



THE NATION'S NEWEST  
OLD MASTERS

By JOHN WALKER  
*Director, National Gallery of Art, Smithsonian Institution*

With 36 Illustrations  
Including 22 Paintings in Color

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## Washington's National Gallery of Art Celebrates Its 15th Birthday with an Exhibit of 121 Masterpieces from the Kress Collection

BY JOHN WALKER

Director, National Gallery of Art, Smithsonian Institution

WHEN Andrew W. Mellon gave his collection of masterpieces to the Nation and provided the funds to build a National Gallery of Art in Washington, D. C., he envisioned an art museum second to none in the world, one which would rank with the famous galleries in Paris, London, Berlin, Florence, and Madrid.

But to many a skeptic this seemed highly unlikely, at least in the foreseeable future. Paintings of the highest quality by the great masters were hard to get, and becoming harder; too many were already permanently anchored in collections from which no amount of money could pry them loose.

And yet, in 15 years, Mr. Mellon's dream has been realized. Over the past decade and a half the gallery has received a series of magnificent acquisitions. Many of these have been described in previous NATIONAL GEOGRAPHIC articles.\*

### Beauty from a Chain Store Fortune

This year, to celebrate the 15th anniversary of the opening of the gallery, the Samuel H. Kress Foundation arranged an exhibition of 121 masterpieces of painting and sculpture acquired during the past five years. On the following pages, 22 of the "new" old masters from the Kress Collection are reproduced in color. Some have been presented to the gallery as gifts; others are still on loan.

It is fascinating to think that a vast chain of stores, built to sell practical things—spoons, shelf paper, thread—at low prices, has been the source of gifts of beauty which can never be valued at any price.

But this great collection owes its origin to something beyond money: A conviction in the minds of two hardheaded men of affairs, Samuel H. Kress and Rush H. Kress, that works of art enrich and give meaning to human life.

It is this conviction, shared by such benefactors as Mr. Mellon, Joseph E. Widener, Chester Dale, Lessing J. Rosenwald, and many others, that has made possible the growth of the National Gallery of Art.

A number of paintings in the Kress Collection once were owned by prominent men. The seal of Charles I of England, for example, still appears on the back of the portrait of the Doge Gritti by Titian, purchased from the famous Czernin Collection in Vienna (page 639). The royal catalogue listed it:

"Duke Grettie, of Venice, with his right hand holding his robes. Bought by the King, half figure so big as life, in a black wooden gilded frame."

Perhaps Charles saw in the stern, implacable face of the Venetian those traits of character he himself lacked. Titian has dowered Gritti with a grim and ruthless personality and made him a symbol of the power of the galleys that, under the patronage of St. Mark, caused Venice to be honored and feared along the trade routes of the world for several centuries.

The hand with which the doge grasps his flowing cape may be based upon the hand of Moses in the famous statue by Michelangelo in Rome. A Venetian sculptor, Jacopo Sansovino, is believed to have brought a cast of this hand to Venice, where Titian probably studied its massive power to help him create an image of uncompromising majesty, the archetype of an imperious ruler.

### Portrait Suggests an Effete Court

The spirit of uncompromising majesty, but not its power, characterized the court of Charles I. Among the new Kress acquisitions is a portrait of Charles's wife, Queen Henrietta Maria, by Sir Anthony Van Dyck (page 656). The suave elegance of this canvas bespeaks the difference between the vigor of the Venetian Republic under her great doges and the effeteness sapping the strength of the English monarchy three centuries ago.

Standing beside the queen is her dwarf, Jeffery Hudson. He was one of the bravest

\* See, in the NATIONAL GEOGRAPHIC MAGAZINE: "Your National Gallery of Art After 10 Years," January, 1952, and "American Masters in the National Gallery," September, 1948, both by John Walker; and "Old Masters in a New National Gallery," by Ruth Q. McBride, July, 1940.





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JACOPO TINTORETTO (1518-1594), Venetian • *The Conversion of Saint Paul (Acts 9: 3-6)*

With this turbulent canvas the NATIONAL GEOGRAPHIC MAGAZINE introduces 22 paintings from the Kress Collection, displayed this year to celebrate the 15th anniversary of the National Gallery of Art of the Smithsonian Institution, Washington, D. C. These old masters, chiefly from the prolific Renaissance period, are part of 121 works of art recently acquired by the Samuel H. Kress Foundation, most of which will remain permanently in the gallery.

Experts deem "The Conversion of Saint Paul" one of the ten most interesting paintings ever to come to the United States.





*Horses Plunge and Men Flee in Terror Before the Thunderous Voice of the Lord*

Tintoretto's chaotic scene, filled with violent and swirling movement, amply justifies the description of the artist as having "the most terrific imagination in the history of painting." Here he captures the full intensity of the moment when the Lord cried, "Saul, Saul, why persecutest thou me?" A furiously swift craftsman, Tintoretto is thought to have painted this eight-foot canvas in a few days. He left many details apparently unfinished.

Scripture makes no mention of cavalry accompanying Saul as he journeyed to Damascus to stamp out the Christians.



men of the royal household. Insulted by a courtier, he insisted on a duel. When his opponent appeared with a toy pistol, the dwarf turned this mocking gesture into a grim joke by shooting him through the heart.

Hudson's devotion to his queen was legendary, but their first meeting was a bit odd. At a dinner given by the Duke of Buckingham he was brought to the table in a pie.

Sixteenth-century Venice had its frivolous side, too, but this is not apparent in Tintoretto's group portrait of the Mocenigos, a grave scene of family solidarity (page 632).

A strange feature of this painting, almost

14 feet wide, is that not all the faces are painted on one piece of canvas. Probably the sitters, busy with their civic duties, could not spare the time to pose in the master's studio. Nor could Tintoretto easily carry such a big canvas to their palaces.

#### An Unusual Method of Painting

His solution was to paint several heads—of the two young men on the right, the doge's wife, and the elderly nobleman standing on the left—on separate small canvases. Then he relied on glue to keep the family together. The bodies were painted in later.

#### X Ray Peers Through Pigment to Wood Grain Beneath

The art detective finds X ray his most potent weapon. It reveals hidden alterations, overpainting, and individual brushstrokes that may lead to identification of the artist. Here, in Memling's "Presentation in the Temple," painted on wood, the heads of the two girls show whiter than most of the other portraits. They are evidently painted with a higher concentration of lead white, impervious to X rays. For this and other reasons, some believe that these heads were the work of another hand (page 625).

National Gallery of Art



Perhaps this procedure has contributed to the sense of isolation we feel in all the figures. Each person is wrapped in his own somber thoughts. The only note of humor appears in the young boys portrayed as rather depressed angels, one playing a viol, the other a lute.

The same sense of austere discipline is conveyed in a second Titian portrait, that of Vincenzo Capello, Admiral of Venice (page 638). The light reflected from his steel breastplate glitters with a dazzling brilliance; his baton betokens his high office. Like Othello he seems to say, "I have done the state some service, and they know't."

Titian here, as in his portrait of Gritti, has given his sitter that enlargement of personality which is a hallmark of great Renaissance portraiture.

How much our concept of historic personages depends upon the artists who portrayed them! Compared to Napoleon, men like Gritti and Capello were insignificant. Yet no one who painted the emperor was able to give him an appearance of





HANS MEMLING (1450?-1494), Flemish • *The Presentation in the Temple* (Luke 2: 22-24)

Remarkably preserved after five centuries, this panel from a portable altarpiece glows with the luminous colors of oil paints, developed in Flanders just before Memling was born. In a medieval cathedral, Simeon, "a man in Jerusalem," takes the baby Jesus from Mary; Joseph carries two caged doves for sacrifice. No one can identify the girls, but their fresh, delicate faces are very like those in portraits by Rogier van der Weyden, Memling's teacher.



authority, of human grandeur. Perhaps Napoleon lived too late. The available artists were incapable of creating an image commensurate with his achievement. Jacques-Louis David tried, but has managed merely to supply a mass of external trappings (page 647).

The emperor's uniform combines details pertinent to the chasseurs and the grenadiers of his famous Imperial Guard. He wears the insignia of the Legion of Honor, which he created. Beneath the table is a copy of Plutarch's *Lives*. The manuscript of the Code Napoléon is on the desk. The pen and scattered papers, the candles burning to their sockets, and the clock pointing to a quarter past four, all indicate that the emperor has just finished a hard night's work.

Just as the portrait of Gritti probably held a special significance for Charles I, so this portrait of Napoleon, a masterpiece of political propaganda, must have had its own meaning to another Briton, the Duke of Hamilton. This eccentric peer believed himself to be the rightful heir to the throne of Scotland. He wished to have in his house full-length portraits of the rulers of Europe, and, though Napoleon had been for years the archenemy of his country, the duke had no hesitation in commissioning David to paint the emperor.

The portrait is dated 1812, the year the imperial armies were freezing during the retreat from Moscow, but it is believed to have been ordered in 1810, when English troops were fighting Napoleon in Portugal.

#### Portraits Speak Louder than Words

In looking at these great portraits one is reminded of something Robert Louis Stevenson once said about Sir Henry Raeburn's work: "These portraits are racier than many anecdotes and more complete than many a volume of sententious memoirs." The statement is certainly applicable to Botticelli's portrait of Giuliano de' Medici (page 635). He was the younger brother of Lorenzo the Magnificent, whose benevolent tyranny made Florence a second Athens. Giuliano was himself a favorite of that circle of poets, artists, and scholars who wrote one of the most glorious pages in the history of Western culture.

All Italy was shocked in 1478 when the 25-year-old prince was stabbed to death in the Cathedral of Florence. This may well have been the most sacrilegious murder ever committed, for the conspirators' signal for their onslaught was the bell ringing at the

elevation of the Host; they knew that at that moment all would bow their heads in reverence. Lorenzo de' Medici was wounded in the neck and escaped, but Giuliano died at the foot of the high altar (page 634).

Whether Botticelli painted his friend posthumously or shortly before the murder is disputed. Nor can we be sure of the meaning of the turtledove perching on a dead branch on the window sill. The symbolism itself is clear: The widowed turtledove remains faithful to its mate and will alight only on a blighted tree. But does this symbolism apply to Giuliano's passionate devotion to Simonetta Vespucci, possibly the model for the central figure in Botticelli's "Birth of Venus," who had died two years earlier? Or is it a symbol of Lorenzo's ceaseless mourning for his brother?

#### Clouet's Beautiful Mystery Woman

All the portraits mentioned so far can be definitely identified, but this is not true of one of the greatest works of French art to come to America. In the case of this masterpiece, one of two paintings signed by François Clouet, we can rely only on tradition for the suggestion that it represents Diane de Poitiers, one of the most remarkable women in French history (page 642).

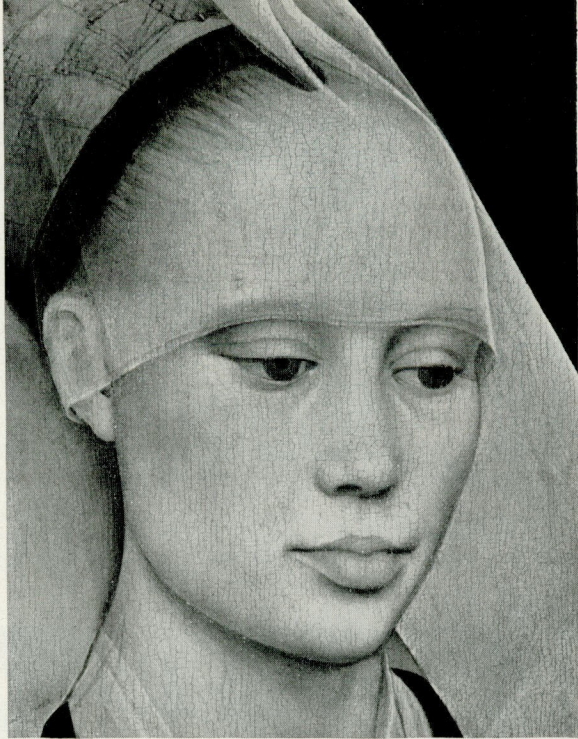
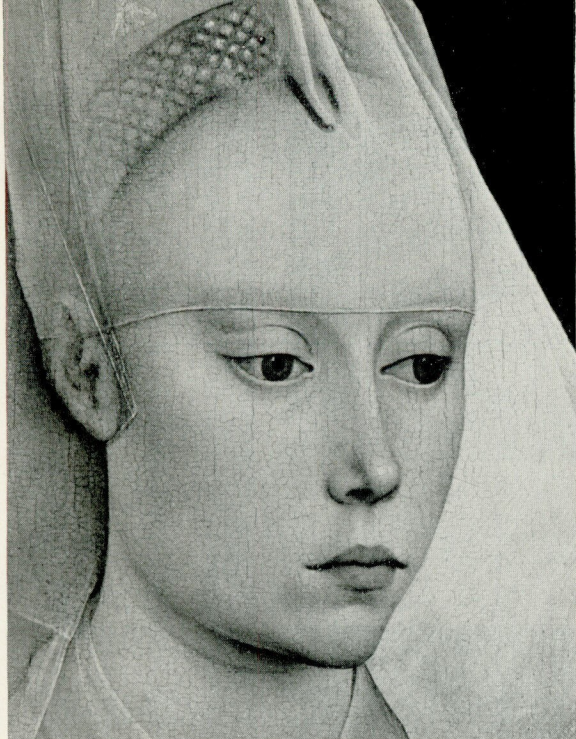
Married at 15, Diane later became the mistress of Henry II, 20 years her junior.

Every morning she rose at six and rode horseback for two or three hours. She never used cosmetics; yet, according to the Venetian ambassador, she looked at least 15 to 20 years younger than she was. Another account added, "Her neck was full and her shoulders well rounded; her mouth, tight-lipped and drawn in, seemed made not to be kissed but to keep a secret; no softness, nor voluptuousness; the air of a Roman Juno added to the gravity of a Venetian patrician."

Some said she dominated Henry II through a magic ring—possibly the ring in the portrait. According to others she fascinated him with tales of knight errantry and battles.

This portrait's setting may seem unusual, but Clouet made it popular at the court of Fontainebleau. The curtains are drawn back, and Diane sits in her bath without embarrassment at the intrusion. But one must remember that during the Renaissance a bath was not the private affair it is today. It was a luxury to be enjoyed to the utmost, and companionship added to the pleasure. Diane is





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National Gallery of Art

### Art Detectives Ponder the Question: Did the Same Master Paint These Four Heads?

A signature on an old painting is not always a guarantee of the artist's identity; all too often names have been forged to make pictures more salable. But other clues may reveal the master's identity as surely as fingerprints betray the thief. The peculiar curve of a line, quality of brushwork, choice of a background, treatment of facial details—these to the skilled eye are the certain handwriting of the painter.

Even the layman can quickly learn to recognize the intense blues and long, attenuated figures of El Greco, the rough, swirling technique of Tintoretto, or the short, patterned brush strokes of Van Gogh.

Sometimes differences in "handwriting" suggest that two painters worked on one picture, as in "The Judgment of Paris" (page 650) or Memling's "Presentation in the Temple" (page 623). The two young faces in the Memling altarpiece (below, enlarged) seem alien to the others in the picture, but they bear a striking resemblance to two portraits by Rogier van der Weyden (above, shown reduced and reversed to make comparison easier). Similarities of nose, mouth, jaw, and eye lead some experts to believe that Memling's teacher painted the two lower heads.

National Gallery of Art





↑ **ALBRECHT ALTDORFER** (1480?-1538), German • *The Fall of Man*

Christianity and mythology fuse into an allegory on evil in this small triptych. The artist shows the beginning of sin, when Adam and Eve ate from the tree of knowledge, and the consequences. Left: "Bacchus, with wine, confuses the senses of man." Right: "The impious Mars upsets the world."

↓ **ST. BARTHOLOMEW MASTER** (c. 1500), German • *Baptism of Christ*

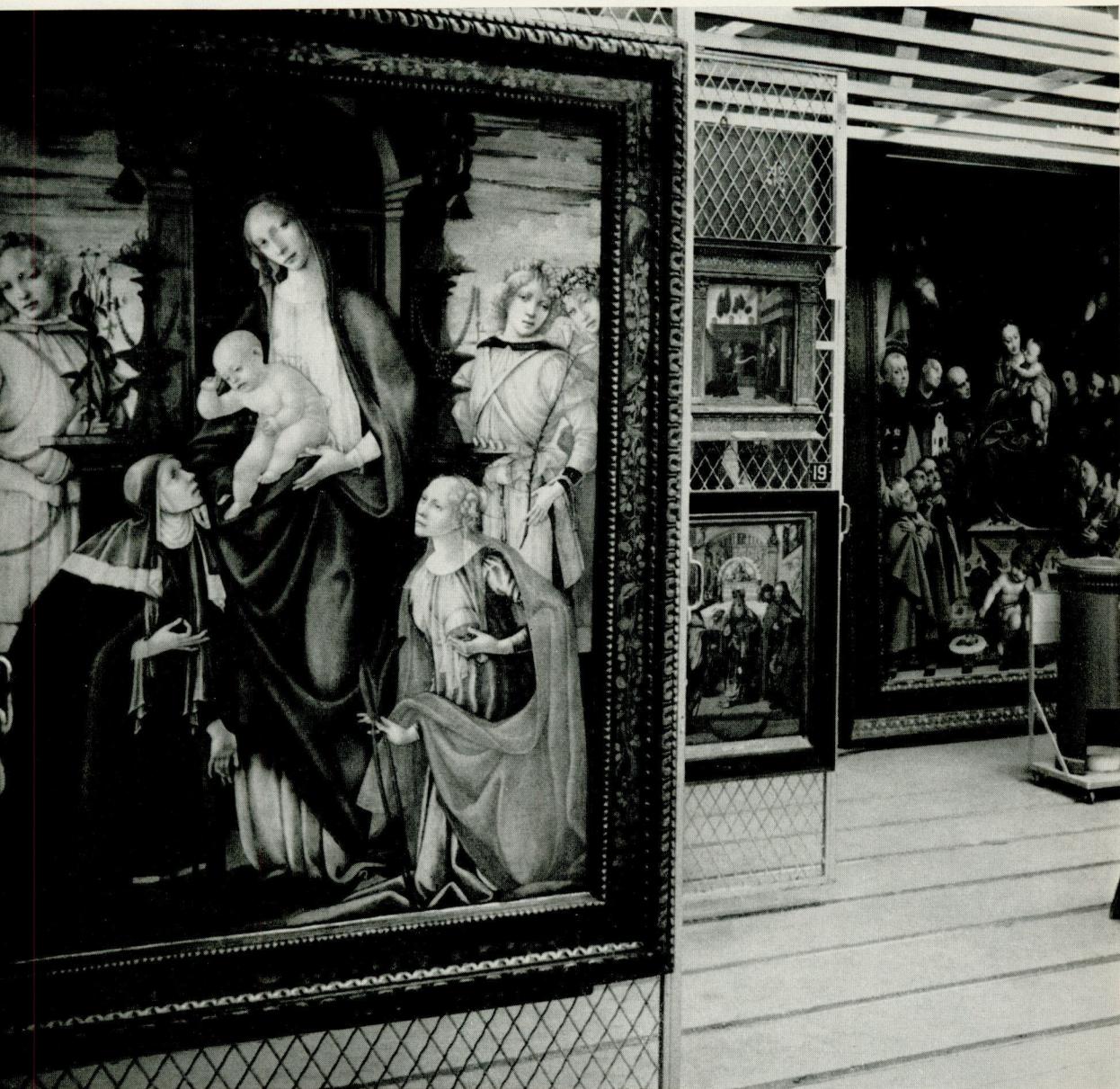
A painter known only as the Master of the St. Bartholomew Altar portrayed this scene of John baptizing Christ. A scroll descending from God carries in Latin the words from Matthew 3:17: "This is my beloved Son, in whom I am well pleased." Fourteen saints bear their identifying symbols.











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surrounded by children and servants. A little boy reaches for fruit, a baby is suckled by a wet nurse. In the background a maid is ready to replenish the bath with water, probably perfumed. Beyond the maid is a chair with a tapestried back showing a unicorn, ancient symbol of chastity.

The fascination of paintings comes partly from the way they entrap the past. They catch in the mirror of art the reflection of a vanished life, often surprising us with the continuity of human nature and the sameness of human activity. Lucas van Leyden, for example, has given us a glimpse of a card game that must have been played a few years after the discovery of America (page 653).

Yet how timeless is the psychology of these players! Note that even in the 16th century there were kibitzers. The lady on the left, I imagine, has failed to draw the card she needs. She points ruefully at the pack. The man on the right holds an ace, a powerful card in any century. He leans forward excitedly and wagers 11 golden guilders that his hand cannot be beaten. The betting has been steep, and the fattish man next to him, in obvious anxiety, consults a friend.

Attention, however, is focused on the cool lady in the center who calls the bet. Taking no chances, she places her cards face down on the table and slowly counts out her money. If there is a poker player among my readers,





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#### ↑ A King's Ransom in Art Treasures Hangs in This Mountain Storehouse

At Huckleberry Hill, in the Pocono Mountains, the Kress Foundation maintains a superbly equipped laboratory for restoration of aged and damaged masterpieces. In its air-conditioned storeroom paintings hang on sliding screens. Mario Modestini, the foundation's chief curator and conservator, checks to see that the preferred 70-degree temperature and 50-percent humidity do not vary significantly.

→ Restoration is an incredibly complex and sensitive work, calling for skills of the historian, chemist, radiologist, and detective as well as the artist.

Here a Kress Foundation expert studies a 15th-century Italian panel under a binocular microscope. With solvent and scalpel he patiently shaves away the disfiguring work of an earlier restorer.

McNamara, Washington Post

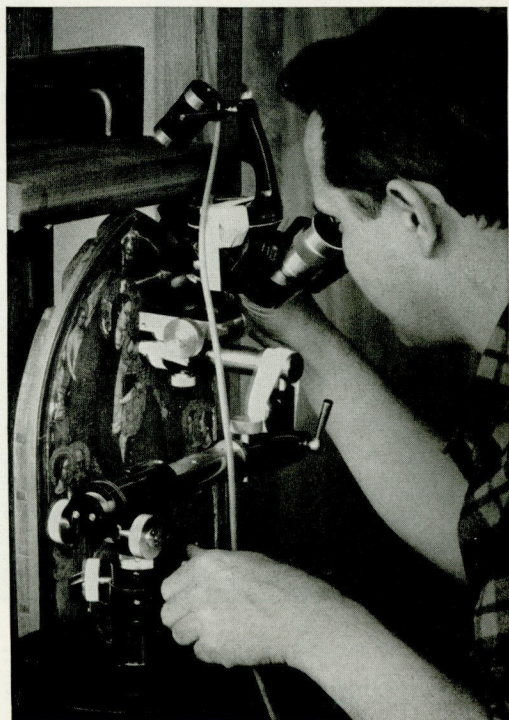
he will recognize her look, detached and confident, and he will know that the feverish gentleman is doomed to lose.

This glimpse of Dutch bourgeois life in the 16th century is closer to us, more understandable, than a vision of the pastimes of the French aristocracy some 200 years later. Fragonard in "The Swing" portrays an alien world, but he convinces us of its enchantment (page 654). It is a summer afternoon. One almost feels the breeze blowing the clouds across the countryside. Insects hum and birds call among the tall trees. Water splashes in a fountain. A young woman looks through a telescope. A shaft of sunshine falls like a spotlight on the girl in the swing and on her companions seated below her.

#### Fragonard Portrays Idyllic Nature

If one purpose of art is to represent the desirable life, then Fragonard has caught an aspect of that life, the suggestion of an enchanted world where no one grows old and pleasure is without ennui. His paintings let idyllic nature and the unthinking happiness of a carefree nobility exert their magic.

But life has more serious facets, and it is these that the supreme artistic achievements convey. Many of the new paintings in the Kress Collection indicate ways of expressing man's spiritual experiences. Titian and Tintoretto, for example, show the impact of divine







CIMA DA CONEGLIANO (1459?-1517 or '18), Venetian • *Saint Helena*

So fresh and vivid are the pigments of this jewel-like picture, reduced here to about half size, that it might have been painted years ago instead of centuries. The cross refers to the legend that Helena, mother of Constantine the Great, discovered Christ's Cross buried near Jerusalem in the year 526. Italian hill towns fill the landscape.



revelation on two devout men, St. John and St. Paul.

In Titian's painting *St. John the Evangelist* is shown on the island of Pátmos at a moment that transformed his life (page 636). The Book of Revelation describes it thus: "I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet, Saying, I am Alpha and Omega, the first and the last: and, What thou seest, write in a book, and send it unto the seven churches which are in Asia . . . And I turned to see the voice that spake with me."

This ecstatic union between the human and the divine is witnessed only by the eagle, the symbol of St. John, and by the angels surrounding God the Father. Originally this painting formed the central decoration of the ceiling of the Scuola di San Giovanni Evangelista. Today it is the only ceiling painting by Titian outside Venice.

#### Awesome Power Converts St. Paul

The lonely communion between God and the Evangelist, which Titian shows, differs from the chaotic rout surrounding St. Paul's conversion as depicted by Tintoretto (page 620). The story of the transformation of Paul's life is told in the Acts of the Apostles. When Saul, as he was called, was on his way to Damascus to persecute the Christians, "Suddenly there shined round about him a light from heaven: And he fell to the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me? . . . And the men which journeyed with him stood speechless, hearing a voice but seeing no man."

From this bare statement Tintoretto's imagination has constructed a burning image of the power of God. St. Paul lies stunned. His horse plunges away to the right. A stricken rider on a rearing charger is carried off to the left. On a bridge a horseman struggles to hold aloft his strange banners, which whip in the wind coming out of the dark cloud. The ghostly faces of drowning legionnaires who clutch at the manes of their terrified steeds, the spectral boatmen guiding their craft through the blinding spindrift, all contrast with the calm figure of Christ appearing in the storm cloud in the upper left.

This painting shows an incredible speed of execution, the primed canvas itself being used for the neutral tones and the figures sketched on it without change of a brush stroke. No wonder that Tintoretto is a hero to modern

artists. For he was, as Giorgio Vasari said, "extravagant, capricious, quick and determined, with the most terrific imagination in the history of painting."

Paolo Veronese, a contemporary of Tintoretto, was a less frantic, less passionate artist. But he was one of the most brilliant decorators who ever lived. Often his subjects were only an excuse for the display of his decorative powers. He loved rich brocades, the complexities of linear and aerial perspective, the thrust and counterthrust of moving, gesticulating bodies. So interested did he become in these formal aspects of art that he grew indifferent to the content of his scenes and, under censorship from the Inquisition, barely escaped jail.

However, in "*Rebecca at the Well*," a late work, he followed closely the Biblical account (page 637). He depicts accurately how Abraham's old servant recognizes the young woman destined to be Abraham's daughter-in-law. Genesis 24 tells us that Abraham's messenger "made his camels to kneel down without the city by a well of water at the time of the evening, even the time that women go out to draw water."

Veronese responded to the poetic mood of this passage with one of his most beautiful nocturnes. The distant city is already veiled in twilight, and the last rays of the setting sun fall on the young Rebecca as she accepts the jewels of her betrothal.

#### El Greco Portrays Christ in Temple

"*Christ Cleansing the Temple*" by El Greco, an early work, perhaps the first he ever signed, reflects the influence of Titian, Tintoretto, and Veronese (page 633). It was painted when the young Greek had barely arrived in Venice, and on this canvas he signs himself *Dominico Theotocópuli*, his real name. Then he adds, perhaps to give himself confidence, the name of his birthplace, Crete.

There is still much in this picture that reminds us of El Greco's probable training as an icon painter: the small size of the picture, the use of wood instead of canvas, the enamel-like impasto, and the deep bronzed colors with less glazing than the Venetians customarily used.

But there are also borrowings from Venetian paintings. The pose of the half-nude woman, lying on the ground with her arm behind her head, was copied from the sleeping Ariadne in Titian's early "*Bacchanal*,"





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↑ **TINTORETTO** • *Doge Alvise Mocenigo . . . Madonna and Child*  
In 1573 the Doge of Venice commissioned this 14-foot portrait of himself (kneeling), wife, brother, and nephews. Four heads, painted separately, are glued on.

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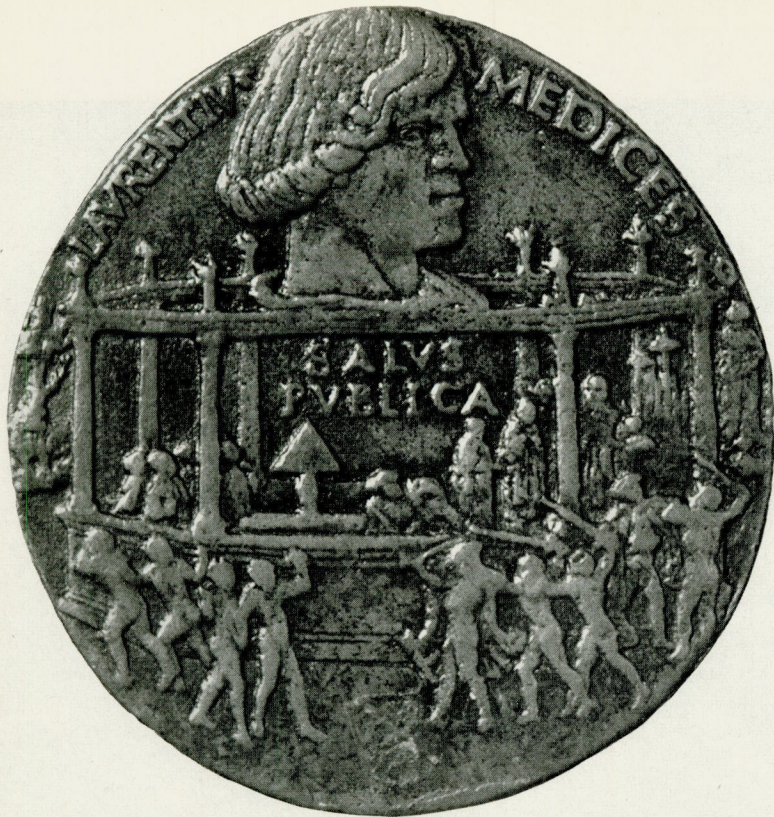
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↓ **EL GRECO** (1541–1614). Spanish • *Christ Cleansing the Temple*  
This panel, believed to be the artist's earliest signed work, was painted in Italy before he went to Spain. Semi-nude figures may be symbols of paganism.









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### Assassins, Frozen in Bronze, Strike Down a Medici

In 1478 members of the Pazzi family of Florence conspired with other enemies of the Medici brothers to assassinate them and seize the city (page 624). Lorenzo escaped and the plot failed, but Giuliano was stabbed to death in the cathedral, as pictured on this Renaissance medal. Giuliano's portrait (opposite) may have been painted posthumously.



now in the Prado Museum in Madrid. Or perhaps both Titian and El Greco derived their figure from a common model, possibly some piece of Roman sculpture. These voluptuous females, on the other hand, seem closer to Paolo Veronese.

But more than Titian or Veronese it was Tintoretto who inspired the young painter from Crete. Tintoretto's influence appears in the turbulent and agitated grouping of the figures and in a tendency toward mannered elongations; this tendency was to become more marked in El Greco's later work.

### Paintings Show Artist's Development

When he painted this picture he was still feeling his way forward, still forming a vocabulary in which he later expressed the anguished mysticism of the Spanish Counter Reformation. Luckily the gallery can show several stages in the development of this mannered genius. His middle period, after his arrival in Spain, is represented by five paintings, including, among the recent Kress acquisitions, a beautiful "Holy Family."

According to an inventory made for El Greco's heirs, two other canvases, now in the National Gallery, were actually in his studio at the time of the artist's death, one a "St. Jerome" in the Chester Dale Collection and the other the "Laocoön" in the Kress Collection (page 644). Both paintings are unfinished. Perhaps El Greco worked on them the day he died.

Spain in the 16th century was something of an artistic vacuum that attracted artists

*(Continued on page 643)*







TITIAN (1477?-1576), Venetian •  
*Saint John the Evangelist  
on Pátmos* (Revelation 1: 9-20)

When the plague cut Titian down at the age of 99, he had been painting vigorously for more than 80 years. From his workshop on the Grand Canal had poured a prodigious volume of masterpieces on a multitude of subjects. In his day Titian completely dominated the art of Venice. Dead, he has exerted a powerful influence on Western art even to the present day.

Born Tiziano Vecelli, the artist early dropped his father's name. He worked with the Bellinis and Giorgione, then set up his own studio independent of any single patron. He made a fortune; men of the highest rank came to him and paid his stiffest fees.

The artist's majestic painting of St. John depicts the Evangelist in exile on the Aegean isle of Pátmos, beholding the heavens bursting with the vision of the Apocalypse, which he set forth in Revelation. At his feet are an eagle, symbol of the highest inspiration, and a book, both attributes of the saint.

Originally this painting decorated the ceiling of a guildhall in Venice. Early in the last century critics lost track of the painting, and it was known only through engravings until its rediscovery about 15 years ago in a private collection in Turin.

In the National Gallery "Saint John" is placed again on a ceiling, elaborately lighted and protected against damage in a specially adapted room.

Titian's tricks of perspective in a picture designed for viewing from below make the central character appear to fall backward when seen horizontally.

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PAOLO VERONESE (1528-1588), Venetian • *Rebecca at the Well* (Genesis 24)

Paolo Caliari took his painting name, Veronese, from the north Italian town of Verona, where he was born. However, his career is intimately associated with Venice, where he became the leading rival of Titian and Tintoretto. Veronese's large altarpieces and lush paintings decorated many a villa, palace, and church. On occasion they caused trouble with the Inquisition because of too-imaginative handling of Biblical themes. "Rebecca at the Well" shows Abraham's overseer seeking a wife for Isaac in Mesopotamia. Arriving at the well outside Nahor, the overseer looked for a maiden who would give him drink and voluntarily water his camels. When the beautiful Rebecca fulfilled these requirements, he knew she was the chosen one and gave her bracelets and a golden earring. The servant shown handing up the jewelry is not mentioned in Genesis. Veronese never saw a Mesopotamian town or a camel. He has portrayed the scene in his native region; the people wear Venetian garb of the 16th century, and the copper water pails are a type still used in northern Italy.

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### TITIAN • Vincenzo Capello

Titian was one of the most sought-after portraitists of his time; popes and crowned heads eagerly commissioned his services. Emperor Charles V of the Holy Roman Empire knighted the artist and conferred on him the title of count.

Admiral Capello's portrait in gleaming armor calls to mind that in the 15th and early 16th centuries Venice was at the peak of its glory as a sea power, with colonies in Greece and Asia Minor. The baton identifies the commander of the Venetian fleet, a rank Capello held five times. Although Titian shows the sea lord as a heroic and stalwart figure, the history of Capello's campaigns against the Turks is one of failure because of the intense jealousy of other Italian cities.

This painting was once attributed to Tintoretto.





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TITIAN • Doge Andrea Gritti

This portrait bears the artist's signature, TITIANUS E. F., the E standing for *eques* (knight) and the F for *fecit* (made it). The imperious portrait powerfully reveals the artist's magical sense of color and psychological insight into his subjects. It was once owned by England's Charles I.

The patrician Andrea Gritti, whose palace is today one of the luxury hotels of Venice, served the Republic as diplomat, military commander, and art patron, and as doge, or chief executive, from 1523 to 1538. Here he wears the *cornio*, or horned cap, of the doge and the linen undercap that always covered his head as a mark of dignity. Critics believe that Titian based the hand on Michelangelo's statue of Moses in Rome.



ORAZIO GENTILESCHI  
(1565?-1640?)

Florentine •

### Saint Cecilia and an Angel

Cecilia is the patron saint of music and musicians. Legend relates that in the 3d century she heard angels singing and transcribed the notes. Finding other instruments inadequate, she is said to have invented the pipe organ to pour forth the heavenly sounds. She is usually pictured playing, singing, or listening to music. Her special attribute is the organ.

Martyred for her faith, Cecilia inspired many a masterpiece of art, including paintings by Raphael and Rubens, music by Handel, an ode by Dryden, and the "Seconde Nonnes Tale" by Chaucer.

The model for Gentileschi's tender portrait is believed to have been his daughter, Artemisia, who became a well-known painter in her own right.

In his "Saint Cecilia," Gentileschi employed the bold modeling in light and shade so popular in 17th-century Italy. Painters then believed that their pigments were not adequate to express the luminosity of the real world unless they used sharp contrasts between light and dark.

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JUAN VAN DER HAMEN  
Y LEON (1596-1631)

Spanish • Still Life

Folklore of ancient Greece tells of an artist who painted grapes so realistically that birds came down to peck at them.

Centuries later artists again vied in super-realistic painting to fool the public. Matsys, in the 1500's, depicted a bee so artfully that a fellow artist tried to brush it from the canvas. Such painting came to be called *trompe-l'oeil*, meaning "deceiving the eye."

Van der Hamen's "Still Life" is a noteworthy example of this realistic art, especially because of the near-photographic accuracy of the cup of water. To paint a transparent object filled with light-refracting liquid was considered a consummate test of skill in the 17th century, especially in the Netherlands, where the microscope and telescope had recently been invented.

The entire picture is a polished technical exercise in handling problems of refraction and widely varying textures and surfaces.

Although the artist grew up in Spain, his painter-father came from Brussels.

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FRANÇOIS CLOUET (1505?-1572), French • *Diane de Poitiers* (?)

Only two signed pictures by Clouet exist. A curator of the Louvre terms this portrait of a lady in her bath—probably Diane de Poitiers—"one of the chief masterpieces of French art." For breath-taking beauty of color, unbelievably exquisite texture of the heavy silk curtains, and warm flesh tones, the painting is virtually unsurpassed to this day.

Diane, royal favorite of France's Henry II, was a haughty, cold-hearted lady of fortune, as Clouet's brush so skillfully suggests. She rose early each morning to bathe in icy water and ride horseback; she disdained cosmetics and seldom changed her expression. She used the King's infatuation to dominate the French court and amass personal wealth until Henry's death, when Catherine de' Medici, the lawful queen, threw her out.

Ironically, the unicorn and carnation, symbols of chastity and pure love, decorate the picture. The nurse with suckling infant, the maid with her jug, and the still life forecast painting styles popular a century later.



from other countries. El Greco, for example, went there from Crete via Italy, and scores of painters arrived from northern countries.

Of these, Juan de Flandes, court painter to Queen Isabella, was among the most distinguished. As his nickname indicates, his birthplace was Flanders, but he became thoroughly assimilated to his adopted country. He shows the Spanish fondness for subdued and delicate tones that was later to distinguish Velazquez's palette.

His Madonna is a richly appareled queen in adoration before Her Child (page 648). The etiquette of the Spanish court is suggested by the role of St. Joseph, who, seated apart, is relegated to the position of gentleman in waiting.

### Germans Mixed Realism with Fantasy

Each region of Europe has stamped its character on the works of art it has produced. The colder climate of the Rhineland and the reforming zeal of the Lutherans produced a German style of fascinating exaggerations, bizarre combinations of realism and fantasy, and passionate expressionism.

The Kress Collection contains important works of the great German painters of the 16th century, Altdorfer, Cranach, Strigel, Baldung, Dürer, Grünewald, and Holbein, as well as examples of earlier anonymous artists. These masterpieces, added to the German paintings given by others, put the National Gallery in a unique position among museums outside Germany. Two of these pictures are reproduced in color: "The Fall of Man" by Albrecht Altdorfer and "The Baptism of Christ" by the Master of the St. Bartholomew Altar.

Altdorfer's panel has that element of the extravagant I have mentioned (page 626). Its inspiration can be traced to a fantastic contemporary of Altdorfer, the great alchemist Paracelsus, who taught that man's character is influenced by the stars. On the wings of the triptych, Bacchus and Mars stand for pernicious influences from the stars, stimulating gluttony and drunkenness, anger and murder.

But no such influence would have existed had it not been for the sin of Adam and Eve, whose figures now stand side by side but once were separate panels enclosing other parts of the painting. Thus mythology and Christianity are fused in the crucible of alchemy, a strange intellectual exercise typically German.

The charm of this painting, however, as in

so many German works of art, lies in a certain grotesqueness, a naive whimsicality. Adam and Eve eye each other dubiously in a lush forest full of half-glimpsed animals. Out of the foliage the serpent scowls at his victims with a spare apple in his yellow fangs. In the left panel Bacchus is shown as a pink old man swinging on a ring of clouds. In one hand he holds his symbol, the grapevine; with the other he pours wine over a crowd of men. The revelers stumble around, raising their arms to the obesely cherubic god above.

In the companion panel on the right equally naked men are drunk with blood instead of wine. They wound and kill each other. Above them seated on another ring of clouds is Mars, the cause of their belligerence. Altdorfer's painting is an evangelical poster intended to show the wages of sin, but with the consoling thought that sin is predestined by the stars.

"The Baptism of Christ," painted a few years earlier by the Master of the St. Bartholomew Altar, lacks these pagan themes, but it has also an element of the bizarre (page 627). Fourteen saints and God the Father form a heavenly audience watching the scene below. This is an unusual representation in Christian art, but it has a particular meaning. When 14 saints are shown together in this way, they may usually be interpreted as the Holy Helpers, whose assistance could be invoked in dire emergencies. However, only three of the saints shown here are usually included among the Holy Helpers.

### Style Identifies Nameless Artist

The saints can be easily identified, but the name of the artist is unknown. His work, however, is familiar to art historians, who have recognized his individual style in a number of paintings and have coined his sobriquet from the most important of these, the great altarpiece dedicated to St. Bartholomew in the Church of St. Columba in Cologne. He was evidently one of the best craftsmen of his time, for his work has lasted marvelously well.

Thus in the case of some paintings we can identify the artistic personality of the painter, but we cannot discover his name. In other cases we can point to several known painters who might have executed the picture, but we cannot be sure which one was responsible.

Without genuine signatures or positive documents, experts must depend for their ascriptions on a system developed only during the





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### Cleaning Reveals a Hidden Face in El Greco's "Laocoön"

Some modest artist undertook to improve this painting, uncompleted at El Greco's death, by draping the nudes and covering up a background figure (detail above). Recent cleaning removed 12 layers of varnish and overpainting and restored to the canvas its unfinished but brilliant splendor (below).



past hundred years. The method is based on the assumption that paintings disclose a "handwriting," revealed in the brushwork, in the draughtsmanship, and in the details most mechanically and repetitiously executed (the drawing of a hand, an ear, a mouth, or an eye, for example).

This method often fails when applied to a picture by a young painter strongly influenced by a more mature artist. This explains our difficulty in attributing work to the young Leonardo da Vinci. A case in point is the "Madonna and Child with a Pomegranate" (page 649). We have labeled it Circle of Verrocchio, possibly Leonardo.

Among all the new Kress acquisitions there is nothing more beautiful than this exquisite and jewel-like panel. Who, one wonders, but a genius like Leonardo could have painted with such delicacy the winding Arno flowing between the Tuscan hills toward Pisa and the sea? Who else could have modeled so subtly the features of the Madonna, drawn so exquisitely the strands of Her golden blonde hair?

Yet how can one be sure? There is much in the picture that suggests Lorenzo di Credi, a fellow pupil with Leonardo in the workshop of Verrocchio, or Verrocchio himself. Unless our model, like Pygmalion's Galatea, can by some magic come to life and tell us who recorded her youth and beauty, we seem destined to content ourselves with the present label, tantalizing as it is.

### Two Artists or One?

This problem of attribution grows even more complicated when it seems possible that two artists have worked on one picture. Among the most beautiful and best preserved Flemish Primitives is "The Presentation in the Temple," which the Kress Foundation recently acquired from the Czernin Collection in Vienna (page 623). This panel is now generally ascribed to the youthful Hans Memling, working in the studio of Rogier van der Weyden.

However, the two enchanting children in the scene look different from Memling's typical portraits, as a Belgian critic, Hulin de Loo, first pointed out. They are more delicately painted and convey a greater sense of form than the other figures. Were they, as De Loo insists, painted by Rogier van der Weyden, and thus an addition by the older master to his pupil's panel?

I have placed on one plate two portraits of young women by Rogier van der Weyden



and below them detail photographs showing the two children in "The Presentation in the Temple" (page 625). I leave it to my readers, who in this matter are as qualified as art critics, to say whether or not the four look like elder and younger sisters, or perhaps mothers and daughters. It does not follow from this, of course, that all these portraits are by the same hand; but if you see a family resemblance, you will probably agree with Hulin de Loo rather than with those critics who believe the picture to be entirely by Memling.

It is not unusual among old masters to find two artists working on one painting. Today we think of artistic expression in terms of individual genius, with each painter creating in splendid isolation. This has not always been the procedure.

In the past an order would be received for the representation of a certain scene, subject matter usually being specified by the patron. The senior partner would then prepare a sketch to guide his assistants, and under his general direction much of the work was apportioned among apprentices. A great atelier, such as Rubens directed, had specialists for drapery, animals, landscapes, architecture, and even various kinds of figures.

#### Paris Picks His Favorite

An example of less close cooperation is "The Judgment of Paris" by Nicolò dell' Abate and Denys Calvaert (page 650). The style of Nicolò, a landscape specialist, is clearly seen in the background and in some of the smaller figures, those that form almost an integral part of the landscape. But the central group, of Paris offering the prize for beauty to one of the three goddesses, is painted



#### A 15th-century Altar Panel Gets a New Lease on Life

Bungling restorers have ruined more pictures than have wars and revolutions. But experts can perform miracles with pictures that are dim and dirty, blistered, cracked, and flaking. After cleaning away layers of old varnish and overpaint, artists replace lost pigments, as a Kress Foundation restorer does with this work by the Spaniard Fernando Gallegos. One mark—a cannonball hole in an adjoining panel—will be left untouched.

with a heavier touch. It is believed to have been added many years later by Calvaert, a Flemish artist working in Italy.

We have no document to support the hypothesis of this dual authorship; but, on the basis of style and the pictorial handwriting of these two painters, the supposition seems likely.

I hope I am not leaving the impression that the label is more important than the painting. My purpose is the opposite. The technique of the attribution of pictures is still imprecise and subjective. The name on the label often is no more than a signpost pointing to a time, a place, and a probable personality. It re-



records an enlightened guess; but its accuracy or error does not affect the fact that someone saw a vision and recorded its splendor for us; and it is this vision, rather than the label, that is significant.

The more experience you bring to a work of art, the better are the chances that it will speak to you. A painting not only demonstrates the genius of a painter, it challenges the intelligence and education of the spectator.

Various pictures demand various capacities. For example, the "Still Life" by Juan van der Hamen y Leon, like many modern paintings, is a purely visual challenge (page 641). A trained eye enjoys the sensitive balance of the composition; the organization of light falling on the various objects; the almost contrapuntal arrangement of voids and solids, of curves and rectangles; and the skillful translation into paint of the different textures of the fruit and the confections, the jars and the boxes. But there is no appeal to the imagination, and the objects represented carry no overtones of meaning.

#### Critics Frowned on Still Life

Perhaps this is why 17th-century writers on aesthetics placed still-life painting near the bottom of their hierarchy of artistic values.

According to these critics, still life is outranked by landscape, which, as represented in the 17th century, usually made a greater demand on the spectator's culture. Pieter Jansz. Saenredam's painting of the Church of Santa Maria della Febbre, for instance, is not only a sunlit Italian scene but also a lesson in historic change (page 652). The structure in the background is what is left of a Roman civic building. Centuries later Christians turned this vast pile of masonry into a church. The obelisk probably was imported from Egypt and erected in the Eternal City as a symbol of majesty and power.

To the educated collector of the 17th century this scene was a reminder of ancient grandeur. Perhaps, shivering in the damp fogs of the Netherlands, he also would have felt an imaginary shaft of warm sunlight from the hot and dusty transalpine scene. A large colony of Dutch painters lived in Rome at that time and made a good living by sending back to Holland nostalgic views of sun-baked classic ruins. But Saenredam never went to Rome. He painted the picture from a drawing made by his fellow countryman, Marten van Heemskerck.

At the top of the ladder of artistic significance critics then placed religious and historic subjects. These, they felt, made the greatest demand on the spectator's knowledge.

We, on the other hand, look at art with different eyes. For example, St. Cecilia by Orazio Gentileschi is to us merely a picture of a charming young girl playing the organ (page 640). We enjoy the painting because it seems to preserve a moment of actuality. The scene touches us with a certain tender and simple realism.

#### Artist's Daughter Posed as Saint

To know that the girl is probably Artemisia Gentileschi, the artist's daughter, who was to become one of the most distinguished of women painters, adds a certain interest. But the story, so important to the 17th-century critic, we care little about. The picture would appeal to us just as much, perhaps more, if the youth holding the music did not have wings. The fact that he is an angel and that the picture is after all more than a glimpse of 17th-century life, we tend to ignore.

And yet I feel that this lack of knowledge somewhat impoverishes our appreciation, that the story does enrich our artistic experience. Gentileschi's painting has much more meaning when we know that it relates to the vision

*(Continued on page 655)*

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#### JACQUES-LOUIS DAVID (1748-1825), → French • Napoleon in His Study

Napoleon thought of himself as a Roman emperor come to bring order to the world. Not a lawyer, he nevertheless turned his energies to a reorganization of French law by drafting the Code Napoléon, still in effect today.

Here the emperor's official painter, David, shows the ruler after a night's work on the code, with the candles burned almost to their sockets and the clock marking the late hour. This shameless piece of flattery reportedly moved the dictator to say, "You have understood me, David; by night I work for the welfare of my subjects, and by day for their glory."

The man who nearly conquered all Europe wears the epaulettes of a general on a uniform combining features of his two favorite regiments, the chasseurs and the grenadiers of the Imperial Guard. He carries the red ribbon and silver cross of the Legion of Honor, instituted by him.

Empire-style furniture, popularized during Napoleon's time, reflects the great interest of that day in classical Egypt and Rome, spurred by the excavations at Pompeii and by Napoleon's own campaigns in Egypt. The bee, Napoleon's famed trademark, decorates the chair cushion.

The artist carried the classical idea so far as to sign this 1812 painting in Latin, LVD, CI DAVID OPVS, meaning "the work of Louis David."









JUAN DE FLANDES (active 1496–1519?), *Hispano-Flemish* • *The Nativity*

Sixteenth-century painters often wandered from place to place seeking commissions; the names of many are unknown. Juan de Flandes was simply a Spanish nickname, meaning John of Flanders, for an artist who served as court painter to Queen Isabella.

This panel, which telescopes the manger scene with distant shepherds hearing the good news, once decorated the high altar of the parish church of San Lázaro in Spain's Palencia Province. The owl is a symbol for Christ.





LEONARDO (?) (about 1475), Florentine • *Madonna and Child with a Pomegranate*


So many painters of first rank worked in Florence in the last half of the 15th century that critics are often baffled in trying to identify specific paintings of the masters taught by Andrea del Verrocchio. Many believe that this gem, shown slightly enlarged, is the work of Leonardo da Vinci. If so, it may well be his earliest preserved painting. One story relates that he carried it in his tunic as a sample to show to pope and prince.

The hand-held red pomegranate, barely visible against the red dress, symbolizes the unity of the church.









NICOLÒ DELL' ABATE  
AND DENYS CALVAERT  
(mid-16th century),  
School of Bologna •

*The Judgment of Paris*

Scores of artists have made this classical scene familiar. Paris, a shepherd on the slopes of Mount Ida, judges whether Minerva (left), Venus, or Juno shall have the coveted golden apple signifying supreme beauty. Each goddess tries to bribe him: Minerva offers glory and renown in war, Juno power. But Paris chooses Venus and receives as reward the hand of Helen of Troy, thus sowing the seeds of the Trojan War, in which he loses his life.

River god at left may be the father of Oenone, the nymph Paris forsakes to marry Helen. Mercury (winged hat) and the infant Cupid add mythological flavor; so does the huntress Diana (extreme right), who aims her bow at an unsuspecting stag.

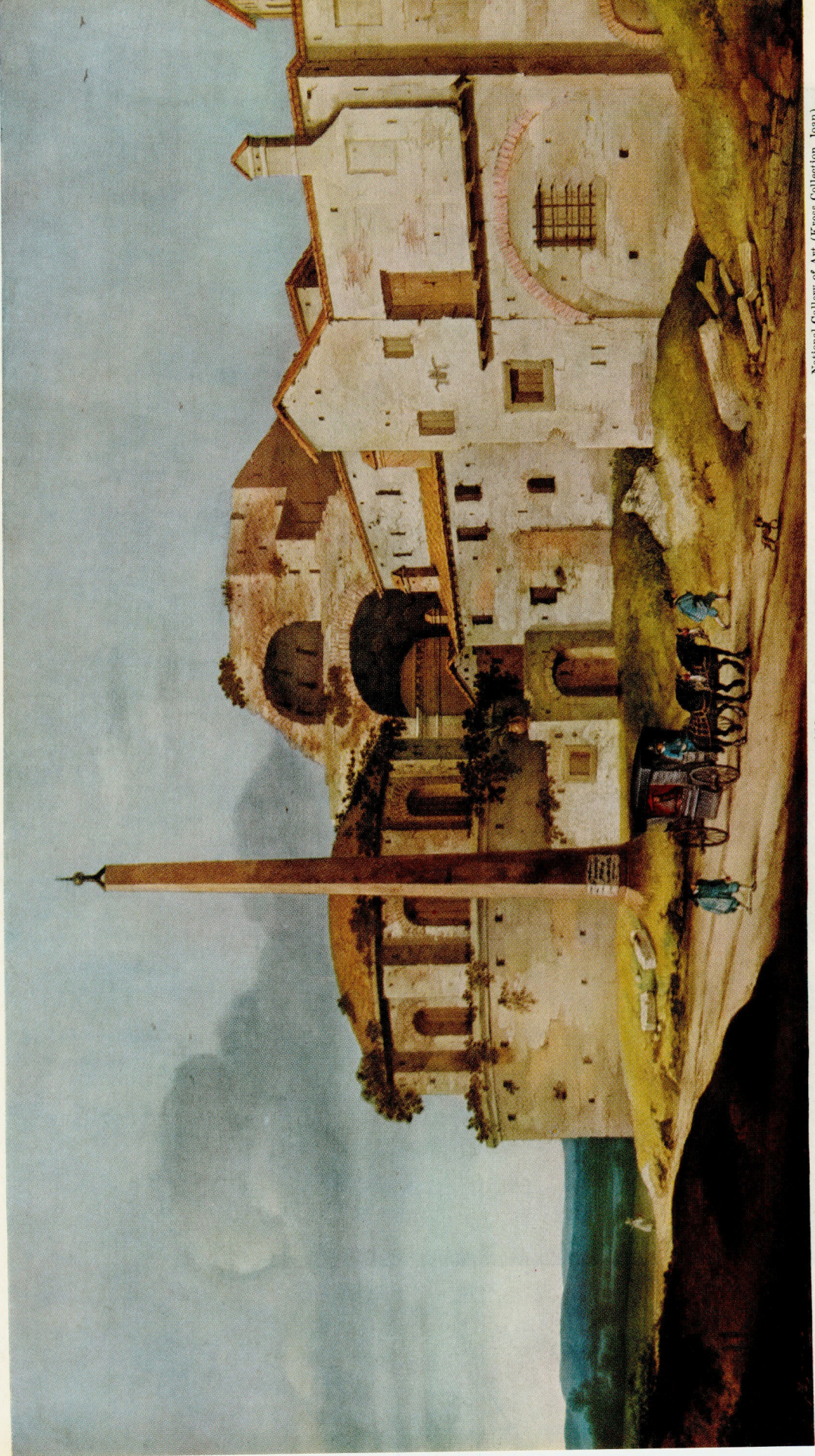
Experts detect the hands of two artists. Nicolò dell' Abate seems to have painted the smaller figures, the landscape, and the fantastic buildings in the 1540's. Denys Calvaert is thought to have added the main group some 50 years later, after Nicolò's death.

A woman and a child riding a donkey—suggestive of the Flight into Egypt—appear below the tree at right.

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LUCAS VAN LEYDEN  
(1494-1533), Dutch •  
*The Card Players*

Lucas van Leyden is often considered the father of Dutch genre painting, which dealt with everyday subjects rather than the grand themes of religion and mythology. He was even better known in his day as an engraver, ranking second only to Dürer.

After a few details in this early 16th-century scene, and it might be a hand of poker with the inevitable kibitzers.

The players' fine clothing makes clear that they are well-to-do; the common people had neither the leisure nor the money. Golden guilders on the table are the size of United States double eagles. At today's gold prices the pot would be worth more than \$1,000.

Although Europe has had playing cards since the 14th century, history offers few details about games in the artist's day. Modern poker, developed in the United States, goes back to the game *poque*, which the French introduced into Louisiana. The game in progress here may be a forerunner of *poque*.

Backs of early playing cards were often left undecorated because of fear of cheating.

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JEAN-HONORÉ FRAGONARD (1732–1806), French • *The Swing*

Just before the French Revolution the aristocracy turned from the formality of Versailles palace life to the pursuit of pleasure in nature. It became the custom to build pastoral paradises filled with transplanted trees, artificial brooks, and temples of love. There the elite dallied away the summer days, often as not playing at being shepherds and shepherdesses.

No one captured the airy frivolity of this life better than Fragonard. Here, in what the author has described as "an enchanted garden where no one grows old and pleasure is without ennui," the artist shows nobility playing with two currently popular toys, telescope and swing. The exaggerated landscape combines features of France and Italy.



which, according to legend, was sent the husband of the young St. Cecilia to prove her claim to angelic protection and win respect for her vow of chastity.

St. Cecilia is the patron saint of musicians, and legend credits her with an important invention. Because the musical instruments of her time were inadequate to convey the sound of the angelic voices she heard, she developed the pipe organ and ordained that it be consecrated to God. St. Cecilia suffered martyrdom in Rome in the third century.

### Seeking the True Cross

In the same way, I believe a knowledge of the story of St. Helena enhances our enjoyment of the small panel dedicated to her by Cima da Conegliano (page 630).

Unfortunately, only one spectator in a hundred remembers that St. Helena was the mother of the first Christian emperor, Constantine. She made a pilgrimage to the Holy Land and found, tradition says, the cross on which Christ was crucified; among the foundations of a temple of Venus, built over the spot to obliterate Christian reverence for the sacred mount, she found three crosses.

Uncertain which was the Cross of Christ, St. Helena sent for a sick person and identified the true Cross through its healing power. Two iron nails found at the same place were sent back to Constantinople, where the emperor made one into a bit for his horse and had the other set into his helmet.

The Cross, among the holiest relics of the Christian world, was divided into myriad pieces and dispersed throughout Christendom; innumerable cures are credited to its miraculous powers. Possibly this little panel was intended for an altar where one of these fragments was preserved.

These overtones of meaning are too frequently lost on the average visitor, but even without them he can delight in the wonderful preservation of this fragile panel, now more than 450 years old. Hardly a touch of the original paint has been lost. The verdure of the meadows, the warm light on walls and towers, the sparkling stream, all have been preserved for our enjoyment.

It seems almost a miracle that a fragile object marked with designs in delicate and often perishable pigments should last more than a few years. Too much light, too much moisture, too much dryness, too much heat or cold, one careless move by a thoughtless

spectator, even the dirty hand of a child can cause much damage. When one adds to these everyday hazards the destructions of floods, fires, looting, bombings, and attempted restorations, the fact of survival becomes even more a happy accident of fate.

One reason why paintings do survive is, of course, that they have often been owned by families who have treasured them as objects precious beyond belief. When disasters have threatened, the protection of these heirlooms has taken precedence over life itself.

Rarely, however, do we find old paintings in perfect condition. The beauty of many of those shown today has been marred by the wear and tear of ages: canvases torn, panels cracking, paint flecking off. To restore the tissue of a work of art is an unbelievably delicate surgical operation. The Samuel H. Kress Foundation maintains at Huckleberry Hill, its property in the Pocono Mountains, what might be called a hospital for paintings, one of the most superbly equipped in the world. It is directed by a great restorer, Mario Modestini, and staffed by half a dozen assistants (pages 629 and 644-5). Ailing patients are diagnosed and restored to health in a way that would have seemed impossible a few years ago.

### Paintings Age Like People

Old age affects paintings much as it does human beings. Both tend to grow a bit worn and feeble with extreme age. Gothic pictures are, in terms of human life, roughly the equivalent of octogenarians; Renaissance paintings, septuagenarians. However, they can be rejuvenated by cleaning and revarnishing.

Cleaning is one of the most delicate operations possible on a work of art, and inexpert cleaning has probably ruined more paintings than wars and revolutions. Aided by a stereoscopic microscope, the modern picture surgeon must distinguish precisely where discolored varnish ends and paint begins. Using solvents, he must clean away only this dirty varnish and overpainting, leaving the original pigments intact. If he is successful, the picture emerges inch by inch, like a reinvigorated human regaining health and beauty.

But will these restored pictures soon again become cracked, blistered, and discolored? I believe not. An important development of our time makes me confident that our paintings now have a greatly increased life expectancy. It is air conditioning.



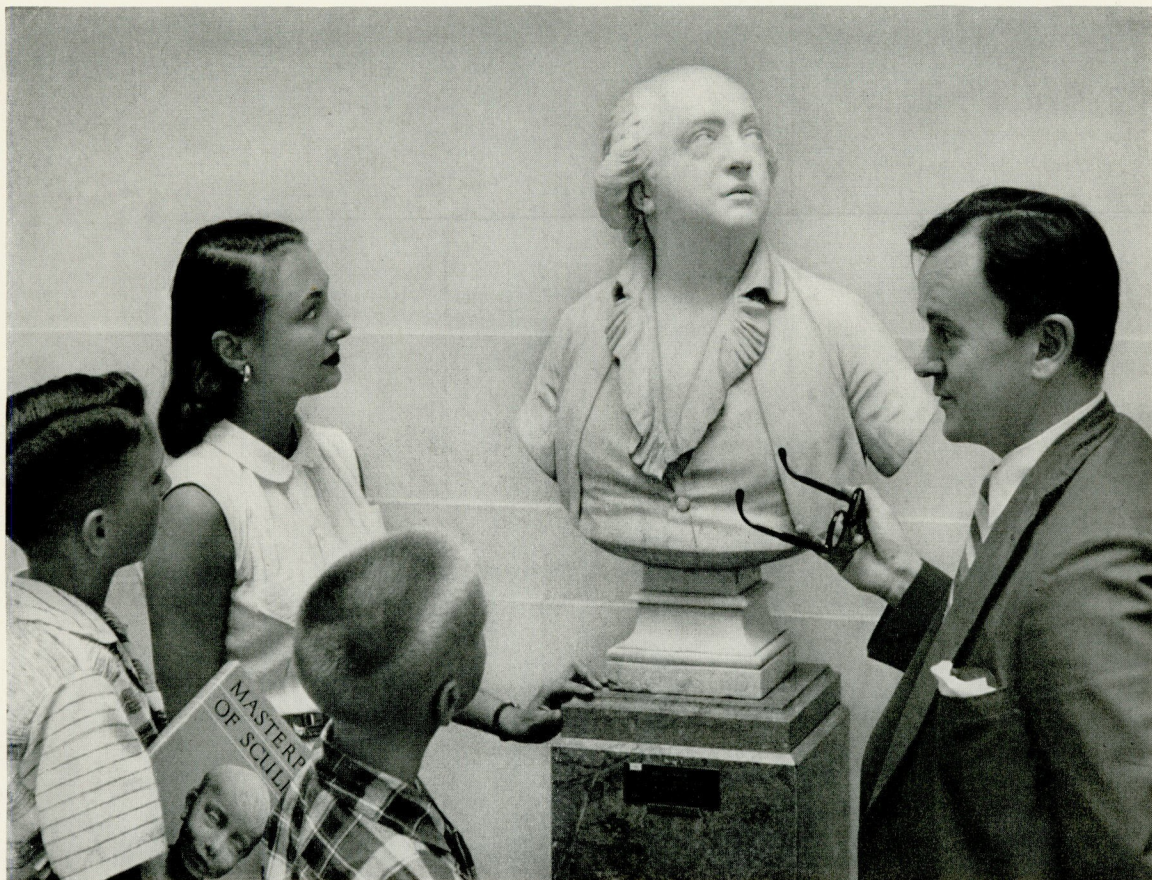


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National Gallery of Art (Kress Collection)

SIR ANTHONY VAN DYKE (1599-1641), *Flemish* • *Queen Henrietta Maria with Her Dwarf*  
Jeffery Hudson, perfectly formed in miniature, was presented to Charles I's queen in a pie. Witty and brave, he became her confidential ambassador. Here, with Her Majesty's monkey Pug, he is shown at the age of 14.





### Houdon's Bust of Cagliostro Portrays One of History's Most Remarkable Rogues

Giuseppe Balsamo, 18th-century confidence man, quack doctor, hypnotist, and roué, styled himself the Count of Cagliostro. Repeatedly exposed as an impostor and expelled from cities all over Europe, he left behind a trail of broken hearts, forged documents, and bankrupt accounts of those who believed in his schemes for making gold through alchemy. Condemned by the Inquisition as a heretic, he died in prison in 1795. Jean-Antoine Houdon, the finest portrait sculptor of his day, has represented the "Count" as a dreamer and poet, for the artist, like thousands of others, was duped by the famous faker. Here Lester Cooke, of the National Gallery's curatorial staff, relates the tale of Cagliostro to a rapt audience.

The support on which a picture is painted, usually either canvas or wood, is not inert. When the atmosphere is humid it stretches or swells; when it is dry, the reverse occurs. This movement causes the paint surface, which is relatively inelastic, to crack and blister, and eventually to detach itself and flake away. However, air conditioning can stabilize humidity and reduce the movement of the support to almost nothing.

#### Humidity Control Saves Great Art

The National Gallery is the largest completely air-conditioned art museum in the world. Pictures after a time become acclimated to this stable atmosphere, and the amount of restoration required is far less than it is in any other gallery of comparable size. Thus science aids in preserving these irreplaceable treasures in the National Gallery.

I do not believe that I, or any other museum director, will have the privilege of writing an article like this again. These accessions to our national wealth, which the NATIONAL GEOGRAPHIC MAGAZINE has recorded on several occasions, cannot be a continuing series. The laws of supply and demand do not hold in the art world. Works of art of the quality of the new Kress acquisitions are becoming constantly more rare, and short of some terrible catastrophe most of the great art treasures of the world have found permanent resting places.

We, in this country, have every reason to be proud and grateful that, thanks to the foundation created by Mr. Samuel H. Kress and Mr. Rush H. Kress, and to the gallery's many other donors, such a generous share of this unique heritage of great art has fallen to our lot.