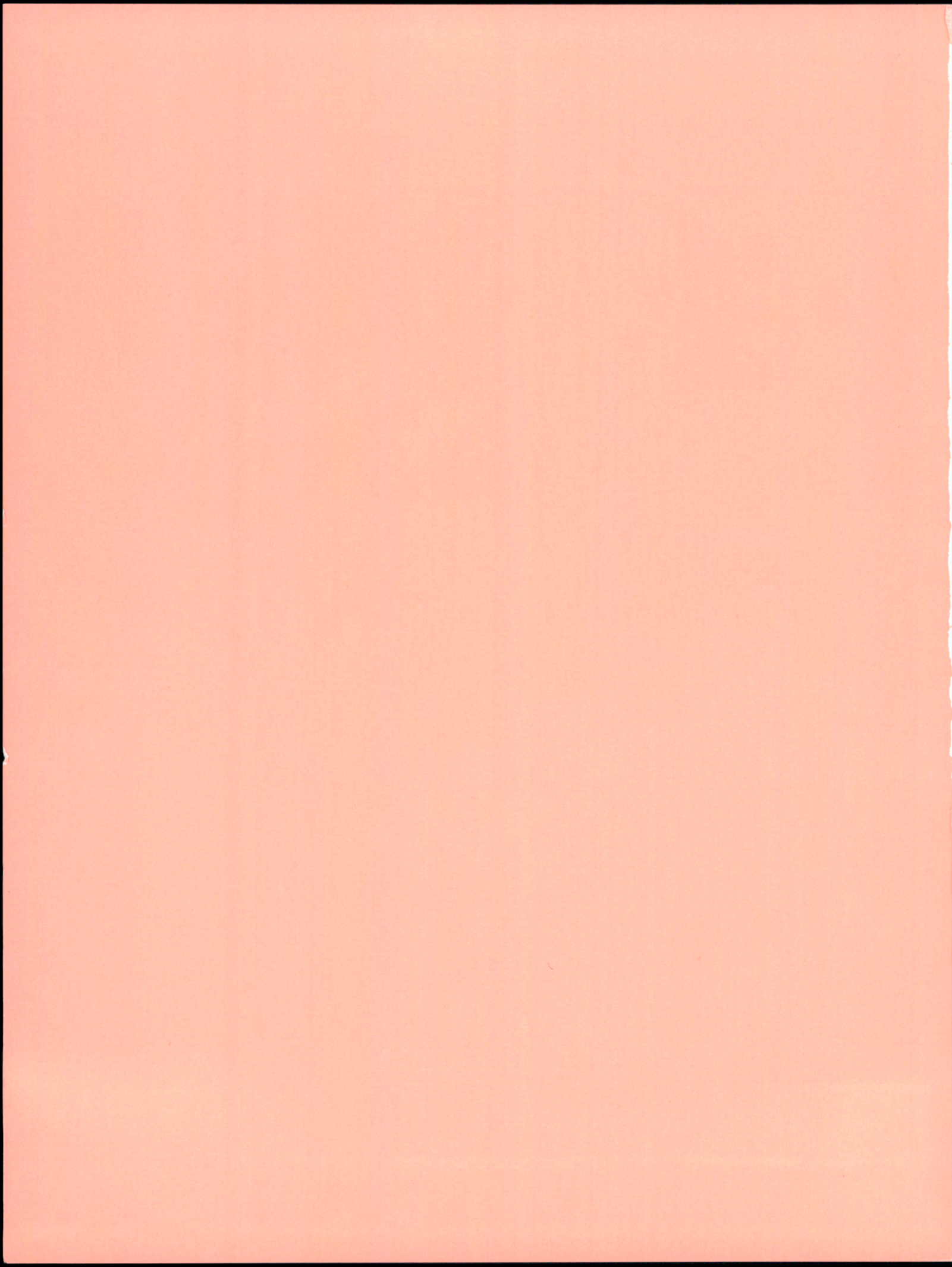


NATIONAL GALLERY OF ART

1998 Annual Report





1998 ANNUAL REPORT



NATIONAL GALLERY OF ART

1998 Annual Report

Copyright © 1999 Board of Trustees,
National Gallery of Art, Washington.
All rights reserved.

This publication was produced by the
Editors Office, National Gallery of Art
Editor-in-chief, Frances P. Smyth
Editor, Tam Curry Brylogle
Editorial assistance, Mariah Shay
Production Manager, Chris Vogel

Designed by Susan Lehmann,
Washington, D.C.
Printed by Schneidereith and Sons,
Baltimore, Maryland
The type is Meridien, set by RR
Donnelley Financial, Baltimore,
Maryland

ISBN 0-89468-242-3

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

Title Page: Detail from Johannes Cornelisz
Verspronck, *Andries Stille as a Standard Bearer*, 1640,
oil on canvas, 101.6 x 76.2 cm, Patrons' Permanent
Fund, 1998.13.1

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

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

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

Page 79: Photograph by Brassai © Gilberte Brassai

Details illustrated at section openings:

p. 5: Frans Hals, *Portrait of a Member of the Haarlem
Civic Guard*, c. 1636/1638, oil on canvas, Andrew
W. Mellon Collection, 1937.1.68

p. 9: Alexander Archipenko, *Woman Combing Her
Hair*, 1915, bronze, Ailsa Mellon Bruce Fund,
1971.66.10

p. 11: Paul Cézanne, *Antony Valabrègue*, 1866, oil on
canvas, Collection of Mr. and Mrs. Paul Mellon,
1970.35.1

p. 13: Gilbert Stuart, *The Skater (Portrait of William
Grant)*, 1782, oil on canvas, Andrew W. Mellon
Collection, 1950.18.1

p. 19: Jean-Auguste-Dominique Ingres, *Mrs. Charles
Badham*, 1816, graphite on wove paper, The
Armand Hammer Collection, 1991.217.20

p. 39: George Bellows, *Florence Davey*, 1914, oil on
wood, Gift of Florence S. McCormick, 1979.80.1

p. 51: Paul Gauguin, *Self-Portrait*, 1889, oil on
wood, Chester Dale Collection, 1963.10.150

p. 67: Henri de Toulouse-Lautrec, *Lady with a Dog*,
1891, oil on cardboard, Gift of the W. Averell
Harriman Foundation in memory of Marie N.
Harriman, 1972.9.22

p. 77: Eastman Johnson, *Portrait of a Young Man*,
black and white chalk, Gift of William T. Hasset Jr.,
1972.76.1

p. 81: Sir Jacob Epstein, *Princess Menen*, 1949,
bronze, Gift of Virginia Steele Scott, 1973.2.3

p. 89: Lucas Cranach, the Elder, *Portrait of a Woman*,
1522, oil on wood, Samuel H. Kress Collection,
1959.9.2



CONTENTS

<i>Trustees and Trustee Committees</i>	9	<i>Acquisitions</i>	51
<i>President's Report</i>	11	<i>Exhibitions</i>	67
<i>Director's Report</i>	13	Exhibitions at the National Gallery of Art	67
<i>Summary Report of Activities</i>	19	Lenders	68
Gifts and Acquisitions	19	Loans	70
Exhibitions	26	<i>Appendices</i>	77
Public Programs:		Changes of Attribution	77
Education, Films, Music	30	Publications	78
Collection Management and Conservation	32	<i>Staff, Fellows, Volunteers, and Interns</i>	81
Resources for Scholarly Research: Library, Publications, Photographic Services, Archives	35	<i>Gifts</i>	89
The Center for Advanced Study in the Visual Arts	37		
<i>Report of the Treasurer</i>	39		
Financial Statements	43		



OAKLAND

Race Track

Six Great Races

762

112

S

471

47



PAUL MELLON (1907-1999)

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

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



Robert F. Erburu



Louise W. Mellon



Julian Ganz Jr.



Paul Mellon
Honorary Trustee



Ruth Carter Stevenson
Trustee Emerita



William H. Rehnquist
The Chief Justice of the
United States



Madeleine K. Albright
The Secretary of State



Robert E. Rubin
The Secretary of the Treasury



I. Michael Heyman
The Secretary of the
Smithsonian Institution



TRUSTEES, COMMITTEES, AND OFFICERS



Alexander M. Laughlin
Chairman



Robert H. Smith
President

Board of Trustees

(as of 30 September 1998)

Alexander M. Laughlin, *Chairman*

Robert H. Smith, *President*

Robert F. Erburu

Louise W. Mellon

Julian Ganz Jr.

William H. Rehnquist
The Chief Justice of the United States

Madeleine K. Albright
The Secretary of State

Robert E. Rubin
The Secretary of the Treasury

I. Michael Heyman
The Secretary of the Smithsonian Institution

Paul Mellon,* *Honorary Trustee*

Ruth Carter Stevenson, *Trustee Emerita*

Audit Committee

(as of 30 September 1998)

Alexander M. Laughlin, *Chairman*

Robert E. Rubin,
The Secretary of the Treasury

Robert H. Smith

Robert F. Erburu

Louise W. Mellon

Julian Ganz Jr.

Finance Committee

(as of 30 September 1998)

Robert H. Smith, *Chairman*

Robert E. Rubin,
The Secretary of the Treasury

I. Michael Heyman,
The Secretary of the Smithsonian Institution

Alexander M. Laughlin

Robert F. Erburu

Louise W. Mellon

Julian Ganz Jr.

Art and Education Committee

(as of 30 September 1998)

Robert H. Smith, *Chairman*

Earl A. Powell III

Alexander M. Laughlin

Robert F. Erburu

Louise W. Mellon

Julian Ganz Jr.

* deceased



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

Trustees' Council

(as of 30 September 1998)

- Julian Ganz Jr., *Chair*
- Robert W. Duemling, *Vice-Chair*
- Nancy Lee Bass
- Daniel N. Belin
- Heidi L. Berry
- Leon D. Black
- Iris Cantor
- Melvin S. Cohen
- Edwin L. Cox
- Barney A. Ebsworth
- Aaron I. Fleischman
- Juliet C. Folger
- John C. Fontaine
- Marina K. French
- Morton Fungler
- Evelyn D. Haas
- Frederic C. Hamilton

- Raymond J. Horowitz
- George F. Jewett Jr.
- Linda H. Kaufman
- Stephen M. Kellen
- Leonard A. Lauder
- Donald B. Marron
- Joyce Menschel
- Liselotte Millard
- Harvey S. Shipley Miller
- Lucio A. Noto
- Frank H. Pearl
- Diana C. Prince
- Sharon Percy Rockefeller
- B. Francis Saul II
- Richard M. Scaife
- James S. Smith
- Ruth Carter Stevenson
- Ladislaus von Hoffmann
- John C. Whitehead
- Dian Woodner

Executive Officers

- Robert H. Smith, *President*
- Earl A. Powell III, *Director*
- Alan Shestack, *Deputy Director*
- Henry A. Millon, *Dean*,
Center for Advanced Study in the Visual Arts
- Darrell Willson, *Administrator*
- Ann R. Leven, *Treasurer*
- Philip C. Jessup Jr., *Secretary and*
General Counsel
- Joseph J. Krakora, *External Affairs Officer*

J. Carter Brown, *Director Emeritus*



PRESIDENT'S REPORT

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

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

ongoing commitment of the federal government on behalf of the American people.

The works of art in the collection of the National Gallery, as well as the buildings that house them, have either been the gift of a private individual or purchased through private funds. In May 1994 the Gallery launched a campaign for the New Century Fund to build its endowment and create an enduring resource to sustain the excellence of its collections, programs, and activities. At its official conclusion, the campaign had well exceeded its \$105 million goal, with over \$123 million in gifts and pledges from many generous friends throughout the country, including several commitments of seven figures. Among these outstanding gifts was one from Teresa Heinz in honor of Mr. and Mrs. Paul Mellon, to support education programs at the Gallery. David and Joan Maxwell have created a fund for the acquisition of American art. A major bequest from Hildegard Rolland Blackett will provide endowment funds, and The Charles Engelhard Foundation is supporting the international exchange of art with a major grant. The

National Gallery extends to them and to all contributors to the New Century Fund its heartfelt appreciation.

Special thanks go to the corporations who generously contributed to the Gallery's exhibition program during the past year. Corporate-sponsored exhibitions included *Alexander Calder: 1898-1976*, supported by GTE Corporation; *Degas at the Races*, supported by First Union Corporation in their first sponsorship at the Gallery; *Mark Rothko*, supported by Mobil; and *A Collector's Cabinet*, supported by Shell Oil Company Foundation.

The Gallery also received substantial support for exhibitions and other important programs from private foundations. The Samuel H. Kress Foundation is a prime example, continuing its longtime support of the Gallery with grants for scholarly projects, for fellowships at the Center for Advanced Study in the Visual Arts, and for several upcoming exhibitions. Support for special exhibitions was also provided by The Florence Gould Foundation and the Henry Luce Foundation. We deeply appreciate the generosity of all of the foundations contributing to the Gallery's programs.

The National Gallery derives strength and flexibility from its two national membership programs, The Circle of the National Gallery of Art and the Collectors Committee. With growing membership at each of its four levels, including the newly introduced Patron level, The Circle gives the Gallery the ability to respond quickly to unforeseen opportunities in its acquisition, conservation, education, and exhibition programs. In the past year The Circle has flourished under the continued leadership of co-chairs Juliet Folger and David Maxwell. The Collectors Committee supports the acquisition of twentieth-century art for the permanent collection of the National Gallery. As we anticipate the opening of the new Sculpture Garden in 1999, we are especially grateful to committee co-chairs Doris Fisher and Barney Ebsworth and their fellow Collectors Committee members this year, for making possible the purchase of important outdoor sculpture for the nation.

The composition of the National Gallery's Board of Trustees remained the same in 1998. With Alexander Laughlin as chairman, Robert F. Erburu, Julian Ganz Jr., Louise Mellott, and I continue to serve as private trustees, with the Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serving as ex officio trustees.

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

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

Robert H. Smith
President



DIRECTOR'S REPORT

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

The collection of the National Gallery has grown in extraordinary ways each year, strengthening our distinguished holdings through generous private gifts of art and of funds for the purchase of works of art. This year the striking beneficence of our donors was exemplified by the bequest of Betsey Cushing Whitney, who directed that eight early modern masterpieces from the Whitney collection should come to the National Gallery. The gift included major paintings by postimpressionists and fauves such as Van Gogh, Toulouse-Lautrec, Matisse, Braque, and Vlaminck. Mrs. Whitney and her husband John Hay Whitney, a trustee of the National Gallery of Art from 1961 to 1979, had

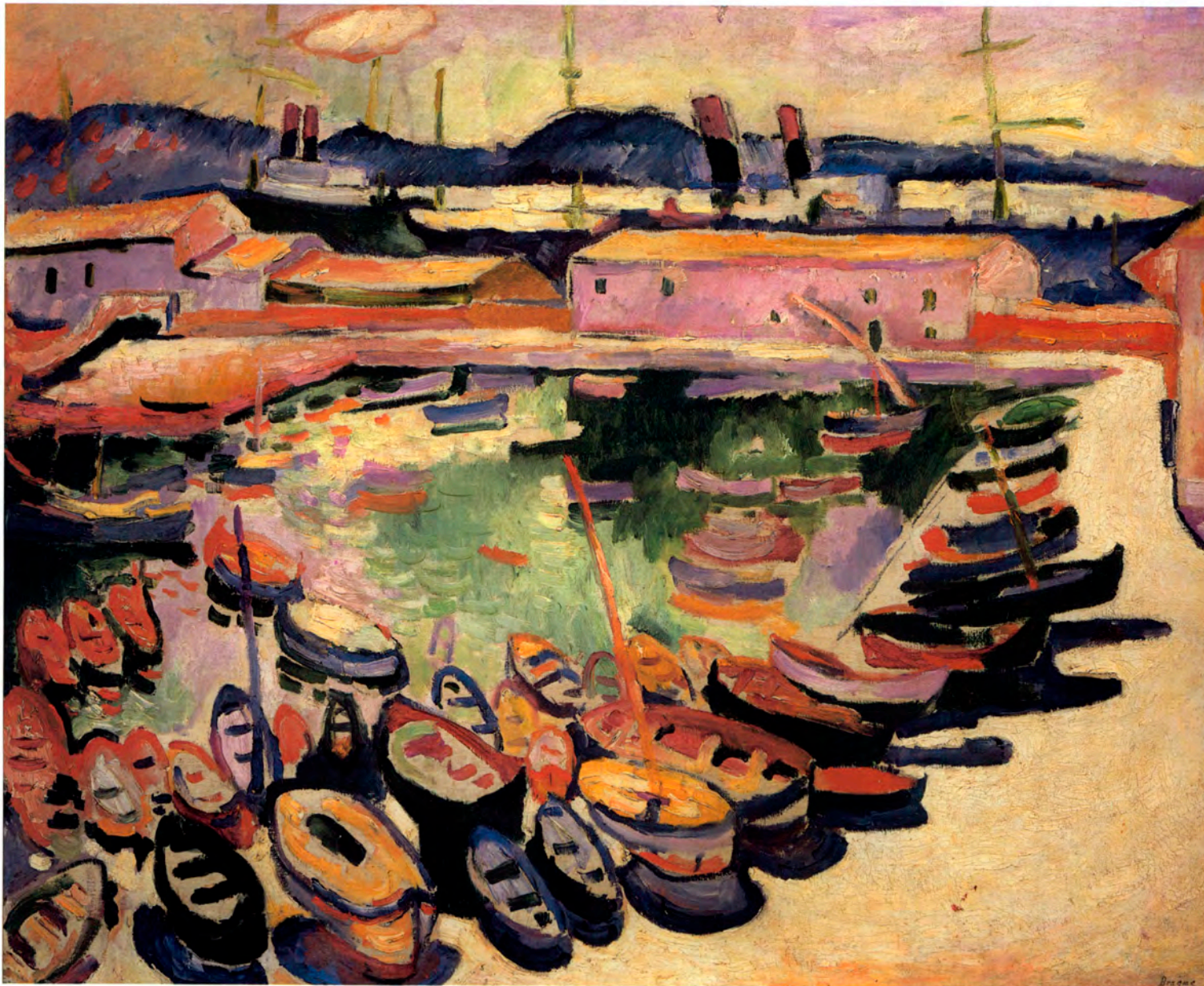
assembled a formidable collection and had been very generous to the Gallery over many years. As the fiscal year drew to a close, we were preparing to open an exhibition of Mr. and Mrs. Whitney's gifts to the nation, with the sixteen works that were once part of this major private collection.

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

As we build on the strengths of the collection, the National Gallery also organizes and offers a notable program of exhibitions. Representing the nation, the Gallery provides a showcase for treasures from all parts of the world, contributing scholarship and connoisseurship that are central to such presentations. Among the twelve special exhibitions that opened in 1998, three



Henri Matisse



Georges Braque, *The Port of La Ciotat* (detail), 1907, oil on canvas, 64.8 x 81 cm, Collection of Mr. and Mrs. John Hay Whitney, 1998.74.6

Henri Matisse, *Open Window, Collioure*, 1905, oil on canvas, 55.3 x 46 cm, Collection of Mr. and Mrs. John Hay Whitney, 1998.74.7

sweeping monographic surveys moved from the Renaissance to the twentieth century, illuminating the work of Lorenzo Lotto, Alexander Calder, and Mark Rothko. Two exhibitions narrowed the focus to a single theme, with the horse-racing interests of Edgar Degas revealed in a lively selection of sculpture, paintings, and drawings; and with daring paintings by Edouard Manet, Claude Monet, and Gustave Caillebotte that capture the vital essence

of the late nineteenth-century Paris railway station, the Gare Saint-Lazare. Gallery installations are highly regarded for their historically appropriate and refined design and execution, but special note must be made here of the dramatic skylit ceiling that evoked the Paris railway station seen in Monet's paintings. Please look for brief descriptions of these and other exhibitions in the following section of the report. Many lenders and sponsors have made pos-

sible this exciting program of exhibitions, and we extend our thanks and appreciation to each of them.

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

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

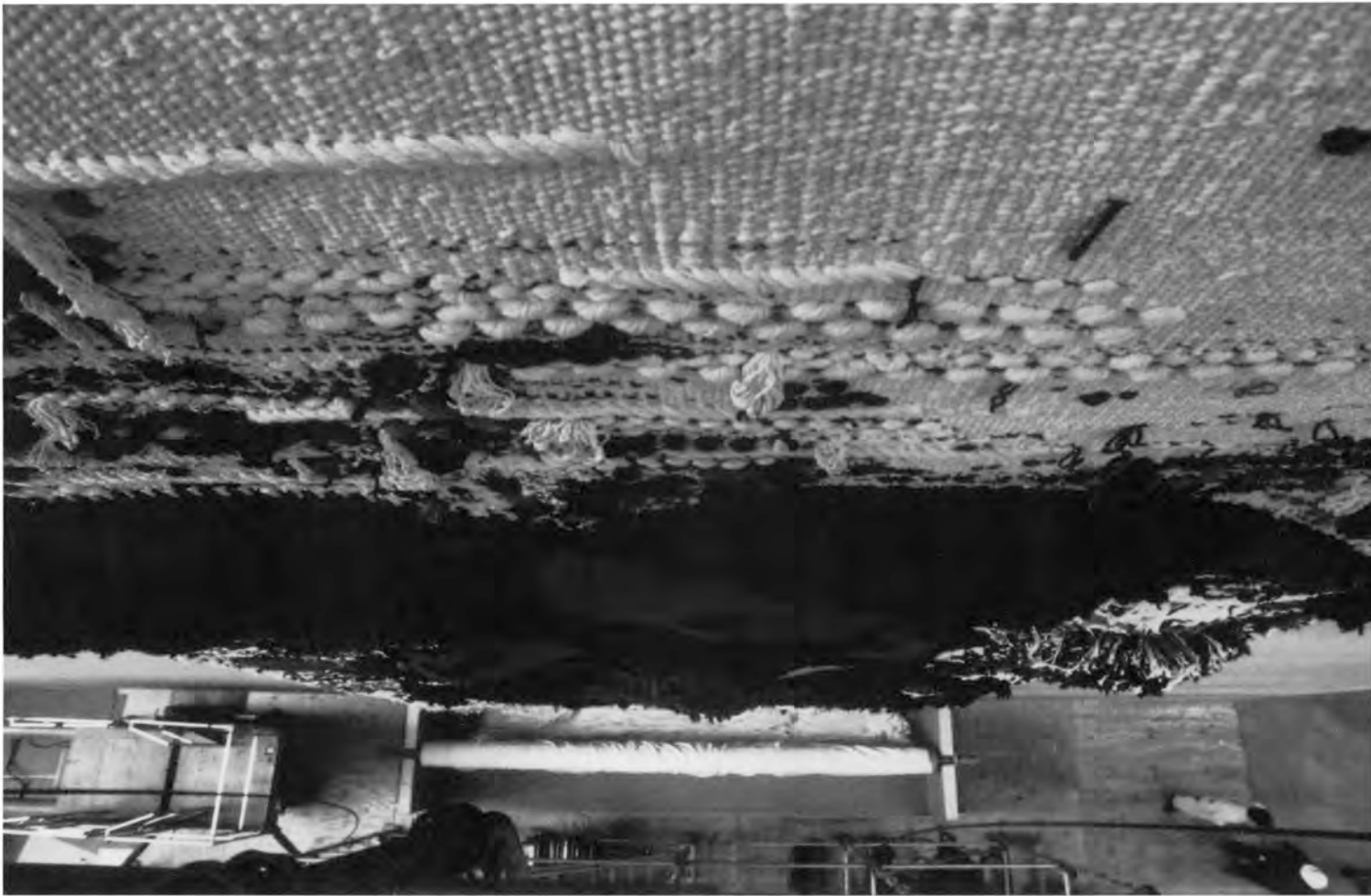
At the same time, the two landmark buildings of the National Gallery are

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

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

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

In December 1997 James E. Duff joined the National Gallery as deputy treasurer. We are very pleased to welcome him as an important member of the management team. The year also saw the retirement of two longtime senior staff members. Retiring after thirty-three years, H. Diane Russell served as the Gallery's curator of old master prints and was responsible for numerous important acquisitions and exhibitions in that time. William J. Williams, a member of the education department staff and a valued source of institutional memory, retired after thirty years. We are grateful for their contributions to the work of the nation's art gallery and its commitment to serving the public and scholarship alike. Finally, we noted with great sadness the death



A bird's-eye view of Miró's *Woman*, looking down from the top of the scaffolding used to rehang the popular tapestry in the atrium of the East Building

of Richard Bales, who was the Gallery's music director for more than forty years, from 1943 until his retirement in 1985. A gifted composer as well, Mr. Bales founded the Gallery's popular annual American Music Festival.

In fiscal year 1998 we welcomed more than 5.3 million visitors to the Gallery, from every state and territory and from approximately eighty countries. We are indebted to the Administration and the Congress for the crucial ongoing support of federal funds that ensures the operations of the Gallery and the protection and care of the works of art. This funding makes it possible for the American people, and visitors from around the world, to enjoy the National Gallery of Art 363 days a year free of charge. We also owe thanks

and appreciation to the staff and volunteers of the Gallery for their dedication. Finally, our sincere gratitude goes to the many lenders and donors, both public and private, whose generosity continues to uphold the high quality of the collections and programs of the National Gallery.

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

Earl A. Powell
Director





SUMMARY REPORT OF ACTIVITIES

Gifts and Acquisitions

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

that year where fauvism received its name.

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

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

Thanks to a generous gift from Ladislaus and Beatrix von Hoffmann combined with funds from the Patrons' Permanent Fund, the Gallery was able to

Andrea Mantegna, *The Virgin and Child*, 1470s (?), engraving, sheet, trimmed within plate mark: 27.7 x 23.1 cm, Patrons' Permanent Fund, 1998.50.1



Hans Holbein the Younger. *Tantalus*, pen and black ink with watercolor heightened in gold. 5.1 cm diameter, Patrons' Permanent Fund and Gift of the Arcana Foundation, 1998.18.1

take advantage of an unusual opportunity to acquire at auction a rare and exquisitely rendered watercolor of *Tantalus* by Hans Holbein the Younger, which was almost certainly made for King Henry VIII of England. This is the first drawing by Holbein to enter the National Gallery's collection and one of only two authentic and unreworkeed Holbein drawings in America.

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

The Patrons' Permanent Fund of the National Gallery made possible the

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

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

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

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

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

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

watercolor by Venetian artist Pietro de Angelis, acquired by anonymous gift.

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

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

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

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

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

Strengthening the collection of baroque and romantic German drawings, the Gallery made seven purchases that added six new artists to the roster: Johann Justin Preissler, Martin von Molitor, Peter Rittig, Moritz von Schwind, Peter von Hess, and Leo von Klenze. The last two purchases were

Swabian School, *Study of a Knight in Armor, Holding a Halberd* (detail), c. 1500, pen and ink with wash, heightened with white, on brown prepared paper, 28.8 x 12.2 cm, Woodner Collection, 1998.17.9





Egon Schiele, *Self-Portrait*, 1912, watercolor and graphite on light brown paper, 34.9 x 25.4 cm, Gift (Partial and Promised) of Hildegard Bachert in memory of Otto Kallir, 1997.127.1

made possible by the William B. O'Neal Fund, and the preceding by the Ailsa Mellon Bruce Fund. Further enhancing the collection was the gift of an attractive red chalk figural composition by Johann Eleazar Schenau, *The Letter*, from The Herbert and Nannette Rothschild Memorial Fund in memory of Judith Rothschild.

Three major examples of nineteenth-century American painting came to the Gallery this year. Thomas Cole's *Study for Catskill Creek* was purchased through the Avalon Fund. Cole painted the Catskill Mountains many times during his career, but the vividness and immediacy of this oil sketch is all but unparalleled in his work. Childe Hassam's *Poppies, Isles*

of Shoals, the partial and promised gift of Margaret and Raymond Horowitz, is a glorious evocation of the artist's summer visits to an island off the coast of Portsmouth, New Hampshire. John Frederick Peto's *For the Track*, the partial and promised gift of Jo Ann and Julian Ganz Jr., depicts a jockey's cap, crop, spur, torn betting stubs, and a thinned



Pier Leone Ghezzi, *Giovanni Battista Piranesi*.
1750/1755, pen and brown ink over black chalk
(album page), sheet: 30.1 x 231.4, Ailsa Mellon
Bruce Fund, 1997.107.1

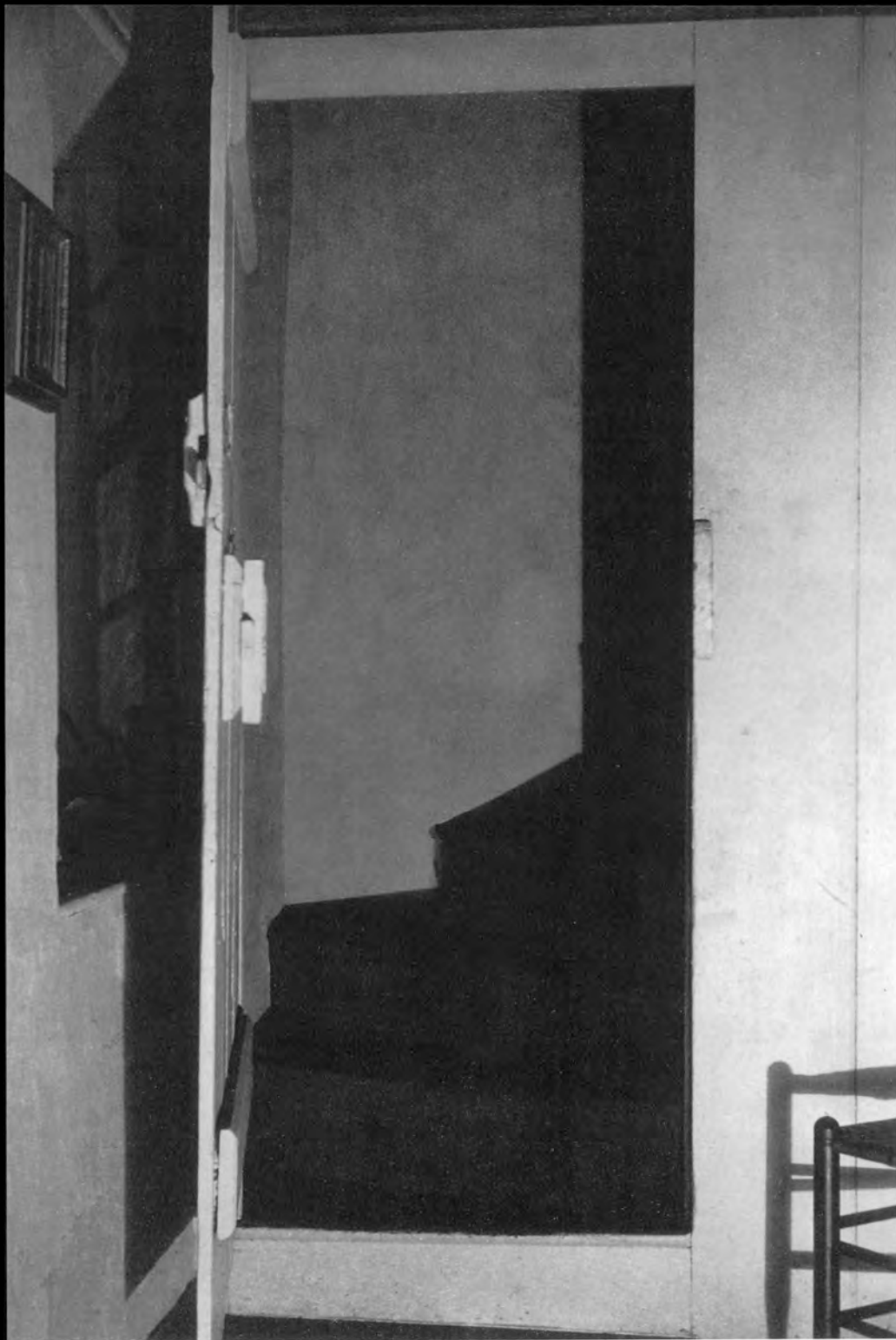
and bent horseshoe that seem to tell the story of a particular individual.

The Gallery's first watercolor by the Austrian expressionist Egon Schiele, his riveting 1912 *Self-Portrait*, was given by Hildegard Bachert in memory of Otto Kallir. Dr. Toni Marcy added three dry-points and a softground etching by Lovis Corinth to her previous gifts of

work by this prolific German print-maker. Mr. and Mrs. Jack Vanderryn donated a splendid group of twenty-nine relief prints by Max Weber dating from 1919–1954, including numerous unique examples of the artist's influential work in color.

The collection of photographs by twentieth-century artists was signifi-

cantly expanded. Four exceptional vintage photographs by Charles Sheeler from his first and arguably most important body of work—images of his house in Doylestown, Pennsylvania—were purchased with funds from The Brown Foundation, Inc., Houston; the Pepita Milmore Memorial Fund; and the New Century Fund. Eleven works by the



Charles Sheeler, *Doylestown House—Stairway with Chair* (detail), c. 1917, gelatin silver print, 23.5 x 16.9 cm, Gift of The Brown Foundation, Inc., Houston, 1998.19.1

French photographer Brassai came to the Gallery through a donation from the artist's widow as well as funds from the Collectors Committee and an anonymous donor. The group includes images of Paris at night from the 1920s and 1930s, portraits of celebrated artists

and intellectuals of the 1940s and 1950s, and a haunting study of children's graffiti. Augmenting previous gifts, The André and Elizabeth Kertész Foundation generously donated six photographs by Kertész, ranging from rare *carte postale* prints made in Paris in

the 1920s to views of New York in the 1950s and 1960s. Funds from Marvin Breckinridge Patterson enabled the Gallery to expand its representation of women photographers with the purchase of works by Ilse Bing and Lotte Jacobi, while funds from the Collectors

Committee and the Harriett Ames Charitable Trust enabled us to purchase eight photographs by contemporary artist Richard Misrach from his *Desert Cantos* series, a commentary on man's impact on the environment that reveals the beauty found even in the most scarred, damaged conditions.

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

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

Thanks to the generosity of Raphael and Jane Bernstein through their Parnassus Foundation, the Gallery acquired an overview of works on paper by contemporary figurative artist Alex Katz. These include a 1945 portrait of the artist's mother, a sketchbook from the 1950s, one of the artist's best-known self-portraits, a full-scale figure study

for the painting *Green Coat*, and two rare early relief prints. The Collectors Committee and William Stamps Farish Fund made possible the acquisition of Brice Marden's 1986 portfolio of twenty-five *Etchings to Rexroth*, a pivotal series in which Marden moved from his early minimalist approach to the layered calligraphic markings that characterize his more recent work. Also through The William Stamps Farish Fund we acquired rare impressions by three contemporary Europeans: our first prints by the hermetic Dutch artist Anton Heyboer, *Composition with Numbers* of 1959/1961 and *Composition* of 1960; two *Untitled* drypoints by Markus Lüpertz; and a unique woodcut with painted additions by Gustave Kluge. Several prints by American artists were also acquired with Farish funds, in particular Pat Steir's first drypoints, the *Burial Mount Series*, 1976.

Werner H. and Sarah-Ann Kramarsky added twenty-two contemporary drawings by fifteen artists, including the Gallery's first drawings by Eva Hesse and Bruce Conner. Roberta L. Thomson donated seven drawings by John Altoon from the 1960s in a variety of media, including airbrush. These works, which incorporate the tradition of abstract expressionism with a personal figurative style, significantly enhance our representation of twentieth-century art. The Judith Rothschild Foundation donated twenty-two works on paper by Judith Rothschild and other artists, including the portfolio *15 Original Etchings/Serigraphs* of 1946, a pioneering effort in the use of screenprinting for artistic rather than commercial purposes. Finally, Kathan Brown, founder and director of Crown Point Press, added 473 prints by fifty-two contemporary artists to the Gallery's Crown Point Press Archive of unique "OK-to-Print" impressions, signed by the artists to authorize printing their editions. Included are works by Francesco Clemente, Tony Cragg, Edward Ruscha, Pat Steir, Richard Tuttle, and William T. Wiley.

Of the 945 works of art accessioned by the National Gallery of Art this fiscal

year, there were 30 paintings, 43 sculptures, 93 drawings, 691 prints, 60 photographs, and 28 portfolios, volumes, and technical material.

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

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

Exhibitions

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

Lorenzo Lotto: Rediscovered Master of the Renaissance (2 November 1997 to 1 March 1998) opened one week later. Organized by the National Gallery of Art in association with the Accademia Carrara di Belle Arti, Bergamo, this exhibition of forty-six paintings was the first in America ever devoted to Lotto, whose brightly colored works have an

idiosyncratic character not usually associated with the Renaissance. Many paintings in the show were lent by churches and museums in Italy where Lotto worked. A scholarly seminar and a public symposium took place at the National Gallery, the latter cosponsored by the Italian Cultural Institute. In addition to publishing a fully illustrated exhibition catalogue and a brochure, the Gallery produced an audio tour. The show traveled to the Accademia Carrara, Bergamo, and the Grand Palais, Paris.

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

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

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

Coinciding with the East Building's twentieth anniversary, the Gallery filled the spaces in and around the East Building with myriad stables, mobiles, and other sculpture by Alexander Calder, the inventive artist who was commissioned to create the monumen-

The exhibition *Degas at the Races* brought together loans of paintings, drawings, and sculpture by Edgar Degas in the West Building main floor galleries, including (below) *The Parade (Racehorses before the Stands)*, 1866-1872, essence on paper, mounted on canvas, Musée d'Orsay, Paris, Bequest of Comte Isaac de Camondo



tal mobile in the East Building atrium. *Alexander Calder: 1898–1976* (29 March to 12 July 1998), supported by GTE Corporation, celebrated the centenary of the artist's birth and highlighted the

achievements of Calder's early work from the 1920s, 1930s, and 1940s. The Gallery published an illustrated catalogue and brochure; produced an audio tour narrated by director

Earl A. Powell III, curator Marla Prather, and Alexander S.C. Rower, the grandson of the artist and director of the Alexander and Louisa Calder Foundation; and prepared three video



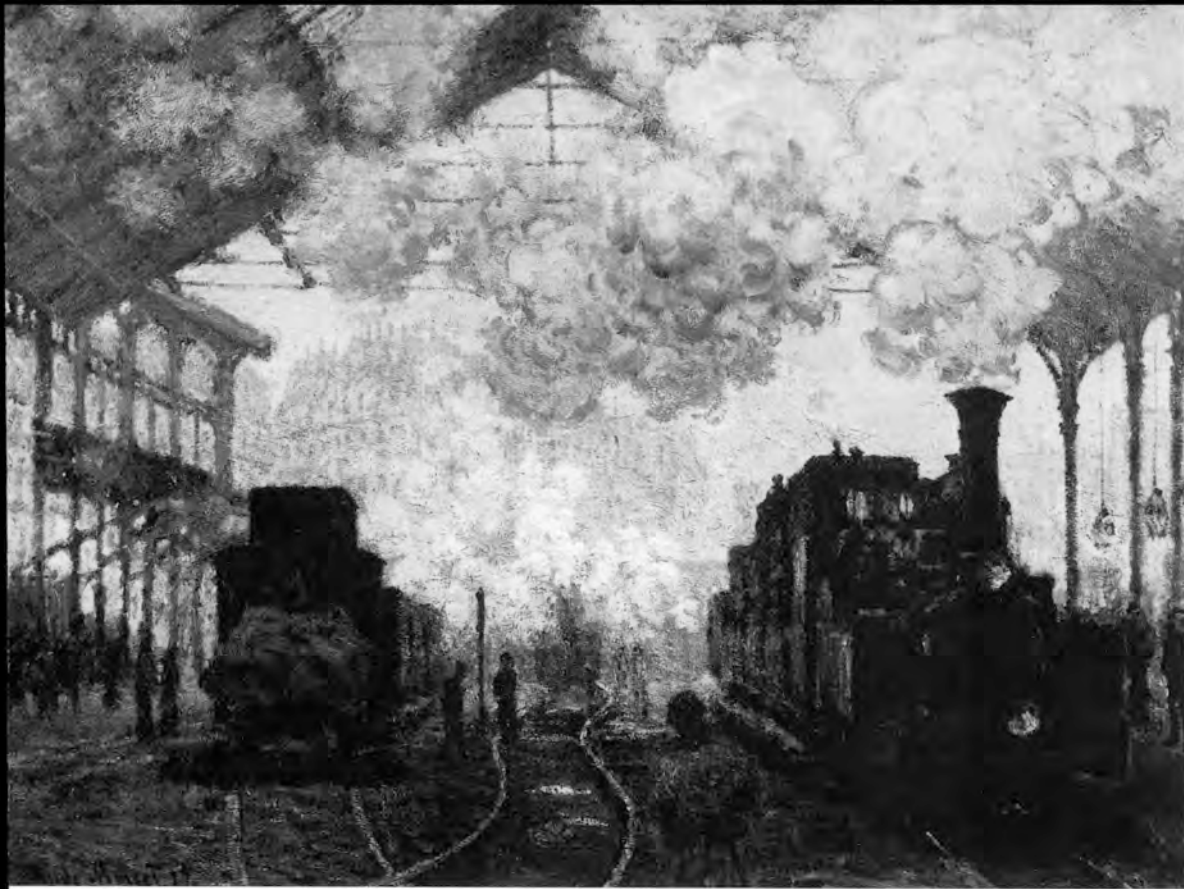
The Calder exhibition graced the East Building and the Fourth Street Plaza with a delightful variety of works of art, ranging from monumental mobiles and stables to table-top sculpture and jewelry.

p. 29:
Other East Building exhibitions in fiscal year 1998 are represented here by Claude Monet, *Gare Saint-Lazare, Arrival of a Train*, 1877, oil on canvas, Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts, Bequest from the Collection of Maurice Wertheim, Class of 1906; Henri de Toulouse-Lautrec, *Le Missionnaire*, 1894, 4-color lithograph on wove paper, Gift of The Atlas Foundation, 1995.76.80; and M. C. Escher, *Drawing Hands*, 1948, lithograph, Cornelius Van S. Roosevelt Collection, 1974.28.32

programs shown in the exhibition galleries: *Calder's Mechanized Mobiles* and *Calder's Monumental Sculpture*, coproduced with Roger Sherman, Florentine Films, and a reformatted version of *Calder's Circus* (1961) by Carlos Villardebo. The show traveled to the San Francisco Museum of Modern Art.

The spring schedule continued two weeks later with the opening of *Degas at the Races* (12 April to 12 July 1998), supported by First Union Corporation. This exhibition explored Degas' lifelong interest in racing, hunting, and other equestrian themes. Along with many international loans, a special attraction

was *The Fallen Jockey*, a monumental scene of the steeplechase lent by Mr. and Mrs. Paul Mellon; the picture was cleaned for the exhibition and was shown in a new frame designed at the Gallery following prototypes employed by the artist himself. Mr. and Mrs. Mellon also generously lent a group of



LE PROGRAMME 1908
1^{er} Spectacle de la Saison
1897-1898

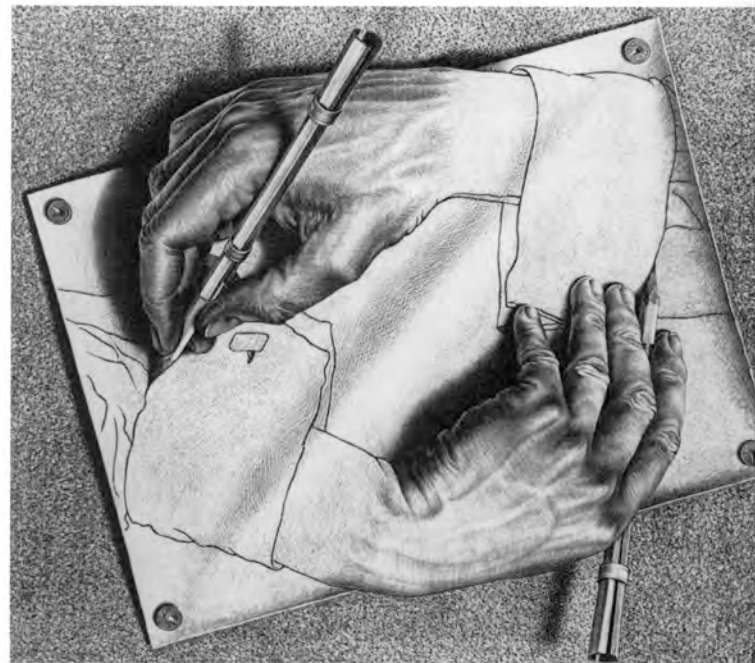
Le Missionnaire

ROMAN THÉÂTRAL EN CINQ TABLEAUX

Bernard de Jugoine	MM. GÉNES
Balthazar de Jugoine	LACOUR
Henri de Jugoine	ANGUILLIER
Jugon de Jugoine	ÉTIENNE
Le Pêcheur	PAUL ESCOFFIER
Un Domestique	YVES
Régis de Jugoine	M ^{lle} MARCOURTE BOLLARD
Madame de Marcey	BELLE

La partie de lecture M. AVIGER

De la part de M. MARCEL CHOUET



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

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

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

Artists and the Avant-Garde Theater in Paris, 1887-1900 (7 June to 7 September 1998) was selected entirely from some 139 works on paper and bound volumes donated to the Gallery by the Atlas Foundation and Martin and Liane W. Atlas, who formed the first and one of the finest collections in America of these

distinctive playbills. The experimental artistic milieu of the late nineteenth-century theater is reflected in playbill designs by premier artists of the period such as Edouard Vuillard, Pierre Bonnard, and Toulouse-Lautrec. The exhibition traveled to the National Academy Museum in New York. An illustrated catalogue included a checklist of all the Atlas gifts to the Gallery.

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

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

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

Public Programs

In its mission to make the collection and special exhibitions accessible to all age groups, the Gallery offered a wide array of lectures, tours, symposia, and academic programs, as well as school tours, teacher training, high school days, family programs, education publications, and an extensive loan program of printed and media resources.

Docents and staff presented more than 3,500 events for the adult public, including tours of all loan exhibitions. Symposia were offered in conjunction with *Lotto*, partly funded by the Italian Cultural Institute, as well as with the Moran, Degas, and Manet exhibitions. The Gallery also hosted "Remembering Rothko: A Public Conversation." A lecture in tribute to art historian Sydney Freedberg and a "Tea and Tour" program for seniors were funded by The Circle. Fifty-three interns were shepherded through various Gallery offices, six of whom participated in the 1997–1998 Internships for Diversity in the Museum Profession program funded by the Charles E. Culpeper Foundation. Three fellows from Argentina, Brazil, and Chile, respectively, were placed in the pilot program of the 1997–1998 Lampadia Foundation fellowships.

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

The corps of art information volunteers grew to 163 persons this year and

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

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

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

tion, the GE Fund, The Circle of the National Gallery, the Rhode Island Foundation, the Sara Shallenberger Brown Endowment, and a local foundation.

The Gallery continued to offer week-end series of ten to twenty films throughout the year, organized by noted film scholars on topics relating to special exhibitions or the history of film as an art form. In addition, recent documentary films in support of Gallery exhibitions were shown during the week. Topics for special film series included: the Films of Gordon Parks; Jacques Rivette and the French New Wave; the Japan of Shohei Imamura; Paul Robeson—A Portrait in Film; Italian Studio Production: The Early Years; the Fantastic Journeys of Wojciech Has; the Films of Charles Guggenheim; German Silents from George Eastman House; New Canadian Documentaries; Inner Landscapes; Films from Finland. Many programs were introduced by filmmakers, historians, and critics. Premieres of new films included "Concert of Wills: Making the Getty Center," introduced by filmmaker Albert Maysles and Getty director John Walsh.

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

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

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

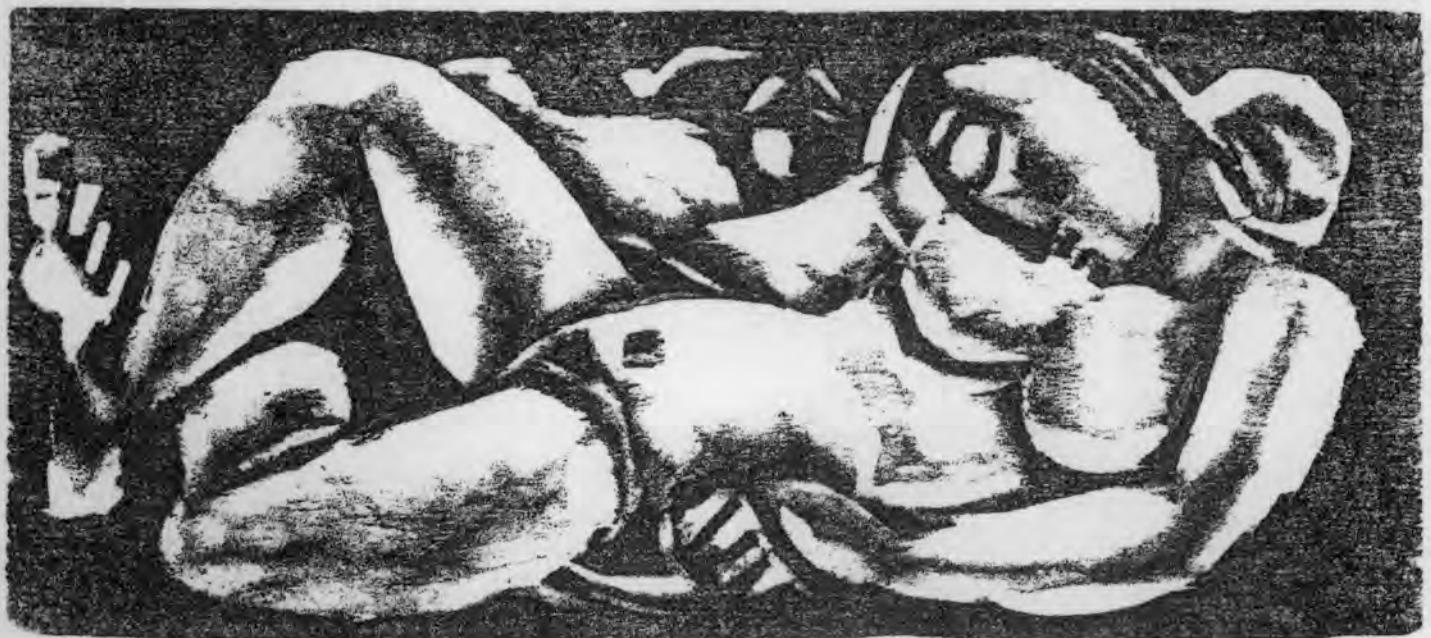
Collection Management and Conservation

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

Among the most significant loans to temporary exhibitions this year were Jan van Eyck's *Annunciation*, which traveled to the National Gallery, London, and the Philadelphia Museum of Art; four major canvases by Manet, lent to the Musée d'Orsay, Paris, for *Manet, Monet, and the Gare Saint-Lazare*; a singu-

lar *Page from the "Libro de' Disegni"* by Giorgio Vasari, with drawings by Filippo Lippi and Botticelli, lent to the Metropolitan Museum of Art, New York; and fourteen American paintings, shown at the Dixon Gallery and Gardens in Memphis and the Art Museum of Western Virginia in Roanoke. A total of 799 works from the Gallery's collections were lent to 123 exhibitions at 159 institutions this fiscal year; 165 objects were sent as extended loans to 50 sites; and 5 works were lent as short-term loans to collections in the U.S. and abroad.

The conservation departments spent considerable time on continuing care of the collection and care of incoming and outgoing works of art for temporary exhibition and extended loan, carrying out hundreds of examinations and minor treatments. They also contributed to knowledge on the collection and on artists' materials and working methods: offering technical expertise and scien-



May Ceder

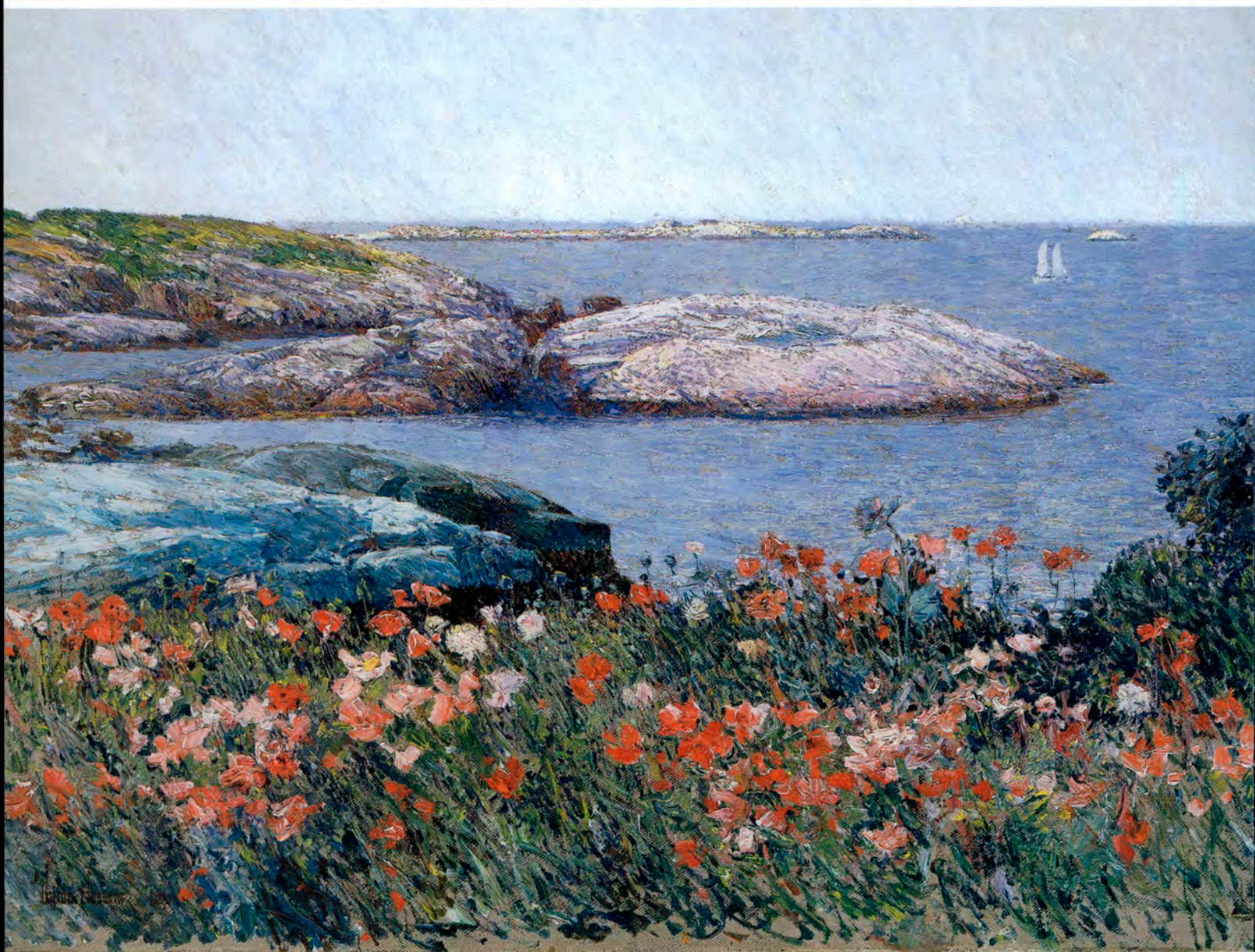
tific research to colleagues inside and outside the Gallery; preparing technical notes for the systematic catalogue and exhibition catalogues; organizing an international symposium and workshop on varnishes; presenting technical papers at the International Institute for Conservation annual meeting in Dublin; and developing an Art Materials Research and Study Center.

Of the twenty-three major paintings whose conservation treatments were completed this year, three by Monet, *Waterloo Bridge at Dusk*, *Waterloo Bridge at Sunset*, and *Houses of Parliament, Sunset*, as well as Cézanne's *At the Water's Edge*, André Derain's *Still Life*, Lyonel Feininger's *Zirchow VII*, and Louis Casimir Ladislas Marcoussis' *Musician* recovered surface complexity and color not previously visible under heavy, discolored layers of varnish. Sensitive inpainting of badly abraded surfaces and reconstruction of missing sections marked the treatment of Dosso Dossi's

Circe and Her Lovers in a Landscape, Filippino Lippi's *Portrait of a Youth*, Jean-Auguste-Dominique Ingres' *Mme Moitessier*, and Jean Siméon Chardin's *Fruit, Jug, and a Glass*. Treatments greatly enhanced the appearance of Rubens' *Daniel in the Lions' Den*, the newly acquired *Madonna of the Goldfinch* by Giovanni Battista Tiepolo, Sir Henry Raeburn's *Miss Eleanor Urquhart*, Bernardo Strozzi's *Bishop Alvisé Grimani*, Dosso Dossi's *Aeneas and Achates on the Libyan Coast*, John Singer Sargent's *Repose*, and Thomas Cole's *Sketch for Catskill Creek*. Barnett Newman's *Yellow Painting* and three paintings by Mark Rothko, *Untitled 1949, Number 8, 1949*, and *Untitled (Woman and Sculptures)* also benefited from treatment.

Important sculpture that received major treatment included a wax statuette, *Man Standing in a Fearful Pose*, attributed to Niccolò Tribolo; a marble relief of *Alexander the Great*, after Andrea del Verrocchio; and a bronze sculpture,

Bird in Space, by Constantin Brancusi. Conservators also worked with the Calder Foundation to examine and treat works for the Calder exhibition, ranging from small tabletop mobiles and jewelry to monumental outdoor stables. Conservators also had a key role in preparations for the Degas exhibition, including selecting sculpture for the show and cochairing an international colloquy with the department of French paintings. Research and analysis on marble sculpture by Jean-Antoine Houdon were completed, leading to a better understanding of the artist's work before and after the French Revolution. This study continued a second year of collaboration with the Harvard University archeology department and formed the basis for lectures presented at Harvard and Johns Hopkins University. Conservators were also extensively involved in preparations for the opening of the National Gallery Sculpture Garden in spring 1999.



In addition to reinstallation of Matisse's monumental *La Négresse*, paper conservators worked on a much smaller scale with two graphite drawings by Ingres, *Self-Portrait* and *Portrait of Dr. Louis Martinet*, treating them for an upcoming Ingres exhibition. They treated many nineteenth-century playbills for the *Avant-Garde Theater* exhibition. Intended as ephemera, these playbills, designed by artists such as Vuillard, Lautrec, and Bonnard, had

become brittle and discolored by age. Treatment and stabilization of the Alfred Stieglitz photograph collection was begun in preparation for the capture of digital images for the systematic catalogue. In all, 78 works of art on paper and photographs received major treatment, while 805 prints and drawings were matted for exhibition, and 250 items were framed.

Gallery scientists continued to work on issues affecting the preservation of

objects in the collection. They undertook a comprehensive study of a commercially available aldehyde resin suitable for picture varnishes or as a binder for retouching paints. Testing of the experimental retouching paints prepared by a manufacturer of artists' colors using the aldehyde resin binder indicates that these paints are considerably more stable than others available. After all testing is completed, the Gallery will seek to have these paints

the solvent-extractable components of oil paint. Scientists also evaluated various methods for the identification of proteinaceous binders in works of art; identified the pigments in the Gallery's watercolors by Winslow Homer; and in collaboration with other scientists characterized lead tin antimony oxide, a new variant on lead-based yellow pigments. After determining the materials used by Eva Hesse for *Test Piece for Contingent*, scientists began to design a suitable storage arrangement for this unusual piece.

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

Resources for Scholarly Research

Notable library acquisitions this year included John Peckham's *Perspectiva communis* (1504), a rare early edition of a textbook on optics, purchased with funds from The Circle; Isaac Hillaire de la Riviere's *Seevlvm heralcvm principvs omnium temporum poetum* (1613), the only known edition of this work, with twenty-four engravings by Crispijn van de Passe of scenes from the *Iliad*; and a rare first edition of Athanasius Kircher's *Ars magna, lucis, et umbrae* (1646), with its early description of the *camera obscura* and "magic lantern." The J. Paul Getty Fund in honor of Franklin D. Murphy provided funds for Biondo Flavio's *Roma instaurata* (1471), the earliest printed guidebook to ancient Rome, and Jacobus Philippus Bergomensis' *Supplementum chronicarum* (1486), with annotations by Agnolo Bronzino. The Wesley and Jacqueline Peebles Fund supported the acquisition

of the William MacDonald Collection (145 titles on classical art and archaeology) among other important works. In all, the library acquired 7,819 titles, received 3,197 visitors, and responded to 19,138 reference inquiries. Electronic resources added to the library this year included the *Art Index*, the *Bibliography of the History of Art*, and links to selected external Web sites.

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

The photographic archives acquired a group of photographs by Lucienne Bloch, an artist who assisted Diego Rivera with several of his American fresco commissions of the 1930s. Included are the only known images of his Rockefeller Center mural before its destruction. Also acquired were photographs collected by a French officer in World War I that show damage to the towns of Arras and Neuville. Two notable gifts came to the archives: the estate of Dr. Wendy Stedman Sheard donated photographs of Italian Renaissance sculpture and painting; and Catherine Steinmann, a New York photographer, gave a collection of images of that city. Other gifts came from the Foundation for the Documentation of Architecture and from Professor

Childe Hassam, *Poppies, Isles of Shoals* (detail), 1891, oil on canvas, 50.2 x 61 cm, Gift (Partial and Promised) of Mr. and Mrs. Raymond J. Horowitz, 1997. [35.]

produced commercially for the art conservation community at large. In addition, the National Center for Preservation Technology and Training supported continued study of coating systems for the protection of outdoor bronzes. Chemical characterization of the interfaces between metal and coating helps to predict long-term behavior of the coatings. In a study relevant to treatments of paintings in which solvents are used, scientists are studying



Berenice Abbott, *Vanderbilt Avenue from East 46th Street, October 9, 1935* (detail), gelatin silver print, 23.7 x 16.5 cm, Anonymous Gift and Gift of Marvin Breckinridge Patterson, 1998.65.1

William Kraft Brumfield. The year's acquisitions included 193,379 images, of which 21,636 were photographs and 164,574 were microform, bringing the total number of images held to approximately 8,100,000.

Via the Web site, the Gallery further broadened access to curatorial records concerning paintings and sculpture in the collection. Provenance information for all paintings in the collection was made available on the Web, and prove-

nance for almost half of the sculpture was prepared. Responding to inquiries presented by traditional and electronic mail as well as Gallery visits, staff saw a dramatic increase in electronic inquiries via the Web site, through which visitors

can view information on the entire collection of the National Gallery of Art.

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

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

Gallery Archives received a donation from Paul Mellon of memorabilia and photographs relating to his father, Gallery founder Andrew W. Mellon, as well as historical phonograph recordings of the 1941 dedication ceremonies. Oral history interviews were conducted with former curator Howard Adams,

J. Carter Brown, Paul Matisse, and longtime docents Kaye Looney and Joan Silverman. A database to the nearly 10,000 architectural construction drawings for the East and West Buildings was completed, allowing ready access to this key source of information for study of the buildings and for their maintenance. More than 1,000 color images of Gallery buildings, exhibitions, staff, and visitors were digitized for enhanced access and use. A significant group of Works Progress Administration files and project photographs relating to the Index of American Design were prepared for research. Also organized and preserved were press clippings, scrapbooks, and articles concerning the Chester Dale collection.

Center for Advanced Study in the Visual Arts

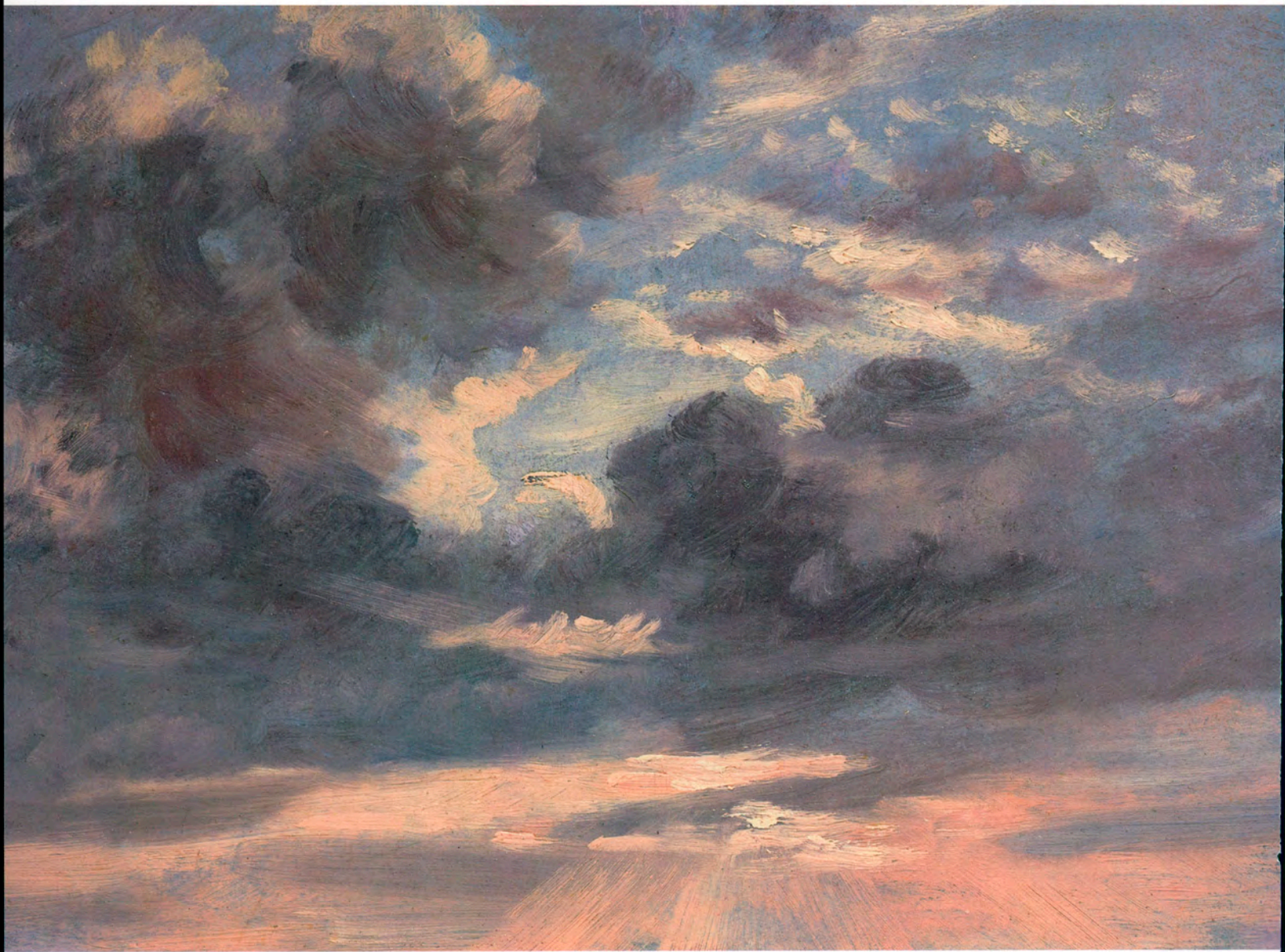
The Center for Advanced Study in the Visual Arts sponsors scholarship in four major program areas: fellowships, research, publications, and meetings. The community of scholars at the Center in 1997-1998 included the Kress professor, Bezalel Narkiss; and the Mellon professor, David Freedberg; as well as thirty-seven fellows. For a complete listing, see page 86. This year marked the end of a four-year initiative, funded by the Inter-American Development Bank and The Andrew W. Mellon Foundation, to foster the participation of scholars from Latin America. Continuing fellowships for Latin American scholars, offered through the Association of Research Institutes in Art History, were funded by the Getty Grant Program, The Andrew W. Mellon Foundation, and the Lampadia Foundation. A four-year program of visiting senior research fellowships for scholars from East and South Asia commenced in spring 1998.

A new long-term research project undertaken at the Center this year seeks to create a standard "template" to describe and assess posters and related ephemera in central Europe from 1918 to 1939. Progress was also made on a photographic archive of Italian architec-

tural drawings, an illustrated glossary of landscape vocabulary in America, and a guide to documentary sources for the art and archaeology of the Andes, the latter funded by the Getty Grant Program and the Center.

To inaugurate a symposium series on illustrated European manuscripts and books, established in honor of Franklin D. Murphy and supported by the Samuel H. Kress Foundation, the Center sponsored "The Treatise on Perspective: Published and Unpublished." The Center also organized a symposium supported by the Arnold D. Fresco Foundation, Inc., to discuss the paintings and prints of Hans Holbein on the 500th anniversary of the artist's birth. Informal meetings included seminars on Native American art, the architecture of the Counter-Reformation, and the art of Tiwanaku and the Peruvian Middle Horizon. A curatorial/conservation colloquy focused on Edgar Degas and his working methods. Lectures covered such topics as radar imaging and the ancient hydrology of Angkor and computer imaging in the restoration of Trajan's forum. Lothar Ledderose presented the Andrew W. Mellon Lectures in the Fine Arts.

One volume in the Studies in the History of Art symposium series was published this year. For a complete description of the Center's activities, see *Center 18: Record of Activities and Research Programs, June 1997-May 1998*.





REPORT OF THE TREASURER

The Gallery saw little change financially in 1998. Available operating funds increased 1.8 percent over fiscal year 1997. Appropriated funds designated for capital projects were sufficient to continue necessary work. Donated funds were used to begin construction on the Gallery's long-awaited Sculpture Garden. The Gallery's investments held their own through the turbulence that rocked the financial markets during the July-September quarter, ending 1998 just about where fiscal 1997 began.

Federal Funds for Operations

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

Personnel costs represent the largest single expense category for museums—specifically salaries for the curatorial, guardianship, and maintenance staffs so integral to the care of the collections

and their presentation to the public. Seventy-three percent of the federal funds appropriated to the Gallery for operations went to salaries and related benefit costs in 1998.

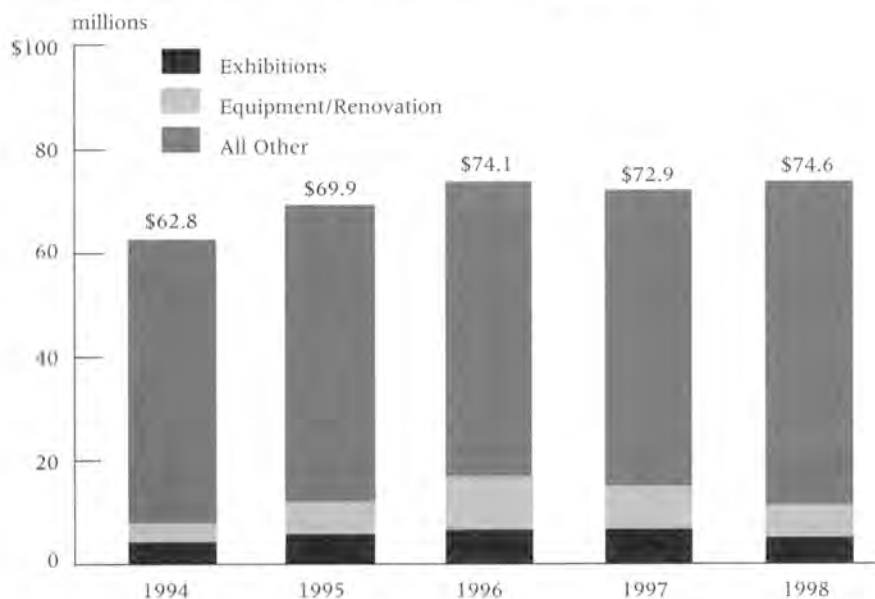
The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's gift to the people of the United States. The resolution stipulates that the Gallery be open to the public free of charge.

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

The federal government is a major factor in the international component of the Gallery's exhibitions through its indemnity program, managed by the

John Constable, *Cloud Study: Stormy Sunset* (detail), 1821-1822, oil on paper on canvas, 20.3 x 27.3 cm, Gift of Louise Mellon in Honor of Mr. and Mrs. Paul Mellon, 1998.20.1

Operating Expenses (federal and private funds)



Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the United States from abroad. Three Gallery exhibitions benefited from indemnity in fiscal year 1998.

Private Funds for Operations

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

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

The Center for Advanced Study in the Visual Arts supported thirty-seven fellowships in its community of scholars

on designated funds. Private monies specifically for conservation financed six fellowships, staff research, and several seminars.

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

Art Acquisitions

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

Publications Fund

The Mellon Family established the Publications Fund as a revolving fund to

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

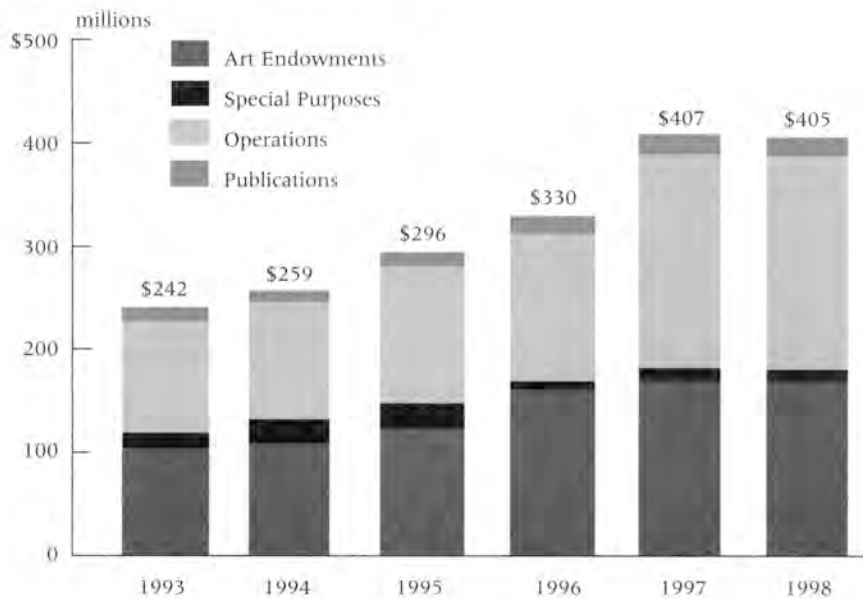
Fiscal year 1998 shows a withdrawal from the fund to cover the costs of the definitive *Mark Rothko* catalogue raisonné published in conjunction with the Rothko exhibition. The Rothko family contributed significantly toward publication of the catalogue, with the Gallery assuming the remaining costs.

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

Investments

The Gallery's investment portfolio did exceptionally well through June 1998, reaching a new high of \$440 million.

Investments (balances as of 30 September)



But the stock market's retrenchment beginning in July 1998 cost the Gallery its year-to-date gains. The portfolio ended the year down 0.7 percent compared with 30 September 1997.

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

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

and Harding, Loevner, Somerville, New Jersey (international equity). The Gallery has a small portion of its funds devoted to emerging growth companies with T. Rowe Price and Cahill, Warnock.

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

Financial Statements

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

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

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

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

Ann R. Leven
Treasurer

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

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

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

PricewaterhouseCoopers LLP

Washington, D.C.
December 11, 1998

STATEMENTS OF FINANCIAL POSITION
30 SEPTEMBER 1998 AND 1997

ASSETS

	1998	1997
Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury	\$ 14,303,679	\$ 21,487,229
Accounts receivable	4,049,899	3,279,085
Pledges receivable, net	15,263,190	15,973,801
Investments	405,070,042	407,987,179
Trusts held by others	6,552,630	6,417,802
Publications inventory	4,238,555	3,023,588
Deferred charges	3,744,335	1,015,445
Fixed assets, net	113,259,338	102,845,028
Art collections	—	—
TOTAL ASSETS	\$566,481,668	\$562,029,157

LIABILITIES AND NET ASSETS

Liabilities:

Accounts payable, accrued expenses and undelivered orders	\$ 21,357,585	\$ 23,965,175
<i>Total liabilities</i>	21,357,585	23,965,175

Net assets:

Unrestricted		
Designated for art purchases	101,258,231	102,229,127
Designated for the Center for Advanced Study in the Visual Arts	10,103,185	10,423,861
Designated for special exhibitions	936,578	656,601
Designated for sculpture garden and other capital projects	16,783,312	23,890,647
Designated for research	9,157,996	9,493,485
Designated for curatorial and conservation	10,854,872	11,536,277
Designated for operations	26,587,815	27,581,339
Designated for education	710,778	693,452
Designated for music	9,369,411	9,677,935
Designated for publications, including systematic catalogues	21,268,237	21,403,425
Designated for fixed assets	20,956,520	11,346,940
<i>Total unrestricted</i>	227,986,935	228,933,089
Temporarily restricted	118,437,218	116,324,805
Permanently restricted	198,699,930	192,806,088
<i>Total net assets</i>	545,124,083	538,063,982
TOTAL LIABILITIES AND NET ASSETS	\$566,481,668	\$562,029,157

The accompanying notes are an integral part of these financial statements.

**STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1998
WITH SUMMARIZED FINANCIAL INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 1997**

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 1998</i>	<i>Total 1997</i>
OPERATING					
Support and revenue:					
U.S. Government appropriation	\$ 53,022,199	\$ 3,026,000	\$ —	\$ 56,048,199	\$ 54,061,919
Gifts and grants	2,012,316	6,245,647	—	8,257,963	8,303,628
Investment income for operations	5,817,519	3,099,870	—	8,917,389	9,066,987
Royalties and other income	840,400	—	—	840,400	1,295,433
	<u>61,692,434</u>	<u>12,371,517</u>	<u>—</u>	<u>74,063,951</u>	<u>72,727,967</u>
Net assets released from restrictions to fund operating expenses	<u>11,510,704</u>	<u>(11,510,704)</u>	<u>—</u>	<u>—</u>	<u>—</u>
TOTAL SUPPORT AND REVENUE	<u>73,203,138</u>	<u>860,813</u>	<u>—</u>	<u>74,063,951</u>	<u>72,727,967</u>
Expenses:					
Program services:					
Art care	25,719,795	—	—	25,719,795	24,564,455
Special exhibitions	6,973,484	—	—	6,973,484	7,088,598
Operations and maintenance	16,315,298	—	—	16,315,298	16,302,997
Security	11,439,212	—	—	11,439,212	10,830,728
TOTAL PROGRAM SERVICES	<u>60,447,789</u>	<u>—</u>	<u>—</u>	<u>60,447,789</u>	<u>58,786,778</u>
General and administrative	11,061,056	—	—	11,061,056	10,725,048
Development	1,494,218	—	—	1,494,218	1,375,660
Renovation and equipment	5,342,261	—	—	5,342,261	7,725,712
TOTAL EXPENSES	<u>78,345,324</u>	<u>—</u>	<u>—</u>	<u>78,345,324</u>	<u>78,613,198</u>
<i>Increase (decrease) in net assets from operating activities</i>	<u>(5,142,186)</u>	<u>860,813</u>	<u>—</u>	<u>(4,281,373)</u>	<u>(5,885,231)</u>
NON—OPERATING					
U.S. Government appropriation—no-year renovation funds	—	6,192,000	—	6,192,000	5,942,000
Gifts and grants for art acquisitions	75,150	3,926,443	473,274	4,474,867	7,501,286
Endowment gifts and grants	—	—	5,892,290	5,892,290	9,162,085
Changes in value of trusts held by others	(441,491)	4,612	124,212	(312,667)	1,009,308
Investment income on art endowment and capital funds	687,444	1,540,926	—	2,228,370	2,288,178
Investment (depreciation) appreciation	(5,079,101)	122,397	(595,934)	(5,552,638)	74,639,731
Net publications (loss) income	(253,224)	—	—	(253,224)	1,162,907
Acquisitions of works of art	(7,633,918)	—	—	(7,633,918)	(19,285,710)
Capitalization of renovation and equipment expenditures	6,306,394	—	—	6,306,394	6,939,289
	<u>(6,338,746)</u>	<u>11,786,378</u>	<u>5,893,842</u>	<u>11,341,474</u>	<u>89,359,074</u>
Net assets released from restrictions to fund non-operating expenses	<u>10,534,778</u>	<u>(10,534,778)</u>	<u>—</u>	<u>—</u>	<u>—</u>
<i>Increase in net assets from non-operating activities</i>	<u>4,196,032</u>	<u>1,251,600</u>	<u>5,893,842</u>	<u>11,341,474</u>	<u>89,359,074</u>
(Decrease) increase in net assets	<u>(946,154)</u>	<u>2,112,413</u>	<u>5,893,842</u>	<u>7,060,101</u>	<u>83,473,843</u>
NET ASSETS AT BEGINNING OF YEAR, BEFORE RECLASSIFICATION	<u>229,037,187</u>	<u>122,550,805</u>	<u>186,475,990</u>	<u>538,063,982</u>	<u>454,590,139</u>
RECLASSIFICATION OF PRIOR YEAR NET ASSET BALANCES	<u>(104,098)</u>	<u>(6,226,000)</u>	<u>6,330,098</u>	<u>—</u>	<u>—</u>
NET ASSETS AT BEGINNING OF YEAR, AFTER RECLASSIFICATION	<u>228,933,089</u>	<u>116,324,805</u>	<u>192,806,088</u>	<u>538,063,982</u>	<u>454,590,139</u>
NET ASSETS AT END OF YEAR	<u>\$227,986,935</u>	<u>\$118,437,218</u>	<u>\$198,699,930</u>	<u>\$545,124,083</u>	<u>\$538,063,982</u>

The accompanying notes are an integral part of these financial statements.

**STATEMENTS OF CASH FLOWS
FOR THE YEARS ENDED 30 SEPTEMBER 1998 AND 1997**

	1998	1997
CASH FLOWS FROM OPERATING ACTIVITIES:		
Increase in net assets	\$ 7,060,101	\$ 83,473,843
Adjustments to reconcile increase in net assets to net cash provided by (used in) operating activities:		
Depreciation and amortization	4,373,217	4,143,640
Contributions and investment (depreciation) appreciation for permanently restricted investment	(5,893,842)	(25,014,840)
Realized gains on sale of investments	(28,883,239)	(59,824,045)
Unrealized losses (gains) on investments	34,435,877	(14,815,686)
Changes in value of trusts held by others	(134,828)	(2,999,651)
(Increase) decrease in accounts receivable	(770,814)	1,168,490
Decrease in pledges receivable	710,611	373,994
Increase in publications inventory	(1,214,967)	(513,811)
Increase in deferred charges	(2,728,890)	(395,305)
(Decrease) increase in accounts payable, accrued expenses and undelivered orders	(2,607,590)	1,537,940
Net cash provided by (used in) operating activities	4,345,636	(12,865,431)
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(682,346,406)	(753,482,560)
Proceeds from sale of investments	679,710,905	750,573,565
Purchase of fixed assets	(14,787,527)	(9,250,600)
Net cash used in investing activities	(17,423,028)	(12,159,595)
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and investment (depreciation) appreciation for permanently restricted investment	5,893,842	25,014,840
Net cash provided by financing activities	5,893,842	25,014,840
Net decrease in cash and cash equivalents	(7,183,550)	(10,186)
Cash and cash equivalents, at beginning of year	21,487,229	21,497,415
Cash and cash equivalents, at end of year	\$ 14,303,679	\$ 21,487,229

The accompanying notes are an integral part of these financial statements.

Notes to Financial Statements

1. Summary of significant accounting policies

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

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

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

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

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

- *Temporarily restricted* net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery's "no-year" federal

appropriations for special exhibitions and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets less depreciation, as is the East Building, a gift of the Mellon family.

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

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

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

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

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

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

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

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

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

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

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

UNDELIVERED ORDERS—In accordance with accounting principles prescribed by the comptroller general of the United States as set forth in the *Policy and Procedures Manual for Guidance of Federal Agencies*, the obligation basis of accounting used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or services may not have been received. Such amounts are labeled undelivered orders. This accounting treatment is used only for federal funds. Certain of these amounts will be capitalized in the following year.

CONTRIBUTED SERVICES—The Gallery has volunteers who provide assistance in various areas of the Gallery. Such contributed services do not meet the criteria for recognition of contributed services contained in State-

ment of Financial Accounting Standards (SFAS) No. 116 and, accordingly, are not reflected in the accompanying financial statements.

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

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

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

2. Cash and cash equivalents

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

3. Accounts receivable

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

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

4. Pledges receivable

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

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

5. Investments

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

	1998		1997	
	Cost	Fair value	Cost	Fair value
Loan to the U.S. Treasury	\$5,000,000	\$5,000,000	\$5,000,000	\$5,000,000
Government obligations and cash equivalents	54,946,696	55,519,827	93,633,163	93,876,147
Bonds and notes	—	—	66,118,970	67,724,742
Common and preferred stocks	184,866,107	207,164,997	148,430,636	203,639,452
Mutual Funds	132,384,825	135,219,148	32,925,450	35,584,837
Other	2,294,178	2,166,070	1,975,102	2,162,001
Total	<u>\$379,491,806</u>	<u>\$405,070,042</u>	<u>\$348,083,321</u>	<u>\$407,987,179</u>

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

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

	1998	1997
Unrealized (depreciation) appreciation	\$(34,435,877)	\$14,815,686
Realized gains on sale of investments	28,883,239	59,824,045
Total	<u>\$ (5,552,638)</u>	<u>\$74,639,731</u>

6. Publications inventory

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

	1998	1997
Retail	\$1,573,054	\$1,139,805
Work-in-process	2,236,009	1,062,693
Consignment	429,492	821,090
Total	<u>\$4,238,555</u>	<u>\$3,023,588</u>

7. Fixed assets

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

	<u>1998</u>	<u>1997</u>
Buildings and improvements	\$153,549,579	\$146,381,218
Equipment	36,460,707	35,401,645
Construction-in-progress	13,833,408	7,300,335
	<u>203,843,694</u>	<u>189,083,198</u>
Less accumulated depreciation	(90,584,356)	(86,238,170)
Total	<u>\$113,259,338</u>	<u>\$102,845,028</u>

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

8. Net assets released from restrictions

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

	<u>1998</u>		<u>1997</u>	
	<u>Operating</u>	<u>Non-operating</u>	<u>Operating</u>	<u>Non-operating</u>
Acquisition of art	\$ —	\$ 5,832,125	\$ —	\$ 6,406,601
Center for Advanced Study in the Visual Arts	1,303,193	—	1,306,270	—
Special exhibitions	7,354,390	—	7,081,637	—
Depreciation of building and capital improvements	—	2,937,444	—	2,801,261
Sculpture garden and other capital projects	—	1,202,746	—	771,947
Research	81,969	—	44,469	—
Curatorial and conservation	368,932	—	406,041	—
Operations	1,882,187	—	3,100	—
Education	513,933	—	420,172	—
Music	6,100	—	6,445	—
Publications	—	562,463	—	276,998
Total	<u>\$11,510,704</u>	<u>\$10,534,778</u>	<u>\$9,268,134</u>	<u>\$10,256,807</u>

9. Analysis of restricted net assets

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

	<u>1998</u>		<u>1997</u>	
	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Temporarily- restricted</u>	<u>Permanently restricted</u>
Acquisition of art	\$ 9,962,324	\$ 63,391,993	\$ 10,322,693	\$ 62,794,507
Center for Advanced Study in the Visual Arts	935,002	38,686,608	968,680	39,282,542
Special exhibitions	8,554,416	1,592,482	8,332,284	759,207
Investment in fixed assets	92,326,774	—	91,498,088	—
Sculpture garden and other capital projects	4,236,578	—	3,013,454	—
Research	208,169	1,005,000	15,794	1,005,000
Curatorial and conservation	382,119	14,243,254	319,519	14,432,698
Operations	57,428	77,201,993	14,559	73,682,134
Education	484,726	2,578,600	696,292	850,000
Music	3,000	—	—	—
Publications	1,286,682	—	1,143,442	—
Total	<u>\$118,437,218</u>	<u>\$198,699,930</u>	<u>\$116,324,805</u>	<u>\$192,806,088</u>

10. Publications (loss) income

For the years ended 30 September 1998 and 1997, net publications (loss) income is composed of the following:

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

11. Retirement benefits

All permanent employees of the Gallery, both federal and nonfederal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances receive a matching portion from the Gallery.

The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$4,371,000 and \$3,954,000 for the years ended 30 September 1998 and 1997, respectively.

The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards Number 5, "Accounting for Liabilities of the Federal Government" effective for fiscal year 1997. The Standard requires employing agencies to recognize the cost of pensions and other

retirement benefits during their employees active years of service. The Gallery's estimated total pension expense for the years ended 30 September 1998 and 1997, under this new standard would exceed \$3,000,000 and \$3,700,000, respectively.

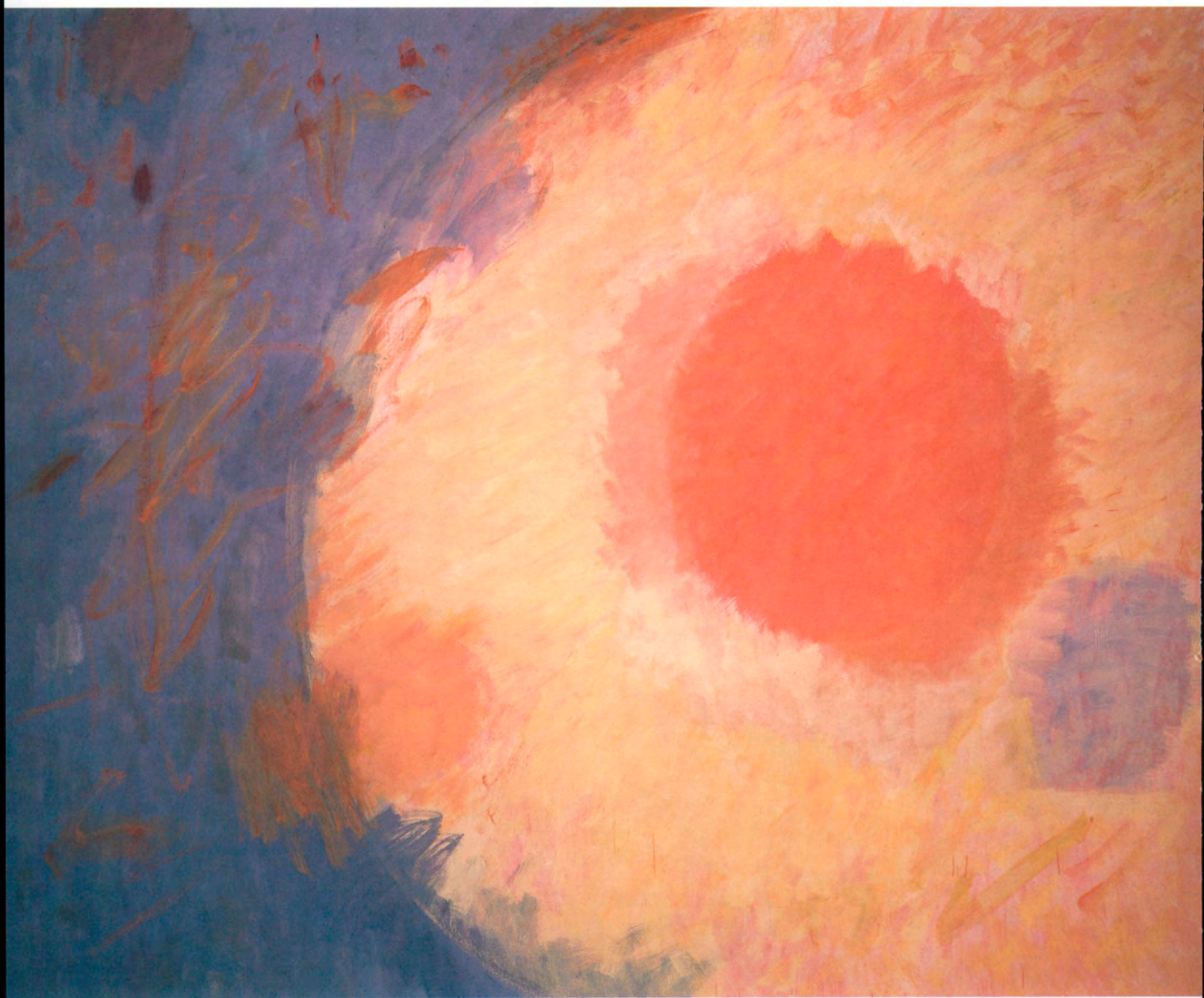
12. Income taxes

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

13. Rental commitments

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

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





ACQUISITIONS

Paintings

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

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

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

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

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

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

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

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

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

Italian 17th Century

Still Life with Artichokes and a Parrot, 17th cen-
tury, oil on canvas, 1998.23.2, Bequest of Lore
Heinemann in memory of her husband, Dr. Rudolf J.
Heinemann

Kainen, Jacob. American, born 1909
Crimson Nude, 1961, oil on canvas, 1998.9.1, Gift
of Ruth Cole Kainen

Invasion, 1936, oil on canvas, 1998.9.2, Gift of the
artist

Observer XIII, 1974, oil on canvas, 1998.9.3, Gift of
the artist

The Vulnerable, 1954, oil on canvas, 1998.9.4, Gift
of Ruth Cole Kainen

The Way XI, 1979, oil on canvas, 1998.9.5, Gift of
the artist in memory of Harold Hart

Foxfire I, 1988, oil on canvas, 1998.10.1, Gift of Mr.
and Mrs. Kenneth S. Hinch

Broken Arc, 1994–1997, oil on canvas, 1998.24.1,
Gift of the New Century Gift Committee

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

Matisse, Henri. French, 1869–1954
Open Window. Collioure, 1905, oil on canvas,
1998.74.7, Collection of Mr. and Mrs. John Hay
Whitney

Morandi, Giorgio. Italian, 1890–1964
Still Life, c. 1955
Still Life, c. 1955
oil on canvas, 1997.112.1–2, Gift of Mr. and Mrs.
Harry Lenart in honor of Rusty and Nancy Powell

Peto, John Frederick. American, 1854–1907
For the Track, 1895, oil on canvas, 1997.131.1, Gift
(Partial and Promised) of Jo Ann and Julian Ganz Jr.

Jacob Kainen, *Broken Arc* (detail), 1994–1997, oil
on canvas, 203.2 x 254 cm, Gift of the New Cen-
tury Gift Committee, 1998.24.1



Rothschild, Judith, American, 1921–1993
The Gothic XI, 1991, aluminum relief with acrylic on aluminum panel, 1998.29.1. Gift of The Judith Rothschild Foundation

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

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

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

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

Sculpture

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

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

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

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

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

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

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

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

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

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

Princess Maria Clementina Sobieska . . . (obverse and reverse), 1719, silver
 1997.114.12a-b, 13.a-b. Gift of Lisa and Leonard Baskin

Simon Denis, *View near Naples* (detail), c. 1806, oil on paper on canvas, 31.2 x 41.8 cm, Chester Dale Fund, 1998.21.1

Hautsch, Georg, German, active 1676/1679–1718, died before 1745
Coronation Medal of Joseph I . . . (obverse),
Coronation Regalia (reverse), 1690, silver,
1997.114.14.a-b, Gift of Lisa and Leonard Baskin

Hedlinger, Johann Karl, Swiss, 1691–1791
Nicolaus Keder . . . (obverse), *Saturn (Time) Discovering Treasures in Ruins* (reverse), 1728, lead alloy, 1997.114.15.a-b, Gift of Lisa and Leonard Baskin

Italian 16th Century
Classically Draped Bust of a Man, 16th century, bronze, 1997.114.16, Gift of Lisa and Leonard Baskin

Italian 16th Century (Probably Roman), after Valerio Belli
Pax with the Resurrected Christ Appearing to the Disciples, shortly after 1534, gilded bronze with silver niello inserts, 1997.114.1, Gift of Lisa and Leonard Baskin

Italian 20th Century
Mask of Lorenzo de' Medici, 1996, plaster, 1998.60.1, Gift of Giancarlo Gentilini

Death Mask of Lorenzo de' Medici (modern cast), 1996, plaster, 1998.61.1, Gift of Soprintendenza per i Beni Artistici e Storici per le province di Firenze, Pistoia e Prato

Krafft, Johann Martin, Austrian, 1738–1781
Emperor Joseph II . . . (obverse), *Emperor Joseph II and Abundance Approaching a City Gate* (reverse), 1773, gilded bronze, 1997.114.17.a-b, Gift of Lisa and Leonard Baskin

Küchler, Conrad Heinrich, German, active 1763–1821
Marie-Antoinette . . . (obverse and reverse), 1793, bronze, 1997.114.18.a-b, Gift of Lisa and Leonard Baskin

Le Blanc, Jean, French, 1665/1667–1749
Philippe, Duke of Orleans . . . (obverse), *Atlas Supporting the Heavens* (reverse), 1715, bronze, 1997.114.19.a-b, Gift of Lisa and Leonard Baskin

Loos, Daniel Friedrich, German, 1735–1819, and **Friedrich Wilhelm Loos**, German, c. 1767–1816/1819
Marriage Medal of Crown Prince Frederick William of Prussia and Princess Louise Augusta of Mecklenburg-Strelitz (obverse), *Allegory of Marriage* (reverse), 1793, silver, 1997.114.20.a-b, Gift of Lisa and Leonard Baskin

Mauger, Jean, French, c. 1648–1722
Louis XIV . . . (obverse), *Allegory of Public Health, Safety, and Welfare* (reverse), c. 1713, bronze, 1997.114.21.a-b, Gift of Lisa and Leonard Baskin

Meloni, Giovanni, Italian, active c. 1571–c. 1589
Don Juan of Austria . . . (obverse), *Allegory Celebrating Victory at Lepanto* (reverse), 1571, bronze, 1997.114.22.a-b, Gift of Lisa and Leonard Baskin

Moelingen, Gysbert van, Dutch, active 1754–1771
Marriage Medal of Prince Wilhelm V of Orange and Princess Frederica Sophia Wilhelmina of Prussia (obverse), *Marriage Altar* (reverse), 1767, silver, 1997.114.23.a-b, Gift of Lisa and Leonard Baskin

Mola, Gasparo, Italian, c. 1580–1640
Grand Duke Cosimo II de' Medici . . . (obverse), *Maria Maddalena [his wife]* . . . (reverse), 1618, silver
Urban VIII . . . (obverse), *The Consecration of St. Peter's (botanid cross in quatrefoil design)* (reverse), 1628, bronze
1997.114.24a-b, 25.a-b, Gift of Lisa and Leonard Baskin

Moro, Giacomo Antonio, Italian, died 1625
Paul V . . . (obverse), *Entrance Portal of the Cappella Paolina* (reverse), 1619, bronze, 1997.114.9.a-b, Gift of Lisa and Leonard Baskin

Morone Mola, Gasparo, Italian, active 1627–1669
Alexander VII . . . (obverse), *Canonization of Saint Francis of Sales in St. Peter's* (reverse), 1665
Alexander VII . . . (obverse), *Stairs of the Scialia Regia at the Vatican* (reverse), 1663
bronzes, 1997.114.26a-b, 27.a-b, Gift of Lisa and Leonard Baskin

Paladino, Giovanni, Italian, active c. 1560–1572
Paul II . . . (obverse), *Boar Hunt* (reverse), c. 1560s, bronze, 1997.114.28.a-b, Gift of Lisa and Leonard Baskin

Pastorini, called Pastorino da Siena, Pastorino de', Italian, c. 1508–1592
Camilla Martelli de' Medici . . ., 1584, bronze
Ippolito Maleguzzi of Reggio . . ., 1554, lead
1997.114.29–30, Gift of Lisa and Leonard Baskin

Rey, Suzan, French, active last quarter 17th century
Emmanuel Théodose de La Tou . . . (obverse), *Jubilee Door* (reverse), 1700, bronze, 1997.114.31.a-b, Gift of Lisa and Leonard Baskin

Roman 17th Century, Probably
Founding of San Carlo ai Catinari, Rome, by Pope Paul V (obverse and reverse), 1612, bronze, 1997.114.33.a-b, Gift of Lisa and Leonard Baskin

Sailer, Daniel, German, active c. 1620–1628
Judgment of Solomon (obverse), *Justice* (reverse), c. 1625, silver, 1997.114.34.a-b, Gift of Lisa and Leonard Baskin

Saint-Urbain, Ferdinand de, French, 1658–1738
Dr. John Freind . . . (obverse), *Hippocrates and Dr. John Freind* (reverse), 1728
Nicolas François, Duke of Lorraine . . . (obverse), *Claudia, Duchess of Lorraine* . . . (reverse), 1703/1738
bronzes, 1997.114.35a-b, 36.a-b, Gift of Lisa and Leonard Baskin

Saint-Urbain, Ferdinand de, Attributed to, French, 1658–1738
Cardinal Giacomo De Angelis . . . (obverse), *Marquis Giovanni Filippo(?)* (reverse), 1701, bronze, 1997.114.32.a-b, Gift of Lisa and Leonard Baskin

Selvi, Antonio Francesco, Italian, 1679–1753
Cardinal Giovanni Carlo de' Medici . . . (obverse), *Ship Guided by Stars* (reverse), 1740, bronze
Francesco Maria de' Medici . . ., after 1709, lead
Contessina de' Bardi . . . (obverse), *Ship and Fortified City* (reverse), c. 1740s, lead
1997.114.37a-b, 38, 42.a-b, Gift of Lisa and Leonard Baskin

U., E., German (?), active 18th or 19th century
Albert III . . . (obverse), *Foliate initial letter J* (reverse), possibly 18th or 19th century, silver, 1997.114.39.a-b, Gift of Lisa and Leonard Baskin

Venetian 16th Century, Possibly
Jacoba Francina of Ravenna (?) (obverse), *Roman numeral date 1581* (reverse), possibly 1581, bronze, 1997.114.40.a-b, Gift of Lisa and Leonard Baskin

Weber, Lorenzo Maria, Italian, 1697–c. 1765
Antonio Maria Biscioni (obverse), *Allegory with Minerva, Time, and a Sybil* (reverse), 1725, bronze, 1997.114.41.a-b, Gift of Lisa and Leonard Baskin

Wyon, Thomas, Jr., British, 1792–1817
George, Prince of Wales . . . (obverse), *Peace of 1814* (reverse), 1814, bronze, 1997.114.43.a-b, Gift of Lisa and Leonard Baskin

Drawings

Allori, Alessandro, Italian, 1535–1607
The Fall of Phaethon (after Michelangelo Buonarroti), c. 1555/1559, black chalk, 1998.17.10, Woodner Collection

Altoon, John, American, 1925–1969
Untitled, 1961, pen and black ink on illustration board

Untitled, 1964, pen and black ink with airbrush and pastel on illustration board
Untitled, c. 1966, pen and sepia ink with airbrush on illustration board



Italian 16th Century, after Valerio Belli, *Pax with Resurrected Christ Appearing to the Disciples*, shortly after 1534, gilded bronze with silvered niello inserts, 11.9 x 8 cm, Gift of Lisa and Leonard Baskin, 1997.114.1

Untitled, 1966, pen and black ink with airbrush on illustration board

Untitled, 1966, pen and black ink on illustration board

Untitled, 1966, pen and black ink with airbrush on illustration board

The Animal 125, 1968, pen and black ink with watercolor, airbrush, and colored pencil on illustration board

1997.116.1-7, Anonymous Gift

Anastasi, William, American, born 1933

Untitled, 1992, graphite on 2 sheets of paper, 1998.11.1-2, Gift of Werner H. and Sarah-Ann Kramarsky

Angelis, Pietro de, Italian, active 18th century
Carro di Cerere (Chariot of Ceres), pen and black ink with gray wash and watercolor, 1998.35.1, Anonymous Gift

Aschheim, Eve, American, born 1958

Split Infinitive, 1989, graphite, gesso, and wax crayon on mylar

Untitled (Circular), 1989, graphite, gesso, and wax crayon on mylar

1998.11.3-4, Gift of Werner H. and Sarah-Ann Kramarsky

Barendsz., Dirck, Dutch, 1534-1592

Pilate Washing His Hands as Christ Is Led Away, probably 1570s, monochrome oil, 1998.58.1, New Century Fund

Beham, Sebald, German, 1500-1550

Cimon and Pero, 1540, pen and black ink with charcoal heightened with white, 1998.17.1, Woodner Collection

Cesi, Bartolomeo, Italian, 1556-1629

A Boy Gazing Upward in Adoration, c. 1594, red chalk heightened with white chalk on blue paper, 1998.75.1, Ailsa Mellon Bruce Fund and William Stamps Farish Fund

Claude Lorrain, French, 1600-1682

The Judgment of Paris, c. 1645, pen and brown ink with brown wash over black chalk, 1997.115.1, Gift of Mr. and Mrs. Eugene Victor Thaw

Conner, Bruce, American, born 1933

Book Pages, 1967, black felt-tip pen, 1998.11.5, Gift of Werner H. and Sarah-Ann Kramarsky

Couture, Thomas, French, 1815-1879

A Boy in Florentine Costume, c. 1863, black chalk heightened with white chalk on blue paper, 1998.73.1, Ailsa Mellon Bruce Fund

Cranach, Lucas, the Elder, Circle of, German, 16th century

Christian II of Denmark and Norway, c. 1523, pen and brown ink with gouache on vellum, 1998.17.2, Woodner Collection

Deshays, Jean-Baptiste, French, 1729-1765

Reclining Satyr (recto), *Reclining Figure (verso)*, 1758/1765, black chalk with stumping, height-



Moritz von Schwind, *Saint George and the Dragon*, 1825/1830, pen and brown ink, 20.3 x 16.6 cm, Ailsa Mellon Bruce Fund, 1998.22.2

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

Dufy, Raoul, French, 1877–1953

The Tennis Party, c. 1920, brush and black ink on paperboard, 1998.64.1, Gift of Mr. and Mrs. James T. Dyke

Frecon, Suzan, American, born 1941

Untitled 1, 1990

Untitled (Spirit Hole), 1991

watercolors on newsprint paper, 1998.11.6–7, Gift of Werner H. and Sarah-Ann Kramarsky

Ghezzi, Pier Leone, Italian, 1674–1755

Giovanni Battista Piranesi, 1750/1755, pen and brown ink over black chalk (album page), 1997.107.1, Ailsa Mellon Bruce Fund

Granet, François-Marius, French, 1775–1849

A Priest Processing through a Medieval Street in

Viterbo, pen and brown ink over graphite,

1998.57.1, New Century Fund

Guardi, Francesco, Attributed to, Italian, 1712–1793

Gondolas, pen and brown ink with brown wash, 1998.23.1, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Hess, Peter von, German, 1792–1871

Fantasy Panorama of Rome from St. Peter's to the Castel San Angelo, c. 1820, graphite on 2 joined sheets of paper, 1998.27.1, William B. O'Neal Fund

Hesse, Eva, American, 1936–1970

Untitled, 1961, gouache, brush and black ink, and graphite

Untitled, 1964, watercolor, gouache, and collage 1998.11.8–9, Gift of Werner H. and Sarah-Ann Kramarsky

Hoin, Claude, French, 1750–1817

Self-Portrait, c. 1780, red and black chalks and pastel with stumping on gray-brown paper, 1998.17.4, Woodner Collection

Holbein, Hans, the Younger, German,

1497/1498–1543

Tantalus, 1535/1540, pen and black ink with watercolors heightened in gold, 1998.18.1, Gift of Ladislaus and Beatrix von Hoffmann and Patrons' Permanent Fund

Jacopo di Giovanni di Francesco, Italian, 1495–1553

Allegorical Figure with a Cat and a Pig, c. 1530, pen and brown ink over traces of black chalk, 1997.130.1, Gift of Mark Borghi in honor of Angelo and Marie Guarino



Alex Katz, *Ada at Villa Aurelia*, 1983, watercolor, 30.5 x 22.9 cm. Gift of the Parnassus Foundation

Jeffrey, David. American, born 1956
Untitled, 1987, charcoal
Untitled, 1995, wax, charcoal, and rust on tracing paper
 1998.11.10–11, Gift of Werner H. and Sarah-Ann Kramarsky

Katz, Alex. American, born 1927
Ada, 1983, brush and black ink
Ada, 1966, charcoal
Ada at Villa Aurelia, 1983, watercolor
Ada in Red Cap (Grey Day), 1990, graphite
Ella Katz (recto), *Partially Drawn Face* (verso), 1946, graphite
Green Coat, c. 1990, charcoal and red chalk on red paper
Riders on the Subway (recto), *Standing Man Reading* (verso), 1940/1949, graphite
Riding the Subway, 1940/1949, pen and black ink
Woman Wearing a Hat and Glasses, 1940/1949, graphite
Portrait of a Man Wearing a Hat, 1940/1949, graphite
Self-Portrait, 1977, graphite

Katz Sketchbook, 1950s, sketchbook with 27 drawings in various media
 1998.31.1–6, 8–13, Gift of the Parnassus Foundation

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

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

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

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

Lombard 16th Century

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

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

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

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

Moser, Jill. American, born 1956
Untitled, 1994, brush and black ink with gouache, 1998.11.14, Gift of Werner H. and Sarah-Ann Kramarsky

Nasini, Giuseppe Nicola, Italian, 1657–1736
The Madonna and Child Enthroned, Adored by Two Saints, pen and brown ink with brown washes, heightened with white, over black chalk on tinted paper, 1998.48.1, Ailsa Mellon Bruce Fund

Newman, Barnett, American, 1905–1970
Untitled, 1944, oil crayon
Untitled, 1945, brush and black ink
Untitled, 1946, brush and black ink
1998.59.1–3, Perry R. and Nancy Lee Bass Fund

Nuremberg 16th Century
A Farmstead in a Wood, 1500/1510, pen and brown ink and watercolor with white gouache on 4 joined pieces of parchment, 1998.17.8, Woodner Collection

Pellegrini, Giovanni Antonio, Italian, 1675–1741
The Madonna and Child Appearing to Saint Theodore and a Monastic Saint, pen and brown ink with brown wash over black chalk, 1998.28.5, Gift of Lore Heinemann and Andrew Robison

Piranesi, Giovanni Battista, Italian, 1720–1778
An Ancient Forum with Porticos, 1742/1743, pen and brown ink with gray wash over black chalk, 1998.69.1, William B. O'Neal Fund

Preissler, Johann Justin, German, 1698–1771
Young Woman with a Bowl, Seated Outdoors, 1733, black, red, and white chalks over graphite on blue paper, 1998.49.1, Ailsa Mellon Bruce Fund

Ridinger, Johann Elias, German, 1698–1767
A Dromedary, 1750s, red chalk, 1998.70.1, Ailsa Mellon Bruce Fund

Rittig, Peter, German, 1789–1840
Teresa Scala, Calabrese, 1819, graphite, 1998.8.1, Ailsa Mellon Bruce Fund

Rothschild, Judith, American, 1921–1993
Untitled (recto and verso), gouache on paper-board; pen and black ink, 1997.119.22.a.b, Gift of The Judith Rothschild Foundation

Saret, Alan, American, born 1944
Great Coldra-Van Eatering, 1985, colored pencils, 1998.11.15, Gift of Werner H. and Sarah-Ann Kramarsky

Schenau, Johann Eleazar, German, 1737–1806
The Letter, red chalk, 1998.36.1, The Herbert and Nannette Rothschild Memorial Fund in memory of Judith Rothschild

Schiele, Egon, Austrian, 1890–1918
Self-Portrait, 1912, watercolor and graphite on light brown paper, 1997.127.1, Gift (Partial and Promised) of Hildegard Bachtel in memory of Otto Kallir

Schwind, Moritz von, Austrian, 1804–1871
Saint George and the Dragon, 1825/1830, pen and brown ink
Fortified Castle on a High Cliff, c. 1830, pen and red ink
1998.22.2 and 1998.32.2, Ailsa Mellon Bruce Fund

Seborovski, Carole, American, born 1960
Dropped Vertical Breast Shape, 1991, paper collage, watercolor, and graphite
Three Lines/Silver Ground, 1986, graphite on black paper
1998.11.16–17, Gift of Werner H. and Sarah-Ann Kramarsky

Sheinkman, Mark, American, born 1963
Untitled (11.3.94), 1994, graphite, 1998.11.18, Gift of Werner H. and Sarah-Ann Kramarsky

Siegel, Barbara, American, born 1946
Recolles (#9), 1995, paper collage, graphite, wax, and wire
Recolles (#13), 1995, paper collage, graphite, wax, gauze, and wire
1998.11.19–20, Gift of Werner H. and Sarah-Ann Kramarsky

Sosnowy, Sara, American, born 1957
Dot Series #40, 1994, gouache
White Square II, 1992, acrylic
1998.11.21–22, Gift of Werner H. and Sarah-Ann Kramarsky

Straaten, Hendrik van der, Dutch, 1665–1722
Skaters Outside a City Wall, gray wash over black chalk, 1998.28.1, Ailsa Mellon Bruce Fund

Strozzi, Bernardo, Italian, 1582–1644
Saint Ursula, red chalk on oatmeal paper, 1998.28.2, William B. O'Neal Fund

Swabian 15th Century
Study of a Knight in Armor, Holding a Halberd, c. 1500, pen and brown and black ink, point of the brush and black ink, and gray wash, heightened with white, on brown prepared paper, 1998.17.9, Woodner Collection
The Angel of the Annunciation, 1480s, pen and brown ink over traces of black chalk, 1998.33.1, Ailsa Mellon Bruce Fund

Taraval, Louis Gustave, French, 1739–1794
Hexagonal Temple in an Italianate Landscape, pen and black ink with gray and colored washes on paper extensively pricked for transfer, 1998.28.3, William B. O'Neal Fund

Topolski, Andrew, American, born 1952
Overground II, 1994, graphite, pigment, and transfer type on frosted mylar, 1998.11.23, Gift of Werner H. and Sarah-Ann Kramarsky

Vincent, François-André, French, 1746–1816
A Gentleman Standing with His Arms Crossed, black chalk on 2 joined sheets of paper, 1998.28.4, Ailsa Mellon Bruce Fund

Vinciarelli, Laretta, Italian, born 1943
Long Horizon II, 1995, watercolor and pastel over graphite on 3 sheets of paper, 1998.26.1–3, Gift of Mr. and Mrs. Roger Ferris, Rowland and Eleanor Miller, and Eric and Ellen Somberg

Vuillard, Edouard, French, 1868–1940
Program Design for the Théâtre Libre (recto and verso), c. 1890, watercolor over graphite, 1998.46.1.a.b, Given in memory of Daryl Reich Rubenstein

Prints

Acconci, Vito, American, born 1940
Bite the Bullet: Slow Guns for Quick Sale (To Be Etched on Your American Mind), 1977, photo-etching
The Selling of Five Americans and a Place for One World Citizen, 1977, photoetching in red and blue on gray paper
Why Don't You Come Up and See Mine Sometime?, 1977, photoetching
1998.40.1–3, Gift of Kathan Brown

Anderle, Jiri, Czechoslovakian, born 1936
Interior from *Adventures of Mind* portfolio, drypoint and mezzotint in red-brown and black
Portrait of X from *Adventures of Mind* portfolio, drypoint and mezzotint in brown and black
1998.43.1–2, Gift of Dr. Anne Baruch in memory of Harry Wohl

Bacher, Frank K., American, 20th century
Untitled from *15 Original Etchings/Serigraphs* portfolio, published 1946, color screenprints, 1997.119.1–5, Gift of The Judith Rothschild Foundation

Bailey, William, American, born 1930
Piazza Rotunda, 1994, color aquatint with etching
Torre Romeggio, 1994, aquatint with soft and hardground etching
1998.40.4–5, Gift of Kathan Brown

Balcar, Jiri, Czechoslovakian, 1929–1968
The Two Friends from *Adventures of Mind* portfolio, etching, aquatint, and drypoint
Tatania from *Adventures of Mind* portfolio, drypoint in brown
1998.43.3–4, Gift of Dr. Anne Baruch in memory of Harry Wohl

Baldessari, John, American, born 1931
Hand and Chin (with Entwined Hands)
Person with Conscience (Green)/Animals Quiescent To Insert: Person and Ladder (Red)/Hose/Smoke 1991, color photogravures with aquatint and spitbite aquatint, 1998.40.6–8, Gift of Kathan Brown

Barlach, Ernst, German, 1870–1938
The Good Samaritan, 1919, woodcut
1997.133.1, Gift of Dr. Ruth Ivor

Barry, Robert, American, born 1936
Five, 1978, portfolio of 5 etchings in gray
Suite Six, 1978, portfolio of 6 etchings in gray
Untitled, 1978, etching in gray
1998.40.9–20, Gift of Kathan Brown

Baxter, Iain, Canadian, born 1936
Color/Language Participatory Etching, 1979, color softground etching, 1998.40.21, Gift of Kathan Brown

Bechtle, Robert, American, born 1932
Sunset Cadillac, 1987, color aquatint
Sunset Street, 1982, color softground etching
Sunset Terzel, 1987, color aquatint
34th Avenue, 1987, color softground etching and aquatint
1998.40.22–25, Gift of Kathan Brown

Berardi, Fabio after Canaletto, Italian, 1728–1788
Veduta del Prospetto della Chiesa del SS. Redentore, 1742
Prospetto della Chiesa del SS. Salvatore, 1742
engravings with etching, 1998.7.3, 5, Mark J. Millard Architectural Collection

Bonnet, Louis Marin, French, 1736–1793
Venus Awakening (after François Boucher), 1769, crayon-manner engraving in black, red, white, and blue on blue paper, 1998.63.1, Katharine Shepard Fund

Young Woman Seated on a Bed, c. 1764, crayon-manner engraving in black and white on blue paper, 1998.63.2, Gift of Ivan and Winifred Phillips in memory of Neil Phillips



Brice, William, American, born 1921
Kyoto, 1987, color woodcut on japan paper
Untitled #1 (Grey Rock), 1985, color softground etching, soapground aquatint, and hardground etching
Untitled #2 (Three Elements), 1985, color softground etching, aquatint, and hardground etching

Untitled #3 (Sepia Rock), 1985, color softground etching, spitbite aquatint, aquatint, and hardground etching
Untitled #4 (Pattern), 1985, color softground etching and aquatint
Untitled #5 (Ivory Field), 1985, color aquatint, soft and hardground etching, and spitbite aquatint
Untitled #6 (Gray Field), 1985, color aquatint, spitbite aquatint, and softground etching

Untitled #7, 1990, aquatint, soapground aquatint, and hardground etching in black and yellow
Untitled #8, 1990, color soapground aquatint, hard and softground etching
Untitled #9, 1990, color aquatint, soapground aquatint, and hardground etching
Untitled #10, 1990, softground etching and aquatint



Edouard Vuillard, *Place Vintimille* (detail), 1911, five-panel screen, distemper on paper laid down on canvas, each panel: 230 x 60 cm. Gift of Enid A. Haupt, 1998.47.1

Untitled #11, 1990, color aquatint with spitbite and soapground aquatint
Untitled #12, 1990, color aquatint with spitbite and soapground aquatint
Untitled #13, 1990, spitbite and soapground aquatint
 1998.40.26–39, Gift of Kathan Brown

Brown, Christopher, American, born 1951
Atlantic Crossing, 1995, soft and hardground etching with spitbite, aquatint, and burnishing
Crowd at the Base of a Monument, 1991, color soft-ground etching
Divining Rod, 1994, color spitbite and sugarlift aquatint, soapground aquatint reversal, and softground etching

Eighty-second Street, 1993, color softground etching, spitbite aquatint, and aquatint
The Farmer's Almanac, 1994, color spitbite and soapground aquatint, aquatint, and softground etching
Flight, 1993, color softground etching, spitbite aquatint, and aquatint
Forty Flakes, 1991, color softground etching and aquatint
Full Moon, 1995, aquatint with hardground etching and burnishing
Malaga, 1993, color softground etching, spitbite aquatint, and aquatint
Rain, 1995, color spitbite aquatint with aquatint and burnishing
Seventy-nine Men, 1991, color softground etching
Sheet Music, 1994, color aquatint, soapground and spitbite aquatint, softground etching, and drypoint
Sightings, 1994, color softground etching with soapground and spitbite aquatint, aquatint, and drypoint
Continental, 1994, color softground etching
Diamond, 1994, color softground etching with scraping and burnishing
Flag, 1994, color softground etching and spitbite aquatint with scraping and burnishing
Multiple, 1994, color softground etching and spitbite aquatint with scraping and burnishing
Runner, 1994, color softground etching with scraping and burnishing
Under the Flag, 1991, color softground etching and spitbite aquatint
1929, 1993, color softground etching, spitbite aquatint, and aquatint
Velázquez Hands, 1995, color aquatint and soft and hardground etching with burnishing
 1998.40.40–58, 60, 68, Gift of Kathan Brown

Brunovsky, Albin, Czechoslovakian, 1935–1997

Just Married, or Time for Blueberry Cake from *Adventures of Mind* portfolio, stone engraving in black and green
Shooting Up of Clematis from *Adventures of Mind* portfolio, drypoint
 1998.43.5–6, Gift of Dr. Anne Baruch in memory of Harry Wohl

Brus, Günter, Austrian, born 1938

The Diamond Cutter, 1982, etching and drypoint
Grosse Erdangst I, 1982, etching, drypoint, spitbite aquatint, and aquatint
Grosse Erdangst II, 1982, etching, drypoint, and spitbite aquatint
Grosse Erdangst III, 1982, etching, drypoint, and spitbite aquatint
 1998.40.61–64, Gift of Kathan Brown

Cage, John, American, 1912–1992

Without Horizon 26, 1992, color drypoint, soft and hardground etching, spitbite and sugarlift aquatints on smoked paper, 1998.41.1, Gift of Crown Point Press

Charpentier, Alexandre, French, 1856–1909
L'École des veufs; Au Temps de la ballade, 1889, inkless embossing, 1998.71.1, Given in memory of Martin Atlas by his friends

Clemente, Francesco, Italian, born 1952

Fragment, 1981, etching
Birth, 1990, spitbite aquatint
Circuit, softground etching
Crucible, 1990, spitbite aquatint

Knots, 1981, color softground etching and spitbite aquatint
Morning, 1982, color woodcut on japan paper
Mother of Letters, 1990, spitbite aquatint
Order and Disorder, 1990, spitbite aquatint
Screen, 1981, color sugarlift aquatint and drypoint on chine collé
Seed, 1990, spitbite aquatint
Self-Portrait, 1989, color woodcut on japan paper
Self-Portrait #1 (India), 1981, softground etching
Self-Portrait #2 (Teeth), 1981, softground etching
Self-Portrait #3 (Pincers), 1981, softground etching
Self-Portrait #4 (Snake), 1981, softground etching
Self-Portrait #5 (Scowl), 1981, softground etching
Self-Portrait #6 (Stoplight), 1981, softground etching
Time, 1990, spitbite aquatint
Tondo, 1981, color softground etching with aquatint
The Twins, 1982, color spitbite aquatint
The Two Flames, 1987, woodcut on silk mounted on silk brocade
Witness, 1990, spitbite aquatint
Yes or No, 1982, color spitbite aquatint
3 Worlds, spitbite aquatint
 1998.40.59, 65–67, 69–88, Gift of Kathan Brown
Untitled, 1984, color woodcut on japan paper
 1998.41.2, Gift of Crown Point Press

Corinth, Lovis, German, 1858–1925
Cavaliers with a Woman, probably 1923, etching
The New Lake, 1920/1921, drypoint and roulette on japan paper
On Walchen Lake, 1923, drypoint
The Reconciliation, 1914, drypoint
 1997.118.1–4, Gift of Dr. Toni G. Marcy

Cragg, Tony, British, born 1949
Balloon, 1988, aquatint
Branching Line, 1990, etching in black and red
Breathers, State 1, 1990, softground etching and aquatint
Breathers, State 2, 1990, color softground etching and aquatint
Cannisters I–III, 1990, 3 color softground etchings with aquatint
Chalices, State 1, 1990, softground etching and aquatint
Chalices, State 2, 1990, color softground etching and aquatint
Container I–III, 1988, 3 spitbite aquatints
Container Out of Control, 1988, spitbite aquatint
Exhaust, 1988, aquatint
Figures I–XI, 1988, 11 color softground etchings with aquatint
Fruit Juice Bottles I–IV, State 1, 1990, 4 color aquatints
Fruit Juice Bottles I–IV, State 2, 1990, 4 color aquatints
Horns I, 1988, aquatint in red
Horns II, 1988, aquatint in brown
Laboratory Still Life No. 1, State 1, 1988, aquatint and spitbite aquatint
Laboratory Still Life No. 1, State 2, aquatint and spitbite aquatint in black and red
Laboratory Still Life, No. 2, State 1, 1988, aquatint and spitbite aquatint
Laboratory Still Life, No. 2, State 2, 1988, color aquatint and spitbite aquatint
Laboratory Still Life No. 3, 1988, aquatint and spitbite aquatint
Landscape, 1988, spitbite aquatint and aquatint
Listeners, State 1, 1990, softground etching and aquatint

Listeners, State 2, 1990, softground etching and aquatint in green
Meandering River I–III, 1990, 3 softground etchings with aquatint in red
Six Bottles (Large), State 2, 1988, color aquatint and spitbite aquatint
Six Bottles, State 1, 1988, aquatint and spitbite aquatint
Spores, 1988, aquatint in green
Suburbs (Softground Series) I–V, 1990, 5 color softground etchings with aquatint
Suburbs (Spitbite Series) I–V, 1990, 5 color spitbite aquatints with aquatint
Suburbs I, 1990, softground etching and aquatint in blue-green
Suburbs II, 1990, color aquatint and spitbite aquatint
Test Tubes I–VI, 1990, 6 color aquatints with spitbite aquatint and drypoint
Two Bottles, State 1–2, 1988, 2 aquatints with spitbite aquatint in black and yellow
Untitled, 1988, aquatint
Untitled, State 1, 1990, softground etching and aquatint
Untitled, State 2, 1990, softground etching and aquatint in green
Vessels, 1988, aquatint in blue
 1998.40.89–161, Gift of Kathan Brown

Cranach, Lucas, the Elder, German, 1472–1553
Venus and Cupid, dated 1506 (probably executed c. 1509), woodcut in red, 1998.6.1, Ailsa Mellon Bruce Fund

Davis, Brad, American, born 1942
Night Reflections—Ching Ming, 1994, color woodcut on chinese paper
Transformations, 1994, color woodcut on silk chine collé
 1998.40.162–163, Gift of Kathan Brown

Della Bella, Stefano, Italian, 1610–1664
Landscapes and Seaports, 1656
 complete set of 6 roundel etchings
 1998.63.3–8, Gift of Bert Freidus

Demarteau, Gilles, French, 1722–1776
Young Girl Reading (after François Boucher), c. 1770, color crayon-manner engraving,
 1998.63.9, Katharine Shepard Fund

Dietrich, Christian Wilhelm Ernst, German, 1712–1774
Battling Tritons, 1763, etching, 1997.132.1, Gift of John O'Brien

Downes, Rackstraw, American, born 1939
Irving Trust, College of Insurance and a Flight into Newark, 1986, color softground etching and aquatint
Latham Square, 1986, softground etching and aquatint
 1998.40.164–165, Gift of Kathan Brown

Dumont, Maurice, French, 1869–1899
Carmosine, 1895, glyptograph in pink and yellow on japan paper, 1998.71.2, Given in memory of Martin Atlas by his friends

Fischl, Eric, American, born 1948
Untitled, 1988, color woodcut on japan paper,
 1998.40.166, Gift of Kathan Brown

Fisher, Joel, American, born 1947
First Etching, 1980, etching on 2 sheets of paper,
 1998.40.167–168, Gift of Kathan Brown

Fragonard, Jean-Honoré, French, 1732–1806
Saint Luke (after Giovanni Lanfranco), 1761/1764
Saint Mark, 1761/1764
 etchings, 1997.117.1–2, Gift of Donald Stone

Frank, Mary, American, born 1933
Untitled (Woman), 1979/1980, monotype,
 1998.77.1, William Stamps Farish Fund

Frezza, Giovanni Girolamo, Italian, 1659–c. 1741
The Temple of Janus, for the "China" Festival (after Alessandro Specchi), 1722, engraving,
 1997.111.1, William B. O'Neal Fund

Fries, Ernst, German, 1801–1833
Views of the Convent of Neuberg on the Neckar, 1829, complete set of 6 lithographs on chine collé,
 1998.6.3–8, Ailsa Mellon Bruce Fund

Funakoshi, Katsura, Japanese, born 1951
After Mirror Reflecting Fingers, 1990, sugarlift, spitbite aquatint, and drypoint
The Book Half Read, 1990, soapground aquatint and drypoint
Carrying Words, 1993, aquatint, open bite, and drypoint
Dancer—Moon, 1990, drypoint and soapground aquatint
The Guest of Winter, color aquatint, open bite, drypoint, spitbite aquatint, and softground etching
In the Room with High Ceiling, 1990, soapground and spitbite aquatint with drypoint
Irregular Caesuras, 1993, color aquatint, open bite, and drypoint
The Old Mirror, 1993, aquatint, open bite, and drypoint
Quiet Summer, 1990, drypoint and soapground aquatint
Study, 1990, drypoint and etching
The Teachings of Winter, 1993, aquatint, open bite, aquatint reversal, and drypoint
To Keep Watching the Town, 1993, aquatint, open bite, and drypoint
Water Blue, 1990, drypoint and spitbite aquatint
Words on the Wall, 1993, aquatint, open bite, and drypoint
 1998.40.169–182, Gift of Kathan Brown

Gazovic, Vladimir, Czechoslovakian, born 1939
A Tiny Part from the Rich Table of Nature I from *Adventures of Mind* portfolio
A Tiny Part from the Rich Table of Nature II from *Adventures of Mind* portfolio
 etchings, 1998.43.7–8, Gift of Dr. Anne Baruch in memory of Harry Wohl

German 17th Century
Jacob Balthazar Schiitz, 1670, etching, 1997.132.2,
 Gift of John O'Brien

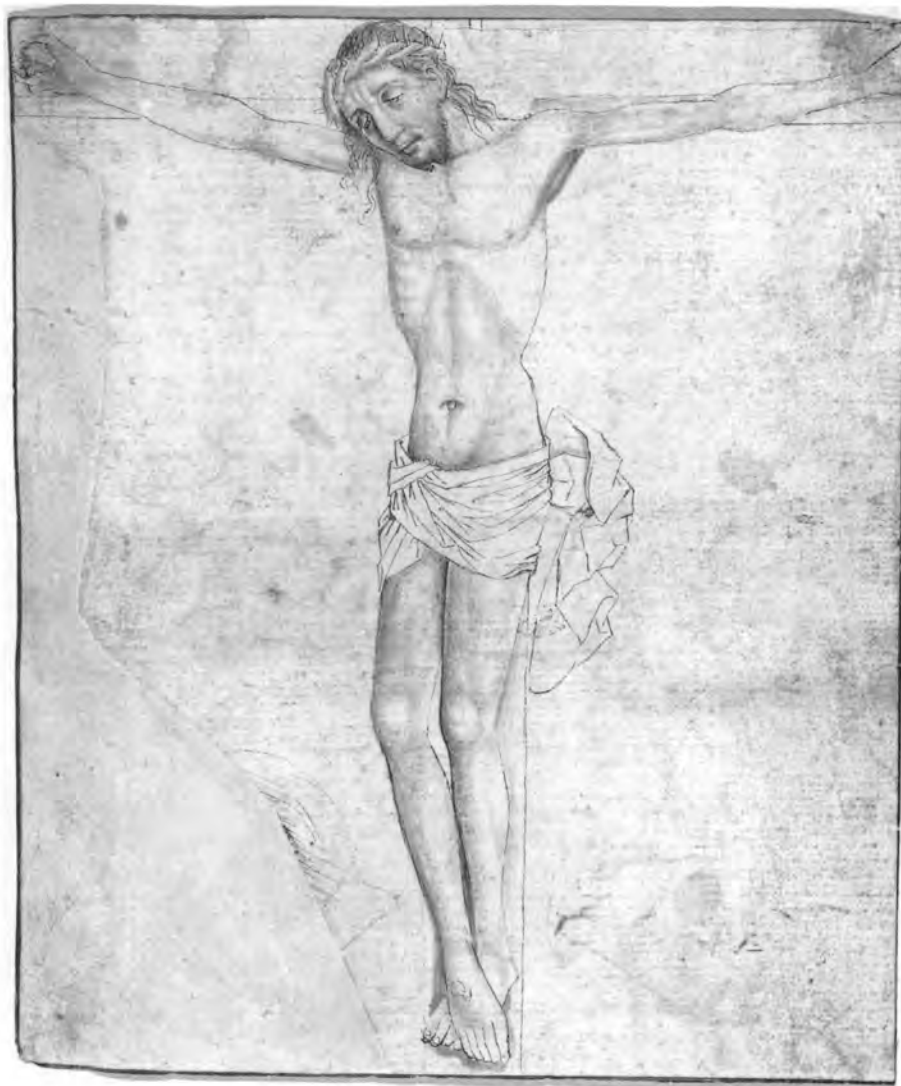
Gessner, Salomon, Swiss, 1730–1788
Two Satyrs in a Forest, 1777, etching, 1997.132.3,
 Gift of John O'Brien

Giardini, Giovanni (designer), Italian, 1646–1722 and **Maximilian Joseph Limpach** (engraver), Bohemian, active Rome
Disegni Diversi (Rome, 1714), bound volume with engraved illustrations 1997.108.1, Mark J. Millard Architectural Collection

Golub, Leon Albert, American, born 1922
Transformation of the Lineaments, 1953, lithograph, 1998.77.2, William Stamps Farish Fund

- Gornik, April**, American, born 1953
Charente, 1988, color woodcut on japan paper, 1998.40.183, Gift of Kathan Brown
- Haelwegh, Adriaen**, Dutch, 1637–after 1696
Cardinal Francesco Maria dei Medici, before 1691
Cardinal Giovanni Carlo dei Medici, before 1691
Cosimo III, Grand Duke of Tuscany, before 1691
Don Pietro dei Medici, before 1691
Ferdinando II, Grand Duke of Tuscany, before 1691
Garzia dei Medici, before 1691
 engravings, 1997.132.4–9, Gift of John O'Brien
- Heyboer, Anton**, Dutch, born 1924
Composition, 1960, drypoint [artist's proof]
Composition with Numbers, 1959/1961, etching in brown and red-brown [artist's proof]
 1998.77.3–4, William Stamps Farish Fund
- Holland, Tom**, American, born 1936
Izio, 1984, color aquatint, softground etching, and drypoint
Manca, 1984, color aquatint, softground etching, and drypoint
Pamino, 1986, color aquatint, soapground aquatint, softground etching, and drypoint
Pont, 1986, color softground etching, aquatint, and drypoint
Rici, 1984, color aquatint and softground etching
Tetton, 1984, color spitbite, sugarlift aquatint, and softground etching
Tow, 1986, color softground etching, aquatint, and drypoint
 1998.40.184–190, Gift of Kathan Brown
- Hopfer I, Daniel**, German, c. 1470–1536
Triumphal Altar with Stages in the Life of Christ, 1518, etching on 2 joined sheets of paper, 1998.51.1, Ailsa Mellon Bruce Fund
- Hudson, Robert**, American, born 1938
Green and Red Rhyme, 1986, color softground etching and aquatint
Out of Orbit, 1986, color aquatint, drypoint, etching, and spitbite aquatint
 1998.40.191–192, Gift of Kathan Brown
- Hunt, Bryan**, American, born 1947
Duet: Wind and Thunder, 1986, woodcut in black and gray on 2 sheets of japan paper
Five Nights, 1988, portfolio of 5 soapground aquatints with drypoint
Island, 1992, color softground etching with soapground, sugarlift, and spitbite aquatint
Mennon, 1992, series of 3 softground etchings with soapground aquatint and drypoint
Ovoid, 1988, etching, aquatint, and drypoint
Quarry at Tux, 1988, softground etching and drypoint with spitbite and soapground aquatint
Sedona Precipice, 1992, color softground etching with soapground, sugarlift and spitbite aquatint, and drypoint
Temple Ruins, 1992, portfolio of 5 softground etchings in sepia and 5 photogravures with cover and title page
Vector, 1988, soapground aquatint and drypoint
Window, 1986, color woodcut on japan paper
 1998.40.193–220, Gift of Kathan Brown
- Ida, Shoichi**, Japanese, born 1941
Falling Landscape—Between Air and Water, 1992, 5 from a series of 12 color intaglio prints on chine collé
Between Vertical and Horizon—Descended Triangle, 1987, color spitbite aquatint, softground etching, and drypoint on chine collé
Between Vertical and Horizon—Descended Triangle (A), color spitbite aquatint and drypoint on chine collé
Between Vertical and Horizon—Descended Triangle (B), color spitbite aquatint, softground etching, and drypoint on chine collé
Between Vertical and Horizon—Descended Triangle (C), color spitbite aquatint and drypoint on chine collé
Between Vertical and Horizon—Descended Triangle (D), color softground and hardground etching, drypoint, and spitbite aquatint on chine collé
Between Vertical and Horizon—Descended Triangle (E), 1987, color softground etching, drypoint, and spitbite aquatint on chine collé
Between Vertical and Horizon—Descended Triangle (Still Life), 1987, spitbite aquatint, softground etching, and drypoint in black on chine collé
Between Vertical and Horizon—Descended Triangle (Well), 1987, series of 3 color intaglios on chine collé
Between Vertical and Horizon—Descended Triangle #1–6, 1987, 6 color spitbite aquatints with softground etching and drypoint on chine collé
Between Vertical and Horizon San Pablo Avenue, 1984, 3 from a series of 7 color intaglio prints on chine collé
Garden Project—Wood, Paper, Fire and Rain—Between Vertical and Horizon, 1986, color woodcut on japan paper
Well from Karma—Trap in Echo, 1989, series of 13 color intaglios on chine collé
 1998.40.221–258, Gift of Kathan Brown
- Jacquette, Yvonne**, American, born 1934
Skowhegan II, 1987, aquatint and softground etching in black, 1998.40.259, Gift of Kathan Brown
- Jonas, Joan**, American, born 1936
Desert Guardian, 1982, color aquatint
Double Dogs, 1982, color aquatint
Double Lunar Dogs, 1982, color sugarlift aquatint and aquatint
Double Wheels, 1982, color aquatint
Hurricane Series, 1979, portfolio of 5 aquatints in black and red
Magic Circle, 1982, drypoint
Rose, 1982, drypoint
 1998.40.260–270, Gift of Kathan Brown
- Jones, Owen**, British, 1809–1874
The Grammar of Ornament (London, 1856), bound volume with 100 chromolithographs, 1997.109.1, Mark J. Millard Architectural Collection
- Kapoor, Anish**, Indian, born 1954
Door, 1991, color drypoint with soapground and spitbite aquatint
Racine, 1991, color aquatint and spitbite aquatint
Untitled (1), 1988, color spitbite aquatint
Untitled (2), 1988, color spitbite aquatint
Untitled (3), 1988, color spitbite aquatint
Untitled (4), 1988, spitbite aquatint
Untitled (5), 1988, color spitbite aquatint and drypoint
Untitled (6), 1988, color spitbite and sugarlift aquatint with drypoint
Untitled (7), 1988, color spitbite and soapground aquatint with drypoint
Untitled (8), 1988, color spitbite and soapground aquatint with drypoint
Untitled (9), 1988, color spitbite aquatint
Untitled (10), 1990, color woodcut on japan paper
- Untitled (11)*, 1990, color woodcut on japan paper
Untitled (12), 1991, color spitbite aquatint
 1998.40.271–284, Gift of Kathan Brown
- Untitled C*, aquatint with hand-applied pigment, 1998.41.3, Gift of Crown Point Press
- Katz, Alex**, American, born 1927
Forest, 1992, color aquatint, 1997.121.1, Gift of Harris and Amy Schwalb
- Jean*, 1954–1955, color linocut and stencil on japan paper
Still Life, 1953, color woodcut and stencil
 1998.31.7, 14, Gift of the Parnassus Foundation
- Beach Sandals*, 1987, color aquatint and spitbite aquatint
Black Brook, 1989, color aquatint with lithographic crayon
Black Shoes, 1987, color aquatint and softground etching
Joan, 1986, color aquatint
Swimmer, 1990, color woodcut on japan paper
Ursula, 1990, color woodcut on japan paper
 1998.40.285–290, Gift of Kathan Brown
- Kirkeby, Per**, Danish, born 1938
Dark Thoughts, 1993, color open bite etching with etching, printed partially in relief
Night Thoughts, 1993, color soapground aquatint and drypoint
Olive Thoughts, 1993, color soapground aquatint with etching, drypoint, and aquatint
Thoughts in the Sun, 1993, color sugarlift aquatint with aquatint and drypoint, partly printed in relief
 1998.40.291–294, Gift of Kathan Brown
- Klein, Johann Adam**, German, 1792–1875
Der Landschaftsmaler auf der Reise (The Landscape Painter on Tour), 1814, etching, 1998.15.1, Ailsa Mellon Bruce Fund
- Kluge, Gustave**, German, born 1947
Die Nachtschwester (The Night Nurse), 1984, woodcut with painted additions on wrapping paper, 1998.77.5, William Stamps Farish Fund
- Kooning, Elaine de**, American, 1920–1989
Les Eyzies #1–2, 1985, 2 color sugarlifts with spitbite aquatint
Pech-Merle, 1985, color sugarlift and spitbite aquatint
Torchlight Cave Drawings, 1985, portfolio of 8 aquatints, 1998.40.295–305, Gift of Kathan Brown
- Kounellis, Jannis**, Italian, born 1936
Manifesto per un Teatro Utopistico, 1979, photoetching and aquatint, 1998.40.306, Gift of Kathan Brown
- Kozloff, Joyce**, American, born 1942
Homage to Robert Adam State I, State II, 1981, color hard and softground etching, aquatint, and spitbite aquatint on 4 sheets of paper with collage
San Francisco Victorian, 1989, color hard and softground aquatint, aquatint, spitbite aquatint, and drypoint with embossing
 1998.40.307–311, Gift of Kathan Brown
- Krejci, Jan**, Czechoslovakian, born 1942
Games from Adventures of Mind portfolio, etching and aquatint
Something to Eat from *Adventures of Mind* portfolio, etching and open bite etching in black and brown
 1998.43.9–10, Gift of Dr. Anne Baruch in memory of Harry Wohl

- Kulhanek, Oldrich**, Czechoslovakian, born 1940
Hommage au Marquis de Sade from *Adventures of Mind* portfolio, etching in red-violet
The Egg from *Adventures of Mind* portfolio, etching
 1998.43.11–12, Gift of Dr. Anne Baruch in memory of Harry Wohl
- Kurtz, Elaine**, American, born 1928, and **Harry Rand** (author), American, born 1947
The Clouds (Washington, 1996), bound volume with 10 lithographs in black with a duplicate set of lithographs [de luxe edition]
 1998.12.1–11, Gift of Evelyn Stefansson Nef
- Kushner, Robert**, American, born 1949
Black Jade, 1989, color woodcut on silk chine collé
Blanche, 1980, sugarlift aquatint, drypoint, and spitbite aquatint
Blanchette, 1980, sugarlift aquatint, drypoint, and spitbite aquatint
Blanchine, 1980, sugarlift aquatint, drypoint, and spitbite aquatint
Camellia Pink, 1994, color sugarlift, spitbite, soapground aquatint, and aquatint
Camellia Red, 1994, color sugarlift, spitbite aquatint, aquatint, and drypoint
Daphne I (State I), 1985, color woodcut on japan paper
Daphne II (State II), 1985, color woodcut on japan paper
Earring, 1987, drypoint on brown paper
Flora, drypoint and spitbite aquatint on chine collé
Hangzhou Tulip, 1989, color woodcut on silk chine collé
Les Oiseaux Parisiens, 1982, color aquatint, spitbite aquatint, sugarlift aquatint, and drypoint on 2 sheets of paper
May, 1994, color sugarlift and spitbite aquatint with aquatint on 2 sheets of paper
Nubiana, 1982, sugarlift aquatint, aquatint, spitbite, and softground etching with stenciled gold acrylic on 2 sheets of japan paper
Paulette and Karla, 1980, color sugarlift aquatint, drypoint, and spitbite aquatint on 3 sheets of paper
Pelléas et Mélisande, 1988–1990, portfolio of seven drypoints on japan paper
Summer, 1987, color sugarlift and spitbite aquatint and aquatint
Vase, 1987, drypoint on brown paper
White Anemone. State I–II, 1989, 2 color woodcuts on silk chine collé
 1998.40.312–343, Gift of Kathan Brown
- Daphne XII (Series 2)*, c. 1985, color woodcut with collage and hand additions in oil on japan paper, 1998.41.4, Gift of Crown Point Press
- La Jeunesse, Ernest**, French, 1874–1917
La Comédie de l'amour, published 1897, lithograph in green-black [proof], 1998.39.1, Gift of Martin and Liane W. Atlas
- Lavier, Bertrand**, French, born 1949
Untitled Modern Painting No. 2, 1987, color aquatint and sugarlift aquatint, 1998.40.344, Gift of Kathan Brown
- Le Bas, Jacques-Philippe, Attributed to**, French, 1707–1783
A Bear Hunt (after Jean-Baptiste Oudry), etching [proof], 1998.63.11, Gift of Bert Freidus
- Lee, Li Lin**, Indonesian, born 1955
A Hidden Place, 1990, color woodcut on silk chine collé
In the Rainy Season, 1989, color woodcut on silk chine collé
Lucky Life, 1989, color woodcut
Mirror Image, 1990, color woodcut on silk chine collé
Sacrament and Sorrow, 1989, color woodcut on silk chine collé
 1998.40.345–349, Gift of Kathan Brown
- Lichtenstein, Roy**, American, 1923–1997
Mirror, 1990, screenprint in black and yellow on paperboard, 1997.120.1, Gift of Johnnie L. Mizell in memory of Roy Lichtenstein
- Lüpertz, Markus**, German, born 1941
Der Zwerg Erklärt dem Riesen die Schönheit, 1988, color aquatint, softground etching, drypoint, and sugarlift aquatint
Kopf, 1988, color soapground and softground etching, and spitbite aquatint
Monkey, 1988, aquatint and sugarlift aquatint
Pilzesammler, 1988, color soapground, spitbite, and sugarlift aquatint
 1998.40.350–353, Gift of Kathan Brown
- Untitled*, 1982
Untitled, 1982
 drypoints, 1998.77.6–7, William Stamps Farish Fund
- Mangold, Robert**, American, born 1937
Five Color Frame, color woodcut on japan paper, 1998.40.354, Gift of Kathan Brown
- Mangold, Sylvia Plimack**, American, born 1938
The Nut Trees, color woodcut on japan paper, 1998.40.355, Gift of Kathan Brown
- Mantegna, Andrea**, Italian, 1431–1506
The Virgin and Child, 1470s (?), engraving, 1998.50.1, Patrons' Permanent Fund
- Marden, Brice**, American, born 1938
Etchings to Rexroth, published 1986, portfolio of 25 etchings with aquatint, 1998.77.8–32, Gift of the Collectors Committee and the William Stamps Farish Fund
- Marioni, Tom**, American, born 1937
Bending Light, 1977, softground etching in yellow
Cross, 1983, color softground etching and aquatint on brown paper
Feather Circle, 1986, color sugarlift aquatint and aquatint
Feather Line, 1987, color sugarlift aquatint
Finger Line, 1991, color soft and hardground etching, and spitbite aquatint with collage and hand additions in graphite
Finger Print, 1991, color softground etching, sugarlift aquatint, and drypoint on chine collé
Flying Yen, 1990, woodcut in red on silk chine collé
Peking, 1987, woodcut in black and red on silk chine collé
Religious Picture, 1977, softground etching in gold with gold leaf
Train Windows, 1981, color aquatint on 2 sheets of paper
Tree, 1991, etching with wood veneer
Tree at Night, 1992, photogravure with engraving and mezzotint
 1998.40.356–368, Gift of Kathan Brown
- Martinelli, Sheri**, American, 20th century
Untitled from *15 Original Etchings/Serigraphs* portfolio, published 1946, 5 etchings with aquatint, 1997.119.6–10, Gift of The Judith Rothschild Foundation
- Master AP**, Italian, active mid-16th century
A Grotto with Diana of Ephesus and Diverse Animals, 1555, etching, 1998.34.1, Ailsa Mellon Bruce Fund
- Moreau, Louis Gabriel**, French, 1740–1806
A Rustic Barn, c. 1780, etching on blue-green paper, 1998.63.10, Gift of Ivan and Winifred Phillips in memory of Neil Phillips
- Moskowitz, Robert**, American, born 1935
Moon Dog, 1988, woodcut on japan paper
The Red and the Black, 1988, color woodcut on japan paper
 1998.40.369–370, Gift of Kathan Brown
- Newman, Barnett**, American, 1905–1970
18 Cantos, 1964, portfolio of 18 lithographs with title page, 1997.129.1–19, Robert and Jane Meyerhoff Collection
- Orlik, Emil**, German, 1870–1932
Emigrants, 1922, etching and aquatint, 1997.133.2, Gift of Dr. Ruth Ivor
- Pechstein, Max**, German, 1881–1955
Dr. Paul Fechter, 1919, drypoint, 1998.30.1, Epstein Family Fund
- Pfaff, Judy**, American, born 1946
Nella Popilla, 1992, spitbite and sugarlift aquatint, drypoint, and etching in black on 2 sheets of japan paper
Yoyogi I–II, 1984, 2 color woodcuts on japan paper
 1998.40.371–374, Gift of Kathan Brown
- Picasso, Pablo**, Spanish, 1881–1973
Nude in the Studio, 1936/1937, half-tone on coated paper [proof]
Nude in the Studio, 1936/1937, etching and engraving with scraping, printed from a half-tone plate [proof]
 1998.37.1–2, Pepita Milmore Memorial Fund
- Piranesi, Giovanni Battista**, Italian, 1720–1778
Veduta del Tempio della Sibilla in Tivoli, 1761, engraving, 1998.45.1, Gift of Al and Lotte Blaustein
- Plattemontagne, Nicolas de**, French, 1631–1706
The Veil of Saint Veronica (after Philippe de Champaigne), engraving, 1998.34.2, Ailsa Mellon Bruce Fund
- Pozzi, Giuseppe**, Italian, 1723–1765
The School of Athens Arcades, for the "China" Festival (after Giuseppe Palazzi and Paolo Posi), 1757, etching, 1997.111.2, William B. O'Neal Fund
- Provisor, Janis**, American, born 1946
Bohemia, 1991, color spitbite and soapground aquatint with drypoint on chine collé
China Mainland, 1994, color woodcut on chine collé
Hinterland, 1991, color spitbite aquatint, etching, sugarlift and soapground aquatint, with drypoint on chine collé
Jumu, 1994, color woodcut on silk chine collé
Long Fall, 1989, color woodcut on silk chine collé



Master of the Coburg Roundels, *Christ on the Cross* (recto), c. 1490, pen and ink with gray wash, 21.1 x 17.7 cm. Woodner Collection, 1998.17.7.a

Philtre Black, 1991, color spitbite and soap-ground aquatint with drypoint on chine collé
Philtre Red, 1991, color spitbite and soapground aquatint with drypoint on chine collé
Red Wood, 1989, color woodcut on silk chine collé

Scattered Petals, 1994, color woodcut on silk chine collé
Star Throw, 1991, color etching and sugarlift aquatint with drypoint on chine collé
Star Trap, 1991, color spitbite, etching, and sugarlift aquatint with drypoint on chine collé
Zitan, 1994, color woodcut on silk chine collé 1998.40.375–386, Gift of Kathan Brown

Quaglio, Domenico, German, 1787–1837
Franconian Cloister, c. 1817
Ruins of the Church of Our Lady with the Tombs of Genevieve and Count Siegfried, 1821 lithographs, 1997.105.1–2, Ailsa Mellon Bruce Fund

Raetz, Markus, Swiss, born 1941
Reflexion I–III, 1991, 3 photogram-gravures with aquatint
Views, 1991, soapground aquatint 1998.40.387–390, Gift of Kathan Brown

Rammellzee, American, born 1960
Palladium Protractor, Chase to Assassination (Gothic Futurism), 1984, color aquatint, spitbite and sugarlift aquatint, soft and hardground etching and drypoint
Sirpier-E-ules Luxturnomere, Staff Landing (Future Futurism), 1984, color softground etching, aquatint, and drypoint 1998.40.391–392, Gift of Kathan Brown

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

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

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

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

The Temptation of Saint Anthony XV—XXXIV—The Solitaries (San Francisco, 1990), bound volume with 20 spitbite aquatints with softground and photogravure on chine collé, 1998.41.5.a–t, Gift of Crown Point Press

Rothenberg, Susan, American, born 1945
Stumblebum, 1976, color lithograph, 1998.77.40, William Stamps Farish Fund

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

Untitled, c. 1946, serigraph screen, 1997.134.1, Gift of Barbara Rothschild Michaels

Ruscha, Edward, American, born 1937
Big Dipper, 1982, color aquatint
Big Dipper over Desert, 1982, color aquatint
Indecision, 1982, color softground etching
Jockey, 1988, aquatint
Metro, Petro, Neuro, Psycho, 1982, color softground etching
Roughly 92% Angel, But About 8% Devil, 1982, color softground etching
1998.40.394–399, Gift of Kathan Brown

Salle, David, American, born 1952
Portrait with Scissors and Nightclub, 1987, color woodcut on japan paper, 1998.40.400, Gift of Kathan Brown

Scanga, Italo, American, born 1932
Bird and Snake, 1981, drypoint in black and red
Blue Glass, 1981, color etching and spitbite aquatint
Listening to T.M., 1981, drypoint and etching in black and red
Los Perdidos and Crying Woman, 1981, etching
Portrait of an Opera Singer, 1981, drypoint in black and red
Raven, 1981, drypoint in black and red
Sacrificial Lamb, 1981, color etching and spitbite aquatint
Toccata, 1981, color etching and spitbite aquatint
Visiting with John Muir, 1981, color etching and spitbite aquatint
1998.40.401–409, Gift of Kathan Brown

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

Scully, Sean, American, born 1945
Square Light I–II, 2 color soapground aquatints with aquatint, spitbite aquatint, and crayon resist, 1998.40.410–411, Gift of Kathan Brown

Sérusier, Paul, French, 1863–1927
L'Assomption de Hannele Mattern; En l'attendant, 1894, color lithograph, 1998.66.1, Given in memory of Martin Atlas by his friends

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

Fleur Rouge IV, 1988, color drypoint and aquatint on chine collé
Fleur Rouge V, 1988, color drypoint and aquatint on chine collé
Series A, #1–7, 1990, series of 7 aquatints in black and brown with overlays of japan paper prepared with beeswax
Series B, #1–5, 1990, series of 5 color aquatints and spitbite aquatints with overlays of japan paper prepared with beeswax
Shikibu, 1989, color woodcut on japan paper
1998.40.412–442, Gift of Kathan Brown

Smith, Richard, British, born 1931
Coup de Theatre, 1985, color soft and hardground etching, spitbite aquatint, and aquatint
Ensemble, 1985, color softground etching and spitbite aquatint
First Dancer, 1985, color softground etching, aquatint, spitbite and sugarlift aquatint
Wild Life, 1985, color softground etching, spitbite aquatint, and aquatint
1998.40.443–446, Gift of Kathan Brown

Solano, Susana, Spanish, born 1946
Ghardaia I, 1991, softground etching and spitbite aquatint
Ghardaia II, 1991, spitbite aquatint
Ghardaia III, 1991, color spitbite aquatint and aquatint
Ghardaia IV, 1991, spitbite aquatint
Impluvium, 1991, spitbite aquatint
Marinada I, 1991, spitbite etching
Marinada II, 1991, spitbite aquatint and softground etching
Marinada III, 1991, spitbite aquatint and softground etching in gray
Mirades I, 1991, softground etching
Mirades II, 1991, softground etching
1998.40.447–456, Gift of Kathan Brown

Springinklee, Hans, German, active 1512/1522, and **Erhard Schön**, German, c. 1491–1542
Hortulus anime (Nuremberg, 1519), bound volume with woodcut illustrations, 1998.14.1, Ailsa Mellon Bruce Fund

Steir, Pat, American, born 1940
Big Drip, 1991, aquatint reversal in black
Blue and White Waterfall, 1993, color soapground and spitbite aquatint
Framed Waterfall, 1991, spitbite, sugarlift, and soapground aquatint in red and blue
Lily, 1992, etching and drypoint
Little Drip, 1991, aquatint, spitbite and sugarlift aquatint, and aquatint reversal
Narrow Waterfall, 1991, spitbite, sugarlift, and soapground aquatint in blue
The Nile, 1992, color aquatint with spitbite, soapground, and sugarlift aquatint
Orange & Green, 1991, color aquatint with spitbite, soapground, and sugarlift aquatint
Poster, 1988, aquatint
Rainclouds, 1991, color aquatint with spitbite, sugarlift, and soapground aquatint with drypoint
Raindrops, 1991, aquatint with spitbite, sugarlift, and soapground aquatint, and drypoint
Sepia Rainclouds, 1991, spitbite and soapground aquatint, aquatint reversal, and drypoint in green
Small Horizontal Falls, 1991, aquatint and soapground aquatint

Small Vertical Falls, 1991, aquatint and soapground aquatint
Sunflower, 1986, color woodcut on japan paper
The Tree after Hiroshige, 1984, color aquatint, soft and hardground etching, and drypoint
When I Think of Venice, 1980, color aquatint, sugarlift and spitbite aquatint, hard and softground etching, and drypoint on 2 sheets of paper
1998.40.457–474, Gift of Kathan Brown

Burial Mound Series, published 1976, portfolio of 7 intaglio prints in brown, 1998.77.33–39, William Stamps Farish Fund

True, David, American, born 1942
Back Around, 1987, color spitbite and sugarlift aquatint
Cut Flowers. Unexpected, color woodcut on japan paper
Cut Secure, 1987, color aquatint with sugarlift and soapground aquatint
Fragile Wings, 1989, color woodcut on japan paper
Late, color aquatint and spitbite aquatint on gray paper
Lifting Descent, 1989, etching in black and yellow
Savannah Sea, 1983, color aquatint
Sour Mistress, 1983, color softground etching and aquatint on gray paper
1998.40.475–482, Gift of Kathan Brown

Tuttle, Richard, American, born 1941
Trans Asian, 1993, color woodcut on japan paper, 1998.40.483, Gift of Kathan Brown

Vasi, Giuseppe, Italian, 1710–1782
A Royal Hunt Casino in the Countryside, for the "China" Festival (after Paolo Posi), 1755
A Triumphal Bridge Adorned with Relics of the City of Ercolano, 1755
etchings, 1997.111.3–4, William B. O'Neal Fund

Vermeyen, Jan Cornelisz, Netherlandish, c. 1500–c. 1559
Erard de la Marek, c. 1550, etching and engraving, 1997.106.1, Ailsa Mellon Bruce Fund

Wagner, Joseph, German, 1706–1780
Veduta del Prospetto della Chiesa di S. Giorgio Maggiore (after Canaletto), 1742
Prospetto della Chiesa di S. Simeone Appostolo (after Canaletto), 1742
Prospetto della Chiesa del SS. Rosario detta de' Gesuati (after Canaletto), 1742
Veduta del Prospetto della Chiesa del S. Francesco (after Canaletto), 1742
engravings with etching, 1998.7.1–2, 4, 6, Mark J. Millard Architectural Collection

Weber, Max, American, 1881–1961
Crouching Nude Figure, 1910–1911
Crouching Nude, 1919–1920
Frieze, 1919–1920
Standing Nude, 1919–1920
Dancing Figure, 1919–1920
Dancing Figure, 1919–1920
Rabbi Reading, 1919–1920
Mother and Child, 1919–1920
Head, 1919–1920
Mask, 1919/1920
Head and Shoulders of a Figure, 1919–1920
Seated Woman; Still Life. Two Vases, 1919–1920
Invocation, 1919–1920,
Study, 1919–1920,
Feast of Passover (The Holy Book), 1920
Feast of Passover (The Holy Book), 1920
Three Figures Reading, 1920

Large Primitive Head in Profile, 1920–1921
Rabbi, 1920

Mother Love (Madonna and Child), 1920
Head, 1920

Abstract Design (Flight), 1920–1926

Abstract Design (Flight), 1920–1926

Reclining Nude, 1924–1930

Primitive Figure, 1921–1925

Nude Woman with Arm Upraised, 1930–1932

Standing Female Figure, 1951–1952

Standing Figure, 1954

relief prints in black and color on oriental papers, 1997.128.1–29, Gift of Jack and Margrit Vanderryn

Wiley, William T., American, born 1937

Digging Implement, etching

Line Fever, softground etching

Nowheres That Blame Treaty, 1979, softground etching and burnished aquatint

Show Me the Line Between (State II), etching

Torturer, 1989, softground etching in blue-black

Who the Alien?, 1983, softground etching and drypoint in red and black on chamois

Working at CPP, 1978, soft and hardground etching in red

1998.40.484–490, Gift of Kathan Brown

Zingg, Adrian, Swiss, 1734–1816

View of Castle Sachsenburg, etching in brown, hand-colored with brown wash [proof],

1998.6.2, Ailsa Mellon Bruce Fund

Photographs

Abbott, Berenice, American, 1898–1991

Vanderbilt Avenue from East 46th Street, 9 October 1935, gelatin silver print 1998.65.1, Gift of Marvin Breckinridge Patterson and Anonymous Gift

American 20th Century

U.S.S. Akron Disaster, Camp Kearney, near San Diego, California, 11 May 1932, gelatin silver print, 1998.56.1, Anonymous Gift

Atget, Eugène, French, 1857–1927

The Steps at Saint-Cloud, 1906, albumen print, 1998.54.1, Anonymous Gift

Bing, Ilse, American, born Germany,

1899–1998

"It Was So Windy in the Eiffel Tower," Paris, 1931

Pont des Arts, Paris, 1931

gelatin silver prints, 1998.78.1–2, Gift of Marvin Breckinridge Patterson

Brassaï (Gyula Halász), French, born Transylvania, 1899–1984

Backstage at the Folies-Bergère, Paris, c. 1932

The Pont Royal seen through the Pont du Carrousel, 1932

gelatin silver prints, 1998.38.1, 3, Anonymous Gift

Couple at the Four Seasons Ball, Lappe Street, Paris, c. 1932

Alberto Giacometti, 1948

Magic City Dance Hall, Cognac-Jay Street, Paris, c. 1932

gelatin silver prints, 1998.38.2, 1998.52.1.9, Gift of the Collectors Committee

Streetwalker near the Place d'Italie, Paris, 1932,

gelatin silver print, 1998.44.1, Gift of Madame Gilberte Brassai

The Break, the Opéra, Paris, c. 1958

Cast of Picasso's Right Hand, 1943

Henry Miller in My Doorway, Hôtel des Terrasses, Paris, 1932–1933

The Imp, Belleville, Paris, 1952

Jean Genêt, 1948

The Little White Dog, Montmartre, 1932

Lucien Freud, c. 1949

gelatin silver prints, 1998.52.2–8, Anonymous Gift

Bristol, Horace, American, 1908–1997

Design in Squares and Circles, 1932, gelatin silver print, 1998.4.1, Anonymous Gift

Callahan, Harry, American, born 1912

Chicago, c. 1949

Eleanor, early 1950s

Eleanor, Chicago, 1953

Grasses, c. 1950

Lincoln Park, Chicago, 1948

gelatin silver prints, 1997.125.1–2, 5–7, Gift of Susan P. MacGill

Eleanor, Chicago, 1952, gelatin silver print,

1997.125.3, Gift of Susan P. MacGill in memory of Gillian Roth

Eleanor, Chicago, 1951, gelatin silver print,

1997.125.4, Gift of Susan P. MacGill in memory of Deborah Roth

Fenton, Roger, British, 1819–1869

Captain Graham and Captain MacLeod, 42nd Regiment, 1855, salted paper print from collodion negative, 1856, 1998.55.1, Anonymous Gift

Hugo, Charles-Victor, French, 1826–1871, with **Auguste Vacquerie**, French, 1819–1895

Auguste Vacquerie at a Window, Marine Terrace,

c. 1853, salted paper print from waxed-paper negative, 1998.1.1, Anonymous Gift

Humbert de Molard, Baron Louis-Adolphe,

French, 1800–1874

Portrait of a Man, late 1840s, salted paper print from collodion negative, 1998.53.1, Anonymous Gift

Jacobi, Lotte, American, born Germany,

1896–1990

Kaiser Wilhelm Memorial Church, Berlin, 1932,

gelatin silver print, 1998.5.1, Gift of Marvin Breckinridge Patterson

Kertész, André, American, born Hungary,

1894–1985

"Buy", 15 November 1962

A Castle's Ground, France, 1926

Luxembourg Gardens, Paris, 1925

Portrait of a Ballet Dancer, Paris, 1926–1927

Washington Square, January 9, 1954

Young Man on Stairs, c. 1926–1927

gelatin silver prints, 1997.123.1–6, Gift of The André and Elizabeth Kertész Foundation

Misrach, Richard, American, born 1949

Bomb, Destroyed Vehicles, and Lone Rock, Bravo 20

Bombing Range, Nevada, 1987

Comfort Stations, Edwards Air Force Base, California,

1983

Desert Croquet #1 (Deflated Earth), Black Rock

Desert, Nevada, 1987

Dead Animals #327, Nevada, 1987

chromogenic prints, 1998.76.1–3, 6, Gift of the Collectors Committee

Desert Fire #1 (Burning Palms), 1983

Salton Sea (with TV Antennae), California, 1985

Playboy #94 (Ray Charles), 1990

Swimmers, Pyramid Lake Indian Reservation,

Nevada, 1987

chromogenic prints, 1998.76.4–5, 7–8, Gift of the Harriett Ames Charitable Trust

Sander, August, German, 1876–1964

Mullein, Siebengebirge, c. 1930–1938

Untitled—Forest Scene, c. 1930–1940

Untitled—Thicket, c. 1930–1940

Winter in the Siebengebirge, c. 1940

gelatin silver prints, 1997.126.1–4, Gift of Kent and

Marcia Minichiello

Sheeler, Charles, American, 1883–1965

Doylestown House—Stairway with Chair, c. 1917,

gelatin silver print, 1998.19.1, Gift of The Brown

Foundation, Inc., Houston

Doylestown House—Stairwell, c. 1917

Side of White Barn, c. 1917

gelatin silver prints, 1998.19.2, 4, New Century

Fund

Doylestown House—The Stove, c. 1917, gelatin silver

print, 1998.19.3, Pepita Millmore Memorial Fund

Siskind, Aaron, American, 1903–1991

Seaweed 8, 1953, gelatin silver print, 1957

Yuma 7, 1949, gelatin silver print, 1997.124.1–2,

Gift of Richard and Judith Smooke

Stieglitz, Alfred, American, 1864–1946

Abraham Walkowitz, 1916

Abraham Walkowitz, 1916

Abraham Walkowitz, 1916

autochromes, 1997.122.1–3, Gift of Virginia Zabriskie

Fred Varnum, 1906, platinum print

1998.72.1, Gift of Richard and Judith Smooke

Georgia O'Keeffe, Fred and Ella Varnum, and Bly

with "Judith," Lake George, 1920, gelatin silver

print, 1998.72.2, Gift of Joyce and Robert Menschel

Landscape, The Tyrol, 1904, photogravure on

Japanese vellum, in or before 1910, 1998.2.1, Gift

of Amy Rose Silverman and Henry Buhl

Yavno, Max, American, 1911–1985

Aaron Siskind Photographing at Old Yuma Jail,

1949, gelatin silver print, 1997.124.3, Gift of

Richard and Judith Smooke

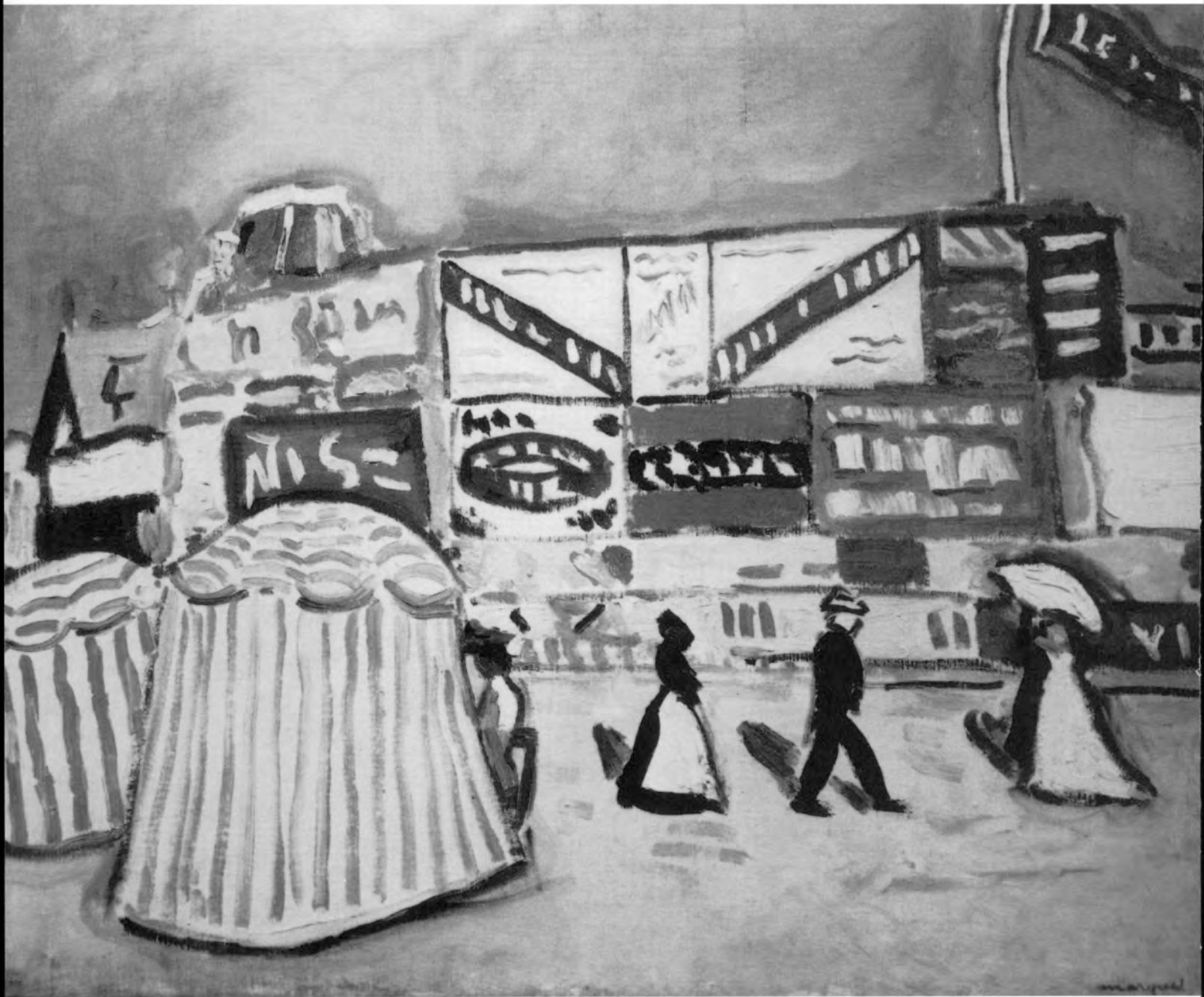
Zhitomirsky, Alexander, Russian, 1907–1993

Self-Portrait with Camera, 1932, black ink and

gouache collaged with gelatin silver print and

photomechanical reproduction, 1998.3.1, Gift of

Henry Buhl





EXHIBITIONS

Temporary Exhibitions at the National Gallery of Art

Landscape Drawings from the Armand Hammer Collection

continued from the previous fiscal year to
9 November 1997

Augustus Saint-Gaudens' Memorial to Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment

continued from the previous fiscal year to
4 January 1998

Thomas Moran

continued from the previous fiscal year to
11 January 1998

M. C. Escher: A Centennial Tribute

26 October 1997 to 27 April 1998
Ruth E. Fine, curator

Lorenzo Lotto: Rediscovered Master of the Renaissance

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

Building a Collection

16 November 1997 to 19 April 1998
Andrew C. Robison, curator

Italian Drawings from the Armand Hammer Collection

16 November 1997 to 10 May 1998
Margaret Morgan Grasselli, curator

A Design for the National Gallery of Art: Celebrating the 20th Anniversary of I.M. Pei's East Building

27 March to 11 October 1998
Maygene Daniels, curator

Alexander Calder: 1898-1976

29 March to 12 July 1998
Marla Prather, curator
Supported by GTE Corporation; United Airlines was the official carrier for the exhibition

Degas at the Races

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

Mark Rothko

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

A Collector's Cabinet

17 May to 1 November 1998
Arthur Wheelock, curator
Supported by Shell Oil Company Foundation

French Drawings from the Armand Hammer Collection

17 May to 8 November 1998
Margaret Morgan Grasselli, curator

Artists and the Avant-Garde Theater in Paris, 1887-1900

7 June to 7 September 1998
Ruth E. Fine, curator, with Patricia Eckert Boyer, guest curator

Manet, Monet, and the Gare Saint-Lazare

14 June to 20 September 1998
Philip Conisbee, curator, with Juliet Bareau, guest curator
Supported by The Florence Gould Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

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

Lenders to Exhibitions

Private Collections

Anonymous lenders
Maida and George Abrams
Gisela and Dennis Alter
Anschutz Collection
Liane W. Atlas
Dr. and Mrs. Herbert Axelrod
Mme Georges Bauquier
Mrs. Edwin A. Bergman
G. Andrew Bjurman
Joan and Jerry Blank
Ambassador and Mrs. Donald Blinken
Peter Blum
Irma and Norman Braman
Constance Breuer
Mr. and Mrs. Richard A. Brodie
Calder Family
Patricia Phelps de Cisneros Collection
Piero Corsini, Inc.
Dr. Donald and Kathryn O'Connor Counts
Jane Lang Davis and Richard Lang
Barbaralee Diamonstein and Carl Spielvogel
Mr. and Mrs. Barney A. Ebsworth
Mitzi and Warren Eisenberg
Her Majesty Queen Elizabeth II
Aaron I. Fleischman
Mr. and Mrs. Richard S. Fuld Jr.
Arne and Milly Glimcher
Neil S. Goldblatt
Helyn and Ralph Goldenberg
Kenneth and Janet Gray Hayes
Paul Hertzmann & Susan Herzig, Paul M.
Hertzmann, Inc.
Hevrdejs Collection
Mr. and Mrs. J. Tomilson Hill
Mr. and Mrs. Michal Hornstein
Mrs. Ruth Horwich
Mr. and Mrs. H. Anthony Ittleson
Dr. and Mrs. Arthur E. Kahn
Mr. and Mrs. Gilbert H. Kinney
David H. Koch
Helen Pratt Ladd
Mr. and Mrs. Robert A. Levinson
Jean Lipman
Barbara Horwich Lloyd
Linda and Harry Macklowe
Paule and Adrien Maeght
Manoogian Collection
Anthony R. Mayer
Mr. and Mrs. Paul Mellon
Robert and Jane Meyerhoff
Mr. and Mrs. Edward J. Minskoff
Adriana and Robert Mnuchin
Col. Merl M. Moore Jr.
Patsy R. and Raymond D. Nasher Collection
Eric Noah
Felipe Ortiz-Patino
John and Mary Pappajohn
Ms. Katherine Perls
Ulla and Heiner Pietzsch
Kate Rothko Prizel
John D. Reilly
Genevieve Robert and Ivan Reitman
David and Leslee Rogath
Jean-Claude Romand
Christopher Rothko
Mrs. Vincent de Roulet
Rita and Toby Schreiber
Jon and Mary Shirley
Ira Smolin
Mr. and Mrs. Julian Sofaer
Sternberg Family Corp.
Ingeborg ten Haeff and John Lawrence Githens

Eugene V. and Clare E. Thaw
Collection Carmen Thyssen-Bornemisza on loan to
Fundación Colección Thyssen-Bornemisza,
Madrid
Universal Building North, Inc.
Robbie and Sam Vickers
Leonard A. Walle
John Weiler Collection
Collection of Mrs. John Hay Whitney
Malcolm Wiener
Ealan Wingate
Wohl Family
Bagley and Virginia Wright

Public Collections

Austria

Vienna: Kunsthistorisches Museum

Canada

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

Finland

Helsinki: Ateneum

France

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

Germany

Berlin: Staatliche Museen zu Berlin, Preussischer
Kulturbesitz; Gemäldegalerie and Museum für
Islamische Kunst
Hamburger Kunsthalle
Hannover: Niedersächsisches Landesmuseum

Hungary

Budapest: Szépművészeti Múzeum

Israel

Jerusalem: Israel Museum

Italy

Bergamo: Accademia Carrara di Belle Arti; Church
of S. Alessandro della Croce; Santo Spirito
Brescia: Pinacoteca Civica Tosio-Martinengo
Costa di Mezzate: Palma Camozzi Vertova
Collection
Jesi: Pinacoteca Civica
Loreto: Palazzo Apostolico
Milan: Pinacoteca di Brera
Naples: Museo e Gallerie Nazionali di Capodimonte
Recanati: Pinacoteca Civica
Rome: Banca Nazionale del Lavoro; Galleria
Nazionale d'Arte Antica Palazzo Barberini;
Società Arti Doria Pamphilj
Venice: Gallerie dell'Accademia; Santa Maria dei
Carmini

Japan

Hiroshima Museum of Art
Nagano: Sezon Museum of Modern Art

Netherlands

Amsterdam: Rijksmuseum
Rotterdam: Museum Boijmans Van Beuningen

Norway

Oslo: Nasjonalgalleriet

Poland

Muzeum Narodowe w Krakowie

Romania

Bucharest: Muzeul National de Arta al României

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

Russia

St. Petersburg: State Hermitage Museum

Spain

Madrid: Museo del Prado
Valencia: IVAM Centre Julio González

Sweden

Stockholm: Moderna Museet

Switzerland

Basel: Fondation Beyeler; Kunstmuseum Basel
Lausanne: Musée Cantonal des Beaux-Arts
Kunsthau Zürich

United Kingdom—England

London: Tate Gallery; National Gallery
Oxford: Ashmolean Museum

United Kingdom—Scotland

Edinburgh: National Galleries of Scotland

United Kingdom—Wales

Cardiff: National Museum of Wales



United States

Alabama

Montgomery Museum of Fine Arts

California

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

Colorado

Denver: Denver Art Museum; Museum of
 Western Art

Connecticut

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

District of Columbia

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

Florida

Jacksonville: Cummer Museum of Art and Gardens

Hawaii

Honolulu Academy of Arts

Illinois

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

Indiana

Notre Dame: Snite Museum of Art, University of
 Notre Dame

Kentucky

Berea College Museum

Maryland

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

Massachusetts

Andover: Addison Gallery of American Art
 Boston: Museum of Fine Arts
 Cambridge: Fogg Art Museum; Harvard University
 Art Museums
 Williamstown: Sterling and Francine Clark Art
 Institute

Michigan

Detroit Institute of Arts

Minnesota

Minneapolis: Minneapolis Institute of Arts; Walker Art Center

Missouri

Kansas City: Nelson-Atkins Museum of Art
St. Louis: Jefferson National Expansion Memorial; Washington University Gallery of Art

Nebraska

Lincoln: Sheldon Memorial Art Gallery, University of Nebraska
Omaha: Union Pacific Historical Museum

New Hampshire

Cornish: Saint-Gaudens National Historic Site

New Jersey

Princeton: Art Museum, Princeton University

New York

Brooklyn Museum of Art
Huntington: Heckscher Museum of Art
New York: Cooper-Hewitt National Design Museum; Guggenheim Museum; Metropolitan Museum of Art; Museum of Modern Art; New York Public Library; Pierpont Morgan Library; Whitney Museum of American Art
Poughkeepsie: Frances Lehman Loeb Art Center at Vassar College
Utica: Munson-Williams-Proctor Institute Museum of Art

North Carolina

Raleigh: North Carolina Museum of Art

Ohio

Cleveland Museum of Art
Toledo Museum of Art

Oklahoma

Tulsa: Gilcrease Museum; Philbrook Museum of Art

Pennsylvania

Allentown Art Museum
Philadelphia Museum of Art
Pittsburgh: Carnegie Museum of Art

Texas

Fort Worth: Kimbell Art Museum
Houston: Menil Collection; Museum of Fine Arts

Virginia

Norfolk: Chrysler Museum
Richmond: Virginia Museum of Fine Arts

Wisconsin

Milwaukee Art Museum

Wyoming

Yellowstone National Park
Cody: Buffalo Bill Historical Center

Lenders of Works Displayed with Collection

Abbott Guggenheim Collection

Workshop of Tiziano Aspetti, *Vulcan*; Attributed to Girolamo Campagna, *Angel*

Abrams Collection, Boston

Pieter Duyfhuysen, *Boy Eating Porridge*; Jan Olis, *Interior with Young Men Playing Tric-Trac*

John Spoor Broome

Winslow Homer, *Lost on the Grand Banks*

Cooper-Hewitt National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo, *Immaculate Conception*

Mr. and Mrs. Michal Hornstein, Montreal

Paulus Bor, *Still Life with Travel Pouch*; Jacques Linard, *Still Life of Shells*

Peter A. Jay

Gilbert Stuart, *John Jay*

Collection of the Artist

Jasper Johns, *Target*

Collection of the Artist

Ellsworth Kelly, *Three Gray Panels (Triptych)*

Manoogian Collection

George Caleb Bingham, *Jolly Flatboatmen*

Manoogian Foundation

Richard Caton Woodville, *War News from Mexico*

National Museum of American Art, Smithsonian Institution

French 13th Century, *Vita Contemplativa*; *Heraldic Panel*; *Bishop Blessing*; *Angel Holding the Cross and Crown of Thorns*; Jan Anthonisz, *Ravesteyn*, *Judith Langley*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, DC

Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection

Jean Arp, *Calligraphy of Navels*; *Constellation of White Forms on Gray*; Robert Delaunay, *The Windows*; Jean Dubuffet, *Antonin Artaud aux Houppes*; *Dhotel Hairy with Yellow Teeth*; Alberto Giacometti, *Observing Head, Seated Woman*; Juan Gris, *Banjo with Glasses*; Fernand Léger, *Still Life*; Roy Lichtenstein, *Live Ammo*; Robert Mangold, *Triangle Within Three Rectangles*; Joan Miró, *Spanish Dancer*; Francis Picabia, *Amorous Parade*; Pablo Picasso, *Compote Dish, Glass, Bottle and Pipe*; *Young Girl with Left Arm Raised*; *Nude*; Robert Ryman, *Register*; Gino Severini, *The Argentine Tango*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century, *Boy on a Dolphin*

Collection of Candida and Rebecca Smith

David Smith, *Aggressive Character*; *Gondola II*; *Lunar Arcs on One Leg*; *Ninety Father*; *Ninety Son*; *Tank Totem IX*; *Portrait of a Painter*; *Sentinel V*; *Zig V*

U. S. Naval Academy Museum

Jean Joseph Benjamin Constant, *Favorite of the Emir*

White House Collection

Paul Cézanne, *Forest*; *House on the Marne*; *House on a Hill*

Erving and Joyce Wolf

Francis Augustus Silva, *Indian Rock, Narragansett Bay*

Anonymous

Hendrick Avercamp, *Winter Landscape with Golfers*; Bernardo Bellotto, *Pirna, Fortress of Sonnenstein*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Bartholomeus Breenbergh, *Landscape with Christ and the Woman of Samaria*; Jan Brueghel, the Elder, *Flowers in a Glass Vase*; *Road with a Ford in a Wood*; Pieter Claesz., *Still Life with a Basket*; Richard Estes, *Portrait of I. M. Pei*; Helen Frankenthaler, *Elberta*; Arshile Gorky, *Portrait of Master Bill*; *Self-Portrait*; *Still Life on the Table*; *The Limit*; Jan van der Heyden, *View of the Herengracht*; Jan van Huysum, *Still Life of Flowers and Fruit*; Roy Lichtenstein, *Cosmology*; Rouen Cathedral (*Seen at Five Different Times of the Day*); *Set III*; *Still Life with Goldfish Bowl*; Edouard Manet, *Jeanne—Le Printemps*; Jacopo Palma il Giovane, *Venus and Cupid at the Forge of Vulcan*; Salomon van Ruysdael, *River Landscape*; Pieter Jansz. Saenredam, *Interior of the Saint Peter's Church in s'-Hertogenbosch*; David Teniers II, *Dice and Skittle Players in a Tavern Courtyard*; Adriaen van de Velde, *Figures in a Deer Park*; Willem van de Velde, *Ships on a Calm Sea*; Philips Wouwerman, *Landscape*

Loans

Extended Loans from National Gallery Collections

All works are part of the National Lending Service unless indicated by *

All works on loan to residences of United States ambassadors are coordinated through the Art in Embassies Program of the Department of State unless indicated by †

A U S T R I A

Vienna, United States Representative to the Organization for Security and Cooperation in Europe

John Woodhouse Audubon, *Long-Tailed Red Fox* (returned); Attributed to John Woodhouse Audubon, *Young Bull* (returned); Mark Rothko, *Untitled* (returned); Allen Tucker, *Bizarre* (returned)

B E L G I U M

Brussels, United States Ambassador

Mark Rothko, *Untitled* (returned); *Untitled (woman and girl in interior)* (returned); *Untitled (seated girl with braids)* (returned); *Untitled* (returned); *Number 7* (returned)

Brussels, United States Ambassador, North Atlantic Treaty Organization

Gilbert Stuart, *George Pollock*; *Catherine Yates Pollock . . .*; Thomas Sully, *Ann Biddle Hopkinson*; *Francis Hopkinson*; *Leland Sisters*

C A N A D A

Ottawa, United States Ambassador

John Singer Sargent, *Mary Crowninshield Endicott Chamberlain . . .*; Gilbert Stuart, *William Thornton*; *Anna Maria Brodeau Thornton . . .*

C Z E C H R E P U B L I C

Prague, United States Ambassador

American 18th Century, *Boy with a Basket of Fruit* (returned); American 19th Century, *Horizon of the New World* (returned); Jacob Eichholtz, *Juliana Hazlehurst* (returned); Allen Tucker, *Madison Square, Snow* (returned)

E N G L A N D

London, United States Ambassador

Sir William Beechey, *Lieutenant-General Sir Thomas Picton*†; Francis Cotes, *Mrs. Thomas Horne*†; Franklin C. Courter, *Lincoln and His Son, Tad**; Thomas Gainsborough, *William Yelverton Davenport*†; Michiel van Miereveld, *Portrait of a Lady with a Ruff*†; John Singer Sargent, *Miss Grace Woodhouse*; Thomas Sully, *John Quincy Adams*; after Benjamin West, *Benjamin West*

London, Wallace Collection

Sir Thomas Lawrence, *Francis Charles Seymour-Conway . . .*

F R A N C E

Paris, United States Ambassador

George Inness, *Lake Albano, Sunset*; Walt Kuhn, *White Clown*; Mark Rothko, *Untitled*

Paris, United States Ambassador, Organization for Economic Cooperation and Development

American 18th Century, *Hunting Scene with a Pond* (returned); Mark Rothko, *Untitled (two women at the window)* (returned); *Personage Two* (returned); *Untitled* (returned)

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

HUNGARY

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

IRELAND

Dublin, United States Ambassador
Gilbert Stuart, *Counsellor John Dunn; John Bill Rick-
etts*

ITALY

Florence, Ente Casa Buonarroti
alter Michelangelo Buonarroti, *Damned Soul**

UNITED STATES

Alabama

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

Montgomery Museum of Fine Arts
Mark Rothko, *Untitled*

Arkansas

Conway, Baum Gallery of Fine Art, University of
Central Arkansas
Giorgio De Chirico, *Via Appia Antica* (returned);
Lyonel Feininger, *Storm Brewing* (returned); Mars-
den Hartley, *Landscape No. 5* (returned); Jacques
Lipchitz, *Still Life* (returned); Mark Rothko, *Untitled*
(returned)

California

Oakland Museum
Mark Rothko, 2 untitled works

Connecticut

Hartford, Wadsworth Atheneum
Mark Rothko, *Untitled*

District of Columbia

National Museum of American History
Charles Peale Polk, *General Washington at Princeton*

National Portrait Gallery

Chester Harding, *Self-Portrait*; Daniel Huntington,
Henry Theodore Tuckerman; Dr. James Hall; John Wes-
ley Jarvis, *Thomas Paine*; Edward Savage, *George
Washington*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation

Bernard Hallstone, *David E. Finley*

Blair House

John Singleton Copley, *Harrison Gray*; Style of Ben-
jamin Marshall, *Race Horse and Trainer*; Gilbert Stu-
art, *Dr. William Hartigan(?)*

Library of Congress

Carl Milles, *Head of Orpheus*

Office of the Vice President of the United States

American 18th Century, *Attack on Bunker's Hill, with
the Burning of Charles Town*; A. Hashagen, *Ship
"Arkansas" Leaving Havana*; John Wesley Jarvis,
Commodore John Rodgers; John Neagle, *Colonel Augus-
tus James Pleasonton*; John Vanderlyn, *John Sudam*

Residence of the Vice President of the United States

Frederick Carl Frieseke, *Memories*

White House

George Catlin, *Battle between the Jicarilla Apaches
and Camanchees; Camanche Chief, His Wife, and a
Warrior; Camanche Chief with Three Warriors; Excavat-
ing a Canoe—Nayas Indians; Flathead Chief with His*

*Family; Ojibbeway Indians; Three Navaho Indians; Two
Unidentified North American Indians; View of the Lower
Mississippi*; Thomas Sully, *Andrew Jackson*

Secretary of Commerce

American 20th Century, *View of Aberdeen, Washing-
ton* (returned); Thomas Chambers, *New York Harbor
with Pilot Boat "George Washington"*; Raoul Dufy,
Music and the Pink Violin; Philip van Kouwenbergh,
Flowers in a Vase; Walt Kuhn, *Green Apples and Scoop*

Secretary of Education

American 19th Century, *Sargent Family*; American
20th Century, *After the Wedding in Warren, Pennsylva-
nia*; French 19th Century, *Race Course at Longchamps*;
after Jean-Baptiste Greuze, *Benjamin Franklin*

Secretary of Housing and Urban Development

American 19th Century, *Imaginary Regatta of Amer-
ica's Cup Winners: "We Go for the Union"*; Eugène
Boudin, *Coast of Brittany**; George Ropes, *Mount Ver-
non*; Douglas Volk, *Abraham Lincoln*

Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley*

Secretary of State

Raoul Dufy, *July 14 in Le Havre*; A. A. Lamb, *Emancipation Proclamation*; Maurice Utrillo, *Pont Saint-Michel, Paris*

United States Trade Representative

American 19th Century, *New England Farm in Winter*; Karl Knaths, *Marble Mantel*; Mark Rothko, *Un-
titled*; Marguerite Zorach, *Christmas Mail*

Secretary of Transportation

Circle of Jacob Adriaensz. Bellevois, *Dutch Ships in a
Lively Breeze*; Follower of Claude Lorrain, *Harbor at
Sunset*; L. M. Cooke, *Salute to General Washington in
New York Harbor*; Hugues Merle, *Children Playing in
a Park*; Rene Pierre Charles Princeteau, *Horses*

Secretary of the Treasury

Billy Morrow Jackson, *Eve**; Walt Kuhn, *Pumpkins*
(returned); Chaim Soutine, *Pastry Chef*; James
McNeill Whistler, *Head of a Girl*

Supreme Court of the United States

Mr. Chief Justice Rehnquist

George Cuiti, the Younger, *Easby Abbey, near Rich-
mond*; Jean-Louis Forain, *Behind the Scenes*; Captain
Edward H. Molyneux, *Chapel in Provence*; Thomas
Sully, *Thomas Alston*; Frits Thaulow, *River Scene*;
Eugene Lawrence Vail, *Flags, Saint Mark's, Venice—
Fete Day*

Mme. Justice Ruth Bader Ginsburg

Mark Rothko, *Untitled; Omen*

Mr. Justice Anthony Kennedy

Jean Béraud, *Paris, rue du Havre*; Dutch 17th Cen-
tury, *Flowers in a Classical Vase*; Walt Kuhn, *Zinnias*;
Henri Moret, *Island of Raguenez, Brittany*

Mme. Justice Sandra Day O'Connor

George Catlin, *After the Buffalo Chase—Sioux; Buffalo
Chase, Sioux Indians, Upper Missouri; Crow Village and
the Salmon River Mountains; Little Sioux Village; Two
Blackfoot Warriors and a Woman*

Mr. Justice Antonin Scalia

James Bard, *Steamer "St. Lawrence"*; Gilbert Stuart,
George Washington; Thomas Sully, *Henry Pratt*;
Augustus Vincent Tack, *Charles Evans Hughes*;
Alexander Helwig Wyant, *Peaceful Valley*

Mr. Justice David Souter

Rembrandt Peale, *George Washington*; Gilbert Stuart,
Captain Joseph Anthony; alter Gilbert Stuart, *James
Lloyd*; William Constable; Augustus Vincent Tack,
Harlan E. Stone

Mr. Justice John Paul Stevens

American 19th Century, *Portland Harbor, Maine*;
George Catlin, *Scene from the Lower Mississippi*;

Eduard Gaertner, *City Hall at Torun*; Alphonse
Legros, *Hampstead Heath*; Franz Xaver Winterhalter,
Queen Victoria

Indiana

Indianapolis Museum of Art

Max Beckmann, *Christ in Limbo*; Larry Bell, *Chrome
and Glass Construction*; Mark Rothko, *Sketch for
Mural H*

Maryland

Hagerstown, Washington County Museum of Fine Arts

Frederick Kemmelmeyer, *First Landing of Christopher
Columbus*

Missouri

Columbia, Museum of Art and Archeology, Uni- versity of Missouri

Mark Rothko, *Untitled* (Abraham)

New York

Mountainville, Storm King Art Center

Mark Di Suvero, *Aurora**

Pennsylvania

Doylestown, James A. Michener Art Museum

American 19th Century, *Profile Portrait of a Man**;
*Profile Portrait of a Lady**; William Bonnell, *Clement
Bonnell**; Joseph Goodhue Chandler, *Girl with
Kitten*; Edward Hicks, *The Landing of Columbus*

Texas

Austin, Archer M. Huntington Art Gallery,

University of Texas at Austin

Mark Rothko, *Untitled* (returned)

Corpus Christi, South Texas Institute for the Arts

American 19th Century, *Washington at Valley Forge*
(returned); *Independent Voter* (returned); Charles
Henry Granger, *Mustard Day* (returned); John Hilling,
Burning of Old South Church, Bath, Maine (returned);
Frederick Kemmelmeyer, *First Landing of Christopher
Columbus* (returned)

Virginia

Fairfax, George Mason University

Alfredo Halegua, *America*; Lila Pell Katzen,
Antecedent

National Gallery Loans to Temporary Exhibitions

Works in National Lending Service marked †

AUSTRALIA

Canberra, National Gallery of Australia

NEW WORLDS FROM OLD: AUSTRALIAN AND
AMERICAN LANDSCAPE PAINTING OF THE NINE-
TEENTH CENTURY, 7 Mar.–17 May 1998
Thomas Cole, *View of the Mountain Pass Called the
Notch of the White Mountains (Crawford Notch)*; John
Henry Twachtman, *Winter Harmony*; circulated to
National Gallery of Victoria, Melbourne, 2 June–
11 Aug. 1998, and Wadsworth Atheneum,
Hartford, 12 Sept. 1998–4 Jan. 1999

Melbourne, National Gallery of Victoria

REMBRANDT: A GENIUS AND HIS IMPACT,
1 Oct.–7 Dec. 1997

Rembrandt van Rijn, *Young Man Seated at a Table...
Christ Appearing to the Apostles*; circulated to National
Gallery of Australia, Canberra, 17 Dec. 1997–
15 Feb. 1998

Sydney, Art Gallery of New South Wales

BODY, 13 Sept.–16 Nov. 1997

Ernst Ludwig Kirchner, *Two Nudes*

BELGIUM**Brussels, Musées royaux des Beaux-Arts de Belgique**

RENÉ MAGRITTE (1898-1967),
6 Mar.-28 June 1998

René Magritte, *Blank Signature*; *La condition humaine*

ENGLAND**London, Dulwich Picture Gallery**

PIETER DE HOOCH, 3 Sept.-24 Nov. 1998

Pieter de Hooch, *Dutch Courtyard; Bedroom*

London, National Gallery

RECOGNIZING VAN EYCK, 14 Jan.-15 Mar. 1998
Jan van Eyck, *Annunciation*; circulated to Philadelphia Museum of Art, 1 Apr.-31 May 1998

London, Tate Gallery

PIERRE BONNARD, 12 Feb.-17 May 1998

Pierre Bonnard, *Two Dogs in a Deserted Street*

FINLAND**Turku, Wäinö Aaltonen Museum of Art**

FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM THE DOROTHY AND HERBERT VOGEL COLLECTION, 26 Jan.-22 Mar. 1998
32 minimalist works (16*)

FRANCE**Paris, Galerie Sud, Centre Georges Pompidou**

MAX ERNST: SCULPTURES, HOUSES,

LANDSCAPES, 5 May-27 July 1998

Max Ernst, *Moment of Calm*; circulated to Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 5 Sept.-29 Nov. 1998

Paris, Galeries nationales du Grand Palais

PRUD'HON OU LE RÊVE DU BONHEUR,

23 Sept. 1997-5 Jan. 1998

Pierre Paul Prud'hon, *David Johnston*; circulated to Metropolitan Museum of Art, New York, 2 Mar.-5 June 1998

GEORGES DE LA TOUR, 3 Oct. 1997-26 Jan. 1998

Georges de La Tour, *Repentant Magdalene*

DELACROIX, LES DERNIÈRES ANNÉES

7 Apr.-20 July 1998

Eugène Delacroix, *Arabs Skirmishing in the Mountains*; circulated to Philadelphia Museum of Art, 10 Sept. 1998-3 Jan. 1999

Paris, Musée d'Orsay

MANET, MONET AND THE GARE SAINT-LAZARE,

12 Feb.-17 May 1998

Edouard Manet, *Gare Saint-Lazare; Plum; Ball at the Opera*; *Polichinelle*

GERMANY**Berlin, Kulturforum**

FONTANE UND DIE BILDENDE KUNST,

4 Sept.-29 Nov. 1998

J.M.W. Turner, *Approach to Venice*

Berlin, Neue Nationalgalerie

EXILES AND ÉMIGRÉS: 1933-1948,

9 Oct. 1997-4 Jan. 1998

Max Beckmann, *Argonauts*†

LYONEL FEININGER RETROSPECTIVE,

3 July-11 Oct. 1998

Lyonel Feininger, *Bicycle Race*†

Cologne, Wallraf-Richartz-Museum

POINTILLISMUS—AUF DEN SPUREN VON GEORGES SEURAT, 6 Sept.-30 Nov. 1997

Camille Pissarro, *Charing Cross Bridge, London*; circulated to Fondation de l'Hermitage, Lausanne, 23 Jan.-1 June 1998

Düsseldorf, Kunstsammlung Nordrhein-Westfalen

MAX BECKMANN: DIE NACHT,

6 Sept.-30 Nov. 1997

Max Beckmann, *Falling Man*†; *Beckmann Sketchbook: Sketch for "Night"*

Essen, Museum Folkwang Essen

PAUL GAUGUIN: DAS VERLORENE PARADIES,

14 June-18 Oct. 1998

Paul Gauguin, *Parau na te Varua Ino . . . †*

Hamburger Kunsthalle

MAX BECKMANN—LANDSCHAFT ALS FREMDE, 7

Aug.-27 Oct. 1998

Max Beckmann, *Falling Man*†

Munich, Haus der Kunst

ELLSWORTH KELLY: A RETROSPECTIVE,

21 Nov. 1997-17 Jan. 1998

Ellsworth Kelly, *Untitled*

Stuttgart, Staatsgalerie Stuttgart

PAUL GAUGUIN, TAHITI, 7 Feb.-1 June 1998

Paul Gauguin, *Parau na te Varua Ino . . . †*; *Landscape at Le Pouldu*

Wolfsburg, Kunstmuseum Wolfsburg

PAINTING THE UNIVERSE: FRANTISEK KUPKA,

PIONEER IN ABSTRACTION,

11 Oct. 1997-4 Jan. 1998

Frantisek Kupka, *Organization of Graphic Motifs II*; circulated to Národní galerie, Prague, 2 Feb.-10 May 1998

GREECE**Athens, National Gallery and Alexandros Soutzos Museum**

THEODORE STAMOS 1922-1997: A RETROSPECTIVE,

30 Sept.-30 Nov. 1997

Theodoros Stamos, *Infinity Field; Red and Green on*

Blue Field; Untitled (blue with orange lines)

ISRAEL**Tel Aviv Museum of Art**

FROM MINIMAL TO CONCEPTUAL ART: WORKS

FROM THE DOROTHY AND HERBERT VOGEL

COLLECTION, 23 June-22 Aug. 1998

32 minimalist works (16*)

ITALY**Bergamo, Accademia Carrara di Belle Arti**

LORENZO LOTTO, 2 Apr.-19 July 1998

Lorenzo Lotto, *Allegory of Chastity; Allegory of Virtue and Vice; Nativity; Saint Catherine*

Ferrara, Exhibit Halls, Palazzo dei Diamanti

CAMILLE PISSARRO, 15 Feb.-10 May 1998

Camille Pissarro, *Orchard in Bloom; Louveciennes*

THOMAS GAINSBOROUGH, 7 June-30 Aug. 1998

Thomas Gainsborough, *Seashore with Fishermen*

DOSSO DOSSI, 27 Sept.-14 Dec. 1998

Dosso Dossi, *Aeneas and Achates on the Libyan Coast; Circe and Her Lovers in a Landscape*

Florence, Palazzo Corsini

LES TEMPS DES NABIS, 27 Mar.-28 June 1998

Edouard Vuillard, *Conversation; Yellow Curtain*; circulated to Montreal Museum of Fine Arts,

20 Aug.-22 Nov. 1998

Pavia, Museo Civico del Castello Visconteo

AMBROGIO DA FOSSANO DETTO IL BERGOGNONE,

UN PITTORE PER LA CERTOSA,

4 Apr.-30 June 1998

Bergognone, *Resurrection*

Rome, Musei Capitolini

HENRI MATISSE: "LA RÉVÉLATION M'EST VENUE DE

L'ORIENT," 20 Sept. 1997-1 Feb. 1998

Henri Matisse, *Palm Leaf; Tangler; Pianist and Checker Players; Woman Seated in an Armchair*

Venice, Fondazione Giorgio Cini

VENICE: FROM A STATE TO A MYTH,

30 Aug.-30 Nov. 1997

Maurice Brazil Prendergast, *Saint Mark's, Venice*; John Singer Sargent, *Library in Venice*; Titian, *Vincenzo Cappello*; J.M.W. Turner, *Venice: Dogana and San Giorgio Maggiore*

Venice, Museo del Settecento Veneziano—Ca' Rezzonico

IL MONDO DI GIACOMO CASANOVA: UN

VENEZIANO IN EUROPA 1725-1798,

11 Sept. 1998-10 Jan. 1999

Venetian 18th Century, *Procession in the Courtyard of the Ducal Palace, Venice*†

Venice, Palazzo Grassi

PICASSO E IL VIAGGIO IN ITALIA

(1904-1917-1924), 28 Feb.-28 June 1998

Pablo Picasso, *Harlequin Musician; Study for "Death of Harlequin"*

JAPAN**Sakura, Kawamura Memorial Museum of Art**

PRINTS OF ROY LICHTENSTEIN,

18 Apr.-24 May 1998

Roy Lichtenstein, *On; Pyramid*; circulated to Kasama Nichido Museum of Art, 29 May-28 June 1998, and Museum of Modern Art, Shiga, 4 July-16 Aug. 1998

Wakayama, Museum of Modern Art

AUBREY BEARDSLEY, 11 Apr.-10 May 1998

Aubrey Beardsley, *Tannhäuser*; circulated to Hokkaido Prefectural Museum of Art, Hakodate, 20 May-20 June 1998, and Museum of Modern Art, Gumma, Takasaki, 27 June-26 July 1998

MEXICO**Mexico City, Museo del Palacio de Bellas Artes**

ROBERT GRAHAM, 19 Aug.-23 Nov. 1997

Robert Graham, *Olympic Torso (Female)*†; *Olympic Torso (Male)*†

NETHERLANDS**Amsterdam, Gemeentearchief Amsterdam**

REMBRANDT'S AMSTERDAM,

29 Sept.-30 Nov. 1998

Rembrandt van Rijn, *Cottages and Barn beside a Road; View of Houtewael near the Sint Antoniespoort*

Amsterdam, Rijksmuseum

WHISTLER AND HOLLAND, 16 Aug.-9 Nov. 1997

Alfred Stieglitz, *Gossip—Kaiwyk; Watching for the Return*; James McNeill Whistler, *Amsterdam from the Tolhuis; Maude, Standing; Nocturne; Steps, Amsterdam*

's-Heerenberg, Stichting Huis Bergh

TUSSEN SPANJE EN ORANJE,

12 June-27 Sept. 1998

Follower of Antonis Mor, *Portrait of a Young Man*

RUSSIA**Moscow, Pushkin State Museum of Fine Arts**

MUSEUMS OF THE WORLD: HOMAGE TO THE

PUSHKIN MUSEUM CENTENARY,

31 July-20 Sept. 1998

Frans Hals, *Portrait of a Member of the Haarlem Civic Guard*

St. Petersburg, State Hermitage Museum

MAGRITTE, 4 Aug.-18 Oct. 1998

René Magritte, *La condition humaine*

ÇÉZANNE AND THE RUSSIAN AVANT-GARDE,

8 Aug.-24 Sept. 1998

Paul Cézanne, *Houses in Provence*

Lorenzo Lotto's *Andrea Odoni*, signed and dated 1527, oil on canvas, Royal Collection, Hampton Court, was lent for the Lotto exhibition.



SCOTLAND

Edinburgh, Royal Scottish Academy

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

Sir Henry Raeburn, *John Johnstone*, *Betty Johnstone*, and *Miss Wedderburn*‡; circulated to National Portrait Gallery, London, 24 Oct. 1997–1 Feb. 1998

SPAIN

Madrid, Fundación "la Caixa," Sala de Exposiciones

WHISTLER AND SICKERT, 17 Mar.–17 May 1998
James McNeill Whistler, *Mother of Pearl and Silver: Andalusian*

Madrid, Fundación Colección Thyssen-Bornemisza

MIRÓ'S CATALAN PEASANT, 30 Sept. 1997–11 Jan. 1998
Joan Miró, *Head of a Catalan Peasant*

Madrid, Palacio Real de Aranjuez

FELIPE II: EL REY ÍNTIMO. JARDÍN Y NATURALEZA EN EL SIGLO XVI, 23 Sept.–23 Nov. 1998
Lucas Cranach the Elder, *Nymph of the Spring*

SWEDEN

Stockholm, Moderna Museet

JOAN MIRÓ: CREATOR OF NEW WORLDS, 16 May–30 Aug. 1998
Joan Miró: *Head of a Catalan Peasant*; *Farm*; circulated to Louisiana Museum of Modern Art, Humlebaek, 18 Sept. 1998–10 Jan. 1999

Stockholm, Nationalmuseum

CÉZANNE I BLICKPUNKTEN, 17 Oct. 1997–11 Jan. 1998
Paul Cézanne, *Still Life*‡

SWITZERLAND

Basel, Kunstmuseum Basel

CÉZANNE PICASSO BRAQUE: DER BEGINN DES KUBISTISCHEN STILLEBENS, 18 Apr.–28 June 1998
Paul Cézanne, *Still Life with Apples and Peaches*

Bern, Kunstmuseum Bern

DIE BLAUE VIER: FEININGER, JAWLENSKY, KANDINSKY, KLEE IN DER NEUEN WELT, 5 Dec. 1997–1 Mar. 1998
Lyonel Feininger, *Zirchow VII*‡; circulated to Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 28 Mar.–28 June 1998

Geneva, Musée d'art et d'histoire, Ville de Genève

SWISS, MADE. SWITZERLAND IN DIALOGUE WITH THE WORLD, 18 Feb.–17 May 1998
Robert Frank, *Convention 25/Americans 3—Political rally, Chicago: Fabrics; Swiss flag*; circulated to Museen Strauhof und Helmhaus, Zurich, 4 June–23 Aug. 1998

Martigny, Fondation Pierre Gianadda

GAUGUIN, 10 June–22 Nov. 1998
Paul Gauguin, *Self-Portrait Dedicated to Carrière*

UNITED STATES

Arkansas

Little Rock, Arkansas Arts Center

MARK ROTHKO: THE SPIRIT OF MYTH. EARLY PAINTINGS FROM THE 1930S AND 1940S, 20 Mar.–3 May 1998
26 paintings by Rothko*

California

San Francisco Museum of Modern Art

ENCOUNTERS WITH MODERN ART: WORKS FROM THE ROTHSCHILD FAMILY COLLECTIONS, 15 Sept.–15 Dec. 1997
Piet Mondrian, *Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black*; Francis Picabia, *Procession, Seville*

ALEXANDER CALDER: 1898–1976,

4 Sept.–1 Dec. 1998
16 works by Calder

Santa Barbara Museum of Art

INAUGURAL EXHIBITION OF FRENCH ART, 29 Jan.–18 Apr. 1998
Paul Gauguin, *Study for Aïta tamari vahine Judith te parari*

Connecticut

Greenwich, Bruce Museum of Arts and Science

THE SURREALIST VISION: EUROPE AND THE AMERICAS, 17 Jan.–5 Apr. 1998
Mark Rothko, *Hierarchical Birds*‡

Old Lyme, Florence Griswold Museum

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART,

17 Jan.–31 May 1998

35 American naive paintings (34*)

District of Columbia**National Museum of Women in the Arts**

LAVINIA FONTANA OF BOLOGNA (1552–1614),

5 Feb.–7 June 1998

Felice Antonio Casone, *Lavinia Fontana...*

Phillips Collection

ARTHUR DOVE: A RETROSPECTIVE.

20 Sept.–15 Dec. 1997

Arthur Dove, *Rain*; circulated to Whitney Museum of American Art, New York, 1 Jan.–15 Mar. 1998,

Addison Gallery of American Art, Andover,

1 Apr.–15 July 1998, and Los Angeles County

Museum of Art, 1 Aug.–4 Oct. 1998

ARTHUR DOVE: WORKS ON PAPER,

7 Oct. 1997–7 Jan. 1998

25 works on paper by Dove

White House

TWENTIETH-CENTURY AMERICAN SCULPTURE:

INSPIRED BY RODIN, 28 Sept. 1998–1 Oct. 1999

Auguste Rodin, *Memorial Relief (Hand of Child)*

Florida**West Palm Beach, Norton Gallery and School of Art**

GEORGE BELLOW'S: LOVE OF WINTER,

6 Dec. 1997–8 Feb. 1998

George Bellows, *New York*; circulated to Newark

Museum, 7 Mar.–31 May 1998, and Columbus

(Ohio) Museum of Art, 10 July–13 Sept. 1998

Georgia**Marietta/Cobb Museum of Art**

THE WYETHS: N.C., ANDREW AND JAMIE,

3 Feb.–3 May 1998

Andrew Wyeth, *Stall*

Illinois**Art Institute of Chicago**

RENOIR'S PORTRAITS: IMPRESSIONS OF AN AGE,

17 Oct. 1997–4 Jan. 1998

Auguste Renoir, *Madame Henriot; Madame Monet and Her Son; Claude Monet*; circulated to Kimbell Art

Museum, Fort Worth, 8 Feb.–26 Apr. 1998, along

with Auguste Renoir, *Child with Toys*

SONGS ON STONE: WHISTLER AND THE ART OF

LITHOGRAPHY, 6 June–30 Aug. 1998

James McNeill Whistler, *Grey and Silver: Chelsea*

Wharf; Drury Lane Rags; Woman with a Fan; Sleeping

Woman; Little Maunder's

JULIA MARGARET CAMERON'S WOMEN,

1 Sept.–15 Nov. 1998

Julia Margaret Cameron, *Mrs. Herbert Duckworth*

Chicago, Terra Museum of American Art

SINGULAR IMPRESSIONS: THE MONOTYPE IN

AMERICA, 5 Sept.–9 Nov. 1997

John Sloan, *Bath*; Adja Yunkers, *La Mesa*

Louisiana**New Orleans, Newcomb Art Gallery,****Tulane University**

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY

PAINTINGS FROM THE 1930S AND 1940S,

19 Dec. 1997–21 Feb. 1998

26 paintings by Rothko*

Maine**Portland Museum of Art**

MONET TO MATISSE: RESPONSES TO THE RIVIERA,

25 June–18 Oct. 1998

Henri Edmond Cross, *Coast near Antibes*†

Maryland**Hagerstown, Washington County Museum of Fine Arts**

WASHINGTON COUNTY ARTISTS,

31 Dec. 1997–9 Mar. 1998

Frederick Kemmelmeier, *First Landing of Christopher*

Columbus†

Massachusetts**Boston, Museum of Fine Arts**

PICASSO: THE EARLY YEARS, 1892–1906,

10 Sept. 1997–4 Jan. 1998

Pablo Picasso, *Lady with a Fan*†; *Death of Harlequin*

MONET IN THE 20TH CENTURY,

20 Sept.–27 Dec. 1998

Claude Monet, *Waterloo Bridge, London, at Dusk*

Sandwich, Heritage Plantation of Sandwich

ART OF THE DEPARTED: THE GRAVESTONES OF

CAPE COD, 10 May–18 Oct. 1998

American 19th Century, *Family Burying Ground*†;

Thomas Chambers, *Mount Auburn Cemetery*†

Williamstown, Sterling and Francine Clark

Art Institute

FAREWELL TO THE WET NURSE: ETIENNE AUBRY

AND IMAGES OF BREAST-FEEDING IN EIGHTEENTH-

CENTURY FRANCE,

12 Sept. 1998–3 Jan. 1999

Antoine-Jean Duclos after Charles Monnet, *La*

Fontaine de la Régénération sur les débris de la Bastille ... ;

Jean-François Janinet after François Boucher, *Les*

nourrices

Williamstown, Williams College Museum of Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL

GALLERY OF ART, 4 July–2 Nov. 1997

35 American naive paintings (34*)

Michigan**Grand Rapids Art Museum**

PIETRO PERUGINO: MASTER OF THE ITALIAN

RENAISSANCE, 16 Nov. 1997–1 Feb. 1998

Deruta, *Large dish with ... Madonna and Child*;

Perugino, *Baptism of Christ*; Follower of Perugino,

Archer Drawing a Bow; Style of Perugino, *Figure of an*

Archer; Follower of Raphael, *Putti with a Wine Press*

Midland Center for the Arts

MARK ROTHKO: THE SPIRIT OF MYTH: EARLY

PAINTINGS FROM THE 1930S AND 1940S,

27 Sept.–30 Nov. 1997

26 paintings by Rothko*

Mississippi**Jackson, Mississippi Commission for International Cultural Exchange, Inc., Mississippi Arts Pavilion**

SPLENDORS OF VERSAILLES,

1 Apr.–31 Aug. 1998

Louis-Simon Boizot, *Louis XVI*†

Laurel, Lauren Rogers Museum of Art

THE FRENCH LEGACY, 1 May–6 Sept. 1998

Eugène Boudin, *Yacht Basin at Trouville-Deauville*

New Hampshire**Hanover, Hood Museum of Art, Dartmouth College**

INTIMATE ENCOUNTERS: LOVE AND DOMESTICITY

IN EIGHTEENTH-CENTURY FRANCE, 4 Oct. 1997–

4 Jan. 1998

Jean Siméon Chardin, *Kitchen Maid*; Jean-Honoré

Fragonard, *Visit to the Nursery*; circulated to Toledo

Museum of Art, 14 Feb.–8 May 1998 and Museum

of Fine Arts, Houston, 26 May–18 Aug. 1998

New York**Hamilton, Picker Art Gallery, Colgate University**

DRAWINGS FROM THE O'NEAL COLLECTION,

6 Sept.–19 Oct. 1997

57 old master drawings*

Ithaca, Herbert F. Johnson Museum of Art,**Cornell University**

SUSAN ROTHENBERG: PRINTS AND DRAWINGS,

22 Aug.–25 Oct. 1998

Susan Rothenberg, *Red Dance*

New York, Bard Graduate Center for Studies in the Decorative Arts, Bard College

THE SÈVRES PORCELAIN MANUFACTORY: ALEXAN-

DRE BRONGNIART AND THE TRIUMPH OF ART AND

INDUSTRY, 1800–1847,

17 Oct. 1997–1 Feb. 1998

Jean-Antoine Houdon, *Alexandre Brongniart*

New York, Cooper-Hewitt National Design Museum

FOUNTAINS: SPLASH AND SPECTACLE, WATER AND

DESIGN FROM THE RENAISSANCE TO THE PRESENT,

9 June–11 Oct. 1998

Albrecht Altdorfer, *Rest on the Flight into Egypt at a*

Fountain; Sebald Beham, *Fountain of Youth* (4 indi-

vidual sheets); Edme Bouchardon, *Rocaille Fountain*

with Venus. Amorini, and Swans; Carlo Fontana

(author), *Utilissimo Trattato dell'Acque Correnti*; Isaac

de Moucheron, *Italianate Garden with a Parrot, a*

Poodle, and a Man

New York, Metropolitan Museum of Art

GEORGIA O'KEEFE: A PORTRAIT BY ALFRED

STIEGLITZ, 25 July–7 Oct. 1997

Alfred Stieglitz, *Georgia O'Keeffe: Portrait—Hands and*

Watercolor

THE PRIVATE COLLECTION OF EDGAR DEGAS,

1 Oct. 1997–11 Jan. 1998

Paul Gauguin, *Arearea no Varua Ino* ... ; *The Universe*

Is Created ... ; *Bathers*; El Greco, *Saint Ildefonso*;

Vicomte Ludovic Napoléon Lepic, *Lake Nemi*; Paul

Mathey, *Edgar Degas*; Camille Pissarro, *Chestnut*

Vendors ...

THE DRAWINGS OF FILIPPINO LIPPI AND HIS

CIRCLE, 28 Oct. 1997–11 Jan. 1998

Filippino Lippi, *Pieta*; Giorgio Vasari with drawings

by Filippino Lippi and Botticelli, *Page from "Libro de*

Disegni"

FLOWERS UNDERFOOT; INDIAN CARPETS OF THE

MUGHAL ERA, 20 Nov. 1997–1 Mar. 1998

Lahore 17th Century, *Scenic Animal Carpet*

CONVERSION BY CANDLELIGHT: THE FOUR MAG-

DALENS BY GEORGES DE LA TOUR (1593–1652),

10 Feb.–15 Mar. 1998

Georges de La Tour, *Repentant Magdalene*

PAUL STRAND, CIRCA 1916, 10 Feb.–3 May 1998

Alfred Stieglitz, *Paul Strand*; Paul Strand, *Farmer,*

Connecticut (New York only); *People, Streets of New*

York, 83rd and West End Avenue; *England; Palace of*

Fine Arts, San Francisco; last three works circulated to

San Francisco Museum of Modern Art,

22 May–8 Sept. 1998

THE PAINTINGS OF JUDITH ROTHSCHILD: AN

ARTIST'S SEARCH, 18 May–6 Sept. 1998

Judith Rothschild, *Gothic XI*

FROM VAN EYCK TO BRUEGEL: EARLY

NETHERLANDISH PAINTING AT THE METROPOLITAN

MUSEUM OF ART,

14 Sept. 1998–3 Jan. 1999

Gerard David, *Rest on the Flight into Egypt*

New York, Museum of American Folk Art

MARY ANN WILLSON, 13 June–13 Sept. 1998

Mary Ann Willson, *Prodigal Son Taking Leave of His*

Father; Prodigal Son Wasted His Substance; Prodigal Son in Misery; Prodigal Son Reclaimed

New York, Museum of Modern Art

CHUCK CLOSE RETROSPECTIVE, 25 Feb.-26 May 1998
Chuck Close, *Fanny/Fingerpainting*; circulated to Museum of Contemporary Art, Chicago, 20 June-13 Sept. 1998

New York, National Academy Museum and School of Fine Arts

TENTH STREET STUDIO BUILDING: ARTIST-ENTREPRENEURS FROM THE HUDSON RIVER SCHOOL TO THE AMERICAN IMPRESSIONISTS, 21 Aug.-16 Nov. 1997
after Frederic Edwin Church, *Heart of the Andes*

New York, Solomon R. Guggenheim Museum

ROBERT RAUSCHENBERG: A RETROSPECTIVE, 19 Sept. 1997-11 Jan. 1998
Robert Rauschenberg, *Altar Peace/ROCI MEXICO; Bach's Rocks . . ./ROCI BERLIN*; circulated to Menil Collection, Houston, 12 Feb.-3 May 1998 and Museum Ludwig, Cologne, 27 June-11 Oct. 1998

New York, South Street Seaport Museum

THE BARD BROTHERS—PAINTING AMERICAN UNDER SAIL AND STEAM, 25 Oct. 1997-1 Feb. 1998
James Bard, *Towboat "John Birkbeck"*; circulated to Mariners' Museum, Newport News, 28 Feb.-17 May 1998, and New York State Historical Association, Cooperstown, 13 June-20 Sept. 1998

New York, Whitney Museum of American Art

RICHARD DIEBENKORN, 9 Oct. 1997-11 Jan. 1998
Richard Diebenkorn, *Berkeley No. 52; Seated Figure with Hat; Study related to "Untitled (from Club/Spade Group '81-82)"*; circulated to Modern Art Museum of Fort Worth, 8 Feb.-12 Apr. 1998 and Phillips Collection, Washington, 9 May-16 Aug. 1998

UNKNOWN TERRAIN: THE LANDSCAPES OF

ANDREW WYETH, 28 May-30 Aug. 1998
Andrew Wyeth, *Snow Flurries*

MARK ROTHKO, 17 Sept.-29 Nov. 1998
24 works by Rothko (18*)

Roslyn Harbor, Nassau County Museum of Art

GUSTAVE COURBET (1819-1877): LATER PAINTINGS, 7 Mar.-29 May 1998
Gustave Courbet, *La Grotte de la Loue*

Southampton, Parrish Art Museum

SEA CHANGE, 13 Sept.-15 Nov. 1998
Mark Rothko, *Aquatic Drama*; *Untitled*

Utica, Munson-Williams-Proctor Institute

PHILIP GUSTON: WORKING THROUGH THE FORTIES, 15 Nov. 1997-4 Jan. 1998
Philip Guston, *Review*

Oklahoma

Tulsa, Gilcrease Museum

THOMAS MORAN, 8 Feb.-10 May 1998
Thomas Moran, *Much Resounding Sea*; circulated to Seattle Art Museum, 19 June-30 Aug. 1998

Tulsa, Philbrook Museum of Art

"NEAR TURNER'S POINT OF VIEW": PAINTINGS BY J.M.W. TURNER AND THOMAS MORAN, 8 Feb.-12 Apr. 1998
J.M.W. Turner, *Venice: Dogana and San Giorgio Maggiore*

STROZZI'S "ST. FRANCIS IN ECTASY": AN ACQUISITION IN FOCUS, 17 May-12 July 1998
Agostino Carracci after Francesco Vanni, *Saint Francis Consoled by the Musical Angel*

Oregon

Portland Art Museum

FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM THE DOROTHY AND HERBERT VOGEL COLLECTION, 12 Aug.-12 Oct. 1997
33 minimalist works of art (17*)

Tennessee

Memphis, Dixon Gallery and Gardens

TREASURES OF LIGHT: PAINTINGS FROM THE NATIONAL GALLERY OF ART, 1 Mar.-12 Apr. 1998
Thomas Hart Benton, *Trail Riders*; John William Casilear, *View on Lake George*; Thomas Cole, *Sunrise in the Catskills*; Asher Brown Durand, *Pastoral Scene*; Childe Hassam, *Oyster Sloop, Cos Cob*; Edward Hopper, *Cape Cod Evening*; John Frederick Kensett, *Landing at Sabbath Day Point*; Fitz Hugh Lane, *New York Harbor*; John Marin, *Tunk Mountains, Maine*; Georgia O'Keeffe, *Sky Above White Clouds I*; Mark Rothko, *In the Shade*; Andrew Wyeth, *Snow Flurries*

Texas

Austin, Archer M. Huntington Art Gallery,

University of Texas at Austin
FROM MINIMAL TO CONCEPTUAL: WORKS FROM THE COLLECTION OF DOROTHY AND HERBERT VOGEL, 1 Nov.-14 Dec. 1997
33 minimalist works of art (17*)

Dallas Museum of Art

MONET, A TURNING POINT, 28 Mar.-17 May 1998
Claude Monet, *Artist's Garden at Vétheuil*

Fort Worth, Amon Carter Museum

CHARLES SHEELER IN DOYLESTOWN: AMERICAN MODERNISM AND THE PENNSYLVANIA TRADITION, 23 Aug.-2 Nov. 1997
Edward Hicks, *Cornell Farm*; circulated to Cincinnati Art Museum, 19 Dec. 1997-1 Mar. 1998

Houston, Museum of Fine Arts

THE BODY OF CHRIST IN THE ART OF EUROPE AND NEW SPAIN, 1150-1800, 21 Dec. 1997-12 Apr. 1998
Stefano Della Bella, *Altar for Corpus Christi Day*

San Antonio, Marion Koogler McNay Art Museum

O'KEEFFE AND TEXAS, 27 Jan.-5 Apr. 1998
Georgia O'Keeffe, *Jack-in-the-Pulpit No. VI; Winter Road I*

Virginia

Farmville, Longwood Center for the Visual Arts

AMERICAN VISIONS FROM THE COMMONWEALTH: JACK BEAL, NELL BLAINE, DOROTHY GILLESPIE, SALLY MANN, AND CY TWOMBLY, 21 Mar.-9 May 1998
Cy Twombly, *Note I; Note II*

Norfolk, Chrysler Museum of Art

REMBRANDT AND THE GOLDEN AGE: DUTCH MASTERPIECES FROM THE NATIONAL GALLERY OF ART, 30 June-30 Nov. 1997
Willem van Aelst, *Still Life with Dead Game*; Hendrick Avercamp, *Scene on the Ice*; Gerard Dou, *Hermijn*; Frans Hals, *Portrait of a Gentleman*; Gerrit Willemisz. Heda, *Still Life with Ham*; Meindert Hobbema, *Travelers*; Jan van Huysum, *Flowers in an Urn*; Abraham Mignon, *Still Life with Fruit, Fish, and a Nest*; Pieter Molijn, *Landscape with Open Gate*; Adriaen van Ostade, *Tavern Scene*; Isack van Ostade, *Workmen before an Inn*; Rembrandt van Rijn, *Portrait of a Gentleman with a Tall Hat and Gloves*; *Portrait of a Lady with an Ostrich-Feather Fan*; Jacob van Ruysdael, *Landscape*

Richmond, Virginia Historical Society

THE HORSE IN VIRGINIA, 17 Sept. 1997-15 Feb. 1998
American 19th Century, Start of the Hunt; *End of the Hunt*

Roanoke, Art Museum of Western Virginia

AMERICAN LIGHT: SELECTIONS FROM THE NATIONAL GALLERY OF ART, 13 May-30 Aug. 1998
Thomas Hart Benton, *Trail Riders*; John William Casilear, *View on Lake George*; George Catlin, *Apache Village*; Thomas Cole, *Sunrise in the Catskills*; Lamar Dodd, *Winter Valley*; Asher Brown Durand, *Pastoral Scene*; Erastus Salisbury Field, *Ark of the Covenant*; Childe Hassam, *Oyster Sloop, Cos Cob*; Edward Hopper, *Cape Cod Evening*; John Frederick Kensett, *Landing at Sabbath Day Point*; Fitz Hugh Lane, *New York Harbor*; John Marin, *Tunk Mountains, Maine*; Georgia O'Keeffe, *Sky Above White Clouds I*; Mark Rothko, *In the Shade*

Washington

Seattle Art Museum

LEONARDO LIVES: THE CODEx LEICESTER AND LEONARDO DA VINCI'S LEGACY OF ART AND SCIENCE, 23 Oct. 1997-11 Jan. 1998
Francesco Melzi after Leonardo da Vinci, *Two Grotesque Heads*

Wisconsin

Elvehjem Museum of Art, University of Wisconsin at Madison

JOHN STEUART CURRY: INVENTING THE MIDDLE WEST, 7 Mar.-17 May 1998
John Steuart Curry, *Circus Elephants*; circulated to M. H. de Young Memorial Museum, San Francisco, 1 June-15 Sept. 1998

Temporary Loans to Museum Collections

GERMANY

Hamburg, Hamburger Kunsthalle

14 June-20 Sept. 1998
Paul Cézanne, *Le Château Noir*

UNITED STATES

California

Los Angeles, J. Paul Getty Museum

14 June-20 Sept. 1998
Edgar Degas, *Woman Viewed from Behind*

New York

Brooklyn Museum of Art

12 Apr.-12 July 1998
Edouard Manet, *Tragic Actor*...

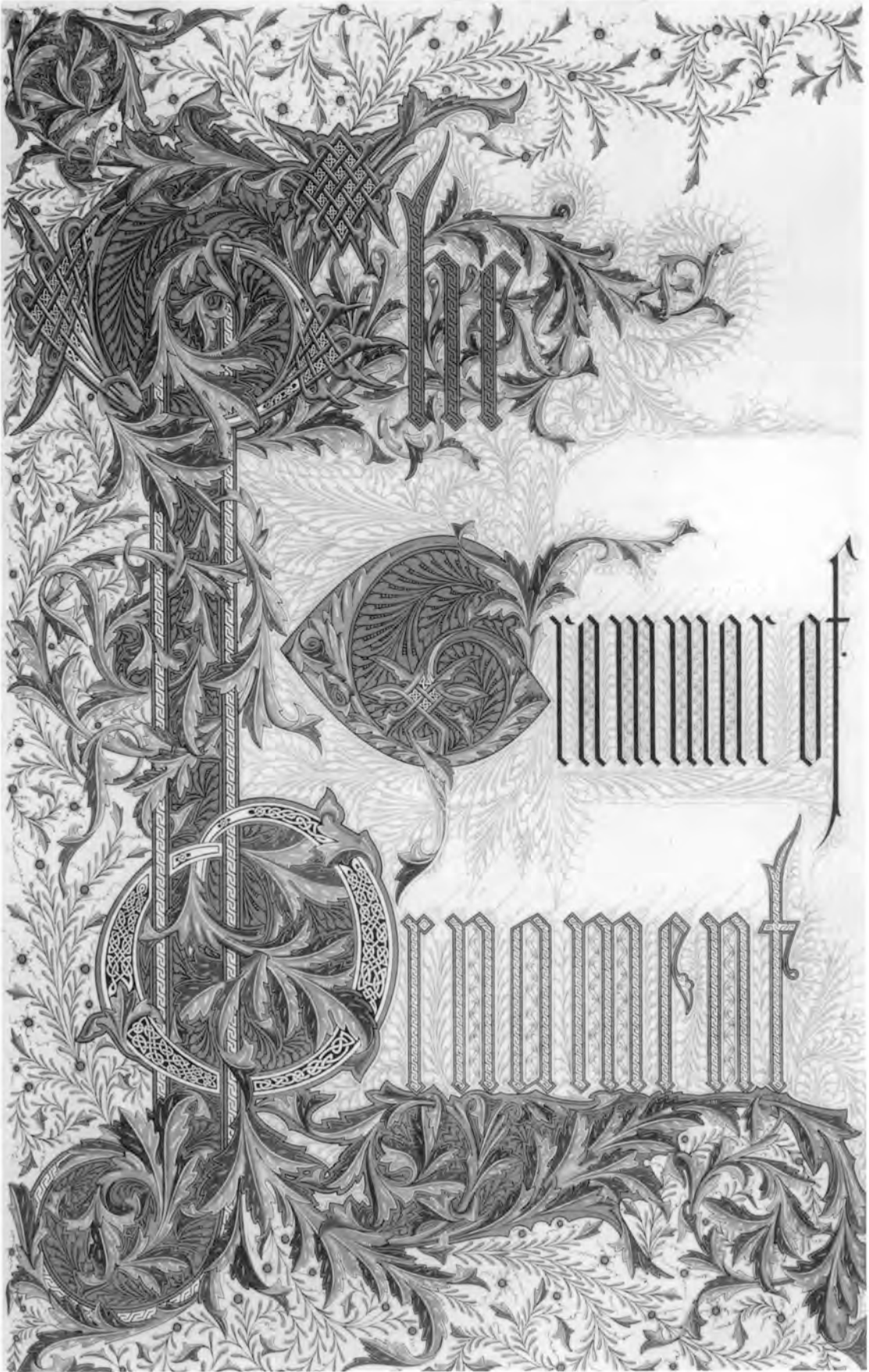
New York, Metropolitan Museum of Art

12 Oct. 1994-12 Oct. 1999
Francesco di Giorgio Martini, *God the Father Surrounded by Angels and Cherubim*

Ohio

Cleveland Museum of Art

23 May 1997-4 Jan. 1998
James McNeill Whistler, *The White Girl (Symphony in White, No. 1)*





APPENDICES

Changes of Attribution

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were

made and approved by the Gallery's Board of Trustees during the 1998 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

Painting

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1947.17.93 <i>Portrait of a Man</i> mid-eighteenth century	American 18th Century	Scottish 18th Century <i>Francis Garden of Troup, Scotland (?)</i> c. 1745
1970.17.107 <i>Saint Martin Dividing His Cloak</i> c. 1630	Sir Anthony van Dyck	Flemish 17th Century Possibly Jan Boeckhorst c. 1640/1645

Sculpture

1956.2.1 <i>Alexander the Great</i> c. 1480	After Andrea del Verrocchio	Workshop of Andrea del Verrocchio c. 1483/1485
---	-----------------------------	---

Publications and Awards

Exhibition Catalogues

Alexander Calder: 1898-1976, by Marla Prather, with Arnauld Pierre and Alexander S.C. Rower (368 pages, 320 illus., 250 color; hardcover distributed by Yale University Press).

Building a Collection, by Andrew Robison (32 pages, 28 illus., 14 color).

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

Lorenzo Lotto: Rediscovered Master of the Renaissance, by David Alan Brown, Peter Humfrey, and Mauro Lucco, with contributions by Adriano Prosperi, Louisa Chevalier Matthew, Augusto Gentili, Wendy Stedman Sheard, and Rosamond Mack; bibliography by Gretchen Hirschauer (248 pages, 150 illus., 80 color; hardcover distributed by Yale University Press).

Manet, Monet, and the Gare Saint-Lazare, by Juliet Wilson-Bareau (224 pages, 115 illus., 40 color; hardcover distributed by Yale University Press).

Mark Rothko, by Jeffrey Weiss, with contributions by John Gage, Carol Mancusi-Ungaro, Barbara Novak, Brian O'Doherty, Mark Rosenthal, and Jessica Stewart (374 pages, 168 illus., 135 color; hardcover distributed by Yale University Press).

Artists and the Avant-Garde Theater in Paris, by Patricia Eckert Boyer (180 pages, 134 illus., 73 color).

A Collector's Cabinet, by Arthur K. Wheelock Jr. (80 pages, 81 illus., 36 color).

Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam, by Richard Kendall, with contributions by John Leighton and Sjaar van Heugten (160 pages, 133 illus., 89 color; hardcover distributed by Harry N. Abrams, Publishers).

Systematic Catalogues

distributed by Oxford University Press

American Paintings of the Nineteenth Century, Part II, by Robert Wilson Torchia with Deborah Chotner and Ellen G. Miles (362 pages, 207 illus., 72 color).

Decorative Arts, Part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets, by Virginia Bower, Josephine Hadley Knapp, Stephen Little, and Robert Wilson Torchia, with contributions by Judy Ozone (344 pages, 350 illus., 250 color).

Studies in the History of Art

distributed by Yale University Press

Vermeer Studies, ed. Ivan Gaskell and Michiel Jonker (vol. 55; 372 pages, 272 illus., 48 color).

Other Publications

Calder Sculpture, by Alexander S.C. Rower (80 pages, 65 illus., 20 color).

Degas at the Races, commentaries by Kimberly Jones and Shelley Sturman (teaching program, 28 pages, 21 illus.).

Mark Rothko: The Works on Canvas, by David Anfam (640 pages, 950 illus., 850 color; copublished with Yale University Press).

Vincent Van Gogh, commentary by Kimberly Jones (teaching program, 36 pages, 25 illus.).

Watermarks in Rembrandt's Prints, by Nancy Ash and Shelley Fletcher (258 pages, 217 duotones).

Staff publications

Barbara H. Berrie, coauthor. "A New Lead-Based Yellow in the Seventeenth Century." In *Painting Techniques: History, Materials, and Studio Practice*. Proceedings of the International Institute for Conservation, edited by Ashok Roy and Perry Smith, 160-165. London, 1998.

_____. et al. "On Copper Green Glazes in Paintings." *Art et chimie: la couleur*, International congress on contribution of chemistry to the works of art. Paris, 1998.

Brown, David Alan. *Leonardo da Vinci. Origins of a Genius*. New Haven and London, 1998.

Clayton, Virginia. "Wild Gardening and the Popular American Magazine, 1890-1918." In *Nature and Ideology: Natural Garden Design in the Twentieth Century*. Dumbarton Oaks, Studies in the History of Landscape Architecture (Washington, 1997).

de la Rie, E. René, et al. "Analysis of Fresh Triterpenoid Resins and Aged Triterpenoid Varnishes by HPLC-APCI-MS(/MS)." *Journal of Chromatography* 809 (1998), 21-37.

_____. et al. "Role of MS Techniques in the Characterization of Fresh and Aged Natural and Synthetic Varnishes Used for Paintings." Proceedings of the 44th ASMS Conference on Mass Spectrometry and Allied Topics, 1,104. Portland, Oregon, 1996.

Denker, Eric. "Celebrating Everyday Life: Mary Cassatt's Little Girl in a Blue Armchair." *School Arts* 97, no. 1 (September 1998), 29-36.

Dervaux, Isabelle. "Détail analogie, et mimétisme. De l'inspiration de la nature dans les abstractions de Arshile Gorky." In *Les Cahiers du Musée national d'art moderne*, no. 65 (fall 1998), 54-69.

Dounato, Lamia. Reviews of *ARBA Guide to Subject Encyclopedias and Dictionaries*, edited by Susan C. Awe; *Directory of Museums and Special Collections in the United Kingdom*; and *Dictionary of Art*, edited by Jane Turner. *ARBA* (1998), 5, 18-19, 410-411.

_____. Review of *Sandy Skoglund: Reality under Siege*. In *Choice* (October 1998), 36.

_____. Review of *Art Nouveau: A Research Guide for Design Reform in France, Belgium, England, and the United States* by Gabriel P. Weisberg. In *Art Libraries Journal* 23 (1998), 48.

Fisher, Sarah, series editor. *Painting Conservation Catalogue*. Vol. 1, *Varnishes and Surface Coatings*. Washington, 1998.

Fletcher, Shelley. "A Re-evaluation of Two Mantegna Prints." In *Print Quarterly* 14 (1997), 67-77.

_____. Review of *Old Master Prints and Drawings: A Guide to Preservation and Conservation* by Carlo James et al. In *Apollo* (November 1997), 61.

Gifford, E. Melanie. "Esaias van de Velde's Technical Innovations: Translating a Graphic Tradition into Paint." In *Painting Techniques: History, Materials, and Studio Practice*. Proceedings of the International Institute for Conservation, edited by Ashok Roy and Perry Smith, 145-149. London, 1998.

Glinsman, Lisha Deming, and Daphne Barbour. "Science and Art Converge at the National Gallery of Art." *Journal of Metals* 40, no. 1 (1997), 14-17.

Hand, John Oliver. Review of *Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège* by Micheline Comblen-Sonkes. Vol. 18. *Collegiate Church of Saint Peter, Louvain* (1996). In *Burlington Magazine* 139 (October 1997), 697-698.

_____. Review of *Cornille de La Haye, dit Cornille de Lyon (1500/1510-1575)* (1996) by Anne Dubois de Gröer. In *Historians of Netherlandish Art Newsletter* 15, no. 1 (May 1998), 20-21.

_____. Review of *Germanisches Nationalmuseum Nürnberg. Die Gemälde des 16. Jahrhunderts* (1997) by Kurt Löcher. In *Burlington Magazine* 140 (July 1998), 484-485.

Henderson, Anne. "Portraits and Personalities." *Washington Parent* (October, 1997).

Hinish, Heidi. "Animal Symbols in Art"; and "An Architectural Adventure." *Washington Parent* (December 1997; April 1998).

Kelly, Franklin. "Mount's Patrons." In Deborah J. Johnson et al., *William Sidney Mount: Painter of American Life*. New York, 1998.

_____. "Robert Sterling Clark as a Collector of Homer." *Antiques* (October 1997).

Krueger, Jay. "Considerations in the Treatment of Jackson Pollock's Number 7." *1997 AIC Paintings Specialty Group Postprints* (1997), 43-50.

Lomax, Suzanne Quillen. "Chemistry as Applied to the Study of Works of Art." *Chemical Intelligence* (January 1998), 46-53.

Metzger, Catherine, and Michael Palmer. "The Washington Portrait of a Lady by Rogier van der Weyden Reconsidered in Light of Recent Investigations." *Painting Techniques: History, Materials, and Studio Practice*. Proceedings of the International Institute for Conservation, edited by Ashok Roy and Perry Smith, 94-97. London, 1998.

Most, Gregory P.J. "The MARC Format: Art and an Online Catalogue in the Slide Library at the National Gallery of Art." In *ArtMARC Sourcebook: Cataloging Art, Architecture, and Their Visual Images*, edited by Lynda S. Whyte and Linda McRae. Chicago, 1998.

Patterson, Elisa. "Exploring the Architecture of the East Building." *Washington Parent* (August 1998).

Perlin, Ruth R. "Media, Art Museums, and Distant Audiences." In *The Virtual and the Real: Multimedia in Museums*, edited by A. Mintz and S. Thomas, 73-87. Washington, 1998.

_____. "Worlds of Meaning. Instructional Resources." *Art Education: Journal of the National Art Education Association* 51, no. 8 (September 1998), 25-28, 45-48.

Scott, Wilford W. "Charles Sheeler's Tulips—Suspended Forms." *Philadelphia Still Life*. Exh. cat., Schwartz Gallery, Philadelphia, 1997.

Springer, Julie. Review of *Cecilia Beaux and the Art of Portraiture* exhibition at the National Portrait Gallery. In *Women's Art Journal* 19, no. 1 (Spring/Summer, 1998).

Sturman, Shelley. Review of *Looking at European Sculpture: A Guide to Technical Terms* by J. Bassett and P. Fogelman. In *Apollo* (July 1998), 57-58.

Walsh, Judith, Barbara H. Berrie, and Michael Palmer. "The Connoisseurship Problem of Discoloured Lead Pigments in Japanese Woodblock Prints." Proceedings of the Fourth Conference of the Institute of Paper Conservation, 1997.

Wheelock, Arthur. *Johannes Vermeer: The Complete Works*. New York, 1997.

_____. *Johannes Vermeer (1632-1675): Saint Praxedis*. Exh. cat., Musée de La Chapelle de la Visitation. Monaco, 1998.

_____. "Rembrandt Self-Portraits: The Creation of a Myth." In *Rembrandt, Rubens, and the Art of Their*



Brassaï (Gyula Halasz), *Alberto Giacometti*, 1948, gelatin silver print, sheet: 29.3 x 21.9 cm, Gift of the Collectors Committee, 1998.52.1

Time: Recent Perspectives, edited by Roland E. Fleischer and Susan C. Scott, 12–35. Vol. 11. Papers in Art History from The Pennsylvania State University. Pittsburgh, 1997.

_____. Review of the *Masters of Light: Dutch Painters in Utrecht During the Golden Age* exhibition. In *Apollo* 142 (1998), 51–53.

Yeide, Nancy H. "Hector Brame: An Art Dealer in Nineteenth-Century Paris." *Apollo* (March 1998), 40–47

Awards

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

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

The American Association of Museums awarded the Gallery four prizes in its 1998 Museum Publications Design Competition: first prize, *Thomas Moran* press kit; second prize, *Mark Rothko* press kit; honorable mentions, *Thomas Moran* catalogue and the brochure of Gallery educational programs and publications.

The video *Thomas "Yellowstone" Moran*, which the Gallery produced last year, received the 1998 Telly

Award, a national competition of broadcast and nonbroadcast video media.

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

The National Gallery Web site this year was recognized by Business on the Internet for "Best Site Design" and received the American Association of Museums' Multimedia and Technology Muse Award, First Place, as well as the Britannica Internet Guide's Best of the Web rating and the Web Marketing Association's WebAward competition, Outstanding Web Site.





STAFF (as of January 1999)

OFFICE OF THE DIRECTOR

Director
Earl A. Powell III
Deputy to the Director
Carol W. Kelley
Executive Assistant
Angela M. LoRé
Staff Assistants
Debra S. Tatman
Dianne D. Stevens
Internal Auditor
Larry L. Lewis
Auditor
Orn Wolf

EXHIBITIONS

Chief of Exhibitions
D. Dodge Thompson
Exhibition Officers
Naomi R. Remes
Ann Bigley Robertson
Kathleen McCleery Wagner
Exhibitions Office Manager
Jennifer Fletcher Cipriano
Assistants for Exhibition Administration
Jennifer O. Bumba-Kongo
Jonathan F. Walz
Secretary to the Chief of Exhibitions
April Canfield

Exhibition Programs
Head of Department
Susan M. Arensberg

Assistant Curator
Isabelle Dervaux
Video Production
Carroll Moore
Project Manager
Rolly T. Strauss

DESIGN AND INSTALLATION

Chief of Design
Mark Leithauser
Head of Production
Gordon Anson
Production Coordinators
William Bowser
Anne Kelley
John Olson
Architects
Linda Heinrich
Donna Kwederis
Maquette Production
Jane Rodgers
Office Manager
Gina O'Connell
Budget Analyst
Diane Richard
Photographer
Robert Shelley
Head of Silkscreen
Barbara Keyes
Silkscreen Production
Lisa Farrell
Glenn Perry
Jeffrey Wilson
Stefan Wood
Head of Exhibits Shop
Randy Payne

Carpenters
Richard Bruce
Lester Dumont
Paul Heath
Miller Mack
Randy Payne
Thomas Piddington
Head of Lighting Shop
Jeffrey Bramhall
Electricians
Robert Benoit
Martin Rudder
Alexander Tonic
Head of Paint Shop
Frank Figgins
Painters/Finishers
Robert Barnett
Dennis Bult
Joseph Richardson

Architectural Services
Senior Architect
James M. Grupe
Assistant Senior Architect
Carl M. Campioli
Interior Design Specialist
Susan A. Ritterpusch
Skylight Project Manager
Richard L. Paschal
Project Architects
Bruce D. Condit
William H. Cross Jr.
Denise M. Lind
Staff Assistant
Linda Garnish

Brice Marden, *Untitled* from the portfolio *Etchings to Rexroth*, published 1986, etching with sugarlift aquatint, sheet: 49.7 x 40.3 cm, Gift of the Collectors Committee and the William Stamps Farish Fund, 1998.77.14

OFFICE OF THE DEPUTY DIRECTOR

Deputy Director and Chief Curator

Alan Shestack
Administrator for Policy and ProgramsElizabeth Driscoll Pochter
Senior Staff Assistant
Jean Stensland
Staff Assistant
Julia Cates**PAINTINGS, SCULPTURE, AND 20TH-CENTURY ART**

Senior Curator of European Paintings and Curator of French Paintings

Philip Conisbee
Assistant Curators, French PaintingsFlorence E. Coman
Kimberly A. Jones
Staff Assistant, French and Northern Baroque Paintings
Ana Maria Zavala**Renaissance Paintings**Curator, Italian Renaissance
David Alan Brown
Curator, Northern Renaissance
John Oliver Hand
Assistant Curator, Italian Renaissance
Gretchen Hirschauer
Staff Assistant
Elon Danziger**Northern Baroque Paintings**Curator
Arthur K. Wheelock Jr.**American and British Paintings**Senior Curator
Nicolai Cikovsky Jr.
Curator
Franklin Kelly
Associate Curator
Nancy K. Anderson
Assistant Curator
Deborah Chotner
Staff Assistant
Heidi Applegate**20th-Century Art**Curator
Marla Prather
Associate Curator
Jeffrey Weiss
Assistant Curator
Molly Donovan
Exhibition Specialist, Rothko
Jessica Stewart
Exhibition Specialist, Calder
Sally Mansfield
Staff Assistants
Lisa Coldiron
Laura Rivers**Sculpture and Decorative Arts**Curator of Early European Sculpture
Alison Luchs
Curator of Sculpture and Decorative Arts
Douglas Lewis
Staff Assistant
Missy Beck**Curatorial Records and Files**Head of Department
Nancy H. Yeide
Assistant
Anne L. Halpern**PRINTS, DRAWINGS, AND PHOTOGRAPHS**Andrew W. Mellon Senior Curator
Andrew Robison
Office Manager
Susanne L. Cook
Staff Assistant
Virginia Merrill**Old Master Prints**Associate Curator
Virginia Clayton
Assistant Curator
Gregory Jecmen**Old Master Drawings**Curator
Margaret Morgan Grasselli
Associate Curator
Judith A. Brodie
Assistant Curator
Stacey Sell**Modern Prints and Drawings**Curator
Ruth E. Fine
Assistant Curators
Carlotta J. Owens
Charles M. Ritchie
Staff Assistant
Ava Lambert**Photographs**Curator
Sarah Greenough
Assistant Curator
Julia Thompson
Exhibitions Assistant
Charles Brock
Research Assistant, Stieglitz
Systematic Catalogue
Janet Blyberg
Staff Assistant
Noelle Giguere**REGISTRATION AND LOANS**Office of the Registrar
Chief Registrar
Sally Freitag
Registrar for Exhibitions
Michelle Fondas
Collection Manager
Lauren Mellon
Associate Registrar for Loans
Judith Cline
Assistant Registrar for Exhibitions
Hunter Hollins
Assistant Registrar
Melissa Stegeman
Staff Assistant
Michele Winkler
Supervisory Museum Specialist
Daniel Shay
Art Services Specialists
James Clark
Robert Cwiok
Ellen Evangeliste
Andrew Krieger
Johnnie Mizell
Pierre Richard
Gary Webber**Art Services Technicians**Goven Martinez
Douglas Jackson
Daniel Randall**Loans and the National Lending Service**Head of Department
Stephanie T. Belt
Loan Officers
Lisa E. Mariam
Mary Lee Corlett
Staff Assistant
Henry Darst**EDUCATION**Head of Education
Linda Downs
Staff Assistant
Pamela Chewning
Special Assistant
Marta Horgan**Adult Programs**Head of Department
Lynn Russell
Coordinator of Tours and Lectures
Eric Denker
Staff Lecturers
Frances Feldman
Philip Leonard
J. Russell Sale
Coordinator of Adult Program
Docents
Willford W. Scott
Coordinator of Academic Programs
Faya Causey
Assistant Coordinator of Academic Programs
Pauline Maguire
Program Assistant, Academic Programs
Rachel Orgeron
Staff Assistant
Maury Pully
Docent Liaison/Staff Assistant
Arlette Raspberry**Education Publications**Head of Department
Barbara Moore
Production Manager
Donna Mann
Writer/Editor
Carla Brenner
Program Assistant/Micro
Gallery Coordinator
Megan Howell**Education Resources**Head of Department
Ruth R. Perlin
Supervisory Program Specialist
Leo J. Kasun
Editorial Coordinator,
Videodisc Projects
E. Avery Beeson
Assistant Program Coordinator,
Videodisc Projects
Stephanie Barnett
Coordinating Curator of Art Information
Christopher With
Supervisory Art Information Specialist
Carol Boyes**Senior Art Information Specialist**John Cogswell
Art Information Specialist
Margaret Baucom
Program Assistant
Carol F. Bridges
Manager, Booking & Shipping, Extension Programs
Susan Sedlock
Supervisory Program Technician
Roland Young
Alliliate Loan Coordinator
vacant
Chief Booking Technician
Martha H. Aspron
Booking & Shipping Technician
Frances Duhart
Program Shipping Technicians
Michael G. Bryant
Dion Redman**Teacher and School Programs**Head of Department
Anne Henderson
Coordinator of Teacher Programs
Julie A. Springer
Coordinator of School Docents
Elisa Patterson
Coordinator of Multiple-Visit Program
Susan Witman
Program Assistant, Teacher Programs
L. Brooke Williams
Program Assistant, School Programs
Jennifer Cross
Family Program Coordinator
Heidi Hinish**FILM PROGRAMS**Curator
Margaret Parsons
Program Assistant
Victoria Toye**EDITORS OFFICE**Editor-in-Chief
Frances P. Smyth
Production Manager
Chris Vogel
Senior Editor/Manager of Systematic Catalogue
Mary Yakush
Web Site Manager/Art Director
Phyllis Hecht
Editors
Tam Curry Brylogle
Susan Higman
Julie Warnement
Editor, CASVA Publications
Carol Eron
Editor, Systematic Catalogue
Katherine M. Whann
Designers
Margaret Bauer
Wendy Schleicher Smith
Web Site Designer
Guillermo Saenz
Research Assistant, Rothko catalogue raisonné
Laili Nasr
Production Editor
Ulrike Mills**Production Assistant**Jennifer Wahlberg
Budget and Project Coordinator
Karen Kretzer
Project Assistant
Mariah Shay**Imaging and Visual Services**Head of Department
Ira Bartfield
Supervisory Photographer
Dean Beason
Photographer
Lorene Emerson
Archives Photographer
David Applegate
Laboratory Technicians
Doris Alston
James Locke
Supervisor of Visual Services
Barbara Bernard
Museum Specialists
Barbara Goldstein
Sara Sanders-Buell
Nancy Stanfield
Supervisor of Digital Services
Robert Grove
Digital Imaging Specialists
Alexandra Bryant
Christina Moore
Allison Needle
Secretary
Geneva Rosenboro**LIBRARY**Executive Librarian
Neal T. Turtell
Administrative Librarian
Roger C. Lawson
Automation Coordinator
Karen P. Cassidy
Staff Assistant
Kate M. Allen
Office Assistant
Crystal Kelly**Technical Services**Technical Services Librarian
Anna M. Rachwald
Acquisitions Processing Assistant
Mary A. Masters
Acquisitions Technicians
Susan Clay
Jeffrey Leone
Senior Cataloguer
Trudi W. Olivetti
Cataloguers
Jane D. Collins
J. Bryan Lane
Cathy F. Quinn
Marsha D. Spieth
Paula L. Zech
Cataloguing Assistant
Loren Scherbak
Bindery Assistant
Jane E. Higgins**Reader Services**Reader Services Librarian
Lamia Doumato
Reference Librarian
Frances P. Lederer
Reference Assistant
George (Ted) T. Dalziel Jr.
Interlibrary Loan Assistant
Thomas E.J. McGill Jr.

Vertical Files Librarian
Roberta Geier
Serials Assistants
Bruce B. Hebblethwaite
Inge F. Newstead
Circulation Assistants
Stephen Mize
Circulation Technicians
Nikolaos Apostolides
Jeannette Canty
David Diaz

Photographic Archives

Curator
Ruth R. Philbrick
Archivist: Architecture
Andrea R. Gibbs
Cataloguer of English and
American Art
Richard W. Hutton
Archivist: Italian Art
Karen H. Weinberger
Archivist: 20th-Century Art
Meg Melvin
Cataloguer of Decorative Arts
Wendy Cole
Staff Assistant
Debra K. Massey

Slide Library

Chief Slide Librarian
Gregory P. J. Most
Associate Slide Librarians
Trish Ballard
Nicolas A. Martin
Thomas O'Callaghan Jr.

CONSERVATION

Chief of Conservation
Ross Merrill
Conservation Administrator
Michael Skafka
Conservation Programs
Assistant
Deborah A. Barclift
Staff Assistants
Kelly Slinkman
Morgan Zinsmeister

Painting Conservation

Chairman, Painting
Department
David Bull
Head of Painting Conservation
Sarah Fisher
Senior Conservator
Jay Krueger
Conservators
Carol Christensen
Ann Hoenigswald
Catherine Metzger
Michael Swicklik
Conservator for the
Systematic Catalogue
Elizabeth Walmsley
Conservation Technician
Lucy Bisognano

Paper Conservation

Head of Paper Conservation
Shelley Fletcher
Senior Conservator
Judith Walsh
Assistant Conservator
Yoonjoo Strumfels
Photograph Conservator
Constance McCabe
Conservation Technician
Carol Eggert

Permanent Collection
Matting/Framing
Elaine Vamos

Object Conservation

Head of Object Conservation
Shelley Sturman
Conservator
Judy L. Ozone
Associate Conservator
Daphne Barbour
Conservation Technician
Sheila Payaqui

Textile Conservation

Head of Textile Conservation
Julia Burke

Scientific Research Department

Head of Scientific Research
E. René de la Rie
Senior Conservation Scientist
Barbara H. Berrie
Research Conservator for
Painting Technology
E. Melanie Gifford
Organic Chemist
Suzanne Quillen Lomax
Conservation Scientists
Lisha D. Glinesman
Michael R. Palmer
Laboratory Assistant
Nicole DeRosa

Loans and Exhibitions Conservation

Head of Department/Deputy
Chief of Conservation
Mervin Richard
Coordinator of Matting/
Framing
Hugh Phibbs
Senior Associate Conservator
Michael Pierce
Matter/Framer
Jenny Ritchie
Frame Conservator
Stephan Wilcox
Assistant Frame Conservator
Richard Ford

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Dean
Henry A. Millon
Associate Dean
Therese O'Malley
Assistant Dean
Joanne Pillsbury
Senior Research Associate
Steven Mansbach
Research Associates
Samuel Albert
Christine Challingsworth
Barbara Christen
Giuseppe Dardanello
Lisa Deleonardis
Teodoro Hampe-Martinez
Kirstin Noreen
Staff Assistant
Helen Tangires
Program Assistants
Jamie Brindley
Elizabeth Kielpinski

Kathleen Lane
Curtis Millay
Sara Morasch
Jill Pederson
Kimberly Rodeffer
Alexandra Roosa

OFFICE OF THE ADMINISTRATOR

Administrator
Darrell R. Willson
Deputy Administrator
Charles H. Schneider
Assistant to the Administrator
Andrew McCoy
Assistant to the Administrator
for Planning & Capital Projects
Susan Wertheim
Staff Assistants
Anne Campion
Stephanie Topoligus

FACILITIES

MANAGEMENT

Chief of Facilities
James Bullock

Work Control Center

Supervisor
Michael Brown
Work Control Coordinators
Gwendolyn Harriston
Rachele Jackson
Judith Williams

Building Maintenance Manager

Craig MacFarlane

Carpenter Shop

Supervisor
Alvin Adams
Wood Crafter Leaders
Dorson Abney
George McDonald
Wood Crafters
Francis Dyson, Jr.
Reginald Kellibrew
Willard Merson
John Rogers

Paint Shop

Supervisor
Rhonda McCord
Painters
Joseph Copeland
James Miller
Lester Smith
Plasterer
Larry Welch

Mason Shop

Supervisor
Roland Martin
Mason Leader
Joseph Sandleitner
Masons
Michael Proctor
Joseph Thomas
Clare Weidmayer
Masonry Workers
Christopher Baumann
Anthony Givens
Roofing/Glazier
James Powell

Building Services

Manager
Dan Hamm
Planner Estimator
Allan Riggles
Staff Assistant
Linda Hillard

Housekeeping

General Foreman
Charles Boone
Supervisors
Willie Cook
Frank Ford
Darrell Waytes
Leaders
Paul Cotton
Geraldine Crawford
James Haardy
Eva Harrison

Housekeepers

Maurice Anderson
Kenneth Betts
George Bridges
Catherine Brown
Lamont Brown
Gerald Carthorne
Yvette Clanton
James Clark
Barbara Coleman
Allen Cunningham
Lewis Dobbs
Bernessa Drain
Geraldine Drayton
Oliver Fowler
Isaac Graham
Josephine Hallomon
Carolyn Harvey
Brock Hawkins
Alice Holloman
Anthony Inabinet
Michon Jenkins
Dorothy Johnson
Teresa Johnson
Angela Lee
Theodora McCard
Cassandra Pixley
Crystal Price
Leora Richardson
Aleta Richmond
Henry Rivers
Betty Rufus
Sheila Sanders
Evelyn Scott
Lorraine Staggs
Angeline Sutton
Elsie Thompson
Dianna Wells
James Wells
Zilphia Wright

Building Operations

Manager
Lawrence Varner
Planner Estimator
Mike Warrick
Energy Conservation
Supervisor
Dennis Donaldson
Planner Estimator
Charles Gillespie
Supervisory Engineering
Technician
John Bixler
Zery Mingo
Engineering Technicians
Joseph Burgess
Eugene Givens

Ed Hanna
William Sutton
Shawn Sizemore
Operating Engineers
James Hamilton
Wayne Valentine
James Wilson
Maintenance Engineers
Noel Ashton
Nathaniel Bethune
Roger Dunning
Anthony Thomas
Anthony Walker
Operations Unit
Larry Brown
Frank Lim
John Ott
Eugene Guthrie
Utility Systems Repair
Operators
Foreman
Donald Young
Walter Coehins
Sterling Fisher
Harvey Moore
Clifton Mutts
Jesus Pena
Larry Smith
James Stevens
Mark Teed

Electric Shop

Supervisor
Stephen Bradish
Leader
Daniel Smith
Electricians
George Britt
David Cole
Fred Dodge
Melvin Klugh
Carlton Williams
Electrician Helper
Leslie Raspberry
Elevator Mechanic
Willie Parker

Plumbing Shop

Pipefitter
Levern Jacobs

PROTECTION SERVICES

Office of the Chief of
Protection Services
Chief
James J. Davis
Secretary
Geri Green

Administration/Special Operations

Deputy Chief
George S. Martin
Investigator
Enis Pinar
Program Analyst
Catherine Perryman
Personnel Security Specialist
Pamela Davis
Security Assistant
Annette Brown
James Deas
Office Automation Assistant
Margaret Myers
Supply Clerks
Michelle Cameron
Chris Privott

**Fire, Safety, Health and
Technical Services**

Deputy Chief
Harold Michael
Technical Services Supervisor
Angelo Catucci
Occupational Health Specialist
Joseph Harchick
Secretary
Anne Howard
Electronic Mechanics
Brett Etzel
Patrick Parrett
Nathaniel Stroman
Locksmiths
Robert Brown
Ty Cullins
William Shaw

Operations

Deputy Chief
David Schott
Captains of the Guard
Larry Kaylor
Quentin Arnold
Assistant Operations Officer
Richard Allen
Security Drivers
Joshua Mewborn
Victor McCrea
Console Operator Supervisors
Frank Ebb
Walter Queen
Console Operators
Winston Franklin
Derrick Hairston
Vincent Parker
Ernest Reynolds
James Townsend
LaVerne Whitted

Lieutenants

Hajji Al-Hadith
Cleven Brown
Armando Hartley
Dona Linder
Ricky Manual
Lawrence Marshall
Daniel Miller
John Palmer
Karen Perry
Marlene Tucker
Edward Woodson
George Woodall
Supervisory Sergeants
Willie Barnes
Bernard Clemons
Timothy Fortt
Emanuel Goddard
Harry Groce
Maurice Johnson
William Johnson
Alonzo Kennedy
Roger Kraft
Joe Lewis
Jeroboam Powell
Kathy Sutton
Anthony Thompson
Sheila Wright

Gallery Protection Officers

Rukan Ahmed
James Allison Jr.
Phillip Arnett
Ashley Arnold
Frederick Babb
Daniel Bailey
Latina Bailey
Cedric Baker
Leonard Bashful

Hugh Bazemore
Ludwig Bednar Jr.
Gwendolyn Bell
Vander Blount
Steve Brock
Ronald Brown
Samuel Brown
Tyrone Brown
Wayne Buckner
Benjamin Burgess
Felesia Burgess
Alvin Burts
Otis Butler
Richard Byrd
David Caldwell
George Caldwell
Joe Caldwell
Joseph Callahan
Albert Carr Jr.
Jesus Castro-Alvarez
Ellis Caudle
Edward Chapman
David Clark
Luther Clark Jr.
Walter Colbert
Robert Conyers
Leslie Copeland
Michael Copeland Sr.
Venus Cristwell
John Davis
Wade Davis
Dennis Diggs
Jerry Doss
Raymond Dryburgh
Alexander Duboise Jr.
Ernest Edwards
Roby Ellis
Ronald Estes
Benjamin Flores
Paul Ford
Ardella Foster
Edward Foster
Johnnie Gallop
Carlton Gaines
Gene Garrett
Antone Gatewood
Robert Gayleard
Dionne Gilbert
Dewayne Gipson
Stanley Green II
Paul Gresham
Carolyn Groce
James Hairston
George Hamilton
Lorne Harleston
Burley Harris
Tawania Harvey
Alvin Hawkins
Barbara Height
Peter Henderson Jr.
Thomas Henderson
Dennis Hill
Donna Hinton
Jimmie Hines
David Hodges
Alice Holloman
Priscilla Hopkins
Edgar Hopson
Tyrone Howard
Joseph Hudson Jr.
John Jackson
Victor Jamison
Alan Jenkins
Jesus Jimenez
Brian Johnson
Edward Johnson
Frank Johnson

Wayman Johnson
Yamashita Johnson
Felisha Jones
Kenneth Jones
Ronald Jones Jr.
Veronica Jones
Quellan Josey
Willie Joyner
Stinson Kelly
David Lee
Charles Leggett
John Legrand
Franklin Lewis
Kevin Lewis
Robert Lewis
Tyrone Lewis
Gary Lindsey
Fransonia Littles
David Logan
Marvin Mallard
Rodney Mathew
Darryl McCathon
Henry McKinnon
Eunice McQueen
Frank Meyers
Joseph Midgette
Charles S. Moody
Leroy Moreno
Dexter Moten
Willie Norman
John Norris
Justina Page
Joyce Palmer
Joe Peterson
Sandra Powell
Willie Pugh
Ronald Randall
Jerry Reaves
Gary Reed
Robert Rice Jr.
William Richardson
Dana Roberson
Dexter Roberson
Edward Roberts
Andrew Robinson
Michael Robinson
Patrick Rogers
Loretta Ray
Ronald Sewell
John Sherrill
Calvin Simmons
Willie Sims
Ronnie Sloan Jr.
Franklin Smalls
William Smallwood
John Smith
Leroy Smith
Timothy Smith
Michael Stoner
Alexander Stephens
Gregory Stevenson
Earl Stewart
Reathel Stewart
William Streater
Michael Strong
Milton Sochor Jr.
Alina Sumter
Edward Thomas
William Thorne
Reginald Thornton
Larry Turner
Raymond Tyndle
Eugenio Velazquez
Gerald Walker
William Walker
John Washington
Patrick Washington

David Watchorn
Gregory Watson
Michael Webster
Linda West
Michelle West-Brown
David Weston
Verda Whitlow
Celia Whitney
Ronald Wilkins
Barry Williams
Lynn Williams
Andre Wilson
Ralph Wright
Willie Wright
Anne Wyder
James Yancey
Gallery Security Offices
Tomas Alleyene
Ronald Bond
Benjamin Bronson
Charles Brown
Rodney Davis
Alhwan Edward
Neil Floyd
David Fobbs
Joseph Ford
Richard Garrett
Betty Harper
Elvis Hernandez
Fred Holmes
Ina Hunter
Charles Jackson
Glory James
Ivy Johnson
Bedford King
Amy Mains
Issac Mathis
Quinyardo McClair
Leroy Miller
James Murphy
Anthony Ray
Brannock Reilly
Michelle Samuel
Maxine Simmons
Wayne Winchester
Derek Wilson

**ADMINISTRATIVE
SERVICES**

Chief of Administrative
Services
Cathy Yates
Staff Assistant
Stephanie V. Lott
Computer Specialist
Scott Stephens
Administrative Officer
Sharlene Mobley
Fiscal Clerk
Christy Allen

**RESOURCE
ACQUISITION**

Acting Chief of Resource
Acquisition
Cathy Yates
Supervisory Contract
Specialists
Terry Vann Ellis
Carolyn Perry
Contract Specialists
Claudine Harper
Jeannette Rogue
Purchasing Agent
Mamie Gordon
Procurement Technicians
Patricia Barber

Grayling Reaves
Barbara Stevens

Travel & Transportation
Program Assistant/Travel
Coordinator

Barbara Caldwell
Driver
Bruce Carter

Support Services
Deputy Chief of Operations
Edward Harrison

Records Management
Information Management
Specialist
Victoria Emerson

Mail & File

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

Printing & Duplicating

Off-set Press Operators
Patrick Beverly
Frank Schiavone
Equipment/Copier Operator
James Morris

Supply & Property

Inventory Management
Officer
Ted Harper
Supply Technicians
Dora Baksdale
Paul Fortune
Anthony Sean Hilliard
Nathan Howell
Ulrick Vilmenay
Materials Handler
Dave Duggin

Warehouse & Distribution

Supervisory Distribution
Facilities Specialist
Paul Rodriguez
Warehouse Leader
Samuel Baugh
Materials Handlers
Darnell Brandon
Alfred Cohen

Audiovisual Services

Chief of Audiovisual Services
Thomas Valentine
Program Assistant
Dorian Breau
Radio Production Specialist
John Conway
Motion Picture Projectionists
Jeannie Bernhards
Paavo Hantsoo
Maintenance Technician
Lester Barry

Telecommunications

Telephone Systems
Administrator
Ira Bozeman
Head Telephone Operator
Minnie Barbour
Operators
Barbara McNair
Juanita Walker

PERSONNEL

Personnel Officer
Michael Bloom
Deputy Personnel Officer
Meredith Weiser
Systems Specialists
Michele Caputo
Darryl Cherry
Personnel Specialists
Terrence Snyder
Staffing Specialists
Rick Decuir
Catherine Oh
Linda Pettiford
Employee Development Specialist
Judith Frank
Employee Relations Advisors
Luis Baquedano
M. Isabelle Jain
Staff Assistant
Tammy Bennett
EEO Specialist
Rita Cacas
Receptionist
Janie Cole

OFFICE OF THE TREASURER

Treasurer
Ann R. Leven
Deputy Treasurer
James E. Duff
Executive Assistant
Alfreda M. Spraggins
Assistant Treasurer/
Investment Management
Michael W. Levine
Supervisory Operating Accountant
Kelly Liller
Budget Officer
William H. Roache
Budget Analyst
Jean Krevinas
Assistant to the Treasurer for Risk Management and Special Projects
Nancy Hoffmann
Financial Program Specialist
Rosa E. Jackson
Secretary
Sherry Shaw-Johnson

General Accounting

Comptroller
Dale C. Rinker
Staff Assistant
Jane Alloy
Systems Accountant
Carol Ann Proietti
Financial Program Specialist
Brenda M. Stevenson
Operating Accountants
Ruth E. Lewis
Linda K. Smith
Accountant
Adele Stevens
Accounting Technicians
Julie Fetter
Cynthia W. Czubat
Dyann Nelson-Reese
Stephanie L. Thorpe
Valerie M. Wright

Payroll

Supervisory Pay Technician
Emma G. Moses
Civilian Pay Technicians
Sharon Black
Eric Humphrey

Data Processing

Chief Information Systems Officer
Richard C. Snyder
Supervisory Computer Specialists
Henry B. Clark
Dolorace D. Bowman
Robin D. Dowden
Susan E. Farr
Computer Specialists
Jack M. Tucker
Susan Y. Hsia
Chris Caldwell
Rick Foster
Computer Operators
Marquita E. Dewald
Karen J. Martin
John H. McNeil

GALLERY SHOPS

Assistant Administrator for Business Activities
R. Keith Webb
Deputy Division Head/
Merchandise Manager
Ysabel L. Lightner

Office Administration

Office Manager
Laura A. Fitzgerald
Staff Assistant
Jesscia B. Slowick

Merchandising

Visual Information Specialist
Noriko K. Bové
Product Development Specialist/Buyer
Judy C. Luther
Book Buyers
Dennis Callaghan
Donald L. Henderson
Buyers
Janet B. Kerger
Mary K. Sard
Reorder Buyer
Nancy A. Sanders
Staff Assistant
Shannon M. Rutherford

Visual Presentation

Manager
Therese M. Stripling
Technicians
Miguel Mir
Mary Tewalt

Retail Systems

Systems Manager
G. Lee Cathey
Systems Analyst/Programmer
Alexander Bloshteyn
Technology Specialist
Martin Rudder

Retail Accounting

Accounting Manager
Michael J. Chapman
Sales Audit Supervisor
Earlene Bright
Inventory Analyst
Richard Eckert

Cash Count Clerk
Kevin Oberman

Store & Warehouse Operations

Operations Manager
Karen L. Boyd
West Building Shop
Store Manager
Nancy G. Vibert
Assistant Store Managers
Louise Coward
C. Kelly Mayle
Stephen McKeivitt
Book Information Specialists
Mary J. Powell
Chris Siron
Category Specialist
Mary Heiss
Lead Cashier
Nancy Kotz

Cashiers

Patrick Conneely
Denise Enriquez
Mark Gray
Vicki James
Theresa Keys
Vassili Lazarenko
Joren Lindholm
Bonnie McBride
Zery Mingo Jr.
Kim Peacock
Aaron Seaboch
Frances Smokowski
Vandella Sutton
Tamara Wilson
Shaneice Wright
Merchandise Stock Clerks
Steven Corbin
Angela Johnson
Aki Lisowski
Kara Madison

Concourse Book Store

Store Manager
Calvin O. Roebuck
Assistant Store Managers
Craig Himmons
Robert Jacobs
Books Information Specialists
Christopher Hunter
William Mullenex
Category Specialist
Charlene Conlon
Lead Cashier
Karla Winters
Cashiers

Duangdao Akkarach
Mary Bainbridge
Louis Carter
Yvette Cervenkov
Ellen Dicola
Denis Donovan
Sylvia A. Jenkins
Nicholas Moses
Tracie Robinson
Chandra Rolle
Kristin Rutherford
Mildred Shivers
Merchandise Stock Clerks
Terry W. Gibson
Linda A. Hunt

Mail Order

Lead Mail Clerk
E. Jean Mitchell
Mail Order Clerk
Miriam Davis

Shipping Clerk
Todd Osborn
Accounts Receivable Clerk
Carol L. Messineo
Warehouse Operations
Operations Supervisor
Stephen Richardson
Lead Materials Handler
Marvin M. Walton
Materials Handlers
Raymond M. Earp
Mike Nichols
Stock Worker
Terrence Smith
Truck Driver
James B. Everett

OFFICE OF SECRETARY-GENERAL COUNSEL

Secretary and General Counsel
Philip C. Jessup Jr.
Deputy Secretary/Deputy General Counsel
Elizabeth A. Croog
Associate General Counsels
Nancy Robinson Breuer
Marilyn Tebor Shaw
Legal Assistant
Sarah E. Fontana
Assistant Secretary
Kathryn K. Bartfield
Staff Assistant
Carol A. Christ
Secretary
Montrou V. Gonnier
Gallery Archives
Chief of Gallery Archives
Maygene E. Daniels
Senior Archivist
Anne G. Ritchie
Archives Technicians
Albert G. Wagner
Katherine Moore

OFFICE OF EXTERNAL AND INTERNATIONAL AFFAIRS

External and International Affairs Officer
Joseph J. Krakora
Special Assistant
Ellen Bryant
Administrator and Chief, Visitor Services
Sandra Creighton
Associate
Francine Linde

DEVELOPMENT

Chief Development Officer
Ruth Anderson Coggeshall
Senior Development Associate
Cathryn Dickert Scoville
Senior Associate for Development Operations
Patricia A. Donovan
Development Officer, Stewardship
Elizabeth A. Hutcheson

Development Officer, Foundation Relations
Melissa L.B. McCracken
Development Officer, Collectors Committee
Salina R. Muellich
Development Officer, Annual Giving
Margaret A. Porta
Annual Giving Associate
Jennifer English
Annual Giving Assistant
Elizabeth Spratt
Development Officer, Individual Giving
Melanie Jarratt Wolfe
Associate Development Officer, Research
Rita P. Monner
Development Associate, Research
Amanda Gaines
Development Associate
Tania S. Lee
Network Specialist
John D. Carstens
Executive Assistant
Richard B. Slatcher
Staff Assistant
Pamela Turner

CORPORATE RELATIONS

Chief Corporate Relations Officer
Sandra Masur
Deputy Corporate Relations Officer
Christine M. Myers
Senior Corporate Relations Associate
Diane D. Colaizzi
Executive Assistant
Catherine C. Labib
Research and Multimedia Specialist
Jeanette Crangle Beers
Staff Assistant
Susan McCullough

PRESS AND PUBLIC INFORMATION

Press and Public Information Officer
Deborah Ziska
Publicists
Nancy H. Starr
Patricia O'Connell
Lydia Beruff
Program Assistant
Vanessa York
Receptionist
Mary McCormack
Administrative Assistant
Saundra Williams
Staff Assistant
Shannon Roberts

SPECIAL EVENTS

Assistant to the Director for Special Events
Genevra O. Higginson
Staff Assistant
Pauline M. Watona
Assistants
Catharine A. Barnett
Bethanne Burns
Stephanie E. Cope

Kara D. Dickey
Anne L. Mattingly
Suzanne R. Pilet
Christina C. Rich
Jennalie D. Travis

SPECIAL PROJECTS

Special Projects Officer
Pamela Jenkinson
Special Projects Associates
Carol Koelmay
Linda Walters

HORTICULTURE

Chief of Horticulture
Donald Hand
Assistant Chief Horticulturist
Dianne Cina
Horticulturists
Marge Church
David Gentilcore
Juli Goodman
James Kaufmann
Cynthia Lawless
Gardener Leaders
Ulysses Greatheart
James Stewart
Gardeners
Ronald McGill
Ronald Terrell
Michael Peters

MUSIC

Assistant to the Director for Music
George Manos
Music Program Specialists
Juliana Munsing
Stephen Ackert
Music Librarians
George Gillespie
Elmer Booze
Concert Aides
Eugenia Langley
Cathy Kazmierczak
Angela Rooney
Vrejohie Armenian

FELLOWSHIPS MEMBERS OF THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS *Academic Year 1997-1998*

Samuel H. Kress Professor
Bezalel Narkiss
Andrew W. Mellon Professor
David Freedberg
Andrew W. Mellon Lecturer
in the Fine Arts
Lothar Ledderose
Ailsa Mellon Bruce Senior
Fellows
Thierry de Duve
Michael Ann Holly
Thomas A. P. van Leeuwen
Paul Mellon Senior Fellow
Bernard Frischer
Samuel H. Kress Senior
Fellow
Deborah Howard
Ailsa Mellon Bruce National
Gallery of Art Sabbatical
Curatorial Fellow
Douglas Lewis
Paul Mellon Board of
Advisors Sabbatical Fellow
Therese O'Malley
Ailsa Mellon Bruce Visiting
Senior Fellows
Mieke Bal
Beth Cohen
Tracy Cooper
Svetlana Popovic
Horst Vey
Paul Mellon Visiting Senior
Fellows
Matteo Casini
Sheldon Grossman
Suzanne Glover Lindsay
Giovanna Perini
Association of Research
Institutes in Art History
Fellows
Jesús Briceno Rosario
Juan Castañeda Murga
María Lía Munilla Lacasa
Ponciano Ortiz Ceballos
Inter-American Development
Bank and Ailsa Mellon Bruce
Visiting Senior Research
Fellow
Natalia Majluf
The Samuel H. Kress/Ailsa
Mellon Bruce Paired Fellows
for Research in Conservation
and Art History/Archaeology
Alexander J. Kossolapov
Boris I. Marshak
Henry W. Lie
Carol C. Mattusch
David E. Finley Predoctoral
Fellows
Marian Feldman*
Mimi Hellman
Richard Neer
Paul Mellon Predoctoral
Fellow
Leila Whittemore

* in residence 15 September
1997-31 August 1998

Samuel H. Kress Predoctoral
Fellow
Matthew Kennedy*
Mary Davis Predoctoral
Fellows
Edward Eigen*
Rebecca Zorach
Wyeth Predoctoral Fellows
Jacqueline Francis
Branden Joseph*
Andrew W. Mellon
Predoctoral Fellows
Lauren Nemroff
Heghnar Watenpaugh*
Chester Dale Predoctoral
Fellows
Max Grossman
Christopher Hughes
Julia Lenaghan

GRADUATE LECTURING
FELLOWS
Esperança Camara
Frances Gage
Charles Griffith Mann
David Raskin

CHARLES E. CULPEPER
INTERNS FOR
DIVERSITY IN THE
MUSEUM PROFESSION
Djenne Bradley
Brett Crenshaw
Tuliza Fleming
Vanessa Jones
LaHoma Lee
Sonia Ochoa
Medha Patel
Gabriella Rodriguez
Shawn Vantree

LAMPADIA
FOUNDATION FELLOWS
Débora Gigli
Claudio Gómez
Paulina Marchant
Jorgelina Orfila
Renata Sant'Anna
Paula Valenzuela

VOLUNTEER INTERNS

*Department of Exhibition
Programs*
Kerri Eckardt
Julie Samach
Shu-mei Yang

Design and Installation
Olivia Barr
Jennie Choi
Lisa Diaz

American and British Paintings
Kathleen McKeever
Lee Vedder

French Paintings
Ian Alteveer
Lisa Bottomly

Italian Renaissance Paintings
Abigail Herbst
Pippa Saloniis
Elizabeth Tobey

Northern Baroque Paintings
Phoebe Avery
Magali van Deth

Old Master Prints and Drawings
Bärbel Reyners

Modern Prints and Drawings
Kiyoko Maeda

Photographs
Lee Bickerstaff
Amy Fowler

Sculpture and Decorative Arts
Christiano Giometti
Emily Muscarella
Jamie Smith

Curatorial Records and Files
Mieke Fay
Sasha Thompson

Conservation
Beth Edelstein

Slide Library
Sylvia Huober
Virginia Treanor

Imaging and Visual Services
Lee Ann Stanton

Education
Eva Hansman
fatyana Matish

Adult Programs
Geraldine Belmont
Rachel Butt
Jill Dawsey
Charlotte Mikk
Jennifer Sherlock

Teacher and School Programs
Laurie Carruth

*Center for Advanced Study in the
Visual Arts*
Veronica Parcan
Christopher Slogar
Flora Vilches

Special Events
Amanda Wells

Press Office
Megan Fisk
Elizabeth Nathan
Jennifer Sorensen

Music Office
Karin Kolb

Gallery Archives
Theodosia Hashagen
Richard Leson
Jamie Rosenfield
Development
Leslie Cook
Corporate Relations
Linda Stokes

VOLUNTEER DOCENTS

Karin Akerson
Ann Allen
Lee Allen
Satomi Aoki
Diane Arkin
Donna Aubinoe
Hannah Aurbach
Barbara Baker
Rosalie Baker
Jane Barton
Kathleen Battle
Heinz Bauer
Sue Beëdow
B.J. Beers
Elvera Berson
Maureen Fallon Bridgeland
Gail Briggs
Florence Brodkey
Rhona Brose
Ana Maria Brown
Susan Bruce
Carol Burton
Brigit Bush
James Byron
Mary Ann Cameron
Nancy Cammack
Karen Campbell
Sheila Campbell
Silvia Canessa
Marie Capalaces
Sara Cherner
Mary Anne Clancy
William Cline
Mary Ann Coffland
Leslie Cohen
Jeannette Cox
Kitty Davis
Beatriz Villegas de Domingo
Anne-Cécile DeBaux
Dominique de Kegel
Joan Dickey
Margaret Doole
Graciella Dourojeanni
Christine Deutsch
Nathalie d'Ursel
Alice Ellington
Hope Emerling
Mary Ellen Fahy
Elizabeth Farrell
Leslie Farrell
Sharon Feldman
Victoria Feldman
Paula Ferdinand
Sima Ficks
Deborah File
Harriet Finkelstein
Sandra Fischer
Virginia Flavin
Thomascine Ford
Joyce Frazier
Phyllis Freirich
Joyce Gamse
Mary Gibb
Thomas Gilday
Marcia Gilman
Betty Ann Gilmore

Pauline Gilstrap
Dawn Glass
Kay Glenday
Marilynn Goldsmith
Jonathan Gray
Kathy Green
Beth Griffith
Deborah Griffith
Nancy Haler
Florence Hall
Pamilla Gulley Hardin
Inna Hardman
Melissa Harris
Nadine Harth
Florence Heller
Kuniko Hieda
Shannon Hobbs
Jane Hochberg
Nira Hodos
Adriana Hopper
Jennifer Hoppers
Sharon Holtzman
Marta Madrid de Horgan
Sandy Horowitz
Marilyn Horwood
Carol Pope Howerton
Merry T. Hunt
Mary Hurd
Anne Irving
Lisa Jaeger
Francesca Janni
Marilyn Jenkinson
Marilyn Johnson
Leigh Jones
Joan Jordano
Cheryl Jukes
Candace Kaller
Sunhee Kang
Rebecca Wall Karo
Evelyn Katz
Carolyn Kelloff
Marney Kennedy
Claudia Kiguel
Carol Hallene King
Ilze King
Phyllis Knight
Gunter Koenig
Patricia Kraemer
Carol Kuehl
Barbara Kurtz
Marie Kux
Katherine LaBuda
Astrid Lamparter-Nowak
Jean Langley
Anne Lanman
Daniele Lantran
Jo Ann Larsen
Gigi Lazarus
Anne-Marie Lee
Hillary Lee
Anne LeLeux
Rosalie Lesser
Peter Levitt
Paula G. Litvak
Janet Lloyd
Doris Loftness
Kay Looney
Jean Loper
Anne Lowenstein
Camilla Lundell
Ana Maria Macchetto
Barbra Mann
Patricia Martin
Terry Matan
Andrew McCready
Rebekah McKenna
Ursula McKinney

Mary Ellen McMillen
Deborah McNally
Virginia McQuoid
Alberto Melo
Betty W. Mezines
Caroline Miller
Elaine Miller
Lorraine Mills
Michelle Minyard
Marjorie Mitzner
Ana Luisa Moerzinger
Eleanor Monahan
Joan Morton
Joan Banks Mulcahy
Masako Nakajima
Judith Newton
Elizabeth Niederman
Akemi Nishida
Laureen Higgins Nicholson
Saka Noma
Nur Nossuli
Mary Cossarine O'Connell
Mary Lee O'Neill
Victor Oppenheimer
Akiko Oshida
Gail Ostergaard
Louise Owen
Party Owens
Anne Padelford
Martha Parker
Hedwig Pasolini
Connie Patrick
Joy Peabody-Ogden
Maxie Phillips
Judith Pomeranz
Nancy Porter
Annette Pozzo
Anastasia Pratt
Honora Lündell Precourt
Rolf Preisendorfer
Christine Prichard
Alla Pruitt
Donald Pruitt
Ludmila Pruner
Maria Amelia Ramaciotti
Pickett Davis Randolph
Karen Redfern
Lúcia Jean Reynolds
Peggy Rice
Nancy Richardson
Rutgera de Rivera
Isabel Rodriguez
Estelle Rogers
Jo Roland
Eileen Dugan Romano
Samantha Rosser
Deborah Rucci
Sheila Ruffine
Deborah Ryan
Suzanne Schiffman
Tazuko Schmitz
Susan Scola
Mary Leigh Shepard
Ruth Sichel
Danielle Siew
Milton Silveira
Joan Silverman
Iris Silverman
Beatriz Slotkoff
Anne Louise Smith
Patricia Sondergaard
Celia Steingold
Gladys Stifel
Patricia Sulzman
Mary Ann Sures
Amy Swift
Hiroko Takagi

Kimiko Takeda
Luba Taubvurtzel
Lillian Taylor
Karen A. Telis
Gale Templeton
Ruth Thomas
Susan Toerge
Susan Van Nice
Ginger Vanderver
Greg Van Tatenhove
Rosario Velasquez
Suzanne Vegh
Joy Vige
Stella Walters
Josephine Wang
Maria Elena Weissman
Anne West
Michael Weyl
William F. Whaler
Sue White
Maria Ilona Wood
Laura G. Wyman
Fred Yamada
Dora Jean Young
Lois Young
Joan Zeisel
Kathryn Zoeller
Gianna Zucchi

ART INFORMATION

VOLUNTEERS
Claire Ackerman
Elsie Aranda
Mary Anne Arbo
Eleanor Augustine
Rosalie Baker
Edith Ball
Valerie Ballard
Eleanor Bateman
Georgienne Bednar
Barbara Behr
Diane Bergan
Catherine Beyer
Marian Binder
Janet Boccia
Thomas Bossung
B.J. Boudreau
Joyce Bourke
Amy Bruins
Sadelle Brussell-Birbaum
Laina Bush
Mario Cader-Frech
A.J. Campbell
Marian Carroll
Patricia Casson
Nancy Center
Chuck Chandler
Joan Chapin
Evelyn Childs
Kimball Clark
Simone Clarke
Lynn Cleary
Pat Clopper
Jean Cohen
Marlene Conner
Maureen Cook
Janet Cooper
Marcia Corey
Sherry Cross
Elizabeth des Cognes
Teri Des Rosiers
Verda Deutscher
Jan Donaldson
Kimberly Doyle
Britta Duvigneau
Donna Edmondson
Estelle Eisendrath

Judith Feldman
Maureen Ferguson
Jack Ferry
Barbara Fisher
Marjorie Fisher
Sue Fretts
Marguerite Fry
Pamela Fry
Agnes Gavin
Nancy Gelman
Jean Gerhardt
Carla Góis
Annette Goldschmidt
Helena Gunnarsson
Marylee Hair
Harvey Hale
Mary Hanrahan
Tawney Harding
Betty Hatch
Alice Haywood
Jo Ann Hearld
Jean Holder
Leonard Holder
Dru Hopper
Claire Horowitz
Eileen Hurley
Florence Imburg
Carmen Iribarren
Jane Irvin
David Iverson
Bernice Jacobsen
Barbara Jensen
Lyn Jonnes
Cindy Juvan
Nancy Kane
Jill Kasle
Nancy Kotz
Elaine Krassner
Sally Ann Kreisberg
Susan Krutt
Adel Labib
Stephen Lake
Ava Lambert
Shirley Lavine
Mary Lawler
Marion Lebanik
Ilse Lewy
Susan Lightsey
Lyle Lipschultz
Karen Livornese
Ksenia Lobanova
Amie Long
Marty Longan
Joyce MacCorquodale
Rosetta Maguigad
Eileen Mandle
Don Markle
Geri Markle
Harriett Mathews
Virginia McCormick
Rebekah McKenna
Virginia McQuoid
Emilou Melvin
Barbara Mered
Lynne Middleton
Dale Moran
Barbara B. Morris
Yolanda Morris
Nika Moscalionov
Susan Murphree
Ruth Myer
Gabriele Nanda
Alexandra Neustadt
Terry Neves
Marian Jean Nida
Ronald Niemann
Darvine Noel

Suzanne Odom
Ursula Pariser
Roberta Peel
June Ramey
Karin Regan
Annette Rich
Bette Richardson
Arlene Ring
Sara Roberts
Alix Robinson
Wynfred Rogerson
Eugene Rosenfeld
Shirley Rosenfeld
Margit Ruben
Suzannah Rubens
Howard Sanders
Jill Schatken
Audri Schiller
Roberta Schneidman
Marilyn Schwaner
Carl Sugaar
Margaret Sickels
Nancy Silverman
Esther Slaff
Linda Stamp
Joan Steigelman
Debra Strickland
Bonnie Sweet
Wei Tang
Gale Templeton
Joan Timberlake
Alicia Tisnado
Grace Tull
Ward Van Wormer
Barbara Vondy
Fran Walls
Moon-Shia Wang
Robert Wegener
Cécile West
Alicia White
Eleanor Williams
Eileen Winkelman
Fran Winston
Maria Wood
Gerry Wyche
Tony Yared
Rubye Youngblood
Dena Zenti

NATIONAL GALLERY

SURVEY VOLUNTEERS
Gilbert Alexander
Rhonda Chocha
Robert Dorsey
Joyce Gentile
Jane Heckman
Marie-Madeleine Kruytbosch
Sonja Schulken
Carole Sergio
Nora Sherry
Barbara Walker
Mary Westfall
Michael Winer
Michael Yanock





GIFTS 1 October 1997–30 September 1998

The National Gallery of Art is pleased to recognize the following, whose gifts during the fiscal year greatly helped to further the Gallery's mission to provide art for the nation. The Gallery is deeply indebted to these generous individuals, corporations and foundations, as their support is an essential part of the public/private formula that has allowed the Gallery to become one of the world's great art museums in less than a century.

Gifts of Art

The Gallery gratefully thanks donors of works of art given from 1 October 1997 through 30 September 1998. Their gifts are part of the tremendous legacy that has made the Gallery's permanent collection one of the finest in the world, delighting millions of visitors each year.

Anonymous
 Liane W. Atlas
 Hildegard Bachert
 Dr. Anne Baruch
 Lisa and Leonard Baskin
 Al and Lotte Blaustein
 Mark Borghi
 Gilberte Brassäi
 Kathan Brown
 Crown Point Press
 Mr. and Mrs. Donald G. Fisher
 Aaron I. Fleischman
 Jo Ann and Julian Ganz Jr.
 Stephen Hahn
 Enid A. Haupt
 Lore Heinemann*
 Mr. and Mrs. Kenneth S. Hitch
 Margaret and Raymond Horowitz
 Dr. Ruth Ivor
 Jacob Kainen
 Ruth Cole Kainen
 The André and Elizabeth Kertész Foundation, Inc.
 Gilbert H. Kinney
 Werner H. Kramarsky
 Mrs. Harry Lenart
 Susan P. MacGill
 Dr. Toni G. Marcy
 Robert and Jane Meyerhoff
 Kent and Marcia Minichiello
 Johnnie L. Mizell
 Evelyn Stefansson Nef
 John O'Brien

The Judith Rothschild Foundation
 David E. Rust
 Lili-Charlotte Sarnoff
 Harris and Amy Schwalb
 Herman and Lilo Shickman
 Richard and Judith Smooke
 Natalie Davis Spingarn
 Donald Stone
 Eugene Victor Thaw
 Jack Vanderryn
 Betsey Cushing Whitney*
 Edward T. Wilson
 Dian and Andrea Woodner
 Virginia Zabriskie

Gifts-in-Kind

Giancarlo Gentilini
 Dr. Alan Gowans
 Mr. and Mrs. Roger Michaels
 Mr. and Mrs. Nelson Shanks
 Soprintendenza per i Beni Artistici e Storici per le province di Firenze, Pistoia e Prato

Library Gifts

Nancy Anderson
 Tricia Ballard
 Manuel Blanco
 David Brown
 J. Carter Brown
 Rita Cacas
 Nicolai Cikovsky
 Pat Brown Clopper
 Philip Conisbee

Swabian School, *The Angel of the Annunciation*, 1480s, pen and brown ink over traces of black chalk, 19.4 x 13 cm, Ailsa Mellon Bruce Fund, 1998.33.1

* deceased

Felipe Cordenas-Arrayo
 Renato Danese
 Maygene Daniels
 Robert Delahanty
 Lamia Doumato
 Linda Downs
 Pat England
 Carol Eron
 James Findlay
 Ruth Fine
 Eric Garberson
 Anthony Geber
 Paolo Gennaoli
 Sarah Greenough
 Anne Halpern
 Gretchen Hirschauer
 Alberta Penlin Horn
 Ruth Ivor
 Kimberly Jones
 Jacob and Ruth Kainen
 Panayiotis Kalorkoti
 Franklin Kelly
 Christine Kermaire
 R. Kuiper
 Vojtech Lahoda
 Mark Leithauser
 Philip Leonard
 John Leubsdorf
 Ellen K. Levy
 Douglas Lewis
 Susan Lorence
 Alison Luchs
 Tom Marioni
 William McPherson
 Joyce and Robert Menschel
 Charles Millard
 Dr. Franklin D. Murphy*
 Don Myers
 Darrell Nettles
 Rolf Nolden
 Carlotta Owens
 Jack Ox
 Ms. Ruth Philbrick
 Peggy Rambo
 Susanne Ring
 Ann Robertson
 Andrew Robison
 Diane Russell
 Heliana Angotti Salqueiro
 Mr. Mark Samuels Lasner
 Norman Sasowsky
 Eric Shanes
 Joseph Solman
 Julie Springer
 Adele de Werff Stevens
 Elizabeth Streicher
 Shelly Sturman
 Dodge Thompson
 Barton Thurber
 Mia Ting
 Neal Turtell
 Dr. Egon Verheyen
 Makoto Sei Watanabe
 Jeffrey Weiss
 Arthur Wheelock
 Al Willis
 Frank Zollner
 Jinan Yin

New Century Fund

The Gallery proudly recognizes the generosity of those listed below who have made major gifts and pledges to the New Century Fund and its adjunct New Century Gift Committee, a special Washington, DC, area initiative of the campaign, since its public announcement in May 1994 through September 1998. We are most grateful for their participation and their commitment to helping the Gallery maintain a high standard of excellence into the next century.

Anonymous
 The Ahmanson Foundation
 Carolyn Small Alper
 Harriett Ames Charitable Trust
 Nancy Lee and Perry Bass
 Grace and Morton Bender
 Sondra D. and Howard M. Bender
 Diane and Norman Bernstein
 Foundation
 The Honorable Max N. Berry and
 Mrs. Berry
 Arthur and Alison Birney
 Estate of Hildegard Rolland
 Blackett
 Huntington T. and Amie W. Block
 Fleur and Charles Bresler
 Estate of Harold Brooke
 Mr. and Mrs. W. L. Lyons
 Brown Jr.
 The Brown Foundation, Inc.,
 Houston
 Deborah B. Burkland
 The Morris and Gwendolyn
 Cafritz Foundation
 Mr. and Mrs. William N. Cafritz
 Mr. and Mrs. Oliver T. Carr Jr.
 Amon G. Carter Foundation
 A. James and Alice B. Clark
 Melvin S. and Ryna G. Cohen
 Naomi and Nehemiah Cohen
 Foundation, Inc.
 Estate of Walter S. Collin
 Ed Cox Foundation
 Charles E. Culpeper Foundation
 Mr. and Mrs. Leo A. Daly III
 The Arthur Vining Davis
 Foundations
 Nancy and Donald de Laski
 Foundation
 Dr. Lois de Ménéil and Dr. Georges
 de Ménéil
 Barbaralee Diamonstein and Carl
 Spielvogel
 The Max and Victoria Dreyfus
 Foundation
 Robert W. and Louisa C.
 Duemling
 James T. and Helen P. Dyke

Mr. and Mrs. Barney A. Ebsworth
 The Charles Engelhard
 Foundation
 Lois and Richard England
 Mr. and Mrs. Robert F. Erburu
 The William Stamps Farish Fund
 Elinor K. Farquhar
 John D. Firestone
 Doris and Donald G. Fisher
 William H. G. and Annelise
 FitzGerald
 Mr. Aaron J. Fleischman and
 Mr. Lin Lougheed
 Juliet and Lee Folger / The Folger
 Fund
 Mr. and Mrs. John C. Fontaine
 Mr. and Mrs. John French III
 Arnold D. Frese Foundation, Inc.
 Friedman-French Foundation
 Morton and Norma Lee Funger
 GTE Foundation
 Jo Ann and Julian Ganz Jr.
 Estate of Marie-Louise Garbáty
 Estate of Naomi A. Garber
 Michael and Susan Gelman
 The J. Paul Getty Trust
 Bernard and Sarah Gewirz
 The Horace W. Goldsmith
 Foundation
 Barbara Gordon
 The Gordon Fund
 Mary and Kingdon Gould Jr.
 Mrs. Katharine Graham
 Phillip L. Graham Fund
 C. Boyden Gray
 Gurney Foundation, Inc.
 Evelyn and Walter Haas Jr. Fund
 Mr. and Mrs. Frederic C.
 Hamilton
 The Very Reverend Charles U.
 Harris and Mrs. Harris
 William Randolph Hearst
 Foundation
 The Honorable John W.
 Hechinger Sr. and Mrs.
 Hechinger
 Estate of Lore Heinemann
 Teresa & H. John Heinz III
 Foundation
 Dr. and Mrs. Howard J. Hendler
 The William and Flora Hewlett
 Foundation
 Margaret Mellon Hitchcock
 Foundation
 Raymond J. and Margaret
 Horowitz
 The Irwin Family
 Lucille and George F. Jewett Jr.
 Arthur W. and Anne Hale
 Johnson
 James A. Johnson and Maxine
 Isaacs
 Mr. and Mrs. Jacob Kainen
 Edward H. and Irene R. Kaplan
 Dr. Cyrus Katzen Foundation
 Elaine and Richard Kaufman
 Linda H. and George M. Kaufman
 Ina and Jack Kay

Anna-Maria and Stephen Kellen
 Foundation
 Joseph E. and Mary E. Keller
 Foundation
 Robert P. and Arlene R. Kogod
 Samuel H. Kress Foundation
 Evelyn and Leonard A. Lauder
 Mrs. Harry Lenart
 Edward Lenkin and Katherine
 Meier
 Janice H. Levin
 Virginia C. Mars
 Robyn and Edward Mathias
 Mr. and Mrs. David O. Maxwell
 Mr.* and Mrs. Peter McBean
 Gilbert D. and Jaylee M. Mead
 The Andrew W. Mellon
 Foundation
 Mrs. Louise W. Mellon
 Mr.* and Mrs. Paul Mellon
 Julienne Michel Foundation
 Mrs. Mark Millard
 Miller & Long Company, Inc.
 The Honorable and Mrs. G.
 William Miller
 Harvey S. Shipley Miller / The
 Judith Rothschild Foundation
 Evelyn Stefansson Nef
 Samuel I. Newhouse
 Foundation Inc.
 Diane Allen Nixon
 Mr. and Mrs. Lucio A. Noto
 Estate of William B. O'Neal
 Mrs. Jefferson Patterson
 Frank and Geryl Pearl
 C. Wesley and Jacqueline
 Peebles
 Louise and Alan Potter
 Diana C. and Frederick H. Prince
 The Honorable John D.
 Rockefeller IV and
 Mrs. Rockefeller
 Rosenthal Automotive
 Organization
 Mr. and Mrs. John Safer
 Sara Lee Corporation
 Mr. and Mrs. B. Francis Saul II
 Leonard and Elaine Silverstein
 Robert H. and Clarice Smith
 Estate of Carl Spinatelli
 The Honorable John R.
 Stevenson*
 The Times Mirror Foundation
 Jay and Toshiko Tompkins
 Ladislaus and Beatrix von
 Hoffmann
 Walker & Dunlop/Green Park
 Financial
 Rachel Mellon Walton Fund of
 The Pittsburgh Foundation
 Mr. and Mrs. David Warnock
 Mrs. Robert M. Weidenhammer
 John and Nancy* Whitehead
 Mr. and Mrs. Erving Wolf
 Mr. and Mrs. Kenneth R.
 Woodcock
 Mrs. Charles Wrightsman

* deceased

* deceased

Corporate Exhibition Sponsors

Special exhibitions at the National Gallery during fiscal year 1998 were supported by more than \$2.3 million contributed by corporations. We are extremely grateful to our corporate sponsors, whose generous support makes possible a great variety of high quality exhibitions at the Gallery and supports educational programs that enhance the visitor's experience of these exhibitions.

GTE Corporation
First Union Corporation
Mobil
Shell Oil Company Foundation

Special Gifts

The donors below gave gifts of unrestricted and/or specifically designated support for the Gallery. Their gifts provide critical funding for projects and programs that are central to the Gallery's mission, such as special exhibitions, art acquisition, conservation, education and outreach, scholarly and scientific research, and publications.

\$100,000-\$499,999

The Donald Fisher Family
The Florence Gould Foundation
Guest Services
Samuel H. Kress Foundation
The Henry Luce Foundation Inc.

\$50,000-\$99,999

The Morris and Gwendolyn
Cafritz Foundation
Park Foundation, Inc.

\$10,000-\$49,999

Buhl Foundation, Inc.
Clark-Winchcole Foundation
Dedalus Foundation, Inc.
Geraldine R. Dodge Foundation
Fannie Mae Foundation
Mr. and Mrs. Donald G. Fisher
Estate of Mary Ann Freudenthal
GE Fund
Harold P. Halpert
Melvin Henderson-Rubio
Lampadia Foundation
Parnassus Foundation
Estate of Eva B. Polach
Public Welfare Foundation, Inc.
The Commemorative Association
for the Japan World
Exposition
Washington Drama Society
Wyeth Endowment for
American Art

\$1,000-\$9,999

Anonymous
Andrew Athy Jr.
The Barra Foundation, Inc.
Embassy of Canada
Elizabeth Ann and Willard G.
Clark
Andrea Bruce Currier
Michel H. de Havenon
Gladys Kriebel Delmas
Foundation
Roger P. Ferris
Mr. and Mrs. John Gilmore Ford
Bert Freidus
Ann and Gordon Getty
Foundation
Istituto Italiano di Cultura
Mr. J. W. Kaempler Jr. and
Ms. Georgiana Warner
The Kaufman Foundation

Philip and Linda Lasourd Lader
Pace/MacGill Gallery
Mars Foundation
Robert and Joyce Menschel Family
Foundation
Rowland and Eleanor B. Miller
McAdams Charitable Foundation
The Rhode Island Foundation
The Herbert and Nannette
Rothschild Memorial Fund
Richard A. Simms, D.D.S.
Mr. and Mrs. Randall D. Smith
Richard and Judith Smooke
Eric and Ellen Somberg
Eleanora M. Worth

Collectors Committee

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

Cochairs

Doris Fisher
Barney A. Ebsworth

Members

Anonymous
Mr. Robert E. Abrams
Mr. and Mrs. Anthony M. Ames
Mr. and Mrs. Steven Ames
Mrs. Anne H. Bass
Mr. and Mrs. Robert M. Bass
Dr. Laurie F. Michaels and Mr.
David Bolderman
Mr. and Mrs. Eli Broad
The Honorable Ann Brown
and Mr. Brown
Mr. and Mrs. John H. Bryan
Mr. and Mrs. David M. Campbell
Mr. and Mrs. Paul R. Cassidy
Mr. Edwin L. Cox
Mr. David L. Davies and Mr. John
Weeden
Mr. and Mrs. John R. Donnell
The Honorable Robert W.
Duemling and Mrs. Duemling
Mr. and Mrs. Barney A.
Ebsworth
Mr. and Mrs. James A. Elkins Jr.
Mrs. Charles W. Engelhard
Mrs. Thomas M. Evans
Mr. and Mrs. Donald G. Fisher
Mr. Aaron I. Fleischman and
Mr. Lin Lougheed
Mrs. Cynthia Friedman
Mr. and Mrs. Milo S. Gates
Mr. David Geffen
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Jay M. Glazer
Ms. Maureen V. Gorman
Mrs. Katharine Graham
Mr. and Mrs. Holcombe T.
Green Jr.
Mr. and Mrs. Bernard A.
Greenberg
Mr. and Mrs. Gerald Greenwald
Mr. and Mrs. Peter E. Haas Sr.
Mrs. Melville W. Hall
Mr. and Mrs. Frederic C.
Hamilton
Mr. and Mrs. Richard C. Hedreen
Mr. and Mrs. Samuel J. Heyman
Ms. Susan Morse Hilles
Mrs. Charles W. Ireland
Mr. and Mrs. R. L. Ireland III
The Honorable John N. Irwin II
and Mrs. Irwin
Mrs. William C. Janss
Mr. and Mrs. George F. Jewett Jr.

Ms. Alexandra Kahn and Mr. John D. Graubert
 Mr. and Mrs. George M. Kaufman
 Mr. and Mrs. Stephen M. Kellen
 Mrs. Janet Wright Ketcham
 Mr. and Mrs. Harry Kimmelman
 Robert P. and Arlene R. Kogod
 Mr. and Mrs. Werner H. Kramarsky
 Mr. and Mrs. Ronald A. Krueck
 Emily Fisher Landau
 The Honorable Marc Leland and Mrs. Leland
 Mr. and Mrs. Melvin Lenkin
 Mr. and Mrs. Harry Macklowe
 Mr. and Mrs. Frederic V. Malek
 Mr. and Mrs. Frederick R. Mayer
 Mr. and Mrs. Roblee McCarthy Jr.
 Mr. and Mrs. Henry S. McNeil Jr.
 Mr.* and Mrs. Paul Mellon
 Mr. and Mrs. Edwin Van R. Milbury
 Mr. Raymond D. Nasher
 Mr. and Mrs. Lucio A. Noto
 Camille Oliver-Hoffmann
 Mr. and Mrs. John G. Pappajohn
 Mr. and Mrs. Gerald W. Pettitt
 The Honorable Leon B. Polsky and Mrs. Polsky
 Mr. and Mrs. Frederick H. Prince
 Mr. and Mrs. Stewart A. Resnick
 Mr. and Mrs. George R. Roberts
 Mr. and Mrs. John N. Rosekrans Jr.
 Mrs. Madeleine H. Russell
 Mr. and Mrs. Herman Sarkowsky
 Mrs. Louisa Stude Sarofim
 Mr. and Mrs. Andrew M. Saul
 Mr. and Mrs. Paul C. Schorr III
 Mr.* and Mrs. Rudolph B. Schulhof
 Mr. and Mrs. Charles R. Schwab
 Mr. and Mrs. Robert F. Shapiro
 Mr. and Mrs. Stephen A. Simon
 Mr. William Kelly Simpson
 Mr. and Mrs. Jerry Spiegel
 Mr. H. Peter Stern and Dr. Margaret Johns
 Mr. and Mrs. Richard C. Stoker
 Shirley Ross Sullivan and Charles Sullivan
 Mrs. Richard L. Swig
 Mr. and Mrs. Keith S. Wellin
 Mrs. John Hay Whitney*
 Mr. and Mrs. William Wilson III
 Mrs. William Wood Prince
 Mr. and Mrs. Robert Woods Jr.

The Circle of the National Gallery of Art

(membership as of 30 September 1998)

The Gallery thanks all members of The Circle for their generous annual support. Their gifts provide an invaluable source of unrestricted funds and benefit a variety of projects throughout the Gallery. Special thanks this year are extended to the founding members of The Circle's newly established Patron level.

Co-Chairs

Juliet C. Folger
 David O. Maxwell

Patron

Founding Members as of 30 September 1998

\$10,000 or more

The Honorable William T. Coleman Jr. and Mrs. Coleman
 Mr. Lloyd E. Cotsen
 The Marshall B. Coyne Fund of the Community Foundation for the National Capital Region
 Mr. and Mrs. Lee M. Folger
 Gale Hayman-Haseltine and William Haseltine
 J. Roderick Heller III
 Clark F. Hoyt and Linda Kauss
 Lieutenant Colonel William K. Konze and Mrs. Konze
 Mr. and Mrs. Chiswell D. Langhorne Jr.
 Mr. Frederick P. Mascioli
 Joan and David Maxwell
 The Honorable G. William Miller and Mrs. Miller
 Mark Miller
 Mr. and Mrs. Milton Ritzenberg
 The Honorable John D. Rockefeller IV and Mrs. Rockefeller
 Mr. and Mrs. Roger W. Sant
 Eugene and Clare Thaw
 Mrs. Thomas Lyle Williams Jr.
 Mr.* and Mrs. Sidney S. Zlotnick

Sustaining

\$4,000-\$9,999

Anonymous (1)
 Anonymous in Memory of Robert Amory Jr.
 Mr. and Mrs. William S. Abell
 Mr. and Mrs. James B. Adler
 Mr. and Mrs. Russell B. Aitken
 Carolyn Small Alper
 Terri and Tom Barry
 Patricia Bauman and The Honorable John Landrum Bryant

Eve Benton and Malcolm Bund
 Parnassus Foundation, Courtesy of Raphael and Jane Bernstein
 The Honorable Robert O. Blake Sr. and Mrs. Blake
 The Honorable Daniel J. Boorstin and Mrs. Boorstin
 Jean Ramsey Bower
 Harry and Helen Brooks
 Mr. and Mrs. W. L. Lyons Brown Jr.
 David and Janet Bruce
 Ella Poe Burling
 Mr. and Mrs. Richard I. Burnham
 Mr. Calvin Calritz
 Mrs. Daniel S. Campbell
 Cameran and David Castiel
 Mr. and Mrs. David C. Cole
 Mr. and Mrs. Clement E. Conger
 Mrs. Catherine G. Curran
 Mr. and Mrs. Leo A. Daly III
 Mr. and Mrs. Donald de Laski
 Mr. and Mrs. Thomas W. di Zerega
 Jean and Leslie Douglas
 Dr. and Mrs. Ronald I. Dozoretz
 James T. and Helen P. Dyke
 R. Augustus and Anne N. Edwards
 Mrs. Paul H. Elicker
 Mr. and Mrs. Robert F. Erburu
 Mrs. Norman Farquhar
 Mr. and Mrs. Donald M. Feuerstein
 Mrs. William T. Finley Jr.
 Walter Fitch III
 The Honorable William FitzGerald and Mrs. FitzGerald
 Mr. Ronald L. Fleming
 Mr. and Mrs. John C. Fontaine
 Mr. and Mrs. John French III
 Mr. Emanuel Friedman and Ms. Kindy French
 Camilla Chandler Frost
 Jo Ann and Julian Ganz Jr.
 Donna and Jon Gerstenfeld
 Carl and Nancy Gewirtz Fund, Inc.
 Mr. and Mrs. John T. Gibson
 Miles Gilburne and Nina Zolt
 Dr. and Mrs. John R. Gill Jr.
 Nancy K. Glassman
 Mr. and Mrs. John Goelet
 Elizabeth Marsteller Gordon
 Mrs. Burton Gray
 Mr. and Mrs. Hermen Greenberg
 Mrs. Helena Gunnarsson
 Corbin Gwaltney and Gail Lewin
 The Honorable Gilbert Hahn Jr. and Mrs. Hahn
 Marie and Hugh Halff Jr.
 Mr. and Mrs. Newman T. Halvorson Jr.
 Mrs. B. Lauriston Hardin Jr.
 The Very Reverend Charles U. Harris and Mrs. Harris
 Mrs. Iola Stetson Haverstick
 Mrs. James Hayes
 Mr. and Mrs. Randolph Hearst

John and June Hechinger
 Joseph and June Hennage
 Mr. and Mrs. Joseph F. Horning Jr.
 Mr. and Mrs. Raymond J. Horowitz
 Timothy and Debra Howard
 Margaret Stuart Hunter
 Anne and Arthur Johnson
 Ms. J. Lisa Jorgenson and Mr. David D. Doniger
 Mrs. J. Howard Joynt III
 Mr. and Mrs. Jacob Kainen
 Mr. and Mrs. Edward H. Kaplan
 Richard and Elaine Kaufman
 James V. Kinsey
 Mr. and Mrs. Mark John Kingston
 Mrs. James M. Kline
 Judith and Alexander Laughlin
 Alice Lawrence Foundation
 Sperry and Anna Lea
 Dr. and Mrs. LaSalle D. Leffall Jr.
 Mrs. Janice H. Levin
 William J. Levy
 The Honorable John D. Macomber and Mrs. Macomber
 Lynn C. Magruder
 Mr. and Mrs. David J. Markey
 The Honorable Leonard H. Marks and Mrs. Marks
 Mr. and Mrs. Forrest E. Mars Jr.
 Virginia C. Mars
 Mrs. Thomas E. Marston
 Mrs. Jack C. Massey
 Mr. and Mrs. Edward J. Mathias
 Mr. and Mrs. Frederick R. Mayer
 Mrs. James R. McAlee
 The Honorable Robert M. McKinney
 Gilbert and Jaylee Mead
 Mrs. Louise W. Mellon
 Mr.* and Mrs. Paul Mellon
 Mr. and Mrs. Robert B. Menschel
 Robert and Jane Meyerhoff
 Julienne M. Michel
 Mr. and Mrs. Herbert S. Miller
 Ina and Fenner Milton
 Patrick and Mary Norris Munroe
 Evelyn Stefansson Nef
 The Honorable William A. Nitze II and Mrs. Nitze
 Diane Allen Nixon
 Commander Lester Edwin Ogilvy and Mrs. Ogilvy
 Mr. and Mrs. John N. Palmer
 C. Wesley and Jacqueline Peebles
 Jane Bradley Pettit
 Mrs. John A. Pope
 Lieutenant Colonel and Mrs. Norman S. Portenoy
 Dr. and Mrs. Meyer P. Potamkin
 Mrs. Patsy P. Preston
 The Reverend Charles Price and Mrs. Price
 Sheila Proby and Patrick W. Gross

* deceased

† deceased

The Honorable Gerald Rafshoon
and Mrs. Rafshoon
Ms. Marsha Ralls
Susan and Elihu Rose
Foundation
Mr. Michael L. Rosenberg
Mr. David E. Rust
Mark Samuels Lasner
Mrs. Stanley J. Sarnoff
Mr. and Mrs. B. Francis Saul II
The Honorable James Scheuer
and Mrs. Scheuer
Kate and Theodore Sedgwick
Rear Admiral Tazewell Shepard
Jr. and Mrs. Shepard
Mrs. Muller Sheppard
Raja W. Sidawi
The Honorable Leonard L.
Silverstein and Mrs. Silverstein
Mr. and Mrs. Albert H. Small
Mr. and Mrs. Lawrence M. Small
Mr. and Mrs. David B. Smith
Mr. and Mrs. James S. Smith
Ms. Michelle Smith
Mr. and Mrs. Andrew Stephen
Mr. and Mrs. Paul G. Stern
Mrs. John R. Stevenson
Dr. and Mrs. Lubert Stryer
Mr. and Mrs. W. Reid Thompson
Jay and Toshiko Tompkins
The Honorable Russell E. Train
and Mrs. Train
Mrs. Donald van Schaack and
Mr. Christopher van Schaack
Mr. and Mrs. Bruce Van Wyk
Mr. and Mrs. Mallory Walker
Mrs. Robert M. Weidenhammer
Dr. and Mrs. Edward T. Wilson
The Honorable James D.
Wollensohn and
Mrs. Wollensohn
Mr. and Mrs. Kenneth R.
Woodcock
Betty Rhoads Wright
Merrill and Cindy Yavinsky

Supporting

\$2,000-\$3,999

Anonymous (1)
Mr. and Mrs. Dana Ackerly II
Jan and Warren Adelson
M. Bernard Aidinoff and Elsie V.
Aidinoff
Dr. David W. Alling
Ruth and Sam Alward
Mr. and Mrs. George C. Andreas
Mr. Andrew Athy Jr.
Mrs. Martin Atlas
Miss Gillian Attfield
Dr. George and Olga Baer
Dr. Katherine Baer and Dr. Juan
Esteban Pereira
Dr. Lenox Baker Jr. and Dr.
Frances Baker
Mrs. Edwin Sharpe Bell
Marguerite H. Benson
Mr. Lawrence J. Bloch
Susan and Allen Bloom

Timothy A. Boggs and James H.
Schwartz
Count and Countess Peder
Bonde
Mr. and Mrs. John Gordon Boyd
Mr. and Mrs. George M.
Brady Jr.
Mrs. Thomas H. Broadus Jr.
Marc H. and Vivian S. Brodsky
Mr. and Mrs. Raymond C.
Brophy
Mr. and Mrs. Richard Gerard
Brown
Mrs. Wiley T. Buchanan Jr.
Robert and Jane Burke
Mr. and Mrs. Louis M. Byron
The Honorable John Thiers
Calkins
Mr. and Mrs. Daniel J.
Callahan III
David Carliner
Giuseppe and Mercedes Cecchi
The Honorable John E.
Chapoton and Mrs. Chapoton
The Honorable Robert H. Charles
and Mrs. Charles
Mrs. Dorothy M. Cherry
Ms. Lovida Hardin Coleman Jr.
Mrs. Peter T. Cook
Mr. and Mrs. Donald M. Cox
J. Wendell Crain and
Louise Crain
Mrs. Dillon-Smyth Crocker
Mr. and Mrs. Charles T. Cudlip
Mr. and Mrs. Edward M.
Cummings
The Honorable Lloyd N. Cutler
and Mrs. Polly Kraft
Ruth and Bruce Dayton
Mr. and Mrs. Marvin Dekelboum
The Honorable C. Douglas Dillon
and Mrs. Dillon
Mrs. Gaylord Donnelley
Mr. and Mrs. William C.
Eacho III
Mr. and Mrs. LeRoy Eakin III
Mr. and Mrs. Jonathan S.
England
Lois and Richard England
Mr. Lionel C. Epstein and
Ms. Elizabeth P. S. Epstein
Mr. and Mrs. Bernard Fein
Mr. and Mrs. Martin Feinstein
Dr. and Mrs. James J. Ferguson Jr.
Wolfgang and Anne Eisenhower
Flöttl
Mrs. Nancy M. Folger and
Dr. Sidney Werkman
Betsy and Peter Forster
H.O. Peet Foundation
Peter and Barbara Freeman
Mr. and Mrs. Alvin Friedman
Mr. David M. Frost
Virginia D. Glover
Mr. and Mrs. Joseph I. Goldstein
Gerald and Carolyn Grinstein
The Honorable Najeeb Halaby
and Mrs. Halaby
Mrs. Elisha Hanson

Mr. and Mrs. Brad Harries
Mr. Horace Havemeyer Jr.
Mr. and Mrs. John O. Hedden
Mr. and Mrs. Charles T.
Hellmuth Sr.
Mr. and Mrs. William G.
Herbster
Mrs. J. Dean Herman
Mr. and Mrs. George G. Herrick
Mary L. Hildreth
Mrs. Thomas Hitchcock Jr.
Mr. and Mrs. Wallace F. Holladay
Mr. and Mrs. S. Roger Horchow
Richard Hubbard Howland
Mr. and Mrs. R. Bruce Hughes
R. Bruce Hunter
Agnes and Robert Jacobs
The Honorable R. Tenney
Johnson and Mrs. Johnson
Peter W. Josten
Ina and Jack Kay
Mr. and Mrs. William E.
Kimberly
Mr. and Mrs. Norman V. Kinsey
Mr. Thomas G. Klarner
Mr. and Mrs. Anthony A.
Lapham
Mr. and Mrs. Frank Larkin
Albert G. Lauber Jr. and Craig W.
Hoffman
Joseph and Candice Ledbetter
Debra Lehman-Smith and David
T. Smith
Lucinda K. Leigh
Mr. James H. Lemon Jr.
Mr. and Mrs. Finlay Lewis
Mrs. Jean C. Lindsey
Mr. and Mrs. R. Robert Linowes
Williams World Travel Ltd. / Mr.
Roman Lowzan
Gordon and Marilyn C. Macklin
Dr. and Mrs. Bruce K. MacLaury
Sir Edwin Manton and
Lady Manton
Mr. and Mrs. Tom F. Marsh
Suzann Wilson Matthews
Mr. and Mrs. Daniel K. Mayers
Laurel and Robert
Mendelsohn, M.D.
Joan and Dan Mulcahy
Mr. and Mrs. Philippe Newton
Paul Nitze and Elisabeth Porter
Ruth J. Nutt
Deedy and Chris Ogden
Mr. and Mrs. Nathan W. Pearson
Mr. and Mrs. John Ely Pflieger
Mr. and Mrs. Benjamin T. Pierce
Mr. and Mrs. Philip W.
Pillsbury Jr.
Dr. and Mrs. Jerold J. Principato
Mr. and Mrs. Wayne S. Quin
Mr. Robert C. Rea
Marie W. Ridder
Mr. and Mrs. William Ridge
Mr. and Mrs. Thomas D.
Rutherford Jr.
Mr. and Mrs. Derald H.
Ruttenberg
Ms. Jean Schepers

Dr. and Mrs. Richard Schubert
Paul and Deane Shatz
Stephen and Barbara Sherwin
Joan and Ev Shorey
Caroline T. Simmons
Dr. and Mrs. William J. L. Sladen
The Honorable John T. Smith II
and Mrs. Smith
Mrs. Frederick M. Stafford
Dr. and Mrs. Barry S. Strauch
Ms. Polly Surrey
Mr. and Mrs. Hollis C. Taggart
John Edward Toole
The Honorable Alexander B.
Trowbridge and
Mrs. Trowbridge
Mr. and Mrs. George Valanos
Nancy Voorhees
Mrs. Henry B. Weaver
Mrs. Ruth P. White
Professor John Wilmerding
Mrs. W. Gerald Wilson
Mrs. George C. Winston
Sam and Sally Witt
Mr. and Mrs. Alan F. Wohlstetter
Mr. and Mrs. Alan Wurtzel

Contributing

\$1,000-\$1,999

Anonymous (6)
Ms. Iris Aberbach
Rebecca Abrams and Nathan
Benn
Mr. and Mrs. Charles F. Adams
Hugh Trumbull Adams
Louise Alport
Mrs. Susan Mary Alsop
Mrs. Louise Steinman Ansberry
Ms. Alexandra Armstrong and
Mr. Jerry J. McCoy
James C. Armstrong
Gale H. Arnold
Mr. and Mrs. Arthur W. Arundel
Allie and Ellen Ash
Ann M. Askew
Mr. and Mrs. David Austern
William M. Backer Foundation
Mr. and Mrs. Geoffrey B. Baker
Mrs. Harding F. Bancroft
Gwen Baptist
Mr. and Mrs. Albert H.
Barclay Jr.
Mr. Dwight H. Barnes
Jane Barton, Ph.D.
Dr. and Mrs. Jordan Baruch
Lucius and Betty Battle
Mr. and Mrs. Nevins D. Baxter
Mr. and Mrs. James R. Beers
Burkey and Donna Belser
Munir P. Benjenk
Mr. and Mrs. Robert S. Bennett
Mrs. William Tapley Bennett Jr.
Mr. and Mrs. Irving D. Berger
Mr. and Mrs. Paul S. Berger
Mrs. Edwin A. Bergman
Mrs. Ellen Berlow
Mr. and Mrs. Stuart A. Bernstein
Mr. Robert Hunt Berry

Mr. and Mrs. C. Graham
Berwind Jr.
Mr. and Mrs. Albert J.
Beveridge III
Richard H. Bickerstaff Sr. and
Margaret F. Bickerstaff
Mrs. Everett B. Birch
Mr. and Mrs. James I. Black III
Mr. Leldon Blackmon
The Honorable William Blair Jr.
and Mrs. Blair
David A. Blanton III
Mr. and Mrs. Roger W. Block
Mr. and Mrs. Bennett Boskey
Edward C. Bou, Esq.
Mr. and Mrs. John M. Bray
Mrs. Isabella G. Breckinridge
Mr. and Mrs. Arturo E.
Brillembourg
Dr. and Mrs. Sterling Brinkley
Carolyn and Kenneth D. Brody
Mr. and Mrs. Jere Broh-Kahn
The Honorable Philip W. Buchen
and Mrs. Buchen
Ms. Melva Bucksbaum
Ms. Frances Burden
Mr. and Mrs. B. Bernel
Burgunder Jr.
Frances and Leonard Burka
Deborah B. Burkland
Walter and Nancy Burmeister
Mrs. Arthur F. Burns
Mrs. Jefferson D. Burrus
Miss Elizabeth A. Burton
Patricia Dwinell Butler
Susan and Dixon Butler
Russell and Anne Byers
Mr. and Mrs. Louis W. Cabot
John and Frances Call
The Frank C. and Marion C.
Callahan Foundation
John and Frances Call
Vice Admiral and Mrs. James F.
Calvert
Mr. and Mrs. Juan Cameron
Dorothy and Jerry Canter
Mr. and Mrs. Neil Carothers III
Mr. and Mrs. Keith A. Carr
Mrs. Martha A. Carr
Carroll J. Cavanagh and Candida
N. Smith
Joy Chambers
Mr. and Mrs. S. Allen Chambers
Mrs. Ellen M. Charles
Mrs. Harold W. Cheel
Mrs. Blair Childs*
Mr. and Mrs. Thomas Crawford
Clarke
Mr. and Mrs. Raymond C.
Clevenger
Dr. William T. Coggeshall and
Ruth Anderson Coggeshall
Debra and Edward Cohen
Edwin C. Cohen
Suzanne F. Cohen
Mr. and Mrs. Oliver C. Colburn
Brigadier General and Mrs. James
L. Collins Jr.

Mr. and Mrs. Terence W. Collins
Mrs. H. Dunscombe Colt
Lieutenant Colonel and Mrs.
Richmond J. Cooper
Mrs. Ann Cornell
Margery Hale Crane
Eldon Crowell, Esq.
Cheryl and George Crowley
Mrs. Richard Malcolm Cutts
Comtesse Alain d'Eudeville
Mrs. Joseph B. Danzansky
Mr. and Mrs. Stuart C. Davidson
Ms. Debra Erickson and Mr.
Leslie Rosenbaum
Mr. and Mrs. Richard Devane
Marilie F. Dewey
Phyllis Diebenkorn
Mr. and Mrs. William M. Dietel
Mr. and Mrs. Michael D.
Dingman
Mr. and Mrs. F. Eugene Dixon Jr.
Dr. and Mrs. William Dornette
Mr. and Mrs. John Driggs
Nancy and Douglas Drysdale
Mr. and Mrs. Raymond
DuBois Jr.
Mr. and Mrs. Weaver Dunnan
Mr. and Mrs. Robert E. Eberly
Mr. C. F. Eck and Ms. Bailey U.
Morris-Eck
Nik B. Edes
Mr. and Mrs. Arthur B.
Edgeworth Jr.
Mr. and Mrs. Dean S.
Edmonds III
Ms. Cathy Ehrman
Mr. and Mrs. Julian Eisenstein
Mr. and Mrs. Anthony Elson
Ms. Catherine B. Elwell
Harold and Louise Engle
Dr. and Mrs. Stephen E. Epstein
Mr. and Mrs. Rowland Evans Jr.
Mr. and Mrs. Winthrop W.
Faulkner
Mr. and Mrs. Gregory W.
Fazakerley
Dr. and Mrs. Robert S. Feinberg
Hecht's / Mr. and Mrs. Thomas D.
Fingleton
Laura and Chester Fisher
Mr. and Mrs. John H. Fitzpatrick
Mr. and Mrs. William J.
Flather III
Mr. and Mrs. Robert T. Foley
Mr. and Mrs. John Gilmore Ford
Richard E. Ford
Mr. and Mrs. John O. Forrer
Carolyn and Ed Fowler
Mrs. Daniel J. Fraad Jr.
Mr. and Mrs. Fred Frailey
Mr. and Mrs. Eric P. Fraunfelter
Mr. and Mrs. Lance J. Friedsam
Mr. and Mrs. Arthur W. Gardner
Professor Joseph L. Gastwirth
Mrs. Gerald E. Gaull
Robert J. and Jane F. Geniesse
Mr. and Mrs. Edward H. Gerry
Stuart M. Gerson and Pamela E.
Somers
Mr. and Mrs. Michael K. Gewirtz

Mr. and Mrs. William T. Gibb
Mrs. Judith and James Gieske
Prosser Gifford and Shirley M.
Gifford
Louis S. Gimbel III / S.S.
Steiner, Inc.
Mrs. Christina Ginsburg
Mr. and Mrs. Louis Glickfield
Mr. and Mrs. Richard D. Gluck
Mr. and Mrs. Robert E. Goldsten
Mary Anne Goley
Ms. Jamie S. Gorelick and Dr.
Richard E. Waldhorn
Mr. and Mrs. Dennis Gorman
Mr. and Mrs. George K. Graeber
Mr. and Mrs. Temple Grassi
Mr. and Mrs. Richard Gray
George and Christina Griffin
Mrs. Nina B. Griswold
Rozelle and Barry Grossman
Mr. and Mrs. Charles
Guggenheim
Dr. and Mrs. Randolph H.
Guthrie Jr.
Dr. Thomas B. Hakes and Ellen
Hallock Hakes
The Honorable William R. Haley
and Mrs. Haley
Ridge and Jill Hall
Elizabeth B. Hamilton
The Honorable Herbert Hansell
and Mrs. Hansell
Gail and John Harmon
Virginia Watts Harrison
Mr. and Mrs. Douglas Hart
John and Meg Hauge
Mrs. Robert A. Hauslohner
Mr. and Mrs. Mones E. Hawley
Mr. and Mrs. John T. Hazel Jr.
Mr. and Mrs. Robert M. Hazen
Mrs. Lenore Hecht
Mr. and Mrs. Louis J. Hector
The Honorable Richard M. Helms
and Mrs. Helms
Ms. Helen Henderson
Mr. and Mrs. J. Welles
Henderson
Mr. and Mrs. Joseph W.
Henderson III
Mr. Melvin Henderson-Rubio
Mrs. Anita G. Herrick
John and Paul Herring
The Honorable Christian Herter
Jr. and Mrs. Herter
Mr. and Mrs. Henry L. Heymann
Richard deCourcy Hinds
J. Catherine Hirsch and James K.
White
Mr. Jim Hoagland and Ms. Jane
Hitchcock
Mr. and Mrs. Frank W. Hoch
Mr. and Mrs. Vernon W.
Holleman Jr.
Norbert Hornstein and Amy
Weinberg
Dr. Sari Hornstein and Dr. David
Lightfoot
Janet Howard/The Coca-Cola
Company

The Honorable Hadlai A. Hull
and Mrs. Hull
Barbara and Allan Hurwitz
Mrs. Walter Deane Innis
Mr. John Peters Irelan
Shirley and Marshall Jacobs
Mary D. Janney
Dr. and Mrs. Allan D. Jensen
Mrs. Elizabeth Jeppson
Mr. and Mrs. Freeborn G.
Jewett Jr.
Mrs. Barbara Piasecka Johnson
and Ms. Beata Piasecka
Mr. James A. Johnson Jr.
Mr. and Mrs. Peter H. Jost
Mr. B. Franklin Kahn
Mr. and Mrs. Peter E. Kaplan
Mr. and Mrs. Robert M. Katz
Mr. and Mrs. David T. Kenney
Mr. and Mrs. Paul W. Killian
Mr. and Mrs. Robin King
Kinsella Communications, Ltd.
Mr. and Mrs. Robert L. Kirk
Lawrence Kirstein
Mrs. Elizabeth L. Klee
Ms. Margaret Kennedy Klein
Dr. and Mrs. Marvin C.
Korengold
Stephen P. Koster
Mr. and Mrs. Nathan K. Kotz
Mr. and Mrs. Peter L. Kreeger
Suzanne D. Kuser
Mr. and Mrs. Cameron La Clair
Mr. and Mrs. W. Loeber Landau
Mr. and Mrs. Edward W. Lane Jr.
Mr. and Mrs. William Lane
Janet E. Lanman
Gigi and Arthur Lazarus Jr.
Jane and Don Lebell
Fred M. Lege III / Geneva
C. Lege
Harriet and Jeffrey Legum
Mr. and Mrs. Terry Lenzner
Mrs. Robin Leopard
Herb and Dianne Lerner
Mr. and Mrs. Charles Lettow
Mr. and Mrs. Daniel Levinas
Susan B. Levine and James W.
Lauer
Dr. and Mrs. Jerome H. Levy
Mr. Leon Levy and Ms. Shelly
White
Mr. and Mrs. David J. Lewis
Mrs. Harold A. Lewis
Mr. and Mrs. Jerome B. Libin
Donald V. Lincoln
Mrs. Charles T. G. Looney
Mr. James E. Lyons and Ms.
Blythe M. Jones
Dr. and Mrs. Thomas F.
Magovern
Mrs. William S. Mailliard
Wendy and Christopher Makins
Susan and Edwin Malloy
Mr. and Mrs. Phillip L. Mann
Jacqueline Badger Mars
Michael and Lydia Marshall
Mrs. William McChesney
Martin Jr.
Mr. and Mrs. Arthur K. Mason

* deceased

Miss Priscilla Mason
 Dr. Susan McCabe and Mr. John
 McCabe
 Violet McCandlish
 Mr. and Mrs. Donald R.
 McClelland
 Mr. and Mrs. William
 McCollam Jr.
 Dr. Jill E. McGovern
 Cynthia and David McGrath
 Dorn and Lee Kimche McGrath
 Darina and Allan McKelvie
 Mr. and Mrs. James A. McKenna
 Mrs. Stratton N. McKillop
 Arnold and Oriana McKinnon
 Mrs. Robert B. Menapace
 Hanne and Richard Merriman
 Mrs. Charles Meyer
 Michael Mickaliger and
 Judith Press
 Mr. and Mrs. James K. Mitchell
 Mr. and Mrs. Robert K. Molloy
 Frederick W. Moncrief and Linda
 K. Moncrief
 Allen M. Mondzac, M.D.
 Mrs. Edward P. Moore
 Mr. and Mrs. Robert Moore Jr.
 Mr. and Mrs. Adrian L.
 Moorhead
 Lucy G. Moorhead
 Mr. and Mrs. Robert W. Morey
 Mr. and Mrs. David B. Morgan
 Don and Rene Morgan
 Mr. and Mrs. Paul S. Morgan
 Barbara and David Morowitz
 Ms. Catherine Murray
 Ms. Joan Murray
 Michael and Sharon Nemeroff
 Mr. and Mrs. John S. Newberry IV
 Mr. and Mrs. William V. P.
 Newlin
 Mrs. Dane A. Nichols
 Judge and Mrs. Arthur L.
 Nims III
 Gerson Nordlinger Jr.
 Mr. and Mrs. John L. Oberdorler
 Roger Houston Ogden
 Mrs. Allen D. Ohrstrom
 Dr. and Mrs. Frederick I.
 Ordway III
 Mr. and Mrs. Roderic Ordway
 Mr. and Mrs. Donald R. Osborn
 Mr. and Mrs. Mandell J.
 Ourisman
 Louise Daniel Owen
 Mr. and Mrs. George R.
 Packard, III
 Mr. and Mrs. Thomas A. Parrott
 Mrs. Jefferson Patterson
 The Honorable Michael T. Paul
 and Mrs. Paul
 Senator Charles H. Percy and
 Mrs. Loraine G. Percy
 Gerald and Kathleen Peters
 Mr. and Mrs. Devereaux J. Phelps
 Mr. and Mrs. Charles L. Poor
 Mr. and Mrs. Stephen W. Porter
 Mr. and Mrs. William G. Porter Jr.
 The Honorable Trevor Potter and
 Mr. Dana S. Westring

Carol C. Price
 Judy Lynn Prince
 Mr. and Mrs. Eben W. Pyne
 Dr. and Mrs. Charles E. Rackley
 Sylvia and Coleman Raphael
 The Honorable Donald Rappaport
 and Mrs. Rappaport
 Earl and Carol Ravenal
 Miss Berenice Anne Reed
 Henry S. and Anne S. Reich
 Family Foundation
 Ms. Lucy S. Rhame
 Mr. and Mrs. Donald H.
 Richardson
 John B. and Irmay Richardson
 Mr. and Mrs. John D. Richardson
 Ms. Cary Ridder and Mr. David
 Alberswerth
 Ms. Sylvia Ripley and
 Mr. Christopher Addison
 Mr. and Mrs. Joseph E. Robert Jr.
 Ms. Carey C. Roberts and Dr. Leo
 R. Berberich
 Mr. and Mrs. Eugene B.
 Roberts Jr.
 Bridgette A. Robinson
 Jane Washburn Robinson
 Mr. and Mrs. Thomas P. Roddy
 Adam R. Rose and Peter R.
 McQuillan
 Helen G. Ross
 Mr. and Mrs. Sheldon Ruben
 Miles and Nancy Rubin
 Dr. and Mrs. Paul S. Russell
 Mrs. Victor Sadd
 Mr. and Mrs. Walter Salant
 James J. Sandman and Elizabeth
 D. Mullin
 J. Andrew and Pamela B. Scallan
 Ms. Betty M. Schulman
 Mr. and Mrs. Anthony E. Scoville
 Mrs. Joan H. Searby
 Marianne and Joe Segura
 Ms. Judith Seligson and Mr.
 Allan Greenberg
 The Nina and Ivan Selin Family
 Foundation, Inc.
 Wendy Shapiro and Charles
 Ferris
 Mr. and Mrs. W. H. Shapley
 Elizabeth Sidamon-Eristoff and
 Hunter Lewis
 Dr. and Mrs. Richard A. Simms
 Kayla Skinner
 Constance Hoyt Smith
 Mr. and Mrs. Robert B. Smith Jr.
 Richard and Catharine Snowdon
 Mr. and Mrs. Leonard A.
 Solomon
 Mrs. Samuel Spencer
 Natalie and Jerome Spingarn
 Mrs. Benjamin F. Stapleton
 Christine J. and Robert L. Steiner
 Drs. Edward and Joan Stemmler
 Mr. and Mrs. Guy T. Steuart II
 Carolyn Stopak
 Mr. and Mrs. Philip A. Straus
 Jane E. Suidam
 J. M. L. Sweet and Carole L.
 Anderson

Mr. and Mrs. Edward F.
 Swenson Jr.
 Mary H. D. Swift
 Mrs. Topsy Taylor
 Mrs. Waverly Taylor
 Mrs. Benjamin W. Thoron
 Mr. and Mrs. Alexander C.
 Tomlinson
 Mr. and Mrs. James J.
 Townsend Jr.
 Mr. and Mrs. Lewis R. Townsend
 Mrs. Cuthbert Train
 Dr. William E. Trueheart and
 Ms. Carol A. Word
 Mr. and Mrs. Robert Truland
 Antoine and Emily van Agtmael
 Mr. James A. van Sweden
 Mr. and Mrs. Herbert A. Vance Jr.
 Mrs. Herbert A. Vance
 Mr. William C. Vance
 Mrs. Wynant D. Vanderpool Jr.*
 Mr. and Mrs. C. Woods Vest Jr.
 Dr. Jeremy P. Waletzky
 Louise Mead Walker
 William and Irene Wallert
 Robert D. Wallick and Ann D.
 Wallick
 Mr. Gerald F. Warburg and Ms.
 Joy Jacobson
 Ms. Virginia S. Warner
 Mr. and Mrs. William Warner
 Mr. Melvin R. Weaver
 Mr. and Mrs. P. Devers Weaver II
 Ted and Peggy Weidlein
 Mr. and Mrs. C. Weinberger
 Jacqueline Weiss and Arthur
 Cirulnick
 Mr. Marvin F. Weissberg
 Mrs. Rebecca Weistock
 Harris and Sue Wellford
 Carol Ann Werther
 Mr. and Mrs. J. Robinson West
 George and Frances Wheeler
 Mr. and Mrs. Chris White
 Ms. Mary White
 Jaan W. Whitehead
 The Honorable Charles S.
 Whitehouse and
 Mrs. Whitehouse
 Mrs. William B. Willard
 Edward Foss Wilson Charitable
 Trust
 Mr. Robert W. Wilson
 Curtin Winsor III
 Florence Bryan Wisner
 Mr. and Mrs. Hugh E. Witt
 Captain and Mrs. Curtis T.
 Youngblood
 Mr. and Mrs. David W. Zalaznick
 Mr. and Mrs. Michael N. Zirkle

Every effort has been made to create a complete and accurate list of contributors. Unfortunately, owing to limited space, gifts under \$1,000 are not listed. Please call the development office at (202) 842-6447 should you have further questions.

* deceased

Benefactors of the National Gallery of Art

FOUNDING BENEFACTORS

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

FOUNDING BENEFACTORS— PRINTS AND DRAWINGS

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

BENEFACTORS (1941-1998)

Frieda Schiff Warburg
 Adaline Havemeyer
 Frelinghuysen
 Duncan Phillips
 Kate Seney Simpson
 Harris Whitmore
 Barbara Hutton
 Ralph and Mary Booth
 William Nelson Cromwell
 Benjamin E. and Regine S. Levy
 Adolph Caspar Miller
 Sam A. and Margaret Lewisohn
 Therese K. and Herbert N. Straus
 William Robertson Coe
 Horace Havemeyer
 Bernice Chrysler Garbisch
 Edgar William Garbisch
 Syma Aaron Busiel
 Eugene and Agnes Meyer
 Edith Stuyvesant Gerry
 Lillian S. Timken
 Ferdinand Lamot Belin
 Adele R. Levy
 Alvan T. Fuller
 Horace Havemeyer Jr.
 Harry Waldron Havemeyer

Josephine Bay and C. Michael Paul
 Arthur Sachs
 W. Averell Harriman, in memory of Marie N. Harriman
 Robert H. and Clarice Smith
 Oscar L. Milmore, in memory of Pepita Milmore
 Angelika Wertheim Frink
 Burton G. and Emily Hall Tremaine
 Herbert N. and Nannette F. Rothschild
 David K. E. Bruce
 Cornelius Van Schaak Roosevelt
 Enid Annenberg Haupt
 David Edward and Margaret Eustis Finley
 Morris and Gwendolyn Cafritz
 Katharine Graham
 The Andrew W. Mellon Foundation
 The Woodward Foundation
 Robert H. and Virginia Pratt Thayer
 Georgia O'Keeffe
 John and Louise Booth
 Gemini G.E.L.
 Grace Vogel Aldworth
 John Hay Whitney
 The Kresge Foundation
 The A. W. Mellon Educational and Charitable Trust
 Dorothea Tanning Ernst
 Doris Dick Havemeyer
 Walter H. and Leonore Annenberg
 David Rockefeller
 Samuel H. Kress Foundation
 John Davis and Olivia Stokes Hatch
 The Mark Rothko Foundation
 Stavros S. Niarchos
 Dorothy J. and Benjamin B. Smith
 Mrs. Max Beckmann
 Julia B. Engel
 Arnold D. Frese Foundation
 Mrs. Charles W. Engelhard
 Richard King Mellon Foundation
 Family of Constance B. Mellon
 In memory of Mrs. George R. Brown
 Lila Acheson Wallace
 The Ahmanson Foundation
 Amon G. Carter Foundation
 John C. and Jaan Whitehead
 Joe L. and Barbara B. Allbritton
 Robert M. and Anne T. Bass
 Hallmark Educational Foundations
 The Barra Foundation
 Ruth K. Henschel
 Mark J. Millard
 University of South Florida Foundation
 Jill and Arthur M. Sackler
 John Marin Jr.
 Robert and Jane Meyerhoff

The Armand Hammer Foundation
 Edith G. Rosenwald
 Family Petschek (Aussig)
 T. Jefferson Coolidge Jr.
 Mary Hemingway
 Charles E. Culpeper Foundation, Inc.
 Knight Foundation
 William Stamps Farish Fund
 Sydney and Frances Lewis
 The J. Paul Getty Trust
 Southwestern Bell Corporation
 Guest Services, Inc.
 Reader's Digest Association
 Annalee Newman
 Mrs. John D. Rockefeller 3rd
 Rita Schreiber
 Robert Frank
 Betsy Cushing Whitney
 Leo Castelli
 Pamela C. Harriman
 Arnold and Mildred Glimcher
 Richard A. and Lee G. Kirstein
 The Woodner Family
 Dorothy and Herbert Vogel
 The Avery Family
 Victoria Nebeker Coberly
 Jo Ann and Julian Ganz Jr.
 Catherine Gamble Curran
 Mr. and Mrs. Richard Mellon Scaife
 Sarah Scaife Foundation
 Perry R. and Nancy Lee Bass
 Eugene L. and Marie-Louise Garbáty
 William B. O'Neal
 Stephen Hahn
 Frank and Geryl Pearl
 Roy and Dorothy Lichtenstein
 Edwin L. Cox
 Klaus and Dolly Perls
 In memory of Richard H. Rolland and Hildegard Rolland Blackett
 Lore Heinemann in memory of Dr. Rudolph J. Heinemann

GIFTS AND BEQUESTS

The National Gallery of Art was established by a remarkable act of private philanthropy, met in a unique and historic partnership by the federal government. Beyond its operational budget, the Gallery still relies on the support of private citizens, foundations, and corporations to fund art acquisition, as well as many other important projects and programs.

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

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

Planned giving, by which a donor makes a commitment to benefit the Gallery at a later date, can enable many donors to make substantially larger gifts than by outright

gift and can maximize tax benefits and cost effectiveness of making a gift. Donors of deferred gifts may indicate that the National Gallery of Art is to receive a certain sum of money, property, works of art, or a percentage of an estate. We encourage donors considering such a gift to discuss confidentially how it is to be used when arranging the gift.

All gifts and bequests are deductible, within the limits prescribed by law, for applicable federal tax purposes. For more information regarding gifts of funds and property, both real and personal, please contact Ruth Anderson Coggeshall, Chief Development Officer (telephone 202 842-6447).

