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THE WHITE HOUSE
WASHINGTON

October 4, 1991

MEMORANDUM FOR THE PRESIDENT

THROUGH: DAVID DEMAREST
TONY SNOW *TS*

FROM: JOSEPH P. DUGGAN *JPD*

SUBJECT: ANDREW MELLON DINNER

I. SUMMARY

On Thursday, October 10, at 8:00 p.m., you will attend a white tie dinner in memory of Andrew Mellon at the National Gallery of Art. The audience will consist of about 350 dignitaries, including Queen Sonja of Norway; patrons of the arts; and members of the Diplomatic Corps, Congress, the Supreme Court, and Cabinet.

Paul Mellon is 83 and his health is fragile. Many of the guests are Mellon family and friends.

II. DISCUSSION

You attended a similar dinner two years ago. Your brief remarks will be before dinner.

The remarks (5 minutes, on cards) pay tribute to the contributions of the Mellon family and others in selflessly creating the National Gallery of Art.

(Duggan/Simon)
October 4, 1991
Draft Two
Mellon

PRESIDENTIAL REMARKS: ANDREW MELLON DINNER
NATIONAL GALLERY OF ART
THURSDAY, OCTOBER 10, 1991
8:00 PM

Your Majesty Queen Sonja [of Norway], Vice President and Mrs. Quayle, Members of the Diplomatic Corps, Trustees of the National Gallery, Justices of the Supreme Court, Members of the Cabinet, distinguished guests:

It is a great honor to be with you tonight, to celebrate the legacy of Andrew Mellon and others who have built and supported America's National Gallery of Art.

In a fitting way, two important anniversary celebrations merge into one: We mark the fiftieth anniversary of the opening of the Gallery and its stately West Building. And in just two days we begin a year-long observance leading to the five hundredth anniversary of Columbus's voyage of discovery.

Every visit to this Gallery is an act of discovery. Every time someone contemplates one of its masterpieces, a new world appears -- a world alive with the boundless creativity of the free human spirit.

Like the voyagers who spanned the oceans, fine art reveals emotions, insights and experiences that reflect the unity of human experience and aspiration. Fine art flows from mysterious creative forces; to produce great art is to give birth to a kind

of truth. That is why Dante called art "as it were, the grandchild of God." //

In the United States we trace our roots to every nation on earth. And nations from all corners of the globe have helped the National Gallery assemble the unprecedented exhibition of masterpieces that opens this week: "Circa 1492: Art in the Age of Exploration." We thank them all for their cooperation and help. \\

We also gather to express our gratitude -- our nation's gratitude -- to Andrew Mellon. An immigrant's son, Andrew Mellon devoted energy, passion and patience to improve himself and the country he loved. He was a complete man. His life and his legacy prove that the most truly successful Americans dream the most generous dreams. //

Andrew Mellon gave us a daughter and son in his own mold and image. Ailsa [ALE-sa] Mellon Bruce and Paul Mellon inherited their father's appreciation for fine art and his generous spirit. As Andrew Mellon gave us this magnificent building of John Russell Pope's design, so Paul and his late sister gave the nation I. M. Pei's pathbreaking East Building. // Like their father, Ailsa and Paul poured great talent and resources into assembling collections of art for the National Gallery.

Paul, as long as people live in this capital city, they will draw pleasure and inspiration from the Mellon family's gifts. \\

Every year, some seven million visitors open their eyes to the National Gallery's masterpieces. Some study and practice art

through the Gallery's formal educational programs. But the Gallery beckons more than professionals and experts. It invites all the millions who tour its halls to become apprentices to the masters.

For generations to come, this Gallery will open windows into the minds and souls of Leonardo and Picasso, Whistler and Renoir, Turner and Durer and hundreds more. The Gallery's great works of art make yesterday's dreams alive and palpable, and they stir the creative energies of a thousand tomorrows. //

In a world of imagination, these solid stone halls float and sail to distant ports and times. // This great gift of the Mellons and other generous Americans transports us to the timeless beauty of the past. // It inspires us to search for undiscovered treasures in ourselves -- and in our future. \\ \\ Thank you all. May God bless this institution and the United States of America. \\ \\

#

DRAFT

VISIT OF THE PRESIDENT AND MRS. BUSH

TO

NATIONAL GALLERY OF ART

THURSDAY, OCTOBER 10, 1991

7:35 PM Depart South Lawn

7:40 pm Arrive East Building, National Gallery of Art

7:45 pm Begin tour of 1492 Exhibit

8:10 pm Conclude Tour, Proceed to Motorcade (or tunnel walkway)

8:15 pm Arrive West Building

8:20 pm Begin participation in Receiving Line

8:50 pm Conclude participation in Receiving Line and proceed to Holding

8:55 pm The Vice President and Mrs. Quayle Announced onto Stage with Honors

8:57 pm Depart Holding and proceed to Off-Stage Announcement Area

9:00 pm Announced onto Stage with Honors

9:01 pm Colors are Presented.

9:02 pm National Anthem

9:04 pm Colors are Retired.

9:05 ~~9~~ pm *Dr. Franklin Murphy*

?:?:? pm Other Speakers and Introduction of The President

9:10 pm THE PRESIDENT remarks

Dinner served

10:15 pm Depart Stage and proceed to Holding Room

10:17 pm Arrive Holding Room

10:19 pm Depart Holding Room and proceed to Motorcade

10:20 pm Depart National Gallery of Art

10:25 pm Arrive South Lawn

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.

- 2 -

((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.

- 5 -

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.

- 6 -

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.

- 11 -

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.

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(Duggan/Simon)
October 2, 1991
Draft Two
Mellon

PRESIDENTIAL REMARKS: ANDREW MELLON DINNER
NATIONAL GALLERY OF ART
THURSDAY, OCTOBER 10, 1991
8:00 PM

Your Majesty Queen Sonja [of Norway], Vice President and Mrs. Quayle, Members of the Diplomatic Corps, Trustees of the National Gallery, Justices of the Supreme Court, Members of the Cabinet, distinguished guests:

It is a great honor to be with you tonight, to celebrate the legacy of Andrew Mellon and others who have built and supported America's National Gallery of Art.

*Dedicated
by FDR
3-17-41*
*Columbus
Day
Oct. 12*
In a fitting way, two important anniversary celebrations merge into one: We mark the fiftieth anniversary of the opening of the Gallery and its stately West Building. And in just two days we begin a year-long observance leading to the five hundredth anniversary of Columbus's voyage of discovery.

Every visit to this Gallery is an act of discovery. Every time someone contemplates one of its masterpieces, a new world appears -- a world alive with the boundless creativity of the free human spirit.

Like the voyagers who spanned the oceans and brought nations together with nation, fine art reveals emotions, insights and experiences that reflect the unity of human experience and aspiration. Fine art flows from mysterious creative forces; to

produce great art is to give birth to a kind of truth. That is why Dante called art "as it were, the grandchild of God."

In the United States we trace our roots to every nation on earth. And nations from all corners of the globe have helped the National Gallery assemble the unprecedented exhibition of masterpieces that opens this week: "Circa 1492: Art in the Age of Exploration." We thank them all for their cooperation and help.

see press kit from NGA

We also gather to express our gratitude -- our nation's gratitude -- to Andrew Mellon. An immigrant's son, Andrew Mellon devoted his energy, passion and patience to improve himself and the country he loved. He was a complete man. His life and his legacy prove that the most truly successful Americans dream the most generous dreams.

Dict. of Am. Bio. see file

Andrew Mellon gave us a daughter and son in his own mold and image. Ailsa Mellon Bruce and Paul Mellon inherited their father's appreciation for fine art and his generous spirit.

[ALE - sq]

As Andrew Mellon gave us this magnificent building of John Russell Pope's design, so Paul and his late sister gave the nation I. M. Pei's pathbreaking East Building. Like their father, Ailsa and Paul poured great talent and resources into assembling collections of art for the National Gallery.

Dict. of Am. Bio. "An Inestimable Gift" P. 7

Paul, as long as people live in this capital city, they will draw pleasure and inspiration from the Mellon family's gifts. \\

Every year, some seven million visitors open their eyes to the National Gallery's masterpieces. Some study and practice art

5-8 million NGA 842-6353

through the Gallery's formal educational programs. But the Gallery beckons more than professionals and experts. It invites all the millions who tour its halls to become apprentices to the masters.

For generations to come, this Gallery will open windows into the minds and souls of Leonardo and Picasso, Whistler and Renoir, Turner and Durer and hundreds more. The Gallery's great works of art make yesterday's dreams alive and palpable, and they stir the creative energies of a thousand tomorrows.

In a world of imagination, these solid stone halls float and sail to distant ports and times. This great gift of the Mellons and other generous Americans transports us, ^{like the Santa Maria,} to the timeless beauty of the past. It ^{takes us on a voyage of discovery - to find a new} ~~inspires us to search for undiscovered treasures~~ ^{world -} and ^{and what is new} ~~in ourselves, -- and in our future.~~ Thank you all. May God bless this institution and the United States of America.

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(Duggan/Simon)
October 1, 1991
Draft One
Mellon

PRESIDENTIAL REMARKS: ANDREW MELLON DINNER
NATIONAL GALLERY OF ART
THURSDAY, OCTOBER 10, 1991
XXXX PM

Queen Sonja

Your Majesty, [the Queen of Norway], Vice President and Mrs. Quayle, Members of the Diplomatic Corps, Trustees of the National Gallery, Justices of the Supreme Court, Members of the Cabinet, distinguished guests:

It is a great honor to be with you tonight, to celebrate the legacy of Andrew Mellon and others who have given us the buildings and collections of America's National Gallery of Art.

In a fitting way, two important anniversary celebrations merge into one: We mark the fiftieth anniversary of the opening of the Gallery and its stately West Building. And in just two days we begin a year-long observance leading to the five hundredth anniversary of Columbus's voyage of discovery.

Every visit to this Gallery is an act of discovery. Every time someone contemplates one of its masterpieces, he opens his eyes upon a new world -- a world alive with the boundless creativity of the free human spirit.

Like the voyagers who spanned the oceans and brought nation together with nation, fine art reveals the unity of human experience and aspiration. Great art and its makers reflect brilliantly upon one another. Fine art flows from such


mysterious creative forces that it really is a kind of human progeny. That is why Dante called art "as it were, the grandchild of God."

In the United States we trace our roots to every nation on the earth. We are grateful, therefore, that governments and art institutions from every corner of the globe have generously cooperated with the National Gallery to make possible the unprecedented exhibition of masterpieces that opens this week: "Circa 1492: Art in the Age of Exploration."

Our nation's gratitude to Andrew Mellon is undying. An immigrant's son, Andrew Mellon devoted the energy and patience of a long life in constant search of improving himself and the country he loved. He was a complete man. His life and his legacy prove that the most successful pragmatists are those who dream the most generous dreams.

Andrew Mellon gave us a daughter and son in his own rare mold and image. Ailsa Mellon Bruce and Paul Mellon inherited both their father's appreciation for fine art and his generous spirit. As Andrew Mellon gave us this magnificent building of John Russell Pope's design, so Paul and his late sister gave the nation I. M. Pei's ingenious East Building. Like their father, Ailsa and Paul poured great talent and resources into assembling collections of art for the National Gallery.

Paul, as long as people live in this capital city, they will draw pleasure and inspiration from the Mellon family's gifts of art.



Every year now, some seven million visitors open their eyes to the National Gallery's masterpieces. Some of these study and practice art through the Gallery's formal educational programs. But the Gallery beckons not just art professionals. It invites all the millions who tour its halls to become apprentices to the masters.

For generations to come, this Gallery will open windows into the minds and souls of Leonardo and Picasso, Whistler and Renoir, Turner and Durer and hundreds more. The Gallery's great works of art make yesterday's dreams alive and palpable, and they stir the creative energies of a thousand tomorrows.

In a world of imagination, these solid stone halls could float and sail the seas. And so they do. This great gift of the Mellons and other generous Americans is a marble sailing vessel,

it ^{like the Santa Maria ~~is~~ old,} moving us to find timeless beauty from the past, ^{and s} propelling us to ^{on a voyage of discovery — to find a new world, and what is new} ~~search for undiscovered talent and possibility in ourselves, and~~ ^{in our future.}

#

*like the Santa Maria,
 taking us ~~into~~
 on
 a voyage of discovery
 to find a new world,
 and what is new in ourselves.*



City/State: WDC
 Event: Andrew Mellon Dinner
 Date: WIT: 10-7
EVENT: 10-10

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the obscure laws by virtue of which they have produced, and to derive from such a scrutiny a set of precepts whose divine aim is infallibility in poetic production. It would be a prodigy for a critic to turn poet and it is impossible for a poet not to contain a critic within himself." ¹⁵ These views are, I think, simply true as regards the poet. As regards the critic, they must be qualified, as we shall have an opportunity to see in a further chapter.

To conclude, let us observe that if it is true that art is a creative virtue of the intellect, which tends to engender in beauty, and that it catches hold, in the created world, of the secret workings of nature in order to produce its own work—a new creature—the consequence is that art continues in its own way the labor of divine creation. It is therefore true to say with Dante that our human art is, as it were, the grandchild of God—

Si che vostr' arte a Dio quasi è nipote.

THE PRECONSCIOUS LIFE OF THE INTELLECT

Art Bitten by Poetry Longs to Be Freed from Reason

1. I have insisted, in the preceding chapter, that art is rooted in the intellect. Art is a virtue of the practical intellect; art is, and especially the fine arts are, to a considerable degree more intellectual than prudence: art is the very virtue of working reason. Now we are faced with a paradox, a fact which seems diametrically opposed to this contention: namely, the fact that modern art—I mean in its finest achievements, as well as in its deepest trends—modern art longs to be freed from reason (logical reason).

It is, of course, easy, too easy, to relate this fact to a much more general phenomenon, conspicuous enough indeed: what the French philosopher Blanc-de-Saint-Bonnet called the progressive weakening of reason in modern times. Then one would say, with some people inspired by a bitter zeal, that modern art suffers from the same general weakening of reason, or (and this would be perhaps a little more relevant) that modern art, being surrounded on all sides, and threatened, by modern reason—a so-called reason as afraid of looking at things as it is busy digging in all the detail around them, and as fond of illusory explanations as it is insistent in its claim to recognize only statements of fact, the reason of

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CREATIVE
INTUITION
IN ART
AND POETRY

by Jacques Maritain

THE A. W. MELLON LECTURES
IN THE FINE ARTS

Meridian Books
THE WORLD PUBLISHING COMPANY
Cleveland and New York

New Gall 9/27
✓

and the Mellon

Mellon

Mellon

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

49th MELLON, ANDREW WILLIAM (Mar. 24, 1855-Aug. 26, 1937), industrialist, financier, Secretary of the Treasury, and 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 estab-

lished 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 per-

Mellon

sonal 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

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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 [*q.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* at-

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tacked 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.

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

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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 wartime 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 fed-

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eral 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.

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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

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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 [q.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

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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 over-speculation." 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

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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 art collection, however, were occupied mainly with portraits, 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. He gave with it securities sufficient to erect a building costing about \$15,000,000 and to establish a \$5,000,000 endowment. President Roosevelt asked Con-

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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

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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

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 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

19. Dedication of National Gallery of Art

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,

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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

20. National Defense Mediation Board

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. Lesing 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.

20. National Defense Mediation Board

(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

National Gallery of Art

Washington, D.C. 20565

THE FOLLOWING FACSIMILE MESSAGE IS FROM THE NATIONAL GALLERY OF ART

TO: Bob Simon FAX NO. 202-456-6218

FROM: Genevra Higginson FAX NO.

CONSISTS OF 17 PAGES INCLUDING LEADER

SENT AT: _____ DATE: 10/3/91

If you do not receive pages as indicated, please telephone: 202-842-6043

AWM V WHITE TIE DINNER, October 10, 1991
 Acceptance List a.o. October 1, 1991

*denotes response not yet received

KEY

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 CC: NGA Collectors Committee
 XDO: NGA Development Office
 DCG: NGA Graphic Arts
 DCM: NGA Modern Painting
 XIO: NGA Information Office

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*Agnelli, Mrs. (Marella)	
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*Andreotti, H.E. Giulio	The President of the Council of Ministers of the Italian Republic
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*Baer, Mrs.	
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Bain, Mrs. (Mary)	
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*The Secretary of State	NGA Trustee
*Baker, Mrs. (Susan)	

AWM V WHITE TIE DINNER, October 10, 1991
 Acceptance List a.o. October 1, 1991

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*Baker, Mrs. (Frances)	
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*Bell, Mrs.	University
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*Boorstin, Mrs.	
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Bowen, Mrs.	
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AWM V WHITE TIE DINNER, October 10, 1991
 Acceptance List a.o. October 1, 1991

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Brown, Mr. J. Carter	NGA Director
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Bruce, Mrs. David K.E. (Evangeline)	Mellon Guest; widow of former NGA Trustee
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*Cafritz, Mrs. (Joyce)	
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*Coberly, Mrs. (Victoria)	
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AWM V WHITE TIE DINNER, October 10, 1991
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*Davis, Mrs.	Davis & Langdale Co., Inc.
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*Dicks, Mrs. (Suzanne)	
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*Downie, Mrs.	Editor-in-Chief
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Duemling, Mrs. (Louisa)	

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 Acceptance List a.o. October 1, 1991

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 Acceptance List a.o. October 1, 1991

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Haverstick, Mrs. Iola	XDO; DCG
Havnen, Mr. Ingvard	Counselor, Press & Cultural Affairs

AWM V WHITE TIE DINNER, October 10, 1991
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Havnen, Mrs.	The Royal Norwegian Embassy
Heinemann, Mrs. Rudolf J. (Lore)	TC
Heinz, Mrs. H. John III (Teresa)	XDO; DCM
*Heinz, Mrs. Henry H. II (Drue)	XDO; CC; H.J. Heinz Co.
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Herring, Mr. Paul L. Herring, Mrs.	DCG; John and Paul Herring Inc.
Higgins, Dr. William H., Jr. Higgins, Mrs.	Mellon Guest; Virginia Museum of Fine Arts
Higginson, Mr. Charles Higginson, Mrs. (Genevra)	she: NGA he: <i>Director, Council on Ocean Law</i>
*Hills, Hon. Roderick M.	US Trade Representative
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Ingram, Mr. Louis Wilson	guest of Hooker, Mrs. Janet Stewart

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Kirstein, Mr. Richard A.	TC; Richmarr Construction Corp.

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*Koch, Mr. William I. *Koch, Mrs. (Joan)	XDO; The Fred C. Koch Fdn., Inc.
*Kogod, Mr. Robert P. *Kogod, Mrs. (Arlene)	XDO; CC
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Kress, Mrs. Jocelyn	
*Kuralt, Mr. Charles *Kuralt, Mrs.	XIO; CBS - Sunday Morning
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Lougheed, Dr. Lin	guest of Fleischman, Mr. Aaron

AWM V WHITE TIE DINNER, October 10, 1991
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Lovejoy, Dr. Thomas	Undersecretary of the Smithsonian (guest of Sally Quinn)
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*Lunde, Mr. Asbjorn R.	DCC
*Luzón, Mr. Francisco	XCR; Presidente, Banco Exterior
*Luzón, Mrs.	de España
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*Manning, Mrs. (Bertina Suida)	
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*McBean, Mr. Peter	XDO
*McBean, Mrs.	
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McLucas, Mrs.	
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*McNamara, Mrs.	
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*McNeil, Mrs. (Nancy)	
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Mellon, Mrs. (Louise)	AWM Fdn. Trustee
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*Menschel, Mrs. (Joyce)	
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Millon, Mrs. (Judy)	

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Murphy, Dr. Franklin D. Murphy, Mrs. (Judy)	NGA Trustee; Times Mirror
Nasher, Mr. Raymond D.	TC; CC; Raymond D. Nasher Company (and Cullum, Ms. Lee)
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Phillips, Mr. Neil F. Phillips, Mrs. (Sharon)	XDO

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Prizel, Mr. Ilya	DCM (and Rothko Prizel, Ms. Kate)
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*Rauschenberg, Mr. Robert	XDO
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*H.E. The British Ambassador *Renwick, Lady	
*Richard, Mr. Paul *Richard, Mrs. (Deborah)	XIO; Washington Post
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*Ridgeway, Mr. Thomas *Ridgeway, Mrs. (Jane Akers)	Mellon Guest (daughter of J. Russell Pope)
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Robinson, Mr. Duncan Robinson, Mrs.	Mellon Guest; Dir., Yale Center for British Art

AWM V WHITE TIE DINNER, October 10, 1991
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Robson, Mrs. (Margaret)	
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Rockefeller, Mrs. (Peggy)	
Rockefeller, Hon. John D. IV	XDO; US Senate (D-WVA);
Rockefeller, Mrs. (Sharon)	she: President WETA-TV
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*Rogers, Mrs. (Adele)	
*Rose, Mr. Daniel	XDO
*Rose, Mrs.	
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Rothko Prizel, Ms. Kate	DCM; (and Prizel, Mr. Ilya)
Russell, Mr. John	Mellon Guest; DCM; (and Bernier, Ms. Rosamond)
Rust, Mr. David E.	XDO
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*Sabarsky, Mrs.	
Sackler, Mrs. Arthur M. (Jill)	TC; Arthur M. Sackler Fdn.
*Saff, Dr. Donald	DCG
*Saff, Mrs.	
*Salant, Mr. Walter	DCG
*Salant, Mrs. (Edna)	
*Saltzman, Mr. Arnold A.	XDO; Vista Resources, Inc.
*Saltzman, Mrs. (Joan)	
Sarnoff, Mrs. Stanley J. (Lili-Charlotte)	XDO; Survival Technology, Inc. (and Dr. Stephen Parks Strickland)
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Saul, Mrs. (Elizabeth)	
Savitt, Mr. Charles	Mellon Guest
Scaife, Mr. Richard M.	Mellon Guest; DCM
Scaife, Mrs. (Margaret Battle)	

AWM V WHITE TIE DINNER, October 10, 1991
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Schuette, Ms. Mary	and Levenson, Mr. Jay
Seeger, Ms. Anne	guest of Herrick, Mr. Daniel
*Shepard, Rear Adm. Tazwell, Jr. *Shepard, Mrs.	Cafritz Fdn.
*Shickman, Mr. Herman *Shickman, Mrs.	XDO; Herman Shickman Gallery
*Silberman, Mr. John	XDO
*Simpson, Mrs. Beatrice	Mellon Guest
Smith, Ms. Candida	Mellon Guest; TC (and Cavanagh, Mr. Carroll)
Smith, Mr. James S. Smith, Mrs. (Laurie)	TC; Arnold D. Frese Fdn., Inc.
*Smith, Mr. Joshua P.	DCG
Smith, Mr. Robert H. Smith, Mrs. (Clarice)	NGA Trustee
Solomon, Mrs. Lillian	XDO
*Solow, Mr. Sheldon H. *Solow, Mrs.	DCM
Spadolini, President Giovanni	President Italian Senate
*Squires, Mr. Richard *Squires, Mrs. (Andrea B. Currier)	Mellon Guest
*Stahl, Ms. Lesley	XIO; CBS News; 60 Minutes (and Latham, Mr. Aaron)
*Stark, Mr. Ray *Stark, Mrs.	XDO; Ray Stark Productions, Inc.
Stevenson, Hon. John R. Stevenson, Mrs. (Ruth Carter)	NGA Trustees; AWM Fdn. Trustee Sullivan & Cromwell
Stewart, Dr. Zeph Stewart, Mrs. (Diana)	Mellon Guest; Dir., Hellenic Center
Strickland, Dr. Stephen Parks	guest of Sarnoff, Mrs. Stanley J.
The Secretary of MHS	Cabinet

AWM V WHITE TIE DINNER, October 10, 1991
Acceptance List a.o. October 1, 1991

Sullivan, Mrs. Louis (Eva Ginger)	
Sullivan, Mr. T. Dennis	AWM Fdn., Financial VP
Sullivan, Mrs. (Susan)	
Sununu, Hon. John H.	Chief of Staff to the President
Sununu, Mrs. (Nancy)	
*Swenson, Mr. Edward F., Jr.	TC; Edward F. Swenson and Company
*Swenson, Mrs. (Marie)	
Takemoto, Mr. Hideharu	XCR; Pres. & CEO, Canon USA Inc.
Takemoto, Mrs.	
Terra, Hon. Daniel J.	XDO; The Vernon Group Inc.
Terra, Mrs. (Judith)	
Terry, Mr. Frederick A., Jr. and Guest	Mellon Guest; Sullivan & Cromwell
<i>probably regret</i> *Thatcher, The Rt. Hon. Margaret	
*Thatcher, Sir Denis	
*Thyssen-Bornemisza, Baroness Francesca	DEV
Toups, Mr. John M.	Chairman of the Board, GSI
Toups, Mrs. (Nina)	
Tunick, Mr. David	DCG; David Tunick Inc.
Tunick, Mrs.	
*H.E. The Royal Norwegian Ambassador	
*Vibe, Mrs. (Beate)	
Viti, Mr. Paolo	Palazzo Grassi, S.p.A.
Viti, Mrs.	
<i>probably regret</i> *H.E. The Federal Chancellor of Austria	
*Vranitsky, Mrs.	
*Walker, Mr. John III	Mellon Guest; Dir. Emeritus NGA
Wallace, Mr. William	(and Evans, Ms. Anne Borden, NGA Executive Officer)
*Walton, Mr. James M.	Mellon Guest
*Walton, Mrs. (Ellen)	
*Walton, Mr. William	Cafritz Fdn.
Warner, Mr. John W. IV	Mellon Guest; son of Catherine M. Conover

AWM V WHITE TIE DINNER, October 10, 1991
 Acceptance List a.o. October 1, 1991

Warner, Ms. Virginia S. & Guest	Mellon Guest; daughter of Catherine M. Conover
*Warwick, The Earl of	Mellon Guest
*Weaver, Mr. Melvin R.	XDO
*Weber, Dr. John C.	DCM
*Weber, Mrs. (Charlotte)	
*Weir, Mr. Michael	Mellon Guest
*Weir, Mrs. (Pidge)	
Whitehead, Hon. John C. Whitehead, Mrs. (Nancy)	TC Chrm.; AWM Fdn. Chairman; AEA Investors Inc.
*Wiener, Mr. Malcolm *Wiener, Mrs.	DCM; The Millburn Corp.
Wilbur, Mr. William N. Wilbur, Mrs.	Mellon Guest
Williams, Mr. Dave H. Williams, Mrs. (Reba)	DCG; CC
*Williams, Hon. Patrick *Williams, Mrs. (Garol)	US House (D-MT)
*Wittrock, Herr Wolfgang	DCG
*Wolfensohn, Mr. James D. *Wolfensohn, Mrs. (Elaine)	Chrm., The John F. Kennedy Center for the Performing Arts
Wood Prince, Mr. William Wood Prince, Mrs. (Eleanore)	TC; CC; F.H. Prince Co., Inc.
Woodner, Ms. Andrea	XDO; Jonathan Woodner & Co.
Woodner, Ms. Dian	TC
*Woodward, Hon. Stanley	XDO; Woodward Fdn.
Yates, Hon. Sidney R. Yates, Mrs. (Addie)	US House (D-IL); Subcomm. on Interior Appropriations

Blockbusters' never leave



Photo by Sharon Kuck/The Washington Times

and seeing things in the same place they remember them,"
of Art since 1969.



"Expulsion of Adam and Eve From Paradise" by Benjamin West

Museums' permanent collections often are neglected treasures. To give readers a taste of what they're missing, The Washington Times asked the city's major museums to take art critic Eric Gibson on a tour of their permanent collections. Today, in the first of an occasional series, J. Carter Brown, director of the National Gallery of Art, guides us through new galleries devoted to British and American painting.

By Eric Gibson 2-11-91
THE WASHINGTON TIMES

A museum's permanent collection is the core of its institutional being.

"That's what lasts," J. Carter Brown says. "That's why we are here."

But these days, as the National Gallery of Art's director well knows, the permanent collection is the forgotten cousin of museums, a casualty of the more heavily hyped temporary shows that come to town for a while and then leave.

That's ironic, since the permanent collection is an ongoing "blockbuster" exhibition of its own. A case in point: If you couldn't face the crowds to see "Titian, Prince of Painters," don't worry. The National Gallery's five Titians in the exhibition stayed in Washington when the show closed.

"My advice to visitors is, just peel off a section of the permanent collection and treat it as if it were a visit to a temporary exhibition," Mr. Brown says.

Mr. Brown is perhaps the ideal guide. Witty, avuncular, fluidly combining anecdote and personal impressions with in-depth analysis, he

knows his collection inside and out.

He should. Director of the National Gallery since 1969, he's had plenty of time to study it, having spent his entire professional career at the gallery. He started out as an assistant to the director in 1961 after graduating from Harvard in 1956, staying on for a business degree and then doing postgraduate study in art history and museum studies in Europe.

Mr. Brown's tenure has coincided with the most tumultuous period in American museums, as an explosion in public interest in art has accompanied a large expansion in museum facilities and programs. At the National Gallery this evolution has been most visible in the East Building designed by architect I.M. Pei and opened in 1978.

Although containing some permanent exhibition space, the East Building primarily is used for temporary exhibitions as well as modern art. "The concept of that is that it's in constant flux," Mr. Brown explains.

But the West Building is all about permanence. "I like the idea of a visitor coming back to Washington and seeing things in the same place they remember them," he says.

This doesn't mean the permanent collection is sacrosanct.

"A lot of things have changed in terms of new acquisitions," Mr. Brown says. "We have some very talented staff, and they should have a chance to express their ideas."

Those ideas are about what the museum should show and how. Curators want the visitor to enjoy a beautiful object but also understand its place in art history.

"Pictures develop dialogues with

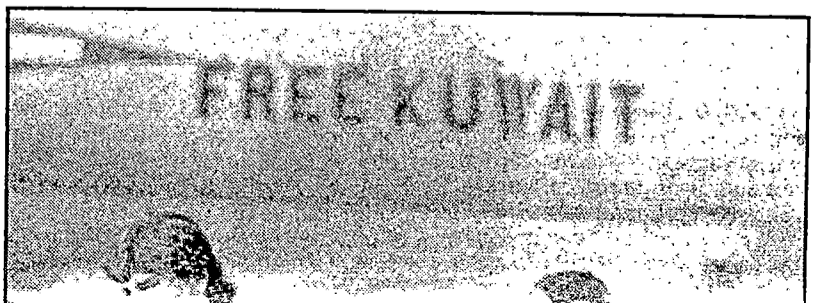
see ART, page E2.

CURATOR
A guide to choice art

ilitary
sitters,
proves
hunch

gradually the number of pools and promises eventually to scrap the pool system entirely, allowing unilateral coverage, seasoned combat reporters lie like beached whales on couches here. They smoke too many cigarettes and glare at reports from their lucky colleagues up near the front, grousing about a system that allows only one reporter from each newspaper to get a pool shot.

They didn't come here to be com-



ART

From page E1

each other," Mr. Brown says. They are, he adds, "very sensitive to their juxtapositions — where they are hung, who they are hung next to and with."

Mr. Brown gives an example of how placement can make a point. "We thought we would do something rather daring," he says of the installation in Gallery 57, where the tour begins, "and take Turner out of his strict chronological sequence and put him in here to be along the main passageway."

The director points to J.M.W. Turner's 1835 painting "Keelmen Heaving in Coals by Moonlight," a painting that he says is "one of the great pictures in America."

"It's done in moonlight, so you get this cold, greenish light on the Tyne River," Mr. Brown says. "But then, like the fires of hell, you get wonderful torches over on the right."

Moving the Turners places them across the sculpture court, the building's central artery, from the gallery's French Impressionist collection. "Keelmen" faces two views of Rouen Cathedral painted more than half a century later by Claude Monet.

What's the point of all this? Monet, Mr. Brown says, "was in London in 1870 and was very struck by Turner," making the English painter "in a sense the prime mover of Impressionist fascination with light."

He leads the way into Gallery 59, site of "Mrs. Richard Brinsley Sheridan," painted around 1785 by Thomas Gainsborough, one of the greatest portraitists of his day in England. The subject, Mr. Brown says, was a famous beauty. Originally an accomplished soprano, Elizabeth Linley ran off with playwright Sheridan.

"She was the toast of London," Mr. Brown says. "I mean, everybody was in love with her."

The background landscape is more loosely painted, giving the picture an element of Romantic feeling

National Gallery of Art

East wing of the west building

Treasures of the National Gallery of Art's permanent collection: "The Voyage of Life: Youth" by Thomas Cole (top left); "Baby at Play" by Thomas Eakins (above); "Mrs. Richard Brinsley Sheridan" by Thomas Gainsborough (top right); and "Watson and the Shark" by John Singleton Copley (right)

with him, because he was the second president of the Royal Academy, and he had made it in European terms."

The director points to a new acquisition, West's "Expulsion of Adam and Eve From Paradise," one room over in Gallery 62. It is one of a series of religious paintings commissioned by George III for the Royal Chapel at Windsor Castle. The painting is important as an example of West's late career and for the way it points to later Romantic painting.

son and the Shark," a work by West's most distinguished contemporary, and the most important painter of Colonial America, John Singleton Copley. The National Gallery is strong in Copleys of all periods. But Mr. Brown talks most spiritedly of this one, painted after the artist had moved permanently to England.

"The kids love this picture," he gushes. "It's 'Jaws III!'"

The painting is placed strategically, drawing visitors into the

low] Homer."

Mr. Brown is struck not just by the treatment of the landscape setting but by the symbolism. He points to "Childhood," the first picture in the series.

"A little detail like the hourglass is absolutely full," he says. "And all of these carved figures on the boat are just full of energy and hope. And it's spring and it's morning, and everything's just coming up roses."

By the final painting "Old Age"

just because it's in a great museum. "But this picture grows on you."

What he finds striking is the story it tells of the child's emerging consciousness. "The fact that he has given up — I mean symbolically — the cutesy toy to begin to play with the alphabet blocks," Mr. Brown explains.

Now it's on to Gallery 69, and another iconic image, James Abbott McNeill Whistler's "The White Girl:

MUSIC / Octavio Roca

NSO takes Mahler to grand level

Maestro Mstislav Rostropovich is back with the National Symphony Orchestra and there is cause for celebration. Their performance of the "Kindertotenlieder," Mahler's meditation on the death of children, was supremely beautiful. It was a reminder that the National Symphony is a national treasure, and that this volatile, unpredictable Russian is one of the consummate artists of our time.

The concert is repeated tonight at Carnegie Hall in New York and again tomorrow at the Kennedy Center Concert Hall. Thursday's opening concert moved many in the Concert Hall to tears and loud cheers.

Hakan Hagegard sang the "Kindertotenlieder," bringing to life the intimate tragedy of Friedrich Rueckert's poems. Maestro Rostropovich's conducting challenged the singer with daringly slow tempos and rhythms as erratic as those of a breaking heart.

The cellos were devastating in

★★★★

WHAT: Music of Mahler, Wernick and Tchaikovsky; Hakan Hagegard, Mstislav Rostropovich and the National Symphony Orchestra
WHERE: Kennedy Center Concert Hall
TICKETS: Tomorrow night at 7
PHONE: \$14.50 to \$33
PHONE: 202/467-4600

MAXIMUM RATING: FOUR STARS

Brown says. "I mean, everybody was in love with her."

The background landscape is more loosely painted, giving the picture an element of Romantic feeling, an effect Gainsborough achieved, Mr. Brown says, by using 6-foot-long brushes.

Then, pointing to the wood paneling in the gallery, he explains that when the National Gallery was built in the late 1930s, the paneling was put in for a specific group of pictures.

"So when we started reinstalling, some of the pictures didn't fit in the panels," the director says. "Visitors aren't going to notice a thing's changed, but in fact we had to reconstruct those panels."

With both English and American paintings, the next stop, Gallery 61, is meant to demonstrate the importance of Europe in the evolution of American art.

"What a lot of visitors don't remember," Mr. Brown says, "is that we were part and parcel of the British Empire, so it would be perfectly logical for an artist to go to London."

He is referring to Benjamin West (1738-1820), a pivotal figure in the history of painting on both sides of the Atlantic in the late 18th century.

"He grew up in Pennsylvania and went first to Rome and then to London," Mr. Brown says. "He stayed there and became a kind of den father for every American painter of any importance. So [John Singleton] Copley and [Gilbert] Stuart and [Charles Willson] Peale and, even later, Washington Allston and Samuel F.B. Morse all came and worked

missioned by George III for the Royal Chapel at Windsor Castle. The painting is important as an example of West's late career and for the way it points to later Romantic painting.

"We got it at a little auction in London," Mr. Brown says. "I went over to see it, and it was really grimy and just didn't look like anything."

But "it's a discovery," he adds. "It's been lost for 150 years." He singles out the "billowing cloud," the "wonderful sense of space."

"As an American achievement and as a moment in Romanticism," Mr. Brown concludes, "it shows that the hometown boy made pretty good over there."

Gilbert Stuart's "The Skater" is in the same gallery. Stuart, a pupil of West's, is best known for his portraits of George Washington. The National Gallery owns the so-called "Vaughn Portrait" of Washington (in Gallery 60A), the first done from life.

But "The Skater" was the artist's first full-length portrait, and the picture, Mr. Brown says, "that made Stuart's reputation." It is, he adds, an icon of American art.

Stuart's sitter, William Grant, had arrived late, Mr. Brown explains, and was reluctant to sit indoors having his portrait painted when he could be out skating instead.

"Stuart was a very accomplished skater and also a very accomplished procrastinator. . . . And so they went out, and he got this idea, which was totally innovative, to show him [Grant] actually on skates."

Moving into the next room, Gallery 60B, Mr. Brown points to "Wat-

moved permanently to England.

"The kids love this picture," he gushes. "It's 'Jaws III!'"

The painting is placed strategically, drawing visitors into the American galleries when they glimpse it from the museum's East Garden Court.

"It's based on a historical incident that happened in Havana harbor," Mr. Brown says. "The boy has already lost a foot. And so the drama is what is going to happen next, because the shark is coming around for the crucial bite, which is the head. And he's just out of reach, and those people are trying to get out of the boat to him. And to the rescue is the harpooner."

"It's like an intercut movie."

Besides the element of action, he points out "the intensity of all those expressions and the psychological penetration;" not to mention "one of the great heroic images of a black in American art."

Mr. Brown moves into Gallery 60, eager to talk about a cycle of four paintings called "The Voyage of Life," by the pioneer American landscapist Thomas Cole. It is, he says, "virtually the first purchase we made after I became director. And we paid more money than anybody had paid for American art in living history, and everybody thought I was nuts."

But he held firm.

"I felt so strongly about our need for Romanticism and the importance of Cole to everything subsequent in American art history — the Hudson River School, then Luminism, then right through to [Wins-

low] carved figures on the boat are just full of energy and hope. And it's spring and it's morning, and everything's just coming up roses."

By the final painting, "Old Age," things have changed. "The boat didn't get through unscathed, the hourglass is now gone. It's wonderful stuff. One can keep mining it for detail and richness of imagination."

Mr. Brown moves eagerly to Winslow Homer's 1878 "Breezing Up," in Gallery 68. "This just has to be one of the most joyous pictures in all of American art," he says.

Homer's work marks a trend toward greater realism, a fact Mr. Brown takes note of when, with a sailor's experienced eye, he terms this painting "very accurate."

"You can see the angle of the rudder and the amount of turbulence it would kick up — he knows what he's doing."

And here's an insight into how artists work: There is the shadow of a ship just to the right of the sailboat. Mr. Brown says Homer originally had a Gloucester, Mass., fishing schooner there. "And then I guess he realized there was so much thrust over on [that] side of the picture that he didn't really want it, so he painted it out and put it [farther to the right]." But "paint gets transparent with time, and we're beginning to see ghosts appear."

The director walks over to "Baby at Play," an 1876 painting by Thomas Eakins, Homer's great contemporary.

"I never used to like it," he says, reassuring words for those who think they have to like something

pianis.

Now it's on to Gallery 69, and another iconic image, James Abbott McNeill Whistler's "The White Girl: Symphony in White, No. 1" of 1862. As one of the paintings included in the 1863 "Salon des Refuses" exhibition, a catalytic event in the history of modern art, it has an impressive pedigree.

"It's all shades of white, including the lily," Mr. Brown says. Therein lay its daring, he continues, and the reason it had to be shown with other "radicals" like Manet and Monet, rather than in the official salon exhibitions.

From there it's into Gallery 70 and the 20th century. Here are the beginnings of the Ashcan School, this country's first modern art movement. But it's Gallery 71 that really shows them off.

In the work of George Bellows, Robert Henri and John Sloan, says Mr. Brown, "there was a whole discovery that the city could be interesting." Given America's grand tradition of landscape painting, "This was a whole new kind of subject matter, in this country anyway."

He turns to Bellows' "Both Members of This Club," from 1909.

"Bellows was good at breaking the image of the effete artist. He was all-American. He was interested in these boxing matches, which were illegal, so they had to have clubs."

Mr. Brown points to the lower part of the painting and the faces in the audience distorted with the passion of total involvement.

"Pretty gutsy stuff," he says.

PHONE: 202/467-4000

MAXIMUM RATING: FOUR STARS

the drawn-out anguish of "Now I see clearly" and miraculously soothing in the end. There was rare nobility in Dotian Litton's harp. The whole orchestral fabric, in fact, often acquired a crystalline quality that let Mr. Hagegard's lyric instrument persuade with unforced delicacy.

Maestro Rostropovich has a particular affinity for the art of our century, for the uncertainty, terror and hope often mirrored in our music. It took profound understanding to feel the serenity at the heart of sorrow in Mahler's music. It took genius to expose it patiently, simply.

The world premiere of Richard Wernick's Piano Concerto followed, played by Lambert Orkis. On first impression and without benefit of a score, it seemed a big, minor piece. It was a feast of bravura for pianist and orchestra alike, however.

Tchaikovsky's Symphony No. 2 in C minor, known as the "Little Russian," closed the concert. It was a rambunctious reading, full of excitement and especially powerful in the joyful Scherzo. Thursday's concert began on a sad note with Bach's famous "Air" from his orchestral suites. It was played in memory of the NSO clarinetist Robert Genovese, who died Thursday afternoon.

PRESS

From page E1

since Jan. 21. Their jeep was found abandoned, the keys in the ignition, near the Kuwaiti border. Demoralized CBS employees muse privately that the group probably is in Iraqi hands, possibly dead.

Detention

Things are tightening up steadily. A week ago Wesley Donald Bocxe

the Saudis and an expired New York state driver's license. The MPs wanted his passport, which he didn't have on him, Mr. Bocxe says, because "after what happened to Bob Simon, I didn't think it was wise to carry it."

The MPs, alert for Iraqi spies, were not happy.

"They spread-eagled me and searched me and put a blindfold on me, and put me in their Humvee [truck] and drove me to their base in the desert," the photog says.

Officers detained Mr. Bocxe for 15 hours in a tent, questioning him

of the press will not travel unescorted and will not reveal sensitive information on troop location and movements — a document Mr. Bocxe previously had refused to sign.

Having quietly signed a copy of the rules, Mr. Bocxe now feels trapped, unable to do what he was sent here to do. Because the press agency that represents him, Sipa, is French-owned, he is unable to get photos from the photo press pool that supplies U.S. news organizations.

The situation, he says, "is getting way out of hand."

He is not alone. Mr. Bocxe says he heard a report of a French photographer whose car was shot at last week by U.S. troops as he drove unescorted up north. The photog apparently turned around and went home unharmed.

MPs also detained an Associated Press reporter for three hours after he approached them and asked to speak to a public affairs officer.

But no MP is going to stop a re-

to position themselves where they can see something.

The media buildup

Nowadays Lt. Col. Larry Icenogle can't move five feet out of his JIB office without being accosted by an unhappy camper asking when he or she is going to get to see the soldiers.

As the JIB's No. 2 guy, Col. Icenogle brought the 17 members of the Department of Defense national media pool to Dhahran on Aug. 13. The pool was disbanded 10 days later to allow unilateral commu-

charted territory of Saudi Arabia was an unqualified success.

The concept of a group of journalists that could "hit the beach" with the troops in an invasion had been much discussed and tested for years. Compared with the Panama invasion's "ill-fated pool fiasco," as Col. Icenogle puts it, in which the DOD pool arrived in the country hours after the action started, the initial days of Operation Desert Storm provided pool members with incredible access.

When it became evident last fall

THE GALLERY'S GOLDEN

In the Art Museum's 50th Birthday Show, the Mellon Largess on Dazzling Display

3-17-91

By Paul Richard
Washington Post Staff Writer

“**A**rt for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art” is a happy exhibition filled with ooh-and-aah surprises. Its spirit is familial, and touchingly affectional. The newest work on view, Claes Oldenburg's “Profiterole,” a donation from the artist and from Gemini, his publisher, is a little painted bronze, all chocolate cake and ice cream and dribbles of hot fudge. It's a small thing, but appropriate. This is a birthday party show.

One expects on such occasions that—while many new-found friends will show up with small presents—Daddy will provide the most impressive gifts of all, and that's what happens here.

■ For highlights of the exhibition, see the Sunday Magazine. Page 26

Daddy is in this case is Paul Mellon, 83, the philanthropist-collector who more than any other man has given the museum, conceived by his father, its kindness, its character. He's been there from the start.

When John Russell Pope's West Building opened—nearly empty—on March 17, 1941, precisely 50 years ago today, Mellon was in charge. (His father, Andrew Mellon, had died four years before.) As the gallery's first president, he saw to its construction, kept statues from its niches, toned down its embellishments, filled its halls with flowers. He picked its personnel—charming Johnny Walker, the gallery's first chief curator, was a boyhood pal from Pittsburgh—and then he stepped back half a pace and watched it slowly grow.

He watched its first directors, David Finley and Walker, those suitors of the rich, snap up great collections, and then watched J. Carter Brown, in charge for 20 years now, enormously enhance its exhibition schedule, its adherence to high scholarship, its ambition and its reach. He was always there when needed. He hired I.M. Pei to design the new East Building, and supervised construction (he never missed a building meeting). It was Mellon and his sister, quiet Ailsa

Mellon Bruce, and their family foundations, who paid the \$100 million bill.

Now and then he'd give his gallery a picture, or 93 of them at once, but his most important contributions may have been intangible. He has always been a book man, as well as a picture man, and the gallery's Center for Advanced Study in the Visual Arts is in most ways his creation. Mellon, when at home, hangs all his own pictures, and it is no accident that the gallery he's built spends such care and cash on its installations. Its insistence on the best, and its niceness to the public, reflect his guiding spirit. By 1981, more than 6.7 million folks a year were enjoying its exhibits. When you enter the museum's doors—and find that you don't have to tip to check your coat, that the illustrated catalogues cost much less than they might, that the entire institution seems intent on giving pleasure—you can't escape the feeling that you're Paul Mellon's guest.

His stamp is on this 375-object birthday show. It's not just that the 160 other donors represented have responded to his graciousness with presents of their own. The entire exhibition is studded with his gifts.

Their quality is wonderful. His “White Poodle

in a Punt,” a 1780 canvas by the Englishman George Stubbs, must be among the nicest dog portraits ever painted. It hangs just beside the door. The next object one encounters is Mellon's copy of the “Nuremberg Chronicle,” a history of the world that ranks among the most important illustrated books of the later 15th century. Though it contains 1,809 hand-colored woodcuts, and might therefore be viewed as a 1,809-picture gift, its binding is intact, and it's catalogued as one. Viewers who remember the gallery's enormous luminist exhibit will be delighted to discover here Fitz Hugh Lane's 1860 seascape “Recalmed Off Halfway Rock,” the key work of that show, and another Mellon gift. His superb Winslow Homer, “Dad's Coming” (1860), is but nine inches high, and yet its monumental presence somehow rules the room. When I was a kid, a print of van Gogh's “Harvest” hung above my bed; Mellon and his wife now have added van Gogh's reed-pen drawing of that amazing painting to the gallery's collection.

In 1900 Pierre Bonnard, the post-impressionist, made an illustrated book of verses by Verlaine. The painter's preparatory volume, with 100 charcoal drawings, as well as his finished

See BIRTHDAY, G5, Col. 1

Whomp—Splat—Hyah!

Getting Their Kicks From Kung Fu

By
Dance

Company, will present in its Washington premiere at Lincoln Auditorium Friday and Saturday nights.

It's a work that asks—perhaps “the message” would be more accurate—the meaning of faith in a world no one with

Gifts for NGA

BIRTHDAY, From G1

book, with its 200 lithographs, are in the show as promised gifts—from Paul and Bunny Mellon. She also has provided two grand Mark Rothko oils. Cezanne's "Boy in a Red Waistcoat" is the strongest portrait here, and near it is a sketchbook with 73 pages of drawings by that master. These too are Mellon gifts.

The largest, most imposing set of Mellon's presents—his waxes by Edgar Degas—fill a pair of galleries. At auction in November 1988, a posthumous bronze cast of Degas's "Little Dancer Fourteen Years Old" brought more than \$10 million. Mellon, years before, had bought the wax original (with its human hair and canvas shoes), and the plaster that was made from it, and 29 related works—of quickly modeled women and leaping, prancing horses. They bear the master's fingerprints. The bronzes that were cast from them long after his death are monochrome and heavy, but these translucent waxes are so subtle in their colors, and so vital in their movements, that you feel that they're alive.

His father was a gentleman famous for his somberness. John Walker, in his memoirs, "Self-Portrait With Donors," describes Andrew Mellon as "exceptionally silent." Nor was he effusive when it came to buying art. His collection was magnificent—in 1930-31 he bought Raphael's "Alba Madonna," van Eyck's "Annunciation," Titian's "Venus With a Mirror" and 19 other masterworks from the Hermitage in Leningrad—but its size was small. The objects in the present show outnumber 3 to 1 the old-master paintings in the founder's gift.

"I was in a dilemma," Walker wrote. Andrew Mellon had donated only 126 paintings and 26 works of sculpture. "We were about to open a vast building designed to provide well over a hundred galleries. . . . That was all we had. No one else had given anything. The Mellon works of art, I thought, would seem as scattered as sheep on a Scotch moor. Imagine Congress being asked to provide funds for one work of art per room! Politicians, like nature, abhor a vacuum. I had a vision of the Gallery being used to show works of local artists from every state in the Union."

Walker and his colleagues were rescued in the nick of time by Samuel Kress, the dime store magnate, who, just before its opening, presented to the gallery an additional 375 pictures. Other great collectors—Sam Kress's brother, Rush, the Widener brothers, and cranky Chester Dale, that great buyer of French paintings, and lastly Lessing Rosenwald, the scholarly Sears, Roebuck heir who carefully acquired more than 22,000 works on paper—would eventually provide more than enough art to fill those hundred rooms.

Great collectors of their ilk are in extremely short supply these days. The gallery's founding benefactors were 19th-century men with 19th-century tastes. Andrew Mellon, for example, was something of a prude, and something of a snob. He could not look at martyrdoms, nor would he purchase nudes, and he demanded that his gallery restrict its future acquisitions to the sort of pictures he preferred. So strong was his bias for works by long-dead giants that he had a clause inserted into the act of Congress that established the museum: "No work of art

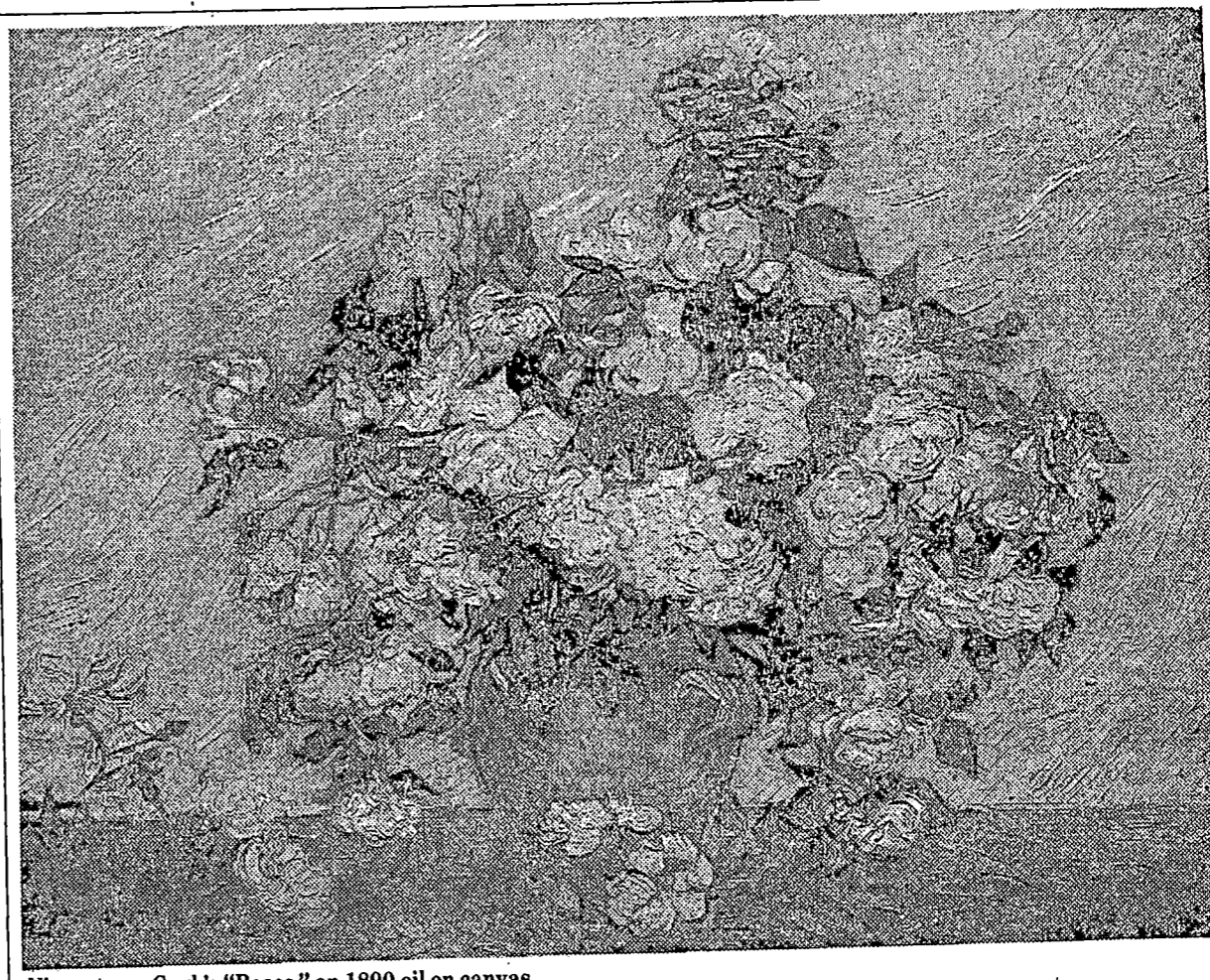
shall be included in the Permanent Collection . . . unless it be of similar high standard of quality to those in the collection acquired from the donor."

So much for "Profiterole." And so much for that batch of quick and clumsy works on paper made by sculptor David Smith. Many of the objects in the last rooms of this show—that Andy Warhol, for example, or that gaudy Helen Frankenthaler, that Michael Heizer print, that Sandro Chia multiple and that tool-encrusted sculpture thrown together by Jim Dine—are, by any measure, distinctly minor works of art. The happiest of parties tend to go a little raggedy as the day wears on, what with frosting on the carpet and smudges on the glasses, and this birthday exhibition also falls off notably as it nears its end.

It is a fine show nonetheless. Its spirit is inclusive. You can sense the old guard changing—the super-rich retreating, and a new breed of collectors emerging to replace them—as you wander through these halls.

True, a number of its major works come from families of famous wealth—that grandly moody Thomas Cole, "Sunrise in the Catskills" (1826), comes from Mrs. John D. Rockefeller; that superb Vincent van Gogh still life of white roses in a vase is a gift from the late W. Averell Harriman and Pamela C. Harriman; that grand Henri de Toulouse-Lautrec, "Marcelle Lender Dancing the Bolero in 'Chilpéric,'" is a partial and promised gift of Betsy Cushing Whitney in honor of John Hay Whitney; and that somber, unforgettable Thomas Eakins portrait of Rear Adm. George W. Melville comes from the collection of Sen. and Mrs. H. John Heinz III.

(Some less-forthcoming donors provided gifts of money. Ambassador Walter H. Annenberg and his wife, Leonore—who, with questionable timing, chose last week to tell the world that their wonderful collection would be going to the Met, thus denting the high hopes of the Philadelphia Museum of Art and the state of California, to say nothing of the National Gallery's—have given cash instead of art. Their



Vincent van Gogh's "Roses," an 1890 oil on canvas.

Christine Sander, Kathleen Ewing, Christopher and Alexandra Middendorf, George Hemphill and Lenore Winters. One of Lunn's two presents was given in honor of Jacob Kainen. Such gestures of old friendships are common in this show.

More than 380 patrons, from 21 states and five foreign nations, have given cash or works of art for the gallery's celebration. New York is represented well, so is Massachusetts, so is California—but it's the local neighborhood that's represented best of all. More than half the donors—among them Martin and Liane Atlas, Patricia Bauman and John L. Bryant Jr., Louisa

and Clarice Smith (he's a gallery trustee) have given five important pictures, among them Picasso's "The Frugal Repast" of 1904, one of his grandest etchings. John Wilmerding, who worked there once as deputy director, has given an oil sketch by Thomas Eakins. David E. Rust, another former curator, has given "The Mocking of Christ" (circa 1625), a fiercely painful oil by Hendrick ter Brugghen, the Dutch follower of Caravaggio. This is just the sort of picture—it's both unsettling and religious—that Andrew Mellon would not have deigned to buy.

The gallery did not really need more works by Winslow Homer, but "Dad's

nens, Joshua Smith, Daryl R. and Lee G. Rubenstein, Mr. and Mrs. Leonard A. Lauder, as well as other donors—and its many English pictures—by Thomas Rowlandson, William Blake, Samuel Palmer, Sir Edward Cole, Burne-Jones, Hugh Douglas Hamilton, "Mad" John Martin and David Hockney—are at least as fine. Some first-rate works by women—by Paula Modersohn-Becker, Vija Celmins, Nancy Graves, Käthe Kollwitz, Lee Krasner and Lisette Model—are also on display.

Carter Brown's regime, though widely, rightly praised for all it has accomplished—its endless exhibitions, its careful publications, its devotion to art

tion was magnificent—in 1930-31 he bought Raphael's "Alba Madonna," van Eyck's "Annunciation," Titian's "Venus With a Mirror" and 19 other masterworks from the Hermitage in Leningrad—but its size was small. The objects in the present show outnumber 3 to 1 the old-master paintings in the founder's gift.

something of a snob, he could not look at martyrdoms, nor would he purchase nudes, and he demanded that his gallery restrict its future acquisitions to the sort of pictures he preferred. So strong was his bias for works by long-dead giants that he had a clause inserted into the act of Congress that established the museum: "No work of art

the collection of Sen. and Mrs. H. John Heinz III.

(Some less-forthcoming donors provided gifts of money. Ambassador Walter H. Annenberg and his wife, Leonore—who, with questionable timing, chose last week to tell the world that their wonderful collection would be going to the Met, thus denting the high hopes of the Philadelphia Museum of Art and the state of California, to say nothing of the National Gallery's—have given cash instead of art. Their money has been spent on five impressive drawings, among them a fine portrait by Jacques-Louis David and two nice Picassos.)

The gallery, when new, depended for its pictures on the noblesse oblige of millionaires. But that's no longer so. Many of the pictures here are presents from more modest folk—workers in museums, Washington collectors, artists, dealers and historians.

Consider, for example, Ruth and Jacob Kainen. He's the distinguished Washington painter, scholar and collector. The Kainens have given an anonymous German woodcut of 1485, a rare 16th-century Hendrik Goltzius drawing, an engraving by that master, an etching done by Claude Lorrain and—much strengthening the gallery's German expressionist collection—five Ernst Ludwig Kirchner's: two boldly colored oils, a lithograph, a woodcut and an illustrated book.

Among the highlights of this show is its gallery of photographs, a room whose varied pictures quietly announce that the museum is now accepting works by photographers it long ignored—August Sander, for example, or Lisette Model. Many of these images come as gifts from local dealers, or from former local dealers—Harry Lutz, for instance, and Gerhard and

was given in honor of Jacob Kainen. Such gestures of old friendships are common in this show.

More than 380 patrons, from 21 states and five foreign nations, have given cash or works of art for the gallery's celebration. New York is represented well, so is Massachusetts, so is California—but it's the local neighborhood that's represented best of all. More than half the donors—among them Martin and Liane Atlas, Patricia Bauman and John L. Bryant Jr., Louisa Duemling, the Epstein family, Aaron I. Fleischman, Mr. and Mrs. Anthony Geber, Helena Gunnarsson, Jem Hom, Sidney and Jean Jacques, Mr. and Mrs. Gilbert H. Kinney, Richard A. and Lee G. Kirstein, Robert P. and Arlene R. Kogod, Katherine L. Meier and Edward J. Lenkin, Robert and Jane Meyerhoff, Kent and Marcia Minichiello, Evelyn Stefansson Nef, Mr. and Mrs. William Nitze, Mrs. Walter Salant, Lili-Charlotte Sarnoff, Joshua P. Smith, Natalie Davis Spingarn, and Arthur and Charlotte Vershbow—come from Maryland, Virginia and the District of Columbia. And that's just as it should be. The gallery's walls are being filled now by those who use it most.

Ruth B. Benedict, the Washington print collector who long has prowled its print rooms, has given a Rembrandt etching, a drawing by Henry Moore, and—in honor of Andrew Robison, the gallery's senior curator and curator of graphics, who organized this show—a rare woodcut by Goltzius. Robison, in turn, has provided four presents of his own. Nor is he the only gallery official to contribute to the show.

J. Carter Brown, the gallery's director since 1969, has presented his museum with an eagle drawn by Titian, the first drawing by the master to enter its collection. Virginia's Robert H.

ings. John... there once as deputy director, has given an oil sketch by Thomas Eakins. David E. Rust, another former curator, has given "The Mocking of Christ" (circa 1625), a fiercely painful oil by Hendrick ter Brugghen, the Dutch follower of Caravaggio. This is just the sort of picture—it's both unsettling and religious—that Andrew Mellon would not have deigned to buy.

The gallery did not really need more works by Winslow Homer, but "Dad's Coming," from Paul Mellon, and Jo Ann and Julian Ganz's schoolmarm at her blackboard, both show Homer at his best, and no one is complaining—it's grand to have them here. Such gifts add strength to existing strengths, and might be seen as luxuries. But others are essential. Of these, the most important help to fill the yawning gaps in the permanent collection.

The National Gallery has never owned a major Neapolitan baroque painting, but it has one now—Josep de Ribera's "The Martyrdom of Saint Bartholomew," a present from the 50th Anniversary Gift Committee. Thanks to Bunny Mellon, Herman and Lila Shickman, Mrs. Harriman and others, its collection of strong still lifes has been much enhanced. The gallery was late to start collecting the abstract paintings of the New York School, but now it has its first two Clyfford Stills (one comes from the Meyerhoffs, one from Marcia S. Weisman), and thanks to that five-painting gift from Annalee Newman, the widow of the artist, its Barnett Newman collection now must rank among the strongest in the land. Its European holdings have always been much stronger in Italian and French pictures than in works from Germany and Britain. But this show is filled with German art—from the Kai-

Samuel Palmer, Sir Edward Coley Burne-Jones, Hugh Douglas Hamilton, "Mad" John Martin and David Hockney—are at least as fine. Some first-rate works by women—by Paula Modersohn-Becker, Vija Celmins, Nancy Graves, Käthe Kollwitz, Lee Krasner and Lisette Model—are also on display.

Carter Brown's regime, though widely, rightly praised for all it has accomplished—its endless exhibitions, its careful publications, its devotion to art scholarship—long has been regarded as somewhat less successful in adding works of art to the permanent collection. This enormous, handsome birthday show will dim that old complaint. It might have been a hodgepodge. Instead, a bit surprisingly, it manages to survey five centuries of Western art. It is particularly rich in drawings and prints. Recent changes in the tax laws (which restored art deductions, for 1991, to the wealthiest art general) surely helped this exhibition, but it is not money, it is gratitude instead, that one tends to think of when looking at this show.

There may be great collectors out there—say, Norton Simon or the Annenbergs—who see no need give their art to "Paul Mellon's museum," but they are much outnumbered by others who, responding to remarkable example, will support his great museum long after he's gone. Happy birthday to it! "Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art"—which has been supported by a \$500,000 grant from G.T.E.—will remain in the East Building through June 16. A goodly number of its objects, its pledged and promised gifts, will be returned to their donors, but only for a while. They'll eventually return, and then they'll be ours for keeps.



Paul Picasso's "The Crucifixion," a 1935 etching.

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hence he lies
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h shining eyes,
down.
sh book and
the *Iliad*
s of speech is
lteness; and
that the
oetry, when a
v gifted,

- treats with simplicity or with severity a serious subject.
Closing words. On Translating Homer
- 33 Cruel, but composed and bland,
Dumb, inscrutable and grand,
So Tiberius might have sat,
Had Tiberius been a cat.
Poor Matthias
- 34 Go, for they call you, Shepherd,
from the hill.
The Scholar Gipsy
- 35 All the live murmur of a summer's
day.
The Scholar Gipsy
- 36 Tired of knocking at Preferment's
door.
The Scholar Gipsy
- 37 Before this strange disease of
modern life,
With its sick hurry, its divided aims.
The Scholar Gipsy
- 38 Still nursing the unconquerable
hope,
Still clutching the inviolable shade.
The Scholar Gipsy
- 39 Resolve to be thyself: and know,
that he
Who finds himself, loses his misery.
Self-Dependence
- 40 Others abide our question, Thou art
free,
We ask and ask: Thou smilest and
art still,
Out-topping knowledge.
Referring to Shakespeare. Shakespeare
- 41 Truth sits upon the lips of dying
men.
Sohrab and Rustum
- 42 Who saw life steadily, and saw it
whole:
The mellow glory of the Attic stage.
Sonnets to a Friend
- 43 And see all sights from pole to
pole,
And glance, and nod, and bustle by;
And never once possess our soul
Before we die.
A Southern Night
- 44 The difference between genuine
poetry and the poetry of Dryden,
Pope, and all their school, is briefly
this: their poetry is conceived and
composed in their wits, genuine
poetry is conceived and composed
in the soul.
Thomas Gray

- 45 That sweet City with her dreaming
spires
She needs not June for beauty's
heightening.
Referring to Oxford. Thyrsis
- 46 And sigh that one thing only has
been lent
To youth and age in common –
discontent.
Youth's Agitations
- 47 I am past thirty, and three parts
iced over.
Letter to A. H. Clough, 12 Feb 1853

ARROGANCE

- See also conceit, egotism, pride*
- 1 The need to be right – the sign of
a vulgar mind.
Albert Camus (1913–60) French existentialist
writer. *Notebooks*, 1935–42.
- 2 I am sure no man in England will
take away my life to make you
King.
Charles II (1630–85) King of England. To his
brother James following revelation of Popish
Plot fabricated by Titus Oates. *Attrib.*
- 3 He was like a cock who thought the
sun had risen to hear him crow.
George Eliot (Mary Ann Evans; 1819–80)
British novelist. *Adam Bede*
- 4 If this young man expresses himself
in terms too deep for *me*,
Why, what a very singularly deep
young man this deep young man
must be!
W. S. Gilbert (1836–1911) British dramatist.
Patience, I
- 5 There, but for the Grace of God,
goes God.
Herman J. Mankiewicz (1897–1953) US jour-
nalist and screenwriter. Said of Orson Welles
in the making of *Citizen Kane*. Also attributed
to others. *The Citizen Kane Book*
- 6 The bullet that is to kill me has not
yet been moulded.
Napoleon I (Napoleon Bonaparte; 1769–1821)
French emperor. In reply to his brother Jo-
seph, King of Spain, who had asked whether he
had ever been hit by a cannonball. *Attrib.*
- 7 What His Royal Highness most
particularly prides himself upon, is
the excellent harvest.
Richard Brinsley Sheridan (1751–1816) Brit-
ish dramatist. Lampooning George IV's habit of
taking credit for everything good in England.
The Fine Art of Political Wit (L. Harris)
- 8 A LADY. This landscape reminds me
of your work.

- WHISTLER. Yes madam, Nature is
creeping up.
James Whistler (1834–1903) US painter.
Whistler Stories (D. Seitz)
- 9 Well, not bad, but there are
decidedly too many of them, and
they are not very well arranged. I
would have done it differently.
James Whistler His reply when asked if he
agreed that the stars were especially beautiful
one night. *Attrib.*
- 10 The Admiral of the Atlantic salutes
the Admiral of the Pacific.
Wilhelm II (1859–1941) King of Prussia and
Emperor of Germany. Telegram sent to Czar
Nicholas II during a naval exercise. *The Shad-
ow of the Winter Palace* (E. Crankshaw)
- 11 All men think all men mortal, but
themselves.
Edward Young (1683–1765) British poet.
Night Thoughts

ART

- See also artists, arts, painting, sculpture*
- 1 The works of art, by being publicly
exhibited and offered for sale, are
becoming articles of trade, following
as such the unreasoning laws of
markets and fashion; and public and
even private patronage is swayed
by their tyrannical influence.
Prince Albert (1819–61) The consort of Queen
Victoria. Referring to the Great Exhibition.
Speech. Royal Academy Dinner, 3 May 1851
- 2 The object of art is to give life a
shape.
Jean Anouilh (1910–87) French dramatist.
The Rehearsal
- 3 The lower one's vitality, the more
sensitive one is to great art.
Max Beerbaum (1872–1956) British writer.
Seven Men: Epoch Soames'
- 4 It would follow that 'significant form'
was form behind which we catch a
sense of ultimate reality.
Clive Bell (1861–1964) British art critic. *Art*,
Pt. I, Ch. 3
- 5 Art is the only thing that can go on
mattering once it has stopped
hurting.
Elizabeth Bowen (1899–1973) Irish novelist.
The Heat or the Day, Ch. 16
- 6 Art for art's sake.
Victor Cousin (1792–1867) French philoso-
pher. *Lecons Suranne*, 1818
- 7 Art is a reason's mistress.
Ralph Waldo Emerson (1803–82) US poet
and essayist. *Journal of Life*, 'Wealth'
- 8 Works of art, in my opinion, are

- the only objects in the material universe to possess internal order, and that is why, though I don't believe that only art matters, I do believe in Art for Art's sake.
E. M. Forster (1879-1970) British novelist. *Art for Art's Sake*
- 9 No artist is ahead of his time. He is his time; it is just that others are behind the times.
Martha Graham (1894-) US dancer and choreographer. *The Observer Magazine*, 8 July 1979
- 10 . . . I rarely draw what I see. I draw what I feel in my body.
Barbara Hepworth (1903-75) British sculptor. *World of Art Series* (A. M. Hammersmith)
- 11 In free society art is not a weapon. . . . Artists are not engineers of the soul.
John Fitzgerald Kennedy (1917-63) US statesman. Address at Dedication of the Robert Frost Library, 26 Oct 1963
- 12 But the Devil whoops, as he whooped of old:
'It's clever, but is it art?'
Rudyard Kipling (1865-1936) Indian-born British writer. *The Comundrum of the Workshops*
- 13 Art is not a special sauce applied to ordinary cooking; it is the cooking itself if it is good.
W. R. Lethaby (1857-1931) British architect. *Form in Civilization*, 'Art and Workmanship'
- 14 In other countries, art and literature are left to a lot of shabby bums living in attics and feeding on booze and spaghetti, but in America the successful writer or picture-painter is indistinguishable from any other decent business man.
Sinclair Lewis (1885-1951) US novelist. *Babbitt*, Ch. 14
- 15 I do not know whether he draws a line himself. But I assume that his is the direction . . . It makes Disney the most significant figure in graphic art since Leonardo.
David Low (1871-1963) New-Zealand-born newspaper cartoonist. *Walt Disney* (R. Schickel), Ch. 20
- 16 In England, pop art and fine art stand resolutely back to back.
Colin MacInnes (1914-76) British novelist. *England, Half English*, 'Pop Songs and Teenagers'
- 17 Art is not a mirror to reflect the world, but a hammer with which to shape it.
Vladimir Mayakovsky (1893-1930) Soviet poet. *The Guardian*, 11 Dec 1974

- 18 Nothing unites the English like war. Nothing divides them like Picasso.
Hugh Mills (1913-71) British screenwriter. *Prudence and the Pill* (film)
- 19 To be aristocratic in Art one must avoid polite society.
George Moore (1852-1933) Irish writer and art critic. *Enemies of Promise* (Cyril Connolly), Ch. 15
- 20 All art deals with the absurd and aims at the simple. Good art speaks truth, indeed is truth, perhaps the only truth.
Iris Murdoch (1919-) Irish-born British novelist. *The Black Prince*, 'Bradley Pearson's Foreword'
- 21 All art constantly aspires towards the condition of music.
Walter Pater (1839-94) British critic. *The Renaissance*, 'The School of Giorgione'
- 22 When I was their age, I could draw like Raphael, but it took me a lifetime to learn to draw like them.
Pablo Picasso (1881-1973) Spanish painter. Visiting an exhibition of drawings by children. *Picasso: His Life and Work* (Ronald Penrose)
- 23 The pain passes, but the beauty remains.
Pierre Auguste Renoir (1841-1919) French impressionist painter. Explaining why he still painted when his hands were twisted with arthritis. Attrib.
- 24 Burnings of people and (what was more valuable) works of art.
A. L. Rowse (1903-) British historian and critic. *Historical Essays* (H. R. Trevor-Roper)
- 25 Life without industry is guilt, and industry without art is brutality.
John Ruskin (1819-1900) British art critic and writer. *Lectures on Art*, 3, 'The Relation of Art to Morals', 23 Feb 1870
- 26 Fine art is that in which the hand, the head, and the heart of man go together.
John Ruskin *The Two Paths*, Lecture II
- 27 The trouble, Mr Goldwyn is that you are only interested in art and I am only interested in money.
George Bernard Shaw (1856-1950) Irish dramatist and critic. Turning down Goldwyn's offer to buy the screen rights of his plays. *The Movie Moguls* (Philip French), Ch. 4
- 28 A portrait is a picture in which there is something wrong with the mouth.
Eugene Speicher (1883-1962) US painter. Attrib.
- 29 Skill without imagination is craftsmanship and gives us many useful objects such as wickerwork

- picnic baskets. Imagination without skill gives us modern art.
Tom Stoppard (1937-) Czech-born British dramatist. *Artist Descending a Staircase*
- 30 Art is not a handicraft, it is the transmission of feeling the artist has experienced.
Leo Tolstoy (1828-1910) Russian writer. *What is Art?*, Ch. 19
- 31 What a delightful thing this perspective is!
Paolo Uccello (1397-1475) Italian painter. *Men of Art* (T. Craven)
- 32 . . . any authentic work of art must start an argument between the artist and his audience.
Rebecca West (Cicely Isabel Fairfield; 1892-1983) British novelist and journalist. *The Court and the Castle*, Pt. I, Ch. 1
- 33 Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern.
A. N. Whitehead (1861-1947) British philosopher. *Dialogues*, 228
- 34 Art never expresses anything but itself.
Oscar Wilde (1854-1900) Irish-born British dramatist. *The Decay of Lying*
- 35 All Art is quite useless.
Oscar Wilde *The Picture of Dorian Gray*, Preface
- 36 Art is the most intense mode of individualism that the world has known.
Oscar Wilde *The Soul of Man Under Socialism*

ARTHURIAN LEGEND

- 1 What were they going to do with the Grail when they found it, Mr Rossetti?
Max Beerbohm (1872-1956) British writer. Caption to a cartoon
- 2 An arm
Rose up from out the bosom of the lake,
Clothed in white samite, mystic, wonderful.
Alfred, Lord Tennyson (1809-92) British poet. *Idylls of the King*, 'The Passing of Arthur'
- 3 On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot.
Alfred, Lord Tennyson *The Lady of Shalott*, Pt. I

See also art.

1 When Sir All Natur The King Queen's And all h William Bl Art and Art

2 Poets an class sys constitute own, like gipsies. Gerald Br 1894-1987 Season, 'Wr

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7 In a few a raceh a man known. Pierre A

8 I shoul which I Academ might b Angelo. Joshua F painter. emy, 10 l

9 Nobody Titian, undercu about h

ART

P G WODEHOUSE

- 1 Few of them were to be trusted within reach of a trowel and a pile of bricks.
On remodeled Victorian structures. *Country Life* 23 Oct 84

TREVOR WOOD

- 2 The pillars of this great cathedral church of God, roughhewn to perfection, spring from blessed roots at which the bones of St Cuthbert lay.
On Durham Cathedral. *Illustrated London News* Oct 84

LADY MARJORY WRIGHT, wife of British ambassador to the US

- 3 When you come walking up that grand staircase you know you are in a bit of the Empire.
On British Embassy in Washington DC. *NY Times* 26 Jun 84

MINA WRIGHT

- 4 It does all the don'ts of architecture, mixing bits of everything from Moorish to Gothic. It's a rebel of a room that's characteristic of the whole building. I love it.
On War Department Library in Washington DC's Old Executive Office Building. *NY Times* 17 May 85.

ART

Painters & Sculptors

LEONARD BASKIN

- 5 Pop art is the inedible raised to the unspeakable.
Publishers Weekly 5 Apr 65

THOMAS HART BENTON

- 6 I lapsed into my favorite role as the old curmudgeon with the cotton-candy heart.
On advising people in his "home country" of Joplin MO to "get some satisfaction out of this mural now—for it is now that you're stuck with it and now that you're going to pay for it, all \$60,000." quoted in *NY Times* 26 Mar 73

ARBIT BLATAS

- 7 The surface of Venice is constantly metamorphosing [and] painting Venice is almost like being a restorer, peeling off the layers to find the picture after picture underneath.
Quoted by Erica Jong "A City of Love and Death: Venice" *NY Times* 23 Mar 86

GEORGES BRAQUE

- 8 Painting is a nail to which I fasten my ideas.
Recalled on his death 31 Aug 63

ALEXANDER CALDER

- 9 I paint with shapes.
On suspended sculptures that move with air—"mobiles," as Marcel Duchamp called them in 1932. *Saturday Evening Post* 27 Feb 65

MARC CHAGALL

- 10 I work in whatever medium likes me at the moment.
Recalled on his death 28 Mar 85

- 11 One fine day (but all days are fine!) as my mother was putting the bread in the oven, I went up to her and taking her by her flour-smeared elbow I said to her, "Mama . . . I want to be a painter."
Newsweek 8 Apr 85

- 12 Great art picks up where nature ends.
Time 30 Dec 85

WINSTON CHURCHILL

- 13 The first quality that is needed is audacity.
Painting as a Pleasure Whitesay House 50

- 14 My hand seemed arrested by a silent veto.
On trying to paint a pale-blue sky, quoted by *Manchester The Last Lion* Little, Brown 83

- 15 I cannot pretend to be impartial about the colors. I rejoice with the brilliant ones, and am genuinely sorry for the poor browns.
ib

JEAN COCTEAU

- 16 An artist cannot speak about his art any more than a plant can discuss horticulture.
Newsweek 16 May 55

GIANLUIGI COLALUCCI

- 17 Around the dimmed and smoky view of Michelangelo a whole culture has formed itself. . . . Many will not accept the change.
On his restoration of the Sistine Chapel ceiling to its original appearance. *London Times* 14 Apr 86

JOSEPH CORNELL

- 18 Shadow boxes become poetic theaters of shadows wherein are metamorphosed the element of a shadow hood pastime.
Quoted by Dore Ashton *A Joseph Cornell Album* 74

GARDNER COX

- 19 I do a bale of sketches, one eye, a piece of hair, a pound of observation, then an ounce of painting.
On his portraits. *Washington Post* 31 May 75

SALVADOR DALI

- 20 Drawing is the honesty of the art. There is no possibility of cheating. It is either good or bad.
People 27 Sep 76

- 21 Each morning when I awake, I experience the supreme pleasure—that of being Salvador Dali.
NY Times 1 Jan 80

- 22 Let my enemies devour each other.
Replying at age 80 to reports that his assistants were eating his painting. *ib* 19 Mar 85

- 23 Painting is an infinitely minute part of my personality.
ib

JO DAVIDSON

- 24 My approach to my subjects was very simple. My mother had them pose, we just talked about everything in the world.
On his sculpture. *Between Sittings Dial* 51

FRANK DAVIS

- The value of impermanence is to call attention.
Recalled on his death 24 Jun 64

BARBARA DONACHY

- I don't want to be so shortsighted as to worry about diaper rash, and not taking things, like nuclear war.
On *Amber Waves of Grain*, created pregnant—as a traveling exhibition of variations of US weapons. *Christian Science Monitor* 23 Jan 86

JOHN DUBUFFET

- For me, insanity is super sanity. The sane, Normal means lack of imagination.
New Yorker 16 Jun 73

JACOB EPSTEIN

- A wife, a lover, can perhaps never see a man's . . . They rarely ever do. Perhaps a mediocre artist has more chance of success.
Epstein: An Autobiography Dutton 55

FRANCO FRANGELLA

- When something needs to be paired with a man.

GIUSEPPE GIACOMETTI

- Women are the most honest girls. They tell the truth away.
On his choice of models, quoted by *Robert M Farrar*. Straus & Giroux 85

ANDREW GOULD

- Most of my work starts with a repulsive character.
On his *Dick Tracy* cartoons. *NY Daily Mirror*

ALAN GRAVES

- I want to rest from the phenomena of the world—to pronounce and to make a statement with which to verify the integrity of his unconventional paintings of the world. *Christian Science Monitor* 19 Feb 85

ANDREW HART

- He makes the figures as passing images caught in the presence of the viewer upon it almost as a vision.
On his sculpture of a trio of soldiers in the Vietnam Memorial in Washington DC. *NY Times* 15 May 85

ANDREW HOPPER

- Painting has always been the most intimate possible of my most intimate act.
ib 17 Apr 80

- I wanted to do was to paint the interior of a house.
Recalled on his death to mean "I was a house painter." *Newsweek* 29 May 67

ly (but all days are fine!) as my mother
the bread in the oven. I went up to her
her by her flour-smeared elbow I said to
... I want to be a painter."
k 8 Apr 85

icks up where nature ends.
Dec 85

HURCHILL

ality that is needed is audacity.
as a *Pleasure Whittesay House* 50
emed arrested by a silent veto.
to paint a pale-blue sky, quoted by *William*
er *The Last Lion Little*. Brown 83

etend to be impartial about the colors. I
the brilliant ones, and am genuinely sor-
oor browns.

AU

cannot speak about his art any more than
discuss horticulture.
k 16 May 55

OLALUCCI

dimmed and smoky view of Michelan-
le culture has formed itself. . . . and
ot accept the change.
restoration of the Sistine Chapel ceiling to its
pearance. *London Times* 14 Apr 86

INELL

xes become poetic theaters or settings
metamorphosed the element of a child-
ie.
y Dore Ashton *A Joseph Cornell Album* Viking

DX

of sketches, one eye, a piece of hair. A
bservation, then an ounce of painting.
raits. *Washington Post* 31 May 75

ALI

the honesty of the art. There is no pos-
sibility of cheating. It is either good or bad.
Sep 76

ng when I awake, I experience again a
asure—that of being Salvador Dali.
1 Jan 80

nies devour each other.

at age 80 to reports that his assistants did much
ting. *ib* 19 Mar 85

n infinitely minute part of my personal-

to my subjects was very simple. I ac-
pose, we just talked about everything

apture. *Between Sitzings* Dial 51

STUART DAVIS

1 The value of impermanence is to call attention to the
permanent.
Recalled on his death 24 Jun 64

BARBARA DONACHY

2 I didn't want to be so shortsighted as to be worrying
about diaper rash, and not taking care of bigger
things, like nuclear war.

On *Amber Waves of Grain*, created—while she was
pregnant—as a traveling exhibition of miniature repre-
sentations of US weapons. *Christian Science Monitor*
28 Jan 86

JEAN DUBUFFET

3 For me, insanity is super sanity. The normal is psy-
chotic. Normal means lack of imagination, lack of
creativity.

New Yorker 16 Jun 73

JACOB EPSTEIN

4 A wife, a lover, can perhaps never see what the art-
ist sees . . . They rarely ever do. Perhaps a really
mediocre artist has more chance of success.

Epstein: An Autobiography Dutton 55

LUIS FRANGELLA

5 When something needs to be painted it lets me
know.

Esquire Apr 86

ALBERTO GIACOMETTI

6 Whores are the most honest girls. They present the
bill right away.

On his choice of models, quoted by James Lord *Gia-
cometti* Farrar, Straus & Giroux 85

CHESTER GOULD

7 I usually start with a repulsive character and go on
from there.

On his *Dick Tracy* cartoons. *NY Daily News* 18 Dec 55

MORRIS GRAVES

8 I paint to rest from the phenomena of the external
world—to pronounce and to make notations of its
essences with which to verify the inner eye.

On his unconventional paintings of conventional sub-
jects. *Christian Science Monitor* 19 Feb 64

FREDERICK HART

9 One senses the figures as passing by the tree line
and, caught in the presence of the wall, turning to
gaze upon it almost as a vision.

On his sculpture of a trio of soldiers near Vietnam Vet-
erans Memorial in Washington DC. *National Geograph-
ic* May 85

EDWARD HOPPER

10 My aim in painting has always been the most exact
transcription possible of my most intimate impres-
sion of nature.

Life 17 Apr 50

11 What I wanted to do was to paint sunlight on the
side of a house.

Recalled on his death to mean "I want to paint the hu-
man soul." *Newsweek* 29 May 67

J STEWARD JOHNSON JR

12 The common strain in my work is that in each case
I celebrate a moment when the individual responded to
his or her own humanity.

On his sculptures, "Capturing Moments" *Leaders* Oct
84

13 I see a man taking a break in his highly structured
life, reading a newspaper in the park, or a young
man sitting on a curb eating a sandwich and reading
a book, taking the moment for himself. I celebrate
these moments in bronze.

ib

CORITA KENT

14 A painting [is] a symbol for the universe. Inside it,
each piece relates to the other. Each piece is only
answerable to the rest of that little world. So, prob-
ably in the total universe, there is that kind of total
harmony, but we get only little tastes of it.

Newsweek 17 Dec 84

15 That's why people listen to music or look at paint-
ings. To get in touch with that wholeness.

ib

ROCKWELL KENT

16 If to the viewer's eyes, my world appears less beau-
tiful than his, I'm to be pitied and the viewer
praised.

Recalled on his death 13 Mar 71

DONG KINGMAN

17 Most artists are surrealists. . . . always dreaming
something and then they paint it.

Quoted in *Mary Ann Guitard ed Twenty-two Famous
Painters and Illustrators Tell How They Work* McKay
64

18 Three men riding on a bicycle which has only one
wheel, I guess that's surrealist.

ib

ALEXANDER LIBERMAN

19 All art is solitary and the studio is a torture area.

NY Times 13 May 79

ROY LICHTENSTEIN

20 I don't have big anxieties. I wish I did. I'd be much
more interesting.

Quoted by Deborah Solomon "The Art behind the Dots"
NY Times 8 Mar 87

21 I like to pretend that my art has nothing to do with
me.

ib

MAYA LIN

22 It terrified me to have an idea that was solely mine
to be no longer a part of my mind, but totally public.

On her design for Vietnam Veterans Memorial in Wash-
ington DC. *National Geographic* May 85

JACQUES LIPCHITZ

23 Copy nature and you infringe on the work of our
Lord. Interpret nature and you are an artist.

NY Times 28 Apr 64

ART

- 1 Imagination is a very precise thing, you know—it is not fantasy; the man who invented the wheel while he was observing another man walking—that is imagination!
Chicago Tribune 4 Jun 67
- 2 Cubism is like standing at a certain point on a mountain and looking around. If you go higher, things will look different; if you go lower, again they will look different. It is a point of view.
ib
- 3 All my life as an artist I have asked myself: What pushes me continually to make sculpture? I have found the answer. . . . art is an action against death. It is a denial of death.
ib
HENRI MATISSE
- 4 You study, you learn, but you guard the original naïveté. It has to be within you, as desire for drink is within the drunkard or love is within the lover.
Time 26 Jun 50
- 5 A picture must possess a real power to generate light [and] for a long time now I've been conscious of expressing myself through light or rather *in* light.
Quoted by Pierre Schneider *Matisse* Rizzoli 84
- 6 Impressionism is the newspaper of the soul.
ib
- 7 [I wouldn't mind turning into] a vermilion goldfish.
At age 80, *ib*
- 8 I have always tried to hide my efforts and wished my works to have the light joyousness of springtime which never lets anyone suspect the labors it has cost me.
Quoted by Theodore F Wolff in review of "The Drawings of Henri Matisse" exhibit at Manhattan's Museum of Modern Art, *Christian Science Monitor* 25 Mar 85
- 9 Drawing is like making an expressive gesture with the advantage of permanence.
ib
- 10 It is only after years of preparation that the young [artist] should touch color—not color used descriptively, that is, but as a means of personal expression.
ib
- 11 I have been no more than a medium, as it were.
Quoted in *Smithsonian* Nov 86
JOAN MIRÓ
- 12 My way is to seize an image that moment it has formed in my mind, to trap it as a bird and to pin it at once to canvas. Afterward I start to tame it, to master it. I bring it under control and I develop it.
London Observer 10 Jun 79
- 13 Art class was like a religious ceremony to me. I would wash my hands carefully before touching paper or pencils. The instruments of work were sacred objects to me.
ib
HENRY MOORE
- 14 It is a mistake for a sculptor or a painter to speak or write very often about his job. It releases tension needed for his work.
Henry Moore on Sculpture Viking 67

- 15 A sculptor is a person who is interested in the shape of things, a poet in words, a musician by sounds.
ib
- 16 A sculptor is a person obsessed with the form and shape of things, and it's not just the shape of one thing, but the shape of anything and everything: the growth in a flower; the hard, tense strength, although delicate form of a bone; the strong, solid fleshiness of a beech tree trunk.
ib
- 17 [Discipline in art is] a fundamental struggle to understand oneself, as much as to understand what one is drawing.
Recalled on his death 31 Aug 86
- 18 Seeing that picture, for me, was like Chartres Cathedral.
On a visit in student days to see Cézanne's *Large Bathers*, now in the Philadelphia Museum of Art, *ib*
ANNA MARY ROBERTSON MOSES ("Grandma Moses")
- 19 Paintin's not important. The important thing is keepin' busy.
News summaries 2 Jan 54
- 20 If you know somethin' well, you can always paint it [but] people would be better off buyin' chickens.
ib
ROBERT MOTHERWELL
- 21 If you can't find your inspiration by walking around the block one time, go around two blocks—but never three.
Nightline ABC TV 9 Aug 85
- 22 It may be that the deep necessity of art is the examination of self-deception.
On relationship between torment and creativity, *NY Times* 17 Nov 85
- 23 It's not that the creative act and the critical act are simultaneous. It's more like you blurt something out and then analyze it.
ib
- 24 Most painting in the European tradition was painting the mask. Modern art rejected all that. Our subject matter was the person behind the mask.
ib
MAUREEN MULLARKEY
- 25 A large-boned unexceptional young woman. . . . Yet as soon as she disrobed and took her place on the platform, she became not only a bare body but a splendid living design. She became a nude.
NY Times 29 Aug 85
- 26 Here was the drama of the flesh. . . . an archetypal tonic system of skeleton and muscle, a musical arrangement of ellipsoids and undulating arcs.
ib
LOUISE NEVELSON
- 27 I see no reason why I should tickle stones or waste time on polishing bronze.
On her use of "found objects" showing traces of their original use, quoted in *Christian Science Monitor* 18 Jan 76

- 1 When you are doing a piece you don't want to wait until next week. You will have given you something else.
ib
- 2 A woman may not hit a ball stro but it is different. I prize that difference.
ib
GEORGIA O'KEEFFE
- 3 It was in the 1920s, when nobody had that I saw a still-life painting with perfectly exquisite, but so small you appreciate it.
On the discovery that led to an appreciation with her name—the magnifying of other aspects of nature, *Reader's Digest*
- 4 I decided that if I could paint that scale, you could not ignore its beauty.
ib
- 5 [Sun-bleached bones] were mostly the blue—that blue that will always now after all man's destruction is found on desert skies of New Mexico, *Ne*
- PABLO PICASSO
- 6 When one starts from a portrait a successive eliminations to find pure form, it finally ends up with an egg.
Look 6 Jun 56
- 7 If only we could pull out our brain eyes.
On painting objectively, *Saturday Review*
- 8 Ah, good taste! What a dreadful triumph, the enemy of creativeness.
Quote 24 Mar 57
- 9 Art is a lie that makes us realize the truth.
ib 21 Sep 58
- 10 The people no longer seek consolation. The refined people, the rich, the idle, the extraordinary, the extravagant.
Parade 3 Jan 65
- 11 I have contented these people with rare things that have come into their hands less they understand, the more they understand.
ib
- 12 By amusing myself with all these games, sense, all these picture puzzles, I am only a public entertainer who understood his time.
ib
- 13 There are painters who transform the low spot, but there are others who transform art and intelligence, transform a yeast.
Quote 21 Mar 65
- 14 Those trying to explain pictures are completely mistaken.
Quoted in Dore Ashton ed *Picasso*
- 15 Every child is an artist. The problem is to remain an artist once he grows up.
Recalled on his death 8 Apr 73

nt, you seldom smiled, since levity
ark you wanted put across your face

will stand back from a picture at some
ead cocked slightly to one side. . . .
riod of gazing (during which he may
uint his eyes), he will approach to
ches of the picture and examine the
will then return to his former distant
he picture another glance and walk

50
an be recognized in the home by the
ves the pictures on your walls, quick
as though he were undressing them,
d either by complete and pained
iment such as "That's really a very
water color you have there."

MACISAAC
n with a penny in his pocket carries
ole of Daniel Chester French's work,
Landscape" *House & Garden* Jul 84

French Minister of Culture
ire in the gallery because they belong
d others because they belong to the

National Gallery of Art, Washington DC,
ibid 12 May 62

talk of the risks this painting took
Louvre. . . . But the risks taken by
ended one day in Normandy—to say
e who had preceded them 25 years
such more certain.

oring the exhibition of the *Mona Lisa* at
allery. *ib* 8 Jan 63

among them, who may be listening
ant to say . . . that the masterpiece
re paying historic homage this eve-
inting which he has saved.

museum without walls.
athan Cott *Conversations with Glenn*
rown 84

ST
en difficult to get very close to the
ne Chapel; now that it is cleaned, it
et close to a trumpet.
14 Apr 86

he had cut up the sky, melted down
tossed in some jewels and made it

res of Louis Comfort Tiffany Doubleday
ristian Science Monitor 26 Nov 80

MARSHALL MCLUHAN
I think of art, at its most significant, as a DEW line,
a Distant Early Warning system that can always be
relied on to tell the old culture what is beginning to
happen to it.
Understanding Media McGraw-Hill 64

GEORGE MENDOZA
You never saw any husband writing an alimony
check in Norman Rockwell's America.
Quoted in *NY Times* 20 Aug 85

THOMAS MERTON
Wheels of fire, cosmic, rich, full-bodied honest victo-
ries over desperation.
On Vincent van Gogh, quoted by Monica Furlong *Mer-
ton* Harper & Row 80

WRIGHT MORRIS
[His] special triumph is in the conviction his coun-
trymen share that the mythical world he evokes ac-
tually exists.
On Norman Rockwell, *Time* 7 Jul 86

NEWSWEEK
Her face is like a wise Pekingese that has seen eve-
rything from a box by the bed, her bare arms are
filled with spent cartridges of old age and she is
packaged in fateful red, as if she has just received
the final invitation.
On René Bouché's painting of "social mixmaster" Elsa
Maxwell, 22 Jul 63

He paints the astonishingly complicated loneliness
of the limbo hours in a coffee shop, like a glass-
balled boat trapped in the black ice of the city, lit
by a slice of yellow light like stale lemon pie, and
full of the sadness of a gray fedora, a red dress and
a clean coffee urn.
On *Nighthawks* by Edward Hopper, 29 May 67

NEW YORKER
Like a grande dame caught in the middle of dressing
for her birthday ball.
On preparations for centennial of the Metropolitan Mu-
seum of Art, 11 Oct 69

A unique, private world of imperious dowagers, de-
caying tycoons, lovesick spinsters and vaguely epi-
cene young men.
Tribute to Mary Petty for her cover paintings spanning
nearly 50 years, 12 Apr 76

BRIAN O'DOHERTY
He searched disorder for its unifying principle.
On Stuart Davis, abstractionist whose work prefigured
pop art, *NY Times* 26 Jun 64

RONALD REAGAN, 40th US President
In an atmosphere of liberty, artists and patrons are
free to think the unthinkable and create the auda-
cious; they are free to make both horrendous mis-
takes and glorious celebrations.
To recipients of the National Medal of Arts, *Newsweek*
13 May 85

Where there's liberty, art succeeds.
ib

PAUL RICHARD
12 A mood of gloom or longing that people mistake for
profundity.
On Andrew Wyeth's paintings, *Newsweek* 18 Aug 86

FRIDA KAHLO RIVERA
13 I cannot speak of Diego as my husband because that
term, when applied to him, is an absurdity. He never
has been, nor will he ever be, anybody's husband.
Acknowledging that art overruled everything in her hus-
band's life, quoted by William Weber Johnson "The Tu-
multuous Life and Times of the Painter Diego Rivera"
Smithsonian Feb 86

14 His capacity for work breaks clocks and calendars.
ib

JOHN RUSSELL
15 What makes people the world over stand in line for
Van Gogh is not that they will see beautiful pictures
[but] that in an indefinable way they will come away
feeling better human beings. And that is exactly
what Van Gogh hoped for.
NY Times 19 Oct 84

16 Though produced by a very old man who was mor-
tally ill, they seem to come from the springtime of
the world.
On Henri Matisse's paper cutouts, *ib* 25 Nov 84

17 Objects rarely if ever bore their natural hues; cows
were likely to be blue, horses green, people red, [in]
a world without gravity.
On Marc Chagall's paintings, *ib* 29 Mar 85

18 Henry Moore was . . . the Number 1 choice when-
ever a public sculpture was needed. . . . It was
thought that a large Henry Moore work out front
would add a final distinction.
ib 1 Sep 86

19 [He] was no less successful with his smaller sculp-
tures, which worked their way up from toothbrush
size to a scale that could dominate . . . a six-acre
lawn.
ib

20 In a world at odds with itself, his sculptures got
through to an enormous constituency as something
that stood for breadth and generosity of feeling.
ib

21 They also suggested that the human body could be
the measure of all things, for it was in terms of head,
shoulder, breast, pelvis, thigh, elbow and knee that
Mr Moore set the imagination free to roam across a
vast repertory of connotations in myth and symbol.
ib

GEORGE SANTAYANA
22 Art is delayed echo.
Quoted in John Gassner and Sidney Thomas eds *The
Nature of Art* Crown 64

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

JEAN PAUL SARTRE
24 What I see is teeming cohesion, contained disper-
sal. . . . For him, to sculpt is to take the fat off
space.
On Alberto Giacometti's work, *Situations* Braziller 65

ART

1 The imagination must not be given too much material. It must be denied food so that it can work for itself.
ib

MAURICE UTRILLO

2 The people here are idiots—idiots! . . . There's not an hour I don't think of it. . . . I'm shut out here and they won't let me go. I would rather be there than anywhere.

On his longing for Montmartre while living in an asylum outside Paris. *Life* 16 Jan 50

MARTINE VERMEULEN

3 Clay. It's rain, dead leaves, dust, all my dead ancestors. Stones that have been ground into sand. Mud. The whole cycle of life and death.

On her pottery, *NY Times* 3 Dec 75

ANDY WARHOL

4 I'd asked around 10 or 15 people for suggestions. . . . Finally one lady friend asked the right question, "Well, what do you love most?" That's how I started painting money.

Quoted in "Andy Warhol Inc, Portrait of the Artist as a Middle-Aged Businessman" *Manhattan Inc* Oct 84

5 If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it.

Recalled on his death, *Newsweek* 9 Mar 87

JON WITCOMB

6 Portraits are supposed to "look within," but in my opinion very few people have an interior significantly different from the outside portrait.

Quoted in Mary Ann Guitard ed *Twenty-two Famous Painters and Illustrators Tell How They Work* McKay 64

GRANT WOOD

7 All the really good ideas I ever had came to me while I was milking a cow.

News summaries 1 Mar 54

ANDREW WYETH

8 I prefer winter and fall, when you feel the bone structure in the landscape—the loneliness of it—the dead feeling of winter. Something waits beneath it—the whole story doesn't show.

Quoted by Richard Meryman *The Art of Andrew Wyeth* NY Graphic Society 73

9 I think anything like that—which is contemplative, silent, shows a person alone—people always feel is sad. Is it because we've lost the art of being alone?
ib

10 There's an emotion in them that I feel very strongly about, and I don't want to stop that train of thought.

On why he hid a series of paintings of his model Helga Testorf for 15 years. *NY Times* 6 Aug 86

11 When you show it to someone, if they like it, you're stopped, and if they dislike it you're stopped—either way.
ib

12 I'm like a prostitute. . . . never off duty.

Time 18 Aug 86

13 I don't really have studios. I wander around—around people's attics, out in fields, in cellars, any place I find that invites me.
ib

14 I dream a lot. I do more painting when I'm not painting. It's in the subconscious.
ib

JAMIE WYETH

15 Had I been born in New York, I'd probably be painting taxis . . . but because I live on this farm, I paint objects and landscapes I know and love.

Interviewed in his studio at Chadds Ford PA. *M Aug 81*

16 Trees or rooms I don't know don't interest me. A representational painter *has* to feel that way, otherwise the results would just be postcard junk.
ib

DEAN YOUNG

17 I don't deal in controversy. I deal in fun. It's separate from reality.

On continuing the comic strip *Blondie* begun by his father Chic Young. *Newsweek* 1 Oct 84

Photographers

ANSEL ADAMS

18 It is my intention to present—through the medium of photography—intuitive observations of the natural world which may have meaning to the spectator.

The Portfolios of Ansel Adams NY Graphic Society/Little, Brown 81

19 The negative is comparable to the composer's score and the print to its performance. Each performance differs in subtle ways.
ib

20 There is nothing worse than a brilliant image of a fuzzy concept.

Recalled on his death 22 Apr 84

21 Not everybody trusts paintings but people believe photographs.
ib

RICHARD AVEDON

22 It's in trying to direct the traffic between *Artifice* [*sic*] and Candor, without being run over, that I'm confronted with the questions about photography that matter most to me.

On maintaining authenticity, *NY Times* 27 Dec 85

DAVID BAILEY

23 My fashion pictures are documents just as much as my boat people or my pictures for Band-Aid of Sudan.

International Herald Tribune 15 Nov 85

24 When I die I want to go to *Vogue*.
ib

25 All pictures are unnatural. All pictures are sad because they're about dead people. Paintings you don't think of in a special time or with a specific event. With photos I always think I'm looking at something dead.
ib

CECIL BEATON

1 Mrs Woolf's complaint should be addressed to the creator, who made her, rather than me.

Answering Virginia Woolf's protest about her, quoted by Hugo Vickers *Cecil Beaton* Brown 85

2 An old Polish frog . . . with a huge cleft . . . and she clicks her teeth and Rubbish. Much more in Paris."

On Helena Rubinstein. *ib*

3 [He stared into the camera] like someone gazing from across the back of it

On Winston Churchill. *ib*

MARGARET BOURKE-WHITE

4 The beauty of the past belongs to the modern. On modern photojournalism, quoted by Marien *Christian Science Monitor* 5 Dec 85

HENRI CARTIER-BRESSON

5 He made me suddenly realize that I could reach eternity through the moment.

On Hungarian photographer Martin Munkacsy. *National Herald Tribune* 15 Nov 85

ALFRED EISENSTAEDT

6 I don't like to work with assistants. I like to work alone; the camera alone would be enough.

On his 50-year career as a *Life* magazine photographer. *New York* 15 Sep 86

PHILIPPE HALSMAN

7 Of the thousands of people, celebrities, who have sat before my camera, I can't remember who was the most difficult subject, or which picture is my favorite. It is like asking a mother which child she loves most.

Recalled on his death 25 Jun 79

YOUSUF KARSH

8 I have found that great people do not have an immense belief in their mission. They also have great doubt, as well as an ability to work hard. At the moment of decision, they draw on their wisdom. Above all, they have integrity. *Parade* 3 Dec 78

9 I've also seen that great men are often understandable, because they have high standards for themselves that they don't apply to others. But that same loneliness is part of greatness.
ib

10 Character, like a photograph, develops over time.
ib

ARNO KERTESZ

11 Everything is a subject. Every subject is a subject. To feel it is the *raison d'être*. The moment of such a *raison d'être* is itself.

The Concerned Photographer Gross

12 I am still hungry.

When asked at age 90 why he continued to take pictures, recalled on his death, *NY Times* 30 Sep 85

ARNOLD NEWMAN

13 The subject must be thought of in terms of the 20th century, of houses he lives in and places he works, in terms of the kind of light the windows in these places let through and by which we see him every day.

One Mind's Eye Godine 74

NORMAN PARKINSON

14 A photographer without a magazine behind him is like a farmer without fields.

New Yorker 10 Dec 84

15 The camera can be the most deadly weapon since the assassin's bullet. Or it can be the lotion of the heart.

ib

EDWARD STEICHEN

16 Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited and the wealth and confusion man has created.

Time 7 Apr 61

17 Photography is a major force in explaining man to man.

ib

18 Every other artist begins [with] a blank canvas, a piece of paper . . . the photographer begins with the finished product.

Recalled on his death 25 Mar 73

19 When that shutter clicks, anything else that can be done afterward is not worth consideration.

ib

Collectors & Curators

ALFRED BARR, Director of Collections, Museum of Modern Art

20 This museum is a torpedo moving through time, its head the ever-advancing present, its tail the ever-receding past of 50 to 100 years ago.

Newsweek 1 Jun 64

FRANÇOISE CACHIN, Director, Musée d'Orsay, Paris

21 Certainly we have bad paintings. We have only the "greatest" bad paintings.

Time 8 Dec 86

HUGH CASSON, former President, Royal Academy of Art

22 Mine [was] the role of the oilcan in making the machinery clunk around.

Architectural Digest Dec 85

CLEMENT G CONGER, White House curator

23 If you do a president you're going to do it for the thrill of it.

On securing portraitists without cost. *International Herald Tribune* 18 Apr 86

Cecil Beaton

1 Mrs Woolf's complaint should be addressed to her creator, who made her, rather than me.

Answering Virginia Woolf's protest about his drawing of her, quoted by Hugo Vickers *Cecil Beaton Little*, Brown 85

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On Helena Rubinstein, *ib*

3 [The subject] stared into the camera like some sort of an animal gazing from across the back of its sty.

On Winston Churchill, *ib*

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On modern photojournalism, quoted by Mary Warner Marien *Christian Science Monitor* 5 Dec 86

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On Hungarian photographer Martin Munkacsy, *International Herald Tribune* 15 Nov 85

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6 I don't like to work with assistants. I'm already one too many: the camera alone would be enough.

On his 50-year career as a *Life* magazine photographer, *New York* 15 Sep 86

PHILIPPE HALSMAN

7 Of the thousands of people, celebrated and unknown, who have sat before my camera, I am often asked who was the most difficult subject, or the easiest, or which picture is my favorite. This last question is like asking a mother which child she likes the most.

Recalled on his death 25 Jun 79

YOUSUF KARSH

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Parade 3 Dec 78

9 I've also seen that great men are often lonely. This is understandable, because they have built such high standards for themselves that they often feel alone. But that same loneliness is part of their ability to create.

ib

10 Character, like a photograph, develops in darkness.

ib

ANDRÉ KERTESZ

11 Everything is a subject. Every subject has a rhythm. To feel it is the *raison d'être*. The photograph is a fixed moment of such a *raison d'être*, which lives on in itself.

The Concerned Photographer Grossman 67

ART

PEGGY GUGGENHEIM

1 If Venice sinks, the collection should be preserved somewhere in the vicinity of Venice.

Handwritten postscript to the final agreement on the disposal of her art collection. *Smithsonian* Jul 86

GISBERTO MARTELLI, Superintendent of Monuments, Milan

2 Imagine 500 friars eating 500 plates of steaming minestrone every night—that's pollution.

On the restoration of *The Last Supper*, Leonardo da Vinci's 1498 refectory fresco. *NY Times* 20 Aug 80

PAUL MELLON

3 The horse is an archetypal symbol which will always find ways to stir up deep and moving ancestral memories in every human being.

Foreword to John Baskett *The Horse in Art* Little, Brown 80

WALTER PERSEGATI, Secretary-Treasurer, Vatican Museum

4 You can't lock up art in a vault and keep it frozen for posterity. Then the artist is betrayed, history is betrayed.

NY Times 9 Jul 84

GAILLARD F RAVENEL, National Gallery of Art, Washington DC

5 You begin with a group of objects and then you build a room like a glove to hold them.

On the gallery's exhibit "The Treasure Houses of Britain." *NY Times* 10 Sep 85

S DILLON RIPLEY

6 I shall enjoy my freedom from the tyranny of the In and Out boxes.

On his retirement after 20 years as secretary of the Smithsonian Institution. *Smithsonian* Sep 85

JOHN ROTHENSTEIN, former Director, Tate Gallery, London

7 Art derives from the intention of the artist. But time is the only impeccable judge.

Time 27 Jan 67

ROBERT C SCULL, taxicab tycoon

8 It holds up in one object or one surface, in one bright, luminous and concentrated thing—whether a beer can or a flag—all the dispersed elements that go to make up our lives.

On his collection of pop and minimal art. *Time* 21 Feb 64

9 I'd rather use art to climb than anything else.

When asked if his purchases were for investment or social climbing, recalled on his death 1 Jan 86

ELIZABETH SHAW, Public Relations Director, Museum of Modern Art

10 Dead artists always bring out an older, richer crowd.

On a fauvism exhibition that drew 2,000 people. *NY Times* 26 Mar 76

LOWERY SIMS, Associate Curator, Metropolitan Museum of Art

11 [It was] like the wild child who belongs in a delinquent home.

On status of modern art collection before \$26-million, 110,000-square-foot addition to the museum. *Manhattan Inc* Aug 86

BARON HANS HEINRICH THYSSEN-BORNEMISZA

12 I chase works of art the way others chase *les jolies maitresses*.

M Jul 85

PETER C WILSON, Chairman, Sotheby's

13 Works of art are all that survive of incredibly gifted people.

London Illustrated News Dec 78

Observers & Critics

BERNARD BERENSON

14 I am only a picture-taster, the way others are wine or tea-tasters.

Sunset and Twilight Harcourt, Brace & World 63

JONATHAN BROWN, Professor of Fine Arts, NY University

15 Whenever the occasion arose, he rose to the occasion.

On Diego de Velázquez, quoted by Susan Heller Anderson *NY Times* 10 Aug 86

LINDA CHARLTON

16 [It is] a statue that draws children as hot toast does butter.

On José de Creff's Central Park figure of Alice in Wonderland. *NY Times* 17 May 79

WINSTON CHURCHILL

17 Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.

To Royal Academy of Arts. *Time* 11 May 53

H E CLARK

18 The photographer's palette [is] a thousand shades of gray.

On a friend's black-and-white photographs. *Christian Science Monitor* 14 Apr 86

19 He carefully picked his cast of clouds, watched them intently as they swirled in before the lens and hoped the sun would break in concert.

ib

KENNETH CLARK

20 Ruthless, greedy, tyrannical, disreputable... they have had one principle worth all the rest, the principle of delight!

Introduction to Douglas Cooper ed *Great Private Collections* Macmillan 63

PAT COLANDER

21 In Chicago, we may not think the Picasso presiding over the Richard J Daley Center plaza is art, but we know it's a big Picasso and it's the city's Picasso and when the Cubs made the play-offs, the sculptor wore a baseball cap just like everything else.

"A Metropolis of No Little Plans" *NY Times* 5 Mar 79

RICHARD CORLISS

22 Every artist undresses his subject, whether human or still life. It is his business to find essences in faces, and what more attractive and challenging face than the skin around a soul?

On Andrew Wyeth's studies of Helga Testorf. *Time* Aug 86

ARTHUR C DANTO, Johnsonian Professor of Columbia University

1 The Rockwell [magazine] cover was not the American reality than a record of it. In review of Laurie Norton Moffat's *New York: A Definitive Catalogue* Norman Rockwell University Press of New England 86. *NY Times* 7

2 His was a landscape of amiable coddling moms, adorable dogs, callow soldiers, gold-grown-up Boy Scouts all.

ib

3 It really is impossible not to like him because it was his failure.

ib

PETER DE VRIES

4 Murals in restaurants are on a par with museums.

Madder Music Little, Brown 77

ALEXANDER ELIOT

5 So-called art restoration is at least as much surgery. Most pictures expire under the sponge.

NY Times 20 Dec 86

HANS MAGNUS ENZENSBERGER

6 Culture is a little like dropping an Alka-Seltzer glass—you don't see it, but somehow it's there.

Quoted by painter Hans Haacke *NY Times* 7

EMILY GENAUER

7 Since nudes in all countries and continents lack standard equipment, it's difficult to compare why the pictures at the Brooklyn Museum are so thoroughly American.

Reviewing a historical survey of the nude in painting. *NY Herald Tribune* 10 Oct 67

ST. GILBERT

8 Audubon biographers and scholars [use] various euphemisms, that all great men have, and their man's principal flaw, he lied a lot.

On John James Audubon. *Sports Illustrated*

GRACE GLUECK

9 The studio, a room to which the artist retreats for life, is naturally important, not only as a source of inspiration and messages, one way or another, to the world.

NY Times 29 Jun 84

ENG HAMMARSKJÖLD

10 The breaking wave contracts the muscle as it contracts the same law. Delicate line gathers the body's total strength in a bold balance.

Shall my soul meet thee severe a curve, journeying on its way to form?

Poem inspired by sculptor Barbara Hepworth on the dedication of a Hepworth sculpture. *Christian Science Monitor* 18 Jun 66

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On John James Audubon. *Sports Illustrated* 23 Dec 85

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on its way to form?

Poem inspired by sculptor Barbara Hepworth, recalled
on the dedication of a Hepworth sculpture at the UN.
Christian Science Monitor 18 Jun 64

HARVARD UNIVERSITY

11 Her creative spirit has transformed the fragments of
a familiar world into sculptured wholes surprising,
beguiling, demanding our visual appreciation.
Citation given with an honorary degree to Louise Nev-
elson. *NY Times* 7 Jun 85

ROBERT HUGHES

12 The protein of our cultural imagination.
On exhibits in newly acquired space at Manhattan's Mu-
seum of Modern Art. *Time* 14 May 84

13 Distanced from the work by crowds and railings,
they may listen on their Acoustiguides to the plum-
my vowels of the Met's director, Philippe de Mon-
tebello, discoursing like an undertaker on the merits
of the deceased.
On "Van Gogh in Arles" exhibit at the Metropolitan Mu-
seum of Art. *ib* 22 Oct 84

14 Hair like black ice cream.
On Caravaggio exhibit at the Metropolitan Museum of
Art. *ib* 11 Mar 85

15 Popular in our time, unpopular in his. So runs the
stereotype of rejected genius.
ib

16 An ideal museum show would . . . be a mating of
Brideshead Revisited . . . with *House & Gar-
den* . . . provoking intense and pleasurable nostal-
gia for a past that none of its audience has had.
On "The Treasure Houses of Britain" exhibit at Wash-
ington DC's National Gallery of Art. *ib* 11 Nov 85

17 Landscape . . . is to American painting what sex
and psychoanalysis are to the American novel.
On midcareer retrospective by Jennifer Bartlett. *ib* 30
Dec 85

18 "Less is more, and Moore is a bore" was what one
heard from English art students.
On criticism of Henry Moore in the 1960s. *ib* 15 Sep 86

19 Matisse and Mirós hung transfixed like rabbits in
the glare of spotlights.
On unsatisfactory exhibits in Paris's Centre National
d'Art Contemporain. *ib* 8 Dec 86

20 [A Gustave Courbet] portrait of a trout . . . has
more death in it than Rubens could get in a whole
Crucifixion.
ib

21 Woven through these galleries are some of the most
deliriously awful canvases of the 19th century . . .
high-finance porn of the ripest sort.
On Musée d'Orsay's otherwise brilliant collection. *ib*

ALDOUS HUXLEY

22 A competent portraitist knows how to imply the pro-
file in the full face.
Quoted in John Gassner and Sidney Thomas eds *The
Nature of Art* Crown 64

ALEXANDRA JOHNSON

23 [It] is that rare impressionist painting where people
don't judge the light, but rather are judged by it.
On *Terrace at Sainte-Adresse* by Claude Monet. *Chris-
tian Science Monitor* 1 Oct 80

ART

1 It is a painting that exposes in oils what Chekhov so often did in print: sunlight mocking a dark isolation of the moment. A moment fixed in a brave, failing light.

ib

CLAUDIA ("LADY BIRD") JOHNSON

2 Art is the window to man's soul. Without it, he would never be able to see beyond his immediate world; nor could the world see the man within.

At opening of an addition to Manhattan's Museum of Modern Art, *NY Times* 25 May 64

LYNDON B JOHNSON, 36th US President

3 The ugliest thing I ever saw.

On portrait of him by Peter Hurd, recalled on Hurd's death 9 Jul 84

CARL JUNG

4 A "scream" is always just that—a noise and not music.

On Pablo Picasso, *Letters Vol 1* Princeton 73

JOHN F KENNEDY, 35th US President

5 The life of the artist is, in relation to his work, stern and lonely. He has labored hard, often amid deprivation, to perfect his skill. He has turned aside from quick success in order to strip his vision of everything secondary or cheapening. His working life is marked by intensive application and intense discipline.

From 1963 introduction to book about the National Cultural Center in Washington DC, quoted in *NY Post* 7 Jan 64

JESSE KORNBLOTH

6 Although one of his long-standing fantasies was to open a house of prostitution, the fantasy role he chose for himself was that of cashier.

On Andy Warhol, *New York* 9 Mar 87

RICHARD LACAYO

7 A museum show is the acid test for photojournalism.

On retrospective of Carl Mydans's work, *Time* 19 Aug 85

8 He found the egg-shaped perimeter of Nikita Khrushchev's head sweeping to a comic climax in the dark hole of his open mouth.

ib

MADELEINE L'ENGLE

9 Artistic temperament . . . sometimes seems a battleground, a dark angel of destruction and a bright angel of creativity wrestling.

A Severed Wasp Farrar, Straus & Giroux 82

10 When the bright angel dominates, out comes a great work of art, a Michelangelo *David* or a Beethoven symphony.

ib

MICHAEL LESY

11 Photographers represented occasions once. You dressed for them as you might for church, they cost money, they recorded important moments.

Wisconsin Death Trip Pantheon 73

12 You faced front, you seldom smiled, since levity was not the mark you wanted put across your face forever.

ib

RUSSELL LYNES

13 The Art Snob will stand back from a picture at some distance, his head cocked slightly to one side. . . .

After a long period of gazing (during which he may occasionally squint his eyes), he will approach to within a few inches of the picture and examine the brushwork; he will then return to his former distant position, give the picture another glance and walk away.

Snobs Harper 50

14 The Art Snob can be recognized in the home by the quick look he gives the pictures on your walls, quick but penetrating, as though he were undressing them. This is followed either by complete and pained silence or a comment such as "That's really a very pleasant little water color you have there."

ib

HEATHER SMITH MACISAAC

15 Every American with a penny in his pocket carries a minute example of Daniel Chester French's work.

"Figures in a Landscape" *House & Garden* Jul 84

ANDRÉ MALRAUX, French Minister of Culture

16 Some pictures are in the gallery because they belong to humanity and others because they belong to the United States.

On visiting the National Gallery of Art, Washington DC, *NY Herald Tribune* 12 May 62

17 There has been talk of the risks this painting took by leaving the Louvre. . . . But the risks taken by the boys who landed one day in Normandy—to see nothing of those who had preceded them 25 years before—were much more certain.

At dinner honoring the exhibition of the *Mona Lisa* at the National Gallery, *ib* 8 Jan 63

18 To the humblest among them, who may be listening to me now, I want to say . . . that the masterpiece to which you are paying historic homage this evening . . . is a painting which he has saved.

ib

19 An art book is a museum without walls.

Quoted by Jonathan Cott *Conversations with Glenn Gould* Little, Brown 84

NIGEL MCGILCHRIST

20 It has always been difficult to get very close to the spirit of the Sistine Chapel: now that it is cleaned, it is like trying to get close to a trumpet.

London Times 14 Apr 86

HUGH MCKEAN

21 It was as though he had cut up the sky, melted down a flower garden, tossed in some jewels and made it into glass.

The Lost Treasures of Louis Comfort Tiffany Doubleday 80, quoted in *Christian Science Monitor* 26 Nov 80

MARSHALL MCLUHAN

1 I think of art, at its most significant a Distant Early Warning system that relied on to tell the old culture what happen to it.

Understanding Media McGraw-Hill

GEORGE MENDOZA

2 You never saw any husband write check in Norman Rockwell's America. Quoted in *NY Times* 20 Aug 85

THOMAS MERTON

3 Wheels of fire, cosmic, rich, full-blown theories over desperation.

On Vincent van Gogh, quoted by Milton Harper & Row 80

WRIGHT MORRIS

4 [His] special triumph is in the countrymen share that the mythical world really exists.

On Norman Rockwell, *Time* 7 Jul 86

NEWSWEEK

5 Her face is like a wise Pekingese thingy from a box by the bed, he filled with spent cartridges of old packed in fateful red, as if she had the final invitation.

On René Bouché's painting of "social Maxwell," 22 Jul 63

6 He paints the astonishingly complete of the limbo hours in a coffee shop, a boat trapped in the black ice by a slice of yellow light like stale full of the sadness of a gray fedora, a clean coffee urn.

On *Nighthawks* by Edward Hopper.

NEW YORKER

7 Like a grande dame caught in the mire for her birthday ball.

On preparations for centennial of the Museum of Art, 11 Oct 69

8 A unique, private world of imperious, cunning tycoons, lovesick spinsters, some young men.

Tribute to Mary Petty for her cover nearly 50 years, 12 Apr 76

SHAN O'DOHERTY

9 He searched disorder for its unifying. On Stuart Davis, abstractionist who pop art, *NY Times* 26 Jun 64

RICHARD REAGAN, 40th US President

10 In an atmosphere of liberty, artists free to think the unthinkable and serious; they are free to make both jokes and glorious celebrations.

To recipients of the National Medal 13 May 85

11 Where there's liberty, art succeeds

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To recipients of the National Medal of Arts. *Newsweek*
13 May 85

Where there's liberty, art succeeds.
ib

PAUL RICHARD

12 A mood of gloom or longing that people mistake for
profundity.
On Andrew Wyeth's paintings. *Newsweek* 18 Aug 86

FRIDA KAHLO RIVERA

13 I cannot speak of Diego as my husband because that
term, when applied to him, is an absurdity. He never
has been, nor will he ever be, anybody's husband.
Acknowledging that art overruled everything in her hus-
band's life, quoted by William Weber Johnson "The Tu-
multuous Life and Times of the Painter Diego Rivera"
Smithsonian Feb 86

14 His capacity for work breaks clocks and calendars.
ib

JOHN RUSSELL

15 What makes people the world over stand in line for
Van Gogh is not that they will see beautiful pictures
[but] that in an indefinable way they will come away
feeling better human beings. And that is exactly
what Van Gogh hoped for.
NY Times 19 Oct 84

16 Though produced by a very old man who was mor-
tally ill, they seem to come from the springtime of
the world.
On Henri Matisse's paper cutouts. *ib* 25 Nov 84

17 Objects rarely if ever bore their natural hues: cows
were likely to be blue, horses green, people red, [in]
a world without gravity.
On Marc Chagall's paintings. *ib* 29 Mar 85

18 Henry Moore was . . . the Number 1 choice when-
ever a public sculpture was needed. . . . It was
thought that a large Henry Moore work out front
would add a final distinction.
ib 1 Sep 86

19 [He] was no less successful with his smaller sculp-
tures, which worked their way up from toothbrush
size to a scale that could dominate . . . a six-acre
lawn.
ib

20 In a world at odds with itself, his sculptures got
through to an enormous constituency as something
that stood for breadth and generosity of feeling.
ib

21 They also suggested that the human body could be
the measure of all things, for it was in terms of head,
shoulder, breast, pelvis, thigh, elbow and knee that
Mr Moore set the imagination free to roam across a
vast repertory of connotations in myth and symbol.
ib

GEORGE SANTAYANA

22 Art is delayed echo.
Quoted in John Gassner and Sidney Thomas eds *The*
Nature of Art Crown 64

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

JEAN PAUL SARTRE

24 What I see is teeming cohesion, contained disper-
sal. . . . For him, to sculpt is to take the fat off
space.
On Alberto Giacometti's work. *Situations* Braziller 65

FASHION

SUSAN SONTAG

- 1 Life is not significant details, illuminated by a flash, fixed forever. Photographs are.
On Photography Farrar, Straus & Giroux 77

MARK STEVENS

- 2 Shouldn't a great museum foster serious seeing before all else?
On poor presentation of a Van Gogh exhibit at the Metropolitan Museum of Art. *Newsweek* 15 Oct 84

- 3 One of the best things about paintings is their silence—which prompts reflection and random reverie.
Decrying guided tours by headphone. *ib*

GENE THORNTON

- 4 Magazine photography is the mural painting of modern times.
NY Times 15 Jul 79

TIME MAGAZINE

- 5 The doodle is the brooding of the hand.
16 Oct 78

WILLIAM TOBY JR, Regional Administrator, Health Care Financing Administration

- 6 During my 17 years of employment in this building, nothing has offended me and my staff more than the erection of this huge, rusted metal barrier.
On Tilted Arc, a 12-foot-high, 112-foot-long steel sculpture bisecting plaza of the Jacob K Javits Federal Building in Manhattan. *NY Times* 7 Mar 85

CALVIN TOMKINS

- 7 Each year, it seems, larger and more daunting mountains of text rise from the lush lowlands of visual reproduction. . . . You are likely to find yourself scaling craggy massifs of prose. . . . hacking a path through thickets of Nietzsche, Kierkegaard, Baudelaire and Marx.
On the "changing topography of coffee-table art books." *New Yorker* 11 Feb 85

LUCIE UTRILLO

- 8 I picked him up in a gutter, and saved him for France.
On her husband Maurice, recalled on his death 5 Nov 55

LILA ACHESON WALLACE

- 9 A painting is like a man. If you can live without it, then there isn't much point in having it.
Recalled on her death 8 May 84

THEODORE F WOLFF

- 10 It creates an enchanted world which draws the Hansel or Gretel in each of us into mysterious forms and structures.
On the Whitney Museum's exhibit "Louise Nevelson: Atmospheres and Environments." *Christian Science Monitor* 5 Jun 80
- 11 It may be big, bold and brilliantly effective, but it was painted with about the same degree of feeling with which new cars are painted in Detroit.
On Persistence of Electrical Nymphs in Space by James Rosenquist. *ib* 24 Jun 85

- 12 Piet Mondrian, with his precisely defined, irreducible images of right angles and primary colors, is modernism's champion painter of "nouns."
"Painters of Nouns and Verbs" *ib* 22 May 86

- 13 Jackson Pollock, with his passionate hurlings and dribblings of paint, is its outstanding producer of "verbs."
ib

FASHION

Designers

BILLY BALDWIN, interior designer

- 14 [Rich Palm Beach clients] all wanted the same kind of different thing.
NY Times 20 Oct 85

CRISTÓBAL BALenciAGA

- 15 You don't have to have any taste at all. You are fitted by my fitter and that is it.
To Diana Vreeland, who had asked, "Does one need great taste to wear your clothes?" quoted by Colin McDowell *Country Life* 15 May 86

MANOLO BLAHNIK

- 16 About half my designs are controlled fantasy. 15 percent are total madness and the rest are bread-and-butter designs.
W 25 Aug 86

- 17 These are very dainty and superrefined, but really vile.
On shoes for winter 1986. *ib*

- 18 Women are wearing tight and sexy clothes again. It is the body-conscious mentality, and women are revealing every bulge.
ib

- 19 My shoes are special . . . shoes for discerning feet.
ib

BILL BLASS

- 20 When in doubt wear red.
News summaries 31 Dec 82

- 21 Sometimes the eye gets so accustomed that if you don't have a change, you're bored. It's the same with fashion, you know. And that, I suppose, is what style is about.
W 25 Feb 83

MARIO BUATTA, interior designer

- 22 I like all the chairs to talk to one another and to the sofas and not those parlor-car arrangements that come from Siberias.
New York 28 Jan 85

PIERRE CARDIN

- 23 The jean! The jean is the destructor! It is a dictator! It is destroying creativity. The jean must be stopped!
People 28 Jun 76

GABRIELLE ("COCO") CHANEL

- 24 I love luxury. And luxury lies not in richness and ornateness but in the absence of vulgarity. Vulgarity is the ugliest word in our language. I stay in the game to fight it.
Life 19 Aug 57

- 1 Luxury must be comfortable, otherwise.
NY Times 23 Aug 64

- 2 Fashion is made to become unfashionable.
ib

- 3 Look for the woman in the dress. If you can't see her, there is no dress.
ib

- 4 It is the unseen, unforgettable, ultimate fashion. . . . that heralds your arrival and your departure.
On perfume. *NY Herald Tribune* 18 Oct 86

- 5 Elegance is not the prerogative of the rich. It is just escaped from adolescence, but has already taken possession of the world.
McCall's Nov 65

LINDA CIERACH

- 6 I wanted the Duchess of York's sense of style to come out in the dress. One day I was in the middle of the night and had dreamed it.

On Sarah Ferguson's wedding gown with embroidered bees and thistles from the arms and anchors and waves for her husband, Andrew. news summaries 24 Jul 86

ANGELA CUMMINGS, jewelry designer

- 7 I think of Bergdorf's as, being some sapphires.
On a fashionable clothing store. *NY Times* 18 Oct 86

LILLY DACHÉ

- 8 Glamour is what makes a man ask for your phone number. But it also is what makes a woman ask for the name of your dressmaker.
News summaries 3 Dec 54

ELSE DE WOLFE (Lady Mendel), interior designer

- 9 It's my color—beige!
On the Parthenon, recalled on her death 1986

NIELS DIFFRIENT, industrial designer

- 10 The less there is of a phone, the more interesting it is.
At a Manhattan Phone City display. 1986

- 11 It looks like a galosh with electronics.
On a rubber Italian telephone. *ib*

CHRISTIAN DIOR

- 12 My dream is to save them from nature. On his desire to make all women look like her's 10 Jun 55

- 13 Women are most fascinating between 20 and 40 after they have won a few awards. . . . how to pace themselves. Since few women are 40, maximum fascination can continue.
ib

ANNE FOGARTY

- 14 If you adore her, you must adorn her. . . . secret of a happy marriage.
Wife *Dressing Messner* 59