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REMARKS: ANDREW MELLON DINNER
NATIONAL GALLERY OF ART
THURSDAY, APRIL 27, 1989
9:45 P.M.

Members of the Diplomatic Corps
Justices of the Supreme Court

TRUSTEES OF THE NATIONAL GALLERY, MEMBERS OF THE CABINET, ~~MEMBERS OF THE CONGRESS,~~ DISTINGUISHED GUESTS.

THANK YOU FOR THAT INTRODUCTION, AND FOR YOUR GENEROUS WELCOME. AND I WANT TO SAY WHAT A PRIVILEGE IT IS TO JOIN YOU THIS EVENING.

((IN PARTICULAR, LET ME SAY A WORD ABOUT THIS DISTINGUISHED AUDIENCE. I HAVEN'T SEEN SO MANY PEOPLE SO WELL DRESSED SINCE I WENT TO A COME-AS-YOU-ARE PARTY IN KENNEBUNKPORT.))

WE GATHER, YOU AND I, IN AMERICA'S CATHEDRAL OF THE ARTS. AND WE MEET TO SALUTE AN AMERICAN ART COLLECTOR, PHILANTHROPIST, FINANCIER, AND PUBLIC SERVANT.

IN THAT CONNECTION, I WANT TO SAY A SPECIAL THANKS TO PAUL MELLON.

HIS GENEROSITY HAS HELPED CREATE THIS PRICELESS GALLERY. AND AS A LONGTIME WASHINGTONIAN, HE, AS MUCH AS ANYONE, WILL RECALL HARRY TRUMAN'S FAMOUS QUOTE: "IF YOU WANT A FRIEND IN WASHINGTON, GET A DOG."

WELL, THIS GALLERY ALREADY HAS A WONDERFUL FRIEND: THE FAMILY OF PAUL AND ANDREW MELLON. AND, TODAY, THAT FAMILY IS MAKING NEW FRIENDS FOR ART ACROSS THE UNITED STATES OF AMERICA.

WE SEE THOSE FRIENDS WITHIN THESE HALLS. IN THE EYES OF A LITTLE GIRL, ENTRANCED BY THE MAGIC OF DEGAS' ((DAY-GAHZ)) FOUR DANCERS. OR THE SMILE OF THE ELDERLY WOMAN WHO FINDS SOLACE IN COLE'S VOYAGE OF LIFE. OR THE TWO ART STUDENTS WHO DEBATE, NOT ALWAYS QUIETLY, JACKSON POLLOCK'S ((POL-UCK)) LAVENDER MIST. TO THEM -- TO US -- THESE WORKS SPAN THE GENERATIONS. FOR ART IS TIMELESS; IT ENHANCES THE GENTLER IMPULSES OF MANKIND.

IN AN ABIDING SENSE, ANDREW MELLON EMBODIED THOSE IMPULSES. YES, HE DID WELL -- OUR SECOND-LONGEST-SERVING SECRETARY OF THE TREASURY; A MAN OF ENORMOUS WEALTH AND POWER. BUT, MORE IMPORTANTLY, LET US REMEMBER: HE ALSO DID GOOD.

YES, SHY AND SOFT-VOICED, ANDREW MELLON WAS MODEST, UNASSUMING. BUT FEW MEN HAVE CONTRIBUTED MORE TO AMERICA'S CULTURAL QUALITY OF LIFE.

TO THIS CAPTAIN OF INDUSTRY, PHILANTHROPY SPOKE OF JUSTICE, INVOLVEMENT, AND LOVE OF COUNTRY. FOR HE BELIEVED CHARITY TO BE AMONG THE HIGHEST PLANES OF PATRIOTISM. ABOVE ALL, ANDREW MELLON KNEW THAT WE ARE A NATION, AND A FAMILY. AND FIFTY-TWO YEARS AGO, HE DONATED HIS COLLECTION, AND BUILT THIS BUILDING, FOR US, AS MEMBERS OF THAT FAMILY.

TODAY, MORE THAN EVER, THIS COLLECTION REMAINS AMERICA'S FAMILY HEIRLOOM. AND IT SHOWS TOO THAT IN JUDGING ART, BELIEVE ME, EVERYONE'S AN EXPERT.

W.W. WOOLLCOTT RHYMED, FOR INSTANCE: "IN PART I PULL NO HIGHBROW STUFF; I KNOW WHAT I LIKE, AND THAT'S ENOUGH."

LESS LYRIC, BUT MORE ACERBIC, WAS MARK TWAIN.

ONE HUNDRED AND TEN YEARS AGO, HE OBSERVED, "IF THE OLD MASTERS HAD LABELED THEIR FRUIT, ONE WOULDN'T BE SO LIKELY TO MISTAKE PEARS FOR TURNIPS."

AND, FINALLY, LET ME RECALL HOW A KINDERGARTEN TEACHER ONCE CONDUCTED A PSYCHOLOGICAL TEST. HOW? BY SETTING HER STUDENTS TO WORK CARVING SOAP.

"WHAT ARE YOU WORKING ON?" SHE ASKED ONE STUDENT. "A PANDA," THE CHILD REPLIED. A SECOND GIRL RESPONDED, "DOG."

WELL, FINALLY, THE TEACHER CAME TO A LAD WHOSE WORK DEFIED DESCRIPTION. "WHAT'S THIS?" SHE ASKED. "SOAP FLAKES," SAID HE.

SEE WHAT I MEAN? WHEN IT COMES TO ART, LIKE POLITICS, THERE'S NO MISTAKING OUR OPINIONS. WELL, WHEN IT COMES TO THE MELLON COLLECTION, THERE'S NO MISTAKING AMERICA'S OPINION.

ANDREW MELLON NEVER LIVED TO SEE THE DEDICATION OF THIS BUILDING. BUT HIS SPIRIT LIVES TODAY.

IT REAFFIRMS AMERICA'S DECENCY AND KINDNESS. AND IT CELEBRATES WHAT FRANKLIN ROOSEVELT, DEDICATING THIS GALLERY, TERMED "THE RELATION BETWEEN THE WHOLE PEOPLE OF THIS COUNTRY, AND THE OLD INHERITED TRADITION OF THE ARTS."

MY FRIENDS, TO ENHANCE OUR COUNTRY AND ENNOBLE THAT TRADITION -- THIS IS OUR CONTINUING MISSION AS AMERICANS.

SO LET US MEET IT, AND THEREBY HONOR ANDREW MELLON. AND LET US HELP ART ENRICH AMERICA -- SO THAT AMERICA CAN ENRICH THE WORLD.

THANK YOU FOR INVITING ME, AND FOR THIS WONDERFUL EVENING. GOD BLESS YOU, AND GOD BLESS AMERICA.

# # #

THE WHITE HOUSE

WASHINGTON

April 20, 1989

INFORMATION

MEMORANDUM FOR THE PRESIDENT

FROM: CURT SMITH

THROUGH: CHRISS WINSTON

SUBJECT: ANDREW MELLON DINNER REMARKS

I. SUMMARY

On Thursday, April 27, you will address the fourth Andrew Mellon Dinner in the Rotunda of the National Gallery of Art, West Building. You will speak after dinner. The audience will consist mainly of several hundred past and prospective donors of art to the museum.

II. DISCUSSION

The text contains references, humorous and serious, to Andrew Mellon's career, with special emphasis on his philanthropy. It focuses on his life and legacy as a humanitarian, and his contributions to art.

(Smith/Simon)
4/20/89; 6:30 pm
Draft Four
MEL

PRESIDENTIAL REMARKS: ANDREW MELLON DINNER
NATIONAL GALLERY OF ART
THURSDAY, APRIL 27, 1989

Trustees of the National Gallery, Members of the Cabinet, Members of the Congress, Distinguished Guests.

Thank you for that introduction, and for your generous welcome. And I want to say what a privilege it is to join you this evening.

((In particular, let me say a word about this distinguished audience. I haven't seen so many people so well dressed since I went to a come-as-you-are party in Kennebunkport.))

We gather, you and I, in America's cathedral of the arts. And we meet to salute an American art collector, philanthropist, financier, and public servant.

In that connection, I want to say a special thanks to Paul Mellon. His generosity has helped create this priceless Gallery. And he, as much as anyone, will recall how in his father's final year as Secretary of the Treasury, an apocryphal tale gained popular currency.

One day, the story went, Andrew Mellon was walking down the street with President Hoover. Suddenly, the President stopped. "Andy," he said, "I came out this morning without a cent in my pocket. Lend me a nickel, will you? I want to call up a friend."

With that, Andrew Mellon paused and reached into his pocket. "Here's a dime," he said. "Call up both of them."

Well, Andrew Mellon was a friend of art. And, today, he is making new friends for art across the United States of America.

We see those friends within these halls. In the eyes of a little girl, entranced by the magic of Degas' [Day-GAHS] Four Dancers. Or the smile of the elderly woman who finds solace in Cole's Voyage of Life. Or the two art students who debate, not always quietly, Jackson Pollock's Lavender Mist. To them -- to us -- these works span the generations. For art is timeless; it enhances the gentler impulses of mankind.

In an abiding sense, Andrew Mellon embodied those impulses. Yes, he did well -- our second-longest-serving Secretary of the Treasury; a man of enormous wealth and power. But, more importantly, let us remember: He also did good.

Yes, shy and soft-voiced, Andrew Mellon was modest, unassuming. But few men have contributed more to America's cultural quality of life.

To this captain of industry, philanthropy spoke of justice, involvement, and love of country. For he believed charity to be among the highest planes of patriotism. Above all, Andrew Mellon knew that we are a nation, and a family. And fifty-two years ago, he donated his collection, and built this building, for us, as members of that family.

Today, more than ever, this collection remains America's family heirloom. And it shows too that in judging art, believe me, everyone's an expert.

W.W. Woollcott rhymed, for instance: "In part I pull no highbrow stuff; I know what I like, and that's enough."

Less lyric, but more acerbic, was Mark Twain. One hundred and ten years ago, he observed, "If the old masters had labeled their fruit, one wouldn't be so likely to mistake pears for turnips."

And, finally, let me recall how a kindergarten teacher once conducted a psychological test. How? By setting her students to work carving soap.

"What are you working on?" she asked one student. "A panda," the child replied. A second girl responded, "Dog." Well, finally, the teacher came to a lad whose work defied description. "What's this?" she asked. "Soap flakes," said he.

See what I mean? When it comes to art, like politics, there's no mistaking our opinions. Well, when it comes to the Mellon Collection, there's no mistaking America's opinion.

Andrew Mellon never lived to see the dedication of this building. But his spirit lives today. It reaffirms America's decency and kindness. And it celebrates what Franklin Roosevelt, dedicating this gallery, termed "the relation between the whole people of this country, and the old inherited tradition of the arts."

My friends, to enhance our country and ennoble that tradition -- this is our continuing mission as Americans. So let us meet it, and thereby honor Andrew Mellon. And let us help art enrich America -- so that America can enrich the world.

Thank you for inviting me, and for this wonderful evening. God bless you, and God bless America.

# # # #

(Smith/Simon)
April 18, 1989
Draft Three
MEL

PRESIDENTIAL REMARKS: MELLON DINNER
NATIONAL GALLERY OF ART
APRIL 27, 1989

Trustees of the National Gallery, Members of the Cabinet, Members of ~~the~~ Congress, Distinguished Guests.

Thank you for that introduction, and for your generous welcome. And I want to say what a privilege it is to join you for this occasion.

In particular, let me say a word about my traveling companion . . . I refer, of course, to Barbara. I can testify that the Silver Fox wouldn't have missed this evening for all the paintings in the universe. After all, it was Andrew Mellon who observed that "Gentlemen prefer bonds."

We gather tonight in America's cathedral of the arts. And we meet to salute an American art collector, philanthropist, financier, and public servant.

In that connection, I want to say a special thanks to Paul Mellon. His generosity has helped create this priceless Gallery. And he, as much as anyone, will recall how in Herbert Hoover's

final year as President, a whimsical tale gained popular currency.

Presidential Anecdotes p. 252-3

One day, the story went, Hoover was walking down the street with his Secretary of the Treasury. Suddenly, the President stopped. "Andy," he said, "I came out this morning without a cent in my pocket. Lend me a nickel, will you? I want to call up a friend."

see also Bennett Cerf, "Try + Stop Me" p. 262 (1944)

With that, Andrew Mellon paused and reached into his pocket. "Here's a dime," he said. "Call up both of them."

Well, Andrew Mellon was a friend of art. And, today, he is making new friends for art across the United States of America.

We see those friends within these halls. In the eyes of a little girl, entranced by the magic of Degas' [Day-GAHS] Four Dancers. Or the smile of the elderly woman who finds solace in Cole's Voyage of Life. Or the two art students who debate, not always quietly, Jackson Pollock's Lavendar Mist. To them -- to us -- these works span the generations. For art is timeless; it enhances the gentler impulses of mankind.

Bob Bowen 842-6004 NGA

In an abiding sense, Andrew Mellon embodied those impulses. Yes, he did well -- among our greatest Secretaries of the Treasury; a man of enormous wealth and power. But, more importantly, let us remember: He also did good.

Yes, shy and soft-voiced, Andrew Mellon was modest, unassuming. But few men have done more to make America a better, more decent place.

To this captain of industry, philanthropy spoke of justice, involvement, and love of country. For he believed charity to be among the highest planes of patriotism. Above all, Andrew Mellon knew that we are a nation, and a family. And fifty-two years ago, he donated his collection, and built this building, for us, as members of that family.

Today, more than ever, this collection remains America's family heirloom. And it shows too that in judging art, believe me, everyone's an expert.

W.W. Woolcott rhymed, for instance: "In part I pull no highbrow stuff; I know what I like, and that's enough."

Less lyric, but more acerbic, was Mark Twain. 110 years ago, he observed, "If the old masters had labeled their fruit, one wouldn't be so likely to mistake pears for turnips."

And, finally, let me recall how a kindergarten teacher once conducted a psychological test. How? By setting her students to work carving soap.

"What are you working on?" she asked one student. "A panda," the child replied. A second girl responded, "Dog." Well, finally, the teacher came to a lad whose work defied description. "What's this?" she asked. "Soap flakes," said he.

See what I mean? When it comes to art, like politics, there's no mistaking our opinions. Well, when it comes to the Mellon Collection, there's no mistaking America's opinion.

Program cover see file

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FDR 3-17-41 see file

My friends, to enhance our country and ennoble that tradition -- this is our continuing mission as Americans. So let us meet it, and thereby honor Andrew Mellon. And let us help art enrich America -- so that America can enrich the world.

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Draft Four
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In that connection, I want to say a special thanks to Paul Mellon. His generosity has helped create this priceless Gallery. And as a longtime Washingtonian, he, as much as anyone, will recall Harry Truman's famous quote: "If you want a friend in Washington, get a dog."

Well, this Gallery already has a wonderful friend: the family of Paul and Andrew Mellon. And, today, that family is making new friends for art across the United States of America.

We see those friends within these halls. In the eyes of a little girl, entranced by the magic of Degas' [Day-GAHS] Four Dancers. Or the smile of the elderly woman who finds solace in Cole's Voyage of Life. Or the two art students who debate, not always quietly, Jackson Pollock's Lavender Mist. To them -- to us -- these works span the generations. For art is timeless; it enhances the gentler impulses of mankind.

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# # # #

week in Florence and a fortnight in Rome.[1] Clemens discovered that in twelve years his attitude had changed somewhat concerning the old masters. He no longer found the bright, new copies an improvement on the originals, though the originals still failed to wake his enthusiasm. Mrs. Clemens and Miss Spaulding spent long hours wandering down avenues of art, accompanied by him on occasion, though not always willingly. He wrote his sorrow to Twichell:

I do wish you were in Rome to do my sight-seeing for me. Rome interests me as much as East Hartford could, and no more; that is, the Rome which the average tourist feels an interest in. There are other things here which stir me enough to make life worth living. Livy and Clara are having a royal time worshiping the old masters, and I as good a time gritting my ineffectual teeth over them.

Once when Sarah Orne Jewett was with the party he remarked that if the old masters had labeled their fruit one wouldn't be so likely to mistake pears for turnips.

"Youth," said Mrs. Clemens, gravely, "if you do not care for these masterpieces yourself, you might at least consider the feelings of others"; and Miss Jewett, regarding him severely, added, in her quaint Yankee fashion:

"Now, you've been spoke to!"

He felt duly reprimanded, but his taste did not materially reform. He realized that he was no longer in a proper frame of mind to write of general sight-seeing. One

[1] From the note-book:
"BAY—When the waiter brought my breakfast this morning spoke to him in Italian.
"MAMA—What did you say?
"B.—I said, 'Polly-vo fransay.'
"M.—What does it mean?
"B.—I don't know. What *does* it mean, Susy?
"S.—It means, 'Polly wants a cracker.'"

VOL. 2

Bigelow Paine ©1980 3 volume bio.

must be eager, verdant, to write happily the story of travel. Replying to a letter from Howells on the subject he said:

I wish I *could* give those sharp satires on European life which you mention, but of course a man can't write successful satire except he be in a calm, judicial good-humor; whereas I *hate* travel, and I *hate* hotels, and I *hate* the opera, and I *hate* the old masters. In truth I don't ever seem to be in a good enough humor with anything to satirize it. No, I want to stand up before it and curse it and foam at the mouth, or take a club and pound it to rags and pulp. I have got in two or three chapters about Wagner's operas, and managed to do it without showing temper, but the strain of another such effort would burst me.

Clemens became his own courier for a time in Italy, and would seem to have made more of a success of it than he did a good many years afterward, if we may believe the story he has left us of his later attempt.

"Am a shining success as a courier," he records, "by the use of francs. Have learned how to handle the railway guide intelligently and with confidence."

He declares that he will have no more couriers; but possibly he could have employed one to advantage on the trip out of Italy, for it was a desperately hard one, with bad connections and delayed telegrams. When, after thirty-six hours' weary, continuous traveling, they arrived at last in Munich in a drizzle and fog, and were domiciled in their winter quarters, at No. 1a, Karlstrasse, they felt that they had reached the home of desolation itself, the very throne of human misery.

And the rooms were *so* small, the conveniences so meager, and the porcelain stove was grim, ghastly, dismal, intolerable! So Livy and Clara Spaulding sat down forlorn and cried, and I retired to a private place to pray. By and by we all retired to our narrow German beds, and when Livy and I had finished talking across the room it was all decided that we should rest

Twain's trip to Europe 1878

Insert A

For inside the halls and chambers, there is something to delight the eye + mind no matter what your age ... from every age in history. Children are drawn in wide-eyed wonderment to the drama and danger in Copley's Watson and the Shark. An older woman ~~today~~ - maybe once a dancer herself — gazes dreamily upon Degas' wispy ballerinas. A budding painter ~~and student~~ scrutinizes the intracies of Jackson Pollock "Lavender Mist."

Elsa Mellon Bruce Fund

Thomas Cole's Voyage of Life

Elsa Mellon Bruce Fund

Renoir's "Girl w/a watering can")

Tissot - Hide + Seek

Bob Bowen

842-6004

Mencken's book

infected by these feelings, and also experience them.

LYOF N. TOLSTOY: *What Is Art?*, 1898

The principle underlying all art is of a purely religious nature.

VINCENT D'INDY: *Cours de composition musicale*, I, 1902

Nothing is so poor and melancholy as an art that is interested in itself and not in its subject.

GEORGE SANTAYANA: *The Life of Reason*, IV, 1905

I don't know anything about art, but I know what I like.

AMERICAN PROVERB, apparently first recorded by GELLETT BURGESS: *Are You a Bromide?* 1907 (The following variation was suggested by JAMES THURBER in the New Yorker, Nov. 4, 1939: "He knows all about art, but he doesn't know what he likes")

No kind of good art exists unless it grows out of the ideas of the average man.

G. K. CHESTERTON: Evidence before the Joint Select Committee on the Stage Plays, Sept. 24, 1909

Conscience, who said conscience? Is there such a thing in art any more?

JAMES HUNEKER: *Old Fogy*, XVI, 1913

Art is the stored honey of the human soul, gathered on wings of misery and travail.

THEODORE DREISER: *Life, Art and America*, 1917

To let one's self go – that is what art is always aiming at. All art is lyrical.

J. E. SPINGARN: *Creative Criticism*, 1917.

Art in the native American mind enjoys the dubious importance attached to the Devil in the medieval mind.

ALEXANDER HARVEY: *William Dean Howells*, 1917

In art I pull no highbrow stuff;
I know what I like, and that's enough.

W. W. WOOLLCOTT: *I Am a 100% American*, 1918 (Cf. GELETT BURGESS, *ante*, 1907)

Art is a weapon in the class struggle.

MOTTO OF THE JOHN REED CLUB, *c.* 1921

Art is a kind of illness.

GIACOMO PUCCINI (1858–1924)

Good art weathers the ages because once in so often a man of intelligence commands the mass to adore it.

EZRA POUND: *Imaginary Letters*, 1930

Democracy and liberty are not the only orthodoxies within the limits of which art may express itself. The ideals of Communism or Fascism may capture the genius of men, and their powers may find adequate expression within those systems.

HUNTINGTON CAIRNS: *Freedom of Expression in Literature*, 1938

In the field of art there is not – there should not be – any rivalry among nations. The only combat worthy of us is that which is waged, in every country and at every hour, between culture and ignorance, between light and chaos. Let us save all the light that can be saved!

ROMAIN ROLLAND: *Letter to the congress of the American Musicological Society*, New York, Sept., 1939

There are but two boons in life: the love of art and the art of love. Author unidentified

[*See also* Artist, Beauty, Business, Capital, Christian, Criticism, Eloquence, Freedom, Imitation, Life, Literature, Medicine, Nature, Poetry, Standard, Supply and Demand.

Art, Christian

The idea of a Christian art is a contradiction in terms.

ERNST HAECKEL: *The Riddle of the Universe*, XVIII, 1899

Artery

A man is as old as his arteries.

THOMAS SYDENHAM (1624–89) (This was a favorite saying of Rudolf Virchow, 1821–1902)

Artificiality

Nothing artificial is really pleasing.

ST. AMBROSE: *A Clergyman's Duties*, I, *c.* 390

The first duty in life is to be as artificial as possible. What the second duty is no one has yet discovered.

OSCAR WILDE: *Phrases and Philosophies for the Use of the Young*, 1891

Artillery

Then shook the hills with thunder riven;
Then rush'd the steed, to battle driven;
And louder than the bolts of Heaven,
Far flash'd the red artillery.

THOMAS CAMPBELL: *Hohenlinden*, 1803

Over hill, over dale, we have hit the dusty trail,
And our caissons go rolling along.
In and out, hear them shout "Countermarch and right-about,"
And the caissons go rolling along.

E. L. GRUBER: *Field Artillery Song*, *c.* 1909

[*See also* Cannon, Firearms, General, Infantry, War.

Artilleryman

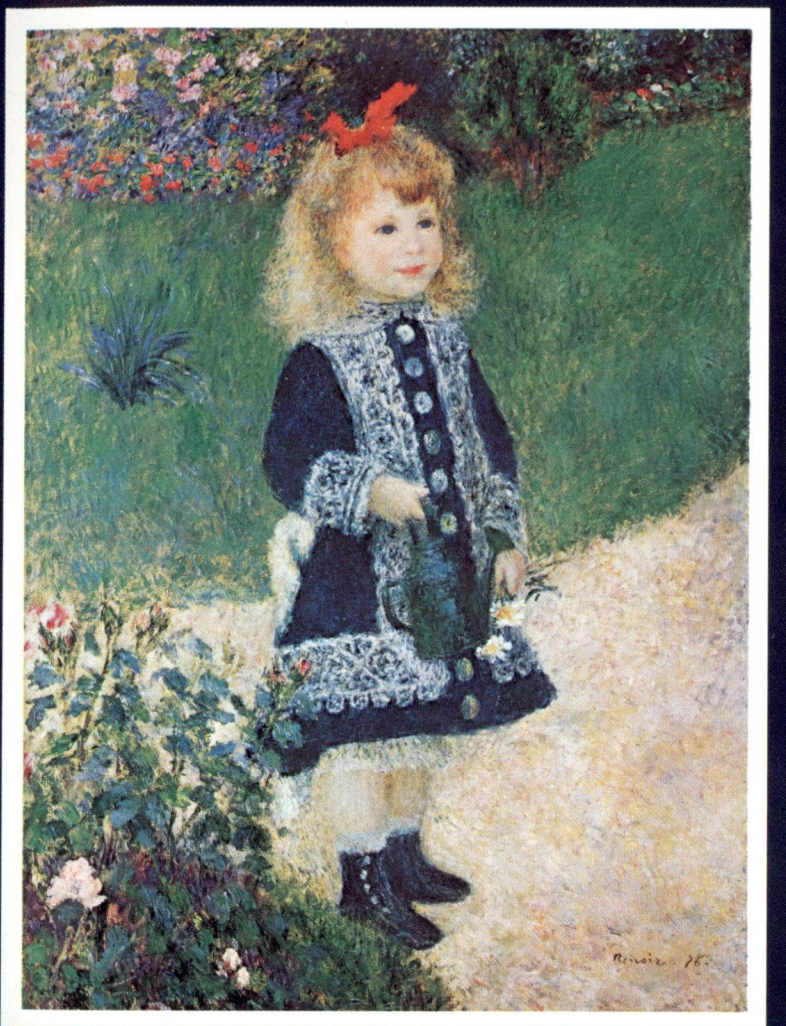
[*See* Engineer.

Artisan

[*See* Profession, Trade (=calling).

Booklet Number Two

French Painting: 19th Century



National Gallery of Art • Washington

Cover illustration (see description on page 42)

AUGUSTE RENOIR (1841-1919)

A Girl with a Watering Can

Canvas. 1.003 x 0.732 (39 1/2 x 28 3/4 in.) Dated 1876

Chester Dale Collection

Index of Artists

Artist	*Page*
CÉZANNE, PAUL	10-11, 28, 40
COROT, JEAN-BAPTISTE-CAMILLE	3-4, 8, 18, 24
COURBET, GUSTAVE	5, 6, 22, 24
DAUMIER, HONORÉ	4-5, 6, 20, 34
DAVID, JACQUES-LOUIS	1-2, 12
DEGAS, EDGAR	8-9, 11, 32, 34
DELACROIX, EUGÈNE	3, 16, 24
FANTIN-LATOUR, HENRI	5-6, 24
GAUGUIN, PAUL	10, 11, 38
VAN GOGH, VINCENT	9-10, 11, 36
INGRES, JEAN-AUGUSTE-DOMINIQUE	2, 3, 8, 14, 24
MANET, EDOUARD	6, 8, 9, 11, 26, 30, 34
MONET, CLAUDE	7-8, 11, 28, 30, 42
MORISOT, BERTHE	7-8, 30, 34
RENOIR, AUGUSTE	7, 8, 42
TOULOUSE-LAUTREC, HENRI DE	9, 11, 34

AUGUSTE RENOIR (1841-1919)

A Girl with a Watering Can (Illustrated on cover)

Canvas. 1.003 x 0.732 (39 1/2 x 28 3/4 in.) Dated 1876

Chester Dale Collection

This picture of a very dressed-up little girl, who has been watering flowers in her garden, inherits the long tradition of appealing children's portraits which have been well loved since the days of Titian and van Dyck. Renoir, with his love of the Old Masters, combined this tradition and his impressionist style. He created delightful portraits, which were popular at once and gained wider understanding for the impressionists. They were still entirely misunderstood in 1876, when this was painted. They were thought to be incompetent daubers, incapable of "finishing" a picture properly. But Renoir's extraordinarily deft handling of delicate flesh tones, as in the child's face, and the radiance of his coloring could silence such criticism.

By nature Renoir was too sympathetic with his fellow man—and too charmed by the loveliness of women and children—to be content with the strict limits of Monet's impressionism. Merely painting sensations of light in a landscape did not satisfy the humanist Renoir. Once he showed a friend a delicately tinted sketch of rose petals and told him it was really a study for flesh tones. "For me," he said, "a painting should be a lovable thing, gay and pretty; yes, pretty. There are enough things to bore us in life without our making more of them."

French Painting of the 19th Century

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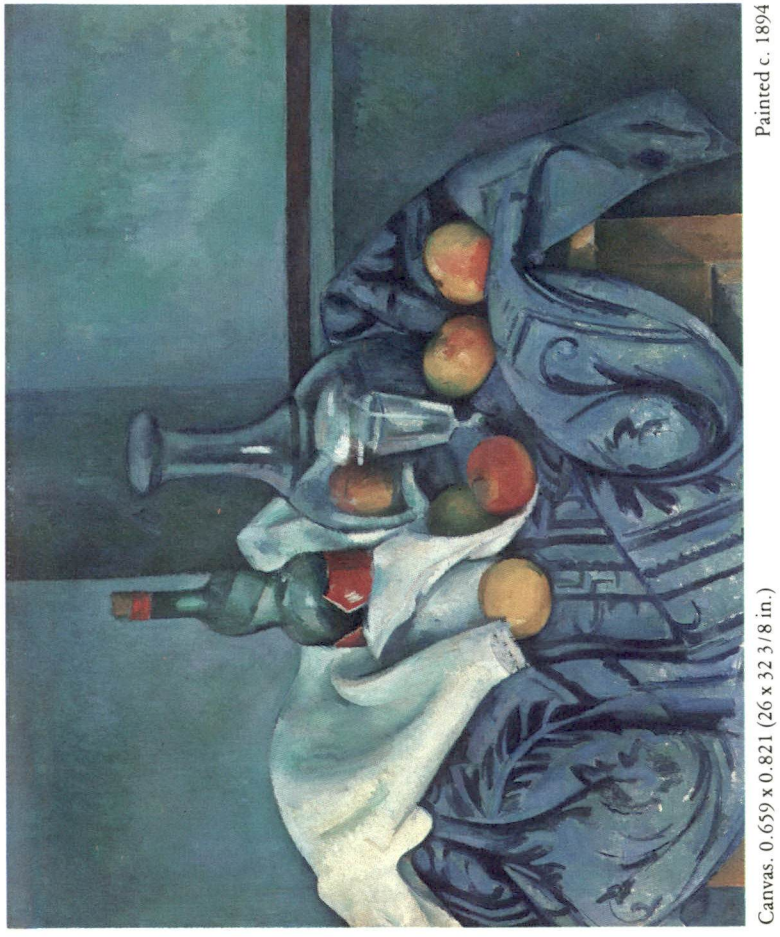
National Gallery of Art

by

Grose Evans

Washington, D.C.

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Washington, D.C.
Revised 1967
Revised 1980



Painted c. 1894

Canvas. 0.659 x 0.821 (26 x 32 3/8 in.)

PAUL CÉZANNE (1839-1906)

Still Life with Peppermint Bottle

Chester Dale Collection

Against rigid horizontal and vertical lines in the background, Cézanne has juxtaposed the curves of apples, bottles, and folds of drapery in turbulent, sweeping lines. He delighted in painting still-life subjects, for here were things that, unlike people, did not want to move but remained uncomplainingly motionless during the long hours, even days, that Cézanne needed for his intensive, exacting studies.

Realizing that impressionists sacrificed the pictorial structure he admired in the Old Masters' works, Cézanne took the formless touches of the impressionists' broken color and made each brushstroke a distinct "little plane." In an apple, for example, he realized its form and color by integrating these small modulating planes of color so that the apple appears solid, round, and glowing with light. Yet Cézanne was aiming beyond simply reproducing the appearance of an apple. He strove for a total form in which every brushstroke in his composition is integrated. Every touch of paint, like a link in a chain, must contribute to the consistent unity of the picture. He believed a picture should give a unified sensation in which "every color-touch must contain air, light, the object, the plane, the character, the drawing, the style." By abstracting nature into the painter's colored planes, Cézanne paved the way for the abstract styles of the present century.

French Painting: 19th Century

The story of French painters during the nineteenth century is an exciting one, colored by personal rivalries and revolutions in taste. In the face of an indifferent or jeering public, artists often had to make great sacrifices to achieve the sincere expression of their ideals. Firmly established academic painters bitterly opposed all young artists who tried to create new styles, and the inertia of popular taste lent such authority to the Academy that artists could only be original at their own peril.

The academic style grew out of the classical idealism of Jacques-Louis David (page 13). He rose to fame during the French Revolution (1789-1795) by producing pictures with propaganda content and attained great prominence as "the painter of the people." Son of a Paris tradesman, David had been fortunate enough to study painting in the French Royal Academy. After four failures and an attempted suicide, he won the *Prix de Rome* and in 1774 was able to go to Italy, which was then considered the fountainhead of art. There, during a ten-year stay, he reacted violently against the gay, trivial style of painting that French aristocrats had loved. Idolizing the ancient statues he saw

in Rome, he introduced a powerful neoclassical style and, after his return to France, he reorganized the Academy to sanction only a sober and "elevating" imitation of classical art. When Napoleon became emperor, in 1804, he appointed David his court painter and commissioned a series of huge pictures illustrating imperial ceremonies. However, soon after the Bourbon monarchy was restored, in 1814, David was exiled to Brussels, where he spent his last years.

David's style was continued and refined by his pupil J.-A.-Dominique Ingres (page 15), whose father was a painter at Montauban. Ingres' apprenticeship with David and eighteen years spent in Italy led Ingres to paint with precise, sculpturesque draftsmanship and coldly calculated color. To sustain the classical tradition, his subjects were usually drawn from mythology and ancient history. After he returned to Paris, in 1824, Ingres' ideal of perfectionism came to dominate academic art.

Behind it the Academy had the weight of traditionally accepted theory and the splendid accomplishments of the Old Masters. The theory, growing from ancient classical concepts of art, seemed infallible and, on such a theoretical basis, the five hundred years preceding the nineteenth century had produced an extremely impressive art. Imitation of idealized figures was the chief aim of the academic painter. By showing nature "as it ought to be," the artist served philosophical and ethical ends; he could educate mankind



Dated 1892

Canvas. 0.679 x 0.915 (26 3/4 x 36 in.)

PAUL GAUGUIN (1848-1903)

Fatata te Miti (By the Sea)

Chester Dale Collection

Fatata te Miti means simply "by the sea," but what a curious vision Gauguin's imagination has created from this scene of two Tahitian girls on the beach! The artist has found himself in a disquieting, primeval world where rich tropical colors and exotic forms of life, both human and vegetable, engender a haunting air of mystery. Gauguin painted this in 1892, during his second year in Tahiti. He had fled from Western civilization for he believed its materialistic culture rejected the artist as a useful citizen. He turned to the Pacific islands because he felt the need to become a primitive in both life and art. Only by returning to the primitive's simple standards might man rediscover significant meaning in his life and work.

The almost forgotten religion of the Maori cult stirred Gauguin's mind to prodigious creative activity. Lingering superstitions delighted him; phosphorescent fungi on the trees glowing in the twilight, as he painted them here, were thought to represent the spirits of long dead ancestors. In his art he evolved an expressive symbolism. He spoke of "the music of the picture," a "magic accord" of the colors and arabesque patterns, which "addresses itself to the most intimate part of the soul."

by painting morally improving illustrations of heroic deeds. On this premise art had been raised during the Renaissance from a handicraft to rank with the liberal arts. Academies had arisen to prove the merits of art, and why should such august institutions be challenged?

But even in the early years of the century artists revolted against the academic limitations. Eugène Delacroix (page 17) was the central figure in the opposing romantic movement. Son of a prefect of Marseilles, Delacroix began painting in 1813 as an amateur in a Parisian academic studio. Soon new sensuous richness of coloring and a feeling of lively movement entered Delacroix's pictures to express strong emotions. His art reveals new psychological penetration; as he said, addressing his fellow artists, "Anything can be a subject. The real subject is yourself; it is your impressions, your emotions before nature. You must search within yourself, not look about you." Delacroix's life was embittered by the jealous rivalry of Ingres, who called him "the apostle of ugliness" and prevented him from teaching in the Academy, but his daring use of color was to influence many later painters.

In the romantic era, nature, which had been neglected as long as the classical tradition prevailed, was extolled by poets and painted by outstanding masters. Camille Corot (page 19), son of a Parisian milliner, became a leading landscapist. Although his teachers were academicians, admirers of Poussin and Ingres, Corot turned to his own fresh experiences of nature.

As a romantic, he saw the world about him passionately. "While imitating conscientiously," he said, "I never for a moment lose the emotion which first caught my interest." At times Corot painted with the group of artists who worked at Barbizon near the forest of Fontainebleau, or sometimes he traveled in Italy, Switzerland, Holland, and England, but usually he was content to stay with his parents in Paris or at their summer home in Ville d'Avray. Versatile in his art, he combined elements of classical composition with romantic feeling and realistic vision.

Corot's breadth of taste allowed him to see the importance of paintings by Daumier, whom he saved from neglect and poverty. Honoré Daumier (page 21), after serving as a bailiff's clerk and a librarian, was trained as a lithographer and turned to political and social caricature. In the Paris journals, his lithographs, lampooning prominent figures, exposing graft, and making fun of the bourgeoisie, were intensely popular. Politics had been uppermost in French minds after the Revolution and times were very unsettled. Two civil revolutions in 1830 and 1848 were followed by invasion during the Franco-Prussian War in 1870. During this time the government swerved precariously from monarchy to republic, to empire, and back to republic. The turbulence of these years together with daily human follies was the material of Daumier's striking cartoons. His paintings, largely made for personal satisfaction, dwelt on the hardships of life in the



Canvas. 0.733 x 0.603 (28 7/8 x 23 3/4 in.) Painted 1888

VINCENT VAN GOGH (1853-1890)

La Mousmé

Chester Dale Collection

Loving the delicacy of Japanese art and having read about Japan, van Gogh named this young girl a "mousmé." The word was taken from a romantic novel by Pierre Loti, who used it in describing the charm of the young Japanese tea-house attendants. Actually this subject was a peasant of Provence, in southern France. Van Gogh went there in 1888 hoping to capture in its bright sunshine some of the beauty he imagined in Japan.

With a very personal interpretation of Japanese style, he has shown this figure in a bold pattern of startling, bright colors. Earlier in Paris he had learned the color theories which neo-impressionists were applying to painting, and here his green, orange red, and intense blue are used with the purity that characterizes them in the spectrum. The neo-impressionists juxtaposed very small touches of such pure colors in order to suggest light even brighter than the impressionists had achieved. But van Gogh was disinterested in effects of natural lighting. In this picture the girl is like a figure in an icon. Set against the plain, intense green background, she seems to be isolated from commonplace experience, and we are reminded of van Gogh's stated aim, "I wish to paint men and women with that quality of the eternal which used to be suggested by the halo and which we attempt to give by the pure radiance and vibration of the colors."

growing industrial city or, in a lighter vein, on artists, connoisseurs, and circus performers. With his interest in the life about him, Daumier was drawn from romanticism to realism.

Among artists, dissatisfaction was growing ever stronger against the implausible gods and heroes painted by academicians and also against the escapist tendency of the romantics, who loved to paint exotic scenes, removed from ordinary experience. The increasing materialism and scientific objectivity of the nineteenth century demanded a realistic style. The role of leader in the realist school was taken by Gustave Courbet (page 23). This big, boisterous son of a wealthy farmer in Ornans came to Paris in 1842. After a few lessons, Courbet taught himself to paint, chiefly by copying in the Louvre galleries. His large, coarsely executed pictures of common people shocked most of his contemporaries. When his work was refused at the International Exhibition of 1855, he opened his own pavilion, boldly titling it *Le Pavillon du Réalisme.* Among his best-known sayings are, "Painting should consist only in the depiction of things visible and tangible to the artist," and, "Show me an angel, and *then* I'll paint it." His outspoken nature led him to embroil himself in politics after the Franco-Prussian War. Finally, to escape imprisonment he fled to Switzerland, where he spent his last years in exile.

Both Daumier's and Courbet's realism depended upon their acceptance of everyday subjects as worthy

of being painted. But realism could be manifest, too, in meticulous attention to details. Henri Fantin-Latour (page 25), a friend of the American painter Whistler, exhibits this exacting realism in portraits and still-life pictures. Strongly influenced by the early developments in photography, he produced works which, because they were pleasant and unassuming, were often shown at the annual Salon beside the conservative paintings of approved academicians. In 1863, however, he found himself with the young "rebels" who were allowed to exhibit only at the *Salon des Refusés,* and he began then to associate with the more advanced artists.

Edouard Manet (page 27) was probably more influential as a realist than even Courbet. His father, a Paris magistrate, offered him a choice between studying law and joining the merchant marine. After a try at the latter, in 1857 he was allowed to take up painting. Ironically he was warned by his academic teacher that unless he gave up his common subjects, he "would be only the Daumier of painting." His boldly painted, unorthodox canvases stirred great controversy, were defended by Emile Zola, the realistic novelist, and brought new courage to other artists who sought to escape academic dullness.

Manet associated with a number of young artists who became known as impressionists after a group exhibition in 1874. One of them, Claude Monet (page 29), displayed a picture called *Impression, Sunrise,* and a



Gouache on cardboard. 0.801 x 0.605 (31 1/2 x 23 3/4 in.) Painted 1892

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Quadrille at the Moulin Rouge

Chester Dale Collection

In tones of green and copper Toulouse-Lautrec has captured the tawdry gaiety of Montmartre's most colorful night spot in the gay nineties. The Moulin Rouge, despite its name was never a windmill; it is a dance hall which uses the sails of a mill for advertising. Lautrec frequented it because he enjoyed watching the nightly performances of its spirited dancers. Their specialty, the quadrille, grew out of the high-kicking cancan; almost as vigorous, it was even more complicated. Dominating the scene here, Gabrielle, a popular professional dancer, has hoisted her skirts as she lines up with the others to begin the dance. With telling outline, Lautrec characterizes her robust physique and hoydenish air. She is in sharp contrast to the woman facing her, in the foreground, whom Lautrec has shown as delicately refined.

Admiring Manet, Morisot, and especially Degas, Lautrec produced handsome compositions similar to theirs. Again, under the influence of Japanese prints, light and shadow have disappeared, replaced by bold color patterns and strong lines. But Lautrec was far more concerned with characterization than were the other painters of his time and, like Daumier in an earlier generation, he gives a wonderfully vivid picture of his age.

newspaper critic, vastly amused at its sketchy style and at the similar sketchiness of the other pictures in the exhibit, jeered that these artists were not painters at all, but "impressionists." The name stuck to the group because it so aptly characterized their intentions. Their aim was to catch a fresh impression of nature in their pictures. Monet was the leading figure in impressionism, which developed in the 1870s and 1880s. Son of a grocer in Le Havre, he was doing clever caricatures at the age of fifteen. He began to paint landscapes with a fellow artist, Boudin, who taught him to be aware of special effects of outdoor lighting. Going to Paris in 1863, he attended academic classes but usually stayed only long enough to answer roll call. Then he would be off to the city's outskirts to paint nature instead of ancient heroes. Often he lured others with him, and impressionism was born in the friendly competition of Monet, Renoir, Bazille, and Sisley. Soon they were joined by others, among them Camille Pissarro and Berthe Morisot. For many years they sought understanding for their works. Monet, who alone pursued impressionism to its ultimate possibilities by painting vivid sensations of light, suffered abject poverty. Only in his last years was his art recognized and internationally imitated.

Few of the other impressionists analyzed light as Monet did; they contented themselves with sketchy brushstrokes which seemed to dissolve their forms in light. Berthe Morisot (page 31), for example, followed

Manet rather than Monet. After six years of study with Corot, she met Manet while they were both copying pictures in the Louvre. A strong friendship developed between Manet and the Morisot family. Berthe became his pupil and soon afterward married his brother. Her crisp, delicate brushwork is a feminine version of Manet's bold style.

Auguste Renoir (cover illustration and page 42), whose glowing colors rivaled Monet's, was among the first to outgrow impressionism. This son of a Limoges tailor was earning his living at thirteen in Paris by painting flowers on china. He saved enough money to attend an academy and met Monet, with whom he often painted along the banks of the Seine. But by about 1883 he found he "had wrung impressionism dry." He regretted the loss of form, composition, and human values in the shimmering impressionist pictures. Setting himself again to paint forms solidly in space, he nevertheless retained the brilliant colors of impressionism.

Sometimes exhibiting with the impressionists, Edgar Degas (page 33) was strongly influenced by their coloring and used it in realistic scenes of Paris life, the race track, and the opera ballet. Degas, son of a wealthy banker, received a thorough classical education and learned painting from a pupil of Ingres. In his compositions, he preserved a classical sense of order which was quite foreign to impressionist aims. As he said, "No art was ever less spontaneous than mine. What I



Painted c. 1899

Canvas. 1.511 x 1.802 (59 1/2 x 71 in.)

EDGAR DEGAS (1834-1917)

Four Dancers

Chester Dale Collection

Before a colorful stage set, four ballerinas are awaiting their cue to perform. Dancers were among Degas' most frequent subjects. Because the forms of their flaring skirts and bodices were simple, he could arrange them easily into handsome patterns and make them colorful by the artificial richness of stage lighting. He sketched the ballet dancers frequently during their exhausting hours of rehearsal and again in their spritely performances at the Paris Opera.

Though Degas shared interests with both realists and impressionists, he cannot be classified simply as either. His art synthesized several trends; he merged the academic and the progressive styles. Firmly grounded in the academic manner, he used precise outlines, which were foreign to the realist or impressionist. In this picture, his lines describe the ballerinas' heads, arms, and costumes and also establish an intricate design of diagonals moving back into depth. While the extreme off-center balance of the composition gives a realistic "snap-shot" view, it also heightens our awareness of the design so that the eye enjoys the variety of shapes and colors. Though the colors are applied with impressionistic freedom, they combine into a vibrant harmony typical of Degas' late style. Very fond of this picture, Degas kept it in his studio until his death.

accomplish is the result of reflection upon and study of the old masters. . . ." Yet he reshaped conventional ideas of composition by drawing his subjects from life and refining his outlines after the example of Japanese prints. These Oriental colored woodcuts, which also influenced Manet, Whistler, and many others, came to Paris first as wrapping in boxes of china; they were discovered by painters, who found inspiration in their simple lines and decorative flat areas of color.

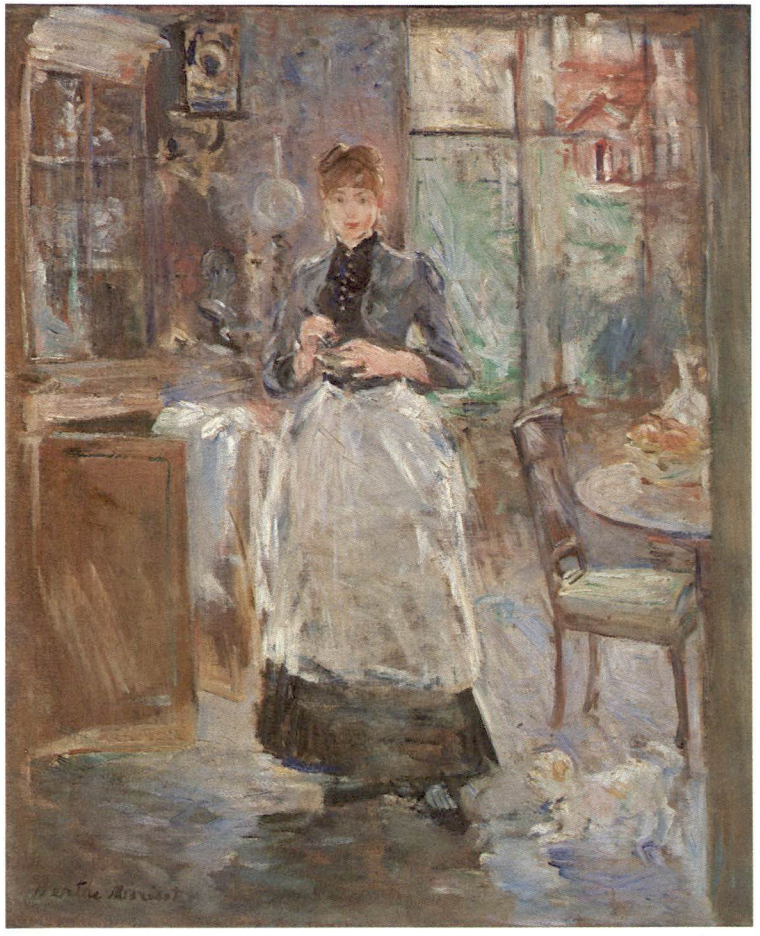
Henri de Toulouse-Lautrec (page 35), like Degas, saw his pictures as both realistic and decorative. As a delicate boy of fourteen he injured both his legs so that they failed to grow. His father, Count Alphonse de Toulouse, had no patience with his weakling heir, but his mother encouraged him to paint. In 1885 he turned his back upon the academic style and, taking hints from the free brushwork of the impressionists and from Japanese designs, Lautrec began to paint pictures of Parisian night life, circus performers, and cabaret entertainers. Degas, at first hostile toward him, eventually declared, "Well, Lautrec, I can see you are one of our trade."

Vincent van Gogh (page 37) was a Dutchman who came to Paris in 1886 and met the impressionists. He posssessed a deep sincerity, but also had a difficult, flaring temper which alienated many people. After working unsuccessfully as a picture dealer, a tutor, and a lay preacher, he turned to art as a means of expressing his passionate emotions. At first he used dark, somber

colors like those of his countryman Rembrandt; then seeing the impressionists' canvases, he adopted their brilliant colors. But their painting of merely optical impressions could not satisfy his urge for emotional expression. While he borrowed their bright palette, he used colors for emotional effects, and in his hands the broken brushwork became a nervous, intensely expressive agent to record his inner feelings. His whole remarkable career as an artist fell within the ten years before 1890, when he shot himself to escape insanity.

His friend Paul Gauguin (page 39) shared similar artistic aims. A wealthy Parisian stockbroker, Gauguin gave up his business and deserted his family because he felt compelled to paint. After living for a time in Brittany, he went to Tahiti and broke entirely with impressionism. He formed a style in which his experiences and feelings were symbolized by intense colors and sweeping outlines. His art, which anticipates twentieth-century trends, was incomprehensible to his contemporaries, and he died impoverished in the Marquesas.

Paul Cézanne (page 41), too, is a forerunner of the moderns. Born at Aix-en-Provence, this banker's son followed his school friend Zola to Paris. Although an extremely shy youth he soon married a model and for a time painted and exhibited with the impressionists. But, constantly rebuffed by critics and even scorned by Zola, who failed to see any promise in his forceful early works, Cézanne withdrew to live in Provence during



Canvas. 0.613 x 0.500 (24 1/8 x 19 3/4 in.) Painted 1886

BERTHE MORISOT (1841-1895)

In the Dining Room

Chester Dale Collection

Characteristically feminine in her choice of subject and delicacy of coloring, Berthe Morisot has painted an interior of the house at Bougival, near Paris, where she spent her summers in the 1880s. Probably it is her housemaid, busy in the dining room, who stands between the open cupboard and the table. A playful little dog adds a touch of animation to the domestic scene.

During the middle of her career, Bethe Morisot was strongly influenced by impressionism. In this picture particular details of the furniture, of the girl's costume, or even of her face, held interest for the painter only in so far as they reflected light in different ways. Much as it does in Monet's art, light seems to fill the scene and blur the edges of the forms. Yet, as in Manet's pictures, the colors here have not the daring brilliance of the spectrum hues Monet used. Berthe Morisot has sustained a refined color harmony of delicate warm and cool hues in the blue-grays and creamy highlights. Her composition, too, shows her allegiance to Manet rather than to Monet; the forms are broadly seen in silhouette so that light and shadow do not impinge upon them enough to destroy their character as elements in the design.

the 1880s and perfected his individual style. His methods paved the way for the abstract painting of our own day. In his old age a number of young artists and critics sought him out and he enjoyed a small degree of recognition within his lifetime. His work, together with that of Manet, Monet, Degas, Lautrec, van Gogh, and Gauguin, has become the most popular painting today.

JACQUES-LOUIS DAVID (1748-1825)

Napoleon in His Study

Samuel H. Kress Collection

Remarkably free from the allegorical pomposity of most official portraits, this picture presents Napoleon I with reserved dignity. The emperor himself approved it and, upon its completion in 1812, complimented David. Dressed in his favorite costume, the uniform of the *chasseur de la garde* with a general's epaulettes, Napoleon wears the Legion of Honor and the Order of the Iron Cross, which commemorates his earlier coronation as king of Italy. He seems to have just risen from his desk, on which lies the *Code Napoléon,* the codification of French law which he promulgated.

David's style is at its best in portraiture. Combining realism with a classicist's respect for human dignity, he shows Napoleon in a characteristic pose but with an air of grandeur. David's assured touch gives authority to the work by its incisive, strong handling of details. The composition is severely rectilinear; framing the figure, vertical lines descend through the pilaster and table leg at the left and, again, from the clock through Napoleon's arm and the leg of the chair. Against these, horizontal lines, marked by the bookshelves, wall molding, and desk, lend compositional stability. The diagonal lines of the chair are countered by the diagonal arrangement of the map and book on the floor. Before this orderly grid of lines Napoleon's figure appears subtly animated.



Canvas. 1.002 x 0.660 (39 1/2 x 26 in.) Dated 1894

CLAUDE MONET (1840-1926)

Rouen Cathedral, West Façade, Sunlight

Chester Dale Collection

The hot sun of early afternoon blazes down upon the lacy stone façade of Rouen Cathedral. Painted in 1894, twenty years after the first impressionist exhibition, this picture reveals Monet's ultimate achievement in capturing sunlight with broken color. The myriad glowing spots of color almost dissolve the cathedral's form. Small, separate touches of paint, prismatic in their brilliance, complement each other to dazzle the eye and suggest the shimmer of actual light. Monet painted an extensive series of pictures showing different effects of light playing across the elaborate Gothic tracery of Rouen Cathedral. He said that often he could paint on each picture for only two or three minutes at a time; after that, the light would have changed and, for him, the subject would become quite different.

Monet created a new kind of pictorial unity. It did not depend upon lines or patterns, but upon the unity of a single visual sensation, an impression. He gave up such traditional aims as balancing his composition or expressing emotions about his subjects. Instead he painted vivid optical sensations. Through long experience he had discovered what effects of light might be achieved by juxtaposing certain bright, pure colors which interplay, one against another, to simulate the visual experience of light. As Cézanne said, "Monet was only an eye, but what an eye!"



Canvas. 2.039 x 1.251 (80 1/4 x 49 1/4 in.) Dated 1812

JEAN-AUGUSTE-DOMINIQUE INGRES (1780-1867)

Madame Moitessier

Samuel H. Kress Collection

"Never has beauty more regal, more splendid, more superb, and of a type more Junoesque yielded its proud contours to the sensitive drawing of an artist." So the poet Théophile Gautier described Ingres' first portrait of Madame Moitessier. But Ingres destroyed it because the lady's daughter, who was included, would not stand still for him. He produced this second picture in 1851, after six months of careful work. It perfectly embodies both his exacting perfectionism and French elegance during the Second Republic.

Ingres was seventy-one years old when he painted this. Evidently he admired Madame Moitessier, for she was one of the very few people he consented to paint in his latter years. He dreaded the arduous demands he imposed upon himself when doing a portrait. "Art is never nearer perfection," he said, "than when it resembles nature so closely that it might be mistaken for nature itself." Yet for Ingres, nature had to be refined through the classical tradition of art, and he sought to cast Madame Moitessier in the form of an ideal figure by Raphael. Despite astonishing realism in the hair with its flowers, in the lace and the jewelry, our eyes move over graceful Raphaelesque curving lines, which dominate the face and figure. By such means Ingres strove to unite the real and the ideal.



Dated 1873

Canvas, 0.933 x 1.145 (36 3/4 x 45 1/8 in.)

EDOUARD MANET (1832-1883)

Gare Saint-Lazare

Gift of Horace Havemeyer in memory of his mother
Louisine W. Havemeyer

As chic as a fashion plate, Manet's picture shows how he reacted against the Academy and found a fresh style to paint the life of his times. The fashionable young woman is Victorine Meurend, Manet's favorite model, whom he painted in *The Picnic* and *Olympia,* where his bold treatment of the nude figure shocked or entertained most of Paris. The little girl was the daughter of a friend, in whose garden Manet painted the picture. The child looks through the iron railing, evidently fascinated by a train that has pulled into the Saint-Lazare station in Paris. Obligingly the train has left behind it a cloud of white smoke which obliterates unwanted detail from the background so that Manet can arrange the figures in a handsome pattern against the regular intervals of the railing.

Like the impressionists, Manet used light colors and, by suppressing shadows, he secured the effect of bright, outdoor lighting. While he satisfies the realist's love for an apparently casual composition, with its figures off-center and "unposed," actually he has sensitively composed them according to principles learned from Japanese prints. As in the Oriental woodcuts, here, too, broad silhouettes of contrasting colors lend the picture its sparkle, while graceful curving contours in the figures and costumes form a pleasing design.



Canvas. 1.467 x 1.003 (57 3/4 x 39 1/2 in.) Dated 1851

EUGÈNE DELACROIX (1798-1863)

Columbus and His Son at La Rábida

Chester Dale Collection

In 1491 Columbus, despairing of Spanish support for his voyage of exploration, was on his way to seek aid in France when he and his son Diego stopped at the monastery of La Rábida, near Huelva, in southern Spain. Delacroix shows them resting here after their exhausting journey. Columbus gazes thoughtfully at a map, while the prior, Juan Perez, behind him, is about to welcome him. Perez, who had been Queen Isabella's confessor, was able to arrange a royal interview for Columbus so that ships and men were secured for the adventure.

Delacroix painted this in 1838, after a trip through Spain. Evidently the air of quiet mystery in a Spanish monastery caught his fancy, and he recreates it here. Unlike the neoclassicists, the romantic Delacroix does not attempt to define his subjects exactly. In his painting, vague, suggestive forms are used to stimulate the imagination. His composition is not a linear design; it is spatial, and our interest is drawn into the space of this room to discover the whispered confidences of the monks, the mystery of dark corridors, and the kind reception of the weary travelers. Delacroix sought a "silent power which speaks alone to the eyes and gains and conquers all the faculties of the spirit."



Dated 1866

Canvas. 0.620 x 0.748 (24 3/8 x 29 1/2 in.)

HENRI FANTIN-LATOUR (1836-1904)

Still Life

Chester Dale Collection

A careful rendering of objects selected for their varied colors, shapes, and textures and neatly arranged on a table top is a perfect vehicle for the display of Fantin-Latour's technical facility. A companion of artists with such diverse tastes as Ingres, Delacroix, Corot, Courbet, and Whistler, he created a delicate art which appealed to all. The objects in this still life have been skillfully placed on the table to establish a self-contained pictorial composition. The book is turned at an angle to lead the eye back toward the vase of flowers, which forms a climax for the picture. The bald shape of the book is artfully interrupted by the silhouette of the dainty cup; and the tray, overlapping the table edge, also relieves the monotony of too straight a line. For the same reason the fruits overlap the tray and basket. Further variety is given by the careful distinction of various textures. Like a Dutch Old Master, Fantin-Latour has included a peeled orange to let him display his cleverness in showing textural variety, and he has dwelt lovingly on the petals of the flowers. Such a picture conservatively retains much of the academic style; it was composed on the table top before it was ever painted, and it should be distinguished from the work of Fantin-Latour's more progressive friends.



Dated 1838

Canvas. 0.904 x 1.183 (35 5/8 x 46 5/8 in.)

JEAN-BAPTISTE-CAMILLE COROT (1796-1875)

Ville d'Avray

Gift of Count Cecil Pecci-Blunt

With clean, luminous colors Corot has shown a serene view near his summer home, at Ville d'Avray. His father had bought a house in this small village a few miles west of Paris, and Corot often returned to it throughout his long life. Painted when he was in his seventies, this picture seems to epitomize the development of Corot's style. The simple buff and terra-cotta planes, which emphasize the cubic construction of the distant buildings, recall his early works, especially those painted in Italy between 1825 and 1828. After 1850 he evolved his most popular style, with its predominant silver-gray hues. Gentle, diffuse outdoor light gives harmony in these pictures to misty greens and watery blues, and the trees take on a feathery softness. A few touches of reddish hue complement the cool colors. All of these qualities are apparent in this late picture.

Corot conceived his paintings broadly in form and value. "I am never in a hurry to determine details," he said, "the masses and general character of a picture concern me above all." He also sought to preserve his emotions about nature: "What we feel is indeed real. Before a subject, we are moved by a certain elegant grace. Never lose sight of that in looking for exactness and detail." The mood he suggests is a romantic reverie upon the subtle colors and serenity of nature.



Painted c. 1865

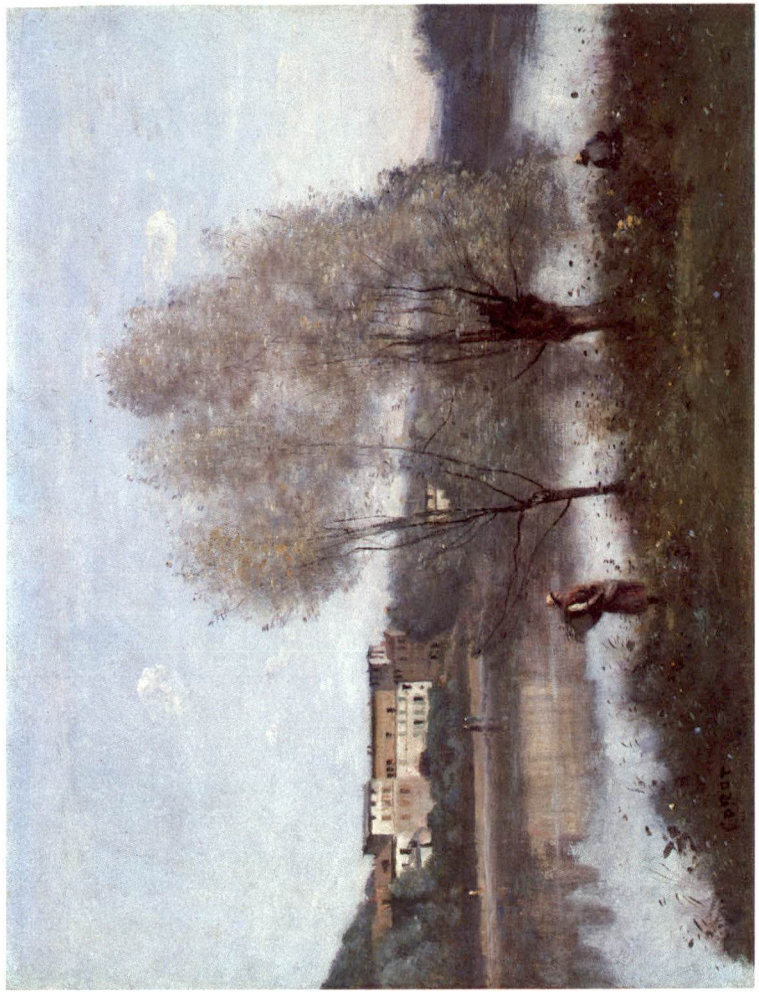
Canvas. 0.984 x 1.304 (38 3/4 x 51 3/8 in.)

GUSTAVE COURBET (1819-1877)

La Grotte de la Loue

Gift of Charles L. Lindemann

Below a three-hundred-foot perpendicular cliff in the Jura mountains, the Loue River issues in cascades from a cavernous grotto and flows through Courbet's native town, Ornans, to join the Doubs and ultimately swell the Saône. Courbet, who loved his native scenery, does not choose to paint the picturesque aspects of this fine scene. Instead he looks with new intensity at nature and places his unprecedented, forthright vision almost brutally on canvas. Having little patience with refinements in draftsmanship, he seems to have used the thick body of his generously applied paint to counterfeit reality in his picture. While light and shade are present, Courbet is unconventional in his modeling of the great rocks. The eye is often uncertain of the surfaces of these rocks; their directions in space are ill-defined and one form is not connected with another. But viewing the work broadly, we are conscious of the painter's power. How solidly the man spearing a fish stands before the opening of the spacious cavern and how substantially the huge masses of rock swell forward from the darkness! With his powerful, unorthodox style, Courbet broke radically with traditional modes of painting "to transcribe," as he said, "the customs, ideas, the appearances," of his time, "in a word, to create a living art."



Painted c. 1867/1870

Canvas, 0.492 x 0.653 (19 3/8 x 25 5/8 in.)

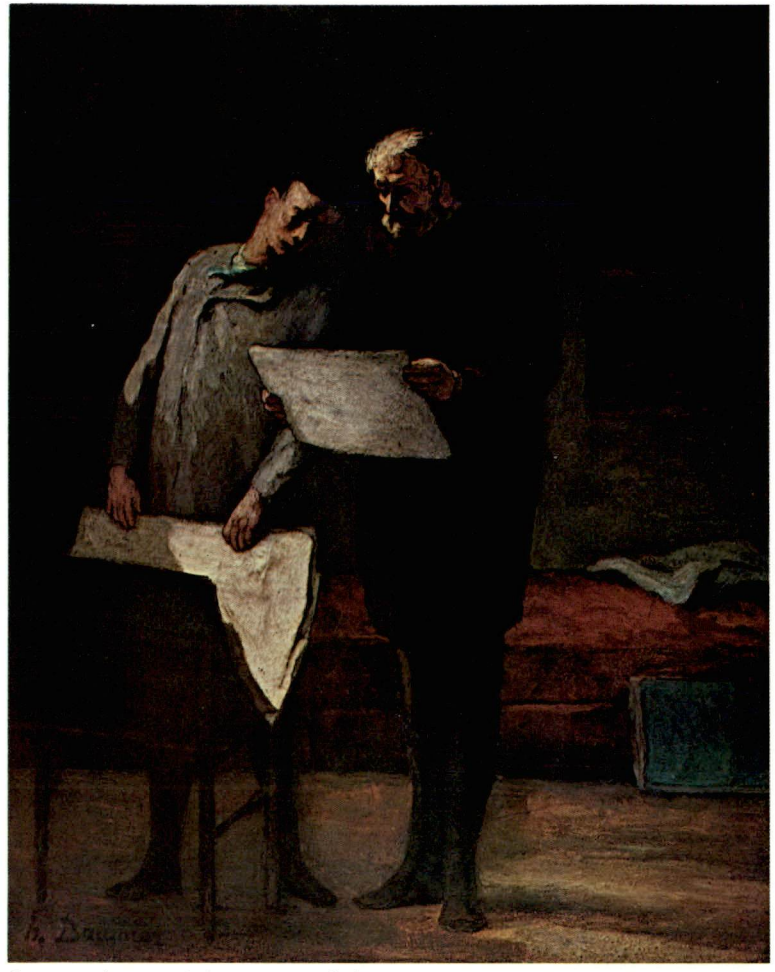
HONORÉ DAUMIER (1808-1879)

Advice to a Young Artist

Gift of Duncan Phillips

Daumier's broad planes of deep, vibrant color and his roughly applied highlights struck most of his contemporaries as preposterously crude. His paintings were astonishingly daring for an era which looked for meretricious fidelity to nature in its pictures. Few could grasp the significance of his simple, massive forms or understand how his profound human sympathy made these forms expressive symbols of emotion. In this picture a mood, sympathetic and quiet, is established between the young man and his master as they discuss a sketch selected from the big portfolio.

For the eye sensitive to color and value, there is a remarkable satisfaction in Daumier's choice of hues. How deftly he contrasts the cool, shadowed paper in the old man's hands with the warm white of the sheets below, yet how nicely distinguished the grayish paper is from the gray smock of the young man! These cool hues reappear, echoed in the background, to climax in the blue portfolio which rests against the red couch. The starkly simple, brown-clad old man stands out against the cool colors about him. On his face a few details, boldly indicated in dark lines and planes of light, strengthen the picture's emotional content. Such a composition has qualities analagous to the majestic movements of a symphony.



Canvas. 0.41 x 0.33 (16 1/8 x 12 7/8 in.)

Painted probably after 1860

National Gallery of Art

Washington, D.C. 20565

April 12, 1989

Dear Bob:

It was a pleasure talking to you yesterday. We greatly appreciate your foresight in researching for President Bush's remarks at the Andrew W. Mellon dinner at the Gallery on April twenty-seventh.

As background, I am enclosing the quotation you had so aptly noticed in the Constitution Avenue Lobby, which you will see is a quotation from Pericles, as well as our press release on Cezanne: The Early Years, the exhibition which will be visited that evening. I'm also enclosing our education department's materials on the French eighteenth and nineteenth century permanent collection, as well as information about Mercury, who will of course be hightlighted in the Rotunda as the President speaks.

More than the collection however, the generosity of Andrew W. Mellon and his son, Paul Mellon, in making their gifts to the Nation, might be the real focus of President Bush's words. That generosity epitomizes the private initiative which is a cornerstone of our country's greatness, and could be emphasized as an inspiration to all assembled. Following their example, the Gallery has developed a true partnership between the private and public sectors, a kind of involvement in which I suspect the President is particularly interested.

As I mentioned, we are having a meeting this Friday to discuss the Trustees' remarks, and I will send more information after that meeting.

Meanwhile, please do call if we can help in any further way.

Very Sincerely,

Genevra O. Higginson

Genevra O. Higginson
Assistant to the Director

Mr. Robert Simon
Room 111
The White House
Washington, D.C. 20501

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"a giver who has stipulated that the Gallery shall be known not by his name but by the nation's"

FRANKLIN D. ROOSEVELT, March 17, 1941

The Trustees of the

National Gallery of Art

request the pleasure of your company

at dinner

to honor

Andrew W. Mellon

on Thursday, the twenty-seventh of April

Nineteen hundred and eighty-nine

at eight o'clock

West Building

National Gallery of Art

Washington

Please reply
by enclosed card

White tie
and decorations

On this occasion

there will be a special viewing of

Cézanne
The Early Years 1859-1872

and

the permanent collection of
Impressionist and Post-Impressionist
French painting

Booklet Number Four

French Painting of the 16th–18th Centuries



National Gallery of Art • Washington

Cover illustration (see description on page 42):

JEAN-HONORÉ FRAGONARD (1732-1806)

A Young Girl Reading

Canvas. 0.811 x 0.648 (32 x 25 1/2 in.) Painted c. 1776

Gift of Mrs. Mellon Bruce
in memory of her father Andrew W. Mellon

Index of Artists

Artist	*Page*
BOUCHER, FRANÇOIS	8, 34, 38
BOURDON, SÉBASTIEN	22
CHAMPAGNE, PHILIPPE DE	3, 14
CHARDIN, JEAN-BAPTISTE-SIMÉON	4, 10, 30, 38
CLAUDE LORRAIN	4, 16, 22
CLOUET, FRANÇOIS	2, 12
DROUAIS, FRANÇOIS-HUBERT	36
FRAGONARD, JEAN-HONORÉ	38, 40, 42
LANCRET, NICOLAS	28
LE NAIN, LOUIS	3-4, 5, 18, 22
NATTIER, JEAN-MARC	32
POUSSIN, NICOLAS	4-5, 7-8, 20, 22
ROBERT, HUBERT	11, 40
WATTEAU, ANTOINE	8, 24, 26, 28

JEAN-HONORÉ FRAGONARD (1732-1806)

A Young Girl Reading

(Illustrated on cover)

Canvas. 0.811 x 0.648 (32 x 25 1/2 in.) Painted c. 1776

Gift of Mrs. Mellon Bruce in memory of her father Andrew W. Mellon

Painted about 1776 at the peak of the artist's career, this charming study is considered by many critics to be among Fragonard's most appealing and masterly paintings. It is one of a series representing young girls in moments of solitude and relaxation, either reading a billet-doux, turning the pages of a book, or seated at a dressing table lost in the world of their private thoughts. The identity of the sitters, as in this case, is unknown. Apparently, Fragonard painted the series on speculation, hoping to interest Parisian patrons who were decorating their private apartments with intimate scenes typical of the last phase of rococo taste.

Few paintings reveal more brilliantly that "swordplay of the brush" for which Fragonard was famous. Look first at the curving fingers of the girl's hand which holds the book. These fingers establish a rhythm which runs through the whole painting. The same movement, to be seen in various brushstrokes, is especially noticeable in the delicate and complicated touches which render the bows, the ribbons, and the ruffles of the young girl's costume. The quality of this brushwork has a spontaneity which suggests a Mozartian cadenza. This virtuoso performance reaches a climax in the broad strokes of burnt umber, which model the cushion and suggest its softly yielding volume. All of these warm tones, placed so rapidly on the canvas, seem aglow with sunshine.

French Painting of the 16th–18th Centuries

in the

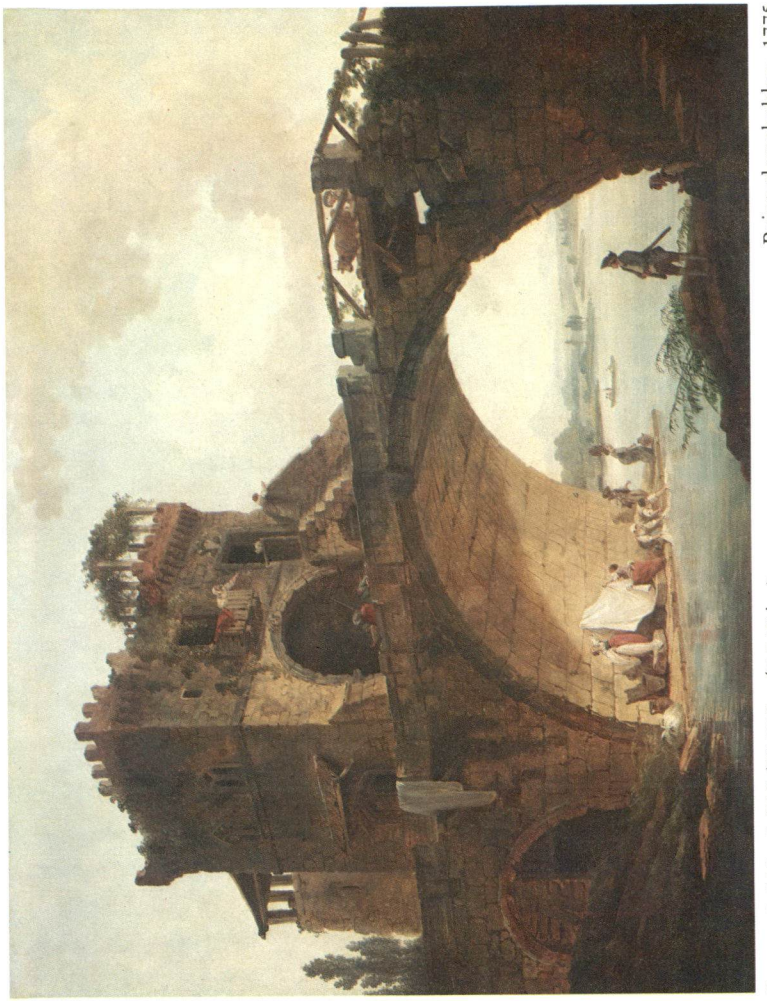
National Gallery of Art

by

Hereward Lester Cooke

Washington, D.C.

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BOARD OF TRUSTEES
NATIONAL GALLERY OF ART
Washington, D.C.



Painted probably c. 1775

Canvas. 0.913 x 1.210 (35 7/8 x 47 5/8 in.)

HUBERT ROBERT (1733-1808)

The Old Bridge

Samuel H. Kress Collection

This is an imaginary scene in the countryside near Rome. During the eighteenth century, throughout Europe there was an increasing interest in the classical past, and every year tourists journeyed to Italy to see for themselves the monuments of ancient Rome. Acquaintance with the ancient buildings created a demand for views of Italy, which usually included some of the world-famous landmarks. Hubert Robert's picture is a caprice, an arbitrary arrangement of more or less accurate features of the Roman campagna. The bridge is probably based on an actual monument, the Ponte Salario. The structure on top is a medieval addition, as we can see from the pointed lancet windows with crenelated roof.

The artist Robert spent eleven years in Italy, often taking trips with his good friend Fragonard (see page 38) to sketch and study the ancient sites. Later he returned to Paris, where he used his sketches, combined with his memories of sunny Italy, to produce nostalgic scenes such as this. Like many other eighteenth-century artists, Robert often introduces amusing anecdotal material in his pictures; here, for example, the woman on the balcony is calling to the cat to come in, and the soldier below looks wistfully at the pretty washerwoman on the opposite bank.

French Painting: 16th-18th Centuries

During the late Middle Ages France had risen to a position of great power and influence in Europe. It was from France that the Gothic style, which found its most perfect expression in the soaring cathedrals in and around Paris, spread over many parts of northern Europe. Due to the strength of the tradition, the Gothic style of painting, characterized by sharp, precise outlines, finely wrought details, and bold patterns of color, persisted in France long after the Renaissance masters in Italy and Flanders had revolutionized the course of painting in other parts of Europe.

In the sixteenth century French rulers became aware that they were behind the times in the visual arts, and they commissioned foreign artists to decorate their palaces in the latest styles. Leonardo da Vinci was the most famous of these guest artists, but the most influential were the Italian mannerist painters called in by Francis I to adorn the royal palace at Fontainebleau.

The svelte, elongated forms of the Fontainebleau style, the twisted poses, crowded compositions, and languorous moods were eagerly adopted by French painters. A second foreign style influential in France at the time came from Flanders. This style, which spread throughout Europe in the fifteenth and sixteenth centuries, was characterized by meticulous craftsmanship and lustrous oil colors.

The first picture in this booklet, by François Clouet (page 13), represents a fusion of the native and foreign elements—the French Gothic style with its simple forms, Italian mannerism with its elegance and crowded compositions, and the Flemish tradition with its precise craftsmanship.

In the seventeenth century, the foreign elements gradually took on a French aspect. A powerful directive to the course of French painting was the attitude of Louis XIV. His famous saying, "L'état c'est moi," (I am the state), reflected his determination to extend his control over every phase of activity in his kingdom. The arts were not exempt from this dictatorial supervision. Convinced by his ministers that the only style of art appropriate to the majesty of the "Sun King" was that of classical antiquity, Louis XIV sought to make the classical style official. Promising young artists were sent to Rome where, at the government's expense, they spent several years copying ancient statues, measuring ancient buildings, and training themselves to recapture in spirit and form the glories of the ancient



Canvas. 2.162 x 1.978 (85 1/8 x 77 7/8 in.) Painted probably c. 1765

JEAN-HONORÉ FRAGONARD (1732-1806)

Blindman's Buff

Samuel H. Kress Collection

This picture once formed part of the decorative scheme in a fashionable Parisian town house. A companion piece, *The Swing* (also in the National Gallery), continued the composition to the right, with other figures and scenes in a pastoral landscape. The towering cypress trees and the splashing fountains are reminders of the Villa d'Este at Tivoli, near Rome, a country residence with one of the most beautiful gardens in Italy. Fragonard made many sketches at this villa, and he used motifs from the region in many of the pictures which he painted later in France.

Note that the figures are small and insignificant in comparison to the majestic scale of nature. Note also how Fragonard, true to eighteenth-century principles of design, has accentuated with light those parts of the picture which he considers important. For example, the blindfolded girl is spotlighted by an apparently accidental ray of sunlight, while secondary figures are almost lost in misty shadow.

Fragonard, early a pupil of both Chardin and Boucher, became the darling of Parisian society. He depicted the primrose path which French aristocracy trod, unaware that it led to the guillotine. The French Revolution scattered Fragonard's friends and ruined his patrons; and although he made efforts to meet the demands of the new era, he was not in sympathy with the revolutionary movement, and he died in poverty at the age of seventy-four.

classical past. Returning to France, sculptors were commissioned to decorate the royal palace and gardens of Versailles with statuary reminiscent of ancient Rome.

Painters, having fewer ancient models on which to base their styles, tended to be more original. However, they too had to recognize the official desire for formal classic dignity. The members of the French Academy, whose function it became to regulate the artistic life of France, evolved cut-and-dried principles for painters, which were tabulated as precisely as mathematical rules. Thus, an artist painting a scene of warfare was expected to use certain designs, certain colors, and even certain types of outlines. The subject matter of painting was specified in the order of its importance as determined by the academicians. History painting, for example, which was designed to stir the imagination and lift up the spirit of the spectator by the contemplation of noble actions, was at the top of the scale. Landscape and still life were relegated to lower positions.

In spite of these restrictions, some painters of great merit, such as Philippe de Champagne (page 15), worked successfully within the confines of the academic rules. However, most significant French seventeenth-century paintings were produced outside the control of the Academy and away from the court. For example, the Le Nain brothers, who worked as a family team, were trained, it seems, in the Netherlandish tradition of genre painting (scenes from everyday life). Their pictures (see page 19) are among the first manifestations

in French art of a stolid, down-to-earth approach, which is one of the recurring characteristics in French painting through the centuries. The same factual honesty is apparent later in the works of Chardin, Courbet, and Cézanne.

Another type of art which developed during the seventeenth century, away from the pretensions of the Academy and court, is represented by the classic landscapes of Claude Lorrain (page 17). A Frenchman living in Rome, he was imbued with the spirit of classical antiquity, and he poured into his imaginary sunset views a vague yearning for the simple life amid Arcadian bliss, such a life as was in his day associated with the golden age of antiquity.

The artist who expressed this trend most fully in his work is Nicolas Poussin, generally considered the greatest of French seventeenth-century painters. The paintings of this extraordinary man (page 21) are among the most brilliant intellectual achievements of the age. Philosophers of the *Grand Siècle,* as the seventeenth century in France was called, were above all convinced that, underlying the apparent chaos and haphazard appearances of nature, there exisited a precise and simple mathematical order. The world was envisioned as a divine piece of machinery, and it was the task of the philosophers and scientists to discover and make known the laws by which the universe was governed. Poussin in his paintings reflects this search for hidden cosmic harmonies. He works out his composi-



Canvas. 2.44 x 1.95 (96 x 76 5/8 in.) Dated 1756

FRANÇOIS-HUBERT DROUAIS (1727-1775)

Group Portrait

Samuel H. Kress Collection

This is an unusual type of official family portrait. In general, eighteenth-century artists either followed the tradition of the Grand Manner (see page 14), painting their sitters arrayed in the most splendid attire and surrounded by all possible marks of their position and achievement, or they made small sketches, usually only of the head and shoulders. This portrait is an exception to both these types. Here the scene takes place in the lady's dressing room, and the members of the family are clothed informally. Although the lady is not wearing jewelry, wealth and social status are evident in the costly brocades, the pearls strewn casually over the box top on the floor, and the gold-plated objects on the dressing table.

The occasion for this family gathering is indicated by the inscription on the box, which gives the artist's name and the date, "First of April 1756." April Fools' Day in France is a holiday on which one sends greetings and gives presents to friends and family. Although the portraits have been studied carefully, we have no convincing clue to the identity of the charming trio.

Drouais, who was one of the most successful portraitists at the court of Louis XV, painted this exceptionally fine canvas when he was only twenty-nine years old.

tions and color schemes like a mathematician solving problems in geometry. Blue, being half as intense as red, is allotted a proportionate amount of space. Scarlet, being a color which attracts the eye, normally is placed near the focal point of a composition. A further measure of control is achieved by subtle lines of composition, which direct the spectator's eye through the picture along carefully planned optical paths. Like the realism in the work of the Le Nain brothers, the clarity and logic of Poussin's classical style are recurrent traits of the French genius.

Life in France during this period is difficult for us to imagine. For example, a manual on housekeeping tells us that a member of the aristocracy, if a bachelor, was expected to have thirty-seven servants (five of them being the personal attendants of the senior servants). If he married, sixteen additional servants were required, and if there were children, seven more were added. Understandably such vast establishments, in which the chef received three times the wages of the chaplain, were a great financial burden on the aristocracy, and toward the end of the century, the nobility were seeking new ways of avoiding or simplifying the massive splendor of Louis XIV's concept of the dignified life. Even the aging king, it seems, became tired of the magnificence and endless protocol of court life.

The change was gradual. Although the principle "costly thy habit as thy purse can buy" remained an accepted rule in France, the patterns of daily life were

modified. Aristocrats who were sure of their private income and could therefore risk offending the king, moved away from Versailles to houses in Paris or to their country estates. In Paris, intellectual and artistic activity commenced to flourish as poets, philosophers, painters, and free-thinking abbés clustered around the social leaders of the private salons. With the death of the great king this trend accelerated, and during the period of the Regency (1715-1723), Paris, instead of Versailles, became the center of France's cultural life.

Patronage in this new society also changed. During the previous reign painters in France had been employed on great projects, preparing designs for huge tapestries or covering the walls of palatial buildings with scenes of heroic action. The new patrons, following the lead of the Dutch, tended to prefer smaller paintings of subjects they knew and could understand. Moreover, they wanted to see a picture before they bought it. An increasing number of painters, therefore, painted on speculation, producing pictures which were shown where the public could see them. In the latter part of the century there were officially organized exhibitions of contemporary art. Here pictures were sold, bartered, and criticized. The amateur connoisseur, and after him the public, claimed the privilege of passing judgment on an artist's work; and the painter, well aware of where his livelihood came from, catered to popular taste. For those who could not afford



Canvas. 1.07 x 0.85 (42 1/8 x 33 3/8 in.)

Dated 1751

FRANÇOIS BOUCHER (1703-1770)

Venus Consoling Love

Gift of Chester Dale

This is typical of the gay and feminine art of the mid-eighteenth century in France. At this time Madame de Pompadour, Louis XV's mistress, had become the virtual dictator of art. One of her self-imposed duties was to keep her royal master amused with ever-changing *décors* for his many dwellings. For this purpose she collected around her the outstanding talent in France and kept many artists busy making furniture, carving decorative panels, designing tapestries, painting pictures, and so on. The allegorical scene here was undoubtedly commissioned for one of the royal residences. Venus, the goddess of love, her satin cloak thrown aside to reveal the snowy whiteness of her body, restrains Cupid, who is anxious to be on his way to find fresh victims for his love darts. The setting is frankly artificial, and the air of coquetry and delightful make-believe is carefully cultivated. The model for Venus was possibly Boucher's wife, also a gifted painter, who posed for many of his allegorical figures.

Boucher, who was born and lived in Paris almost all his life, represents to perfection the gay, witty, fragile, and charming spirit of the capital. Notice the sparkling, jewel-like quality of the picture as a whole. Boucher is reputed to have derived the inspiration for his palette of pearly, iridescent colors from delicate sea shells and precious stones arranged on the top of a mirrored table.

to buy a painting, engravings after the works of favorite contemporary painters were available at low cost, and in this way the basis of art appreciation among the public was broadened. The new type of patronage had an important effect on subject matter. Eighteenth-century art fanciers apparently felt little desire to be reminded of spiritual values or of the glorious pages of history; instead, they looked for charming scenes of carefree pleasure far from the regimented formality of court life.

The three seventeenth-century trends in French art—the native style centered in Paris, the genre realism from the north, and the classicism of Poussin—all persisted in modified forms during the rococo period, in the eighteenth century. Different styles tended to be sharply separated from each other, and artists, with their patrons, took sides and supported only those who shared their own views, condemning all rivals. The most famous and bitter of these artistic feuds was between the Poussinists and those who preferred Rubens. The former believed that artists should base their style on a study of the antique, emphasizing carefully balanced composition, dignified subject matter, and, above all, clear and precise outline. Their opponents, on the other hand, were convinced that rich coloring and free, expressive brushwork in the manner of the seventeenth-century Flemish painter Peter Paul Rubens were most important in painting. Eventually the latter faction won this stylistic battle and, until the revival

of classicism at the end of the century, they almost succeeded in banishing the works of the Poussin followers from the official exhibitions.

The taste of the art-conscious public during the eighteenth century was changeable and unpredictable. Some attribute this fickleness to the increasing importance of ladies in Parisian society. Others trace the changes to the influence of interior decorators, who, by covering the walls of fasionable mansions with Venetian mirrors, silk brocades, or carved stuccowork, forced owners to adapt paintings to the overall decorative schemes. Whatever the reasons, about 1740 the *fête galante* type of painting (page 29), which Watteau had introduced into French art during the early part of the century, went out of fashion, and the more frankly sensuous subjects of Boucher (page 35) became standard for paintings in Parisian mansions. Some years later the idle dalliance of Boucher's allegorical figures was in its turn replaced in the popular repertoire by episodes featuring the joys and simple virtues of country life, far from the pitfalls of the city.

Paris at this time became Europe's undisputed arbiter of taste. "The time seems to have come," wrote a commentator about 1750, "to speak of the French world as formerly one spoke of the Roman world," meaning that the pattern of taste and social life established in France was accepted without question as the standard of gracious living throughout the civilized world. We hear of French architects and designers



Canvas. 1.379 x 1.054 (54 1/4 x 41 1/2 in.) Dated 1745

JEAN-MARC NATTIER (1685-1766)

Joseph Bonnier de la Mosson

Samuel H. Kress Collection

This is an official portrait of a distinguished collector and aristocrat of the reign of Louis XV. Note that the pose is informal and the dress is casually arranged. The head is placed well to one side of the vertical axis, making an asymmetrical composition which is typical of rococo art. Observe also the quick, sketchy brushstrokes. At this time pastels, which had been introduced from Italy by the gifted woman, Rosalba Carriera, were becoming fashionable in Paris, and painters in oil were adopting the delicate touches and shimmering effects of the new technique.

The Baron de la Mosson, who was the son of one of France's wealthiest financiers, when still a young man decided to devote his fortune and his energies to furthering the cause of scientific research in France. He accomplished this partly by organizing a private science museum in Paris. The background here probably shows a part of the museum, where unusual specimens of plant and animal life, rare minerals, and models of mechanical devices were displayed. The book which the baron holds may represent Buffon's *Natural History,* one of the important publications of the century, which Mosson may well have helped finance.

Nattier, the son of a painter, was the most fashionable portraitist of the day at the court of Louis XV.

being hired to plan or refurbish palaces and gardens from Stockholm to Budapest. French fashions in etiquette, clothes, furniture, and pastimes were adopted in all the aristocratic societies of Europe.

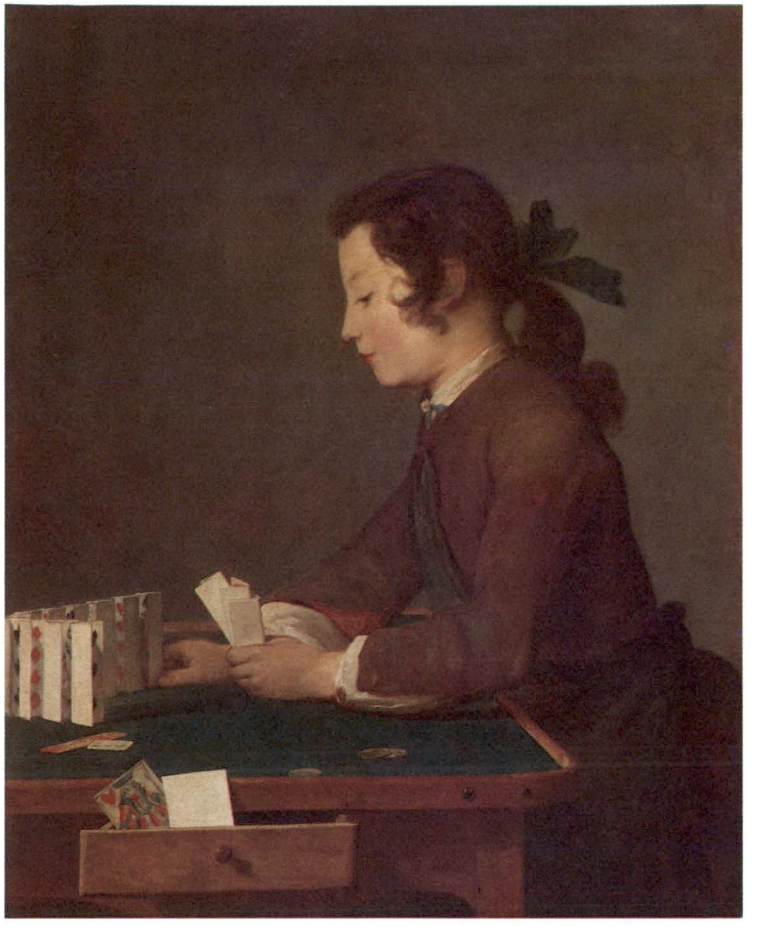
The eighteenth century is known as the "Age of Enlightenment." The "encyclopedists" and many amateur philosophers and scientists of the time were busy classifying the data of natural science which the newly invented microscope and telescope had revealed. The same spirit of inquiry is evident in the arts, and we find painters depicting the phenomena of nature with a new understanding and appreciation.

There was also a renewed interest in theories of art, and painters enthusiastically adopted new principles and styles, only to discard them later in favor of more up-to-date ideas. One of these theories, which had an important effect on art, was that the spectator experiences the same amount of effort in viewing a work of art as the artist experiences in creating it. This belief led to an emphasis on apparently effortless dexterity, so that drawings and sketches which represent the artist's fleeting thought came to be valued as highly, often, as finished paintings.

Painting techniques also changed during the eighteenth century in France. The time-consuming Renaissance system of building up layers of oil glazes over carefully rendered underpainting was generally discarded in favor of methods which permitted speedier and more direct painting. The new technique stressed

rapid, expressive brushwork, often reminiscent of pastels, and sometimes oil paint was thinly applied, as in watercolor wash drawings. An exception to this development is made by Chardin (page 31), who based his technique on that of the seventeenth-century Dutch masters.

During the latter part of the eighteenth century several new trends of taste appeared in French art. There was a vogue for *chinoiserie,* when mandarins, pagodas, monkeys, and macaws appeared in countless different forms on the walls and furniture of Parisian houses. At another time society leaders donned the costumes of shepherds and shepherdesses, built rural cow sheds, and amid heavily perfumed livestock played at living a life of rustic simplicity. The most important of these fashionable trends resulted from the discoveries at Pompeii and Herculaneum in southern Italy. In these ancient towns, which had been buried and embalmed in volcanic ash in 79 A.D., archaeologists were finding that the Romans had enjoyed an amazingly high standard of living. The architecture, statuary, furniture, and particularly the wall paintings discovered by the excavators made a profound impression on artists all over Europe. By 1770 rococo art had become involved in senseless complications, and there was a general desire to return to a simpler, more dignified mode of expression. "Let no man," wrote a leading philosopher of the time, "who has not formed his taste upon antiquity, take it into his head to act as



Canvas. 0.82 x 0.66 (32 3/8 x 26 in.) Painted c. 1735

JEAN-BAPTISTE-SIMÉON CHARDIN (1699-1779)

The House of Cards

Andrew W. Mellon Collection

The boy with his hair in a cue is evidently a servant who has been detailed to tidy up after a gaming party. With pursed lips, he concentrates intently on the problem of building his house. Note that he is completely unposed and unaware of our presence. The ability to represent people so wrapped up in their thoughts that we seem to share their moods is one of the secrets of Chardin's art. Technically also there is an element of mystery in his work. Unlike most of his contemporaries he painted very slowly, and the legend grew that he painted mostly by rubbing the pigments on the canvas with his fingers.

Playing cards were introduced into Europe from the East as early as the fourteenth century and according to popular belief were invented by the devil to steal away time. By the eighteenth century their use was widespread, and we hear of great fortunes being won and lost over the gaming tables. The knave of hearts, shown here in the drawer, was at this time considered a symbol of thieving rascality and may symbolize in general the use of cards. The backs have been left plain white, a practice followed in order to avoid the possibility of cards being marked.

a connoisseur of beauty, for if he has not done this his ideas must be but a parcel of whimseys." Once again, therefore, painters and sculptors reverted to the classical style. The change was hastened and encouraged by the many visitors to Italy, who in ever-increasing numbers were making the "Grand Tour" to see the monuments of ancient Rome and were returning home imbued with the lore of classical antiquity. The classical style, it was argued, was based on aesthetic principles which had stood the test of nearly two thousand years and which should again be adopted as the norm of Western art.

By 1785 the neoclassic style was sweeping over France, and the stage was set for a revolution in art as in politics. The last painting in this booklet, Hubert Robert's *The Old Bridge* (page 41), is a harbinger of this revolution in taste. Although the style is still rococo, the spirit is neoclassic.

FRANÇOIS CLOUET (c. 1510-1572)

"Diane de Poitiers"

Samuel H. Kress Collection

According to tradition, the elegant lady who sits in her bath is Diane de Poitiers, one of the most fascinating women in history. She made her entry into royal circles at the age of twenty-four, when she appeared before the king to plead for the life of her father, who had been condemned to die for treason. Francis I, and subsequently his son, Henry II, fell madly in love with her, and she rose to a position of great importance at court. She preserved her beauty, according to contemporary accounts, by rising every morning at six and bathing in ice-cold well water. "Her forehead was haughty," another account reads, "her eyes hard, and her nose domineering. Her mouth, tight-lipped and drawn in, seemed made not to be kissed but to keep a secret."

In the painting note the extraordinary skill with which the red satin draperies and the fruit on the table have been rendered. The technique here forecasts the achievements of the Dutch painters a hundred years later. This is one of only two known signed works by François Clouet and is considered to be one of the most perfectly preserved examples of French sixteenth-century painting anywhere in the world.



Painted c. 1730

Canvas. 0.76 x 1.07 (30 x 42 in.)

NICOLAS LANCRET (1690-1743)

La Camargo Dancing

Andrew W. Mellon Collection

Small in scale and muted in color, this charming *fête champêtre* is typical of the paintings of open-air entertainments which Watteau introduced into French art. Lancret's intention, as was usual in such paintings, seems to have been only to give a pictorial vision of a world devoted to beauty and idle dalliance.

Although this is not primarily a group portrait, the man at the extreme left, looking over his shoulder, is tentatively identified as the artist, and the ballerina in the center is one of the most famous of all dancers. Born in Brussels of Spanish descent, Marie-Anne de Dupis de Camargo made her debut in Paris at the age of sixteen. Overnight she became the idol of the capital. "Every new fashion," a contemporary wrote, "bore her name; her manner of doing her hair was copied by all at court; her shoemaker—she had a tiny foot—made his fortune." Her virtuosity and vivacity transformed the art of the ballet. Discarding the voluminous skirts which restricted dancing for her predecessors to slow and stately steps, she added a new dimension to the ballet, introducing such classic steps as the *entrechat.*

Lancret specialized in *fête champêtre* themes; after Watteau's death he became France's leading painter of this type of subject. Many of his canvases, including this one, were bought by King Frederick the Great of Prussia.



Wood. 0.921 x 0.813 (36 1/4 x 32 in.) Painted probably c. 1571

PHILIPPE DE CHAMPAGNE (1602-1674)

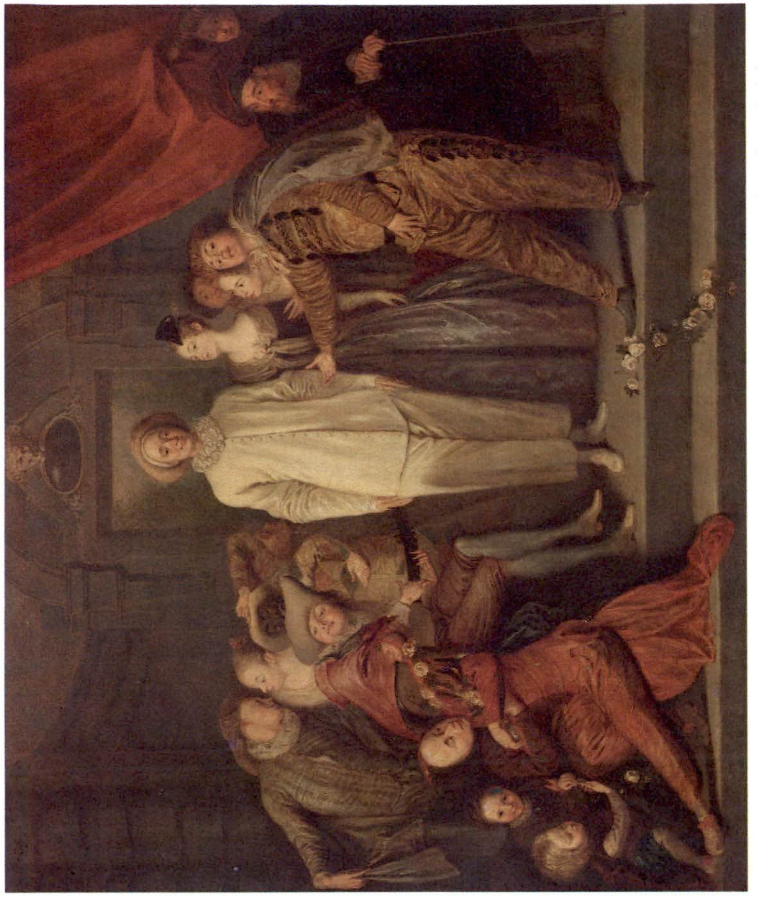
Omer Talon

Samuel H. Kress Collection

This is a formal portrait in the Grand Manner, intended probably to hang in a place of honor in a great hall or ancestral home. Observe that the artist has painted his subject from a position below the sitter's head so that the spectator must look up to the stern face above; this enhances the impression of authority and stately grandeur. Note also that all the principal lines of the composition lead the eye inevitably to the face of the subject. Of Irish descent, Omer Talon was a brilliant jurist, becoming *avocat général* of the Paris Parliament at the age of only thirty-six.

The inscription in the lower left corner informs us that the picture was painted in 1649 and that the jurist is here shown at the age of fifty-four. Note how the artist has indicated the sitter's profession by showing a fragment of a statue of Justice in the niche on the wall behind.

The artist Philippe de Champagne was born in Brussels, in what is today Belgium, and as a young man he came to Paris seeking opportunities for his talent under royal patronage. His success was immediate, and he was awarded a pension and a studio in the royal palace. Here he remained for the rest of his career, painting chiefly large-scale religious canvases and official portraits such as this. Toward the end of his life he became a recluse and spent much of his time in religious meditation.



Painted probably 1720

Canvas. 0.64 x 0.76 (25 1/8 x 30 in.)

ANTOINE WATTEAU (1684-1721)

Italian Comedians

Samuel H. Kress Collection

This painting, in which the stage and the real world seem to merge, has Watteau's characteristic air of wistful, haunting poetry. The actors, lined up as for a curtain call, are members of a repertory group of Italian players who performed in their own theater in Paris. They specialized in a popular form of entertainment which included much extemporaneous dialogue, time-worn plots involving scandalous and complicated love affairs, slapstick comedy, and only rarely violence and suffering. The actors played fixed character parts, and the audience was well aware of how each was expected to react in any given situation. In the center here, for example, is Pierrot, a timid, witless youth who was frightened by loud noises. He was usually the butt of jokes and was always having his heart broken by unrequited love. The players, needless to say, never posed for the painter in this way, although some of the figures may be portraits. Watteau made sketches of figures which caught his fancy and then combined them in carefully balanced compositions.

This is one of Watteau's last works, painted about a year before he died. According to tradition, it was given to the English doctor who treated the painter in London for his fatal illness.



Canvas. 2.250 x 1.616 (88 1/2 x 63 5/8 in.) Dated 1649

CLAUDE LORRAIN (1600-1682)

Landscape with Merchants

Samuel H. Kress Collection

This is an example of Claude's picturesque type of imaginary classical landscape. The painter, as was his custom, has combined five pictorial elements. First, there is the golden light which saturates the scene with a luminous glow. Claude often painted his landscapes looking directly into the sun as here, creating areas of deep, sharply silhouetted shadow. Secondly, there is a meandering waterway which stretches toward the horizon, thus providing a measuring device for space and distance. Third, there are buildings, in this case a medieval tower and water mill (more often Claude represented ancient Roman buildings). Fourth, there are the beautifully painted trees which frame the distant scene. And, finally, there are figures in the foreground. Claude was first and foremost a landscape painter and was so little interested in figure painting that occasionally he would hire other artists to paint the figures in his pictures for him.

Claude was orphaned when a boy, and as a young painter he wandered through Italy, where for a time he was employed as a pastry cook. When he was about thirty his work began to attract attention, and for the remaining fifty years of his life he sold everything he painted at a high price.



Canvas. 1.420 x 1.157 (56 3/4 x 45 3/4 in.) Painted c. 1712

ANTOINE WATTEAU (1684-1721)

Ceres (Summer)

Samuel H. Kress Collection

This is one of four canvases commissioned by the banker and art patron Pierre Crozat to decorate his dining room. Each picture represented one of the four seasons. Here the girl whose hair is intertwined with poppies and ears of golden wheat symbolizes summer. The animal peering from under the wheat sheaf on the left is the lion (Leo), one of the signs of the zodiac for the summer months. Other zodiac signs are the crayfish (Cancer), shown at the bottom of the painting, and the twins (Gemini), on the right. The canvas was painted at a time when there was a sharp reaction against the stiff formality of the reign of Louis XIV, and the relaxed pose and casual dress of the model in this picture are in the spirit of the new age.

Although the canvas is not dated, there seems to be no doubt that it was painted when Watteau, until then virtually unknown, was first recognized as a genius by Crozat. The wealthy financier invited the young painter to live and study in his palatial residence, which contained a world-famous collection of paintings by Old Masters.

Watteau, who lived only thirty-seven years, was the most influential artist of his generation in France.



Painted c. 1630

Canvas. 0.972 x 1.436 (38 1/4 x 56 1/2 in.)

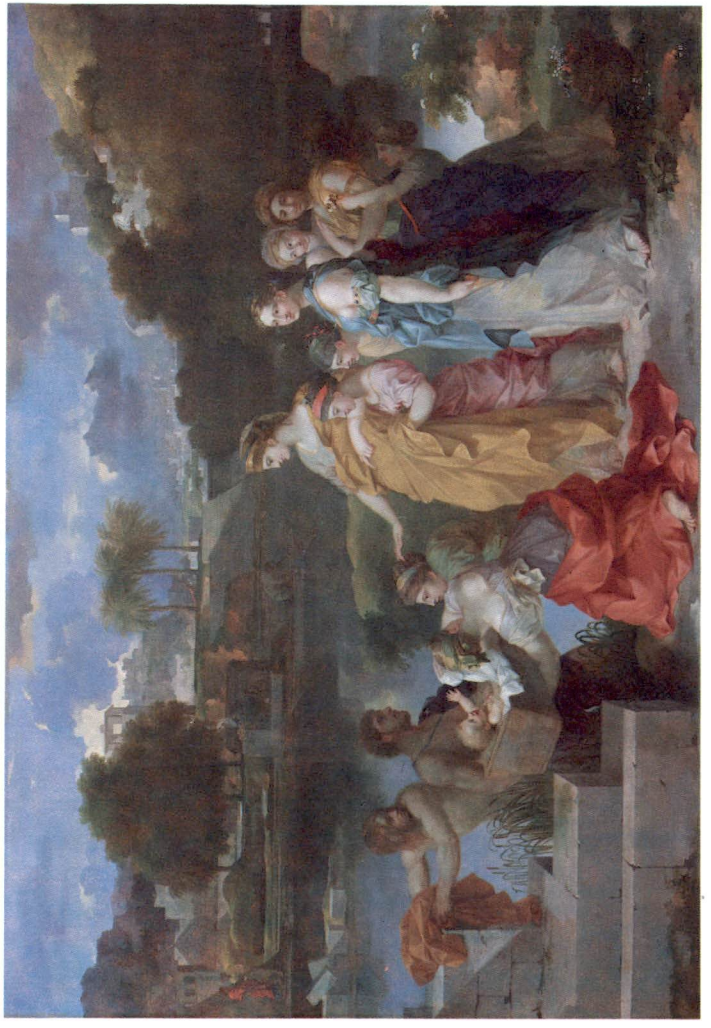
LOUIS LE NAIN (c. 1593-1648)

Landscape with Peasants

Samuel H. Kress Collection

This bleak scene probably represents the countryside north of Paris. There is a curious sense of isolation about the figures. The old woman at the left seems to be sitting in the wings of a theater, watching the young actors as they inexpertly play their parts. The boy's smile seems forced, and the piper's tune is surely slow and sad. This type of genre painting originated in the Low Countries and from there spread to France. The three Le Nain brothers, all painters, apparently were trained by a Dutch artist, and at first worked as a team, signing their canvases simply "Le Nain." One of the few contemporary notices about their works refers to their "low and ridiculous subjects." Although, at the time, patrons of art were more accustomed to buy grandiose scenes of history and mythology, apparently there was also a demand for scenes of rural life such as this.

The barrenness of this scene need not imply dreary poverty. Actually, compared to the rest of Europe, farmers in France, with many rights of self-government, were relatively well off. One of their most jealously guarded privileges was the right to pasture flocks on a common grazing ground, such as the one seen here in the background.



Painted probably c. 1650

Canvas, 1.196 x 1.728 (47 x 68 in.)

SÉBASTIEN BOURDON (1616-1671)

The Finding of Moses

Samuel H. Kress Collection

Bourdon, like many French painters in the seventeenth-century classical tradition, followed principles as precise as those of mathematics. In this painting, he has very carefully observed the rule of "decorum" and has made sure that the stage setting and the costumes and gestures of the persons involved are appropriate to the time and place of the action. Moses was found among the bulrushes on the banks of the Nile, and Bourdon has shown the type of palm tree, architecture, and clothes which, according to seventeenth-century information, would have been found in Egypt at that time. Moreover, the gestures and poses are appropriate to the emotions and social status of the respective actors. Thus the queen is dignified and commanding, the handmaidens are respectful, and the fishermen are humble and self-effacing.

The Finding of Moses, because it illustrated a theme of compassion for the helpless and because it provided an opportunity to portray sumptuously attired courtiers, was a favorite subject with baroque painters.

Bourdon, who used a variety of styles based on those of his contemporaries Claude, the Le Nain brothers, and Poussin, was trained largely in Rome. One of the founding members of the French Academy, he was for a time court painter to the queen of Sweden.



Painted c. 1640

Canvas. 0.465 x 0.570 (18 3/8 x 22 1/2 in.)

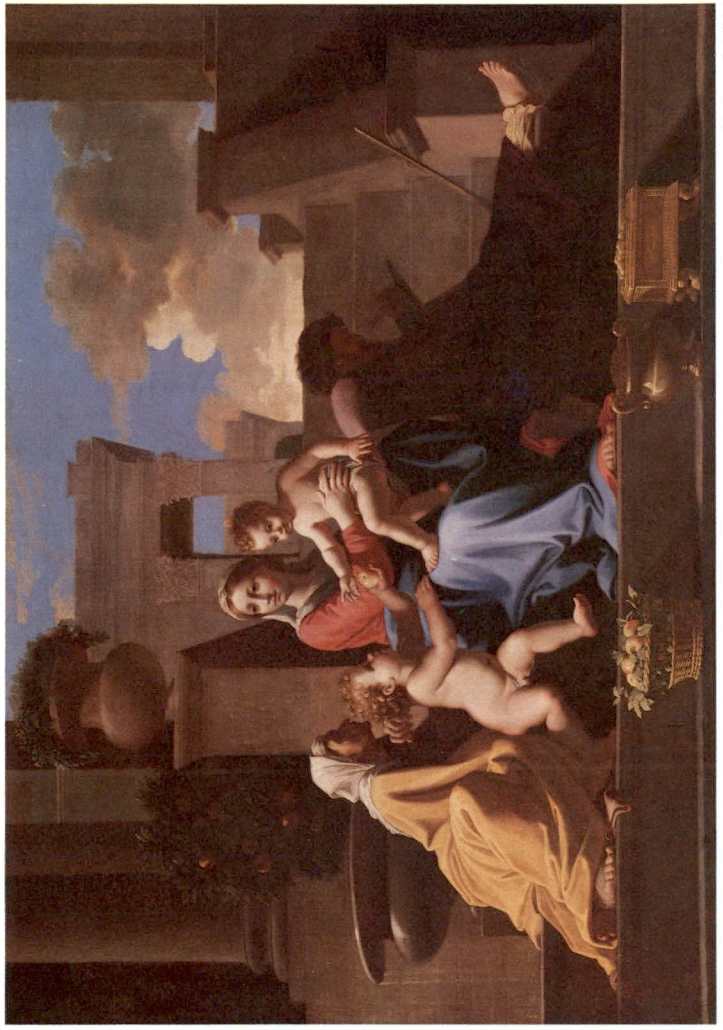
NICOLAS POUSSIN (1594-1665)

Holy Family on the Steps

Samuel H. Kress Collection

This painting is an excellent example of Poussin's ability to design a perfectly harmonized composition. Note that the figures are arranged in a pyramid, which gives a sense of restful stability to the design as a whole. The most important features of the picture are at the apex of this pyramid, and the head of the Chirst Child is further emphasized by a blue square of sky directly above Him. The Virgin Mary is accentuated by the diagonal shadow cast from the ledge and also by being in the direct light. The face of St. Anne, below, is in partial shadow while, on the right, the least important member of the group, St. Joseph, is almost lost in the shadows. It is only after prolonged study that we realize how essential to the overall composition is every fold of drapery, every line and color. No detail could be altered without disrupting the harmony of the whole.

Poussin lived most of his life in Rome, where he was profoundly influenced by the dignity and severe precision of classical art. Remaining virtually unknown until he was about thirty-five, he eventually achieved recognition as the greatest French painter of his day.



Painted 1648

Canvas. 0.686 x 0.978 (27 x 38 1/2 in.

National Gallery of Art

Washington, D. C.

The following quotation is carved in the marble wall beneath the memorial medallion of Andrew W. Mellon, erected by order of the Board of Trustees, in the lobby of the north entrance of the National Gallery of Art:

"For the whole earth is the sepulchre of famous men and their story is not graven only on stone over their native earth but lives on far away without visible symbol woven into the stuff of other men's lives."

The medallion showing the profile of Andrew W. Mellon is the work of the American sculptor, Walker Hancock. The inscription above, translated from the Greek by Alfred W. Zimmern, is from the Oration of Pericles over the dead in the Peloponnesian War and was delivered at Athens in 430 B. C. After the Athenians had suffered several reverses, Pericles made this great appeal to the pride of his countrymen and praised the warriors who had fallen in their country's service. Pericles' Oration is given in full in Thucydides, **The History of the Peloponnesian War**, Book II, 35 et seq.

NOTES ON FRENCH ART:

EIGHTEENTH AND NINETEENTH CENTURIES

FROM THE COURT OF VERSAILLES TO THE TOWNHOUSES OF PARIS

By the late seventeenth century, France, under the rule of King Louis XIV, had become the most powerful nation in Europe. Paris replaced Rome as the leader in the visual arts. Magnificent and vast artistic projects were created to glorify the king, such as Versailles, the largest palace ever built in Europe. Court art reflected the dignity and style of the late Renaissance in Italy, in terms of balance and restraint, as well as in the subjects taken from mythology and classical history.

The Rococo Style and the Fêtes Galantes

With the death of Louis XIV in 1715, the nobility shifted its attention from the court of Versailles to the city of Paris, where intellectual and artistic activity flourished. To decorate the private townhouses of the nobility, designers created a new style that was less imposing and less formal than the classicizing art of Versailles. This new style was characterized by soft, flowing lines and is today referred to as the "rococo" from the French rocaille, meaning irregular shells and stones. The paintings of Antoine Watteau and Jean-Honoré Fragonard best exemplify elements of the rococo; with pastel colors and sinuously curving lines, they show a delicate sensuality and whimsy in style and subject. Scenes called fêtes galantes show aristocrats in lush garden settings, engaged in frivolous pursuits. A sense of the fleeting nature of happiness is present as well as elements of elegance, grace, and enchantment.

Still Life and Scenes of Daily Life

Jean Siméon Chardin painted subjects outside the realm of true rococo artists, such as still lifes and everyday domestic interiors. Taking his example from the great Dutch masters, Chardin proved that beauty can be found even in the most common objects and that a sense of dignity exists in

ordinary people. These scenes are important today as descriptions of middle-class daily life.

ART AND THE AGE OF ENLIGHTENMENT

In France, around the middle of the eighteenth century, a new spirit of inquiry invaded all aspects of society, from philosophy and science to the arts. Nature was being depicted with a new understanding and appreciation. The philosophers of this movement, called the Enlightenment, fostered a change in artistic style, away from the airy rococo. With the official sanction of Louis XV (and later Louis XVI), an effort was made to raise the moral tone of the arts. Scenes of heroism and virtue replaced those of elegant society figures. Morally uplifting subjects were taken from French history and from ancient history.

The Neoclassical Style and Revolutionary France

The late eighteenth century was a period of political and social change that eventually culminated in the French Revolution (1789-1795). A spirit of idealism developed since the country held the hope of rising to a freer, more virtuous state. The official style of the Revolution was neo-classicism, which dominated the visual arts in France from approximately 1775 to 1850. As its name suggests, neoclassicism involved the revival of classical antiquity, as well as an appreciation of High Renaissance masters, who had themselves emulated the ancients. Artists traveled to Italy, making the "Grand Tour" to study and sketch works of ancient and Renaissance art. The renewed interest in antiquity was based in part on the discoveries resulting from the excavations of Pompeii (1748) and Herculaneum (1738).

The leading neoclassical painters were Jacques-Louis David and his student Jean-Auguste-Dominique Ingres. David was a favorite painter of Emperor Napoleon, who used art as a means of self-promotion and propaganda. The revolutionary neoclassical style which David created later evolved into strict, academic dogma. By the time Ingres was painting in the mid-nineteenth century, neoclassicism was endorsed by the government almost as though it were an official art form.

The Art Academy and the Annual "Salons"

French artists were educated in a state-run academy according to a strict system of rules which were codified during the seventeenth century. Students were urged to study the most important artists of the past, who were rated by a point system according to their achievements in such areas as drawing, expression, and proportion. The artists of ancient Greece and Rome scored the highest, with Raphael and Poussin following closely behind. Subject matter was also carefully rated in order of importance, with history, religion, mythology, and literature at the most exalted level, while landscape and still life ranked the lowest. Basically, the academy served to regulate artistic quality and to foster a uniform style of art that could be directed toward serving national interests.

French artists had few opportunities to display their work, other than the official exhibitions of contemporary art, called "Salons." From its origin in the latter part of the seventeenth century to its decline in the late nineteenth century, the Salon was the only way to have one's work seen by a vast public. The Salons were well-attended (half a million visitors for the three-month run in 1876) and were jam-packed with paintings and statues, sometimes numbering as many as seven thousand.

Initially, the Salons catered exclusively to the work of academy members and were, therefore, artistically insular and self-perpetuating. Only after the French Revolution were the Salons open to any artist whose work passed the selection jury. However, because the jury was generally composed of conservative artists and government bureaucrats, the work of the more experimental, radical artists was generally turned down. Artists now recognized as the founders of modern art, such as Monet and Cézanne, were then part of a minority and were often barred from the exhibitions. Their only recourse was to organize and hold their own shows outside official channels.

NATURALISM AND LANDSCAPE PAINTING

By the mid-nineteenth century, a movement toward naturalism in art was well underway. An interest in nature took the place of an earlier reliance on religious beliefs; in nature, man could find an understanding of his own existence. The emphasis on empiricism in the natural sciences no doubt led artists to rely more on observation than on imagination or invention. For some, this meant attempting to record optical sensations more directly and methodically. Sketching directly from nature became important and paved the way for pictures that were executed completely out-of-doors. Landscape painting--regarded as lowly by earlier academic standards--assumed new dignity.

The first true naturalist movement occurred during the 1820s and 1830s in landscape painting, after the fall of the Empire (1815). During the eighteenth century, landscape depiction had been inhibited by its low level of importance in the academy, as well as by the prolonged style of neoclassicism, which called for stylized, artificial, backdrop-type settings. Sketching directly from nature had rarely taken place, and finished landscapes were always productions of the studio.

In his works, Jean-Baptiste-Camille Corot showed an unusual attention to effects of light and atmosphere, while arranging his forms carefully on the canvas. The paintings that he submitted to the Salons were worked up in the studio from sketches made outdoors. While Corot became famous for his landscapes derived from memory, Gustave Courbet created scenes of nature that are true slices of objective reality.

REALISM AND FIGURE PAINTING

A new movement in painting, called realism, developed out of the naturalist tendency with landscapes. An elusive and relative word in any context, "realism" in art might best be defined as an attitude respecting visible facts. For Courbet, the leading realist painter at mid-century, artists were honor-bound to paint the customs, sights, and activities of their own

era. In addition, he believed art should only depict tangible, existing things. He had nothing but contempt for the abstract or conceptual subjects drawn from mythology and ancient history, which were so popular within academic art circles.

Whereas Courbet favored subjects of rural France where he was born, realists like Edouard Manet and Edgar Degas painted the people and activities of modern Paris--the parks, racetracks, theaters, and cabaret nightlife. Just as they rejected traditional subject matter, both artists came to reject the conservative look of academic art. Instead, each was influenced in his own way by the modern sources of photography and Japanese woodblock prints.

A MOVE TOWARD MODERNISM: IMPRESSIONISM AND THE SALON DES INDEPENDENTS

The avant-garde artists who painted during the nineteenth century were barred from the official Salons due to their unconventional artistic approach. In 1874, thirty such artists, including Degas, Monet, Cézanne, Renoir, Pissarro, and Sisley, held an exhibition of their works in the studio of the photographer Nadar. In all, these daring artists held eight exhibitions on their own, called Salons des Indépendents, ending in 1886. A critic, playing on the title of one of Monet's works, Impression, Sunrise, invented the word "impressionism" to describe the first exhibition. The derogatory term--implying messiness and an unfinished quality--stuck. The impressionists' serious efforts to create new means of representing the world met with absolute disdain by the majority of the public, art critics, and conservative painters.

The impressionists' attitudes toward nature and their techniques of painting developed out of the earlier realist movement and from sketching outdoors. Although the impressionists rejected the vaporous mists and poetic qualities of landscapes painted by earlier artists such as Camille Corot, they shared their predecessors' interest in the transient effects of nature. Thus the impressionists set up their easels outside and worked out their ideas directly on the canvas, without preliminary sketches, capturing the appearance of the light as quickly as possible. After 1841, when oil paints

became available in collapsible tubes and were easily transported, artists could actually paint an outdoor scene--from start to finish--directly in front of the subject, rather than inside their studios.

Painting outdoors led the impressionists to some amazing discoveries and technical innovations. First, they found that broken brushwork best captured sensations of movement, light, and air in a landscape. Second, they learned that blacks and greys are almost nonexistent in nature; even shadows are made up of subtle color variations. Their work outdoors, coupled with some knowledge of contemporary theories of color perception, also led these avant-garde artists to apply their paints to the canvas straight out of the tubes. They realized that a dab of yellow placed next to blue would be perceived as green by the viewer. Placing strokes of undiluted paint side by side, the impressionists allowed the eye of the observer to combine the colors, in a manner that is similar to the actual optical process.

The impressionists did not choose the conventional subject matter, such as historical, mythological, or literary scenes. Instead, they concentrated on the sights around them--the railway stations, the riverscapes spanned by great steel truss bridges, the cafés and dance halls--even the seaside resorts made newly accessible by railroads to middle-class Parisians, all symbols of a new age and changing social order. In an art review, the poet and critic Charles Baudelaire called for painters to depict subjects that embodied "the heroism of modern life."

The true impressionist movement was surprisingly short-lived. By the early 1880s, the artists who had first banded together had already begun to move in sharply divergent directions. Since they abandoned impressionism's objectivity to explore new paths, they were later dubbed the "post-impressionists." Seurat and Cézanne sought to introduce geometric stability into their intellectually conceived art, but other post-impressionists, such as Gauguin and Toulouse-Lautrec, expressed their highly subjective reactions to the world in vivid color schemes and bold shapes. The discoveries and innovations of these late nineteenth-century artists, although considered too radical at the time, ushered in an entirely new age--that of modern art.

CLASSROOM STUDY

The study questions posed below should be adapted to the needs, abilities, and ages of the students you are teaching.

Post the reproductions in the classroom and try some of the following questions and comparative strategies with your students. Each exercise is designed to encourage close observation of French art and to teach certain points about the values of the age.

Sample questions:

1. The Attentive Nurse by Chardin (c. 1738) and the Group Portrait by Drouais (1756) provide glimpses of household activities in France during the mid-eighteenth century.

Q: What is the status of the people depicted?
(Chardin--a servant/nurse at work in a humble kitchen; Drouais--an aristocratic family relax in their dressing room.)

How does each artist suggest social status?
(Consider clothing, make-up, furnishings, activities, and even the body language of the figures.)

Which picture seems more "formal," or more self-consciously posed?
(Of the two, the Drouais seems carefully staged. The figures are engaged in activity of getting dressed for the day, but gestures are very elegant, and the faces all carefully turned toward the viewer, the action almost frozen in time.)

(In the Chardin, the figure is intent on peeling an egg. The action is more natural, more of a candid glimpse of life, and more private. The figure is not aware of the viewer.)

How does the use of color and light create a mood?
(In the Group Portrait, a clear light enters through the window at left and illuminates the figures. It shines brightly on the woman's white blouse, directing the viewer's eye to the center of the painting. Sparkling highlights glint off rich fabric--satins, silks, gold, lace. The overall effect is airy and delicate.)

(The color and light in Attentive Nurse are subdued. Warm earth tones of brown and red predominate, although the white towel over her arm and the tablecloth at left cause our eye to scan the picture. The low lighting is diffuse and may be the glow of a fire in the fireplace.)

Also: a) Berthe Morisot's In the Dining Room shows the same subject as Chardin's painting. How do these two paintings reflect differences between the eighteenth and nineteenth centuries?

Compare and contrast style.
(Use of broken brushwork, natural light, bright color.)

b) Using the reproductions, ask the students to look for evidence of the changes in society between eighteenth- and nineteenth-century France.

Examples:
--changes in clothing style
--methods of transportation
--everyday life
--architecture
--signs of the industrial revolution
--changes in technology

2. The Salon jury mainly consisted of conservative members of the Academy, who supported the neoclassical approach to subject and style.

Q: If Edgar Degas had submitted Four Dancers to the Salon, would it have been accepted by the jury? What might the jury have objected to? Why would it have been considered shocking?

(No, it would not have been accepted. Scene is not one of high moral or historical significance. Doesn't really tell a story--is a slice of real life. Not even a formal view of ballerinas dancing on stage in front of audience; ballet dancers backstage. Chooses informal, casual glimpse of action--dancers adjusting costumes. Strange lighting, reflecting color from stage lights. Cut-off forms--influence of photography. Rapid, broken brushwork.)

3. Look at Napolean in His Study by Jacques-Louis David. Compare with Monet's Woman with a Parasol.

Q: What is each artist trying to say about his subject and how does each accomplish this?

DAVID

(Glorifies the Emperor by showing him in full uniform and medals. All necessary accoutrements to describe activity, achievements emperor included. Full-scale, larger-than-life view, finely detailed, all textures expressed. Like marble statue of leader of Roman Empire. Need to create an image of permanence. Studio production, using sketches and studies.)

MONET

(Wife Camille and son Jean on hill side. Very "sketchy" faces and forms. Not so concerned with who or what shown as with weather and of light. Experience is personal and impermanent, fleeting. Experience of the particular day outdoors, where it was painted. Windy--skirts, clouds, grass all blowing, bright but hazy light, sun blocked from our eyes by woman's parasol.)

Which painting is more "real?"

(Although convincing features in David, impossible to take in so much detail and visual fact in real-life view. When one focuses so closely on an object, all other forms are blurry. Also, scenes are not arranged and perfected compositionally when we look at

them. Note of realism in David--tired, aging Emperor--bags under eyes, "five o'clock shadow," sagging tights.

Monet gives more natural experience. Overall feeling of being outside. Cannot really focus on every blade of grass.)

Also: Using Napolean in His Study, have the students consider the following questions.

As a political leader, how is Napolean portrayed by the artist? What statement is being made? What symbols are used? What purpose does this type of portraiture serve? What types of image-creating methods do our leaders use today?
(posters, billboards, commercials, videos)

Your class may have many other observations. It is important to ask students to defend each assertion based on evidence in the pictures.

4. Ask students to find examples of landscape descriptions from literature. Read them aloud. Look for parallels between the writer's and artist's response to nature.

Q: Which motifs recur? What types of symbolism are attributed to the sun, light, rain, clouds, hills, trees, and wind?

Ask students to write a descriptive passage based on one of the reproductions in the packet.

5. The impressionists recorded a moment in time, an instantaneous impression of a scene. Ask students to find examples of this sense of time in literature or to write a paragraph based on one of the paintings, stressing the sense of immediacy.

Suggested Readings:

Boime, Albert. Art in an Age of Revolution 1750-1800. Vol. 1. Chicago and London: The University of Chicago Press, 1987.

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E V A L U A T I O N
FRENCH ART: EIGHTEENTH AND NINETEENTH CENTURIES

This packet will be revised and typeset at a future date. Your careful evaluation will help us to adjust the final packet to better meet your needs.

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b. Teaching Suggestions			
c. Painting Information Texts and Booklets on French Art			
d. Decorative Arts Leaflet			
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NATIONAL GALLERY OF ART

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"CEZANNE: THE EARLY YEARS 1859-1872" AT THE NATIONAL GALLERY OF ART

Washington, DC, December 12, 1988 - The least-known period of Paul Cézanne's art will be revealed to American audiences in a show at the National Gallery of Art in Cézanne: The Early Years 1859-1872, January 29 - April 30, 1989. The exhibition is the first to provide a thorough examination of the formative years of the painter Cézanne, a key figure in the impressionist and post-impressionist movements whose art heralded the beginnings of cubism and modern painting. The show also contributes to the resolution of critical dating problems and provides important evidence for a more secure chronology for the artist's development.

The National Gallery will be the only venue in the United States for the exhibition which opened at the Royal Academy of Arts in London on April 22, 1988 and is currently on view at the Musée d'Orsay in Paris through January 1, 1989. The National Gallery exhibition, which includes 57 paintings and 15 works on paper, is supported in part by Gerald D. Hines Interests and by an indemnity from the Federal Council on the Arts and the Humanities.

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"Cézanne's early work has long been viewed as problematic," said J. Carter Brown, director of the National Gallery. "Cézanne: The Early Years makes an important contribution to our appreciation of this extraordinary artist," he added.

Cézanne was born in Aix-en-Provence, France, on January 19, 1839, the son of Louis-Auguste Cézanne, a prosperous banker. As a young student, Paul Cézanne showed an enthusiasm for art, but no special aptitude for it. While he later studied law at his father's behest, he also continued to study art. The exhibition includes The Four Seasons, a series of panels that he painted at the age of 20 on the walls of Jas de Bouffan, his family's country home. In 1861, Cézanne left law school and followed his childhood friend, the writer Émile Zola, to Paris.

Throughout the 1860s, Paul Cézanne moved between Paris, where he studied art at the Académie Suisse, and Aix, where he painted many of the works in the exhibition. Receptive to the influences of artists such as Courbet, Manet, Pissarro, Daumier, and Delacroix, Cézanne often varied his artistic style throughout his twenties. In 1872, at the invitation of Pissarro, he settled in Auvers-sur-Oise with his wife and infant son. The experience of working with Pissarro transformed Cézanne's art.

From the brooding, intense Self-Portrait (1860-61) to the enigmatic, dignified The Black Clock (1870), the paintings in the exhibition reflect Cézanne's early self-doubts, emotional turbulence, and a resolve to discipline his powerful talent. His predilection for eroticism is represented in paintings such as The Feast (The Orgy) (1870). In contrast, the show also includes the landscapes he painted directly from nature while avoiding service in the Franco-Prussian War in the early 1870s.

Cézanne: The Early Years 1859-1872 reveals the richness of the artist's quasi-expressionist technique that characterizes his work prior to the influence of orthodox impressionism and the emergence of his 'constructive' brushstroke of the 1870s. The exhibition includes many of his palette-knife paintings, such as several of the portraits he painted of his Uncle Dominique and Portrait of Louis-Auguste Cézanne, Father of the Artist, reading l'Événement (1866), a major work that was given to the National Gallery in 1970 by Paul Mellon.

Selected from public and private collections in Europe, Australia, Brazil, Canada, the U.S.S.R., and the United States, the show has been organized by eminent British art historian Sir Lawrence Gowing, curatorial chairman of The Phillips Collection in Washington, D.C. and former Samuel H. Kress Professor at the National Gallery (1986-87). He also wrote and compiled the exhibition catalogue, Cézanne: The Early Years 1859-1872.

The fully-illustrated exhibition catalogue includes essays by Gowing; noted Cézanne historian John Rewald, who is preparing a catalogue raisonné of Cézanne's oil paintings; M.L. Krumrine, professor at Pennsylvania State University; Mary Tompkins Lewis, recently a fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington; Götz Adriani, director of the Kunsthalle, Tübingen, and Sylvie Patin, curator at the Musée d'Orsay.

# # #

19 ¶ "The Freedom of the Human Spirit Shall Go On" — Address at Dedication of National Gallery of Art. March 17, 1941

IT IS WITH a very real sense of satisfaction that I accept for the people of the United States and on their behalf this National Gallery and the collections it contains. The giver of this building has matched the richness of his gift with the modesty of his spirit, stipulating that the Gallery shall be known not by his name but by the Nation's. And those other collectors of paintings and of sculpture who have already joined, or who propose to join, their works of art to Mr. Mellon's — Mr. Kress and Mr. Widener — have felt the same desire to establish, not a memorial to themselves, but a monument to the art that they love and the country to which they belong. To these collections we now gratefully add the gift of Miss Ellen Bullard and three anonymous donors, which marks the beginning of the Gallery's collection of prints; and also the loan collection of early American paintings from Mr. Chester Dale.

There have been, in the past, many gifts of great paintings and of famous works of art to the American people. Most of the wealthy men of the last century who bought, for their own satisfaction, the masterpieces of European collections, ended by presenting their purchases to their cities or to their towns. And so great works of art have a way of breaking out of private ownership into public use. They belong so obviously to all who love them — they are so clearly the property not of their single owners but of all men everywhere — that the private rooms and houses where they have lovingly hung in the past become in time too narrow for their presence. The true collectors are the collectors who understand this — the collectors of great paintings who feel that they can never truly own, but only gather and preserve for all who love them, the treasures that they have found.

But though there have been many public gifts of art in the past, the gift of this National Gallery, dedicated to the entire Nation,

containing a considerable part of the most important work brought to this country from the continent of Europe, has necessarily a new significance. I think it signifies a relation — a new relation here made visible in paint and in stone — between the whole people of this country, and the old inherited tradition of the arts. And we shall remember that these halls of beauty, the conception of a great American architect, John Russell Pope, combine the classicism of the past with the convenience of today.

In accepting this building and the paintings and other art that it contains, the people of the United States accept a part in that inheritance for themselves. They accept it for themselves not because this Gallery is given to them — though they are thankful for the gift. They accept it for themselves because, in the past few years, they have come to understand that the inheritance is theirs and that, like other inheritors of other things of great value, they have a duty toward it.

There was a time when the people of this country would not have thought that the inheritance of art belonged to them or that they had responsibilities to guard it. A few generations ago, the people of this country were often taught by their writers and by their critics and by their teachers to believe that art was something foreign to America and to themselves — something imported from another continent, something from an age which was not theirs — something they had no part in, save to go to see it in some guarded room on holidays or Sundays.

But recently, within the last few years — yes, in our lifetime — they have discovered that they have a part. They have seen in their own towns, in their own villages, in schoolhouses, in post offices, in the back rooms of shops and stores, pictures painted by their sons, their neighbors — people they have known and lived beside and talked to. They have seen, across these last few years, rooms full of painting and sculpture by Americans, walls covered with painting by Americans — some of it good, some of it not so good, but all of it native, human, eager, and alive — all of it painted by their own kind in their own country, and painted

about things that they know and look at often and have touched and loved.

The people of this country know now, whatever they were taught or thought they knew before, that art is not something just to be owned but something to be made: that it is the act of making and not the act of owning that is art. And knowing this they know also that art is not a treasure in the past or an importation from another land, but part of the present life of all the living and creating peoples — all who make and build; and, most of all, the young and vigorous peoples who have made and built our present wide country.

It is for this reason that the people of America accept the inheritance of these ancient arts. Whatever these paintings may have been to men who looked at them generations back — today they are not *only* works of art. Today they are the symbols of the human spirit, symbols of the world the freedom of the human spirit has made — and, incidentally, a world against which armies now are raised and countries overrun and men imprisoned and their work destroyed.

To accept, today, the work of German painters such as Holbein and Dürer, of Italians like Botticelli and Raphael, of painters of the Low Countries like Van Dyck and Rembrandt, and of famous Frenchmen, famous Spaniards — to accept this work today for the people of this democratic Nation is to assert the belief of the people of this democratic Nation in a human spirit which now is everywhere endangered and which, in many countries where it first found form and meaning, has been rooted out and broken and destroyed.

To accept this work today is to assert the purpose of the people of America that the freedom of the human spirit and human mind — which has produced the world's great art and all its science — shall not be utterly destroyed.

Seventy-eight years ago, in the third year of the War Between the States, men and women gathered here in the Capital of a divided Nation, here in Washington, to see the dome above the Capitol completed and to see the bronze Goddess of Liberty set upon the top. It had been an expensive and laborious business,

diverting money and labor from the prosecution of the war, and certain critics — for there were critics in 1863 — certain critics found much to criticize. There were new marble pillars in the Senate wing of the Capitol; there was a bronze door for the central portal and other such expenditures and embellishments. But the President of the United States, whose name was Lincoln, when he heard those criticisms, answered: "If people see the Capitol going on, it is a sign that we intend this Union shall go on."

We may borrow the words for our own. We too intend the Union shall go on. We intend it shall go on, carrying with it the great tradition of the human spirit which created it.

The dedication of this Gallery to a living past, and to a greater and more richly living future, is the measure of the earnestness of our intention that the freedom of the human spirit shall go on, too.

NOTE: The National Gallery of Art at Washington, D. C., was established by Joint Resolution of the Congress, approved March 24, 1937 (50 Stat. 51; Item 8 and note, pp. 29-30, 1937 volume). The resolution accepted Andrew W. Mellon's offer to give his art collection, a building, and an endowment fund to the United States. The Congress then authorized public funds for the maintenance of the Gallery and established it as a bureau of the Smithsonian Institution.

The building, constructed at a cost of more than $15,000,000, was begun in June, 1937, and completed in December, 1940. In the foregoing address, when the Gallery was opened to the public, the President accepted the gift for the Nation.

The President addressed a large audience of 8,000, including many notable artists and scholars. The directors of nearly every North American and South American art gallery and museum were present in the distinguished gathering.

The National Gallery building, a familiar landmark of the Nation's Capital, is one of the largest marble structures in the world. It is 785 feet long and its floor area exceeds half a million square feet.

The paintings and sculpture presented by Mr. Mellon comprised works by many of the great masters from the thirteenth to the nineteenth centuries, and formed a nucleus of high quality from which the Gallery's collection has continued to grow. Even before the Gallery opened, Mr. Samuel H. Kress of New York presented his famous collection of paintings and

sculpture of the Italian schools. Subsequently Mr. Kress enlarged and even further enriched the Kress Collection with additional paintings and sculpture of the Italian and French schools.

In 1942, the late Joseph E. Widener of Philadelphia donated the famous collection built up by himself and his father, Peter A. B. Widener. Chester Dale of New York has made generous donations to the Gallery, and in addition has placed on indefinite loan a large collection of modern French paintings. Lessing J. Rosenwald has given the Gallery his well-known collection of prints and drawings. As of December 31, 1948, the National Gallery included more than 17,000 works of art.

20 ¶ The National Defense Mediation Board Is Established. Executive Order No. 8716. March 19, 1941

WHEREAS it is essential in the present emergency that employers and employees engaged in production or transportation of materials necessary to national defense shall exert every possible effort to assure that all work necessary for national defense shall proceed without interruption and with all possible speed:

NOW, THEREFORE, by virtue of the authority vested in me by the Constitution and the statutes, and in order to define further certain functions and duties of the Office for Emergency Management of the Executive Office of the President with respect to the national emergency as declared by the President to exist on September 8, 1939, it is hereby ordered as follows:

1. (*a*) There is hereby created in the Office for Emergency Management, a board to be known as the National Defense Mediation Board (hereinafter referred to as the Board). The Board shall be composed of eleven members to be appointed by the President, of whom three shall be disinterested persons representing the public, four shall be representatives of employees and four shall be representatives of employers. The President shall designate as chairman of the Board one of the members representing the public.

(*b*) Each member of the Board shall receive necessary traveling expenses, and each member who, during the period of his service on said Board, is not an officer or employee of the United States shall receive in addition thereto $25.00 per diem for subsistence expense on such days as he is performing Board duties. Within the limits of such funds as may be appropriated by Congress or allocated to it by the President, through the Bureau of the Budget, the Office of Production Management shall furnish the Board with necessary experts, assistants, officers, and employees, and make provision for the necessary supplies, facilities, and services.

2. Whenever the Secretary of Labor certifies to the Board that any controversy or dispute has arisen between any employer (or group of employers) and any employees (or organization of employees) which threatens to burden or obstruct the production or transportation of equipment or materials essential to national defense (excluding any dispute coming within the purview of the Railway Labor Act as amended) and which cannot be adjusted by the commissioners of conciliation of the Department of Labor, the Board is hereby authorized—

(a) To make every reasonable effort to adjust and settle any such controversy or dispute by assisting the parties thereto to negotiate agreements for that purpose;

(b) To afford means for voluntary arbitration with an agreement by the parties thereto to abide by the decision arrived at upon such arbitration, and, when requested by both parties, to designate a person or persons to act as impartial arbitrator or arbitrators of such controversy or dispute;

(c) To assist in establishing, when desired by the parties, methods for resolving future controversies or disputes between the parties; and to deal with matters of interest to both parties which may thereafter arise;

(d) To investigate issues between employers and employees, and practices and activities thereof, with respect to such controversy or dispute; conduct hearings, take testimony, make

years in prison. His remaining years were passed there in concocting schemes to obtain at least temporary freedom, usually by promising to solve crimes that baffled the F.B.I. He died at the Medical Center for Federal Prisoners in Springfield, Mo., following a gall bladder operation, and was buried in Concord. His wife and their only child, William, survived. If he was not quite what J. Edgar Hoover designated him, "the greatest faker of all time," as a headline personality he epitomized for many the more sordid aspects of the Harding era, to say nothing of the sinister potentialities of a confidential investigator.

[Newspapers, notably *N. Y. Tribune*, Sept. 23, 1917, *N. Y. Times*, Mar. 23, 1924, N. Y. *World*, Feb. 8, 1925, pt. II, *N. Y. Herald Tribune*, May 6, 1932, and N. Y. obituaries, Dec. 12, 1938, are the most fruitful source, since Means was seldom out of them for long. Other information from J. Edgar Hoover, "The Amazing Mr. Means," *American Mag.*, Dec. 1936; *Alumni Hist. of the Univ. of N. C.* (1924 ed.); Harry M. Daugherty, *The Inside Story of the Harding Administration* (1932); Don Whitehead, *The F.B.I. Story* (1956); and Means's death certificate. Mrs. Margaret B. Price of the N. C. State Lib., Raleigh, furnished data on Means's family. For a college classmate's attempt to explain Means, see Baltimore *Evening Sun*, Dec. 16, 1938.]

LOUIS M. STARR

MELLON, ANDREW WILLIAM (Mar. 24, 1855–Aug. 26, 1937), industrialist, financier, Secretary of the Treasury, art collector, was born in Pittsburgh, Pa., the fourth son and sixth of eight children of Thomas and Sarah Jane (Negley) Mellon. His father was of Scotch-Irish stock, having been brought by his parents to Pittsburgh from Lower Castletown, County Tyrone, Ireland, in 1818, at the age of five; his mother was the daughter of Jacob Negley of East Liberty, Pa. The parents were both Presbyterians and both cultivated, thoughtful, and industrious. Andrew was reared in a hospitable home, full of books and interesting family friends; for his father had graduated from the Western University of Pennsylvania (later the University of Pittsburgh), loved the best British literature, and, as first a successful lawyer and later an entrepreneur, associated with the ablest men in the city. He counted a reading of Franklin's autobiography the turning point in his life and in old age himself wrote a notable autobiographical work. When Andrew was four his father was elected judge of the common pleas court of Allegheny County, a post he held for the next ten years. Leaving the bench in 1869, he turned to finance. In December of that year, with the thought of affording a "position . . . for some of my younger sons," he established a private banking house, T. Mellon & Sons.

From the Pittsburgh public schools Andrew went to the Western University of Pennsylvania. He studied four years with the class of 1872, but left three months before graduating to start a lumber and building business in nearby Mansfield. He was reserved, self-sufficient, and strongly self-controlled, with a keen analytical mind and a gift for quiet leadership. Thomas Mellon was engaged primarily in real estate operations, but he extended credit to Andrew Carnegie [*q.v.*] and in 1871 had loaned Henry Clay Frick [*q.v.*] his first $10,000. Young Mellon saw something of these two men and of Republican politicians of the Cameron-Quay machine who visited his father. Later, in 1880, he and Frick made a European tour which is supposed to have kindled his initial taste for art. Having proved his abilities in the lumber business, the young man in 1874 entered the family bank. It soon became plain to Judge Mellon that Andrew possessed not only the best business brains of the family but a touch of financial genius, and in January 1882 he transferred ownership of T. Mellon & Sons to his twenty-seven-year-old son.

Pittsburgh was at this time the center of a growing industrial area, and Mellon was quick to grasp the important role a bank could play in supplying capital for its expanding industries. He at once began applying his special talents: foresight in gauging the ability of small firms to grow into large ones, acumen in estimating the qualities of would-be borrowers, and shrewdness in applying the family rule of constantly reinvesting profits in the businesses which made them. He had a particular genius for assessing the worth of new ideas. Some instances of his support of promising young men in apparently risky ventures are striking. One small undertaking to which he gave crucial assistance, started by the chemist Charles M. Hall [*q.v.*] and some associates on the basis of Hall's epochal patent of 1889 for the electrolytic manufacture of aluminum, grew into the Aluminum Company of America (Alcoa), with the Mellons as principal holders. Andrew Mellon bought his first stock in January 1890, became a director a year later, and soon was briefly treasurer. Shortly afterward he gave similar support to the inventor Edward Goodrich Acheson [*q.v.*] in placing the Carborundum Company on a sound basis, Mellon becoming Acheson's partner in 1896. By 1898 he had stock control.

Other great undertakings accompanied or fol-

Mellon

lowed these. In the early 1890's Mellon organized large oil properties, including wells in western Pennsylvania, pipelines, and refineries at Marcus Hook, Pa. His activities at one time brought him into conflict with John D. Rockefeller [*q.v.*], to whose Standard Oil Company Mellon disposed of these properties in 1895. Six years later he took an important part in founding what became the Gulf Oil Corporation, which presently sprang to great wealth with the development of oil fields in Texas and Oklahoma. He also helped to establish the Union Steel Company, with mills on the Monongahela, later merged into United States Steel. He could claim to be the chief creator of the Standard Steel Car Company and the New York Shipbuilding Company, both powerful corporations. It was he who converted the small American organization of Heinrich Koppers, German inventor of by-product coke ovens, into a rich and important corporation, which saved vast quantities of gas, sulfur, coal-tar, and other substances formerly wasted. His partnership with two young Lehigh graduates, Howard H. McClintic and Charles D. Marshall, enabled their firm to become world famous for construction work, building the Panama Canal locks, the Hell Gate Bridge, the George Washington Bridge over the Hudson, the Waldorf-Astoria Hotel, and many other notable structures. Mellon was also active in public utilities in the Pittsburgh area and in many companies of moderate size. At one time he was a director or officer of more than sixty corporations.

The core of his interests, however, remained banking. In 1890 Judge Mellon made over to Andrew substantially all of his property, to be controlled for the benefit of the family. A year earlier Andrew had become the first president of the Union Trust Company of Pittsburgh, of which he and Henry Clay Frick were the principal organizers. In 1902 T. Mellon & Sons was incorporated as the Mellon National Bank, with Andrew as president. Most of its capital stock was placed in the hands of the Union Trust Company, control of which was shared by Mellon, Frick, and Mellon's younger brother Richard Beatty, whom he had taken in as his co-partner in T. Mellon & Sons in 1887 and who thereafter remained as his close associate. Other Pittsburgh banking institutions soon joined the Mellon ranks; together they constituted one of the great financial powers of the nation.

In large part, Mellon left the management of the industrial enterprises in which he invested to trusted subordinates. But he took a keen personal interest in the development of the Aluminum Company of America, Gulf Oil, the Carborundum Company, and Marshall-McClintic. Like other industrial leaders, he did not escape controversy and sharp criticism. Alcoa, protected at first by patents and later by tariffs, was constantly accused of monopolistic sins. Acheson, who developed carborundum, became Mellon's enemy, accusing him of injustice; the purchase by Mellon and three others of Heinrich Kopper's American assets from the Alien Property Custodian in 1918 for little over $300,000 aroused criticism. Mellon also became interested in oil investments in Mexico; and after the Madero revolution his executives, like other American holders, resisted Mexican land laws and suffered heavily.

Few financiers of comparable wealth and power have been as little known as Mellon was down to 1921. A man of moderate height, slender build, long narrow head, chilly gray-blue eyes, and tightly closed lips masked by a mustache, he possessed a quiet elegance of presence but lacked magnetism. He was reticent, soft-voiced, diffident in manner, and extremely reluctant to speak in public, a slight stammer indicating nervousness. To a small circle of friends he was devoted; he played poker regularly with Frick, George Westinghouse, and Philander C. Knox [*qq.v.*]. Sometimes he took a vacation with boon companions in camping and fishing or hunting. He was too busy, however, to give much time to society. Till 1900 he lived modestly with his parents on Negley Avenue, and he seldom entertained. He took some interest in public institutions, becoming vice-president and treasurer of the Carnegie Library of Pittsburgh and a director of the Carnegie Institute of Technology and the Pittsburgh Maternity Hospital. He was also chosen a trustee of the University of Pittsburgh. On its campus, in 1913, he established, with his brother Richard, the Mellon Institute of Industrial Research, to carry forward the program of Robert Kennedy Duncan [*q.v.*] for bridging the gap between science and industry.

Until 1900 Mellon seemed a confirmed bachelor. But Frick in 1898 had introduced him on a transatlantic liner to Mr. and Mrs. Alexander P. McMullen, of an established brewing family in Hertfordshire, the lessees of Hertford Castle. Their twenty-year-old daughter Nora Mary, a beautiful, high-spirited girl, attracted Andrew. He followed her to England, fell in love with her, and though at first rebuffed, persisted until he married her in Hertford on Sept. 12, 1900. On his return home he took a twelve-room

house of plain style on Forbes Street, distinguished only by some of the fine paintings which he had begun to buy. Two children were born, Paul and Ailsa. Unfortunately, the marriage did not prove happy. Mrs. Mellon did not like life in industrial Pittsburgh, resented her husband's absorption in business, and probably felt the disparity in their ages. Every summer but one from 1901 to 1909 Mellon joined his wife for long vacations in England, twice of five months' duration, but at other times they were much apart. The alienation grew in 1909 into a separation, and in 1910 he filed a divorce suit, the decree being granted in July 1912. After the divorce Pittsburgh found him more completely devoted to business than ever, seldom giving a dinner or accepting an invitation.

By 1910 Mellon had become an important if retiring figure in Pennsylvania politics, aiding generously the Republican machine dominated first by Matthew S. Quay and then by Boies Penrose [*qq.v.*]. It was said that Penrose counted on him for some of his largest financial contributions. A much more congenial figure to him was Philander C. Knox, with whom he regularly lunched at the Duquesne Club and who was a close friend as well as legal counsel. Mellon's Republicanism was of the orthodox conservative, high-tariff, nationalistic variety, with principles dating from Harrison-McKinley days. Opposed to Woodrow Wilson, he gave money in 1916 to the campaign against him, and in 1918–19 he contributed $10,000 (the same sum as Frick) to a propagandist committee to assist Knox in resisting the League of Nations. In 1920 Mellon advocated Knox for the presidential nomination. It was natural for Knox to wish to make Mellon an active force in national affairs. When Warren G. Harding was nominated and elected president in 1920, he owed a debt to both Knox and Penrose. In his erratic search for cabinet members, he accepted Knox's advice that the Treasury post be given to Mellon, whom Knox described as "one of the greatest constructive economists of the century." Mellon was reluctant to accept, but finally did so.

The choice, though generally applauded, astonished the country, for hardly one citizen in a thousand had heard of Mellon. The news that he had spent a lifetime in banking—he was sixty-five—and was one of the richest men in the world, and that he belonged to the most conservative wing of Republicanism in a conservative state, was accepted as one of many evidences that Harding would turn back to pre-progressive policies. The New York *World* attacked the appointment on the ground of Mellon's wealth, widespread banking activities, and industrial holdings. Since his department would enforce prohibition, an outcry was also raised over his stock ownership in the Overholt distillery—though this was only a $25,000 holding in a concern which had gone bankrupt five years earlier.

Mellon

In the next eight years Mellon made himself the dominant figure in the Harding and Coolidge administrations. For one reason, he had to deal with some of their most difficult problems: reduction of the national debt, readjustment of taxation, financial settlements with a long list of nations, and the sudden change from boom to depression. For another, his real ability and immense experience and expertness in finance impressed a nation embarking on perhaps the most materialistic period in its history. His scheme of tax reform in particular became famous as the "Mellon Plan," though some of its reductions had been proposed by President Wilson and Secretary of the Treasury David F. Houston [*q.v.*] in recommendations after the war closed. Even Mellon's insistence on economy delighted people, for national economy meant more money for business and personal expenditure. Most important of all, his personality lent itself to a tremendous campaign of publicity. The contrast between his immense wealth and retiring life, the apparent ease with which he handled intricate problems involving billions, his intense belief in business as the mainspring of national well-being and hence the dominant concern of the government, the suddenness with which he had appeared on the national stage—all this made it easy to present him as a Merlin, a wizard who turned everything he touched into prosperity. He held himself coldly aloof from the raffish figures and disreputable episodes of the Harding administration. Men not only called him the greatest head of the Treasury since Hamilton, but believed what they said.

The fiscal difficulties he faced on taking office on Mar. 4, 1921, were serious: a national debt of just over $24,000,000,000, expenditures which reached five billions in the fiscal year 1921 and were expected to total four billions in that of 1922, a heavy and ill-adjusted tax system, and an urgent public demand for a return to peacetime budgets and tax-levies. It was easy to institute the reductions of expenditure promised by Harding. Charles G. Dawes, the first Director of the Budget, worked harmoniously with Mellon to this end. While the government reduced expenditures, Mellon turned to a drastic

revision of taxes. This was based on his conviction that business was above all others the activity of the country which counted, that it would prosper in proportion to the lightening of its tax-load, and that a prosperity which initially benefited the rich would filter down to workingmen and farmers. In dealing with taxes he characteristically spoke of their effect on "business and industry," not on the people. Holding the principles of Herbert Spencer, he abhorred any idea of taxation as a social force, useful for equalizing wealth. "I have never viewed taxation," he remarked, "as a means of rewarding one class of taxpayers or punishing another."

The tax program Mellon laid before Congress in December 1921 therefore aroused violent controversy. He urged complete repeal of the war-time Excess Profits Act, which taxed all corporate gains above eight per cent, as tending to chill enterprise and restrict investment. He also asked that the income tax and surtax be cut from their maximum of 65 per cent to 40 per cent immediately and 33 per cent shortly. These personal reductions should apply to the rich alone, however, not affecting incomes below $66,000. To maintain government revenues, he asked for more stamp taxes, a bank-check tax, a motor vehicle tax, and higher postage. Democrats under Senator James Reed and progressive Republicans under Robert M. La Follette [*q.v.*] assailed this plan as flagrant class legislation. "He favors a system that will let wealth escape," declared La Follette. Hostility was accentuated by Mellon's opposition to Senator George Norris's bill to meet the farm depression by creating a federally financed corporation to buy surplus commodities and send them to starving populations abroad on Shipping Board vessels. Critics alleged that under Mellon's tax plan his own interests would save nearly a million annually. His program was warmly defended, on the other hand, by such experts as Alexander Dana Noyes. In the end the excess profits tax was mainly repealed. But the corporation tax was raised from 10 to 12.5 per cent, the maximum surtax on incomes was fixed at 50 per cent, and taxes were lowered on incomes as low as $6,000.

The Secretary continued to press his fiscal principles and in the favorable atmosphere of the Harding-Coolidge administrations met increasing success. Prosperity and peace helped him in a steady lowering of the national debt. It was reduced almost eight billions, standing at the end of the fiscal year 1928–29 at $16,185,000,000. His insistence on keeping federal spending well under income was universally approved. Veterans' bonus legislation he consistently opposed, and he guided President Harding's hand in writing the veto message of 1922. Congress, he pointed out, had failed to provide revenue to pay for the bonus, and the proposed increase of the public debt by one sixth to benefit fewer than five million people would undermine confidence in the national credit. In 1924 he aided Coolidge with another veto, but this time the measure, costing about $3,500,000,000, was successfully repassed. Mellon also consistently fought the successive McNary-Haugen bills providing for farm relief by shipping surplus agricultural commodities abroad. He objected to them not only as burdensome to the Treasury but as requiring a large bureaucratic machinery, artificial price-fixing, and assumption by the government of responsibility for the welfare of a large section of the population. The first such bill was defeated in the House in 1924; when the second passed Congress in 1926 he helped to write a veto message that killed it, and he did so again in 1928. He had thus earned the hostility of veterans and the farming population.

Yet he could afford this in view of his positive achievements. He helped to decrease the budget until in the fiscal year 1927 it stood below $3,500,000,000, or about three billions less than in Woodrow Wilson's last year. Short-term obligations were paid off or refunded into long-term obligations at lower interest rates. Mellon boasted in January 1928 that a childless man with a $4,000 income who would have paid a $120 income tax in 1920 now paid only $5.63. He defended excise taxes as giving many persons otherwise practically untaxed a just share in governmental burdens. Naturally the upper- and middle-income groups applauded him. In 1924 he again presented an elaborate tax revision scheme to the country. Declaring that cuts would increase national production, he proposed to reduce surtaxes from 50 to 25 per cent, lower taxes on moderate incomes, and eliminate tax-exempt bonds by constitutional amendment. Congress, its liberal members suspicious, insisted on keeping the surtax at 40 per cent on incomes of $500,000 or above, increased the maximum estate taxes from 25 per cent to 50 per cent, established a gift tax, and provided for publicity of income tax returns. Coolidge signed the new law (June 1924) with a public protest that some of the provisions which contravened Mellon's wishes were harmful. But it did effect a general reduction of income tax rates.

Mellon's domestic philosophy of debt reduction, tax reduction, and special care for large capital aggregations in order that benefits might seep from the upper strata down to the lower was easily grasped. But the underlying theory of the Coolidge-Mellon program of debt settlements with foreign nations was less logical. Mellon was chairman of the World War Debt Commission. In 1925 he presided in Washington over meetings with Belgian commissioners which resulted in an agreement for repayment of the Belgian war debt with interest over a period of sixty-two years. Similar agreements with Britain, France, Italy, Hungary, Poland, Czechoslovakia, and other countries followed, resulting in the funding of more than $11,500,000,000 of foreign war and postwar obligations. In computing terms, "ability to pay" was one ruling factor; though Western Europe could not possibly continue remittances unless German reparations were collected, the United States stubbornly recognized no connection between reparations and debt; and no account was taken of the effect of payments on trade. Ultimately European debtors would have to send the United States many billion dollars' worth of goods—perhaps twenty billion dollars' worth—to finance the payments; yet Mellon, supporting high tariff walls, was unwilling to receive such goods. Before the economic crash of 1930 it became plain that the vaunted debt settlements were workable only while the United States pumped loans (the Dawes Plan and Young Plan loans) into Germany to pay reparations to finance international debts; and in time the debt settlements were engulfed in the Great Depression and the later world war. They reflected the ideas of a large body of cabinet members, congressional leaders, and experts, supported by general American opinion. But Mellon had shown no great imagination or foresight, had lent himself to current fallacies, and even after world skies darkened did nothing to enlighten and lead American opinion.

Lesser features of Mellon's long Treasury service can be given but cursory mention. Under the Volstead Act he had responsibility for prohibition enforcement, entrusted first to a prohibition unit in the Bureau of Internal Revenue and later to a Bureau of Prohibition under a commissioner. Under successive Agricultural Credits acts of 1921 and 1923 he reorganized and efficiently administered the federal farm loan system, which through various agencies had by 1928 advanced farm interests well over $2,000,000,000. He terminated the complex financial operations of the United States Railroad Administration. In these and other labors of the Treasury he was aided by a devoted group of younger men, among whom may be specially mentioned S. Parker Gilbert, Ogden L. Mills [*qq.v.*], and David E. Finley. He took a finely creative interest in the beautification of the national capital and in the realization of the Burnham-McKim-Olmsted-Saint-Gaudens plan of 1901. When Congress finally determined on the rescue of Pennsylvania Avenue and the Mall, Mellon was entrusted with the acquisition of land and erection of public buildings. It was in no small degree because of his taste and energy that Washington was largely transformed in the years 1921–30. A lesser accomplishment in which he took pride was the introduction of a better-designed and more convenient paper currency, much smaller in size.

Lauded as one of the greatest secretaries of the Treasury, Mellon was at the same time under constant attack from Democrats and progressive Republicans. Senators La Follette, George W. Norris, James Couzens [*q.v.*], and John Nance Garner became prominent critics of all his policies. His Revenue Act of 1928, reducing the tax burden more than $220,000,000, cutting the corporation income tax from 13.5 per cent to 12 per cent, increasing the credit for earned income, and repealing the excise tax on automobiles, brought the criticism to a head. He was specially assailed for Treasury tax refunds to corporations, which in 1929 included $15,000,000 to United States Steel and over the years of his incumbency included several millions to Mellon companies. Garner alleged that the total of "refunds and secret credits to wealthy taxpayers," including Alcoa, exceeded two billions. It was later revealed, too, that Mellon had secured a memorandum from the Commissioner of Internal Revenue on the various ways in which an individual might legally avoid taxes, and that a tax expert sent by the Commissioner to help prepare the Secretary's income tax return (a common practice in the Treasury Department) subsequently joined Mellon's personal staff and, by means of family corporations and stock sale losses among them, enabled Mellon to reduce his tax payments (Schlesinger, *post*, p. 63). As for Mellon's public policies, the credit for budget, debt, and tax reduction must unquestionably be divided between his shrewd management and the economic boom of 1921–29. Unquestionably also he remained benevolent toward large business interests. When the depression began it could be questioned whether his policies, favoring rapid capital accumulation and investment, had not

stimulated stock market speculation and inflation. No more than Coolidge and others did he foresee the depression or take precautionary measures.

Retained as Hoover's first Secretary of the Treasury, Mellon agreed with him that the depression was part of an inevitable aftermath of the first World War. He had said as late as March 1927 that the stock market was "orderly" and he saw "no evidence of overspeculation." The Treasury surplus was now replaced by deficits, foreign payments first dwindled and then ceased, and federal bonds became increasingly difficult to sell at par. Hoover and Mellon met the depression by emphasizing retrenchment, especially with the army and navy. In 1931 large borrowings became necessary, reaching $150,000,000 a month in the latter half of the year. Mellon for a time issued Treasury notes at intervals of a few weeks and refunded them by bonds after a few months, a generally commended expedient; but in December 1931 rising interest rates forced him to offer $1,300,000,000 in obligations of one year's maturity or less. He capably assisted the National Credit Corporation (for banks), the Home Loan banks, and other relief agencies. In June 1931 he and Secretary of State Henry L. Stimson, in Europe on ostensible vacations, sent home warnings on the condition of Germany which led Hoover to issue his proposal of June 20 for a war debt and reparations moratorium of one year. The depression, however, undercut Mellon's prestige and brought him increasingly under criticism; and Hoover, who had never been close to Mellon, turned more and more to Ogden L. Mills, since 1927 Under Secretary of the Treasury. In February 1932 Mellon was prevailed upon to accept the ambassadorship to Great Britain, and Mills was appointed in his place.

As ambassador, Mellon was warmly welcomed by British society as well as business leaders and statesmen. He had become gracefully efficient in speechmaking, and with his daughter Ailsa as hostess, he offered a pleasing hospitality at the embassy. No official part of his service, which ended with the Hoover administration, was memorable except his work in helping to implement the debt moratorium and to offer advice on international financial problems. He hung on the embassy walls some parts of his costly art collection, the extent of which was then only conjectural, which aroused keen interest. During his residence abroad he added to that collection. Closing his official labors on his seventy-eighth birthday, he returned to Pittsburgh and at once resumed activities at his old desk in the Mellon National Bank. The death of his brother Richard in 1933 was a heavy blow. Another brother, James Ross, died in 1934.

Mellon's later years were marked by an unpleasant tax wrangle, the government asserting that he had underpaid his income tax for 1931 by a figure ultimately set at $2,059,507. The charge, first aired by Congressman Louis T. McFadden [*q.v.*] of Pennsylvania in 1933, hinged on Mellon's sale of a large block of stock, at a substantial loss, to the Union Trust Company of Pittsburgh, which in turn sold the same stock a few months later to a corporation owned by Mellon's two children. Contending that the transaction had been fraudulently arranged, the Department of Justice in May 1934 sought to obtain Mellon's indictment by a federal grand jury, which, however, found the evidence insufficient. When the Bureau of Internal Revenue levied a deficiency assessment in 1935, Mellon carried the case to the Board of Tax Appeals. Its unanimous decision, rendered a few months after Mellon's death, found the contested stock sale valid; and though on other technical grounds it added $485,809 to Mellon's 1931 income tax, the result was considered a complete vindication.

His last years, however, were occupied mainly with philanthropy, and especially with the founding in Washington of what became the National Gallery of Art. He had acquired over the years one of the greatest private art collections in the world. His personal taste at first ran especially to portraits, but his appreciation broadened. Among his 126 paintings were eight Rembrandts, three Vermeers, three Titians, and valuable works by Velasquez, Reynolds, Goya, El Greco, Holbein, Dürer, Constable, and Raeburn. His sculptures included splendid works by Donatello, Verrocchio, and Luca della Robbia. The collection as a whole was valued at $35,000,000 or more. In one day in 1923 he paid $500,000 for four paintings, including two Turners. Twenty-one masterpieces from the Hermitage collection of Catherine the Great came into Mellon's hands after the Russian Revolution at a cost of about $10,000,000. For Raphael's "Alba Madonna" alone he paid $1,166,000, reputed to be the highest sum ever given for a work of art. In 1937 Mellon made formal announcement of the gift of his art collection to the federal government, together with securities sufficient to erect a building costing about $15,000,000 and to establish a $5,000,000 endowment. President Roosevelt asked Con-

gress to take favorable action on the "magnificent" offer; and though some critics objected to Mellon's course in naming the original members of a self-perpetuating board of trustees and to restrictions which emphasized classic rather than living American art, Congress did so. Construction of the National Gallery, designed by John Russell Pope [*q.v.*], began before Mellon's death. He specially stipulated that the building should not bear his name; and he anticipated, as proved true, that other donors would add valuable collections to his.

In the spring of 1937 the government filed suit against the Aluminum Company of America, alleging that it was a monopoly in restraint of interstate trade. Mellon, his son Paul, and twenty-four others were named as defendants; they, through their attorneys, argued that earlier investigations had cleared Alcoa of wrongdoing. The legal battle had hardly begun, in June, when Mellon, living in Washington to direct work for the National Gallery, was seized with a bronchial ailment. Partially recovering, he went next month to the home of his daughter Ailsa at Southampton, Long Island. There he died of bronchial pneumonia and uremia. The body was taken to Pittsburgh for the funeral and burial at Allegheny Cemetery.

Mellon had unquestionably been one of the major figures in the industrial and financial development of the trans-Allegheny region and the most powerful personage of the Harding-Coolidge regimes. His resourcefulness, shrewdness, and foresight had fostered numerous enterprises that others neglected. Charles M. Hall had sought vainly in other quarters for the money to apply his aluminum process before the Mellons came to his aid; the men who opened the Beaumont, Texas, area after the dramatic Spindletop oil-strike found the Mellons readier than others to supply credit. Mellon's large achievements as Treasury head synchronized with an upward sweep of the business cycle, and his failures with its downward fall. His doctrines of the paramount importance of business, the wisdom of distributing wealth from the top downward, and the folly of using taxation as a social instrument were rejected by the New Deal generation which followed him and have been questioned by many economists. It may nevertheless be argued that in postwar America his emphasis on economy and tax-reduction was sound, his technical expertness in complex financial matters was highly valuable, and that his composure, system, and solidity strengthened the nation's confidence. His veiled and reticent personality cloaked an essentially simple, thoughtful, and just nature. With the misfortune of excessive wealth he coped as conscientiously and efficiently as his training and traditions permitted.

[No adequate biog. of Mellon exists. He is grossly overpraised in Philip H. Love's *Andrew W. Mellon* (1929) and caustically undervalued in Harvey O'Connor's *Mellon's Millions* (1933). An unpublished biog. by Burton J. Hendrick, based on Mellon's papers and prepared at the request of the family in the early 1940's, is in their possession. There is useful material in Thomas Mellon's privately printed *Thomas Mellon and his Times* (1885). See also William L. Mellon and Boyden Sparkes, *Judge Mellon's Sons* (privately printed, 1948), and Frank R. Denton, *The Mellons of Pittsburgh* (Newcomen Soc., 1948). For Mellon's own views, see his annual reports as Secretary of the Treasury and his *Taxation: the People's Business* (1924). George Soule's *Prosperity Decade: From War to Depression, 1917–1929* (1947), in the Econ. Hist. of the U. S. series, is important for the economic background. Political and social histories are of little value for Mellon's work, though such books as Frederick L. Allen's *Only Yesterday* (1931) paint in the color of the period. Underlying trends are well treated in *Recent Econ. Changes in the U. S.* (2 vols., 1929), mainly written under the auspices of the Nat. Bureau of Econ. Research. Much of value may be gleaned from Sidney Ratner, *Am. Taxation* (1942); from William Allen White's *A Puritan in Babylon* (1939) and Claude M. Fuess's *Calvin Coolidge, The Man from Vermont* (1940); and from William Starr Myers and Walter H. Newton, *The Hoover Administration* (1936). The volume by Harold U. Faulkner, *From Versailles to the New Deal* (Yale Chronicles of America, 1950), is illuminating, as is Arthur M. Schlesinger, Jr.'s *The Crisis of the Old Order* (1957). In large part, however, students of Mellon's career must rely on newspapers, such magazines as *Current Hist.* and the *Nation* (strongly anti-Mellon); on the debates in the *Cong. Record;* and on the successive vols. of the *Am. Year Book* and the *New Internat. Year Book*. Mellon's own papers are in the possession of the family. There is some Mellon correspondence in the Calvin Coolidge Papers at the Lib. of Cong. and the Carter Glass Papers at the Univ. of Va. Lib., and other material in the Nat. Archives, esp. Record Group 84.]

ALLAN NEVINS

MENDES, HENRY PEREIRA (Apr. 13, 1852–Oct. 20, 1937), rabbi, the third son and third of twelve children of the Rev. Abraham Pereira and Eliza (de Sola) Mendes, was born in Birmingham, England, where his father was then a minister. One of his two older brothers died in infancy. He received his general education in London in a school (Northwick College) conducted by his father, and afterward for two years in University College; his Hebrew education came from private instruction. His mother's father was London's beloved Sephardic religious leader, David Aaron de Sola, son-in-law of London's Sephardic rabbi, Raphael Meldola. A descendant of long lines of rabbis on both his father's and his mother's side, young Mendes early consecrated himself to the rabbinate, as his older brother Frederic de Sola Mendes [*q.v.*] had done. At the age of twenty-three he was appointed reader and preacher in

ARROGANCE

394 Early in life I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance and have seen no occasion to change. *Frank Lloyd Wright*

ART

395 There is no such thing as modern art. There is art—and there is advertising. *Albert Sterner*

396 What garlic is to salad, insanity is to art. *Homer Saint-Gaudens*

397 In art I pull no highbrow stuff;
I know what I like, and that's enough. *W. W. Woollcott*

398 The apples looked like apples, the chairs looked like chairs and it all had nothing to do with anything because if they did not look like apples or chairs or landscape or people they were apples and chairs and landscape and people. *Gertrude Stein*

399 Everybody must like something and I like seeing painted pictures. *Ibid.*

400 They leaned toward the honest and explicit in art, a picture, for instance, that told its own story, with generous assistance from its title. *H. H. Munro (Saki)*

401 That woman's art jargon tires me . . . she's so fond of talking of certain pictures as "growing on one," as though they were a sort of fungus. *Ibid.*

402 As for borrowing Mr. Whistler's ideas about art, the only thoroughly original ideas I have ever heard him express have had reference to his own superiority as a painter over painters greater than himself. *Oscar Wilde*

403 Art reveals Nature's lack of design, her curious crudities, her absolutely unfinished condition. Nature has good intentions, but she cannot carry them out. Art is our gallant attempt to teach Nature her proper place. *Ibid.*

404 The English public takes no interest in a work of art until it is told that the work in question is immoral. *Ibid.*

405 A really well-made buttonhole is the only link between art and nature. *Ibid.*

406 There are moments when art attains almost to the dignity of manual labor. *Ibid.*

407 There are two ways of disliking art: one is to dislike it; the other, to like it rationally. *Ibid.*

408 Art is a collaboration between God and the artist, and the less the artist does the better. *André Gide*

409 All emotion comes to me through the elbow. *Salvador Dali*

410 Compared to Velásquez I am nothing, but compared to contemporary painters, I am the most big genius of modern time . . . but modesty is not my specialty. *Ibid.*

411 A woman is fascinated not by art, but by the noise made by those who are in the art field. *Anton Chekhov*

412 Art and life ought to be hurriedly remarried and brought to live together. *Horace Walpole*

413 All great art and literature is propaganda. *George Bernard Shaw*

414 My tutor does watercolors; they are like the work of a girl of fourteen when she was twelve. *Ben Nicholson*

415 One reassuring thing about modern art is that things can't be as bad as they are painted. *M. Walthall Jackson*

416 If the old masters had labeled their fruit, one wouldn't be so likely to mistake pears for turnips. *Mark Twain*

417 It is a gratification to me to know that I am ignorant of art. *Ibid.*

418 Art consists in drawing the line somewhere. *G. K. Chesterton*

419 It is proper to enjoy the cheaper grades of art, but they should not be formally endorsed. *George Ade*

ARTICHOKE

420 Within every artichoke is an acanthus leaf, and the acanthus is what man would have made of the artichoke, had God asked him his advice. *André Malraux*

ARTICULATE

421 "The more articulate, the less said," is an old Chinese proverb which I just made up myself. *Don Herold*

ARTIST

422 The artist is a sort of proofreader, blue-penciling the bad spelling of God. *H. L. Mencken*

423 Whenever an artist thinks that the community does not sufficiently appreciate him, he takes an appeal to posterity. I wonder where his notion comes from, that posterity is equipped with superior judgment and wisdom? *Heywood Broun*

424 An artist has been defined as a neurotic who continually cures himself with his art. *Lee Simonson*

425 An artist may visit a museum, but only a pedant can live there. *George Santayana*

426 An artist should be fit for the best society and keep out of it. *John Ruskin*

427 No great artist ever sees things as they really are. If he did he would cease to be an artist. *Oscar Wilde*

428 All the really good ideas I ever had came to me while I was milking a cow. *Grant Wood*

429 Immature artists imitate. Mature artists steal. *Lionel Trilling*

430 If my husband would ever meet a woman on the street who looked like the women in his paintings, he would fall over in a dead faint. *Mrs. Pablo Picasso*

by the Great Depression, which far exceeded in length and severity every previous economic setback that the country had experienced. To bolster the sagging morale of the American people as the depression deepened, Hoover and his Cabinet members issued a series of hopeful statements about the economic situation:

> Any lack of confidence in the economic future or the basic strength of business in the United States is foolish [November 1929].
>
> Let us be thankful that we are getting back on our feet again [February 1930].
>
> The nation will make steady progress in 1930 [January 1, 1930].
>
> The crisis will be over in sixty days [March 1930].
>
> Normal conditions should be restored in two or three months [May 1930].
>
> I am convinced we have now passed the worst [May 1930].
>
> The worst is over without a doubt [June 1930].
>
> Courage and resource are already swinging us back on the road to recovery [August 1930].
>
> We have hit the bottom and are on the upswing [September 1930].

In 1931 Edward Angly collected a long list of optimistic forecasts made by President Hoover and his associates in a book entitled *Oh Yeah?*[4] Even former President Coolidge was bothered by the situation. "The country," he announced in January 1931, "is not in good condition." And in another famous statement analyzing the country's plight, he explained: "When a great many people are unable to find work, unemployment results."[5]

Though Hoover took more action than any previous President had taken during a depression, he simply could not seem to get on top of the situation. One day, when ex-President Coolidge was visiting the White House, Hoover outlined the latest measures he had sponsored to promote recovery and said that he could not understand why his efforts were so disappointing or why his critics were growing so rapidly in numbers and vehemence. "You can't expect to see calves running in the field," said Coolidge, "the day after you put the bull to the cows." "No," said Hoover wearily, "but I would expect to see contented cows."[6] During Hoover's last year in office a fanciful story gained wide popular currency. One day, it went, Hoover was walking down the street with Andrew Mellon, his Secretary of the Treasury. He suddenly stopped and said, "Andy, I came out this morning without a cent in my pocket. Lend me a nickel,

will you? I want to call up a friend." "Here's a dime," offered Mellon. "Call up both of them!"[7] Will Rogers also told a story about the man who bit into an apple and found a worm and cried: "Damn Hoover!"[8]

In 1932, Hoover took a special train to Philadelphia to throw out the first ball for the World Series. He hoped that his presence at the game would display to the public his calm confidence in the state of the Union and lift the nation's spirits. But the cameraman wanted shots of the President throwing out the ball before the game, and Hoover ended by posing for so many pictures that the game finally started without him. That evening, it suddenly occurred to a press association man that he had never actually seen the ball thrown. He went back to the President's car and, sure enough, he was right. At some point while being photographed Hoover had dropped the ball into his pocket; he never got around to making his ceremonial gesture. To reporter Richard L. Strout the incident typified Hoover's good intentions but poor performance as President.[9]

After his defeat by Franklin Roosevelt in November 1932, Hoover went to Florida to do some sailfishing. After a successful catch, he and his party boarded a special train at West Palm Beach to return to Washington. While waiting for the train to start, Hoover stepped out on the observation platform to listen to a string orchestra which was entertaining the crowd that had gathered to see him off. When the leader of the orchestra saw Hoover, he took off his hat and made a sweeping bow. Hoover, who was shy about such things and easily embarrassed, tried not to notice. He moved his right shoulder awkwardly up and down and jingled the keys in one of his pockets. Just then the train began to move and the orchestra leader beckoned to his musicians. Instantly they came to attention and started playing a well-known tune: "Happy Days Are Here Again." It had been the Roosevelt campaign theme song.[10]

Hoover settled down in California after leaving office; shortly afterward he and his wife were hosts to a debating team from an Australian university. One young Australian, unfamiliar with U.S. electoral procedures, tried to say something nice to the former President about his recent loss at the polls. "Really, Mr. Hoover," he said, "we Australians were dreadfully sorry to hear of your defeat in the last election. Tell me, sir, did you keep your seat?" At this the glum expression on Hoover's face dissolved. Breaking into hearty laughter

385 ***Watt For?***

Did you hear about the man who thought he would like to make gardening his hobby?

He planted some 25-watt bulbs, hoping by fall to get some 75- and 100-watt sizes. During the summer there was a lot of lightning and all he got was flash bulbs.

386 ***Oversight***

He took her hand in marriage, but made the basic blunder
Of letting her withhold from him a thumb to keep him under.

387 ***It Did***

Bill Muffet said his car couldn't skid:
This monument shows that it could—and did.

388 ***On Her Right Hand***

Hostess (to small boy at party): "Will you sit on my right hand, Johnny?"
Johnny: "If you wish, Mrs. Manning, but won't you need to use it?"

389 ***Salesman***

The cub realtor asked his manager if he could refund the money to an irate customer who discovered that the lot he bought was underwater.

"What kind of a salesman are you, anyway?" demanded the manager. "Go out there and sell him a motorboat."

390 ***Frank***

An American couple decided to take a little orphan girl from a refugee camp with the hope of adopting her later. When she arrived at their home, they showed her a neat little room, a closet full of new, clean clothes, and told her how much they wanted a little girl like her.

They promptly introduced the child to daily bathing. Although unaccustomed to it, the child took the vigorous soaping and scrubbing without complaint. After a week of it, she decided maybe she had had enough.

That night, immersed in a tub of hot water with her face and body smothered in suds, she looked up at her new mother and said, "You folks don't want a little girl. What you want is a duck."

391 ***No Artist***

A kindergarten teacher putting her charges through a psychological test set them to work carving soap. "Panda, dog, man, table, tree, gun, car," she wrote

as the tots told her what they were making. Then she came to a lad whose work appeared to defy description. "What's this?" she asked.

"Soap flakes," said he.

392 *Optimist*

"How many fish have you caught?" asked someone, seeing an old villager fishing on the banks of a stream.

"Well, sir," replied the old fisherman thoughtfully, "if I catch this one I'm after, and two more, I'll have three."

393 *They Only Read Slowly*

Little Johnnie rushed home from school one afternoon and breathlessly announced to his mother that his class was going to be split into two divisions.

"I'm going to be in the top one," he explained, "and the other one's for backward readers.

"But," he added confidentially, "we don't know who's going to be in the other one because there's not a pupil in the room who can read backwards."

394 *Helpful*

Man: "I want to buy a pillowcase."
Salesgirl: "What size?"
Man: "I'm not sure, but if it'll help, I wear a size seven hat."

395 *Safe*

Little sister: "Bobby, quick, I've dropped my cookie under the table. Don't let Rover eat it!"
Bobby: "Don't worry. I have my foot on it."

396 *Pushed*

A man had rescued a person from drowning, and on reaching the shore someone said, "It was splendid of you to jump from such a magnificent height and save this man's life."

"What I want to know," snarled the hero, "is who pushed me?"

397 *He Got the Job*

The company's personnel director was examining several applicants for a job. The first was ushered into his office and seated beside his desk.

Director: "What's your experience, young man?"
Applicant: "Sir, I've been a gag writer for TV shows."

(continued on back flap)

Director: "Let's see you inve
The applicant opened the offic
you guys, you can go home. Th

398 *Good Part*

"Dad, guess what! I've got n
young actor. "I play the part of a
"That's a good start, son," re
days you'll get a speaking part.'

399 *On the Rims*

The little girl was telling her
tooth was loose and she already
She said: "Pretty soon I'll be

400 *He Will*

Onlooker: "What a glorious s
me."
Artist: "You will. You're sitt

401 *Not So Bad*

An old gentleman was riding
Arizona, the plane made a beaut
rushed up to refuel it. The next
red wagon rushed up. The sam
A fellow passenger commente
make wonderful time."
"Yes," replied the old man,
either."

402 *The Blessing*

A young minister, sitting dow
He opened the casserole dish sh
leftovers.
"Well, I dunno," he said dub
before."

403 *Compassion*

Some boys made a snowman
A couple of days later a governn

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

Andrew Mellon Dinner

4/27/89

Scenario - Mix & Mingle in Early Cezanne exhibit and 18th & 19th Century French paintings

after Dinner - intro by NGA Pres. Roger Stevens

Brief Remarks

Audience - past and prospective art donors

History - Fourth Mellon dinner

1981
1983 - RR spoke
1985 - RR videotape

Note - Thank Paul Mellon for contributing East Building

Thank NGA trustees

THE WHITE HOUSE
WASHINGTON

March 9, 1989
KBK

MEMORANDUM

TO: STEVE STUDDERT

FROM: JOSEPH W. HAGIN

SUBJECT: APPROVED PRESIDENTIAL ACTIVITY

EVENT: Attend Andrew Mellon Dinner for the National Gallery of Art

DATE: April 27, 1989

TIME: 8:20 p.m.

DURATION: 2 Hours

LOCATION: National Gallery of Art

ATTIRE: White Tie

REMARKS REQUIRED: Brief Remarks

MEDIA COVERAGE: TBD

FIRST LADY PARTICIPATION: TBD

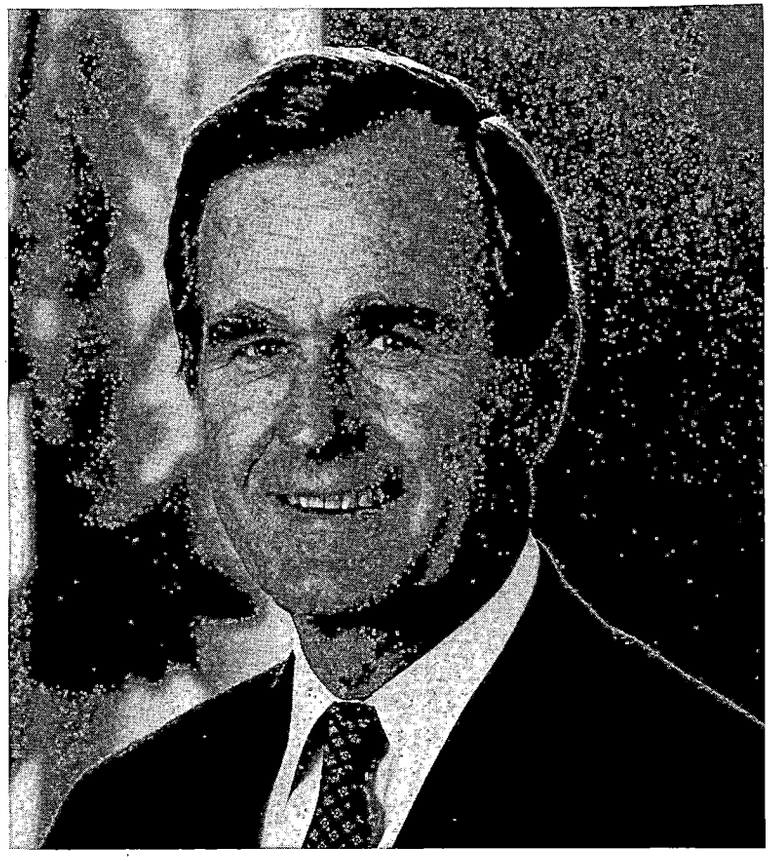
ADDITIONAL INFORMATION:

CONTACT: Geneva Higginson 842-6043

TELEPHONE: OFFICE _____ HOME _____

NOTE: PROJECT OFFICER, SEE ATTACHED CHECKLIST

Ed Rogers	Marlin Fitzwater	David Bates
James Cicconi	David Demarest	David Valdez
Fred McClure	Jean Lamb	USSS - PPD
Susan Porter Rose	Steve Studdert	Operations - Executive Residence
Patty Presock	John Keller	WHCA Audio/Visual
Speechwriting Office	Tim McBride	WHCA Operations
Laurie Firestone	J. Bonnie Newman	
Robert Guttman	Tony Lopez	



THE HONORABLE GEORGE BUSH
Vice President of the United States

The Government has made its pledge and met it always: to maintain the Gallery and its operations. Unlike many museums, this one still has ample space for the growth of its collections. Even with that space, the Gallery as a national institution lends generously throughout this country and the world.

Our substantial present need is for a permanent fund, the income from which will be used only for the improvement of the collection. Some of us have committed ourselves to answer that need. My hope, and that of my fellow Trustees, is that many more will join us.

For it was my father's vision and the conviction of those that followed his example that art plays an indispensable role in the lessons of civilization. It was also his hope that our national collection would provide visual pleasure, as well as intellectual and emotional inspiration, for all the people of the United States. I invite you to join us in striving to attain the fulfillment of his vision.

Three other private collections of enormous importance came to us early. Joseph Widener of Philadelphia, in memory of his father, Peter A. B. Widener, gave his collection of decorative arts and paintings of superb quality. Chester Dale bequeathed his great collection of impressionist and post-impressionist paintings. And the last of our founding benefactors was Lessing Rosenwald. His immense and important collection of graphic art is of the finest quality.

It is not just the most massive gifts which are necessarily the critical points in shaping an institution. I think particularly of the Collectors Committee of the National Gallery, a group of leading art patrons from across the United States. While the East Building was still in its early planning stages, the Gallery gathered an important group of commissioned or specially selected works of twentieth-century art in various media. These purchases were made possible by donations from the Collectors Committee. The Committee maintains its dedication to a superlative national collection, and its vital and now well-established role is to continue to purchase for the Gallery outstanding works of art of the twentieth century.

That is our inheritance up to this point. The future flows out of the past. In a mere forty years, our nation has gained a collection of quality that rivals others which were hundreds of years in the making. My father had the vision of where the Gallery would be today. Yet he alone could never have himself brought us to this point.

The fact is that no small group can adequately provide that which is the life and breath of the Gallery: its collections. The collections are our future and our future collections should and must be the concern of all of us. We are off to a promising start, but we still have a long way to go. Any collection, even one of such excellence as we believe ours to be, has lacunae which grow increasingly hard to fill as the world supply of art of the past diminishes. Opportunities must be grasped quickly or be lost.

Remarks by the Vice President of the United States

The founding of this beautiful and impressive National Gallery of Art epitomizes the vision and generosity of Andrew Mellon. Mr. Mellon was a public servant, and indeed a most distinguished one, who chose to put his private resources as well as his person in the service of his country. He realized that our national capital should be distinguished for its culture as well as for its public affairs. His magnificent gift made Washington just that combination. The Gallery has had more than six and a half million visitors in the past year alone, and I think that this figure validates the expressions of Franklin D. Roosevelt and of President Carter, each of whom accepted on behalf of the American people one of the Gallery's magnificent buildings and the incomparable treasures they contain.

It was action by the private sector that made possible these gifts to the nation and to all the people of the United States. Gifts to the nation such as Andrew Mellon's reflect a deep love of country, deep affection for the traditions of our country. So too, do the gifts of Paul Mellon and his late sister, Ailsa Mellon Bruce, who on their own, and with the foundation they named for their father, extended Andrew Mellon's vision by giving the nation the second building of this Gallery, the magnificent East Building.

These deeds are worthy of admiration and gratitude, but also of emulation. The leaders who make this country's private sector work for the good of the American people enable our country to have the strongest people-serving institutions in the world—not only the museums and the art centers, but also our schools and hospitals and our libraries and our centers for research.

This backbone of private-citizen support is the essence of

our country's greatness. We realize that the priorities President Reagan has set and the need to turn this economy around put some pressures on things we'd like to be doing, things that the Government in the past few years has become expected to do. But our fundamental incentive, at the urging and leadership of the President, is to turn the economy around, and thus, the burden becomes more intense on the private sector.

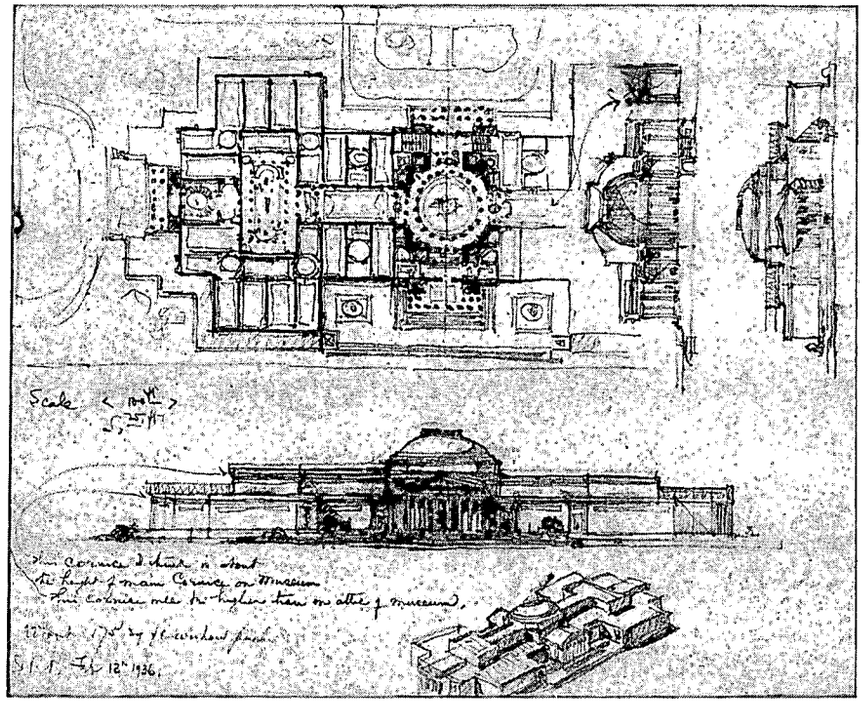
I love the story about the man who went to church. He sat in the front row and got so wrought up that at the end of the sermon he would always say, "Use me Lord, oh, use me." Finally the minister, after weeks of this, called the man up and said, "Well, the Lord has decided to use you. He wants you to sand down the Sunday school benches and have them painted by next Sunday." The next week the minister finished his firebrand sermon and waited to see the man's reaction. The man jumped up and said, "Use me Lord, oh, use me . . . but use me in an advisory capacity."

There are a lot of people out there on the sidelines who want to be used "in an advisory capacity." But I think of the Mellons, I think of the traditions of this Gallery, I think of all who have disproportionately contributed to this country and to our cultural heritage. I confidently expect that I express the deep feeling of appreciation that President Reagan feels toward each and every person who contributes to the arts to make our country stronger, a symbol that all of us love and respect.

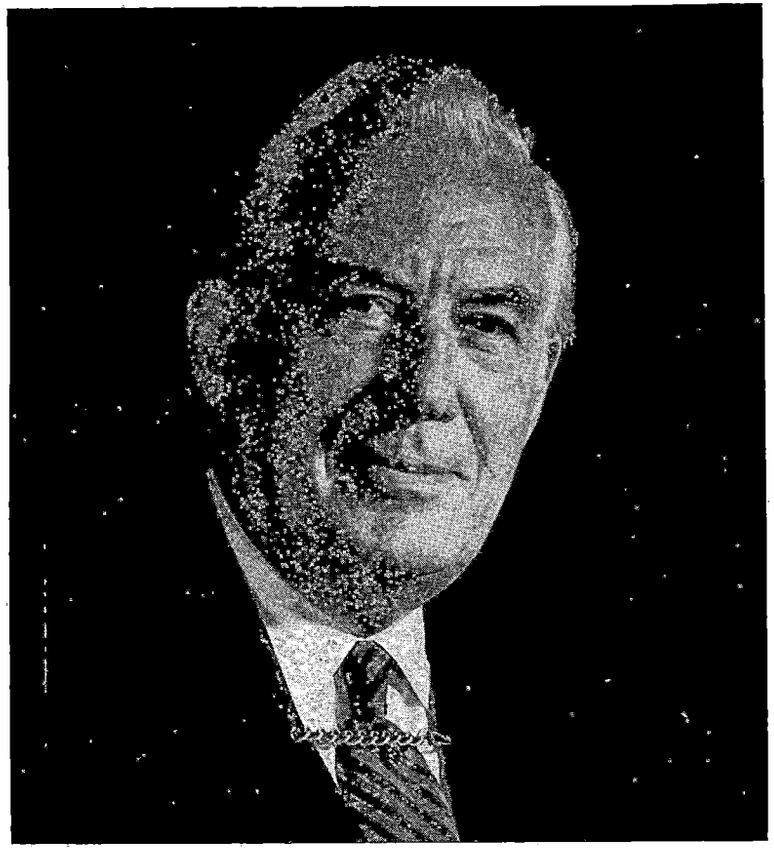
The trustees of the A. W. Mellon Educational and Charitable Trust of Pittsburgh, which was formally liquidated in 1980, followed my father's wishes and formally presented the West Building and his collection to the nation in 1941. In the ensuing years, the trust added to the original endowment of the Gallery and gave funds for the completion of most of the unfinished exhibition rooms. It also made a generous final grant toward the renovation of the ground floor of the West Building, in what we call Project Breakthrough, to make it more accessible and to provide more exhibition rooms for sculpture and for the graphic arts. That trust, most of the benefactions of which were made in Pittsburgh, should not be confused with The Andrew W. Mellon Foundation of New York which is very much a going concern, and whose trustees helpfully provided somewhat more than a third of the funds necessary for the new East Building. They provided as well the start-up funds for our Center for Advanced Study in the Visual Arts.

But I think we would fail in honoring my father if we did not reflect on the benefactions of those other citizens and great collectors who answered the call of the nation and who gave greatly of themselves and of their treasures to bring this Gallery, and thus the cultural reputation of this nation, so far in a mere forty years. Every work of art in these buildings has been privately donated. No government funds have ever been used for this purpose.

Since the opening of the Gallery there has been an unending stream of donations, many in the form of priceless works of art. Let us remember our founding benefactors. Samuel Kress, with extraordinary generosity, gave his large and comprehensive collection of Italian art to the National Gallery in time for the opening. Later, he and his brother, Rush Kress, acquired for the Gallery numerous other European paintings. The Kress Foundation to this day continues its concern and support for the excellence of the Gallery.



Preliminary sketch for the West Building, National Gallery of Art, 1936, by John Russell Pope



The Honorable Warren E. Burger
Chief Justice of the United States

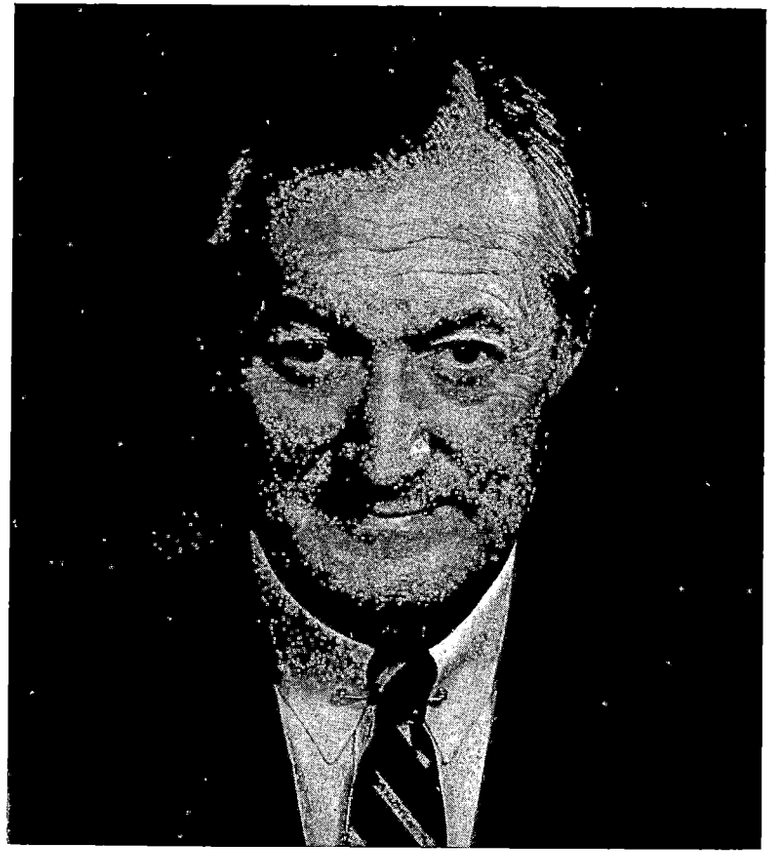
Remarks by Paul Mellon

I would like to give you a very brief personal sketch of my father. He was born a hundred and twenty-six years ago, which was before The War Between the States. One of his earliest recollections was of seeing and hearing President Lincoln make a campaign speech from a train in Pittsburgh. "The President wore a stovepipe hat, and when he arose from his chair on the observation platform of the train," to quote my father, "he seemed slowly to uncoil like a snake and was immensely tall."

My father was in his father's, that is, my grandfather, Judge Thomas Mellon's courtroom, playing on the floor, when the news of Lee's surrender was announced. He was in England when the French aviator Louis Blériot landed on the first cross-channel flight, although in all his years he himself never entered an airplane.

He was a somewhat distant but nonetheless a loving father. A remark once made, that "he spoke mainly in pauses," did not take into consideration his very articulate way of speaking when he talked of his early days in Pittsburgh, of reading Bobby Burns to his own father when he was approaching blindness, of picking and eating cherries off a tree in their yard, of his coaching trips throughout Europe on the grand tour with his friend Henry Clay Frick, and of how Frick sat down upon and ruined his new silk hat. Or when he talked about the futures of Gulf and of Alcoa, of Koppers and Carborundum, and other companies in their infancies, or when he was looking at certain paintings.

He loved England, he loved her National Gallery. He loved pictures and he loved his own country. His years in Washington reinforced his conviction that our country needed its own cultural nucleus in its capital city. Although he did not see its completion, he saw and approved the plans of the beautiful West Building, designed by John Russell Pope.



PAUL MELLON

Remarks by the Chief Justice of the United States

I am very pleased to join in paying tribute to a great American, Andrew Mellon, the founder of the National Gallery of Art. He was a banker and an industrialist in the great tradition of American free enterprise. *Fortune* magazine recently placed him in their Hall of Fame as the "greatest venture capitalist in American history." Given our great tradition of venture capital and private enterprise, that is indeed an extraordinary accolade. He not only shaped his own successful life and great private ventures, but he did more.

Like those men of two hundred years ago, the Founding Fathers, he was both a public and a private leader. As Secretary of the Treasury for eleven years under three Presidents, he, like his predecessor Alexander Hamilton, helped shape the course of our country in a period of stability and progress between two great wars. And like so many of those versatile men of two hundred years ago, he was talented not only in business and private enterprise, but in public affairs and as a diplomat and patron of the arts. He served as Ambassador to the Court of St. James's and was acclaimed for his performance there.

To accomplish all he did called for vision with a sense of realism about the future and a genuine sense of what America is all about. He saw the value to our country of partnerships linking public and private action to create great institutions that would enrich American life and culture. When he gave this building and his remarkable collection to the nation, President Franklin Roosevelt accepted the gift on behalf of the American people, and pledged that the United States would forever provide for the upkeep of the National Gallery of Art and its administration for the benefit of the American people.

For all of his enormous talents in private and public activity,

Andrew Mellon was a modest, even a shy man in many respects, and he declined—firmly declined—to have the institution named for him.

This great Gallery is a bureau of the Smithsonian Institution, but is independently administered by its own Board of Trustees. The Secretary of State, the Secretary of the Treasury, the Secretary of the Smithsonian Institution and I are members, and I was honored indeed to have been the Chairman of the Board for ten years. The other five members are citizens from private life: Paul Mellon, John R. Stevenson, Carlisle H. Humelsine, Franklin D. Murphy, and Ruth Carter Johnson.

This unique American partnership of private enterprise and public effort represents the proof of Andrew Mellon's remarkable life and work, even more, of his creative imagination. I am told that when Andrew Mellon was sometimes asked by visiting chiefs of state and art connoisseurs to show them great works of art in this country, he used to clear his throat and mildly suggest that he had a few nice little paintings at home.

As a young lawyer coming to Washington forty years ago, I recall that I visited this Gallery within weeks after it was first opened to the public. Andrew Mellon did not live to see the opening of this great institution which he created, but his great dream became a reality. And it will always be here, thanks to his vision and his generosity in sharing his love of art with America and the world. All Americans should salute this singular visionary patron of the arts, Andrew Mellon.

National Gallery of Art

ANDREW W. MELLON

1855-1937

"a giver who has stipulated that the Gallery shall be known not by his name but by the nation's"

FRANKLIN D. ROOSEVELT, March 17, 1941

ANDREW W. MELLON

1855-1937

". . . it has been a unique privilege to have seen my father's vision of a National Gallery become a reality, and to have been a part of it as it has evolved into what is now a great national asset, with a national constituency and programs harmonious with its national mission."

PAUL MELLON *May 3, 1985*

NATIONAL GALLERY OF ART



Mary Cassatt, *Child in a Straw Hat*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon 1983.1.17

Remarks by

THE PRESIDENT OF THE UNITED STATES

by

JOHN R. STEVENSON

by

J. CARTER BROWN

and by

PAUL MELLON

NATIONAL GALLERY OF ART

Washington May 3, 1985



RONALD REAGAN, President of the United States

MR. VICE PRESIDENT, MR. CHIEF JUSTICE,

EXCELLENCIES, JUSTICES OF THE SUPREME COURT,

MEMBERS OF THE CABINET, MEMBERS OF CONGRESS,

DISTINGUISHED GUESTS, LADIES AND GENTLEMEN.

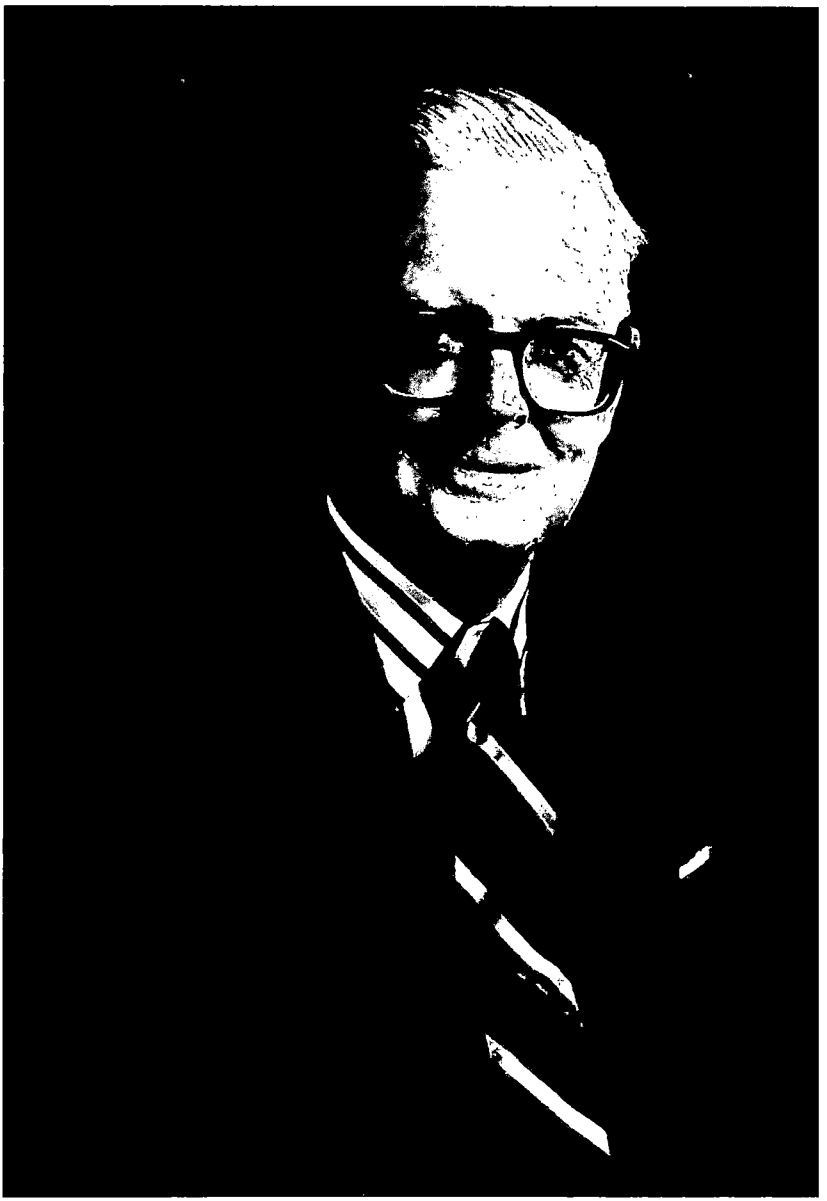
I am Jack Stevenson, President of the National Gallery, and it's my very great pleasure to welcome you here tonight on behalf of the Trustees at this very special moment in the history of this institution. It is a particular honor for me to be able, through the wonders of modern electronics, to introduce to you the President of the United States.

[President Reagan, who was in Bonn, West Germany, had pre-recorded a videotaped message.]

PRESIDENT REAGAN: Good evening. Nancy and I wish we could be with you this evening for the third Andrew Mellon dinner, but my presence is required in Bonn for the Economic Summit and I know that's an excuse that Andrew Mellon especially would understand.

I want to congratulate you all on the success of your fund drive. The generosity of so many of you sitting in this Rotunda tonight is a glowing example of what the private sector in this land of ours can accomplish.

This gathering tonight does honor to the man for whom these dinners are named, a captain of industry and a devoted public servant, who never doubted that the true strength of this nation lies in individual and private initiatives, not in government.



JOHN R. STEVENSON, President of the National Gallery of Art

Andrew Mellon's private philanthropy was really the logical extension of his public policy. They were both based on a philosophy of freedom. As Secretary of the Treasury in the 20s, he slashed taxes because he believed, and correctly so, that this would revitalize the economy and increase revenues. I guess you can understand my great esteem for Secretary Mellon.

This evening we also recognize the very special contributions of Paul Mellon. Paul, to list all your philanthropic activities would take most of the evening, so let me just thank you for Nancy and me, and I know the American people too, for helping make the cultural life of our nation so much richer. This National Gallery that your father founded and that you and your sister have done so much to develop and preserve will live on for generations as a cherished part of our national and cultural heritage. So, congratulations to you all. Carry on the good work.

Good night and God bless you.

JOHN R. STEVENSON: We are most grateful to you, Mr. President, for those very kind words, and to you, Mr. Vice President and Mrs. Bush for being with us tonight.

We are gathered this evening at the third Andrew Mellon dinner to honor Andrew's son, Paul. Part of this is a celebration of the fact that Paul's life has been, in many ways, a very large part of the life of this Gallery. That fact makes the events of this morning's meeting of the Trustees of the Gallery particularly significant. This morning an important milestone in the history of the Gallery was passed. With great reluctance the Board accepted Paul Mellon's decision to retire as Chairman of the Board and as Trustee. At the same time, however, we elected Paul an honorary Trustee of the Gallery for life.



Claude Monet, *The Crade—Camille with the Artist's Son Jean*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon 1983.1.25

The Board elected as Chairman of the Board to succeed Paul that long-time supporter and Trustee of this institution, Franklin D. Murphy. To succeed Paul as one of our five general or private Trustees we have elected the Chairman of our Trustees' Council, Robert H. Smith. I am happy to announce that Bob Smith's successor as Chairman of the Trustees' Council will be its current Vice Chairman, Alexander F. Laughlin, and that Lois de Menil and John Whitehead will become Vice Chairmen of the Trustees' Council.

Soon after succeeding Paul as President of the Gallery I became Chairman of the Gallery's first-ever fundraising campaign, the Patrons' Permanent Fund, which Paul and our fellow Trustees recognized was the Gallery's number one priority. The objective of this campaign was to raise a core fund of over 50 million dollars, the income from which would be used exclusively to acquire art.

We are delighted to report to you tonight that by the close of business last night, the eve of Paul's retirement, we passed our initial objective and had raised 52.8 million dollars for this fund. This, of course, reflects the exceptional generosity of many in this country and abroad. Many of the donors to this fund are with us tonight and I thank you on behalf of the Trustees for your support.

In the course of the campaign, we verified our strong personal conviction that the Gallery is a national institution deserving support from all parts of the country. Usually this support is in addition to support given to local institutions. We also received from many of you here in Washington support which was very necessary to achieving our initial objective. We will continue to seek gifts for the fund until the end of the year when the campaign will close. However, after the close of the year we will continue to welcome all gifts-in-kind, as well as purchase funds.

As you all know, the prices of objects of the quality we seek for this museum have continued to escalate. While gifts-in-kind will continue to play the key role in enriching the Gal-



J. CARTER BROWN, Director of the National Gallery of Art

lery's collections, this new fund will greatly strengthen our ability to move quickly to acquire, from time to time, that otherwise unavailable rare masterpiece that we believe belongs in the nation's collection. It will also enable us to take full advantage of transactions involving concurrent gifts and purchases.

I want to thank the members of our small and hardworking campaign committee, and particularly those, in addition to our Trustees and Director, J. Carter Brown, who are here with us tonight: Kay Graham, Tim Ireland, and Bob Smith. I want also to thank especially the trustees and officers of The Andrew W. Mellon Foundation, whose challenge grants have been so helpful in moving this campaign forward.

Finally, I would like to acknowledge in particular the debt we owe to Ambassador Annenberg. He was the first to suggest that we hold a series of Andrew Mellon dinners. Yes, Walter, you put us in white tie! I also thank Walter for his generous support of this fund, both at the outset and, more recently, in our stretch drive to reach an aggregate of at least 50 million dollars by this evening.

Paul, I have a presentation to make to you on behalf of the Trustees, but before doing so I would like to call on our Director, Carter Brown, to make some announcements and to speak on behalf of the staff of the Gallery.

J. CARTER BROWN: Mr. Vice President, Mr. Chief Justice, all our distinguished guests, friends, and Jack, thank you.

I thought *I* believed in the power of positive thinking; but when we learned a few months ago that Paul had chosen May 3rd for the day on which he would retire, and Jack said, therefore, we'd just move the schedule up a little bit, and get to 50 million dollars by then, I said to myself, under my



Leonardo da Vinci, *A Horseman Trampling on a Fallen Foe*. Reproduced by gracious permission of Her Majesty Queen Elizabeth II. Copyright Reserved.

breath, it can't be done! We were miles away from that goal. What you have done, as a feat of leadership, is absolutely prodigious, and everyone here at the Gallery is in your debt.

I'd like, first of all, to say just a word about what's in store for you after dinner. *Stubbs: An Exhibition in Honor of Paul Mellon*, made possible by United Technologies and a Federal Indemnity, opens to the public tomorrow. Walking in, you see on the left the painting of *Pumpkin and a Stable-Lad*, which was not in either of the big Stubbs shows at the Tate or Yale. It is a very precious painting to Paul Mellon. It's the first one he ever bought and he was enormously generous in letting us have it here tonight. On the other side of the entranceway is a picture called *Reapers* which shows those laborers binding wheat sheaves. Garnering is an activity we've learned about here; and the beauty of it is that the wheat sheaf is really Paul Mellon's symbol. It's stamped in gold on his catalogues. . . .

If you go downstairs, you come across more horses. In this case, by Leonardo da Vinci, the great drawings that Her Majesty, the Queen, has graciously lent on this occasion. That show almost didn't happen because, although it was announced by President Reagan in the presence of the Queen in the San Francisco museum, which is our partner in this exhibition, suddenly a corporate sponsor didn't seem to be available. Typical of what we're celebrating tonight, Paul Mellon's quiet generosity, he stepped in. He is the corporate sponsor of that exhibition here.

And, finally, on your way through you will see the third in this trio of British-related shows, *Collection for a King: Old Master Paintings from the Dulwich Picture Gallery*. . . .

The idea of holding the dinner here obviously had to do with it being an Andrew Mellon dinner, and this building having been given by him. But tomorrow morning, so that the East Building of the Gallery might not feel left out, all of you are invited to help us have a preview of an exhibition, *The Sculpture of India: 3000 B.C. to 1300 A.D.*, with a "Puja". . . .



Ganesha. Orissa State Museum, Bhubaneswar

A "Puja," I have learned rather recently, is a Hindu religious rite, a ceremony with music and chanting and storytelling and offerings to Ganesha, the Indian God in the form of a cheerful elephant, who removes all obstacles at the beginning of a new endeavor. As the National Gallery begins its endeavor of life without Paul Mellon on its Board, this will be a doubly appropriate ceremony.

Paul, Jack asked me to say a few words about you on behalf of the staff of the National Gallery.

I know this evening has its many celebrational aspects. But I would be less than honest if I pretended that Paul Mellon's departure had not precipitated a tangible sadness among the staff here at the Gallery. We've been rather like so many children who have needed to have such a goodbye explained to us. Why?

What many people don't realize is that Paul Mellon has one of the most orderly minds that you will ever find. He has that wonderful envelope in his pocket, and his agenda written in and crossed off. One senses that he simply came to a point where he felt it was time to give up his relationships with the two major activities with which he has been connected in recent years, The Andrew W. Mellon Foundation and the National Gallery. He says, "Carter, why don't you just tell them I'll be 78 in June?" and that's the explanation. Of course when you look at him, no one would even believe that, so the reason is not very self-evident.

Trying to figure out what Paul Mellon is really thinking has been for me something of a full-time job. I have had the chance to watch him over some twenty-five years, from varying points of view, ever since joining this staff at the end of the Eisenhower administration. After Chester Dale's death, in 1962, he was elected President, and so when I became Director in 1969, he became my immediate boss. It has been an extraordinary experience, working with this man.



Canaletto, *Old Walton Bridge over the Thames*. Dulwich Picture Gallery

He probably carries the largest stick and walks softlier than anyone you will ever meet.

One thing he did make very clear was that the new building of the National Gallery should not in any way bear his name. What a marvelous time we had working on that project together, with our devoted Board behind us and its Building Committee, of which the late and much-loved John Hay Whitney was a very loyal member. Paul never missed a meeting of that committee. There were some seventy of them, often every month. He was there, all the way through, and he shared in everyone's trying to get it right; although I think at one moment I did get his goat a bit when he said, "Carter, it doesn't have to be *absolutely* perfect!"

The extraordinary experience has also been in getting to know him in other ways: to be climbing a promontory with him in Antigua; or sailing a boat in Cape Cod; or landing at Oak Spring after leaving Paris that morning, coming back from the Arc de Triomphe where his horse, Mill Reef, had just won, and with the flag of Rokeby Stables fluttering there in the afternoon sun; or, on that plane, coming back from a Building Committee day in New York, just watching a sunset with him out the window, in silence.

I came to realize that this man's passionate devotion to beauty, to the poetry of the visual world, and to the humanities surpassed that of anyone I knew, of any professional in the business.

Paul Mellon is perhaps the most humane man that I have ever met.

It is this lifetime commitment, to those values to which this staff have also committed their lives, that has bound him so to us and has generated such extraordinary affection and respect among us all.

Paul, I look forward to those shared interests continuing. This fall we're doing a country show. We hope you will be interested in it; it may be just up your alley (or *allée*, or whatever

they have in British country houses). In January, we are having a celebration of another of your loves, which you and that extraordinary wife of yours, Bunny, did so much to foster, which is a love of French impressionism.

And through these, Paul, and far beyond, I will always continue to think of you, dare to presume to think of you, affectionately and thankfully, as one of us.

Don't go away far.

JOHN R. STEVENSON: Well, I knew Carter would not disappoint us. The eloquency and the sincerity with which he spoke well befits the Director of this Gallery. I think he represented faithfully the very strongly felt sentiments of the staff. I would now like to say a few words on behalf of the Trustees of the National Gallery who have also had an opportunity to work with Paul Mellon in the leadership of this organization. Paul first served as a Trustee of the Gallery forty-seven years ago. He was President from 1938 to 1939 and again from 1963 to 1979. I became President of the Gallery in 1979 at the time he succeeded Chief Justice Burger as Chairman. And thus I've had the opportuntiy to observe his leadership on a particularly close basis. There are so many things that could be said about this great American that I really could select only a few outstanding qualities which have meant so very much to me personally and to the other Trustees.

First, I would like to emphasize his insistence on quality, whether it be in art, personnel, or the Gallery's policies. In Paul's view there can be no shoddiness, nothing second-rate. It is our duty, as Trustees, and it will be the duty of our successors, to see that this Gallery continues ever thus.

Second, there is modesty. Carter referred to the fact, and you all know, that the name of this institution is the National Gallery of Art, not the Mellon Museum. Both Paul and his father have been most modest with respect to their leadership and philanthropy. This has set a magnificent example for

others to follow in making this Gallery truly a gallery for the nation and not a personal memorial.

Third, I would like to mention the quality of quiet but effective leadership. This is, in a sense, related to both Paul's modesty and insistence on quality. In my experience in many organizations, public and private, I have yet to find anyone else who, while saying very little himself, could so effectively raise the general level of the conduct of the organization's business. With Paul Mellon present it would simply not occur to other Trustees not to insist on the highest standards when carrying out their responsibilities, and with them the public ideals so manifest in his life and that of his father.

Finally, and again, I speak with a slightly different perspective on something that Carter previously alluded to—Paul Mellon's humanity. I, perhaps more than anyone else, have been a beneficiary of this humanity, since whether by his design or fate, I met Ruth Carter Stevenson in his house as a prospective fellow Trustee of the Gallery whom he had nominated. I will always thank you for that, Paul.

One of the most enduring qualities of Paul Mellon, as a leader of this great institution, has been his warmth and kindness which have led all of us to expect such warmth and kindness in this Gallery in our relations with one another. The Gallery is a happy place to work, and the essential quality in this happiness is the magnificent leadership we have had and the concern that Paul has shown for all members of the National Gallery family.

The National Gallery has caused to be struck—and I believe, Paul, without your knowledge—a new medal in the name of our founder, your father, Andrew Mellon. You are the first recipient of this medal, and I dare say, will be forever its more distinguished one. I hereby present this to you and ask you to join me at the podium. This medal is a token of our very great esteem and affection.

Our formal proceedings this evening will be concluded by Paul Mellon.



PAUL MELLON, Honorary Trustee

PAUL MELLON: Mr. Vice President, Mr. Chief Justice, Excellencies, distinguished guests.

Thank you, Jack, for that very kind introduction. I couldn't be more pleased that I have been given this beautiful, new medal. I certainly didn't know anything about it. I'm delighted to have it and I do appreciate so much Jack's kind words and also Carter's, his own and from the staff, which were very moving. And I want to say how grateful I am to all of you for being here this evening.

Nothing has given me greater pleasure than to be succeeded as Chairman of the Board by Franklin Murphy, and as a Trustee by Bob Smith. They both have my heartiest congratulations, and I also welcome and congratulate Alex Laughlin on his appointment as Chairman of the Trustees' Council. Also Lois de Menil and John Whitehead as Vice Chairmen or Chairpersons, as the case may be.

We celebrate this Andrew W. Mellon dinner tonight officially in honor of my father's memory and achievements, for which we are all grateful, and it would seem also in recognition of my own stewardship as Trustee, President, and Chairman of the National Gallery during the last forty years.

Thoughts of my father always bring me mixed emotions. He had a very contradictory nature. On the one hand there was his autocratic and single-minded view of the world as a financial and industrial chess board. On the other hand, although much less often, one glimpsed a softer side, as when he might praise you for some, probably very rare, good marks in school. Or he would reminisce about his childhood in Pittsburgh, picking cherries in the old homestead orchard, or describe when he was ten years old having seen Lincoln speaking from the observation platform of a train. Or he would speak of his trip through Europe in a stagecoach with his friend Henry Clay Frick. On such occasions he would look off into the distance with a shadow of a smile on his finely chiselled face, as though seeing a happier world.



George Stubbs, *White Poodle in a Punt*. Paul Mellon Collection, Upperville, Virgini

It is not for me to praise his accomplishments or assess his failings. I do know that this country owes him its gratitude for his foresight and generosity in founding this Gallery. He was very early in life taken with England and English people, and his early visits with Frick to London and its galleries, and particularly its National Gallery, must have sown the seeds which grew into the full flower of his fastidious collection, and of this wonderful place of quiet and beauty. Perhaps we have been remiss in failing to honor his early mentor Mr. Frick by memorializing *him* in marble along with our other benefactors!

In addition to this recognition of my father's contributions, I would like to say a few words in honor of my sister, Ailsa Mellon Bruce, whose devotion to the National Gallery, whose financial generosity toward it, and whose thoughtful bequest of her paintings after a quiet and perceptive collecting career, all must be said to echo fully the generosity and foresight of her father. Certainly it has equalled anything that I myself have done.

Ailsa was a very special person. Shy, somewhat reclusive, but with a dry sense of humor, she suffered greatly early in her life from the divorce of our parents. Yet her deep, unexpressed emotions, her inherent love of beauty, her calm enjoyment of life's pleasures are all manifest in the works of art which she collected and lived with and finally bequeathed to the Gallery. It is as though each painting represents some small, unrealized happiness, like an unfolding flower in the sun whose roots were never very far below the surface soil of her inherent sadness.

While I have many happy childhood memories to thank her for, the people of this country have even more reason to be in her debt. It is not by chance that her collection of smaller French pictures, whenever they have been shown in the East Building, have always been immensely popular. This blossoming of her happy side endures, adding to the happiness of us all.



Paul Gauguin, *Breton Girls Dancing, Pont-Aven*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon 1983.1.19

My father, my sister, myself. What can I say about my own life in relation to the Gallery? My memories go back to the middle thirties (which were *my* middle twenties). As a trustee of the A.W. Mellon Educational and Charitable Trust of Pittsburgh I served on the building committee with David Bruce, David Finley, and Donald Shepard, my father's lawyer. I remember when this building was a huge hole in the ground, full of Tiber Creek water. I remember showing John Russell Pope's preliminary but awe-inspiring plans and elevations to my father only days before he died in the summer of 1937, and I have always hoped that he was aware enough of them to have made him happy, and to have realized fully what a wise and generous gift he had made to the nation and to posterity.

Mr. Pope died the day after my father. His successor firm Eggers and Higgins was fairly easy to work with, although David Bruce and I watched the details like hovering hawks. We were responsible for the much simpler pattern and more conservative colors of all the marble floors than were planned by the architects, and we fought bitterly for the more austere treatment of the Constitution Avenue and the Mall pediments, where *they* would have crowded them with classical figures, possibly of the Muses. Nor would we allow statues in the blank exterior window niches.

I became the first president of the Gallery, and served for a little over a year before joining the Army, as war clouds began to drift west over the Atlantic. I remember our first Trustees' meeting, Chief Justice Hughes in the chair, Zeus-like and with the whitest of beards; Secretary of State Cordell Hull, Dr. Abbott of the Smithsonian, David Bruce, Duncan Phillips, Lammot Belin, and Donald Shepard.

Earlier, I had suggested to my father that John Walker, a Pittsburgh childhood friend who was a recent graduate of Harvard and a student of Berenson at I Tatti, be considered a candidate as Chief Curator. I was living in Zurich at the time and John, who was working at the American Academy in

Rome, came up to see me. Having cleared it with my father, I told him that he was elected if he so chose. Fortunately, he did, so that with David Finley as first Director and John as first Chief Curator, the Gallery was off to a very sound start. David and John between them, with astonishing diligence tempered with diplomacy, but with almost embarrassing acquisitiveness, began to fill the West Building with extraordinary whole collections. These included the Kress', Joseph Widener's, and Lessing Rosenwald's, but they also gleaned a few important paintings and sculptures from other individuals.

Many of you have carried on this tradition of generosity to the National Gallery and I want particularly to thank all those who have contributed to our Patrons' Permanent Fund, or will have done so by the end of the year, and especially my fellow campaign committee members, and our extraordinarily dedicated President of the Gallery, Jack Stevenson, whose leadership has made the campaign such a success.

Unlike my father, of whom it was said that three presidents served under him while he was Secretary of the Treasury, perhaps it ought to be said of me that I have served all of the last forty years under three able and energetic directors: David Finley, John Walker who succeeded him, and Carter Brown. Some day I would like to have published, clearly and comprehensively, a history of how much they and many of the other administrative officers over the years have contributed to the success and well-being of this institution—men like Harry McBride, MacGill James, Huntington Cairns, Ernest Fiedler, Jim Adams, Lloyd Hayes, and many others.

It is hard for me to believe that this is the fifteenth year that I have served under Carter Brown! It is his genius and energy which have brought us into this age of brilliant exhibitions brilliantly produced, loans throughout the country of works of art, the extraordinary burgeoning of educational outreach throughout the country by films, slide and video programs, and he has brought us even into the arcane demesne of that

inhuman lightning thinker, the computer. I know I am advertising my age and my anachronism by expressing the hope that Carter himself will not find, by the time of *his* retirement, that *he* has really been serving under that intellectual Frankenstein.

I am happy to say that I see the Gallery today as structurally ready for its future. I refer to "structure" in all its senses—physically the East Building makes possible the development of a great twentieth-century collection (with the dedicated help of Ruth Stevenson and her Collectors Committee). It efficiently houses the Center for Advanced Study in the Visual Arts, and has also released valuable space for the imaginative display of sculpture and of prints and drawings in this, the original West Building.

The Gallery's financial structure is also strong. The Congress has always, and I am sure will always, honor its original promise of funds for the Gallery's maintenance in perpetuity; and now we are blessed with continuing, permanent support for acquisitions by the Patrons' Permanent Fund.

Finally, the Gallery's structure of governance now includes the Trustees' Council, an active deliberative body with no dues or duties other than to support the Gallery's small but strong Board of Trustees.

My first speech at the National Gallery was in 1941 when, as President of the A.W. Mellon Trust, I presented the completed Gallery and my father's collection to President Roosevelt and the Nation. This is my last speech as a Trustee and officer of the National Gallery. I say goodbye with great satisfaction, and I have to admit, a little pride. My first glimpse of the possibilities of this extraordinary institution was in 1927 or 1928 when my father first talked to Ailsa and me about his vision for the nation. That was almost sixty years ago, and it has been a unique privilege to have seen my father's vision of a National Gallery become a reality and grow, and to have been a part of it as it has evolved into what is now a

ANDREW W. MELLON

1855-1937

"Andrew Mellon's original gifts . . . were made on the condition that the Gallery not bear his name, but that of the Nation. This was an act of uncommon humility and generosity."

RONALD REAGAN *January 27, 1983*

NATIONAL GALLERY OF ART



Claude Monet, *Woman with a Parasol—Madame Monet and Her Son.*
National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 1983

Remarks by

THE PRESIDENT OF THE UNITED STATES

by

PAUL MELLON

and by

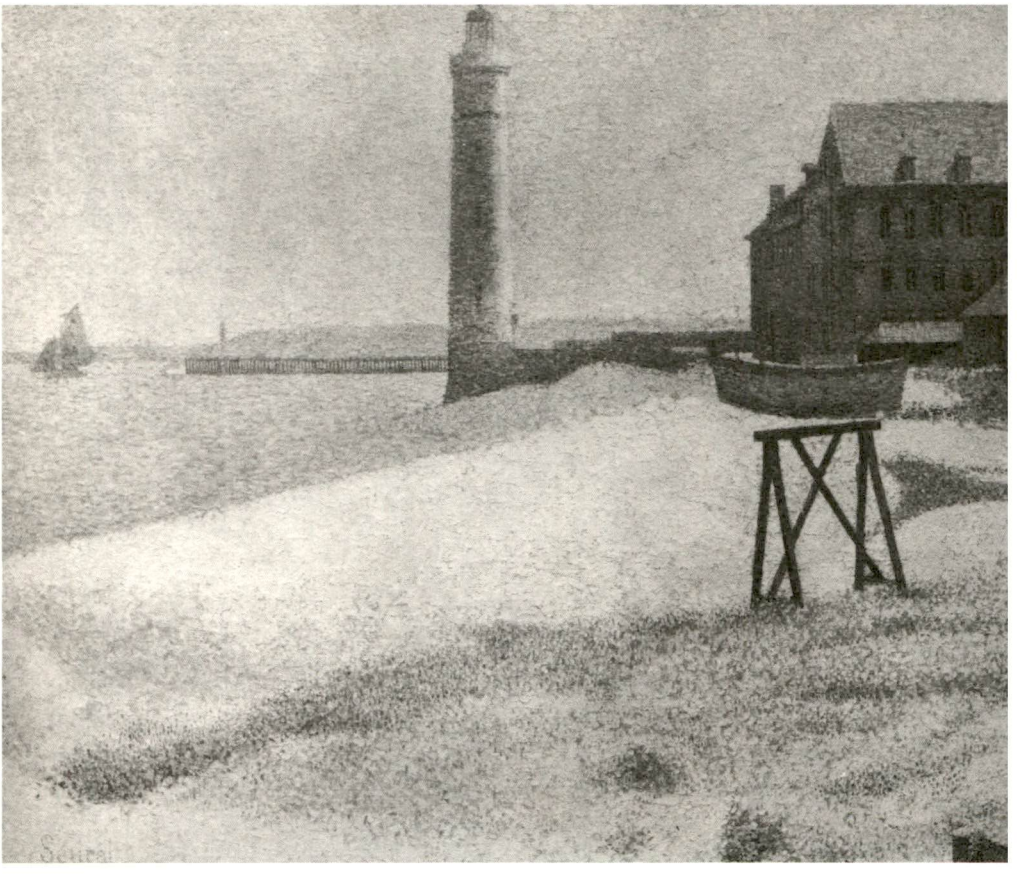
JOHN R. STEVENSON

in honor of

ANDREW W. MELLON, Founder

NATIONAL GALLERY OF ART

Washington, January 27, 1983



Georges Seurat, *The Lighthouse at Honfleur*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 1983

Americans more than any other people have always understood the relationship between personal freedom and individual responsibility, something which is especially true in the arts. However, we have enjoyed our cultural freedom for so long that sometimes some of us may take it for granted.

A group of young Americans touring Latvia a few years ago were given an opportunity to visit with a local artist. This painter, careful with her words because she was speaking through a government interpreter, suggested that the artist fared better under communism. This was so because the system demanded quality before an artist's work could be shown, thus preventing an undeveloped artist from ruining his or her reputation. This painter, for example, said she had worked hard and was soon to be permitted a showing in Moscow, and she pulled out some examples of her work. And, as is so often the case with socialist realism, her work lacked a certain personality and feeling.

Before the young Americans could leave, however, this artist insisted that they see some of the examples of her earlier work, before her skills had matured enough for a showing in Moscow. She then removed from her closet some photographs of her earlier paintings which were alive with expression, reflecting warmth and vitality. She had given those young Americans a message without ever saying a negative word about artistic freedom under totalitarianism.

The National Gallery, as was Mr. Mellon's wish, has gone to great lengths to prevent political interference with its decisions. We can all be grateful that God provided this country with leaders who loved culture and who also loved liberty, as exemplified by Andrew Mellon.

Tonight I would like to take an opportunity to thank his son, Paul Mellon, for all he is doing for the arts and for what he has done for the National Gallery. I understand that, at today's meeting, the Gallery's trustees accepted an extraordinary gift of paintings, sculpture, and graphic art from Paul Mellon. I, too, am proud to accept this gift on behalf of the people of the United States.

Paul, it would be inappropriate to say that you are following



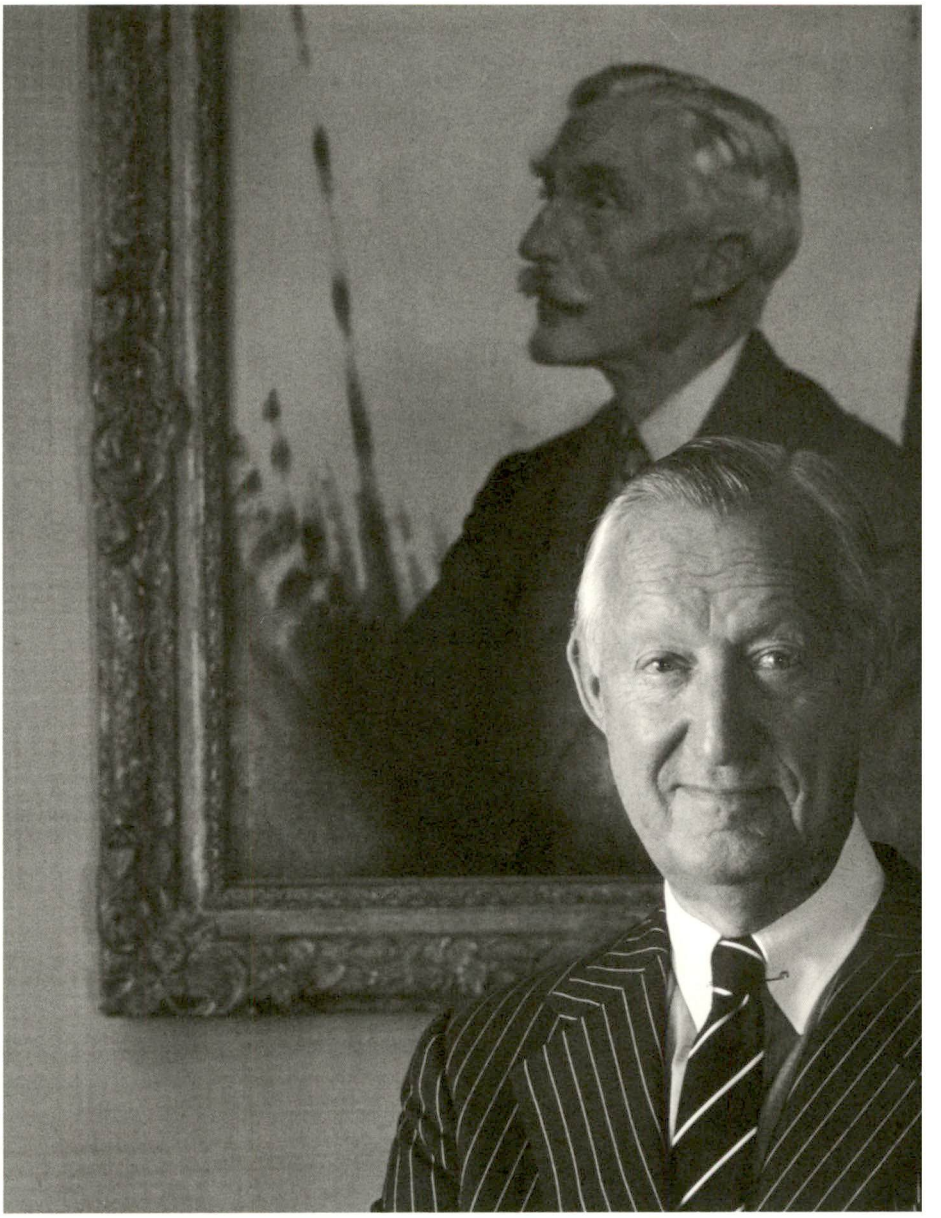
Mary Cassatt, *Little Girl in a Blue Armchair*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 1983

in your father's footsteps because you are leaving some mighty big footprints of your own. Of course, one would expect nothing less from an old horse cavalryman like yourself and you can take that from another old horse cavalryman. Seriously though, the work that you are doing, like the generous contributions of so many here tonight, is something of which you can be rightfully proud.

Andrew Mellon's original gifts, his collection and the funds for the Gallery, were made on the condition that the Gallery would not bear his name, but that of the nation. This was an act of uncommon humility and generosity. He knew well that a country is as refined and decent as its people. Our cultural future is not in the hands of a minister or commissar of arts but instead depends on farsighted men and women who are dedicated to the cultural betterment of America; people who yearn to share their love of art with their fellow citizens and who take it upon themselves to do what is necessary for cultural and artistic advancement.

Early in our republic, our country was often referred to as the "new Athens." Many basic ideals of democracy can be traced back to that ancient city-state—a city with elections and an open market place called an agora—a gathering center for mankind, where intellectual and artistic creativity reached new heights, and which left artistic treasures that speak to us through the ages. Today we should all be grateful to citizens like Andrew Mellon who left, as did the Founding Fathers, a legacy like that of Athens which will speak to mankind for a thousand years.

I thank you for letting Nancy and me be a part of your efforts on behalf of the National Gallery of Art. Thank you all and God bless you.



PAUL MELLON, Chairman of the Board of Trustees

Remarks by

PAUL MELLON

Mr. President, Mrs. Reagan, Mr. Chief Justice, Gentlemen of the Cabinet, and Distinguished Guests. Thank you, Mr. President, for your very kind words. My fellow Trustees and I are very pleased and honored that you and Mrs. Reagan would join us tonight. Thank you for your kind words about the gift of our collection. I just want to add something I am sure you all already know, that Bunny, my wife, had a great deal to do with the collection, especially in regard to the French pictures and sculpture. Any compliments about the collection should certainly be shared by her because a great deal of it was accomplished by her wonderful eye and her heart.

It seems a fitting occasion now to say a few words about my father and the founding of the National Gallery. My father began collecting in the late 1870s and early 1880s when he and his friend Henry Clay Frick traveled together in Europe. He developed the habit, which I seem to have inherited for better or for worse, of buying a few pictures here and there. At that time he was not collecting in a systematic fashion, but simply for his own pleasure. Gradually, however, as he continued to travel and visit the great national collections of England and the continent, he became increasingly convinced that America needed a national gallery. This conviction was strengthened during his long residence in Washington as Secretary of the Treasury, when foreign visitors would often ask him where our national gallery was located. As the idea developed in his mind, the focus of his collecting shifted. Or rather, he developed a sharper focus as he began to buy works of art which would become the core, the nucleus, of the future National Gallery. He had in his mind as a model the National Gallery in London, which he had often visited, and thus his emphasis in collecting was always on quality. It was his hope, in proposing that his paintings become the core of a great national collection, that his gift might serve as a magnet to attract other gifts of the highest quality from citizens throughout the country, and this building was constructed with that idea in mind.

The collection my father had formed for the Gallery then consisted of roughly 125 paintings and twenty-five works of sculpture. Certainly this was a major collection in terms of quality, but the building itself was so vast that the pictures,



Edouard Vuillard, *Woman in a Striped Dress*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 1983

when installed, represented a density of approximately twenty-four works of art per acre of gallery space. It seems to me that at that time there was some concern among the staff that extra guards might be required not only for security but also to direct visitors to the next painting! My father did not live long enough to see the completion of this building, but his hope that other donors might also give their collections to the nation was realized almost at once as the great group of Italian pictures gathered by Samuel Kress came to the Gallery even before its opening in 1941. You have seen tonight in the new galleries a further demonstration that his hope has been realized. These new galleries house prints and drawings, many from the Rosenwald collection, and the cream of the Garbisch naive American paintings. There are galleries for sculpture including the magnificent Renaissance bronzes in the Kress collection and the exceptional works of decorative art in the Widener Rooms. The work of building our collections has continued. Over the years, through the generosity of others, the Gallery's collections have grown many fold. Recently made public was a gift of our late Trustee John Hay Whitney—eight paintings of the highest quality. Now, with the broadening perspective of the twentieth century, we are beginning to assemble a strong group of great works from our own age, largely through the efforts and generosity of our Collectors Committee.

There is no intellectual or emotional substitute for the experience of confronting an original masterpiece. It is from experiencing the original that our pleasure and understanding of art derives. With this awareness comes, I think, a sense of how we are linked to the past and therefore a better understanding of our inheritance. With this awareness also comes a sense of well-being which serves to reaffirm the importance of democracy to the creative spirit. I am sure that this is what my father hoped his legacy would help confirm. The National Gallery, not yet half a century old, has largely fulfilled that promise; but it must now look forward. As we look to its future, I hope that you will consider the National Gallery as *your* gallery, for as Americans, its collections and resources belong to each of you. I want to say thank you again, Mr. President, for the honor of your and Mrs. Reagan's presence here this evening.



JOHN R. STEVENSON, President of the National Gallery of Art

Remarks by

JOHN R. STEVENSON

Ladies and Gentlemen, you have heard the President of the United States and the Chairman of our Board speak about the genesis of this institution. The National Gallery represents a unique partnership between the United States government and the private sector. As a lawyer I am particularly appreciative of Andrew Mellon's foresight and creativity in providing for an institution in which the United States government gave the land and pledged its full faith and credit for upkeep and operations, while relying on the private sector for the buildings and the art. Moreover, both Andrew Mellon and the then Congress of the United States recognized the desirability of having this national institution governed by a Board of Trustees, a majority of whom are not government employees and are in no way appointed by the government.

In closing this evening, I would like to mention briefly the Gallery project to which the Trustees have assigned the highest priority at this time—the Patrons' Permanent Fund. Many of you here tonight have heard from us, or have read, about the campaign to provide a permanent fund, the income from which will be used solely for acquisitions for the Gallery's art collections. Unlike the national galleries of many other countries, our National Gallery acquires works of art and funds for their purchase only through the generosity of private donors, and does not seek or receive government funds for this purpose. By means of the Patrons' Permanent Fund we intend to sustain the great impetus given the Gallery by its founding benefactors and by so many other donors of works of art. A continuing ability to purchase works of art as opportunities present themselves is essential to maintaining this National Gallery as a vital, active institution, through the dedication of the director, curators, scholars, educators, and staff.

As the Gallery's collections have grown, so too has its audience, thereby affording increased opportunities for this Gallery and its staff to serve the public. We remain open 363 days a year, during which time we have more than six million visitors from all fifty states and last year from fifty-five foreign countries. Through our National Lending Service the Gallery lends works on a long-term basis—not merely for special exhibitions—to museums across the country and to

The following pieces of sculpture:

CALDER *Obus*

CALLERY *Epoque de Rennes*

DALOU *Mother and Child*

DAVIDSON *Ailsa Mellon Bruce*

DESPIAU *Adolescent Girl*

LEGER *Oiseau dans les fleurs*
Composition au fruit

MANZU *Sheaves of Wheat*
Owl and Mouse
Dead Bird
Hedgehog
Dormouse
Model Undressing, II
Mother and Child
Vine Branches

MAILLOL *Torso of a Young Woman*
Modestie
Two Young Girls
Rosita
Seated Woman
Women Wrestling
Reclining Nude

MOORE *Stone Memorial*

RENOIR *Maternity—Madame Renoir and Son*

The following graphic works:

BELLOWS *An Irish Girl*
A Winter Day—Under the Elevated near Brooklyn Bridge
Nude Girl Seated
Lady of 1860—The Actress
Woodstock Road, Woodstock, New York
Sketch for the Arms and Hands of Mrs. Philip Wase
Anne and Her Mother
Drawing for The Wind Bloweth *by Don Byrne*
The Kindliness Came Not from Her
Sunday, Going to Church
Mother and Children
Marjorie, Emma, and Elsie
Preliminaries to the Big Bout
Emma in a Chair, Lady with a Fan
Sixteen East Gay Street
Tennis Tournament (2 impressions)
Allan Donn Puts to Sea
Lychnis and Her Sons
Dempsey and Firpo