

REPORT ON THE
NATIONAL GALLERY OF ART

INCLUDING THE
FREER GALLERY OF ART


FOR THE YEAR ENDING JUNE 30

1921



WASHINGTON
GOVERNMENT PRINTING OFFICE
1921

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—DESIGN—



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From the Smithsonian Report for 1921.

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APPENDIX 2.

REPORT ON THE NATIONAL GALLERY OF ART.

SIR: I have the honor to submit herewith the following report on the affairs of the National Gallery of Art for the year ending June 30, 1921.

ORGANIZATION AND HISTORY OF THE GALLERY.

The National Gallery of Art, which is the legal depository of all objects of art belonging to the Nation, has heretofore been administered in connection with the United States National Museum. By the action of the Sixty-sixth Congress in providing "for the administration of the National Gallery of Art by the Smithsonian Institution, including compensation of necessary employees and necessary incidental expenses," its connection with the Museum was severed and it became the seventh administrative branch under the Institution on July 1, 1920.

A full account of the inception of the art activities of the Institution and of the early struggles of the incipient Galley of Art, prepared by the late Assistant Secretary of the Institution, Dr. Richard Rathbun, is given in Bulletin 70 of the United States National Museum (edition of 1916), and a brief résumé may be given here as a suitable introduction to the first annual report of the gallery under the new régime, and at the same time emphasizing the imperfectly recognized fact that art was placed on an equal footing with science in the foundation of the Institution.

The Smithsonian Institution was founded in 1846 by a fund provided by James Smithson and was organized under the control of a board of regents. By act of the Congress of the United States approved August 10, 1846, establishing the Smithsonian Institution, it was provided:

That, so soon as the Board of Regents shall have selected the said site [for a building], they shall cause to be erected a suitable building, of plain and durable materials and structure, without unnecessary ornament, and of sufficient size, and with suitable rooms or halls, for the reception and arrangement, upon a liberal scale, of objects of natural history, including a geological and mineralogical cabinet; also a chemical laboratory, a library, a gallery of art, and the necessary lecture rooms, etc.

Immediately upon the organization of the Board of Regents, in September, 1846, a committee from its membership was appointed to digest a plan for carrying out the provisions of this act. The

committee's report, submitted on January 25, 1847, contained the following recommendations on the subject of the fine arts:

The gallery of art, your committee think, should include both paintings and sculpture, as well as engravings and architectural designs; and it is desirable to have in connexion with it one or more studios, in which young artists might copy without interruption, being admitted under such regulations as the board may prescribe. Your committee also think that as the collection of paintings and sculpture will probably accumulate slowly, the room destined for a gallery of art might properly and usefully meanwhile be occupied during the session of Congress as an exhibition room for the works of artists generally; and the extent and general usefulness of such an exhibition might probably be increased, if an arrangement could be effected with the Academy of Design, the Arts Union, the Artists' Fund Society, and other associations of similar character, so as to concentrate at the Metropolis, for a certain portion of each winter, the best results of talent in the fine arts.

The Smithsonian Building was completed in 1855, and served for a period of eight years to accommodate the collections of all classes. Serious discouragement of the art interests in the Institution resulted from the disastrous fire, which in 1865 burned out the second story of the building, destroying its contents, including portions of the art collections. The remaining works were removed, the paintings and statuary to the Corcoran Gallery and the engravings to the Library of Congress. Many years later they were in large part returned to the Institution, and but little of importance transpired until 1906, when a collection of paintings and other art works, was bequeathed to the Corcoran Gallery of Art by Harriet Lane Johnston, mistress of the White House during President Buchanan's administration, subject to the condition that should a national gallery be established in Washington they should become the property of that gallery. This led to an inquiry regarding the status of the Institution as a national gallery, and the question was referred to the Supreme Court of the District of Columbia, which rendered the decision that the Institution is the duly constituted National Gallery of Art. The text of the decision is as follows:

It is, therefore, on this eleventh day of July, in the year 1906, by the Supreme Court of the District of Columbia, sitting in Equity, and by the authority thereof, adjudged, ordered, and decreed.

That there has been established by the United States of America in the City of Washington a National Art Gallery, within the scope and meaning of that part of the codicil bearing date April 21, 1902, made by the said Harriet Lane Johnston to her Last Will and Testament, in the proceedings in this case mentioned, wherein she gave and bequeathed the pictures, miniatures, and other articles to the Trustees of the Corcoran Gallery of Art, and in the event of the Government establishing in the City of Washington a National Art Gallery, then that the said pictures and other articles above mentioned should be delivered to the said National Art Gallery and become its property; and that the said National Art Gallery is the National Art Gallery established by

the United States of America at, and in connection with, the Smithsonian Institution, located in the District of Columbia, and described in the Act of Congress entitled an Act to establish the "Smithsonian Institution" for the increase and diffusion of knowledge among men, approved August 10, 1846 (9 Stat. L., 103; Title LXXIII, sec. 5579, R. S., U. S.), and the subsequent acts of Congress amendatory thereof; and it is further adjudged, ordered, and decreed that the United States of America is entitled to demand and receive from the surviving Executors of the said Harriet Lane Johnston, the Complainants named in the bill of complaint in this case, all of the above-mentioned pictures, articles of sculpture, engravings, miniatures, and other articles, the same to be and become a part of the said National Art Gallery so established by the United States of America at, and in connection with, the said Smithsonian Institution.

* * * * *
WENDELL P. STAFFORD, *Justice.*

The collection was therefore assigned to its care. Since that time the national collections have increased rapidly, chiefly, however, through gifts and bequests of art works by patriotic citizens.

It is a noteworthy fact that until the beginning of the year 1920-21 no appropriation had been made for the gallery or for the purchase of art works, and no provision for the employment of a salaried curator or other employees of the gallery, all works of art being associated with the department of anthropology of the National Museum. It happened thus that the organization of the gallery as a separate unit of the Institution did not require any radical change in the personnel of the gallery, the curator of the department of anthropology, who had previously cared for the art collections, becoming director, and the recorder of that department becoming the recorder of the gallery.

THE HENRY WARD RANGER FUND.

Fortunately, a liberal private fund has recently become available for the increase of the collections. The will of the late Henry Ward Ranger provides the sum of \$200,000, the interest of which is to be devoted to the purchase of works of art for the National Gallery, the carrying out of the bequest being intrusted to the National Academy of Design. The provision is as follows:

All pictures so purchased are to be given by the Council to Art institutions in America, or to any library or other institutions in America maintaining a gallery open to the public, all such gifts to be upon the express condition that the National Gallery at Washington, administered by the Smithsonian Institute, shall have the option and right, without cost, to take, reclaim, and own any picture for their collection, provided they exercise such option and right at any time during the five-year period beginning ten years after the artist's death and ending fifteen years after his death; and, if such option and right is not exercised during such period, the picture shall remain and be the property of the institution to which it was first given.

The purchases so far made by the council of the academy are as follows:

Title.	Artist.	Date of purchase.	Assigned to—
1918-19.			
1. December Uplands. 1919-20.	Bruce Crane.....	Apr. 27, 1919	Syracuse Museum of Art.
2. Evening Tide, California.	Wm. Ritschel.....	Jan. 11, 1920	National Gallery.
3. Grey Day.....	W. Granville-Smith.....	do.....	Do.
4. The Rapids.....	W. Elmer Schofield...	May 2, 1920	Brooklyn Museum.
5. The Orange Bowl. 1920-21.	Anna Fisher.....	do.....	Rhode Island School of Design, Providence, R. I.
6. The Flower Girl...	Helen M. Turner.....	Apr. 4, 1921	Detroit Institute of Art, Detroit, Mich.
7. Shrine of the Rain Gods.	E. Irving Couse.....	do.....	Toledo Museum of Art, Toledo, Ohio.
8. The Meate Range..	Aldro T. Hibbard.....	do.....	Portland Society of Art, Portland, Me.
9. A Corner in Central Park.	Arthur J. E. Powell.....	do.....	Milwaukee Art Institute, Milwaukee, Wis.
10. Central Park and the Plaza.	Wm. A. Coffin.....	do.....	Brooks Memorial Art Gallery, Memphis, Tenn.

The advisory committee of the gallery took up the question of the acceptability of these works, but it was later decided that the question of acceptance could more appropriately await final consideration until the dates of recall provided for by the bequest, namely, the five-year period beginning ten years after the artist's death in each case.

THE NATIONAL PORTRAIT COMMITTEE.

A second agency of primary importance to the gallery and to American history is found in the organization and activities of the National Portrait Committee. In January, 1919, a number of patriotic citizens and patrons of art realized that if the United States was to have a pictorial record of the World War it would be necessary to take immediate steps. A number of the distinguished leaders of America and of the Allied Nations were approached and their consent secured for the painting of their portraits by prominent American artists. With the indorsement of the Smithsonian Institution as custodian of the National Gallery of Art, the American Federation of Arts, and the American Mission to Negotiate Peace, then in session at Paris, the National Portrait Committee came into being for the purpose of carrying out this idea and thus initiating and establishing in Washington a National Portrait Gallery. The members of the committee as organized are: Hon. Henry White, chairman; Herbert L. Pratt, secretary and treasurer; Mrs. W. H. Crocker, Robert W. deForest, Abram Garfield, Mrs. E. H. Harriman,

Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Charles D. Walcott, and Henry C. Frick (deceased).

That the gift of these paintings to the National Gallery might be thoroughly national in character, it was decided that a group of these portraits, financed by the art patrons of any city, would be inscribed as presented to the National Gallery by that city and that a representative of that city should become an honorary member of the National Portrait Committee. It was further decided that a tablet or other permanent record in the National Portrait Gallery should bear the names of the National Portrait Committee, including the chairmen of all local committees; and that there should be a record of the names of each subscriber to the purchase fund.

Twenty portraits completed under this arrangement were exhibited in the National Gallery during the month of May, 1921, and these, with such others as may be subsequently completed, will be shown in a number of cities throughout the United States before being permanently installed in Washington. The exhibition is being circulated under the auspices of the American Federation of Arts. The portraits available for exhibition at the close of the year are as follows:

By Cecilia Beaux:

Admiral, Sir David Beatty.
Premier Georges Clemenceau.
Cardinal Desire Joseph Mercier.

By Joseph De Camp:

Premier, Sir Robert Laird Borden.
General, Sir Arthur William Currie.

By Charles Hopkinson:

Premier Joan J. C. Bratiano.
Premier Nikola Pashich.
Prince Kimmochi Saionji.

By John C. Johansen:

Field-Marshal, Sir Douglas Haig.
Marshal Joseph Joffre.
Gen. Amando Diaz.
Premier Vittorio Emanuele Orlando.
Signing of the Peace Treaty, June 28, 1919.

By Edmund C. Tarbell:

Marshal Ferdinand Foch.
Gen. Georges Leman.
Woodrow Wilson.

By Douglas Volk:

His Majesty Albert I of Belgium.
Premier David Lloyd George.
Gen. John Joseph Pershing.

By Irving R. Wiles:

Admiral William Snowden Sims.

The portraits to be added, according to the plans of the committee, are:

By Jean McLane:

Her Majesty Elizabeth, Queen of the Belgians.

Premier William Morris Hughes.

Premier Eleutherios K. Venizelos.

By Edmund C. Tarbell:

Herbert Clark Hoover.

Through the courtesy of the American Federation of Arts these portraits were exhibited for a short period (May 5-22) in the large middle room of the gallery, where they attracted much attention. During this period the federation held its annual meeting in Washington, and on May 18 the Regents of the Smithsonian Institution gave a reception to the federation in the halls of the gallery, which was well attended by the members and by the citizens of Washington.

ART WORKS ACQUIRED DURING THE YEAR.

Aside from the Ranger purchases and the war portraits, the permanent acquisitions for the year are as follows:

An oil portrait of the late Julius Bien, painted by George Da Madura Peixotto in 1886. Gift of Mr. Julius Bien, of New York, through the Hon. Simon Wolf.

Monarch of the Farm (Norman bull), by William Henry Howe, N. A., painted in 1891. Gift of Mrs. William Henry Howe (Mrs. Julia May Clark Howe).

The Gathering Storm, by Eugène Louis Gabriel Isabey, 1864. Presented by Mrs. Gibson Fahnestock, in Memory of Maj. Clarence Fahnestock, of the American Expeditionary Forces.

Love and Life, by George Frederick Watts, R. A. Gift of the artist to the American people in 1893; accepted by act of Congress approved July 23, 1894; transferred to the gallery from the White House on March 21, 1921.

Portrait of a Gentleman (with white wig), attributed to Sir Godfrey Kneller (1646-1723). Bequeathed by Miss Caroline Henry.

Soldat de Crimée, by Harriet Blackstone. Gift of Mr. Barent G. Poucher and his wife, Florence Holbrook Poucher.

Portrait bust (white marble) of Hon. John Sherman, by Daniel Chester French, N. A., 1886. Gift of Lieut. John Sherman McCallum, through Mr. Charles Moore.

Portrait bust (bronze) of Brig. Gen. Joseph Wheeler, by William Rudolf O'Donovan, A. N. A. Gift of the memorial committee and contributors, through Mr. Henry Clews, surviving member of the committee.

The Wanderlusters' Rest, by William Henry Holmes. Gift of the artist.

The walk to Gethsemane, by Johannes Adam Simon Oertel. Gift of Mr. J. F. Oertel.

LOANS.

Although, on account of the shortage of space in the gallery, additional loans are not readily exhibited, the following were accepted during the year:

Portrait of Dr. William Healy Dall and a full-length portrait of George Washington, by Wilford Seymour Conrow. Lent by the artist. The latter was withdrawn before the close of the year.

Genevra dei Benci, attributed to Leonardo da Vinci (1452-1519). Lent by the Misses Janet R. and Mary Buttles.

Athena, attributed to Simon De Vos (1603-1676). Lent by Miss May Warner. Withdrawn before the close of the year.

Five portraits; lent by Mrs. Archibald Hopkins (Mrs. Charlotte Everett Wise Hopkins) as follows: Col. Mark Hopkins, Continental Army, artist not given; Dr. Mark Hopkins, pastel by Sarony of New York; Hon. Edward Everett, by Asher Brown Durand; Mrs. Edward Everett, by Gambadella; and Charlotte Brooks Everett (later Mrs. Henry Augustus Wise), by George P. A. Healy.

Portrait of Surgeon Baily Washington, jr., United States Navy, (1787-1854), artist not given. Lent by Miss Alice M. Reading, his granddaughter.

Portrait of Miss Ellen Day Hale, by Mrs. Margaret W. Lesley Bush-Brown. Lent by the artist.

Christ in the Temple, by J. B. Tiepolo; The Doctor's Visit, by Jan Steen; Dedham Vale, by John Constable; and A Young Dutch Girl, by N. Drost. Lent by Mr. Ralph Cross Johnson.

Portrait of Mrs. Charles Eames, by Gambadella. Lent by Mrs. A. Gordon-Cumming.

Portrait of George Washington, by Rembrandt Peale; portrait of John Van Schaick Lansing Pruyn, by Charles Loring Elliott. Lent by the Hon. Charles S. Hamlin.

Seven Cameos—the Pickering Dodge collection. Lent by Mrs. Charles W. Rae.

Portrait bust (bronze) of Maj. Gen. George Owen Squier, Chief Signal Officer, United States Army, by Moses Wainer Dykaar. Lent by Gen. Squier.

Portrait bust (marble) of the late Senator Justin Smith Morrill, of Vermont, by Preston Powers. Lent by Dr. Charles L. Swan through Senator W. P. Dillingham.

Statue of Pan (white marble). Lent by Brig. Gen. George P. Scriven, United States Army.

DISTRIBUTIONS.

Loans have been withdrawn by the owners as follows: Full-length portrait of George Washington, by Wilford S. Conrow, returned to Mr. Conrow on his request. Athena, attributed to Simon De Vos, was withdrawn by Miss May Warner.

In November, 1920, five paintings, the property of the National Gallery, by five living American artists, were lent to the American Federation of Arts to be associated with twelve other notable paintings from other sources on an exhibition circuit, which included Davenport, Iowa; Moline, Mich.; Syracuse, N. Y.; Memphis, Tenn.; Oklahoma City, Okla.; Jackson, Mich.; and Ann Arbor, Mich. The five paintings—*Caresse Infantine*, by Mary Cassatt; *A Family of Birches*, by Willard Metcalfe; *The White Parasol*, by Robert Reid; *November*, by Dwight Tryon; and *Southwesterly Gale*, by Frederick J. Waugh—were returned to the gallery near the close of the fiscal year.

Mrs. Augusta H. Saint-Gaudens withdrew her bust of Lincoln for a Saint-Gaudens exhibit at the Carnegie Institute, Pittsburgh, Pa., in the early part of 1921. It was returned to the gallery at the close of the exhibit.

THE NATIONAL GALLERY OF ART COMMISSION.

An important forward step in the development of the gallery was made during the year. On May 27, 1921, the Board of Regents of the Institution, having the future of the gallery in mind, took the initial steps in the establishment of the National Gallery of Art Commission, formulating a plan of organization and naming the following board to take the steps necessary to its elaboration:

Public men interested in fine arts: W. K. Bixby, Joseph H. Gest, Charles Moore, James Parmelee, Herbert L. Pratt.

Experts: John E. Lodge, Frank Jewett Mather, jr., Charles A. Platt, Edward W. Redfield.

Artists: Herbert Adams, Edwin H. Blashfield, Daniel Chester French, Gari Melchers, William H. Holmes.

Dr. Charles D. Walcott, secretary of the Institution, was named a member of the commission *ex officio*.

The primary functions of the commission are "to promote the administration, development, and utilization of the National Gallery of Art, including the acquisition of material of high quality representing the fine arts; and the study of the best methods of exhibiting material to the public and its utilization for instruction."

At the first meeting of the commission, June 8, the organization was completed and committees were appointed to take charge of the various branches of the work. These are: Executive committee,

Charles Moore (chairman) Herbert Adams, Daniel Chester French, W. H. Holmes (secretary), James Parmelee, and Charles D. Walcott; advisory committee (chairman to be named), Herbert Adams, Edwin H. Blashfield, W. H. Holmes, Gari Melchers, Charles A. Platt, and Edward W. Redfield; and 12 special committees: (*a*) On ancient European paintings, Frank Jewett Mather, jr., chairman; (*b*) on prints excepting the oriental, James Parmelee, chairman; (*c*) on sculpture, Herbert Adams, chairman; (*d*) on American paintings, Edward W. Redfield, chairman; (*e*) on mural paintings, Edwin H. Blashfield, chairman; (*f*) on ceramics, Joseph E. Gest, chairman; (*g*) on oriental art, John E. Lodge, chairman; (*h*) on modern European art, Gari Melchers, chairman; (*i*) on architecture, Charles A. Platt, chairman; (*j*) on portrait gallery, Herbert L. Pratt, chairman; (*k*) on textiles, ———, chairman; and on building, Charles Moore, chairman. The executive committee met and organized on June 17, 1921, and at the close of the year considerable progress had been made in the organization of the special committees.

The value of the National Gallery collections already in hand is estimated at several million dollars, their acquirement being due entirely to the generous attitude of American citizens toward the National Gallery of Art, no single work of painting or sculpture now in its possession having been acquired by purchase. It can hardly be doubted that when a building is provided in which contributions can be cared for, and exhibited to the public in the manner they deserve, many collectors seeking a permanent home for their treasures will welcome the opportunity of placing them in the custody of a national institution. The providing of a suitable building for the gallery is all that is necessary to make Washington in the years to come an art center fully worthy of the Nation.

The act of Congress establishing the institution provided for a department or gallery of the fine arts and limited its scope to paintings, sculpture, engravings, and architectural designs—limitations which experience has shown lack elasticity, since the fine arts extend in various directions into other fields of culture. The chief difficulty in confining the collections to this narrow field is that, while the institution has depended, and must depend very largely, on gifts and bequests for its development, these gifts and bequests contain a large percentage of art material quite outside of the limitations indicated, as illustrated in the Freer, the Harriet Lane Johnson, and the Pell collections. It would thus appear that the gallery may well anticipate that when a building is provided for art, the scope of the subject matter will necessarily extend to all branches furnishing art material rising into the realm of the fine arts as manifestly contemplated in the organization of the gallery commission.

A chief undertaking of the year was the preparation of an illustrated catalogue of the collections, which is practically ready for the printer at the close of the year. An illustrated catalogue of the Ralph Cross Johnson collection of paintings by old masters, written by Mr. George B. Rose of Little Rock, Ark., was published in the September (1920) number of the journal, *Art and Archaeology* (Vol. X, No. 3), and copies of this have been on sale during the year in the room devoted to these works.

LIST OF PUBLICATIONS.

FINE ARTS.

The National Art Committee Exhibition of War Portraits: Signing of the Peace Treaty, 1919, and Portraits of Distinguished Leaders of America and of the Allied Nations. Painted by Eminent American Artists for Presentation to the National Portrait Gallery. National Gallery of Art, under Direction of the Smithsonian Institution, Washington, D. C., May 5 to 22, 1921. Catalogue of the Portraits by Florence N. Levy. 30 pages and cover, illustrated. Irving Press, New York, 1921. Copyright, 1921, by The National Art Committee.

Rose, George B. The Ralph Cross Johnson Collection in the National Gallery at Washington, D. C. 24 illustrations. *Art and Archaeology*, Vol. X, No. 3, Sept. 1920, pp. 75-110.

A critical and appreciative review of the collection of twenty-four old masters of the Florentine, Bolognese, Venetian, Flemish, Dutch, and British schools presented to the National Gallery by Mr. Ralph Cross Johnson, of Washington, followed by an editorial announcement of the separate organization of the National Gallery of Art, pp. 109-110.

LIBRARY—THE HUGHES ALCOVE.

Considerable advance was made during the year in the accumulation of an art library, numerous art books and art periodicals having been added to the publications previously acquired by the gallery. By the will of the Rev. Bruce Hughes, of Lebanon, Pa., who died on March 20, 1916, a sum estimated at about \$9,000 was bequeathed to the institution, "the sum so received to be invested and the income alone used to found the Hughes Alcove of the said Smithsonian Institute." It is intended to devote this income to the interests of the National Gallery, as the Institution feels that the desire of the testator can most fittingly be accomplished by the establishment and maintenance of an alcove or section in the library of the gallery, for reference works on art which shall serve as a permanent memorial to the founder. No part of the fund has as yet been expended.

GALLERY HOUSING.

The national collection of art works so far as intrusted to the Smithsonian Institution, were first accommodated in the Smithsonian Building and later in the National Museum Building, now

the Museum of Arts and Industries. In 1910 they were transferred to the central sky-lighted hall of the recently erected Museum of Natural History. This hall was appropriately subdivided by partitions for the purpose. The space thus made available is, however, entirely inadequate to the actual needs of the gallery, and until an additional building is provided expansion must be at the further expense of the already seriously embarrassed natural history and associated departments.

The art collections are open to the public on every week day during the year, holidays included, from 9 o'clock a. m. to 4.30 o'clock p. m., and on Sundays from 1.30 to 4.30 p. m.

Respectfully submitted.

W. H. HOLMES,

Director, National Gallery of Art.

DR. CHARLES D. WALCOTT,

Secretary, Smithsonian Institution.

APPENDIX 3.

REPORT ON THE FREER GALLERY OF ART.

SIR: I have the honor to submit the first annual report on the Freer Gallery of Art, for the year ending June 30, 1921.

THE COLLECTION.

The entire Freer collection and all other objects delivered to the Smithsonian Institution, Freer Gallery of Art, by the executors of the will of Charles L. Freer, reached the building by November, 1920, and on June 15, 1921, receipt in full of all objects thus delivered was formally acknowledged by the Institution. The following list is offered as an indication of the nature and number of the objects received.

WORKS OF ART.		<i>Chinese.</i>	
<i>American.</i>		Furniture -----	22
<i>By James McNeill Whistler :</i>		Glass -----	14
Drawings -----	117	Ivory, bone, horn, and mother-of-pearl -----	8
Engravings (wood) -----	3	Jade and other hard stones -----	503
Etchings, including dry-points --	683	Lacquer -----	17
Lithographs -----	194	Metal work :	
Paintings—		Bronze -----	678
Oils -----	67	Iron -----	19
Watercolors -----	47	Pewter -----	8
Pastels -----	40	Silver -----	20
Peacock room and 17 wainscot panels.		Paintings -----	1, 255
Plates (copper) -----	38	Pottery -----	481
<i>By other artists :</i>		Sculpture :	
Paintings—		Stone -----	183
Oils -----	96	Wood -----	13
Watercolors -----	6	Textiles -----	183
Pastels -----	47	<i>Cypriote.</i>	
Silver-points -----	3	Glass -----	1
Pottery -----	34	Metal work, gold -----	1
Sculpture, bronze -----	2	<i>Egyptian.</i>	
<i>Babylonian.</i>		Glass -----	1, 391
Metal work, bronze -----	1	Ivory, bone -----	4
<i>Byzantine.</i>		Metal work :	
Crystal -----	1	Bronze -----	7
Manuscripts, Greek Biblical, complete and fragmentary -----	29	Gold -----	1
Metal work, gold -----	8	Pottery -----	254
Paintings, illustrations -----	10	Sculpture :	
<i>Cambodian.</i>		Stone -----	34
Ivory -----	6	Wood -----	6
Metal work, bronze -----	4	<i>Greek.</i>	
		Metal work, bronze -----	2
		Pottery -----	1

<i>Italian.</i>		<i>Near Eastern and East Indian—Con.</i>	
Furniture -----	1	Pottery -----	317
Pottery -----	4	Textiles -----	16
Textiles -----	1	<i>Palmyran.</i>	
<i>Japanese.</i>		Sculpture, stone -----	1
Lacquer -----	29	<i>Tibetan.</i>	
Metal work :		Paintings -----	13
Bronze -----	42	<i>Unclassified.</i>	
Iron -----	4	Metal work -----	49
Silver -----	1	Pottery -----	10
Paintings -----	804	Sculpture, stone -----	57
Pottery -----	821	Textiles -----	11
Print blocks (wood) -----	20	Miscellaneous materials -----	50
Sculpture :		STUDY ACCESSORIES.	
Stone -----	3	Dies -----	2
Wood -----	60	Electrotype plates -----	107
Textiles -----	79	Library :	
<i>Korean.</i>		Books -----	2, 344
Glass -----	7	Manuscripts -----	3
Jade and other hard stones -----	4	Reproductions -----	170
Metal work :		Rubbings -----	222
Bronze -----	189	Photographs :	
Gold -----	6	Lantern slides -----	3, 179
Silver -----	2	Negatives -----	693
Pottery -----	229	Print blocks (wood) -----	8
Sculpture, stone -----	14	Whistleriana.—19 portraits of Whistler, reproductions, photographs, clippings, Whistler letters, and other documents.	
<i>Near Eastern and East Indian.</i>		EQUIPMENT.	
Books, illustrated -----	18	Office, storage, and gallery furniture, etc. -----	122
Ivory -----	1		
Metal work :			
Bronze -----	3		
Silver -----	19		
Paintings -----	139		

Work accomplished during the year includes unpacking and checking the collection and placing the objects in their respective storage spaces; examination and classification of the Japanese pottery and Chinese paintings; urgently needed restoration work on 27 oil paintings; renumbering, measuring and cataloguing of the entire collection. This latter task, though well under way, is by no means completed.

ACQUISITIONS BY PURCHASE.

Sculpture, stone :

Chinese, period of the Six Dynasties. Two large slabs carved in high relief with Buddhist scenes.

Chinese, T'ang? A tiger.

Photographic negatives—70, representing objects in the Freer collection.

BUILDING AND INSTALLATION.

The principal work accomplished during the year includes completion of certain electrical equipment and of gallery equipment such as register faces, pipe rails, and skylight glass; the installation of two additional lavatories and a carpenter's workshop; the provision of asbestos screens for the windows of the peacock room to prevent condensation of moisture on the glass; the building of partitions in

study room 2; the construction of storage cases for Chinese and Japanese panel pictures, for pottery, and for stone sculpture. Still under way is the rebuilding of the dais in gallery 18; the recoloring of the gallery walls throughout; the construction of storage bags and boxes for Japanese screens.

Early in June, the Institution formally and with certain reservations accepted the building from the architect, Mr. Charles A. Platt.

Thanks are due Mr. Stephen Warring, to whose care in packing and unpacking the collection may be attributed the transference of the whole from Detroit to the storages of the Freer Gallery without a mishap; Prof. Edward S. Morse for his expert opinion on the Japanese pottery; Mr. H. E. Thompson for his skillful work of restoration on the Whistler oil paintings; and, above all, Miss Rhoades and Miss Guest, both of the staff, without whose constant devotion to the Freer Gallery and its every interest, most of the progress here recorded would have been impossible.

Respectfully submitted.

J. E. LODGE,
Curator, Freer Gallery of Art.

DR. CHARLES D. WALCOTT,
Secretary, Smithsonian Institution.





REPORT ON THE NATIONAL GALLERY OF ART

INCLUDING THE
FREER GALLERY OF ART

FOR THE YEAR ENDING JUNE 30

1922



WASHINGTON
GOVERNMENT PRINTING OFFICE
1922

RHODE ISLAND
SCHOOL OF
DESIGN

REPORT ON THE
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INCLUDING THE
FREER GALLERY OF ART

FOR THE YEAR ENDING JUNE 30

1922



WASHINGTON
GOVERNMENT PRINTING OFFICE

1922

From the Smithsonian Report for 1922

APPENDIX 2.

REPORT ON THE NATIONAL GALLERY OF ART.

SIR: I have the honor to submit the following report on the affairs of the National Gallery of Art for the year ending June 30, 1922.

The second year of the existence of the National Gallery as a separate administrative unit of the Smithsonian Institution closed with substantial reasons for satisfaction with the progress made, notwithstanding the fact that the accessions of art works fall short of the average for a number of previous years. The activities of the gallery continued in all essential respects in directions identical with those of the preceding year, the personnel being limited to a director and a secretary with clerical assistance, a guard, three watchmen, two laborers, and two charwomen.

Full information regarding the inception and growth of the gallery within the Institution and as a subsection of the department of anthropology of the National Museum may be found in the report of the secretary of the Institution for the preceding year, and more especially in an earlier publication (Bulletin 70. U. S. National Museum) prepared by former assistant secretary, Dr. Richard Rathbun.

Although art was recognized as a legitimate field of activity in the organization of the Institution, and on equal terms with science, and although numerous paintings and other works were acquired as the years passed, no special provision was made for their accommodation, space being assigned them in various places as the years passed, and no special provision was made for adding to the collection by purchase. Since the completion of the Natural History Building the collections have found space in that building, finally occupying the large central hall which was subdivided by screen partitions for their accommodation. This resource has, however, reached its limit, and additions accepted can find exhibition space only by storing the less important works previously acquired. This condition is most unfortunate since the inflow of gifts and bequests, upon which the gallery depends for accessions, is governed largely by the character of the accommodations afforded. The vital importance of this shortage of space will be appreciated when it is stated that the in-

crease of art works by means of gifts and bequests to the Institution for the 10 years since appropriate exhibition space became available in the new Natural History Building, ending June 30, 1921, and aside from the rich accessions of the Freer gift, has averaged in estimated money value upward of \$500,000 per year. The year just closed has fallen far short of that valuation, not exceeding \$10,000, a result due in part, at least, to a knowledge of the real conditions on the part of such owners of collections as have reached the stage where the future of their accumulations has become a matter of great concern.

The urgent need of a gallery building is thus strongly emphasized, for it is apparent that should 10 years elapse before a building for this purpose is erected, the loss due to delay will amount to several times the cost of a building. Another consideration of great importance is that the National Gallery is not limited in scope to painting and sculpture, but has confined its activities mainly to this narrow field because no space is available for assembling and displaying the full range of art products. It is thus most important that Americans should begin to realize, as have all other civilized nations, the great importance, the inestimable value, of art as an agency in the advancement to higher accomplishment in each and every branch of activity in which taste is an essential feature. We are the only civilized nation that has not risen to a realization of the real value of art and of the important functions of a National Gallery and that has not, save in the limited appropriations granted in 1921 and 1922 to the gallery fostered by the Smithsonian Institution, recognized art save as the handmaid of history or as an essential of architectural embellishment or landscape gardening. No important art work has, for art's sake pure and simple, ever been purchased with the approval of the United States Government. The Nation has received as gifts and bequests, art works amounting to more than ten millions in money value, and has expended on their acquirement and care possibly one two-hundredth part of that amount. The American people should at once arise to a realization of the fact that unless gallery space is provided for the accommodation of prospective additions, this inflow of art works must practically cease. This would be a national misfortune and a disaster to the Capital of the Nation.

ART WORKS ACQUIRED DURING THE YEAR.

GIFTS AND BEQUESTS.

Portrait of President Ulysses S. Grant (three-quarter length) by Thomas Le Clear, N. A. (1818-1882), painted in 1880 or 1881. Gift of Mrs. U. S. Grant, jr., of San Diego, Calif.

A large gravure reproduction of a portrait of Abraham Lincoln, taken from Douglas Volk's portrait of Lincoln painted from memory. Gift of Dr. Charles D. Walcott, Secretary of the Smithsonian Institution.

An oil painting entitled "The Signing of the Treaty of Ghent," by Sir A. Forestier, 1914. Presented to the Smithsonian Institution for the American people by the Sulgrave Institution of Great Britain and the United States, through Mr. Barron Collier, and accepted on behalf of the United States by Chief Justice William Howard Taft. Deposited by the Smithsonian Institution.

A painting by Daniel Garber, N. A., entitled "Tohickon," provided by the Henry Ward Ranger bequest through the council of the National Academy of Design, trustees of the fund.

Portrait of Edwin H. Harriman, being an artist's proof etching, one of 21 from the copper. Gift of Mrs. E. H. Harriman, New York City, through Dr. Charles D. Walcott.

Portrait bust (bronze) of Maj. Gen. George Owen Squier, Chief Signal Officer, United States Army, by M. W. Daikaar. Gift of General Squier.

LOANS.

Salutation (copy), by Albertinelli, and Holy Family (copy), by Andrea del Sarto, and an *erba* or painting in vegetable colors entitled "St. Anthony and the Lions," by an old monastic painter of the time of Fra Angelica and Fra Bartolommeo. Lent by the Rev. F. Ward Denys, of Washington, D. C. Doctor Denys lent also a Minton shield, two bronze reliefs of sacred subjects, and a small landscape in oil, which he withdrew before the close of the year.

Mother and Children (Early Morning), by A. W. Bougereau (1825-1905), and Sheep, by F. Brissot. Lent by Mr. and Mrs. Walter Tuckerman, Edgemoor, Md.

Deer, by J. A. Oertel, signed 1856. Lent by Mr. Charles Townsend Abercrombie Miller, of New York City.

Portrait of Abraham Lincoln, painted in 1865 by M. S. Nachtrieb (1835-1913). Lent by Mr. Anton Heitmuller, of Washington, D. C.

A series of 10 architectural drawings by Rossel Edward Mitchell, showing the artist's plan for furthering the International Historical Museum. Lent by Rossel Edward Mitchell, of Washington, D. C., and withdrawn at the close of the special exhibition during January, 1922.

Forty-six paintings, comprising kakemonos and framed pictures by Shunko Sugiura, of Tokyo, Japan. Lent by the artist and withdrawn at the close of the special exhibition, from January 18 to 27, 1922.

Series of 150 enlarged portraits in sepia, of Washington children, by Underwood & Underwood, of Washington, D. C. Lent by Underwood & Underwood and withdrawn at the close of the special exhibition, February 20 to March 5, 1922.

Plaster bas-relief portrait of Prof. Francis James Child, Scholar (1825-1896), of Cambridge, Mass., executed in 1891 by Miss Leila Usher. Lent by Miss Leila Usher, of Boston, Mass.

A collection of 100 etchings and water-color drawings by Francisco Gonzales Gamarra, of Lima, Peru, illustrating ancient Peruvian art, recent historical art, and current subjects. Lent by Mr. Gamarra and withdrawn at the close of the special exhibition which was open to the public during June, 1922.

Bronze bust of Enrico Caruso (1873-1921), by Joseph Anthony Atchison; presented to the city of Washington for the Washington Opera House. Lent by the sculptor on behalf of the Washington Opera House.

Two old masters, Baptism of Christ by J. B. Tiepolo and a small landscape by R. Wilson, were added to his loan collection by Mr. Ralph Cross Johnson, of Washington, D. C.

A Moment's Rest, a large painting by William E. Norton (1843-1916), a realistic rendering of a team of four horses in charge of two men and a boy resting a moment in the shadow of a boat's hull by the water's edge while one of the men lights his pipe. Lent by the artist's daughters, Miss Gertrude M. Norton and Miss Florence E. Norton, of New York City.

Twenty-two portraits in pastel, being a series of life-size groups of Union and Confederate veterans of the Civil War, painted from life by Walter Beck, of Brooklyn, N. Y., 50 years after the battle of Appomattox; lent to the Smithsonian Institution by the artist through Mr. Walter M. Grant, of New York City. Deposited by the Institution. They are as follows:

MOSBY TRIPTYCH.

1. Left panel:

1. Seated, left, Lieut. Fountain Beatty, Alexandria, Va.
2. Seated right, John Russel, scout, Berryville, Va.
3. Standing, Frank H. Rahm, Richmond, Va.

2. Central painting:

4. Left, Charles Grogan, Baltimore, Md.
5. Center, Col. John S. Mosby.
6. Right, Dr. W. L. Dunn, Glade Springs, Va.

3. Right panel:

7. Seated, Lieut. A. R. Richards, Louisville, Ky.
8. Standing, Dr. James G. Wiltshire, Baltimore, Md.

FEDERAL FORCES.

4. Fifty Years After the Battle. Fifth New York Volunteer Infantry, First Duryée Zouaves, known as "The Fighting Fifth."

Left to right—

1. Trumpeter Robert Fofar, Brooklyn, N. Y.
2. Trumpeter Robert F. Daly (once the drummer boy), New York City.
3. John F. Connell, New York City.
4. Gilbert Boyd, Brooklyn, N. Y.
5. John Hefferman, Flushing, Long Island.

5. Map of the Peninsular Campaign, Fifth New York Volunteer Infantry, First Duryée Zuaves, known as "The Fighting Fifth."

1. Left upper, John C. L. Hamilton, Elmsford, N. Y.
2. Second, Edward Whiteside, Brooklyn, N. Y.
3. Seated, left, James Collins (address not given).
4. Seated, George F. Wilson, Mount Vernon, N. Y.
5. Seated, George A. Mitchell (address not given).
6. Standing, right, Samuel H. Tucker (with rifle), Ridgefield Park, N. J.

6. Sheathing the Sword.

1. Standing at left, Peter G. Wagner, New York City.
2. Seated, Lieut. William H. Uekele, New York City.
3. Second, standing, Alfred Atkins, Rosells Park, N. Y.
4. With sword and gun, Harry Jones, Long Island City, N. Y.
5. Extreme right, George H. Myers, New York City.

7. Comrades of the Fighting Fifth.

1. Left, Daniel J. Meagher, New York City.
2. Right, Albert Shellworth, Jersey City, N. J.

8. Drummer Boy of the Fighting Fifth After Gaines Mills.

Robert F. Daly, New York City, was a drummer boy before he was 13 and had seen 17 battles. He endeared himself to his regiment, the First Duryée Zouaves, especially at Gaines Mills, where he carried water to the men fighting, from a spring more than a mile to the rear. On the 7-day retreat to the ships the men carried the boy on their shoulders. When the regiment returned to New York, the boy's father discovered him in line, snatched him from the march, and sent him back to school.

9. The Signal. After the Battle of Big Bethel. John Tregaskis, Brooklyn, N. Y., Fifth New York Volunteer Infantry, Duryée Zouaves.

After the Battle of Big Bethel the Union forces were marching by parallel roads in pursuit of the enemy. During the night at the cross-roads they fired at each other. To avoid a repetition of the error they used the white of their turbans around their arm as a signal.

10. The First Sharps Rifle. Homer D. Jennings, St. Cloud, Fla.

The Sharps rifle was used for the first time before Gaines Mills, Va. It was a repeating rifle and was used by the Fifth New York Volunteer Infantry, Duryée Zouaves. There were just enough of the rifles to arm the end men of companies, but the effect upon the opposing forces was bewildering and disastrous. General Sykes was in command.

11. Adelaide Smith. One of the first Army nurses.

She volunteered at Brooklyn, was with Grant's army through the Peninsular campaign, especially during the last years of the Civil War.

The silver cup at her left is the cup which she carried all through the war and with which she gave water to thousands of wounded men.

The One hundred and sixty-fifth New York, or Second Duryée Zouaves, Volunteer Infantry.

12. The left panel, four figures with the flags.

13. Center panel, five figures, Capt. Mathias Johnston, leader.

14. Third, or right, panel, five figures, with guns.

15. Doctor Beyca, chaplain, and noted as a singer at camp fires, Lafayette Post, New York. Painted in 1914.

16. Fisher of the Fifth New York Volunteer Infantry, Duryée Zouaves.

17. The Beecher Regiment Returning Its Flag to Plymouth Church.

1. Seated, left, William Pink, Brooklyn, N. Y.

2. Standing, left, Henry Metcalf, Brooklyn, N. Y.

3. Standing, Richard Conlon, Brooklyn, N. Y.

4. Standing, Charles Balogh, Brooklyn, N. Y.

5. Center, Capt. Miles O. Reilly, Brooklyn, N. Y.

6. Standing, Maj. M. K. Mille, Westfield, N. Y.

7. Standing, George O. Fowler, Whitestone, L. I.

8. Seated, right, Gen. Louis M. Peck, Brooklyn, N. Y.

THE OLD GUARD OF NEW YORK.

18. Capt. H. Cole Smith, Eighth Connecticut Volunteer Infantry.

Willis White, Second Regiment New York Cavalry.

Capt. Frank Huntoon, Vermont Cavalry.

19. Judge Blanchard, Wisconsin Volunteer Infantry.

Col. G. K. Grismer, One hundred and ninety-second New York Volunteer Infantry.

Maj. Charles H. Heustis, Massachusetts Volunteer Infantry.

20. Col. A. E. Dick, Twenty-second New York Volunteer Infantry.

Admiral Charles D. Sigsbee, Fort Fisher, afterwards on the U. S. S. *Maine*, seated.

Capt. James F. Wenman, who brought the obelisk from Egypt to Central Park, New York City.

Brig. Gen. Albert F. Davis, Spanish War Veterans.

21. Capt. L. F. Barry, Seventy-first New York Volunteer Infantry.

O. M. Chace, Seventh New York Volunteer Infantry.

Maj. William R. Mitchell, Wisconsin Volunteer Infantry.

Capt. L. A. Newcome, Massachusetts Volunteer Infantry.

22. Capt. Arthur Jacobson, Seventy-first Regiment New York National Guard, and One hundred and seventy-sixth New York Volunteer Infantry.

T. A. O'Mara, drummer boy, Fifty-ninth New York Volunteer Infantry.

THE NATIONAL PORTRAIT COLLECTION.

As announced in last year's report, a number of influential citizens desiring to preserve some pictorial record of the World War, organized a National Portrait Committee and arranged with a number of our leading portrait painters to paint portraits of certain distinguished leaders of America and other allied nations in the war with

Germany. The members of the committee as organized are: Hon. Henry White (chairman), Herbert L. Pratt (secretary and treasurer), Mrs. W. H. Crocker, Robert W. de Forest, Abram Garfield, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Charles D. Walcott, and Henry Frick (since deceased).

Under this arrangement 20 portraits were painted and assembled in the National Gallery during the month of May, 1921. Later these were turned over to the American Federation of Arts for purposes of public exhibition, and at the close of the year they had been shown in the following cities: Princeton, N. J.; New Haven, Conn.; Boston, Mass.; Rochester, N. Y.; Cleveland, Ohio; Williamstown, Mass.; Amherst, Mass.; Buffalo, N. Y.; Cincinnati, Ohio; Indianapolis, Ind.; Pittsburgh, Pa.; Detroit, Mich.; Youngstown, Ohio; and Memphis, Tenn.

The portrait of Herbert Clark Hoover, by Edmund C. Tarbell, has since been added to the number.

THE MCFADDEN COLLECTION.

At the close of the year preliminary steps had been taken toward the acceptance by the gallery of the loan of the McFadden collection of British masterpieces, comprising 44 notable examples of the work of Richard Parkes Bonington; John Constable, R. A.; Davis Cox; John Crome; Thomas Gainsborough, R. A.; George Henry Harlow; William Hogarth; John Hoppner, R. A.; Sir Thomas Lawrence, P. R. A.; John Linnell, sr.; George Morland; Sir Henry Raeburn, R. A.; Sir Joshua Reynolds, P. R. A.; George Romney; James Stark; George Stubbs, R. A.; Sir John Watson Gordon, R. A.; J. M. W. Turner, R. A.; and Richard Wilson, R. A. These paintings were acquired by John H. McFadden, Esq., of Philadelphia, Pa., recently deceased, during his lifetime, and by his will left in trust to the city of Philadelphia and to be intrusted to its custodianship when the Municipal Museum now in course of construction is completed. Notwithstanding the fact that there is much shortage of storage space in the halls occupied by the national collections, the acceptance of this rich collection for a limited period is regarded with much favor.

DISTRIBUTIONS.

Loans have been withdrawn by owners as follows: Portrait of Arthur Spicer, and portrait of Mary Brockerbrough Spicer, his wife, by Sir Peter Lely, lent by Miss Lucy Stuart Fitzhugh, were with-

drawn by Mrs. Daisy Fitzhugh Ayers, executrix. *Genevra dei Benci*, attributed to Leonardo da Vinci, withdrawn by the Misses Janet R. and Mary Buttles. *Christ in the Temple*, by J. P. Tiepolo; *The Doctor's Visit*, by Jan Steen; *Dedham Vale*, by John Constable; and *A Young Dutch Girl*, by N. Drost, were withdrawn by Mr. Ralph Cross Johnson, but returned to the gallery before the close of the year with the exception of the last named. Five portraits: Col. Mark Hopkins in Continental Uniform (copy by Robert Hinckley); Dr. Mark Hopkins, Educator, by Sarony; Hon. Edward Everett, by Asher Brown Durand; Mrs. Edward Everett, by Gambardella; and Charlotte Brooks Everett, by George P. A. Healy; withdrawn by Mrs. Charlotte Everett Wise Hopkins (Mrs. Archibald Hopkins). *Clearing Up*, in the Berkshires, by James Henry Moser, was acquired by the Cosmos Club from Mrs. J. H. Moser, the owner, and withdrawn by the club. *The Finding of Moses*, attributed to the period of Paul Veronese, withdrawn by Mrs. F. S. Bloss. *Sea, Sand and Solitude*, by Edward Trenchard, withdrawn by the artist. Seven paintings: *Portrait of Mr. Levi Woodbury, of New Hampshire*; *Portrait of Mrs. Levi Woodbury, of New Hampshire*; *Portrait of an Old Gentleman*, and *St. Dominic and the Christ Child*, artists not given; *Landscape*, attributed to Berghem; *Parrot and Fruit, and Flowers*, attributed to Zuccarelli; from the collection lent by the Duchess de Arcos (Virginia Woodbury Lowery Brunetti), withdrawn by Mr. Woodbury Blair, attorney in fact for the duchess. Four paintings from the loan collection of the American Federation of Arts were distributed for the federation as follows: *Ducks on the Bank*, by Franz Grassel, sent to E. O. Summer at Brooklyn, N. Y.; *Memory of the Tyrol*, by J. P. Jungmanns, and *The Garden*, by Max Clarenbach, to the Art Institute of Chicago, Chicago, Ill.; and *Portrait of Mrs. Penelope Wheeler*, by George Sauter, to Messrs Budworth & Sons, New York City.

Caresse Infantine, a painting by Mary Cassatt, belonging to the Evans collection, the property of the gallery, was lent to the American Federation of Arts to be included in an exhibition of pictures of children under the auspices of the federation, to be shown in six southern cities: Louisville, Ky.; Roanoke, Va.; Savannah, Ga.; Charleston, S. C.; Richmond and Norfolk, Va. The work elicited much favorable comment, and was returned to its place in the gallery at the close of the exhibition.

THE HENRY WARD RANGER FUND.

The purchases made by the council of the National Academy of Design from the fund provided by the income from the Henry Ward

Ranger bequest, with the names of the institutions to which they have been assigned, are as follows:

Title.	Artist.	Date purchased.	Assigned.
11. Fall Round-Up.....	Carl Rungius, N. A....	Dec. 20, 1921	Corcoran Gallery of Art, Washington, D. C.
12. Repose of Evening...	Ben Foster, N. A.....	.....do.....	San Francisco Museum of Art (o'ferred to).
13. Forest Primeval.....	Chas. S. Chapman, A. N. A.	.....do.....	Cleveland Museum of Art.
14. The Figurine.....	Wm. M. Paxton, A. N. A.	.....do.....	Wadsworth Atheneum and Morgan Memorial, Hartford, Conn.
15. Wilton Hills.....	Roy Brown, A. N. A....	.....do.....	Eackley Gallery of Fine Arts, Muskegon, Mich.
16. Gleam on Hilltops....	Gardner Symons, N. A.	Apr. 18, 1922	Montclair Art Association, Montclair, N. J.
17. White and Silver....	Dines Carlsen.....	.....do.....	Portland Society of Art, of Portland, Me.
18. Tohickon.....	Daniel Garber, N. A....	.....do.....	National Gallery of Art, Washington, D. C.
19. East Coast, Dominica, British West Indies.	Fredk. J. Waugh, N. A.	.....do.....	Museum of History, Science, and Art, Los Angeles, Calif.

THE REV. BRUCE HUGHES ALCOVE.

Two publications have been purchased from the funds received from the income of the Rev. Bruce Hughes bequest, and placed in the gallery library as a separate unit thereof. They are:

Zoffany, R. A., John: His Life and Works. 1735-1810. By Lady Victoria Manners and Dr. G. C. Williamson. London: 1920. (No. 1.)

Life and Works of Ozias Humphrey, R. A. By George C. Williamson, Litt. D. London: 1918. (No. 2.)

LIST OF PUBLICATIONS.

Holmes, W. H. Report on the National Gallery of Art for the year ending June 30, 1921. From the Report of the Secretary of the Smithsonian Institution for 1921, pp. 45-55.

The report of the director for the first year of the gallery as a separate unit under the Smithsonian Institution, the art collections having been associated previously with the department of anthropology in the United States National Museum.

Rose, George B. The Ralph Cross Johnson collection in the National Gallery at Washington. Annual Report of the Smithsonian Institution for 1920 (1922), pp. 679-690, pls. 1-24. Reprinted from Art and Archæology, Vol. X, No. 3, September, 1920. (Smithsonian Publication No. 2649).

A Catalogue of the Art Works of the Gallery embodying introductory matter and brief biographies of the painters and sculptors represented, with full-page illustrations of 25 of the works, was prepared and sent to the printer in October, 1921. At the end of the fiscal year, June 30, 1922, it has not appeared.

ILLUSTRATED LECTURE ON THE GALLERY.

As a means of promoting the development of the gallery by making its existence and collections known to the people, a lecture has been prepared by the director, the step being due largely to the urgent request of Mrs. Summers, wife of the Hon. J. W. Summers, Representative in Congress from Washington State, who has presented it a number of times in his home State. A brief introduction is followed by the presentation of 75 slides, mostly in color, representing the Smithsonian buildings and their surroundings and the more noteworthy works of painting and sculpture preserved in the gallery, with brief biographies of the artists. The lecture is to be placed at the disposal of such persons throughout the country as may desire to present it.

THE NATIONAL GALLERY OF ART COMMISSION.

The National Gallery Commission, organized in accordance with plans formulated by the Regents of the Smithsonian Institution, held its first or organizing meeting on June 25, 1921, and its first annual meeting on December 6 of that year. The proceedings of the organizing meeting are outlined in the annual report for that year, and the proceedings of the meeting of December 6 may be here briefly outlined.

The meeting was held in the Regents' Room of the Smithsonian Institution, members present being: Daniel Chester French (chairman), Herbert Adams, Edwin H. Blashfield, Joseph H. Gest, William H. Holmes (secretary ex-officio), John E. Lodge, Frank Jewett Mather, jr. (vice chairman), Gari Melchers, Charles Moore, James Parmelee, Herbert L. Pratt, Edward W. Redfield, Charles D. Walcott (ex-officio).

The report of the executive committee, which met at the Cosmos Club on the evening of the 5th of December, was submitted and reports of the 11 subcommittees were received. These committees are as follows:

1. American painting, Edward W. Redfield, chairman.
2. Modern European painting, Gari Melchers, chairman.
3. Ancient European painting, Frank Jewett Mather, jr., chairman.
4. Oriental art, John E. Lodge, chairman.
5. Sculpture, Herbert Adams, chairman.
6. Architecture, ———, chairman.
7. Mural painting, Edwin H. Blashfield, chairman.
8. Ceramics, Joseph H. Gest, chairman.
9. Textiles, ———, chairman.
10. Prints, James Parmelee, chairman.
11. Portrait gallery, Herbert L. Pratt, chairman.

The reports of the chairmen were received with interest, and numerous additions to the membership were made.

Consideration was given to the proposed exhibit of early American paintings and sculptures, to be held in the Louvre, Paris, in the near future, and the advisability of holding a special loan exhibit of American portraits in the National Gallery in Washington received attention.

The feasibility of arranging in Washington a plan for the further development of the art interests, corresponding with that existing between the Louvre and the Luxemburg Galleries, Paris, was considered and steps were taken to determine the attitude of other galleries with respect to the suggestion.

The urgent need of a National Gallery building to accommodate the collections now occupying the very limited space allowed them in the Natural History Museum, and for future accessions, was considered, and a resolution enumerating at some length the unfortunate conditions existing and appealing to Congress for the limited fund required for the preparation of plans for a building was adopted.

The very serious problems of the acceptance and rejection of proffered works of art of all classes was discussed at length, and at the close of the meeting the advisory committee on acceptance of works took necessary action with regard to such offerings for the year as awaited consideration.

Respectfully submitted.

W. H. HOLMES.

Director, National Gallery of Art.

DR. CHARLES D. WALCOTT.

Secretary, Smithsonian Institution.

APPENDIX 3.

REPORT ON THE FREER GALLERY OF ART.

SIR: I have the honor to submit the second annual report on the Freer Gallery of Art for the year ending June 30, 1922.

THE COLLECTION.

Work carried on during the year includes the classification and cataloguing of Chinese, Japanese, and Tibetan paintings, Chinese tapestries, and Chinese and Japanese pottery; the preliminary classification of Korean pottery and Chinese and Japanese stone sculptures and jades; and the cataloguing of American paintings, drawings, and prints (inclusive of both etchings and lithographs). Important progress has been made also in the indispensable preservation work on oil paintings.

BUILDING AND INSTALLATION.

Owing to a temporary lack of applicable funds, work on the building and installation was discontinued in July and was not resumed until December. The work accomplished, however, includes the continuation—and in some instances the completion—of undertakings mentioned in the first annual report: The dais in gallery 18 has been rebuilt and stained, the walls of 15 galleries and 2 corridors have been recolored, all of the storage bags and 27 of the storage boxes for Japanese screens have been completed, the Chinese and Japanese panel storage has been finished and the panels themselves placed in their permanent storage racks. The more important items of the new work undertaken are as follows: The dais in gallery 8 has been removed, terrazzo floor has been laid in the areas thus exposed, and the walls have been covered with canvas. The two large Chinese stone slabs purchased during the previous fiscal year were set in the wall of gallery 9 and repaired, practically all of the Whistler oil painting frames have been repaired and regilded, and 16 storage racks for oil paintings have been constructed. The installation of fly screens has been effected, as has also the correction of defective doors and the reenforcing of the meeting rails of the double-hung windows throughout the basement floor. Bronze light standards have been erected outside of the north and south entrances, the offices have been carpeted and furnished, oiling of the gallery floors

has been begun, electric meters have been installed, cheesecloth screens have been provided for the ventilators in all the storage-rooms, and necessary drains have been set in the lower floor at various places.

PERSONNEL.

Grace Dunham Guest was appointed assistant curator on January 1, 1922.

Ruth W. Helsley resigned, her resignation taking effect March 1, 1922.

Ruth L. Walker was appointed to fill Mrs. Helsley's post as stenographer on February 15, 1922.

Carl W. Bishop was appointed associate curator on April 9, 1922.

Miss Guest was given a two months' leave, and she sailed for Europe on June 24, 1922, to act as delegate from the Freer Gallery of Art to the double centennial meeting of the Société Asiatique de Paris, and also to study collections of oriental art—especially ceramics—in England, France, and Germany.

Respectfully submitted.

J. E. LODGE,

Curator, Freer Gallery of Art.

DR. CHARLES D. WALCOTT,

Secretary, Smithsonian Institution.



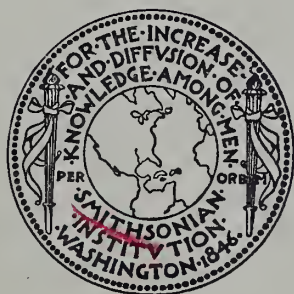


REPORT ON THE
NATIONAL GALLERY OF ART

INCLUDING THE
FREER GALLERY OF ART

FOR THE YEAR ENDING JUNE 30

1923



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RHODE ISLAND
SCHOOL OF
DESIGN

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APPENDIX 2.

REPORT ON THE NATIONAL GALLERY OF ART.

SIR: I have the honor to submit herewith the report on the activities of the National Gallery of Art for the fiscal year ending June 30, 1923.

The third year of the existence of the National Gallery as a separate administrative unit of the Smithsonian Institution has witnessed substantial advance in a number of directions, although additions to the art collections have fallen below those of several previous years. The activities of the gallery continued in most respects in directions corresponding with those of the two preceding years, the energies of the limited staff being devoted largely to the receipt, installation, and care of the collections; to completing the records and labeling; and to the preparation and publication of matter intended to aid in awakening an interest in the welfare of the gallery, and more especially in making known the vital importance of a gallery building.

An illustrated lecture prepared by the director, with the purpose of making the gallery and its needs better known to the public, has been widely presented. One copy with 75 lantern views, illustrating the gallery's collections, is in the hands of Mrs. J. W. Summers, of Walla Walla, Wash., who has associated with her Mrs. Henry Osterman, and has been utilized largely under the auspices of the Federation of Women's Clubs, principally in the State of Washington. A second copy (with seven additional slides), intrusted to Miss Leila Mechlin, secretary of the American Federation of Arts and utilized under the auspices of that important organization, is being very generally presented in the smaller cities and towns of the United States; and a third copy (with 82 slides), placed in the hands of Mrs. Rose V. S. Berry, chairman of the fine arts department of the Federation of Women's Clubs, is being featured at the meetings of that club throughout the country.

A recent act of Congress authorizes the raising of funds for the erection of a national gallery building in the following language: "The Regents of the Smithsonian Institution are authorized to prepare preliminary plans for a suitable fireproof building with granite fronts for the National Gallery of Art, including the National Portrait Gallery and the history collections of the United States National Museum, said building to be erected when funds from gifts or

bequests are in the possession of the said Regents, in sections or completely on the north side of the Mall between the Natural History Building, United States National Museum, and Seventh Street, leaving a space between it and the latter of not less than one hundred feet and a space of not less than one hundred feet between it and Seventh Street, with its south front on a line with the south front of the said Natural History Building."

A two-page leaflet on the national gallery has been issued, which, like the recent leaflets on the Smithsonian Institution, is to have a wide distribution. It is intended to bring forcibly to the attention of the public the great need for a separate building to house the national art collections.

Detailed information regarding the growth of the gallery within the institution and as a feature of the United States National Museum, may be found in Bulletin 70 of the National Museum, and its subsequent activities are recorded in the annual reports of the institution and museum, and in the annual reports of the gallery for the years 1921 and 1922.

In two articles prepared by the director and published in art journals during the year, attention is called to the growth of the national gallery and to the great need for a gallery building. The first, under the title "The Story of the National Gallery of Art," appeared in *Art and Archeology* for June, 1923. The story of the National Gallery of Art from its beginning nearly a century ago is the record of the prolonged struggle of the art idea for national recognition, for a place in the serious consideration of the American people, and it is to be regretted that to-day, although art institutions are springing up on all hands, art has slight national recognition beyond the attention necessary to the care and display of the art treasures acquired by gift and bequest. For nearly a century the Smithsonian Institution has harbored the dream of a gallery of art, but art has been in the shadow of diversified scientific activities and in the deeper shadow of the all-absorbing material interests of a rapidly developing Nation. To-day the conditions are far from satisfactory. Growth of the collections through gratuitous contributions, even, is embarrassed by the almost complete exhaustion of space for the reception and display of all save accessions of very limited extent, and the problem before the institution, and certainly with equal insistence before the American people, is "Shall America have a National Gallery of Art, or a National Museum of Art, that will give us a respectable place among the cultured nations of the world?" The story of the vicissitudes of the incipient, struggling national gallery is here presented with the view of making known a great national shortcoming and stirring the pride of a people not

accustomed to take a second or a third place in any field worthy of their ambition.

The second, with the title "Shall America Have a National Gallery of Art?" was published in *The American Magazine of Art* for July, 1923. This article is a plea for recognition of the claims of the incipient national gallery upon the American people and seeks to determine and enlist the agencies that may be brought to bear upon the erection of a gallery building.

The great importance of prompt action becomes apparent when it is recalled that the failure to provide housing for possible additions to the national collections means a great annual loss to the national gallery—to the Nation. The yearly addition of art works between 1905, and 1920, the latter the date of the complete exhaustion of gallery space in Museum buildings, averaged upward of half a million a year, while the entire increase per year for the three years since the latter date has fallen below \$40,000. The loss to the gallery and to the Nation at this rate, would, in a score of years, amount to a sum equal to the erection of a building worthy of the name, and there can be little doubt that if a gallery building worthy of the name awaited the inflow of gifts and bequests, accessions would reach the substantial figure of half a million per year, as heretofore, or who shall say not twice that figure? Private owners, seeking a final resting place for their treasures, would doubtless, in many cases, prefer to be represented in a gallery belonging to the Nation, to all the people alike, than in any other. Our plea then, the plea of the Smithsonian Institution, is not only a worthy but an urgent one, and is now made to all the people of the Nation, and for all the people of the Nation.

THE GALLERY COMMISSION.

In 1921 the Regents of the Institution organized a commission which should devote its attention to the promotion of the gallery's interests in various directions, and the second annual meeting of this commission was held in the Regents' room of the Institution on December 12, 1922. The members present were: Daniel Chester French, chairman; W. K. Bixby; William H. Holmes, secretary ex officio; Gari Melchers; Charles Moore; James Parmelee; Edward W. Redfield; Charles D. Walcott, ex officio. At this meeting numerous important problems were considered and steps were taken to enlist national interest in the gallery and its development as an indispensable national institution.

The report of the secretary of the commission for the year was followed by reports of the standing, special, and subcommittees. Attention was given to the previously much-discussed project of an

important exhibition of portraits, official and lay, to be held in the gallery, but satisfactory arrangements for holding the exhibit in 1923 could not be made. The question of appealing to Congress for a building for art and history was considered and discussion took place as to the feasibility of having the building project included in the program being formulated by Congress for prospective public buildings. Secretary Walcott brought to the attention of commission the question of the advisability of an appeal to American institutions and to the American people for aid in the building project. Following a discussion of the Ranger bequest fund and its administration, the commission appointed a committee of three—Messrs. E. W. Redfield, Gari Melchers, W. H. Holmes—to look after the gallery's interests in the final disposition of the purchases made from this fund by the National Academy of Design.

With this meeting, the initial one year terms of three members of the commission—Herbert Adams, Gari Melchers, Charles Moore—expired, and the Board of Regents at its annual meeting, December 14, 1922, elected these persons to succeed themselves for the full term of four years.

The art advisory committee appointed at the last meeting of the Board of Regents, examined the several paintings and other works offered to the gallery as permanent accessions. The following were accepted:

"Signing of the Treaty of Ghent," an oil painting by Sir A. Forestier, 1914. Presented by the Sulgrave Institution.

A cameo-cutter's outfit, consisting of wheel, dies, tools, etc., which formerly belonged to and was used by Louis Bonet, an engraver on fine stone. Presented by Paul W. Bartlett.

THE NATIONAL PORTRAIT COLLECTION.

As announced in the report for last year, a number of influential citizens desiring to preserve some pictorial record of the World War, organized a National Art Committee immediately after the close of the War, and arranged with a number of our leading artists to paint portraits of certain distinguished leaders of America and other allied nations in the war with Germany. The members of the committee as organized are: Hon. Henry White (chairman); Herbert L. Pratt (secretary and treasurer); Mrs. W. H. Crocker, Robert W. de Forest, Abram Garfield, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Charles D. Walcott, and Henry C. Frick (since deceased).

Under this arrangement, 21 portraits were painted and assembled in the national gallery during the month of May, 1921. Later these were turned over to the American Federation of Arts for purposes of public exhibition. Before their final return to their place in the national portrait gallery, they were exhibited as follows:

1920-21 :

Providence, R. I.....	Rhode Island School of Design.
Philadelphia, Pa.....	Pennsylvania Academy.
Washington, D. C.....	National Gallery of Art.
Princeton, N. J.....	Princeton University.
New Haven, Conn.....	Yale University.
Boston, Mass.....	Boston Museum.

1921-22 :

Rochester, N. Y.....	Memorial Art Gallery.
Cleveland, Ohio.....	Cleveland Museum.
Williamstown, Mass.....	Williams College.
Amherst, Mass.....	Amherst College.
Buffalo, N. Y.....	The Buffalo Fine Arts Academy.
Cincinnati, Ohio.....	Cincinnati Museum.
Indianapolis, Ind.....	John Herron Art Institute.
Pittsburgh, Pa.....	Carnegie Institute.
Detroit, Mich.....	Detroit Museum.
Youngstown, Ohio.....	The Butler Art Institute.
Memphis, Tenn.....	Brooks Memorial Art Gallery.
St. Louis, Mo.....	City Art Museum.

1922-23 :

Grand Rapids, Mich.....	The Grand Rapids Public Library.
Ann Arbor, Mich.....	The Ann Arbor Art Association.
Topeka, Kans.....	Art Department, Washburn College.
Madison, Wis.....	The Madison Art Association.
San Francisco, Calif.....	San Francisco Museum.
Sacramento, Calif.....	Kingsley Art Club.
Baltimore, Md.....	Baltimore Museum of Art.

That the gift of these portraits might be distinctly national in character, it was decided that a group of two or more, financed by the art patrons of any city, should be inscribed as presented to the Nation by that city and that a representative of that city should become an honorary member of the National Art Committee. It was further decided that a tablet or other permanent record in the gallery should bear the names of the National Art Committee, including the chairmen of all local committees, and that there should be a record of the name of each subscriber to the purchase fund.

The cities which, to date, have made presentations are as follows:

Chicago—Portraits by John C. Johansen, N. A. (1876-) :

Field Marshal Sir Douglas Haig, commander in chief of the British Army on the Western Front, 1915-1919.

Marshal Joseph Joffre, commander in chief of the French Armies, 1915-1917. O. M. 1919.

General Amando Diaz, commander in chief of the Italian Armies, 1917-

Cincinnati—Portraits by Douglas Volk, N. A. (1856-) :

His Majesty Albert I (Leopold-Clement-Marie-Meinrad), King of the Belgians, 1909- , and commander in chief of the Belgian Armies.

Right Honorable David Lloyd George, Prime Minister and First Lord of the Treasury of Great Britain, 1916-1922.

General John Joseph Pershing, commander in chief of the American Expeditionary Forces in Europe, 1917-1919.

- New York—Portraits by Edmund C. Tarbell, N. A. (1862-):
 Woodrow Wilson, President of the United States, 1913-1921.
 General Georges Leman (Gerard Mathieu Joseph Gorges), commander of
 the fortified town of Liege (its defender in 1914).
 Marshal Ferdinand Foch, commander in chief of the French Armies,
 1917- : of the Allied Forces, 1918- .
 "Signing of the Peace Treaty, June 28, 1919," by John C. Johansen, N. A.
 San Francisco—Portraits by Cecilia Beaux, N. A. :
 Cardinal Desiré Joseph Mercier, Archbishop of Malines, 1906- .
 Admiral Sir David Beatty, commander of the fleet and First Sea Lord
 of Great Britain, created First Earl Beatty, 1919.
 Georges Clemenceau (Georges Eugene Benjamin), President, Council of
 Ministers of the French Republic, Prime Minister and Minister of War
 of France, 1917-1920.

The following portraits are still available for presentation by
 other cities. In case offers are not made it is assumed that the com-
 mittee remains responsible for their final disposition :

- Joan J. C. Bratiano (Bratianu), Prime Minister of Roumania and delegate
 to the Peace Conference, 1919, by Charles Hopkinson.
 Nikola Pashich (Pasic), Prime Minister of Serbia and delegate from
 Yugoslavia to the Peace Conference, 1919, by Charles Hopkinson.
 Prince Kimmochi Saionji, delegate from Japan to the Peace Conference
 at Paris, 1919, by Charles Hopkinson.
 Right Honorable Sir Robert Laird Borden, Prime Minister of Canada,
 1911-1920, by Joseph de Camp.
 General Sir Arthur William Currie, commander of the Canadian Forces
 in France, 1917-1919, by Joseph de Camp.
 Admiral William Showden Simms, commander of the American naval
 operations in European waters, 1917-1919, by Irving R. Wiles, N. A.
 Herbert Clark Hoover, United States Food Administrator, 1917-1919;
 chairman of the Supreme Economic Council, Paris, 1919.
 Vittorio Emanuele Orlando, president of the Council of Ministers of
 Italy, 1917-1919.

The collection of 21 portraits was returned to the gallery by the
 American Federation of Arts on June 12, 1923, and was hung in the
 central hall of the ground floor in direct connection with the great
 body of exhibits pertaining to the war with Germany. On its return
 to Washington the collection was enriched by the three-quarter length
 portrait of Her Majesty Elizabeth, Queen of the Belgians, by Jean
 McLane (Mrs. John C. Johansen), the completion of which had been
 delayed.

ART WORKS ADDED DURING THE YEAR.

GIFTS AND BEQUESTS.

Portrait of Miss Elizabeth Ellery Burge, by Thomas Mathewson,
 and portrait of Miss Jessie Jay Burge, by Abbott Handerson Thayer
 (1849-1921). "Permanent loan" (stipulated term), from the Misses
 Marie Louise and Jessie Jay Burge, of Warsaw, N. Y.

Two oil paintings: "Une Brave" and "An Alsatian Girl," by Miss Lucie Louise Fery. Bequest of the artist, through Mr. George H. Moffett, executor, Charleston, S. C.

"Wharf Scene" (oil), by Bertha E. Perrie. Gift of Miss Maude Burr Morris, Washington, D. C.

Mantel of carved white holly wood, with fireplace of pink Numidian marble, from the recently demolished residence of the late Benjamin H. Warder, 1515 K Street, Washington, D. C., Henry Hobson Richardson, architect (1838-1886). Gift of William White Wilson Parker, of Washington, D. C., and Millintown, Pa.

"Roosevelt Haunts, Early Autumn" (oil), by Emile Walters (1893-); awarded the William O. Goodman prize by the Art Institute of Chicago, 1921. Presented by an art collector, through Mr. A. Lawrence Kocher, the Pennsylvania State College.

A list of the portraits presented by various cities through the National Art Committee, Hon. Henry White, chairman, to the National Portrait Gallery is given on page 49.

Portraits deposited by the National Art Committee and available for presentation by other cities are listed on page 50.

A Chinese carved ivory screen and 141 pieces of antique and modern porcelain, made in Saxony, Austria, Denmark, Holland, Germany, France, and Great Britain between 1790 and 1860, were added to his collection by the Rev. Alfred Duane Pell, D. D., of New York.

DEPOSIT BY THE SMITHSONIAN INSTITUTION.

Bronze bust of Jeanne d'Arc, by Madame Berthe Girardet, gold medalist, Neuilly, France. Gift of Madame Girardet, the sculptor, through Mrs. John Jacob Hoff (Mrs. Grace Whitney Hoff), "to the American people in memory of what our soldier boys have done in France at a crucial time of need." Accepted by the Smithsonian Institution for deposit in the gallery.

The collection of 22 framed individual portraits and portrait groups in pastel, 70 portraits in all, of Federal and Confederate Veterans of the Civil War, painted by Walter Beck (1864-), 50 years after the battle of Appomattox, lent to the Smithsonian Institution on May 1, 1922, for a period of one year, through the agency of Mr. Walter Grant, became the property of the Nation by gift of the artist at the expiration of the year, "to be cared for by the National Gallery of Art." A complete list of these portraits was given in last year's report.

Portrait in oil of Edwin McMasters Stanton (1814-1859), Secretary of War under President Lincoln's administration, by Henry Ulke (1821-1910). Presented to the institution by his granddaughter, Miss Sophy Stanton.

LOANS.

The John Howard McFadden collection of 43 portraits and landscapes of the British school, left in trust to the city of Philadelphia; lent to the gallery by the trustees of the collection, Chief Justice Robert Von Moschzisker, of the Pennsylvania Supreme Court, Hon. George Wharton Pepper, United States Senator from Pennsylvania, and Justice Jasper Yates Brinton, court of appeals, mixed tribunals of Egypt. The will of Mr. McFadden directs that the trustees shall, pending the permanent housing of the collection by the city of Philadelphia, intrust the works to the Metropolitan Museum in New York or to a gallery of equal dignity. A catalogue of the McFadden collection, prepared by Harvey M. Watts, was published by the J. B. Lippincott Co. during the year. The artists represented, with titles of the paintings received, are as follows:

- Richard Parks Bonington (1801-1828).
 - A Coast Scene. Normandy.
- John Constable, R. A. (1776-1837).
 - The Lock.
 - Hampstead Heath: Storm Coming Up.
 - The Dell in Helmingham Park.
- David Cox (1783-1859).
 - Going to the Hayfield, 1849.
- John Crome ("Old Crome") (1769-1821).
 - Blacksmith Shop, near Hingham, Norfolk.
 - Woody Landscape, at Colney.
- Thomas Gainsborough, R. A. (1727-1788).
 - Henrietta, Lady Rodney.
 - A Classical Landscape.
- George Henry Harlow (1787-1819).
 - The Misses Leader.
 - The Leader Children.
 - Mrs. Weddell and Children.
- William Hogarth (1697-1764).
 - The Assembly at Wanstead House.
 - The Fountaine Family.
- John Hoppner, R. A. (1758-1810).
 - Mrs. Hoppner.
- Sir Thomas Lawrence, P. R. A. (1769-1830).
 - Miss West (Afterwards Mrs. William Woodgate).
- John Linnell, Sen. (1792-1882).
 - The Refuge (or, The Storm), 1853.
- George Morland (1763-1804).
 - Old Coaching Days.
 - The Fruits of Early Industry.
 - The Happy Cottagers.

- Sir Henry Raeburn, R. A. (1756-1823).
 Lady Belhaven.
 Master Thomas Bissland.
 Master John Campbell of Saddell.
 Colonel Charles Christie.
 Lady Elibank.
 Mr. Lawrie, of Woodlea, Castle Douglas.
 Alexander Shaw.
 Portrait of a Gentleman.
- Sir Joshua Reynolds, P. R. A. (1723-1792).
 Master Bunbury.
 The Right Hon. Edmund P. Burke, M. P.
- George Romney (1734-1802).
 Mrs. Crouch.
 Mrs. De Crespigny.
 Mrs. Finch.
 Lady Grantham.
 Lady Hamilton (Study Head).
 Mrs. Tickell.
 Rev. John Westey.
 Little Bo-Peep.
- James Stark (1794-1859).
 Landscape with Cattle.
- George Stubbs, R. A. (1724-1806).
 Labourers; The Brick Cart, 1767.
- J. M. W. Turner, R. A. (1775-1851).
 Burning of the Houses of Parliament.
- Sir John Watson-Gordon, R. A. (1790-1864).
 Sir Walter Scott, Bart.
- Richard Wilson, R. A. (1714-1782).
 View on the Thames.

Collection of 14 British and Dutch masters, lent by Henry Cleveland Perkins, Esq., of Washington and New York, as follows:

- Sir William Beechey, R. A. (1753-1839).
 Portrait of a Gentleman.
- John Hoppner, R. A. (1758-1810).
 Portrait of a Boy.
- Sir Thomas Lawrence, P. R. A. (1769-1830).
 Henry, First Earl of Mulgrave.
 Ladbrooke.
 A Cottage Scene.
- Michael Janson Mierevelt (1567-1641).
 Portrait of a Dutch Lady.
- John Opie, R. A. (1761-1807).
 Portrait of a Girl.
- Sir Joshua Reynolds, P. R. A. (1723-1792).
 Frances, Countess of Clermont. (From collection of the Earl of Carlisle).
- Salomon Ruysdael (1600-1670).
 The Windmill.

Richard Wilson, R. A. (1714-1782).

Study of Ruins.

Study of Ruins.

Landscape.

Artist unknown.

Landscape with Cottage.

Attributed to Van Dyck.

Madonna and Child. (From the Duchess of Montrose Collection, Eng.).

Jan Victoors (1620-1672).

Portrait of a Dutch Girl. (Collection of the Princess Mathilde.)

Three oil paintings by E. Hodgson Smart (1873-): "The Portrait of my Mother," 1915; "The Madonna of the Blue Veil," 1918; and portrait of James A. Stearman, 1917. Lent by the artist; withdrawn before close of the fiscal year.

"The Sphinx" (oil painting), by Colonel George Raum, C. S. A., as it appeared when excavated by him in 1896. Lent by the artist, Berkeley, Calif.

Three oil paintings: "The Fortune Teller." by Antonio Allegri da Correggio (1494-1534); "The Queen." by Jacobo Robusti (Il Tintoretto) (1512-8 to 1594); "Death of Lucretia." by Guido Reni (called Guido) (1575-1642). Acquired by the late Hon. Hannis Taylor in 1887, during his sojourn in Spain as United States minister, and lent by Mrs. Hannis Taylor, Washington, D. C.

"Spectres of the North (Icebergs)." and "Shoshone Falls of Snake River, Idaho." by Thomas Moran (1837-). Lent by the artist, Santa Barbara, Calif.

Self portrait by the artist, James DeVeaux, of Charleston, S. C. (1812-1844), painted in Paris, 1836. Lent by Mr. Porter F. Cope, Philadelphia, Pa.

Main entrance to the Benjamin H. Warder residence, designed by H. H. Richardson, from the Benjamin H. Warder residence, 1515 K Street NW., removed to make room for a modern office building. The stone is of Numidian marble and the wood white holly. Carving of the holly is by skilled workmen, assisted by students from Richardson's Boston office. Erected in 1885, and among the last houses designed by Richardson. Other houses by this master architect are the John Hay, the Henry Adams, and the N. L. Anderson residences in Washington. Richardson was born in New Orleans, the son of a southern planter; educated at Harvard and the Ecole des Beaux Arts, Paris; died 1886, aged 47 years. Lent by the Architects' Advisory Council, Horace W. Peasley, chairman.

Portrait of Richard Brinsley Sheridan, by Sir Joshua Reynolds, P. R. A. (1723-1792); lent by Ralph Cross Johnson, Esq.

Five paintings: Portrait of Admiral Holding Stevens, 2d, by Robert Hinckley; portrait of Mrs. Thomas Holding Stevens, his wife, artist unknown; portrait of Hon. Eben Sage, of Middletown,

Conn., by Chester Harding; "Madonna," by Honario Mariari, favorite pupil of Carlo Dulci; "Madonna," by Carlo Mahratta. Lent by Mrs. Pierre C. Stevens, through Mrs. Frederick C. Hicks, Port Washington, Long Island, N. Y.

Portrait of Warren G. Harding, President of the United States, 1921-1923; by E. Hodgson Smart (1873-). Lent by the artist.

DISTRIBUTIONS.

Loans have been withdrawn by their owners, as follows: "Christ in the Temple," by J. B. Tiepolo; "The Doctor's Visit," by Jan Steen; and "A Young Dutch Girl," by N. Drost; withdrawn by Ralph Johnson, Esq.

Portrait of George Washington, by Rembrandt Peale, and portrait of John V. L. Pruyn, by Charles L. Elliott; withdrawn by Hon. Charles S. Hamlin. (The Washington was returned before close of the year.)

Portrait of Henry Clay Ide, by Ossip Perelma; turned over to Mrs. W. Bourke Cockran by direction of Mr. Perelma.

Portrait of Dr. George F. Becker and of Mrs. Florence Becker, by Fedor Encke; portrait of Mrs. Sarah Carey Becker, by Waring; painting by a Japanese artist; "A Woodland Study" and "The Placid Potomac," by W. H. Holmes; "The Deer Pass" (steel engraving), by Landseer, and a bas-relief; withdrawn by Mrs. Florence Becker Forrester.

"Landscape," by N. Diaz; withdrawn by Dr. C. C. Galloway.

"The Madonna of the Blue Veil," "Portrait of My Mother," and portrait of James A. Stearman, by E. Hodgson Smart; withdrawn by Mr. Smart.

Don Giovanni Rilgas, attributed to Cimabue; withdrawn by Capt. Edgar Thompson, United States Navy.

LOANS BY THE GALLERY.

The painting recently received through the Ranger fund, entitled "Tobickon," by Daniel Garber, N. A., was lent to the Art Institute of Chicago, to be shown at their annual exhibition, November 2 to December 1, 1922. It has been returned to the gallery.

The portrait of Miss Ellen Day Hale, by Mrs. Margaret Lesley Bush-Brown, presented to the gallery by Mr. Arthur Hale, was lent to Mrs. Bush-Brown to be exhibited at the art alliance of Philadelphia from January 3 to 16, 1923. It has been returned to the gallery.

The portrait of Sir James J. Shannon, R. A., painted in London in Sir James' studio by Orland Rouland (1871-), was lent to Mr. Rouland to be included in an exhibit of his paintings in New

York City, April 15-25, 1923. The painting has been returned to the gallery.

The portrait of Gen. George Washington, by Rembrandt Peale, belonging to Hon. and Mrs. Charles S. Hamlin, and the portrait of George Washington, by Charles Willson Peale, the property of Mr. John S. Beck and recorded as loans to the gallery, were lent, by permission of their respective owners, to the Pennsylvania Academy of Fine Arts, Philadelphia, Pa., to be shown at the Academy's exhibition of portraits by Charles Willson Peale, Rembrandt Peale, and James Peale, April 11 to May 9, 1923. These paintings have been returned to their places in the loan collection.

SPECIAL EXHIBITIONS.

An exhibition of American Handicrafts assembled and circulated by the American Federation of Arts was held in the gallery from November 1 to 25, 1922. It included jewelry, enamels, carved ivory, silver, pewter, iron, pottery, decorated china, batik and block-printed textiles, weavings, needlework, bookbinding, illuminations, book plates, designs for advertising, stained glass, wood carving, and lacquer, and consisted of 212 items, as shown by the catalogue prepared by Miss Elizabeth Neat and printed privately. The Regents and secretary of the Smithsonian Institution extended invitations to an opening private view of the exhibit on the afternoon of Wednesday, November 1, and many persons attended.

A collection of antique Etruscan, Greco-Roman, and Byzantine jewelry, and ancient glassware, pottery, and a bronze statuette of Nyx (Night), dating from the seventh century B. C. to the eleventh century A. D., was exhibited in the gallery under the auspices of the Archaeological Society of Washington. Dr. Mitchell Carroll, secretary, from January 10 to April 23, 1923. This collection is the property of Mr. Kurt W. Bachstitz, of The Hague, Holland, by whom it was lent to the Archaeological Society. A reception by the society was held on the evening of January 9, when the members and friends assembled to hear the lecture by Count Byron Kuhn de Prorok on his recent excavations at Carthage viewed the collection.

The Chicago Tribune exhibit of 90 original architectural drawings, selected from over 200 designs submitted in the Chicago Tribune's \$100,000 architectural competition for their new \$7,000,000 Administration Building was held in the Gallery, April 19 to 21. This competition engaged the talents of the best men in the architectural profession throughout the world, 22 nations being represented, and not only the prize design, by John M. Howells and Raymond M. Hood, associates, of New York (who became the architects of the building), but also those receiving other prizes

and honorable mentions, were shown. The exhibit was placed on view by the Chicago Tribune in cities throughout the country at the chapters of the American Institute of Architects, fine art societies and art institutions, architectural schools, and universities, and was procured for the national gallery through the efforts of the Hon. Frederic A. Delano, Regent of the Smithsonian Institution.

THE HENRY WARD RANGER FUND.

The paintings purchased during the year by the council of the National Academy of Design from the fund provided by the Henry Ward Ranger bequest, with the names of the institutions to which they have been assigned, are as follows:

Title.	Artist.	Date purchased.	Assigned.
20. The High Seas.....	Gordon Grant.....	Dec. 4, 1922	Art Association of Richmond, Ind.
21. A Morning in Summer.	Leonard Oehtman, N. A.	.....do.....	Albany Institute and Historical and Art Society, Albany, N. Y.
22. The Quiet Valley...	Guy Wiggins, A. N. A.	.....do.....	Rhode Island School of Design, Providence, R. I.
23. The Maumee River.	Carlton T. Chapman, N. A.	.....do.....	The Toledo Museum of Art, Toledo, Ohio.
24. Winds of Destiny...	Elliot Clark, A. N. A.	.....do.....	The Dayton Museum of Arts, Dayton, Ohio.
25. Sleep.....	Leon Kroll, A. N. A.	.....do.....	The City Art Museum of St. Louis, Mo.
26. By the Upper Loek.	John F. Follinsbee, A. N. A.	Apr. 17, 1923	Grand Rapids Art Association, Grand Rapids, Mich.
27. The Gift.....	Ernest L. Blumenschein, A. N. A.	.....do.....	Fort Worth Museum of Art, Fort Worth, Tex.
28. Brooding Silence....	John F. Carlson, A. N. A.	.....do.....	Baltimore Museum of Art, Baltimore, Md.
29. Smugglers' Notch, Stowe, Vt.	Chauncey F. Ryder, N. A.	.....do.....	Memorial Art Gallery, University of Rochester, N. Y.
30. Falling Snow, New York.	Everett L. Warner, A. N. A.	.....do.....	Carolina Art Association, Charleston, S. C.

"The Fall Round Up," by Carl Rungius, N. A. (No. 11 in the 1922 report), recorded as assigned to the Corcoran Gallery of Art, has been transferred to the Bruce Art Museum, Greenwich, Conn.; and "Repose of Evening," by Ben Foster (No. 12 in the 1922 report), recorded as assigned to the San Francisco Museum of Art, has been transferred to the University of Michigan, Ann Arbor, Mich.

It may be mentioned in this place that, as provided by the terms of the bequest, all works purchased by the Ranger fund are later subject to transfer to the National Gallery, as directed in the following extract from the last will and testament of Henry Ward Ranger:

All pictures so purchased are to be given by the council to art institutions in America, or to any library or other institutions in America maintaining a

gallery open to the public, all such gifts to be upon the express condition that the National Gallery at Washington, administered by the Smithsonian Institute shall have the option and right, without cost, to take, reclaim, and own any picture for their collection, provided they exercise such option and right at any time during the five year period beginning ten years after the artist's death and ending fifteen years after his death, and, if such option and right is not exercised during such period, the picture shall remain and be the property of the institution to which it was first given.

NATIONAL GALLERY LIBRARY.

Accessions to the gallery library Nos. 1-325 have been recorded from various sources as gifts, purchases, and exchanges, and include bound and unbound volumes and pamphlets.

PUBLICATIONS.

Holmes, W. H. Catalogue of collections, I, National Gallery of Art. Government Printing Office, 1922. Svo, pp. i-vi; 1-98, 25 plates and 1 ground plan.

This is the first number of the catalogue series of the gallery which is to be issued from time to time as conditions warrant. It follows in general the form of the catalogue of the art collections of the National Museum prepared by former Assistant Secretary Rathbun (Bull. 70, U. S. N. M., 1916), which was published, however, before the gallery became a separate department of the Institution. It contains an introduction by the director, giving a brief account of the development of the art interests of the Institution and an outline of the organization of the gallery. This is followed by a list of the art works acquired previous to November, 1921, with brief biographies of the artists, and is illustrated with a ground plan and full page halftone plates of 25 of the most noteworthy of paintings and sculptures in the gallery.

—Report on the National Gallery of Art for the year ending June 30, 1922. Appendix 2, Report of the Secretary of the Smithsonian Institution: Washington, Government Printing Office, 1922, pp. 42-54. Separate.

A two-page leaflet on the National Gallery has also been issued which, like the recent leaflets on the Smithsonian Institution previously issued, is to have a wide distribution. It is intended to bring forcibly to the attention of the public the great need of a separate building to house the national art collections.

Respectfully submitted.

W. H. HOLMES,

Director, National Gallery of Art.

DR. CHARLES D. WALCOTT,

Secretary, Smithsonian Institution.

APPENDIX 3.

REPORT ON THE FREER GALLERY OF ART.

SIR: I have the honor to submit the third annual report on the Freer Gallery of Art for the year ending June 30, 1923.

THE COLLECTION.

Work completed during the year includes the examination, classification, and preliminary cataloguing of Chinese and Japanese stone sculptures and jades begun in 1922. New work undertaken includes the preliminary cataloguing and final storage of Chinese and Japanese bronzes, lacquers and wood sculptures, Near Eastern and Egyptian pottery, and miscellaneous objects of bone, ivory, metal, glass, etc., from various sources. Much additional work has been done on the preservation of oil paintings, and one Chinese *kakemono* has been remounted in panel form. The autumn, winter and early spring were largely devoted to the installation of exhibits and to other preparations for the opening of the gallery to the public on May 2, involving the construction of cases according to designs previously made, the designing of pedestals, special stands, mounts, and easels and the execution of these under direct supervision of the curator and the superintendent, the choice, exhibition and labeling of objects, the transfer of books to shelves provided for them in the east study room, and the preparation of a brief pamphlet setting forth the history of the Freer collection, together with necessary information regarding the purpose and use of the building and collection. This pamphlet was given to visitors during the opening week and has since been sold for 5 cents a copy, having reached a second printing of 3,000 copies. In June, the making of identification photographs for the catalogue cards was begun.

BUILDING AND EQUIPMENT.

Work accomplished during the year includes the completion of several undertakings mentioned in the second annual report, such as finishing gallery walls and floors, picture frames and screen boxes, as well as many new tasks completed or begun and the inevitable repairs due to normal settling of the building and to ordinary wear and tear. For the exhibition galleries, the workshop has turned out 52 cases, and has 12 others "in work"; also 9 easels, 22 pedestals, 15

special stands, 40 block plinths, 5 large frames for screens, stone sculptures and tiles, 100 reeded frames for etchings, 3 molded composition bases for stone sculptures, and five sets of barricade stands have been made; while 6 walnut panels for the exhibition of scrolls and 19 benches were contracted for and built outside. On the ground floor, the east study room has been furnished with cork flooring, bookcases and a desk, the later made in the workshop. The offices, storage rooms, workrooms and lavatories have received additional equipment, including desk lights with necessary floor outlets, metal shelving, cupboards, a set of portable shelves for photographic work, glass door panels, extra locks, electric fans, etc. The fan room floor has been painted, and in the attic, blue size has been applied to the skylights and cotton curtains have been hung above the ceiling lights for the purpose of modifying both light and heat. In the cellar, two columns have been constructed under the partition wall between two rooms in the northwest corner of the building. To the equipment of the court, fresh soil and a few trees have been added, as well as three peafowl from the National Zoological Park and a supply of goldfish from the Fish Commission. Indebtedness to these two organizations is gratefully acknowledged.

OPENING AND ATTENDANCE.

The formal opening of the gallery took place during the week of May 2 to 8, inclusive. It was preceded by a "press view" on the morning of May 1, and a private view for the Establishment and Regents of the Smithsonian Institution on the afternoon of the same day. For the opening week 3,300 invitations were issued.

Total attendance for May: 19,274.

Largest attendance on Sundays, averaging 1,022.

Smallest attendance on Mondays, averaging 406.

Total attendance for June: 13,474.

Largest attendance during the week of the Shriners' convention: 1,158 and 1,202 on June 6 and 7, respectively, with an average attendance of 548 on other days. During the rest of the month, the largest attendance was on Sundays, with an average of 490, and the smallest on Mondays, with an average of 211.

Attendance in the study rooms for May and June: 186 persons, of whom 4 brought in objects for examination and 11 received permission to copy.

Total attendance for May and June: 32,648.

After June 11, a new regulation went into effect; namely, that the building should be open from 9 until 4.30 every day of the week except Monday, when it should be closed all day. This serves a double purpose in that it not only makes the exhibitions available to

many people who are unable to come on week days, but also gives opportunities for necessary work which can not be so well undertaken when the building is open to visitors.

FIELD WORK.

IN EUROPE.

The months of July and August were spent by Miss Guest in Europe and were devoted to a study of various collections of Oriental art, following her attendance as delegate from this gallery to the meetings of the Société Asiatique de Paris, held in Paris from July 10 to 13, in celebration of the centenary of Champollion. Among the most important groups of objects studied were:

The collections of the Mission Pelliot, exhibited in the Musée Guimet and the Musée du Louvre.

The partly dismantled but important loan exhibition of Oriental pottery and stone sculpture at the Musée Cernuschi.

The collections of M. Raymond Koechlin and M. Calmann.

The Central Asian paintings collected by Sir Aurel Stein and deposited in the British Museum.

The objects from Turfan collected by Professor Von le Coq and now stored in the Völkerkunde Museum, and those from Samarra collected by Dr. Friedrich Sarre and now exhibited in the Kaiser Friedrich Museum, Berlin.

Miss Guest spent several days also in the pottery works of Staffordshire, England, where she was given every facility for examining materials and processes of manufacture.

Miss Guest's more detailed account of her field activities accompanies this report as Appendix A (not printed).

IN CHINA.

On February 12, Mr. Bishop left here for China, in charge of an archeological expedition sent out under the joint auspices of the Freer Gallery of Art and the Museum of Fine Arts, Boston. Working in accordance with instructions, but of necessity largely at his own discretion, Mr. Bishop's chief concern so far has been with matters of organization, which he has managed and now settled more successfully than might reasonably have been expected. He has also visited several sites of great archeological interest and made observations of importance to the future work of the expedition.

Mr. Bishop's detailed account of his field activities accompanies this report as Appendix B (not printed).

PERSONNEL.

Katharine Nash Rhoades was appointed associate, her appointment to take effect July 1.

Kwang-zung Tung was appointed field assistant, his appointment to take effect July 1.

Archibald Gibson Wenley was appointed field assistant on June 1.

Ruth L. Walker, stenographer, handed in her resignation, to take effect July 1.

Respectfully submitted.

J. E. LODGE, *Curator.*

DR. CHARLES D. WALCOTT,
Secretary, Smithsonian Institution.



