibition of Archaeological Finds of The People's Republic of China*, staff members wrote fifty-nine wall labels to explain the various sections of the exhibition. A recorded tour guide was also prepared and rented, serving nearly 50,000 people. Films and a taped slide lecture, supplied by the Chinese, were presented at 162 showings, providing 23,307 people with background on the exhibition. In addition, the Department scheduled and supervised visits for 456 groups, totaling about 28,000 people, during special hours when the Gallery was not open to the public.

For *Medieval and Renaissance Miniatures from the National Gallery of Art*, the Department undertook a new project—the preparation of an orientation room, in which wall labels and large photographs explained the making and purposes of manuscripts and the artistic styles seen in the illuminations. In addition, special tours reached 358 visitors, and 435 persons heard Sunday lectures on the exhibition.

African Art and Motion continued during the summer of this fiscal year when 5,431 people were introduced to the exhibition through Department activities. This total attendance included 3,969 visitors on 128 special tours (107 conducted by the staff and 21 given by volunteers). During this same period 232 people rented the taped guide to the exhibition.

The total attendance at educational events, including film showings that drew 38,923 people, was 163,728. Of this grand total 80,383 visitors attended Gallery talks and tours conducted by the staff. For 748 *Introduction to the Collection* tours the total number of visitors was 24,680; for 250 *Tour of the Week* lectures, 9,416; for 616 *Painting of the Week* talks, 18,353 and for 903 special appointment tours, 27,934.

The attendance at fifty-two Sunday auditorium programs totaled 10,543. Given every Sunday afternoon through the year, each program usually consisted of a one-hour formal lecture with slides, although on four occasions a full-length film on art was presented. There were thirty-three Sunday guest speakers, including the Andrew W. Mellon Lecturer in the Fine Arts, H. C. Robbins Landon, an eighteenth-century music specialist and eminent authority on Joseph Haydn. Mr. Landon gave

seven lectures on "Music in Europe in 1776." The other guest speakers were:

ERNA AUERBACH, Author and lecturer, London
The Visual Arts in the Age of Shakespeare

ROSAMOND BERNIER, Founding editor of *L'Oeil* magazine, Author and lecturer, New York
Fernand Léger and the French Classical Tradition

WILLIAM A. CAMFIELD, Professor of Art History, Rice University, Houston
Dada: Art and Anti-Art in Paris

ERIC COCHRANE, Professor of History, University of Chicago
Florence in the Age of Jacques Callot

CHARLES DEMPSEY, Professor of Art History, Bryn Mawr College, Pennsylvania
Annibale Carracci's Color and the Beginnings of Baroque Style

MARVIN EISENBERG, Professor of the History of Art, University of Michigan, Ann Arbor
Manuscript and Panel: An Interplay in Florentine Painting around 1400

COLIN EISLER, Professor of Fine Arts, Institute of Fine Arts, New York University, New York
A Sienese Artist in Gothic France—Simone Martini in Avignon

EVERETT FAHY, Director, The Frick Collection, New York
Georges de La Tour: Painter of Nocturnes

JOHN RUPERT MARTIN, Chairman of the Department of Art and Archaeology, Princeton University
The Other Rubens: The Artist as Scholar and Diplomat

KENWORTH MOFFETT, Curator of Contemporary Art, The Museum of Fine Arts, Boston
Pop Art and the New Decadence

CARL NORDENFALK, Andrew W. Mellon Professor of Fine Arts, University of Pittsburgh
The Five Senses in Medieval Art

TERISIO PIGNATTI, Director, City Museums of Venice, Italy
Venice Rediscovered through Old Master Drawings

SIR JOHN POPE-HENNESSY, Director, The British Museum, London
Luca della Robbia, Renaissance Sculptor

DAVID M. ROBB, JR., Curator, Kimbell Art Museum, Fort Worth
The Still Life Paintings of Claude Monet

CHARLES SEYMOUR, JR., Professor of the History of Art, Yale University, New Haven
Medici Sculpture in the National Gallery of Art

WENDY STEDMAN SHEARD, Lecturer in Art History, Smith College, Northampton
The National Gallery's "Orpheus and Circe"—a Neoplatonic Mystery of the Renaissance?

CHARLES F. STUCKEY, Professor of Art History, The Johns Hopkins University, Baltimore
The Sublime and the Ridiculous in the Art of Turner

DOUGLAS FARQUHAR, Professor of Art History, University of Maryland, College Park
Models and Copies in French and Flemish Manuscripts

E. C. R. FAWCETT, The National Trust, London
The Victorian Garden

PETER FUSCO, Curator, Los Angeles County Museum of Art, Former Finley Fellow at the National Gallery of Art
The Development of the Informal Portrait Bust in Late 17th-Century France

MARY D. GARRARD, Professor of Art History, The American University, Washington, D.C.
Necessity and Invention in Later 16th-Century Florentine Art

HELLMUT HAGER, Professor of Art History, The Pennsylvania State University, University Park
Carlo Fontana and the Jesuit Sanctuary at Loyola

HOWARD HIBBARD, Professor of Art History, Columbia University, New York
Michelangelo: The Personality of Style

COUNTESS JELICOE, Lecturer, London
The Rituals of Bathing: The Bath in Art and Architecture

HAROLD JOACHIM, Curator of Prints and Drawings, The Art Institute of Chicago
Venetian Draftsmen of the Eighteenth Century

HERBERT L. KESSLER, Chairman of the Department of Art, University of Chicago
The "Speculum" of Philip the Good, Its Copy, and the Decline of of Manuscript Illumination

DONALD B. KUSPIT, Professor of Art History, University of North Carolina, Chapel Hill
The Female Image in Dürer's Art

JOAN M. MARTER, Professor of Art History, Sweet Briar College, Virginia
Alexander Calder's Early Carvings, Wire Sculpture, and Kinetic Works

WILLIAM VAUGHAN, Lecturer, Department of History of Art, University College, London
Caspar David Friedrich (1774–1840)—Visionary Landscape Painter

EGON VERHEYEN, Professor of Art History, The Johns Hopkins University, Baltimore
Love and Politics, the Palazzo del Te in Mantua

SIR ELLIS WATERHOUSE, Kress Professor in Residence, National Gallery of Art
Antonio Moro, Court Portrait Painter

CURT WITTIG, Director, Traditional Music Documentation Project, Washington, D.C.
Sounds of African Music

Nine Sunday lectures were given by members of the staff:

Julie A. Beaulieu
J. Kent Lydecker
Barbara S. Moore
Steven W. Naifeh
Konrad Oberhuber
Anne-Imelda M. Radice
Richard E. Saito
William J. Williams

Attendance at 317 special film showings, excluding those shown on

Sundays at four o'clock, was 38,923 people. These included the films, already mentioned, presented as background for the Chinese archaeological exhibition, the two film series "Civilization" and "The New Masters," and a program of short films on old masters represented in Gallery collections.

ART INFORMATION SERVICE

The staff of desk docents (six full-time and two part-time summer docents) continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. Replies to inquiries requiring research totaled 987—820 in writing and 167 by telephone. Letters were received from forty-seven states and from nineteen foreign countries. A survey of visitors who stopped at the information desks during one week in April showed that of 1,621 persons questioned, 1,442 came from forty-seven states and 179 from twenty-eight foreign countries.

New or revised texts were written for sixteen Gallery leaflets, which were also redesigned to include illustrations. Leaflets for twenty galleries were reprinted. For the benefit of visitors from Japan two thousand copies of the general information sheet were printed in Japanese. Three thousand copies of the combined French, German, Italian and Spanish information sheet were reprinted.

Slide Library

Slides added to the slide library totaled 3,147, bringing the holdings to 68,061. Some 983 slides were recatalogued. Slides borrowed by 603 people outside the Gallery totaled 20,797.

School Docents

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 33,200 area school children on 1,329 tours. Participants in foreign language tours, begun last year in cooperation with The Hospitality and Information Service (THIS), guided 679 people on thirty-five tours in Spanish, French, German, Italian, Swedish, Danish, Hungarian, and Japanese.

Summer Interns

Staff Lecturer William J. Williams continued as chairman of the intern committee, organizing an orientation program on the various functions of the Gallery for seven graduate students of art history serving as interns during July and August. The group visited one or more curatorial or administrative offices on two mornings a week and attended several sessions on connoisseurship and documentation. Six hours per week were devoted to interviews or discussions, and thirty-four hours per week to practical, on-the-job experience in specific departments. The students and the departments in which they worked were as follows:

Elizabeth Benforado, Editor's Office
Maria Caudill, Photographic Archives
Betty Engle, Conservation
Kathy Kelsey, Graphic Arts
Mark Leithauser, Exhibitions and Installation
Steven Naifeh, Education
Helen Smith, Library

DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

The event that overshadowed the year's activities was *The Exhibition of Archaeological Finds of The People's Republic of China*, the most demanding exhibition ever held at the Gallery. The burdens, although they fell in some degree on the entire staff, fell most heavily on those directly concerned with the objects themselves—their condition, their transportation, their installation and their elucidation: *Conservation*—Victor Covey and staff; *Packing, Transportation and Security*—Peter Davidock, John Fantasia, John Poliszuk and staffs and Captain Jacob Brickman and the protective staff; *Design and Installation*—Gaillard Ravenel, George Sexton, Floyd Everly and staff and Charles Suplee and the building staff; *Elucidation*—Margaret Bouton and the educational staff, Theodore Amussen and the editorial staff, and Katherine Warwick and the public information staff; *Coordination*—John Hand. Thomas Lawton, Assistant Director of the Freer Gallery of Art, and his colleagues provided much valuable scholarly assistance.

The exhibition drew 685,455 visitors during its sixteen-week showing at the Gallery.

PAINTING

Of the first ten permanent exhibition galleries, nine containing early Italian paintings from the permanent collections were rehung according to schools. In charge of coordinating the project was David Brown, Curator of Early Italian and Tuscan Painting, whose purpose was to integrate an art historical sequence with the aesthetics of each of the rooms. Included among the paintings was Leonardo da Vinci's *Ginevra de' Benci*, which now hangs in Gallery 6 along with five other Florentine portraits of the period, each representing a specific type of fifteenth-century portraiture.

For the first time, more recent twentieth-century art was displayed on the main floor as part of the historical survey. The small installation in Gallery 71 included works by Mark Rothko, Gene Davis, Morris Louis, Robert Motherwell, and Helen Frankenthaler among others.

Toward the end of the fiscal year, a study was begun by the Conservation Department of the effects of direct and indirect lighting on the works on paper hanging in the main galleries.

Also involved in several research projects, John Hand, with members of the Conservation Department and Finley Fellow Arthur Wheelock, completed the examination of, and report on, the Gallery's collection of Vermeers. The team then began a research project on the Gallery's collection of Rembrandts, with special emphasis upon those art historical and scientific problems related to the attribution and dating of Rembrandt's paintings. In another research project, David Brown re-attributed the sixteenth-century painting of *Apollo and Marsyas* to the Sienese-trained Michelangelo Anselmi. Previously attributed to the Florentine school, the painting had been believed to be Sienese, although critics were unable to attribute it to a specific artist.

The first of several curatorial publications projects was brought to completion with the publication of the newly revised and updated *European Paintings: an Illustrated Summary Catalogue*, which appeared shortly before the end of the year. It is fully illustrated and in one volume. The catalogue was largely compiled by Anna M. Voris, Museum Curator, who also prepared the five subject indexes. Forty-five changes of attribution are listed.

SCULPTURE During the fiscal year a three-year project to study and clean the Kress Collection of Renaissance Medals and Bronzes was completed, as detailed in the report of the Conservation Laboratory. Planning was begun to install rotating selections of the newly cleaned objects on the main floor, pending the future availability of small sculpture galleries on the ground floor.

The most significant special event of the year for sculpture at the Gallery was the exhibition, *Recent Acquisitions and Promised Gifts*, in which twenty-one new sculptures, mostly of the twentieth century, were displayed and chronicled in the exhibition catalogue.

GRAPHIC ARTS The Department of Graphic Arts presented three major and four smaller exhibitions during the year. In connection with two of the exhibitions, catalogues were produced—*Medieval and Renaissance Miniatures from the National Gallery of Art*, compiled by Carra Ferguson, David Schaff and Gary Vikan (also Editor) under the direction of Carl Nordenfalk, Kress Professor in Residence in 1973–1974, and *Jacques Callot: Prints and Related Drawings*, written by H. Diane Russell, Assistant Curator of Graphic Arts, with contributions from Jeffrey Blanchard, a graduate student in art history at Yale.

Other exhibitions included *Prints by M. C. Escher*, drawn from the extensive gift of Escher works from Cornelius Van S. Roosevelt, and a small exhibition on the theme of Edvard Munch's painting, *The Sick Girl*, lent by the Munch Museum in Oslo. To this show Mr. and Mrs. Lionel Epstein and Mr. and Mrs. Phillip Straus lent prints illustrating the same theme as the Oslo painting.

During the past year the Department has acquired, through gifts and purchases, many notable prints and drawings. Outstanding gifts were Picasso's linocut, *Femme au Chapeau* from Mrs. Gilbert Chapman; Kirchner's large and moving lithograph, *Liebespaar am Morgan*, bought with assistance from Mr. and Mrs. Jacob Kainen; the complete set of Josef Albers 1942 *Graphic Tectonic*, gift of the artist; and June Wayne's

gift of 162 lithographs recently produced by various artists at the Tamarind Lithography Workshop, Inc., in Los Angeles. The most important purchases include Guercino's powerful drawing *Fisherman*, perhaps his finest genre drawing; Jacob Jordaen's watercolor study of alternate wall decorations proposed for his own house in the late 1630s; and two Ludovico Carracci sheets, including one for a print which is unknown to present scholars. Among the more unusual single prints acquired were the only complete impression known of the first state of Dirk Vellert's engraved *Temptation of Christ*; four rare proofs before letters of Piranesi etchings, including two of the Paestum temples; a state proof with added drawing for Vuillard's color lithograph *Au Jardin des Tuileries*; and Nolde's finest print, the magnificent *Candle-Dancer*. Several large groups of prints were also purchased, including a number of engravings after Rubens' compositions; a broad representation of portraits by French, Dutch, and English artists of the seventeenth century; and over two hundred mid-nineteenth-century French etchings and wood engravings from the circle of the Aquafortistes. Many of these recently acquired prints and drawings are on rotating exhibition in the Print Study Room, where visitors are welcome by appointment.

On June 27 Katharine Shepard retired after thirty-four years at the Gallery. She joined the staff three months after the Gallery opened in 1941, and served with distinction in the Registrar's Office and the Department of Graphic Arts. Donald Zientara joined the Department in July as technician for matting and framing.

Index of American Design

During the year seven new exhibits comprising 175 Index renderings were organized and lent, while in the Gallery the exhibition "American Textiles" continued from the previous fiscal year.

Two hundred and thirty-three photographs were supplied to the public for research purposes and in connection with Index exhibits before the Photographic Services assumed responsibility for stocking and selling photographs of Index renderings. A total of 393 persons visited the Index for research and other purposes.

LIBRARY Four major gifts and purchases topped the list of Library acquisitions this year. Among these were the Reti Library of materials on Leonardo da Vinci—about 1,600 volumes and uncounted pamphlets, files, photographs, slides, and ephemera—a purchase made possible by the generosity of Ambassador David K. E. Bruce, and twenty-two volumes and five pamphlets on classical archaeology were given by Virginia Callahan of Washington, D.C. In addition 171 volumes on American architectural history were acquired as the gift of C. Craig Coleman, of Kinston, North Carolina, in memory of W. A. Coleman. The important catalogue raisonné of the lithographs of Marc Chagall was given by Mr. and Mrs. William Wood-Prince of Chicago.

During the year a total of 4,460 books and pamphlets were added to the Library through purchase, gift and exchange. (This does not include the books in the Reti Library, which have yet to be unpacked and accessioned.) Of these, 1,091 books and pamphlets were purchased with Federal funds, and 800 with funds furnished by Ambassador David K. E. Bruce and The Andrew W. Mellon Foundation. In addition, the Library received 1,321 books and pamphlets as gifts and 855 as exchanges. The

Library distributed 561 National Gallery of Art publications as exchanges, mostly to 125 domestic institutions and 115 foreign institutions.

The Library received 356 periodical titles during the fiscal year—191 from continued subscriptions, 40 from new subscriptions, 104 as gifts or exchanges, and 21 from society memberships. The number of actual pieces received is in excess of 3,300, a total which does not include the thousands of non-recorded calendars, newsletters and ephemeral material. Approximately 1,500 auction sales catalogues were received from 30 auction houses and galleries.

In the catalogued collections there are, as of this report, 24,274 titles in 33,075 volumes and 325 periodical titles in 3,618 volumes.

During the year, the Library implemented a new system whereby books about and by an artist will be shelved together. The cataloguing division of the Library processed 1,290 volumes during the past year, although, at year's end, the cataloguing backlog totaled 16,184 volumes. Approximately 5,000 titles were checked and searched bibliographically.

The National Gallery Library borrowed 496 books from the Library of Congress and 10 from other libraries, and lent 55 books from its collections to other institutions.

Three hundred and thirty monographic volumes and 669 periodical volumes were bound in this fiscal year for a total of 999 volumes.

Six hundred and sixty-seven readers, other than members of the staff, used the library during the year. Over 2,578 queries were answered by telephone and in person.

PHOTOGRAPHIC ARCHIVES

The Samuel H. Kress Foundation gave another generous grant to the Photographic Archives in the fall of 1974 for the purchase of photographs, making possible the acquisition of 54,631 positives. In addition the Archives received 645 gifts, and 1,984 items from exchanges, from prints made from Photographic Archives negatives, and from transfers from other gallery departments. Acquisitions for the year totaled 57,260 items.

Notable acquisitions of photographs include the following groups: the mosaics of San Marco; fifteenth- and sixteenth-century misericords photographed by Henry and Dorothy Kraus of Paris; Antonio Rossellino's "Tomb of the Cardinal of Portugal" in San Miniato, Florence; Palladio drawings from the collection of the Royal Institute, London; Italian architecture from the Archives of the Kunsthistorisches Institut, Florence; and Swiss architecture from the archives of the Centre de Documentation du Monde Oriental, Geneva.

In 1974 the National Gallery Photographic Archives began the acquisition of the entire collection of the photographs of Alinari-Anderson of Florence. Some 54,000 photographs from their collection of architecture and sculpture and about 30,000 photographs from their painting collection were ordered this year. Substantial exchange programs were also initiated with the Ashmolean Museum, Oxford, and with the National Portrait Gallery in Washington.

In an effort to make as much of the Archives collection as usable as possible, the Richter Archive was dismantled, accessioned and refiled. The Richter Archive is now catalogued by medium and subdivided by artist/known (filed alphabetically) and artist/unknown (filed alphabetically by school and subdivided further by period). Thus far, some 60,000

photographs and an equal number of cuts have been refiled according to the new system. In addition 15,961 Parke-Bernet negatives were identified, filed and indexed, which completes the processing of about a fifth of this collection. The Gernsheim Corpus of prints and drawings for 1971 to 1974 was catalogued, and a project begun to arrange numerically in filing cabinets the 58,000 pre-1971 Gernsheim Corpus photographs transferred from the Library of Congress.

A total of 183 people used the Photographic Archives during the year.

CONSERVATION, TREATMENT AND RESEARCH

Conservation Laboratory

The Department completed its work on the historical and technical research project of the Gallery's paintings by Vermeer and is now involved in the new research project on the Gallery's Rembrandts.

The Department was strenuously involved with *The Exhibition of Archaeological Finds of The People's Republic of China*. The staff acted as handlers of the art objects during their installation and de-installation. They also installed desiccants in fifty-two of the exhibition cases to maintain specific conditions of relative humidity and monitored the cases during the exhibition. Victor Covey, Chief Conservator, traveled to Toronto twice to observe the unpacking of the show and to record the condition of each object prior to its shipment to the National Gallery. He reexamined each object when it arrived at the Gallery and before its departure after the exhibition closed. At the request of the Department of State the National Gallery assigned Mr. Covey to act as conservator for the exhibition until it reached Peking. In this capacity, he gave minor treatment to five of the objects at the request of the Chinese curators of the exhibition.

In preparation for the exhibition, *Master Paintings from The Hermitage and The State Russian Museum, Leningrad*, Kay Silberfeld, Conservator of Paintings, traveled to Russia with Dr. Armand Hammer and the Director to examine the paintings.

In October, William R. Leisher joined the staff as Assistant Conservator of Paintings. Mr. Leisher received his training at the Intermuseum Conservation Association in Oberlin, Ohio, and was a summer intern in the Conservation Department of the National Gallery of Art in 1973.

A new x-ray machine, which moves on a track suspended from the ceiling, was purchased and installed for the examination of paintings and wood sculpture.

TREATMENT OF PAINTINGS

The restoration work on *The Satyr and The Peasant* by Jan Lys was completed. Treatment included the removal of an old linen lining and an aged glue adhesive, attachment of a new linen lining using a wax-resin adhesive, removal of several layers of darkened and discolored varnish and many disfiguring overpaints, remounting on a new stretcher, compensating for ground and paint losses, and applying non-yellowing polymer varnishes.

Another project completed was the treatment of a painted terra-cotta relief, *The Virgin and Child with Saint John*, attributed to a follower of Verrocchio. The extensive treatment included the removal of surface grime and the filling in of numerous old losses in both the terra cotta and the paint surface.

Major restoration is now in process on the following works of art: Hobbema, *Village near a Pool*; Gauguin, *Mme. Alexandre Kohler*; Picasso, *Two Youths*; two paintings on loan to the Gallery; and a terracotta bust of a young boy after Houdon.

Leonardo's *Ginevra de' Benci* received minor treatment during a periodic laboratory examination, and the new display case for the painting was monitored for temperature and humidity.

The cyclic inspection and recording of the condition of National Gallery paintings on exhibition continued. In addition seventy-five paintings were examined to see if they were in suitable condition for lending, and seventy-three paintings on loan in the Washington area received their annual examination in situ.

TREATMENT OF SCULPTURE

During the year, Arthur Beale, Acting Chief Conservator at the Fogg Art Museum in Cambridge, completed a three-year contract with the Gallery to examine the Samuel H. Kress Collection of Renaissance Medals and Bronzes and to treat those objects needing immediate attention. Some six hundred medals and bronze sculptures were treated, and plans to treat the remaining objects in the collection are under discussion. Mr. Beale was assisted in his work by Fogg Art Museum conservation apprentices Evi Holmberg and Barbara Kroll, and to a lesser extent by Elizabeth Lunning, Katrina Vanderlip and David Kolch.

Samples collected during examination are being analyzed by Robert Feller, Senior Research Fellow, National Gallery of Art Research Project at Carnegie-Mellon Institute, Pittsburgh, and by Leon Stodulski at the Fogg Analytical Laboratory, Cambridge.

TREATMENT OF WORKS ON PAPER

In September, John Krill, Conservator of Works of Art on Paper, moved into his new laboratory. His major projects for the year were the preparation of works of art in two exhibitions: *Jacques Callot: Prints and Related Drawings* and *Medieval and Renaissance Miniatures from the National Gallery of Art*. For the Callot exhibition, Mr. Krill examined 376 works by Callot, of which he treated 150. He wrote a section of the appendix to the catalogue on the condition of the prints and drawings and on their watermarks. Another paper conservator, Mrs. Katharine Stewart, was retained for one month to assist with the Callot work.

For the *Medieval and Renaissance Miniatures* exhibition, Mr. Krill spent several months on the problem of maintaining a safe environment for the miniatures while they were on exhibition. Normal gallery atmospheric conditions varied too widely for the safe exhibition of miniatures on vellum, a material ultra-sensitive to changes in humidity and temperature; without proper controls there might have been flaking of the paint surface. A partial solution was found in special matting and framing of the miniatures. The matting was done by Christopher Clarkson, vellum specialist at the Library of Congress conservation laboratory. He supported the miniatures in the mats by threads affixed in such a way that they would become detached under too much stress. Mr. Clarkson also did some conservation work on the miniatures. After much experimentation Mr. Krill developed a special method of framing that hindered the flow of outside atmosphere into the frame environment. In addition, the air-conditioning system used for the exhibition galleries was put on a

special schedule, and atmospheric conditions within those galleries were closely monitored throughout the exhibition.

In addition to his work on the Callot graphics, Mr. Krill treated fourteen prints and two drawings by various artists in the Gallery's collection. Other activities included the examination of 285 prints and drawings requested for loan and supervising the technical research on three disputed drawings.

TREATMENT OF TEXTILES

Restoration of the early sixteenth-century Brussels tapestry *The Garden of Gethsemane* by Joseph Columbus, Textile Conservator under contract, involved washing the tapestry, replacing its machine-made borders and reweaving damaged areas. Work has now begun on the pendant tapestry, *Christ and the Woman Taken in Adultery*.

Sarah Greenway, assistant to Mr. Columbus, began a special project of dyeing yarns for use in tapestry restoration. She continued her work on the Brussels seventeenth-century tapestry, *Time Drives Away the Joys of Life*, by Jan Raes the Younger.

Considerable time was spent by both textile conservators on the installation of the exhibitions, *African Art and Motion* and *The Exhibition of Archaeological Finds of The People's Republic of China*.

FRAMES

During the year, Eleanor Labaree, Conservator of Frames, did major restoration work on twenty-five frames, in addition to maintenance treatment of numerous other frames. Unused frames from our collection were examined and eleven Italian Renaissance frames were altered in size for use on paintings which presently are inappropriately framed. In addition, thirteen antique and reproduction frames were purchased for other paintings.

Miss Labaree refinished three frames for the *Venetian Drawings* exhibition, prepared test sample frames for the *Master Paintings from The Hermitage and The State Russian Museum, Leningrad* exhibition, and helped with the mounting and installation of the Chinese show.

Research

Materials research conducted by the National Gallery of Art Research Project at Carnegie-Mellon Institute of Research, Pittsburgh, continued to focus on the causes of deterioration in materials used in art and its conservation, concentrating particularly on the harmful effects of light.

The laboratory advised the Gallery on matters of the control of relative humidity within individual show cases and within the frames of glass-covered prints and drawings. Aid has been rendered in the selection of pigments to be used for the restoration of paintings and of lightfast dyes for the care of tapestries.

The Research Project continues to provide technical advice on polymers, pigments, and illumination to museums both in this country and abroad, in the past year assisting the Library of Congress, the Corning Museum of Glass, Museum of Modern Art, Art Institute of Chicago, Walters Art Gallery, Carnegie Museum and the Society for the Preservation of New England Antiquities.

The development of advanced analytical methods currently involves the following projects: the collection of lead white samples from many

countries and periods of history for characterization by lead-isotope ratios; the modification of isotope-mass spectrometric techniques for sulfur, carbon, oxygen, and nitrogen to facilitate characterization of Prussian blue, ultramarine and vermilion; and the exploitation of gas-liquid chromatography to assist in the identification of painting media and in the study of the deterioration of materials such as casein, animal glue and egg tempera and other leadbearing pigments.

EDITOR'S OFFICE

In conjunction with exhibitions during the past fiscal year, the Editor's Office produced an illustrated catalogue of *The Exhibition of Archaeological Finds of The People's Republic of China* and a companion brochure of the same title with text provided by the Organization Committee of the Exhibition of Archaeological Finds of The People's Republic of China. The Editor's Office also designed and produced two catalogues: *Medieval and Renaissance Miniatures from the National Gallery of Art* and *Jacques Callot: Prints and Related Drawings*.

A major accomplishment was the publishing of the Gallery's revised and updated *European Paintings: an Illustrated Summary Catalogue*, previously published in two volumes in 1965 and 1968. The catalogue contains in one 417-page volume a brief entry and a small illustration of each of the Gallery's European paintings. The Office also published a revised *Extension Service Catalogue* and reprinted *An Invitation to the National Gallery of Art* in a new format. In the continuing Christmas card program, a 1974 catalogue was issued, offering several new cards based on selected subjects in the Gallery's collections.

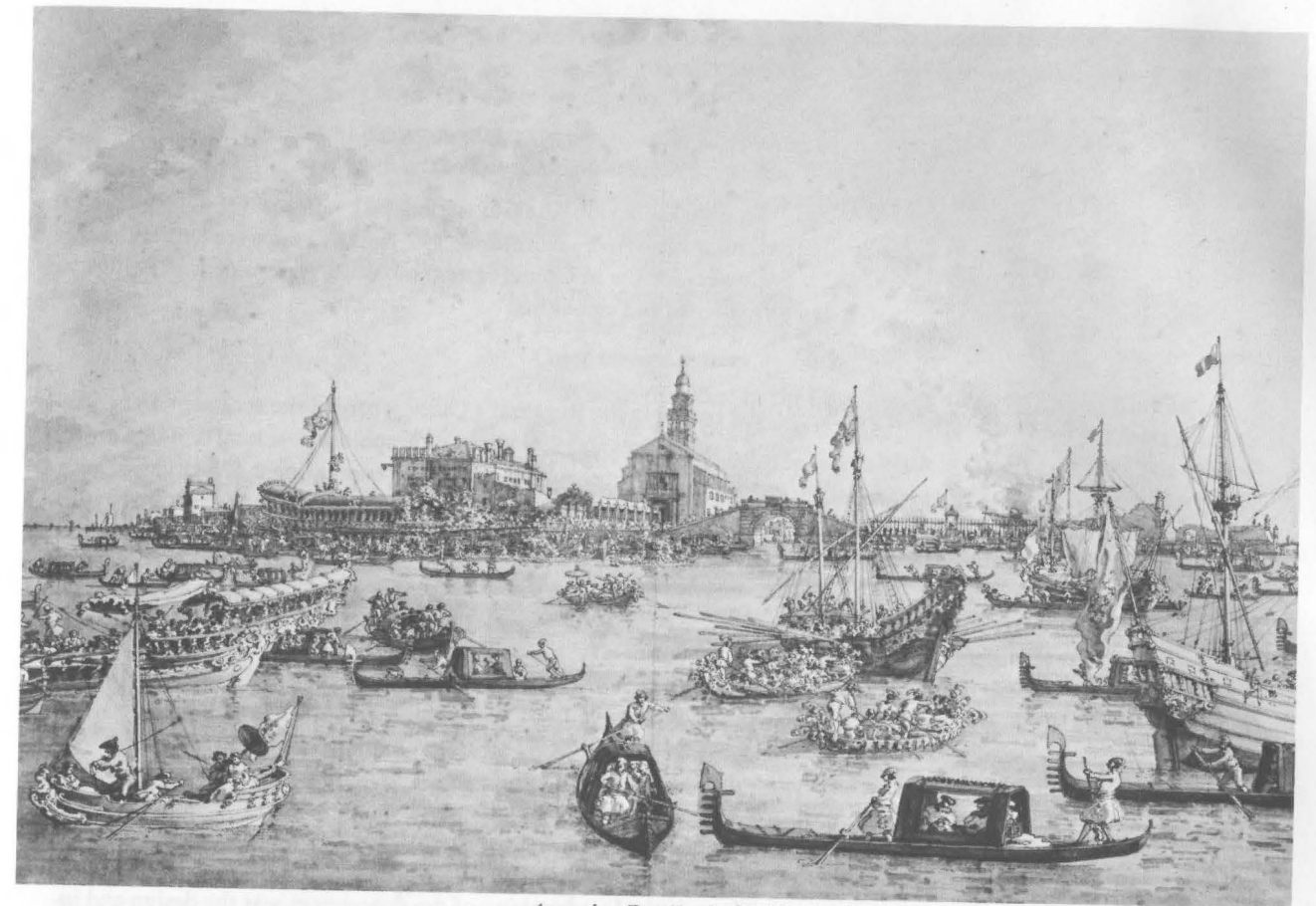
For the *Exhibition of Archaeological Finds of The People's Republic of China*, the Office edited and produced an illustrated floor plan and four sales posters. The Office continued to supervise the preparation of all display graphics for shows, films, lectures and special events, as well as the labels and invitations for exhibitions.

Work in progress included *Studies in the History of Art*, 1975; *A Brief Guide to the Gallery*; the National Lending Service brochure; our National Gallery of Art *Style Manual*; and the redesign of painting labels and of gallery leaflets.

Sheldon Grossman, Curator of Northern Italian and Venetian Painting was appointed Chairman of a new Editorial Board established to assist the Editor's Office. Its purpose is to recommend authors and solicit articles for the Gallery's annual publication, *Studies in the History of Art*; to recommend authors for books to be published in the Kress Foundation *Studies in the History of European Art* and in the Ailsa Mellon Bruce *Studies in the History of American Art*; and to read submitted manuscripts and recommend outside readers. Other members of the committee are: the Kress Professor in Residence, *ex officio*; Parker Lesley, Curator of Decorative Arts; H. Diane Russell, Assistant Curator of Graphic Arts; and Anne-Inelda M. Radice, Staff Lecturer, Department of Education.

EXHIBITIONS AND LOANS

Eleven special exhibitions were shown at the Gallery this year. Six were loan shows, for which a total of 812 works of art were lent by fifty-three owners and 632 items were taken from the Gallery's collections. The other five exhibitions were in-house and used 233 objects from the Gallery's collections. These exhibitions and their dates were:



Ascension Day Festival at Venice, Canaletto, Samuel H. Kress Collection

AMERICAN TEXTILES: WATERCOLORS FROM THE INDEX OF AMERICAN DESIGN

Continued from the previous fiscal year through July 15, 1974.

RECENT ACQUISITIONS AND PROMISED GIFTS: SCULPTURE, DRAWINGS, PRINTS

Continued from the previous fiscal year through August 4, 1974.

AFRICAN ART AND MOTION

Continued from the previous fiscal year through September 22, 1974.

M. C. ESCHER PRINTS

July 26 through December 30, 1974.

VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS

September 29 through November 24, 1974.

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

December 13, 1974, through March 30, 1975.

RUBENS, VAN DYCK & JORDAENS: PRINTS & DRAWINGS

January 8 through February 19, 1975.
"THE SICK GIRL," BY EDVARD MUNCH
January 23 through March 26, 1975.

MEDIEVAL AND RENAISSANCE MINIATURES FROM THE NATIONAL GALLERY OF ART

January 26 through March 23, 1975.

LITHOGRAPHS PRINTED AT THE TAMARIND WORKSHOP, INC.,
LOS ANGELES

February 21 through the end of the fiscal year.

JACQUES CALLOT: PRINTS AND RELATED DRAWINGS
June 29, 1975, through the end of the fiscal year.

From its collections the Gallery lent 391 works of art to fifty-nine exhibitions at fifty-three institutions; 197 works of art were lent to thirty borrowers for use in United States embassies, government buildings, historic houses and museums.

REGISTRAR'S OFFICE In the past year the Registrar's Office recorded the accession of 7 paintings, 7 sculptures and 990 works of graphic art—a total of 1,004 objects.

The Gallery received 341 shipments containing 2,476 works of art, and sent out 233 shipments of 2,270 works of art.

In connection with the exhibition from The People's Republic of China, Registrar Peter Davidock made two trips to Toronto to witness the unpacking procedure there and to record the packing for the trip to Washington. He arranged for the air and ground transportation of the exhibition from Toronto to the Gallery.

INSTALLATION AND DESIGN During fiscal year 1975, Installation and Design was established as a separate department reporting to the Assistant Director. It expanded its staff to include Mark A. Leithauser, Exhibits Specialist, and Georganne Fletcher, Museum Technician.

The principal undertaking of the department was the design and installation of *The Exhibition of Archaeological Finds of The People's Republic of China*, by far the largest exhibition ever held at the National Gallery, encompassing nearly eighteen thousand square feet. Planning for the installation of the exhibition began in fiscal year 1974 with Gailard F. Ravenel, Head of the department, and George Sexton, Installationist, traveling abroad to study the installations of the exhibition as it was shown in Paris and London. At the National Gallery the ground floor exhibition spaces were totally modified to provide the effect of an apparently separate museum within the building.

The *Medieval and Renaissance Miniatures from the National Gallery of Art* exhibition provided a small but exquisite collection of miniatures with a rich and intimate atmosphere. A few objects of medieval decorative art from the Gallery's collection were added to give a feeling for the period.

The *Jacques Callot* exhibition was unusual in showing most of the works through proportioned openings cut in large horizontal panels. As many of the Callots are small, this manner of presentation provided the greatest possible security and eliminated the distraction of frames and large mats. A technical survey illustrating early etching techniques concluded the exhibition.

For the M. C. Escher exhibition, the Corridor Gallery was refurbished with a charcoal-colored carpet and black display panels. The exhibition of *Venetian Drawings from American Collections* was installed in Galleries 68-71.

PHOTOGRAPHIC LABORATORY SERVICES

During the year the Photographic Laboratory, under Henry B. Beville, Chief Photographer and Head of the Division, produced the following work:

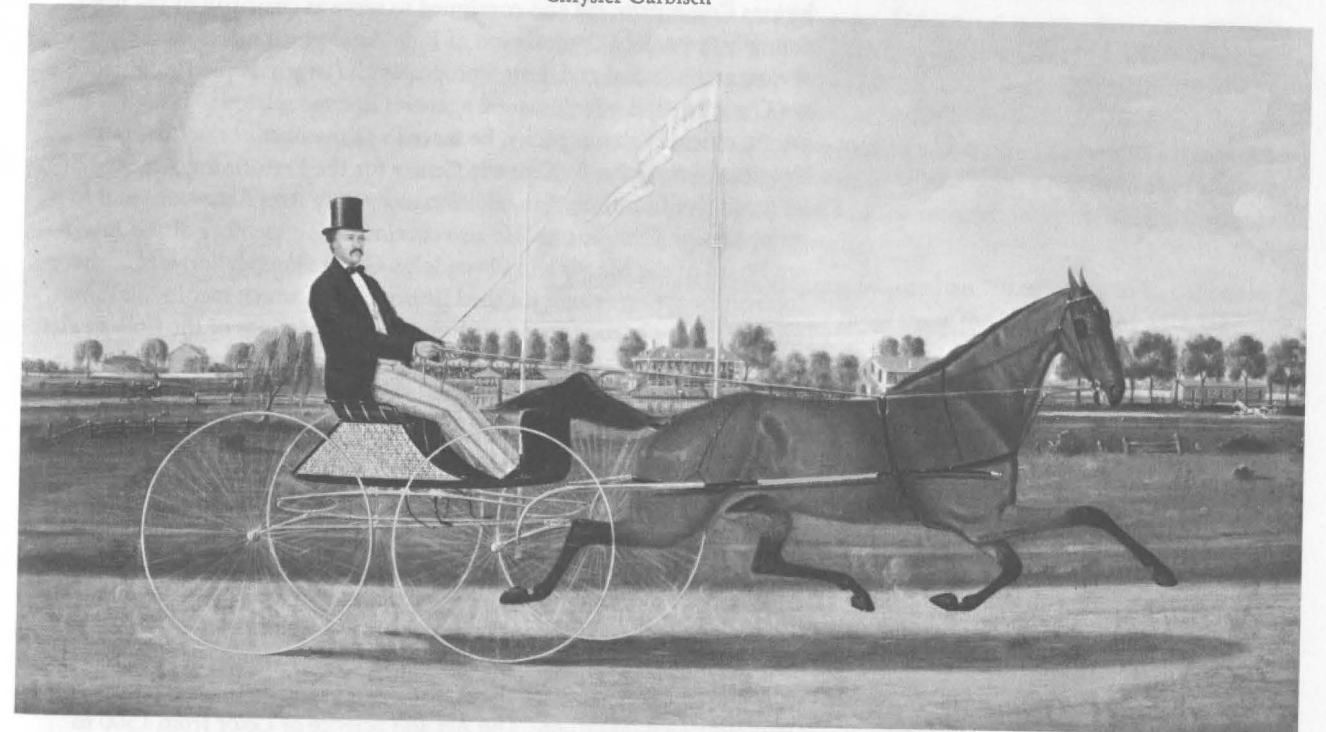
Black and white negatives	4,145
Black and white prints, 8 x 10	49,918
Black and white prints larger than 8 x 10	152
Black and white slides, 2 x 2	1,001
Color slides, 2 x 2	216,578
Ultra-violet photographs	25
Infra-red photographs	22
Color transparencies	1,184

Within the office of the Coordinator of Photography Kathleen M. H. Ewing, the staff completed the reorganization of the photographic files for works of art belonging to the National Gallery of Art. The office also completed its absorption of the photographic stock of the Index of American Design and now handles all requests for Index photographs.

On January 1, 1975, the price of photographs was raised to reflect costs more accurately, and a rental fee was applied to the loan of color transparencies.

During the year, over 10,000 black and white photographs were added to stock, 3,166 were sold, 2,606 were distributed to the National Gallery staff for official use, and 514 were turned over to the Photographic Archives for its use. Some 881 color transparencies were lent, and 834 permits were issued, authorizing the publication of 1,969 works of art in the National Gallery's collections.

The Trotter, Attr. to Charles S. Humphreys, Gift of Edgar William and Bernice Chrysler Garbisch



STAFF ACTIVITIES

J. CARTER BROWN, Director, served ex-officio on the Federal Council on the Arts and Humanities, the National Portrait Gallery Commission, the Board of Trustees of the National Trust, the Pennsylvania Avenue Development Corporation, the Committee for the Preservation of the White House, and the White House Historical Association, of which he is treasurer. He continued as a member of the Board of Trustees of the Institute of Fine Arts of New York University and of the American Academy in Rome. He also continued on the committee to visit the Fine Arts Department at Harvard University. He continued, as well, as chairman of the membership committee of the Association of Art Museum Directors. He remains a trustee of the Museum Computer Network and the American Federation of Arts, for which he is also chairman of the National Exhibitions Committee. He also continued to serve as chairman of the presidentially appointed Commission of Fine Arts, which meets monthly to review architectural and design proposals and to advise the President, the Congress, and governmental 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 of its Executive Committee, in addition to its Fine Arts Accessions and Interior Design Committees. He also continued as a member of the Advisory Board of the Morris and Gwendolyn Cafritz Foundation and of the International Committee for the History of Art, which met in Washington in January in connection with the annual meetings of the College Art Association. He was awarded an honorary degree of Doctor of Humane Letters by Georgetown University and was made an honorary member of the American Institute of Architects.

CHARLES PARKHURST, Assistant Director of the Gallery, continued to serve as a member of the Accreditation Commission of the American Association of Museums and of its legal seminar Screening Committee. Mr. Parkhurst also continued on the Visiting Committee of the Board of Overseers for the Division of Humanities and the Arts, Case-Western Reserve University. In October he delivered a lecture at the University of Pittsburgh on "The Art and Science of Color in the 17th Century," and in April he lectured at the Sterling and Francine Clark Institute, Williamstown, Mass., on "The Art and Science of Color from 1500 to

1700." At the Clark Institute he also conducted a Williams College graduate program seminar on museum ethics. He delivered a lecture "A Deliberate Walk through the National Gallery" to the Boston Museum Class in November, at the Art Museum of South Texas in Corpus Christi in March, and to the faculty wives of the University of Virginia in May. In December Mr. Parkhurst lectured to Oberlin College alumni in Washington on "Art and Artifacts from The Peoples' Republic of China" and at the end of October participated in the Forty-Sixth American Assembly (Columbia University) at Arden House, Harriman, New York, on "Art Museums in America."

WILLIAM P. CAMPBELL, Curator of American Painting, continued to serve as a member of the Special Fine Arts Committee of the Department of State and as a consultant to the Curator of The White House. He was also consultant to the Northern Virginia Community College/WNVT series of twenty half-hour programs on the history of the fine arts in America. This series is projected as a credit course to be used by community colleges. He also judged an art exhibition at the Pentagon.

J. M. EDELSTEIN, Chief Librarian, acted as News, Notes and Queries Editor of *The Papers of the Bibliographical Society of America*; continued as a member of the Fellowship Committee of the Folger-British Academy Fellowship Program; and was appointed a member of the grants committee of the National Endowment for the Humanities, Division of Research Grants. He also gave a lecture on the National Gallery library and study center at a meeting of the Friends of the Library of The Johns Hopkins University and participated in a conference on the poet Wallace Stevens at The Huntington Library, San Marino, California.

CAROLINE H. BACKLUND, Reference Librarian, continued as chairperson 1974 of the Washington-Baltimore chapter of the Art Libraries Society of North America (ARLIS/NA). She served as a member of a panel discussion on the East Building at the 1975 conference of ARLIS/NA and participated in a panel discussion of "Uses of the Exhibition Catalog" at the Exhibition Catalog Seminar of the Metropolitan Research Libraries, New York. She also participated in a District of Columbia Library Association Reference Roundtable on Washington's Art Resources and conducted two evening classes, as guest lecturer, in a publishing course at George Washington University.

IRA BARTFIELD, Desk-Docent, lectured on "Symbolism in Renaissance Art" at the Open University Program at the University of Maryland.

JULIE A. BEAULIEU, Staff Lecturer, gave two lectures on aspects of Christian Iconography, one on "The Influences of Church Doctrines on the Visual Arts" at an adult education class at Chevy Chase Presbyterian Church, Washington, the other on "Christmas Myths and Legends in Medieval Art" at the Adult Forum at St. Albans Church, Washington.

DAVID A. BROWN, Curator of Early Italian and Tuscan Painting, gave two graduate seminars for George Washington University on "Leonardo da Vinci" and "Mannerism." He gave two lectures in connection with the Smithsonian Resident Associate Program, one called "Leonardo da Vinci: The Artist and his Time," the other "Michelangelo."

J. FRED CAIN, Museum Curator, taught the following courses for the Smithsonian Institution's Resident Associate Program: "Collecting Con-

temporary Prints," "History of Western Printmaking," and "Survey of Spanish Art." He lectured to the Washington Print Club on the "C.V.S. Roosevelt Collection of Prints by M. C. Escher"; to the Belle Haven Women's Club on "American Prints of the 1960s"; and at The Phillips Art Gallery on "Kandinsky Graphics." He was also a juror for the Sunshine Art Festival sponsored by the Sertoma Club of Winter Haven, Florida.

E. A. CARMEAN, JR., Curator of Twentieth-Century Art, gave seven lectures on "Contemporary Sculpture" at the Hirshhorn Museum and Sculpture Garden as part of the Smithsonian Associates program, and one on "The Collages of Robert Motherwell" at the University of Iowa. He also chaired a course of ten lectures entitled "Art in the 70s" at the Hirshhorn Museum and Sculpture Garden, of which he gave two lectures.

JANE COLLINS, Cataloguer, spoke on "Cataloging and Classifying the Exhibition Catalog" in an all-day seminar on exhibition catalogues held in New York in October. She also served as co-chairperson of the Cataloging and Indexing Systems Special Interest Group of the Art Libraries Society of North America (ARLIS/NA) until January, was elected co-chairperson of the Committee on Cataloging of ARLIS/NA, and helped lead a workshop on cataloguing monographs at the ARLIS/NA conference in January.

JOSEPH V. COLUMBUS, Textile Conservator under contract, conducted a day-long seminar on textile and tapestry conservation to students at The Henry Francis du Pont Winterthur Museum and presented a brief paper on the treatment of metal yarns in the Gallery's tapestry *Christ and the Woman Taken in Adultery* at the R. J. Gettens Memorial Seminar on "The Electro-Chemical Corrosion of Metals."

VICTOR COVEY, Chief Conservator, continued to serve as president of the Washington Conservation Guild and as a member of the Board of Directors of the American Institute for Conservation. He was also a member of the Sub-Committee on Education and Training for the National Conservation Advisory Council. Mr. Covey gave the welcoming address at the R. J. Gettens Memorial Seminar sponsored by the Washington Conservation Guild.

FRANCES FELDMAN, Desk Docent, spoke about "Flowers in Art" to the Potomac Village Garden Club at the Potomac (Maryland) United Presbyterian Church. She also presented a family-oriented Christmas slide lecture to the congregation of the same church.

ROBERT L. FELLER, Senior Fellow at the National Gallery of Art Project at Carnegie-Mellon University, was recently elected a Fellow in the Illuminating Engineering Society in recognition of his research on the damaging effects of light and his service on the Society's Committee on Museums and Art Galleries. He is also a member of the executive committee of the National Conservation Advisory Council and chairman of the ICOM Committee for Conservation and its working party on varnishes, as well as an editor of *Art and Archaeology Technical Abstracts*.

SARAH GREENWAY, Assistant to the Textile Conservator, spent a month at the Ciba-Geigy Laboratories in Basel, Switzerland, studying the dyeing of wool and silk yarns, and presented a report on her findings there at a meeting of the Washington Conservation Guild.

SHELDON GROSSMAN, Curator of Later Italian and Venetian Painting, taught "Sources of the High Renaissance" at George Washington University during the fall semester.

JOHN HAND, Curator of Northern European Painting, lectured to the Montgomery County docents from the American Association of University Women on the new East Building and to a group from The Rhode Island School of Design on the Chinese exhibition.

NANCY R. JOHN, Cataloguer, was appointed Chairperson of the Resources and Technical Services Division, Catalog Code Revision Committee, Rule Revision Proposal Team, dealing with Works with Authorship of Mixed Character, at the 1974 Annual Conference of the American Library Association. For the ARLIS/NA, she was also co-chairperson and co-ordinator of the Cataloging and Indexing Systems Special Interest Group; Chairperson Pro-Tem, Committee on Cataloging, October 1974-February 1975; member, Committee on Cataloging; co-author of a column in the bi-monthly ARLIS/NA newsletter; co-organizer of a workshop on the cataloguing of book materials at the ARLIS/NA Annual Conference and ARLIS/NA representative to the American Library Association, Catalogue Code Revisions Committee. She also served as chairperson of Nominating Committee of the Washington-Baltimore Chapter of ARLIS/NA and gave a presentation on the cataloguing of exhibition catalogues at a chapter meeting.

BERNARD KEISCH, along with Robert Feller, both of the National Gallery of Art Research Project at Carnegie-Mellon Institute of Research, participated in the training of conservators through lectures given at Oberlin College, the Winterthur (Delaware) Graduate Program, and the Canadian Conservation Institute. Dr. Keisch also lectured on "Mössbauer Effect Studies of Fine Arts" at the International Conference on the Applications of the Mössbauer Effect, held in Bendor, France; and on "Mössbauer Effect Spectroscopy in Art and Archaeology" at the Conferences on the Application of the Physical Sciences to Medieval Ceramics held at the University of California, Los Angeles, and at the University of California, Berkeley.

JOHN KRILL, Conservator of Works of Art on Paper, continued his research project on the Harrison Elliott Collection of Paperiana in the Rare Book Room of The Library of Congress. He presented a paper to a class of Smithsonian Associates on the history of western paper and was the sole American representative at the biannual meeting of the International Association of Paper Historians in Munich.

ELEANOR LABAREE, Conservator of Frames, was elected a Council Member of the Washington Conservation Guild.

DOUGLAS LEWIS, Curator of Sculpture, was elected a member of the Scholars Advisory Board (Comitato Scientifico) of the International Center for Architectural Studies in Vicenza, succeeding the late Rudolf Wittkower. During the year he taught a graduate seminar as Adjunct Professor in the Department of the History of Art at The Johns Hopkins University and in May he was made program chairman of the Washington Renaissance Colloquium (organized through the Folger Institute of Renaissance and Eighteenth-Century Studies), in which he also presented a lecture on "An Old Testament Cycle of Early Eighteenth-Century Venetian Frescoes: Problems of Interpretation."

RUTH LEHRER, Museum Curator, lectured on "Techniques in Printmaking," at The Print Club, Philadelphia; "The Graphic Work of Kandinsky," at the William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri; and "Rembrandt: An Innovator in the Art of Etching and Drypoint," at Rutgers University Art Gallery, New Brunswick, New Jersey. She served as moderator of a series of panel discussions on the subject "Professionalism and the Contemporary Artist," at The Print Club, Philadelphia. She was re-elected to the Board of Governors of The Print Club, Philadelphia.

KENT LYDECKER, Staff Lecturer, delivered a slide lecture on the "Easter Story in Late Medieval and Renaissance Art" to the Adult Forum of Saint Albans Church, Washington.

MELANIE B. NESS, Editorial Assistant to the Editor, participated in the six week Radcliffe Publishing Procedures Course at Harvard Summer School.

RUTH R. PERLIN, Educational Specialist in Extension Program Development, participated in discussions on the role of art history in the humanities curriculum at the College Art Association of America meeting in Washington, D.C. At the annual meeting of the American Association of Museums in Los Angeles, she spoke on the Gallery's Extension Service programs and the means by which they are made available to a national audience.

ANNE-IMELDA M. RADICE, Staff Lecturer, was awarded a Kress Foundation Grant for photographic work in Italy to facilitate completion of her dissertation "Simone del Pollaiuolo, Fifteenth-Century Architect." She donated the photographs to our Photographic Archives. In the spring, Miss Radice gave three lectures: "Abstract Expressionism" for the Virginia Commonwealth University, "Romaine Brooks," taped for the Feminist Radio Network and broadcast on WGTB, and "Landscape in Art" for the Continuing Education Program for Women, George Washington University.

JOSEPH J. REIS, Head of the Department of Extension Program Development, attended the National Art Education Association convention in Miami Beach in April, where he organized and chaired a panel on "Visual Sources for Interdisciplinary Programs." He was appointed a member of the Subcommittee on the Arts and Humanities of the Federal Interagency Committee on Education.

ANDREW C. ROBISON, Curator of Graphic Arts, was elected president of the Print Council of America at the annual meeting in April. He lectured on "The Prints of Albrecht Dürer" at Wake Forest University, Winston-Salem, North Carolina; on "Goya's 'Disasters of War'" to the Washington Print Club; and on "Piranesi's Graphic Art" at Stockton State College, Pomona, New Jersey.

H. DIANE RUSSELL, Assistant Curator of Graphic Arts, was elected to the Print Council of America.

KAY SILBERFELD, Conservator of Painting, was elected secretary of the American Institute for Conservation. She continued her work as an abstractor for the International Institute for Conservation's publication, *Abstracts*.

FRANCES SMYTH, Associate Editor, was elected president of the Washington Print Club.

MARSHA D. SPIETH, Cataloguer, helped plan a conference of the ARLIS/NA Annual Conference for 1975.

WILLIAM J. WILLIAMS, Staff Lecturer, continued his affiliation with Adventures in Learning, Inc., an experimental adult education program in Baltimore. For that group he taught courses on "Learning from the Past" and "Understanding 20th Century Art," led a day-long symposium on the topic "Woman in History: Harlots and Amazons?" and conducted tours of the Hirshhorn Museum. He lectured on "The Periphery of Art: A Survey of Picture Frames" to the Washington Region Conservation Guild; "European Gardens, Medieval to Modern" was his topic for a talk to the Brookside Botanical Gardens Organization. In the spring of 1975 Mr. Williams participated in two Smithsonian Workshops, one on "Knowing Your Museum Audience," the other on "Improving the Teaching Effectiveness of Exhibits."

ANNE VON REBHAN, Slide Librarian, served as hostess and explained the National Gallery slide library system to a workshop on slide libraries held at the National Gallery under the auspices of the Washington-Baltimore chapter of the Art Libraries Society.

Untitled Drawing, David Smith, Ailsa Mellon Bruce Fund



ADVANCED STUDY AND RESEARCH, AND SCHOLARLY PUBLICATIONS

THE KRESS PROFESSOR IN RESIDENCE 1974-1975

SIR ELLIS WATERHOUSE

Sir Ellis was in residence at the National Gallery from October 1974 through May 1975, receiving his knighthood during his tenure as Kress Professor.

Among his many duties, Sir Ellis led Gallery seminars for the Fellows in Residence on works in the collections by Poussin, Vermeer, van Dyck, Clodion and Manet; gave lectures on "Antonio Moro as a Court Painter" at the National Gallery, and on "Reevaluating Raguzzini" at the annual meeting of the College Art Association; completed the enlarging and revising of his 1937 monograph on *Roman Baroque Painting* for a new publication. He also continued work toward a new book on the Lombard renaissance and, with the Curator of American Painting, discussed paintings whose attributions have been questioned, mostly from the Clarke Collection.

NATIONAL GALLERY OF ART FELLOWS Chester Dale Fellows

ROBERT NICHOLAS ADAMS — 1974-1975

M.A., New York University, 1973
Ph.D. candidate, New York University
Dissertation topic: *The military architecture of Baldassare Peruzzi*
Worked in Siena, Florence and Rome.

BETH COHEN — 1974-1975

M.A., New York University, 1970
Ph.D. candidate, New York University
Dissertation topic: *Attic Bilingual Vase-painters*
Worked in Athens and Rome.

ALISON LUCHS — 1974-1975

M.A., The Johns Hopkins University, 1972
Ph.D. candidate, The Johns Hopkins University
Dissertation topic: *The patronage of the monastery at Cestello*
Worked in Florence.

ELEANOR ANN SAUNDERS — 1974-1975

M.A., University of North Carolina, 1971
Ph.D. candidate, Yale University

Dissertation topic: *The Old Testament prints of Maerten van Heemskerck*

Worked in Utrecht, Amsterdam and Copenhagen.

David E. Finley Fellows

PETER R. FUSCO — 1972-1975

M.A., New York University, 1972
Ph.D. candidate, New York University
Dissertation topic: *The Roman Activity of the French 18th-century sculptor Lambert-Sigisbert Adam (1700-1759)*
Worked in Rome, Paris and Washington.

JAY ALAN LEVENSON — 1973-1976

M.A., New York University, 1975
Ph.D. candidate, New York University
Dissertation topic: *Jacopo de' Barbari*
Worked in Venice, Florence and New York.

THOMAS DA COSTA KAUFMANN — 1974-1975

M.A., Yale University, 1970
M.Phil., Warburg Institute, University of London, 1972
Ph.D. candidate, Harvard University
Dissertation topic: *Studies in Imperial Festivals, Imagery and Collecting in the Late Sixteenth Century*
Worked in Austria, Czechoslovakia, and Germany.

Samuel H. Kress Fellows

FORD PEATROSS — 1974-1975

M.A., University of North Carolina, 1971
Ph.D. candidate, University of North Carolina
Dissertation topic: *The Life and Works of William Nichols*
Worked in Georgia, Alabama, Mississippi and Washington.

ALEXANDER SELTZER — 1974-1975

M.A., University of Cincinnati, 1972
Ph.D. candidate, State University of New York at Binghamton
Dissertation topic: *Alphonse Legros*
Worked in Boston, New Haven, New York and Washington.

Robert H. and Clarice Smith Fellow

SUSAN DONAHUE KURETSKY — 1974-1975

M.A., Harvard University, 1964
Ph.D., Harvard University, 1971
Dissertation topic: *Ochtervelt—a critical catalogue*
Worked in the Low Countries and in Cambridge.

RESEARCH

The joint research project begun last year on the art historical and technical aspects of the Vermeers in the National Gallery was completed. The final report, written by Arthur Wheelock, Research Curator, contains photomicrographs of the paintings taken by Kay Silberfeld, Conservator of Paintings, who examined the pictures with Mr. Wheelock, and analytical information supplied by Robert L. Feller of the National Gallery Research Project at the Carnegie-Mellon Institute in Pittsburgh. The Kress Professor in Residence for 1973-1974, A. B. de Vries, acted as advisor to the project.

A new research project began in January on the National Gallery's paintings by Rembrandt. The conservation department is working in conjunction with Arthur Wheelock; John Hand, Curator of Northern European Painting; Robert L. Feller; Seymour Slive, from Harvard University; and Egbert Haverkamp-Begemann, from Yale University.

During the year, attributions of works of art were changed as follows:

From	To
443 Florentine School <i>Apollo and Marsyas</i> Samuel H. Kress Collection	Michelangelo Anselmi (c. 1492-1554/56) School of Parma
1446 French School, 18th century <i>The Adoration of the Skulls</i> Gift of Lewis Einstein	Michel-François Dandré-Bardon (1700-1783), French School
A-125 Florentine School, c. 1500 <i>Architectural Plaque: Putti Bearing Inscribed Tablet</i> Widener Collection	Benedetto da Rovezzano (1474-c. 1554) Florentine School

STAFF PUBLICATIONS

- DIANE DE GRAZIA BOHLIN, "Some Unpublished Drawings by Bertoia," *Master Drawings*, 12, no. 4 (Winter 1974), 359-367.
- J. CARTER BROWN, Introduction to "Looking at Pictures with Bernard Berenson," Hanna Rice (New York, N.Y.: Harry Abrams, 1974).
- DAVID A. BROWN, "Further Observations on the Project for a Standard by Verrocchio and Leonardo," *Master Drawings*, 12, no. 2 (Winter 1974), 127-133.
- J. FRED CAIN, introduction, *James Davis* (Washington, D.C.: Midden-dorf Gallery, 1975).
- E. A. CARMEAN, JR., "Modernist Art 1960-1970," *Studio International*, 188 (July-August 1974), 9-13.
- , *Friedel Dzugas* (Houston: The Museum of Fine Arts, 1974).
- JANE COLLINS, "Cataloguing and Classifying the Exhibition Catalogue," *Special Libraries*, 66, no. 7 (July 1975), 313-320.
- JOSEPH COLUMBUS, "Tapestry Restoration at the National Gallery," 1974 *Studies in the History of Art*, Washington, D.C.: National Gallery of Art (1974), 175-187.
- ROBERT L. FELLER, RUTHERFORD J. GETTENS, ELIZABETH WEST FITZ-HUGH, "Calcium Carbonate Whites," *Studies in Conservation*, 19 (1974), 157-184.
- SHELDON GROSSMAN, "An Early Drawing by Fra Bartolommeo," 1974 *Studies in the History of Art*, Washington, D.C.: National Gallery of Art (1974), 7-22.
- BERNARD KEISCH, "Mössbauer Effect Spectrometry Without Sampling: Applications to Art and Archaeology," in *Archaeological Chemistry*, ed., Curt Beck, *Advances in Chemistry*, no. 138, American Chemical Society (Washington, D.C., 1974), pp. 186-206.
- , "Mössbauer Effect Studies of Fine Arts," Colloque No. 6, Supplement to *Journal de Physique*, 35, no. 12, c6-151 (1974).
- RUTH FINE LEHRER, "The Janus Press," *The Private Library*, 2nd ser., 7, no. 3 (Autumn 1974), 91-121.

DOUGLAS LEWIS, "Baldassare Longhena" [review], *Arte Veneta*, 27 (1973), 328-330.

———, "Una decina di documenti del Longhena," *Arte Veneta*, 24 (1973), 309-317.

———, "Two Equestrian Statuettes after Martin Desjardins," 1974 *Studies in the History of Art*, Washington, D.C.: National Gallery of Art (1974), 143-155.

———, "Disegni autografi del Palladio non pubblicati: le piante per Caldogno e Maser (1548-1549)," *Bollettino del Cento Internazionale di Studi di Architettura*, 15, 1973 [published 1975], 209-215. Also in *Maser 1549-1974* (Venice, 1974), n.p.

———, "A vindication of Vasari: the rediscovery of Sanmicheli's palace for Girolamo Corner at Piombino," *Architecture*, no. 1, 1975.

CHARLES PARKHURST, "Art Museums: Kinds, Organization, Procedures, and Financing," in *On Understanding Art Museums*, ed. Sherman E. Lee (Englewood Cliffs, N. J.: Prentice-Hall, 1975), pp. 3-97.

———, "An Appreciation" in *Frasconi Against the Grain, The Woodcuts of Antonio Frasconi* (New York: Macmillan Publishing Co., 1975), pp. 143-147.

ANDREW ROBISON, "Religious Experience," in *The Logic of God: Theology and Verification*, ed. Malcolm Diamond and Thomas Litzenburg (Indianapolis: Bobbs-Merrill, 1975), pp. 409-432.

———, Review of The Etchings of the Tiepolos: Complete Edition by Aldo Rizzi, *The Art Bulletin*, 57, no. 2, 295-298.

———, Ten short reviews in *Nouvelles de l'estampe* and *Library Journal*.

H. DIANE RUSSELL, *Jacques Callot: Prints and Related Drawings* (Washington, D.C.: National Gallery of Art, 1975).

Double Portrait, Circle of Giorgione, Gift of Michael Straight



MUSIC AT THE GALLERY

Forty Sunday evening concerts were given in the East Garden Court during the year at 7 o'clock. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamont Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musicians Union. Eight of the Sunday concerts during April and May comprised the Thirty-second American Music Festival held at the Gallery.

The National Gallery Orchestra conducted by Richard Bales played eleven of the Sunday concerts.

The National Gallery Strings conducted by Richard Bales played on the following occasions:

November 19, 1974—At the Episcopal High School in Alexandria, Virginia.

November 21, 1974—During the reception of the International Federation of Library Associations.

December 11, 1974—During the opening of *The Exhibition of Archaeological Finds of The People's Republic of China*.

January 23, 1975—During the reception for the College Art Association.

Intermission talks 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, and on April 13 and April 20, 1975 interviewed H. C. Robbins Landon, the 1975 A. W. Mellon Lecturer in the Fine Arts.

The traditional pre-lecture recorded music on Sunday afternoons in the Auditorium was continued. With the exception of June 8, 1975, all of the Sunday evening concerts were broadcast in their entirety by Radio Station WGMS on both AM and FM. The programs of June 15 and 22 were taped and each broadcast a week later at the usual hour because of fire damage at the station's studios. Music critics of *The Washington Post* and *Star News* continued their coverage. *Forecast FM* of 1974 devoted a feature article to the National Gallery and Mr. Bales.

SUNDAY CONCERTS

Charles Ives Centennial Concerts

- Sept. 22 National Gallery Orchestra
- Sept. 29 The Portland (Maine) Symphony String Quartet and

- Anthony Piccolo, Pianist
- Oct. 6 The American Chamber Trio
- Oct. 13 Neva Pilgrim, Soprano, and Ursula Oppens, Pianist
- Oct. 20 National Gallery Orchestra
- Oct. 27 Stafford Wing, Tenor, and Thomas Warburton, Pianist
- Nov. 3 Richard Fredrickson, String Bass, and Robin McCabe, Pianist
- Nov. 10 Ylda Novik, Pianist
- Nov. 17 National Gallery Orchestra
- Nov. 24 Elwyn Adams, Violinist, and Hilda Freund, Pianist
- Dec. 1 Nicole Wickihalder, Pianist
- Dec. 8 Edward Mattos, Pianist
- Dec. 15 Paul Tobias, Cellist, and Elizabeth Moschetti, Pianist
- Dec. 22 National Gallery Orchestra with Mark and Nancy Ellsworth, Violins; Robert Newkirk, Cello; Orrin Olson and Samuel Ramsay, Horns; and Richard Roeckelein, Harpsichord
- Dec. 29 Doyle White, Pianist
- Jan. 5 The Lucktenberg Duo
- Jan. 12 National Gallery Orchestra with Sidney Forrest, Clarinet
- Jan. 19 National Gallery Orchestra with Judith Norell, Harpsichord
- Jan. 26 Amado String Quartet and George Walker, Pianist
- Feb. 2 Potomac String Trio
- Feb. 9 Thomas Mastroianni, Pianist
- Feb. 16 Howard Hensel, Tenor, and Dana Krueger, Contralto, with Martin Isepp, Pianist. Assisting artists: Lois Darling, Soprano; Ellen Lang, Mezzo Soprano; and Llyanna Lynch-Huls, Contralto
- Feb. 23 Trio Elvetico
- Mar. 2 Etsuko Tazaki, Pianist
- Mar. 9 National Gallery Orchestra
- Mar. 16 Marjorie Huffman, Pianist
- Mar. 23 National Gallery Orchestra
- Mar. 30 Michael Boriskin, Pianist
- Thirty-second American Music Festival*
- Apr. 6 The Temple University Trio
- Apr. 13 National Gallery Orchestra
- Apr. 20 National Gallery Orchestra
- Apr. 27 Frances Walker, Pianist
- May 4 Raymond Herbert, Pianist
- May 11 Madison Madrigal Singers, Robert Shafer, Conductor
- May 18 Donna Lerew, Violinist, and Neil Tilkens, Pianist
- May 25 Thomas Beveridge, Bass-Baritone, and Dale Anthony, Pianist
- June 1 Haskell B. Small, Pianist
- June 8 James Pettis, Pianist
- June 15 Susan Godine, Soprano, and Kenneth Newbern, Pianist
- June 22 National Gallery Orchestra

WORLD PREMIERE

Composer
Composition and
Performance Date

Beveridge, Thomas
Leaves of Grass (1971): A Song Cycle on Poetry by Walt Whitman
May 25, 1975

Composer Burton, Stephen
Composition and Requiescat (1975)
Performance Date May 11, 1975
 Evett, Robert
 Solo Sonata (1975)
 May 18, 1975
 Lemeland, Aubert
 String Trio No. 3, Opus 35 (1974)
 February 2, 1975
 Smith, Russell
 Trio (1974)
 April 6, 1975

FIRST WASHINGTON PERFORMANCES

Aschaffenburg, Walter Conversations (1973) May 4, 1975	Telemann, Georg Philipp Suite for Two Horns and Orchestra in F Major (edited by Horst Büttner) December 22, 1974
Barber, Samuel Three Songs (1974) June 15, 1975	Vlahopoulos, Sotireos Prelude and Fugue (1966) May 4, 1975
Benshoof, Kenneth Sonata for String Bass and Piano (1973) November 3, 1974	Vlahopoulos, Sotireos Three French Dances (1962) May 4, 1975
Bornn, Hugo Day Dream (1940) April 27, 1975	Vlahopoulos, Sotireos Toccata (1951) May 4, 1975
Childs, John Poem-Waltz (1966) April 27, 1975	
Da Costa, Noel Extempore Blue (1969) April 27, 1975	
Fletcher, Grant Opened Triptych (1962) May 4, 1975	
Hovhaness, Alan Symphony No. 1 "Exile" (1936 with new Second Movement in 1972) April 13, 1975	
Hutcheson, Jere Wonder Music for Violin and Harpsichord (1971) January 5, 1975	
Ives, Charles "From The Steeples and the Mountains" (1901) September 22, 1974	
Janacek, Leos The Diary of One Who Vanished (1916-1919) February 16, 1975	
Mattos, Edward An Autobiography December 8, 1974	
Pousseur, Henri Mnemosyne March 16, 1975	

PUBLICATIONS SERVICE

Four special exhibition catalogues were distributed in connection with major exhibitions. These included *Venetian Drawings from American Collections*, *Medieval and Renaissance Miniatures from the National Gallery of Art* and *Jacques Callot: Prints and Related Drawings*. A two-volume catalogue of *The Exhibition of the Archaeological Finds of The People's Republic of China* sold over eighty thousand illustrated and fifty-seven thousand text editions, representing the largest catalogue sales in the Gallery's history.

Three commercial publications were added to the sales stock, *A Standard of Excellence* by Director Emeritus David Finley; *A Self Portrait with Donors* by Director Emeritus John Walker, and *Looking at Italian Pictures with Bernard Berenson*, with a personal reminiscence by J. Carter Brown. Customers of the Gallery's Publications Room now may choose from over one hundred books, four hundred large and three hundred small colored reproductions, and six hundred colored slides.

The Publications Room served 498,325 visitors last year. Over 196,000 transactions were the direct result of the Chinese exhibition. The mail order service filled 6,891 orders.

BUILDING MAINTENANCE, SECURITY AND ATTENDANCE

The engineering staff completed the conversion of filters in the air-handling systems to a new, more efficient operation. The new system will greatly reduce the level of particulate matter in the air circulated throughout the building and will substantially reduce the level of airborne abrasive matter.

Modification of the Fourth Street doorway was begun in June to accommodate the circulation of visitors to the Connecting Link and the East Building. Various pieces of equipment that will service the new construction as well as the present building were accepted and placed in operation.

As part of the Gallery's energy conservation program, thirty-one storm windows were installed in ground floor windows on the northwest portion of the main building. In addition, the night maintenance and cleaning crew's summer schedule was changed to eliminate the need for most interior lighting after 1:30 a.m.

The horticultural staff enhanced various exhibitions with special planting. Of particular note was medieval garden constructed as the entrance to the exhibition *Medieval Miniatures from the National Gallery of Art*. The garden included topiaries, hedges and bluegrass sod.

The seasonal Christmas poinsettia display was enlarged when plants were placed in the sculpture niches of the Rotunda. This year the staff erected thirty exterior Christmas trees and maintained them until the end of February to complement the lighted trees surrounding the new ice-skating rink on the Mall between Seventh and Ninth Streets.

The exterior landscaping along Constitution Avenue that had been removed to permit installation of the chilled water line to the East building was replanted with a new *Taxus* hedge and bluegrass sod in the lawn areas. The tall holly hedge behind the flagpoles was also replaced. In addition the horticultural staff removed and resodded over one thousand square feet of lawn along the Gallery's south façade.

The Gallery Protective Staff was strenuously challenged by the crowds attracted to the Chinese exhibition. Because the show opened in mid-winter, viewers had to queue inside the building. Frequently there were two thousand persons in line, while the maximum flow through the exhibit was approximately eight hundred per hour.

A new position, Assistant for Security and Planning, was established on the Administrator's staff. In this new position, former Captain of the Guard Jacob Brickman will be responsible for the development of security programs for the new East Building and for updating guard regulations and procedures. Lieutenant Nathaniel McLin was promoted to Captain of the Guard to succeed Mr. Brickman.

In November seven guards received monetary incentive awards for sustained superior performance. They were Richard Allen, Mike Bennett, Frank Brown, Graham Dudley, Enoch W. Straughter, William L. Sutton, and George T. Wheeler.

Attendance at the Gallery during this year was 1,827,303. The Alverthorpe Gallery had 1,365 visitors.



APPROPRIATIONS

Section 4(a) of Public Resolution No. 14, 75th Congress, 1st Session, approved March 24, 1937 (50 Stat. 51; United States Code, title 20, sections 71-75), provides that the faith of the United States is pledged that "the United States will provide such funds as may be necessary for the upkeep of the National Gallery of Art and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so that the National Gallery of Art shall be at all times properly maintained and the works of art contained therein shall be exhibited regularly to the general public free of charge."

The Congress of the United States for the fiscal year ended June 30, 1975, appropriated for salaries and expenses of the National Gallery of Art, \$7,015,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1975 and 1974:

	<i>June 30, 1975</i>	<i>June 30, 1974</i>
Personnel compensation and benefits	\$5,566,926	\$4,864,791
Temporary exhibitions	272,724	287,689
Utilities and communications	535,257	375,852
All other obligations	640,001	708,433
Unobligated balance	46	0
Total appropriation	\$7,014,954	\$6,236,765

EAST BUILDING AND
CONNECTING LINK

The first milestone reached during the year was the reopening of Fourth Street on its original alignment in July. The detour over the former east lawn of the Gallery was removed, and the excavation of the last section of the Connecting Link begun. The foundation mat was substantially completed by January 1975, and by June the Connecting Link was almost entirely covered over at plaza level by form-work or completed pours of concrete.

During the year the main outlines of the East Building took form above Pennsylvania Avenue and the Mall. The eastern tower rose to roof level, and the construction for the study center reached the seventh of its eight floors above grade. The huge trusses that connect the towers along the Pennsylvania Avenue and Fourth Street façades were put in place in the fall. The exterior marble covered much of the building to the third level and part of the south wall to the fifth.

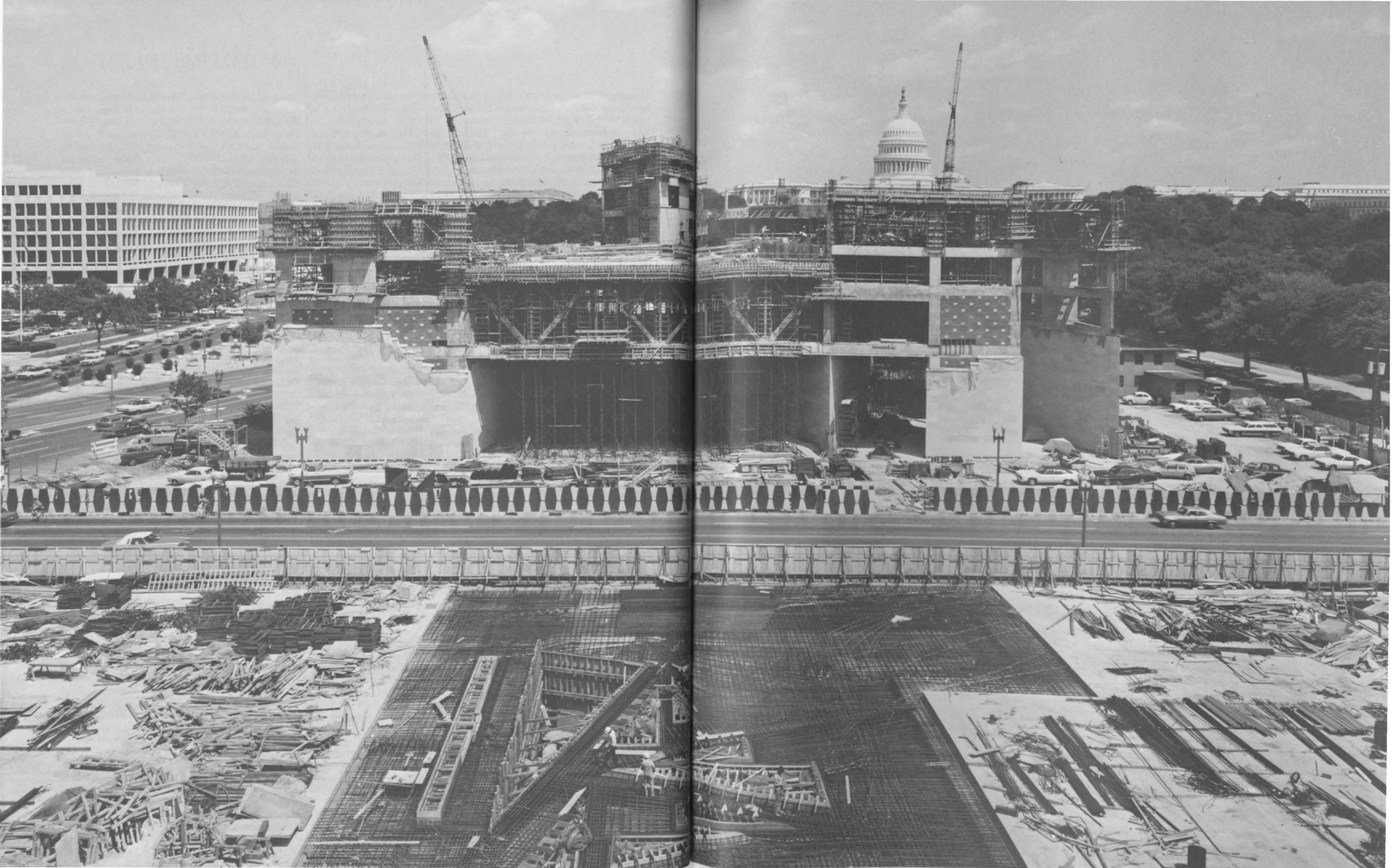
Related alterations in the main building included a largely new East Lobby to provide outdoor access from the main building to the plaza and from the main building underground to the Connecting Link.

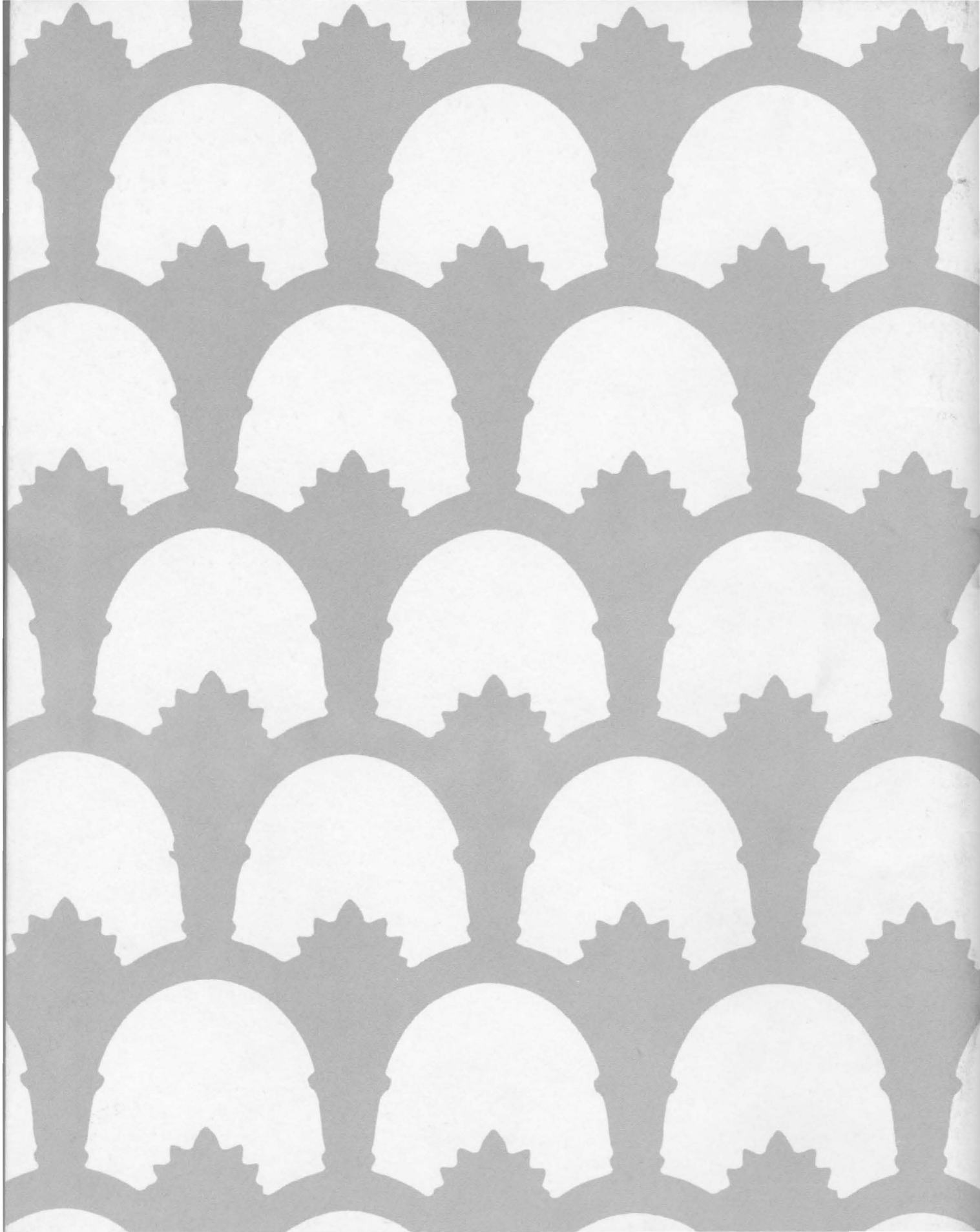
With occupancy of the Connecting Link less than a year away, interior planning efforts intensified. The graphics firm of Herman & Lees was retained to develop a total graphics program, and the architect, together with consultants, completed a detailed study of the cafeteria and its furnishings.

In June 1974, Mr. Hurley Offenbacher replaced Mr. Robert Engle as Construction Manager. In April 1975, Mr. James Malin joined Mr. Engle at the National Zoological Park, and in May, Mr. George Burton filled the new position of Mechanical Engineer in the Construction Manager's office. The staff of the office of the Planning Consultant was enlarged in April by the appointment of Mrs. Carolyn B. Ganley as Space and Design Planner.

ROSTER OF EMPLOYEES

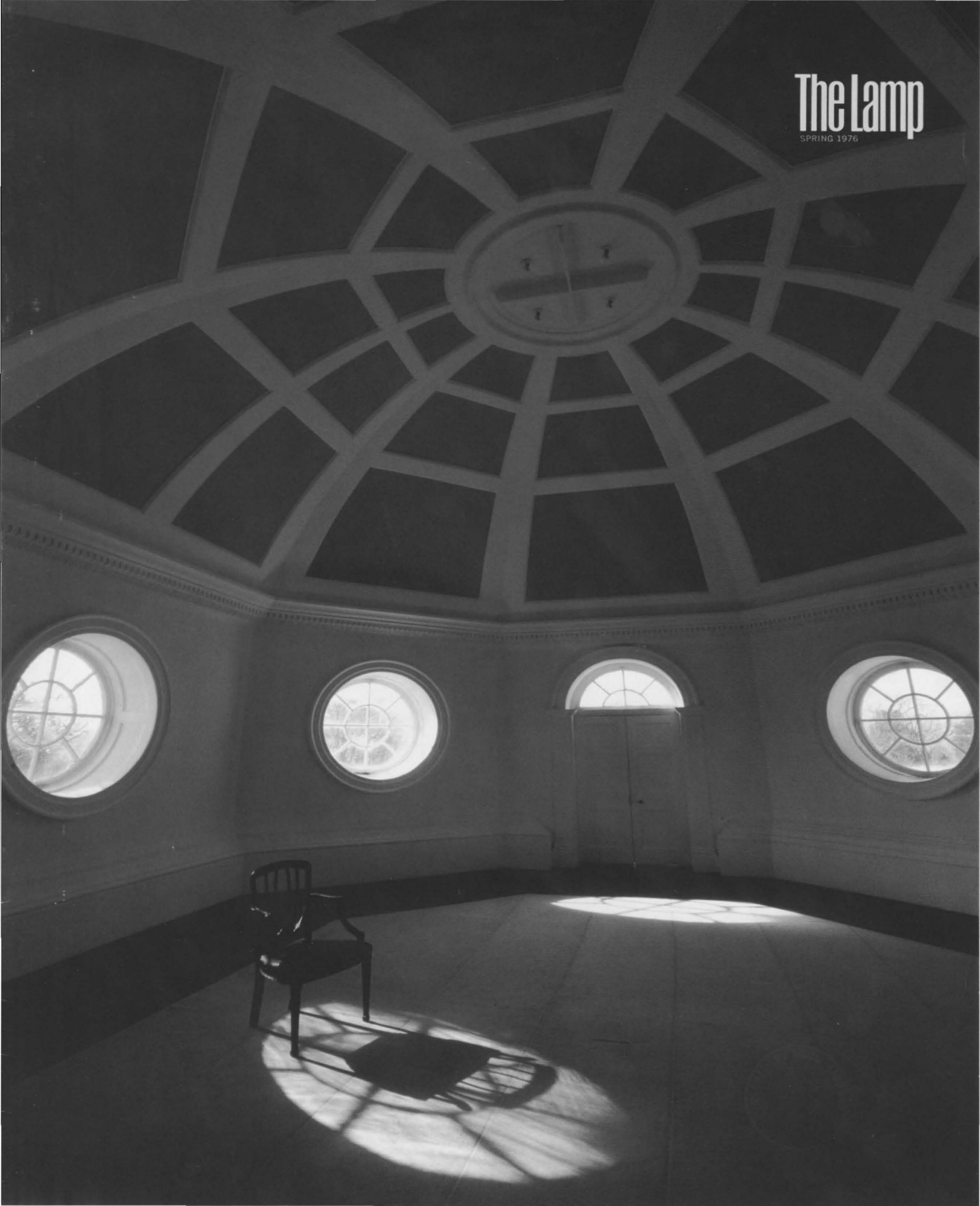
Abrams, Donald D.	Brooks, Lloyd E.	Covey, Victor C. B.	Garren, Joseph E.	Hunter, Ernestine	Lydecker, J. Kent	Newhouse, Quentin	Rhoades, Floyd M.	Stierhoff, Katherine L.	Williams, Richard
Adams, Joyce V.	Brown, Catherine F.	Cowan, Ophelia C.	Genus, Charles C.	Inge, Benjamin D.	Lynch, Amos D.	Newton, Robert C.	Rhyne, Robert	Stratmann, Philip E.	Williams, William J.
Adams, Revell R.	Brown, David A.	Cox, Edwin W.	Gibbs, Andrea R.	Ivey, Joe T.	Lynch, John P.	Nobel, Woodrow	Rice, Annabel	Straughter, Enoch W.	Williamson, Donald G.
Adams, William H.	Brown, Frank	Cox, Milton E.	Gibbs, Winston	James, Robert L.	McBride, Johnny F.	Norris, John C.	Rich, Matilda L.	Stults, Lester E.	Wills, Kathleen
Alexander, Cynthia C.	Brown, J. Carter	Crawford, Willie	Gieske, Kathryn K.	Janis, Janice C.	McCabe, Andrea C.	Northcutt, Walter T.	Richardson, Susan L.	Sumter, Jay B.	Wilson, Allen R.
Alexander, Harold	Brown, Linda S.	Croog, Elizabeth A.	Gill, Willie B., Sr.	Jenkinson, Pamela A.	McClain, Jacqueline	Northrop, Edward D.	Riggs, George W.	Sumpter, Wade	Wilson, George
Allen, Carl	Brown, Ruth G.	Darden, Brona M.	Gillespie, Charles M.	John, Nancy R.	McEvitt, Stephen R.	Oberhuber, Konrad	Riggles, Alan L.	Suplee, Charles I.	Wilson, Ruben
Allen, Perfect S.	Brown, Sylvester	Davidock, Peter, Jr.	Gilliam, John	Johnson, Alvin E.	McGill, Thomas F. J., Jr.	Offenbacher, Hurley	Riley, Oscar	Sütter, Susanne C.	Wilson, Willie R.
Allen, Richard, Jr.	Brown, Thomas W.	Davis, Carole E.	Glade, Conrad H.	Johnson, Christopher J.	McLin, Nathaniel	O'Neill, Mary M.	Roache, William H.	Surton, William L.	Wheelock, Arthur K.
Allen, Wilbur, Jr.	Brown, Virginia D.	Davis, Zetta M.	Goldsmith, Kathleen B.	Johnson, Linwood K.	McLlwaine, Sharon R.	Onley, Munwell	Roberts, Daniel E.	Sweeney, Walter A.	Wohl, Teresa F.
Amory, Robert, Jr.	Brown, William H.	Daye, Roland B.	Goodman, Janet T.	Johnson, Maurice E.	McPhatter, Wade F.	Pagan, Mary Jane	Robinson, Andrew G.	Tasker, James H.	Woodall, George O.
Amt, Richard	Buchanan, Ernest, Jr.	Delano, Juan F.	Goudy, Jan E.	Johnson, Melvin	McRae, Rita	Page, Theresa D.	Robison, Andrew C.	Tate, Burnice	Woodland, James L.
Amussen, Theodore S.	Burgess, Debra K.	Demart, Ann Elizabeth	Grant, James	Johnson, William R.	Mack, Elizabeth J.	Palmer, John W.	Roche, William R.	Taylor, Marshall O.	Woodard, James W.
Anderson, Emma I.	Burgess, Edward L.	Devolt, George	Grant, Nancy	Johnson, Yamashita S.	Mackie, George A.	Palumbo, Nick	Roland, Martin M.	Thomas, Anthony G.	Wright, James S.
Anderson, James A.	Burk, Charlotte K.	Dijanni, John J.	Grantham, Jack	Jones, Mildred G.	Malin, James G.	Parker, Willie J.	Rose, Joseph E.	Thomas, Joseph W.	Wright, Michael
Anderson, Nathaniel V.	Burns, Barbara J.	Dockery, Rebecca L.	Greathart, Ulysses	Jones, Nathaniel	Mallick, Jerry M.	Parker, Willie J.	Rose, Raymond F.	Thompson, Anthony W.	Yates, Patricia
Angelucci, Marjorie A.	Bushell, Hugh J.	Dodson, William E.	Green, Lorenzo M.	Jones, Virgil S.	Mallus, Maria M.	Parkhurst, Charles P.	Ross, Edward, III	Thompson, James H.	Young, Judith A.
Andrews, Joseph, Jr.	Butler, Lawrence	Donnelley, Bennie	Green, Madeline W. S.	Jordan, Mary B.	Manigault, Edmund, Jr.	Parks, James C.	Russell, H. Diane	Thornton, Brenda L.	Zientara, Donald P.
Avent, Eunice J.	Caddy, George K.	Donohue, Joseph P.	Greenlee, Velma	Joseph, Alphonso	Martin, George S.	Parks, Leslie, Jr.	Russell, Lynn P.	Tillman, Roger M.	Zuckerbrod, Helene
Backlund, Caroline H.	Cain, J. Fred, Jr.	Dudley, Graham G.	Greenway, Sarah	Justice, James W.	Martin, Lawrence H.	Parran, Denise A.	Rust, David E.	Tillman, Victor	Zuessman, Noah J.
Bagley, Mance M.	Calbone, Connie M.	Drake, Leon	Gregory, James E.	Kacala, Irene V.	Mason, James E.	Payne, Reginald W.	Saito, Richard E.	Tolson, Catherine E.	Zwiacher, Pamela J.
Baker, Oliver J.	Calhoun, Buel	Duffie, Mary O.	Grier, Margot E.	Kellum, Ruth	Masterson, Lendora M.	Payne, Ricky A.	Sampson, Edgar J.	Triplett, John S.	
Baker, Susan H.	Campbell, Alvia R.	Dunham, Georgiana	Grossman, Sheldon	Karras, Chris	Matthews, Majorie P.	Pell, Robert L.	Schneider, Laura T.	Troiani, Anthony L.	
Bales, Richard H.	Campbell, William P.	Duritz, Michael	Grove, Robert A.	Katz, Neil J.	Maxwell, Carroll C., Jr.	Perlin, Ruth R.	Scott, David W.	Tucker, Deborah	
Bardley, Sammy J.	Cantey, John	Dyer, Mary P. W.	Hall, David L.	Kelly, Quinton A.	Mehennick, Allison E.	Peterson, Joyce A.	Scott, James E. C.	Tullner, Robert E.	
Barnes, Willie C.	Carmean, E. A.	Ebb, Frank R.	Hall, Gary V.	Kelsey, Kathy Mae	Messick, Woodard R.	Peterson, Linda C.	Seigle, Betty D.	Turner, Ruth R.	
Barnett, Benjamin S.	Carney, Ivy L.	Edelstein, J. M.	Hall, Leroy	Kenneth, James	Metaxatos, Margarita	Plush, James, Jr.	Seligmann, Monica E.	Turner, Sarah E.	
Barrett, Jeremiah J.	Carroll, Louis L.	Edwards, Howard C.	Halper, Audrey B.	Kern, Earl V.	Michael, Harold E.	Poliszuk, John F.	Sexton, George S., III	Turner, William	
Bartfield, Ira A.	Carrozza, Fay H.	Edwards, Simon J. A.	Hamilton, George H.	Koth, Theodore L.	Middleton, Larry C.	Pometto, Evelyn D.	Seymore, Robert M.	Vallejos, Bernardino	
Bautista, Moises V.	Carson, Robert J.	Engel, Betty L.	Hand, Donald C.	Krill, John W.	Middleton, Richardo C.	Ponoski, John	Shapley, Fern R.	VanSickle, Theodore G.	
Beard, Edith R.	Carter, George E.	English, Joseph G.	Hand, John O.	Kubicki, Joel E.	Miles, John A.	Posely, Jean D.	Sheehan, Jacquelyn L.	Varcola, Albert A.	
Beard, Stephen F.	Casey, Charles W.	Everly, Floyd F.	Hans, Robert J.	Labaree, Eleanor C.	Miller, Bettye D.	Poston, Willie J.	Shepard, Katherine	Vick, Milton E.	
Beasom, Dean A.	Caudill, Maria L.	Ewing, Kathleen M. H.	Hansom, Gerald T.	Lattisaw, Edward J.	Miller, Carrington W.	Queen, Walter E.	Shorak, Betty Jane	Vickroy, Leroy M.	
Beaulieu, Julie E.	Caughman, Raymond J.	Fantasia, John J.	Hansom, Sylvester G.	Leason, Max A.	Miller, Esther I.	Query, Paul W.	Short, James P.	Vish, Stanley J.	
Becker, Robert G.	Chamberlain, Tabitha L.	Faul, Dorothy W.	Harlan, Roma C.	Lee, A. B.	Miller, Irene	Prenzie, Michael	Sidwell, Patrick A.	Volkert, Francis T.	
Bell, Reginald E.	Chandler, Gerald	Feiner, Jacquelyn	Harper, Junior	Lee, George W.	Miller, Robert G.	Price, James W.	Simms, James E.	Voris, Anna M.	
Bellet, Joan R.	Chapman, Bernard L.	Feldman, Frances L.	Harper, Ted	Lee, Louise K.	Mitchell, Lawrence S.	Proctor, Joshua	Silberfeld, Kay	Walden, David O.	
Bello, Susan E.	Cheek, Helen M.	Ferber, Elise V. H.	Harris, Anna N.	Lee, Quinton J.	Morris, Juanita Y.	Purnell, Jo Ann S.	Simpkins, Alvin	Walker, Janet M.	
Benforado, Elizabeth A.	Chenoweth, Barbara M.	Fichtner, Harry J.	Harris, Aurelius D.	Leeper, Charles H.	Moody, Charles S.	Queen, Walter E.	Skinner, John R.	Wallace, Carla Y.	
Bennett, Mike	Claggett, Frederick E.	Fields, Cleo A.	Harris, Donald R.	Leher, Albert R.	Moon, Edward C.	Quinn, Catherine F.	Slaughter, Francis C.	Waller, Janet M.	
Berkeley, Frederick L.	Claiborne, Anthony W.	Figgins, Frank I.	Harris, Linwood	Lehrer, Ruth F.	Moore, Barbara S.	Radice, Anne-Imelda M.	Smith, Andrew L.	Walter, Oliver S.	
Bernat, Miriam	Coates, Margie L.	Fisher, Earl	Harrison, John H.	Leisher, William R.	Moore, Charles J.	Ragland, Yvonne A.	Smith, Charles H.	Waring, James Dreppard, Jr.	
Berry, Faith D.	Coates, Margie L.	Fleming, Thomas K.	Hawkins, Richard C.	Leithauser, Mark A.	Moore, Donald L.	Ramsey, Eldridge B.	Smith, Edward T.	Warren, Alvester W.	
Bertman, Donald E.	Cofield, Jessie H.	Fletcher, Elizabeth A.	Hayes, Lloyd D.	Lenard, Ralph P.	Moore, Patricia A.	Randall, Thomas J.	Smith, Emma	Warrick, Michael D.	
Beville, Henry B.	Cobert, John W.	Fletcher, Georganne	Heath, Paul D.	Leonard, Florence E.	Moore, Selina B.	Rapp, Lorraine	Smith, Felix M.	Warwick, Katherine	
Bigley, Ann Margaret	Cole, David R.	Flint, Richard C.	Heffington, JoAnna J.	Lesho, Joseph	Moore, Tettie I.	Rasmussen, John A.	Smith, George W.	Watson, Ross	
Biloon, Helen B.	Coleman, Elsie	Fontana, Sarah E.	Heflin, Catherine P.	Lesley, Parker	Mooreman, Grace Ellen	Ravenel, Gaillard F.	Smith, Helen A.	Webber, Susan B.	
Blanchard, Jeffrey N.	Coleman, George N.	Foster, Clure E.	Heriot, Susan G.	Lewis, C. Douglas	Morsell, Merle T.	Ravenscroft, Polly R.	Smith, Sarah P.	Webster, Queen E.	
Blechman, Margaret J.	Coleman, Moncure, III	Fox, Eugene A.	Heydenryk, Henry	Lewis, William P.	Moser, Rex K.	vonRebhan, Anne	Smyth, Frances P.	Wert, John A.	
Bohlin, Diane M.	Collins, Jane S. O.	Fox, Carol M.	Hill, John E.	Lightner, Ysabel L.	Moss, Robert	Rector, Louis B.	Soler, Joseph E.	West, Carlton	
Booker, Nelson	Collins, Jervis H.	Foy, Elizabeth J.	Hobbs, Leroy E.	Lippel, Carol	Murek, Barbara A.	Redd, Clifton D.	Spicknall, James L.	West, John A.	
Boomer, George A.	Columbus, Joseph	Frank, Margaret L.	Hogan, Beatrice M.	Littlejohn, Theodore W.	Myers, George H.	Redman, Dion L.	Spieth, Marsha D.	Wheeler, George T.	
Bouton, Margaret I.	Contini-Bonacossi, Alessandro	Freeman, Vivian C.	Hollins, Ronald G.	Livingston, Albert E.	Myzk, William R.	Reed, Gary	Spinx, Jack C.	White, Jesse C.	
Brauer, June M.	Converse, Julia M.	Freitag, Sally R.	Holt, Alphonso	Livingston, Gregory L.	Naifeh, Steven W.	Reeves, Sallie Mae	Springston, George G.	White, Melvina	
Brickman, Jacob	Conway, Quentin A.	Fuller, David L.	Holton, Rosalynd V. R.	Lombard, James D.	Nailing, Gralin	Reeves, Sina L.	Stamback, Angela R.	Wiggans, Charles J.	
Brickman, Mark	Conyers, Robert L.	Gadson, Jacob N.	Honeycutt, Raymond J.	Long, Ann L.	Naranjo, Jose A.	Reichard, Muriel Moody	Steele, Lina A.	Williams, Alfred, Jr.	
Brinkmoeller, Helen A.	Cooke, Milton N.	Gadson, Martha L.	Hopkins, Tempi E.	Long, William	Nashwinter, Robert B.	Reis, Joseph J.	Stevens, James T.	Williams, Benjamin	
Brodie, John T.	Copeland, Joseph W.	Garcia, Gabriel	Huff, Paul L.	Lowe, Ronald J.	Nelson, Gwendolyn	Renzi, Rocco J.	Stevens, Peer L.	Williams, Isiah	
Brooks, George L.	Corley, Walter E.	Garcilanco, Armando	Hullick, Peter	Lutzker, Susan J.	Ness, Melanie B.	Reynolds, Ernest C.	Stewart, James A.	Williams, James A.	
	Cornell, Benjamin N.								





The Lamp

SPRING 1976



the eye of thomas jefferson

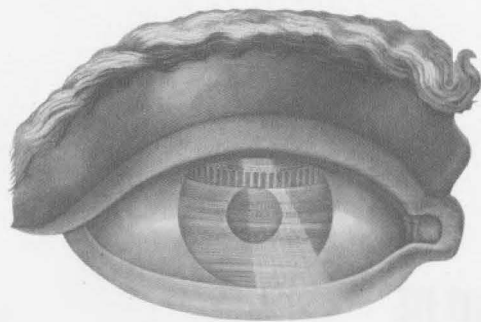
In Thomas Jefferson, the nation's third President, statesmanship, diplomacy and a love of knowledge combined with a sweeping artistic vision to leave a profound impress on the spirit and direction of the American Republic.

While Jefferson's career as a legislator, diplomat, revolutionary and President are widely known, his significant influence on the arts in America is insufficiently realized even among the citizenry whose tastes he helped shape.

From June 5 to September 6, 1976, as part of its Bicentennial celebration, the National Gallery of Art is honored to present The Eye of Thomas Jefferson, a comprehensive examination of Jefferson's contribution to the creative arts and of the sources from which he drew his inspiration.

The exhibition, the largest ever mounted by the Gallery, draws upon public and private collections in the United States and abroad and includes works never before shown in this country.

*J. Carter Brown,
Director,
National Gallery of Art*



the eye of thomas jefferson



*With a creative vision that paralleled his political daring,
the nation's third president made a contribution to
the American tradition in the arts that is without equal.*

W. Howard Adams is director of national programs for the National Gallery of Art. This article was adapted from his introduction to the catalog for The Eye of Thomas Jefferson exhibition.

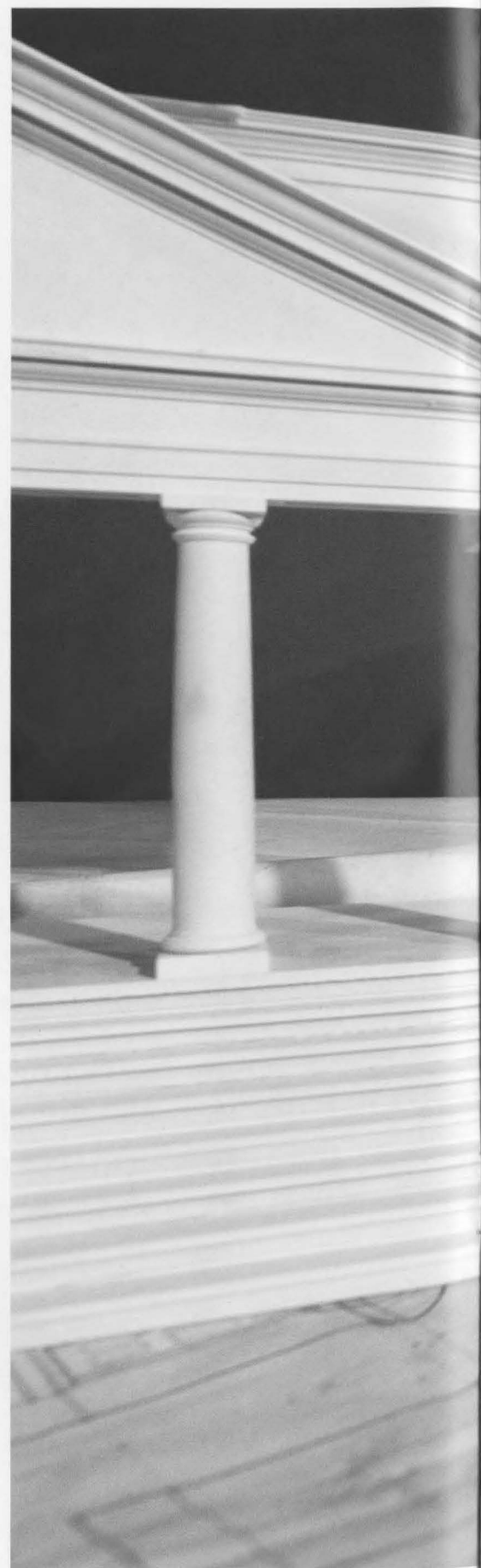
Of all the Founding Fathers, with their remarkable talents, learning and accomplishments, Thomas Jefferson stands alone in his lifelong commitment to the arts. Not only did he leave the nation a legacy of achievements in architecture and design but more importantly, his record as a uniquely creative man is unmatched in the history of the Republic.

Born into a colonial Virginia society that valued the classical education so dear to its English forbears, young Jefferson was also part of a native stock bred and trained for survival on the frontier, where hunting, surveying, soldiering and

building shelter were skills of practical necessity. Both strains were part of Thomas Jefferson's inheritance: the love of pure learning, encouraged by his surveyor father, a well-to-do landowner who insisted on a classical training and the mastery of those exacting tasks demanded of the pioneer.

The intelligence and skill with which Jefferson combined these qualities in the design and organization of his surroundings—whether a drawing room, a garden, an anatomy theater, a university rotunda or a set of goblets—may be seen in the works themselves. Jefferson's contribution to the arts and the sources, here and abroad, upon which he drew will be the subject of a comprehensive exhibition entitled *The Eye of Thomas Jefferson*, to be shown at Washington, D.C.'s National Gallery from June to September.

by W. HOWARD ADAMS





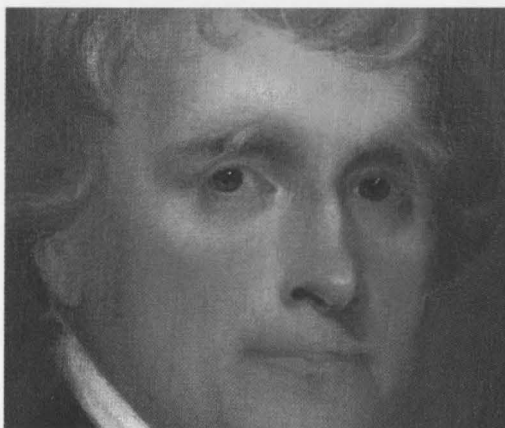
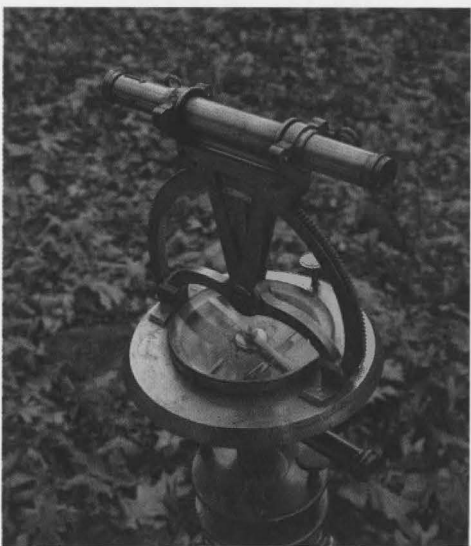
A model of Poplar Forest, the country retreat Jefferson designed for himself, takes shape for inclusion in the National Gallery show.



The spirit of the Revolution, which Jefferson articulated, was to create the framework of a new society reflecting in its constitution, statues, buildings, the classic values of Greece and Rome.



The Maison Carrée (above), a Roman temple at Nîmes, France, transfixed Jefferson with its classic elegance. "It is very simple but it is noble beyond expression," he wrote James Madison. Its influence may be seen in Jefferson's design for his home at Monticello, Va. (above, right) where the Bass Otis portrait of him hangs. Jefferson's bedroom (left) is divided into a sunny "Cabinet" and a study with a Jefferson-designed writing table. Below, his theodolite, a surveying instrument.



The exhibition, the largest ever to be mounted by the gallery, will be aided by a grant from Exxon, the display's sole corporate contributor, as part of the corporation's Bicentennial observance.

Looking back on Thomas Jefferson's personality and interests, as well as the complex age in which he lived, poses problems for the 20th century observer. It is impossible to separate the artist from the political activist, the architect of the Capitol at Richmond from the author of the Declaration of Independence, the designer of that "academical village," the University of Virginia, from the drafter of the Statute of Virginia for Religious Freedom. The spirit of the Revolution, which Jefferson articulated, was to create the framework of a new society reflecting in its constitution, statues, buildings, furniture, songs and mottoes, the classic values of Greece and Rome.

Moreover, Jefferson's life stretches across one of the most revolutionary periods in the history of art as well as government, so it is not surprising to find his interests and tastes combining elements of the classical as well as of the romantic. Because of his looming presence as a principal figure in the American Revolution, as third President of the United States, as the negotiator of the Louisiana Purchase, it is easy to forget his impact on the American tradition in the arts.

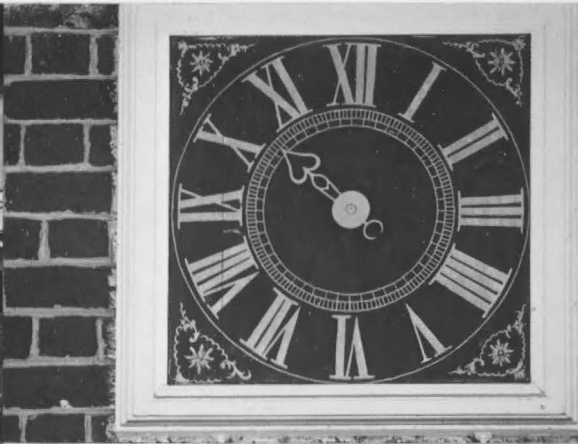
First of all, lest anyone be misled, Jefferson was educated as a lawyer, not as an artist or architect. His artistic skills were learned in the Renaissance tradition of the amateur coupled with the practical necessities of conveying visual ideas, plans and designs to workmen who could carry them out. He seems to have taken pleasure in the use of the pen as well as the etcher's tools that he kept in his study.

Much of Jefferson's earliest interest in the arts grew out of the haphazard aesthetic experiences of a clever, rich

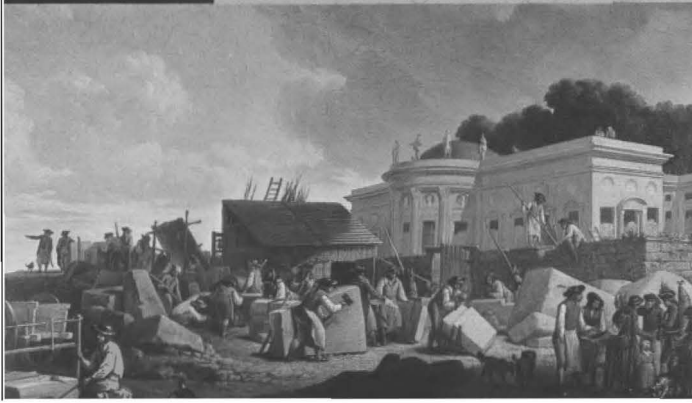
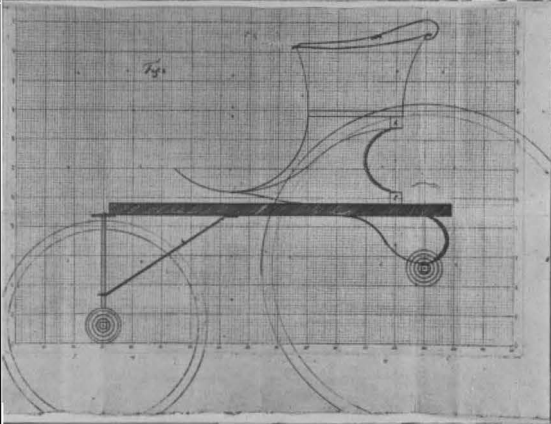
young man growing up in Virginia in the 1750s and '60s on the very edge of European civilization. Until he went to Paris in his early forties, his only significant travel beyond the narrow fringe of the settled Tidewater where he was born was a trip to New York in 1766, when he was 23. During a stopover in Philadelphia, it was Jefferson's good fortune to meet Dr. John Morgan, who had studied in Edinburgh, London and Paris before taking the Grand Tour of Italy, bringing back a respectable collection of paintings, prints and books on architecture. All this represented a visual and intellectual feast for the young Virginian and was perhaps his first serious introduction to the arts—an experience undreamt of in the rural society that Jefferson had known.

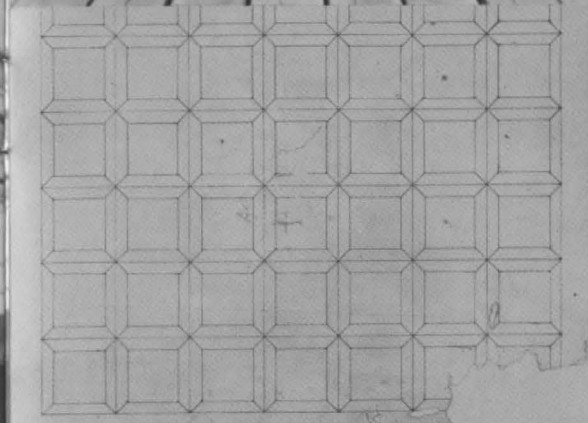
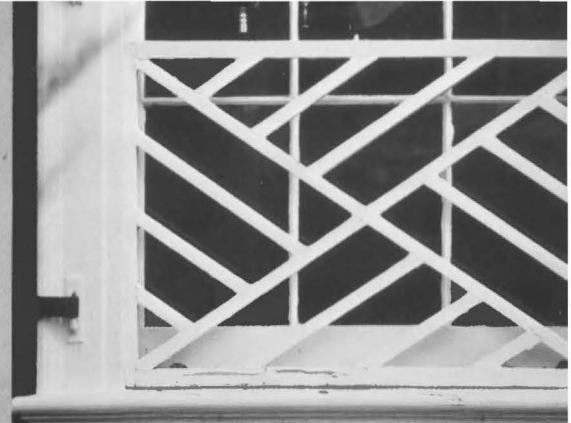
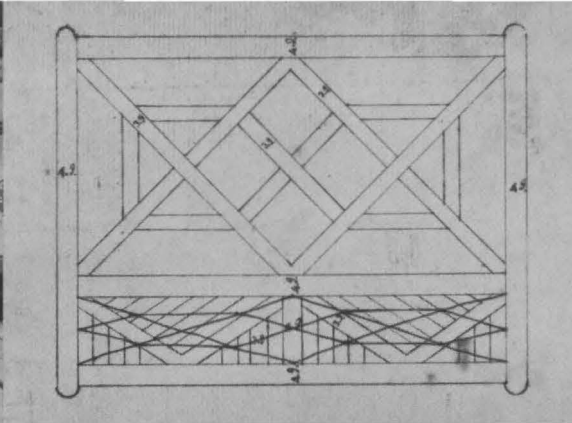
Three years later, when Jefferson began his first plans of Monticello, his house near what is now Charlottesville, Va., he designed the central room as a gallery of paintings and sculpture. Jefferson altered and re-altered Monticello many times during the 56 years he lived there. As the plans of the house evolved and changed over the years, it was in this west room and the later reception hall that he assembled what has been called the first art collection in America. Undoubtedly he had been inspired by Dr. Morgan during his Philadelphia visit as well as by his wide reading in the art guides of the day. Having grown up in a province of almost no paintings or sculpture, it is remarkable

Jefferson's vision respected tradition but did not fear change. Sometimes he adapted classical concepts to modern purposes; at other times he invented wholly new designs. The assemblage of pictures on the next two pages shows some of his works and sketches, along with objects he collected or from which he drew inspiration. They suggest a formidable intelligence at work investing utility with a timeless beauty.

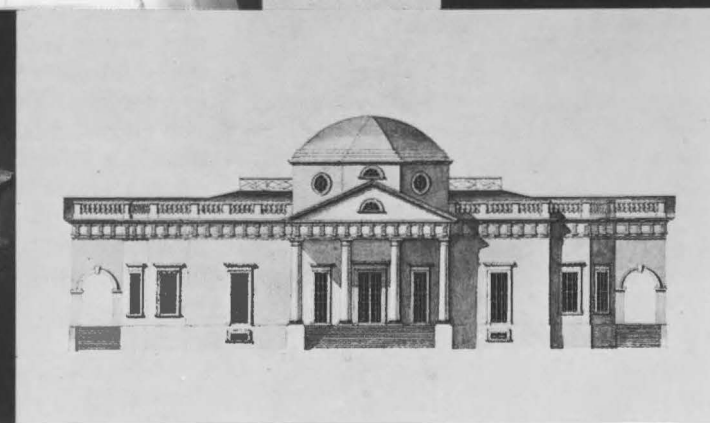
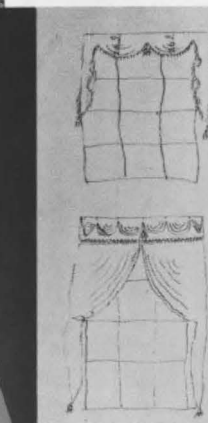


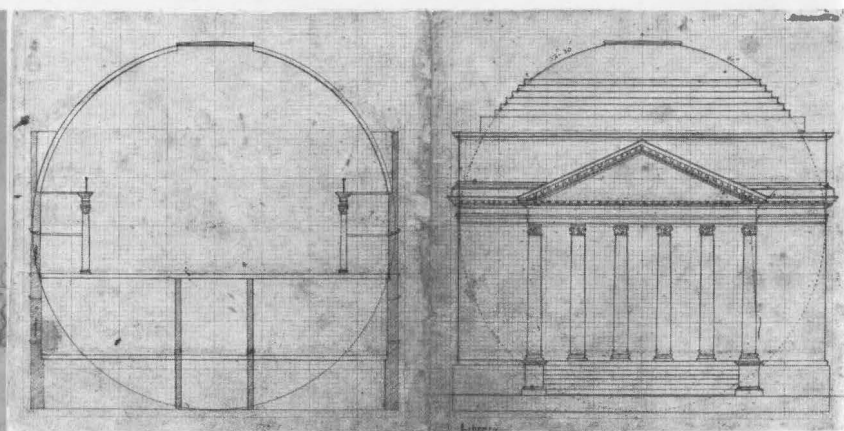
At the same time that he was deeply involved in the Republic's birth, Jefferson designed homes, gardens, capitol and clocks, determined to help shape the new nation's tastes as well as its laws.





Jefferson's artistic spirit pervades Monticello: the entrance hall, a clock he designed, his detailed sketches for parquet flooring (America's first), a silver coffee urn, a carriage and window treatments. Silver ewer (shown on lawn) was based on Roman original (shown). Monticello attendant poses before bust of Czar Alexander I, plants grace south piazza, dining room mantel has Wedgwood inlays. Peale painting evokes Jefferson's love of plants; his plans for the White House were inspired by Hotel de Salm (lower left) in Paris.





that he was able to develop an eye for the visual arts at all. Yet there are over 60 paintings listed, not to mention sculpture of the first rank, in the surviving and incomplete inventory of his collection. When he returned from France, where he served for five years as America's representative succeeding Benjamin Franklin, crates of Louis XVI furniture followed him to further enrich the Monticello collection, making it incomparable in America up to that time.

It was the same with books. At an early age, he began to collect a library, not merely amassing a number of books, but concentrating on the arts and sciences. His wide reading was a source of artistic stimulus, and it was from literary sources that he shaped his own taste in art, particularly sculpture, architecture and landscape design. In 1781, Jefferson wrote in his *Notes on Virginia* that as far as architecture in the former colony was concerned, "The first principles of the art are unknown and there is scarcely a model among us sufficiently chaste to give an idea of them." But he could have directed the criticism to painting and sculpture as well. Nevertheless his earliest plans for the landscape and gardens at Monticello were sprinkled with grottoes, falls, springs and antique sculpture, in which the young Jefferson revealed his most susceptible romantic imagination.

Probably the earliest books on architecture Jefferson acquired were Gibbs' *Rules for Drawing in Architecture* and Leoni's *The Architecture of A. Palladio*, and it was to Andrea Palladio, the great 16th century Italian Renaissance architect that he was to confirm his lifelong allegiance. With the building and rebuilding of Monticello throughout his life, Jefferson tested the inspirations from Palladio, Gibbs and the new examples of buildings he was to see in Paris, and carried on his practical studies of the theory

The Pantheon in Rome, with its huge dome, provided Jefferson with his inspiration for the Rotunda (above), the dominating edifice of the University of Virginia. With assistance from architects William Thornton and Benjamin Latrobe, Jefferson meticulously planned every detail of the university, whose design was a radical departure from that of other academic institutions of his day. At right, the university's pavilion, a statue of the founder and members of a graduating class.

and history of architecture as a designer and builder, acquiring a knowledge of the subject that went beyond the experience of any American of his generation.

Coming to Europe as he did at the age of 41, Jefferson's freedom from tradition, combined with his frontiersman's bold imagination, allowed him to roam the studios and galleries with an innocence that we can admire, picking and choosing with confident abandon. He came not as an academic connoisseur but as an "enthusiast on the subject of the arts."

He would gaze for hours on Pierre Rousseau's new Hotel de Salm opposite the Tuileries gardens, which had been completed in 1782. He sent a model of the little Maison Carrée at Nîmes—he later called it "noble beyond expression"—to the State Commissioners in Richmond, who were about to build the state capitol. Jefferson's inspiration was to become a landmark in American architecture, the first important temple-form structure of modern times, announcing the reign of neo-classicism in post-Revolutionary America.

Jefferson's travel journals from France and northern Italy were filled with notes on ruins, building canals, growing rice and the price of good wine. Statues, urns, fallen columns and bronze artifacts were carefully sought out and studied. A Roman *askos* he saw in the museum at Nîmes was subsequently to be translated

into a splendid silver vessel for the dining table at Monticello.

When Jefferson returned to America from France as Secretary of State in 1789, George Washington's administration was engaged in the plans for the permanent seat of the new government on the site that Washington himself had chosen along the Potomac. For Major Pierre L'Enfant, the French engineer commissioned to design the city, Jefferson assembled the best city plans of Europe as a clue to the alternatives L'Enfant might consider as he carved up the 10 mile square that had been recently surveyed. When it came to the President's House, it was Jefferson who proposed an architectural competition and laid down its rules, submitting an anonymous plan of his own based, with modifications, on Palladio's Villa Rotunda near Vicenza in northern Italy.

It was to the building of the University of Virginia that Jefferson was to concentrate all of his creative energy during his last years. "This institution of my native state," he wrote with pride, "the hobby of my old age, will be based on the illimitable freedom of the human mind to explore and to expose every subject susceptible of its contemplation."

Most American colleges and academies of the time had one or two large buildings—if not barns or huts—that housed all of the functions of teaching, living and administration. Jefferson had something else in mind which was unique in academic architectural planning: "The plan of the building is not to erect one single magnificent building to contain everybody and everything, but to make of it an academical village in which every professor should have his separate house (or 'pavilion') containing his lecture room with two or three or four rooms for his own accommodation according as he may have a family or no family, with kitchen,

His plan for that "academical village," the University of Virginia, whose creation he called "the hobby of my old age," was to become the supreme statement of Jefferson's artistic imagination.

garden, etc.; distinct dormitories for the students, not more than two in a room; and separate boarding houses for dieting them by private housekeepers."

His calling the university a "village" shows how clearly he saw the necessity of unifying the individual buildings into an organized setting, respecting both symbolic function and the human scale. His artistic impulses translated into structure, his carefully developed studies and working drawings, his specifications for the building materials and his drafting of the objectives of the institution itself, united art and life into something new, revolutionary and uniquely Jeffersonian.

While Jefferson is best known for his design of Monticello and the University of Virginia, the range of his creative originality extends over many other works, large and small. Among the surviving Jefferson drawings are sketches and plans for a variety of objects which he made to guide craftsmen. Window curtains, coffee urns, goblets, parquet floors, garden gates—it is an astonishing record of his visual curiosity and imagination directed to perfecting the everyday details of his surroundings. Jefferson's aesthetic vision paralleled his political vision, for he believed that man could plan and shape his physical environment along rational lines just as he could construct new political machinery to confirm the rights of man in "the pursuit of happiness" and freedom. ■

EDITOR'S NOTE: Copies of the 500-page fully illustrated catalog for The Eye of Thomas Jefferson may be obtained at a special pre-publication price of \$15.95, including postage, before April 15, 1976. Send a check or money order to Publications Department, National Gallery of Art, Washington, D.C. 20565. Checks should be made payable to National Gallery of Art Publication Service.



Photographs by Co Rentmeester

NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 224

FOR IMMEDIATE RELEASE

NATIONAL GALLERY OPENS BICENTENNIAL EXHIBITION

ON THOMAS JEFFERSON JUNE 5

WASHINGTON, D.C. May 27, 1976. The Eye of Thomas Jefferson, the National Gallery of Art's major Bicentennial exhibition, opens to the public on Saturday, June 5, and will remain on view through Monday, September 6. The exhibition evokes the visual and intellectual milieu in which Jefferson's eye and imagination developed and presents the contributions that he, in turn, made to his and the nation's aesthetic environment.

The most complex exhibition ever mounted by the Gallery, The Eye of Thomas Jefferson will include more than 600 paintings, sculpture, drawings and prints, books, and examples of decorative arts, architecture, and landscape design lent by more than 150 collections in Europe and North America.

Particular highlights never before loaned from the collections of which they are a part are the Venus de' Medici, the renowned classical sculpture (first century B.C.-first century A.D.) from the Uffizi Gallery in Florence, Italy, and Trumbull's series of Revolutionary War paintings from the Yale University Art Gallery.

Also featured are the largest collection of Jefferson's own drawings and designs ever assembled; large-scale models of buildings that he designed; a full-scale reconstruction of the Central Hall of Barboursville, a house designed by Jefferson in 1817 and destroyed in 1884; and a Jeffersonian botanical garden.

The exhibition has been organized with the advice of an International Steering Committee chaired by Sir Francis J. B. Watson, former director of the Wallace Collection, London, and an eminent authority on the arts

(more)

of the eighteenth century. The curator is W. Howard Adams of the Gallery's staff. The designers are John Bedenkapp of New York and ElRoy Quenroe of Virginia. The exhibition requires all of the Gallery's ground-floor exhibition space plus the West Garden Court, a total of approximately 25,000 square feet. It is supported in part by a grant from Exxon Corporation.

An illustrated catalogue has been edited, with an introduction, by Mr. Adams and produced in collaboration with scholars here and abroad. In addition, six special essays on Jefferson and the arts have been commissioned and will be published separately over the summer.

Among the major works in the exhibition are The Townley Vase (first century A.D.), celebrated in Keats' Ode on a Grecian Urn; portrait busts by Houdon of Lafayette, Washington, Franklin, Jefferson, and John Paul Jones; paintings by Hubert Robert, David, Drouais, Rembrandt Peale, and George Stubbs; and drawings by visionary French architects Ledoux and Boullée. In addition, there will be a miniature of Jefferson which his lovely friend Maria Cosway commissioned Trumbull to copy for her from The Declaration of Independence and which is still owned by the convent school Mrs. Cosway founded and retired to in Lodi, Italy.

Complementary activities at the Gallery include an eighteenth-century fireworks spectacle on the Mall the evening of June 1, supported by a grant from The Morris and Gwendolyn Cafritz Foundation; a program of music such as might have been performed at Monticello in Thomas Jefferson's time on June 6 in the East Garden Court; and a special series of lectures on Jefferson's interests in painting, architecture, garden design and city planning, and the works of art that he particularly admired, to be given in the Gallery's auditorium at 4 p.m. on four Sundays in June.

END

NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 224

June 1, 1976

NOTE TO EDITORS

From Katherine Warwick
Information Officer, National Gallery

Re: The Eye of Thomas Jefferson, the National Gallery's major Bicentennial exhibition, to be on view June 5 - September 6, 1976.

Attached is a fact sheet for The Eye of Thomas Jefferson, the most complex exhibition ever mounted by the National Gallery.

- ° Major works never before loaned from the collections of which they are a part have come to the Gallery for this exhibition. Two such loans are the Venus de' Medici, the renowned classical sculpture (first century B.C.-first century A.D.) from the Uffizi Gallery in Florence, Italy, and Trumbull's series of Revolutionary War paintings from the Yale University Art Gallery.
- ° Full-scale reconstructions and large-scale models of several Jeffersonian architectural designs, as well as examples of his designs in the decorative arts and a Jeffersonian garden, are featured.
- ° Installation requires all of the Gallery's ground-floor exhibition space plus the West Garden Court, a total of approximately 25,000 square feet.
- ° Two years in preparation, The Eye of Thomas Jefferson has been developed with the advice of an International Steering Committee composed of experts on the period and the man upon whom the exhibition focuses.

The fact sheet offers more details.

NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 224

FACT SHEET

EXHIBITION: The Eye of Thomas Jefferson

DATES: June 5 - September 6, 1976

CONCEPT: Of the Founding Fathers, Jefferson alone sustained a life-long commitment to the visual arts, for his own edification and delight and for the cultural enrichment of this nation. From his earliest plans for Monticello drawn during his early twenties, through his aesthetically rewarding years in Europe, to his encouragement of city planning, innovative architecture, interior design, and the decorative arts during his Presidency and after, Jefferson demonstrated his ever-increasing interest and skill in the visual arts. The aesthetic and intellectual environment in which his eye and his imagination developed, and the works initiated and produced by that development, form the subject of this exhibition.

CONTENT: Using his particular interest in the arts as its focus, the exhibition evokes Jefferson's visual and intellectual environment through paintings, sculpture, drawings and prints, books, decorative arts, architecture, and landscape design. Examples range from antique sculpture to silver and furniture, and Jefferson's own drawings and designs are extensively represented. Approximately 600 pieces are included from more than 150 collections in Europe and North America.

Among the highlights:

Reflecting the artistic and intellectual life in the Virginia colony: portraits of the children of Virginia colonists, recalling Jefferson's youth in the Tidewater area; Reynolds' portrait of Lord Dunmore, Hoare's portrait of Lord Botetourt, and Wilson's portrait of Governor Fauquier, all Royal Governors of Virginia; ecclesiastical silver, marking the presence of the Established Church in colonial life; a selection of musical instruments, reflecting one part of the cultural life of the colony.

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Evoking the Enlightenment: the world of exploration and experiment, "Nature and Reason": books, such as Jefferson's own Notes on the State of Virginia, an early effort to describe a new land; material from the Lewis and Clark expedition, Jefferson's later presidential achievement; scientific instruments; antiquities, including the Venus de' Medici, dating from the first century B.C.--first century A.D., The Townley Vase, celebrated in Keats' Ode on a Grecian Urn, and a bronze askos from Nimes, dating from approximately the first century A.D.--all reflecting the eighteenth century's rediscovery of the classical past; and paintings by Stubbs of a Green Monkey and a Rhinoceros and by C. W. Peale of The Exhuming of the First American Mastodon (1806).

Works inspired by the Revolution: paintings by Trumbull loaned for the first time by the Yale University Art Gallery, including his famous Declaration of Independence; portrait busts by Houdon of Lafayette, Washington, Franklin, and John Paul Jones; a miniature of Jefferson which Maria Cosway commissioned Trumbull to copy for her from The Declaration of Independence and which still hangs in the convent school Mrs. Cosway founded and retired to in Lodi, Italy.

Jefferson's avid pursuit of art and architecture in Europe between 1784 and 1789: a partial re-creation of the French Salons of 1785, 1787, and 1789; drawings by visionary architects Ledoux and Boullée, among others; paintings by Hubert Robert reflecting the new interest in the past; a small gallery of paintings and sculpture which Jefferson specifically commented on and admired, including examples by David, Drouais, and Canova; eighteenth-century French furniture collected by Americans such as Jefferson, Gouverneur Morris, Washington, and the Boston merchant Swan.

British arts, marking Jefferson's visit to England in 1786: paintings, drawings, and watercolors, as well as a selection of Chippendale and Adam furniture.

Jefferson's involvement in architecture: large-scale models of buildings significant in Jefferson's life or related to his development as an architect, including Rosewell, built in 1726, an exemplary Virginia manor house of the period; the river façade of the Hôtel de Salm in Paris; Poplar Forest, considered by many to be Jefferson's finest design, and Monticello; a full-scale reconstruction of the Central Hall of Barboursville, a house designed by Jefferson in 1817 and destroyed in 1884; the largest exhibition of Jefferson's own

(more)

drawings ever organized, including designs for such public buildings as the Capitols of Richmond and Washington and his design for the White House competition of 1792, as well as the other designs submitted for the competition; and photographs of surviving buildings. In addition, a small temple has been reconstructed from one of Jefferson's surviving designs (now in the Massachusetts Historical Society) to house the Venus de' Medici.

Jefferson's contributions to decorative arts and city planning: Jefferson's designs and commissions in the decorative arts, including a tea urn, silver goblets, furniture, and window treatments for Monticello; the design and production of commemorative medals; a large selection of drawings by Latrobe, the man Jefferson appointed to be the first Surveyor of Public Buildings for the federal government.

Jefferson's interest in gardens and landscape design: a Jeffersonian botanical garden in the Gallery's West Garden Court, including specimens of Jefferson's favorite plants and special American varieties that he collected; European varieties received from friends abroad; drawings and plates of botanical and natural history subjects; portraits of von Humboldt and Linneaus and a portrait of Rubens Peale with the first geranium plant in America; sketches of plants from the Lewis and Clark expedition; and a selection of Jefferson's garden designs and plans for various garden structures.

ORGANIZATION: The Eye of Thomas Jefferson has been organized by the National Gallery of Art with the advice of an International Steering Committee chaired by Sir Francis J. B. Watson, former Director of the Wallace Collection, London. The curator is W. Howard Adams, of the Gallery's staff.

SUPPORT: The exhibition is supported in part by a grant from Exxon Corporation.

LENDERS: Approximately one fifth of the loans come from French collections, both public and private, among them: Versailles, the Louvre, the Musée Carnavalet, the Bibliothèque Nationale, and the Ecole des Beaux-Arts. A substantial number of works have been lent by British collections, including The National

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Gallery, the National Portrait Gallery, the Tate Gallery, the Victoria and Albert Museum, The Royal Collection, the Royal Institute of British Architects, the Royal Academy of Arts, the Royal College of Physicians, and the Royal College of Surgeons. Other important loans have been made by the Uffizi Gallery in Florence and institutions in Sweden, The Netherlands, and Portugal.

Principal public lenders in North America are the Historical Societies of Massachusetts, Maryland, Missouri, Pennsylvania, and Virginia; The Metropolitan Museum of Art; the Boston Atheneum and the Boston Museum of Fine Arts; The Pennsylvania Academy of Fine Arts; the Thomas Jefferson Memorial Foundation, the University of Virginia, the College of William and Mary, and the Museum of Fine Arts in Virginia; The Yale University Art Gallery; the Library of Congress; the National Gallery of Canada; the Royal Ontario Museum; and the Colonial Williamsburg Foundation.

PUBLICATIONS: An illustrated catalogue edited and with an introduction by W. Howard Adams, in collaboration with scholars here and abroad, contains entries on works in the exhibition. In addition, six special essays on Jefferson and the arts have been commissioned. Each has been published separately for the exhibition, including a catalogue of Jefferson's life portraits.

FILM: A film based on the general theme of the exhibition is being produced with funds from Exxon Corporation and will be distributed free of charge to schools and colleges by the Extension Service of the National Gallery.

FIREWORKS: As the opening event of the Gallery's Bicentennial celebrations and an extension of The Eye of Thomas Jefferson, an 18th-century fireworks spectacle was recreated on the Mall the night of June 1. The display was made possible by a grant from The Morris and Gwendolyn Cafritz Foundation and was produced by Ruggieri, the firm responsible for the fireworks Jefferson enjoyed in Paris and Versailles as U.S. Minister to France. Beginning in mid-June, an audio-visual reportage of the fireworks will be shown in the Gallery's auditorium daily for the duration of the exhibition. Adjacent to the auditorium a print show of firework spectacles of the eighteenth century will also be on view through September 6. This exhibition has been organized by Patrick Bracco, French art historian, and following its appearance at the National Gallery will be circulated by the International Exhibitions Foundation.

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LECTURES: A special series of lectures on Jefferson's interest in painting, architecture, garden design and city planning, and the works of art that he particularly admired will be given in the Gallery's auditorium on the four Sundays in June at 4 p.m. The schedule is as follows:

"Paintings in Jefferson's Paris, 1784-1789" - June 6
Robert Rosenblum, Professor of Fine Arts, Institute of Fine Arts, New York University

"Thomas Jefferson's Architecture" - June 13
Frederick D. Nichols, Chairman, Division of Architectural History, University of Virginia

"Jefferson's Paris: Garden Design to City Planning" - June 20
Dora Wiebenson, Professor of Architectural History, University of Maryland

"Thomas Jefferson's Art Gallery for Monticello" - June 27
Seymour Howard, Professor of the History of Art and Archeology, University of California (Davis)

MUSIC: A program of music such as might have been performed at Monticello in Jefferson's time will be given free to the public on Sunday, June 6, in the East Garden Court at 7 p.m. Works which will be performed will include The New President's March by Alexander Reinagle, which was composed for Jefferson's inauguration, Sonata No. 2 for Violin and Harpsichord by Carlo A. Campioni, Jefferson's favorite composer for the violin, and pieces which were in Jefferson's personal music library.

THE COMMITTEE: The International Steering Committee is made up of eighteen authorities from five countries.

Members of the Committee are as follows:

Sir Francis J. B. Watson, Chairman

W. Howard Adams, National Gallery of Art

James A. Bear, Jr., Curator, Thomas Jefferson Memorial Foundation, Charlottesville, Va.

J. Carter Brown, Director, National Gallery of Art

Frederick J. Cummings, Director, The Detroit Institute of Arts

(more)

Italo Faldi, Director, Galleria Nazionale d'Arte Moderna, Rome

Basil Greenhill, Director, National Maritime Museum, Greenwich, England

Hugh Honour, authority on eighteenth-century art

Graham Hood, Director of Collections, Colonial Williamsburg Foundation

Frederick D. Nichols, University of Virginia

Merrill D. Peterson, University of Virginia

Sir Nikolaus Pevsner, architectural historian

Jules David Prown, Yale University

Pierre Rosenberg, Louvre

Robert Rosenblum, Institute of Fine Arts, New York University

Jean Seznec, All Souls College, Oxford, England

Adolf Max Vogt, Director, Institut fur Geschichte und Theorie der Architektur, Zurich

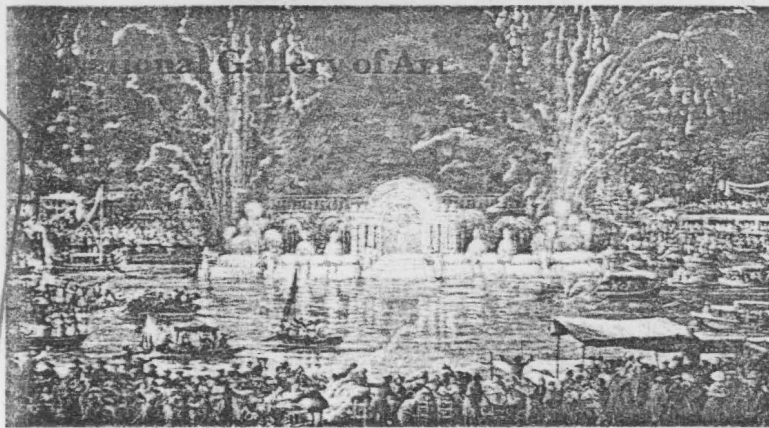
Gabriel White, former Director of Exhibitions, Arts Council of Great Britain, London

INSTALLATION

DESIGNERS: John Bedenkapp, New York, N.Y.
ElRoy Quenroe, Virginia
Donald Hand, Horticulturist, National Gallery of Art

June 1, 1976

FOR FURTHER INFORMATION and photographs contact the Information Office, National Gallery of Art, Washington, D.C. 20565, area code 202, 737-4215, ext. 224.



View of a French eighteenth-century fireworks display

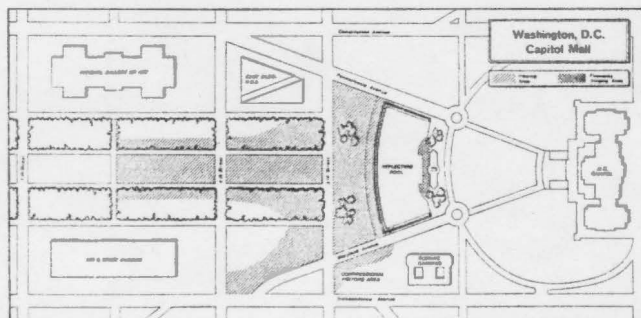
EIGHTEENTH-CENTURY FIREWORKS SPECTACLE

An eighteenth-century *feu d'artifice*, the opening event of the National Gallery's *The Eye of Thomas Jefferson* exhibition, will be held Tuesday evening, June 1 at 10:15 p.m. The public is cordially invited to attend the twenty-minute display. Music popular in France during the period, performed by the National Gallery Orchestra, will be played for approximately one-half-hour prior to the program. The fireworks will be set off at the reflecting pool below the Capitol. No tickets are being issued and no seating will be provided. Sight lines are expected to be excellent throughout the large Mall areas shown shaded on diagram below.

The theme of the fireworks will be "The Triumph of Reason and Order over Chaos and War." The fireworks will parallel as closely as possible those presented in the eighteenth century on great occasions. They will be produced by Ruggieri, the firm responsible for the fireworks Jefferson enjoyed in Paris and Versailles as United States Minister to France.

A musical prelude will initiate the pyrotechnics, which first evoke the theme of the misfortunes visited on humanity when a society is in the grip of disorder, anarchy and the calamities of war. Next comes the wrath of God and, after a brief silence, all returns to calm and reason. Then, a radiant sun, the "grande girande" of the eighteenth century, representing the triumph of culture over violence, will burst behind a full-scale facade of Monticello, expressing order, the establishment of peace and the blossoming of the arts.

Beginning in mid-June, an audio-visual reportage of the fireworks will be shown in the Gallery's auditorium daily for the duration of the exhibition (through September 6).



Drawing by Kenneth B. Dresser

Dir. R.
Don Clardy
961-8634
Bldg. Room
off Const. at G-4

his artistic
interests

Painting
archi. drawings
his
person

Shows for him
while in Paris

Ruggieri firm
put fire
"existence
then + now

Mr. and Mrs. Paul Mellon's Dinner
before a preview of "The Eye of Thomas Jefferson"
June first, 1976 7:00 p.m. East Garden Court Informal

GUEST LIST

Mr. and Mrs. Charles Francis Adams, lender
Mrs. W. Howard Adams, NGA
Mr. and Mrs. Joe L. Allbritton, Washington Star
Mr. and Mrs. Martin Atlas, Cafritz Foundation

Mr. and Mrs. Richard Bales, NGA
Mr. and Mrs. Clifton W. Barrett, Trustee of Monticello
Mr. and Mrs. James A. Bear, Jr., Director of Monticello
Mr. John Bedenkapp, designer of the exhibition
Mr. Francis Berkeley, Jr., Trustee of Monticello
The Hon. and Mrs. Philip W. Bonsal, lender
Dr. and Mrs. Daniel J. Boorstin, Librarian of Congress
Mr. and Mrs. Julian P. Boyd, Trustee of Monticello
The Chief Justice and Mrs. Burger

Mrs. Gwendolyn D. Cafritz
Mr. and Mrs. Edward C. Carter II, Latrobe Papers
Mr. and Mrs. Roger A. Clark, attorney for Cafritz Foundation
The Hon. and Mrs. Clement Conger, White House
Miss Andrea Currier
Miss Lavinia Currier
Mr. Michael Currier

Mr. and Mrs. Clifton Daniel, Jr., New York Times
Mrs. Pamela Drexel
Mr. and Mrs. Dwight Dyer, Clerk, Senate Appropriations Subcommittee

Mr. and Mrs. Junius R. Fishburne, Trustee of Monticello

The Ambassador of Italy and Mrs. Gaja
Mr. and Mrs. Wendell D. Garrett, Trustee of Monticello
Dr. and Mrs. Robert Goldwin, Counselor, White House
President and Mrs. Thomas A. Graves, College of William & Mary

Miss Nancy Hanks, Chairman, National Endowment for the Arts
Mr. and Mrs. Caryl P. Haskins, Trustee of Monticello
Senator and Mrs. Mark Hatfield
President and Mrs. Frank Hereford, University of Virginia
Dr. and Mrs. William H. Higgins, Virginia Museum of Fine Arts
Mr. and Mrs. George Hubbard, Peale Museum

Mr. John Jennings, Virginia Historical Society
Mr. and Mrs. Howard W. Johnson, Museum of Fine Arts, Boston

Mr. and Mrs. Howard C. Kauffmann, President, EXXON
Mrs. Thomas Kelly, lender with escort Kenneth Downes
The Ambassador of France (Jacques Kosciusko-Morizet)

Mr. and Mrs. William Leonard, Vice President of CBS for Wash-
ton operations
Reverend and Mrs. Cotesworth P. Lewis, Bruton Parish Church

Mr. and Mrs. Dumas Malone, Trustee of Monticello
The Hon. and Mrs. John O. Marsh, Jr. Counselor, White House
H. E. Aldo Mazio, Ambassador of Italy for the Bicentennial
Congressman and Mrs. Joseph McDade
Mr. and Mrs. Milton McGreevy, Nelson Gallery-Atkins Museum
Mr. and Mrs. Paul Mellon
The Lady Moore
Mr. and Mrs. David Mosso, surrogate trustee, NGA
Mr. Forrest Murden, escort of Nancy Hanks

Mr. and Mrs. Byron M. Neilson, Clerk, House Appropriations Subcomm.
Professor Frederick D. Nichols, Trustee of Monticello
Mr. and Mrs. Thomas F. Nichols, Maryland Historical Society
The Hon. and Mrs. Frederick Nolting, Trustee of Monticello

Mr. and Mrs. George C. Palmer, II, Trustee of Monticello
Mr. and Mrs. I. M. Pei
Prof. and Mrs. Jules D. Prown, Steering Committee

H. E. Sir Peter Ramsbotham, Ambassador of Great Britain and
Lady Ramsbotham
The Hon. and Mrs. S. Dillon Ripley, Secretary of the Smithsonian
Institution
Mr. Charles Ryskamp, Trustee of A. W. Mellon Foundation

Pres. and Mrs. Frederick Seitz, Rockefeller University
Mr. and Mrs. V. R. Shackelford, Virginia Library
Mr. and Mrs. Edgar F. Shannon, Jr., Trustee of Monticello
Admiral and Mrs. Tazewell T. Shepard, Jr., Cafritz Foundation
The Ambassador of East Germany and Mrs. Sieber
The Secretary of the Treasury and Mrs. Simon
Mr. and Mrs. Stephen Stamas, Vice President, EXXON
Mr. Stoddard Stevens, former trustee, NGA
The Hon. and Mrs. John R. Stevenson, NGA trustee
Mr. and Mrs. Donald B. Straus, lender

Dinner, June first

Mr. and Mrs. Charles A. Sullivan, Cafritz Foundation
Mr. and Mrs. Arthur O. Sulzberger, New York Times

The Hon. and Mrs. Henry J. Taylor, Trustee of Monticello

The Honorable John W. Warner, American Revolution Bicentennial
Administrator

Sir Francis J. B. Watson
Mrs. Charles F. Willis, lender

Congressman and Mrs. Sidney R. Yates

Mr. and Mrs. Michael Menzies, lender

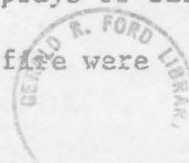
EIGHTEENTH CENTURY FIREWORK DISPLAYS

The firework display on the night of June 1 follows as closely as possible the pattern of the numerous eighteenth century displays given in France in celebration of Royal marriages, the signing of peace treaties and other great national occasions of rejoicing.

These displays were generally built around some central theme. The National Gallery has chosen "The Triumph of Reason and Order over Chaos and War." In the eighteenth century, the theme was developed by a "Machine," an architectural construction of very considerable size, made of light materials such as painted canvas and wood. Its design was generally provided by the principal architect to the Crown or one of the other artists employed by the Menus Plaisirs (the Department of State in charge of Court entertainment). The fireworks were shot from within the "Machine" and from the immediately surrounding area. The skill of the pyrotechnist, or impressario responsible for the display, consists in combining and harmonizing the full range of a wide variety of different types of fireworks.

All fireworks derive their explosive properties from the use of a powder similar to gunpowder and made chiefly of powdered sulfur, saltpeter and charcoal. The combustion of certain other chemicals with this gunpowder produces fireworks of various colors. Thus, the addition of mica turns the white sparks of gunpowder a golden color; antimony makes the sparks red; and an increase in the quantity of sulfur gives sparks of a blue color.

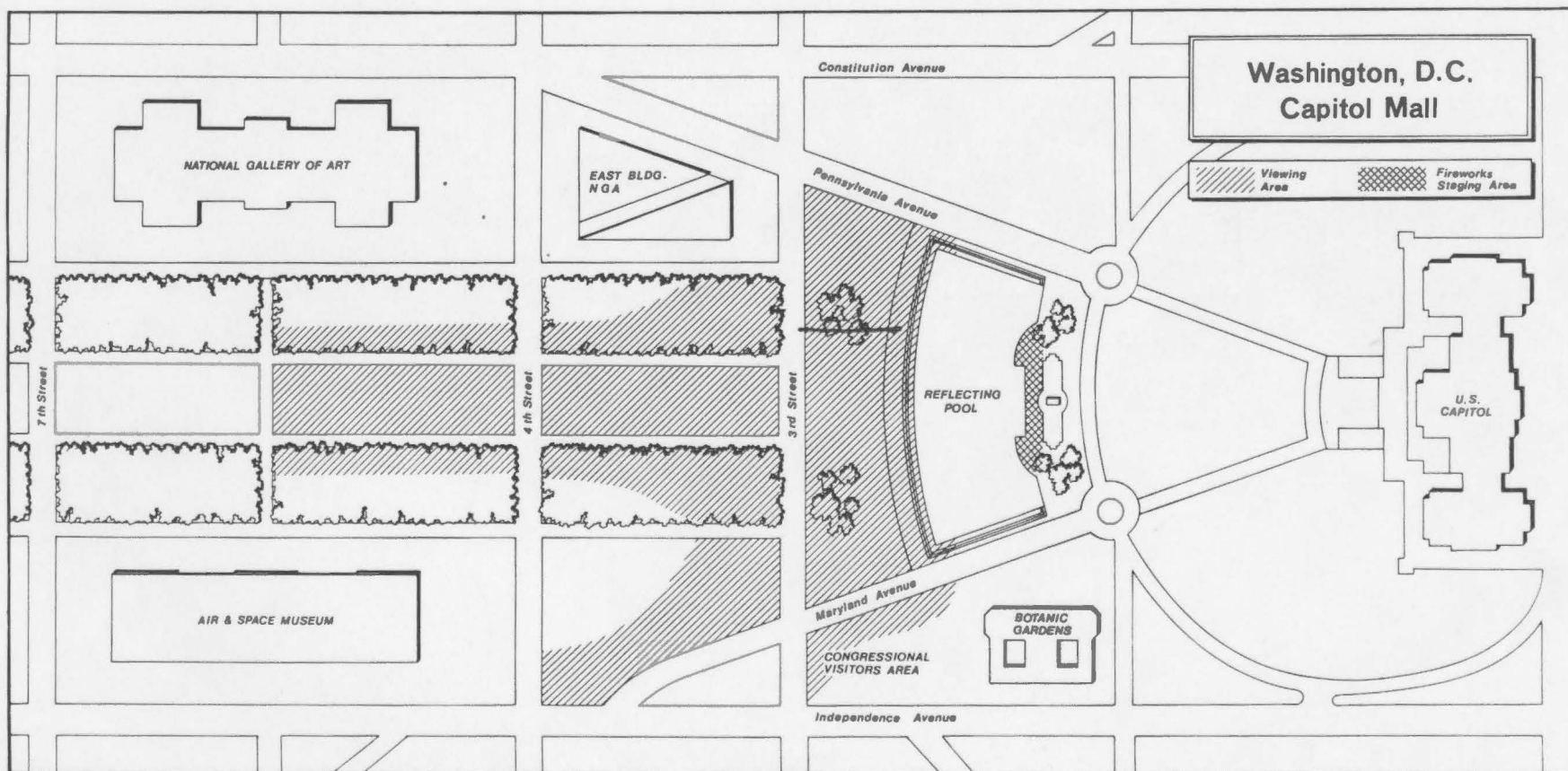
A variety of formal effects can be produced depending on the type of firework used. There are sky rockets with a high trajectory, revolving sun rockets, Roman candles in a variety of colors, mosaic shells, sprays of fire, maroons which explode with a bang and air balloons. Sprays of fire were



particularly popular in the eighteenth century and can be used in a variety of ways: as cascades, showers of sparks, pyramids of showers, Catherine wheels, fleurs de lys, stars, revolving cones and sunbursts.

The design of the architecture of the "Machine" was usually outlined by means of "lances" or "spears," slender sprays of fire. The performance always concluded with a large cluster of rockets bursting high in the air and emerging in a fan-shaped spray of pyrotechnics from the center of the "Machine."

Patrick Bracco



...EYE...EYE...EYE...EYE...EYE...EYE...EYE...EYE...EYE...EYE...



TOM, WAYNE, RONALD, ET AL: At the dinner party in Washington's National Gallery of Art Tuesday night, Monticello trustee Wendell Garrett pointed to the statue of a naked marble Venus de Medici and told Morgan Library director Charles Rys Kamp, "I'm surprised the House didn't send Wayne Hays to pick this up, instead of the Magna Carta. It seems more in his line." Guests feasted on the gallery's new "The Eye of Thomas Jefferson" exhibit, then dined on standard Jeffersonian fare (crab, country ham and chicken) before the fireworks display. French ambassador Jacques Kosciuszko-Morizet was predicting a Carter-Ford election faceoff come November: "To choose Reagan would make the Republicans a minority of a minority. But Reagan is a good campaigner, a good cowboy."

Money, or the lack of it, was on some minds. Designer John Bedenkapp said of the exhibit: "It could have been a lot better. But Exxon didn't give it enough money." Architect I.M. Pei, asked about the legal battles over his John Hancock Building in Boston, lamented: "I'm not destitute yet, but I'm getting there. But I'm betting the suit will be decided in my favor." Betty Ford in a gold Capraro, stayed through the fireworks, flanked by Paul Mellon and his wife Bunny, who threw a shawl over her outfit of Givenchy navy blouse, purple flowered skirt, and little white gloves.

—SUSAN WATTERS



Italian Ambassador Roberto Gaja and Carter Brown; Chief Justice Warren and I.M. Pei; Bunny Mellon and Betty Ford watching the fireworks.