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and life-like; they are sheer emotion absolutely identified with the most lucid imagery.—Benedetta Croce, *Aesthetics as Science of Expression and General Linguistics* (1909).

42 The creation of a work of art is like the creation of a world.—Wassily Kandinsky, *Rückblicke* (1913).

43 Our vision, our belief, our metaphysics is wearing woefully thin, and the art is absolutely threadbare. We have no future; neither for our hopes, nor our aims, nor our art. It has all gone gray and opaque.

We've got to rip the old veil of a vision across, and find what the heart really believes in, after all: and what the heart really wants for the next future. And we've got to put it down in terms of belief and of knowledge. And then go forward again, to the fulfillment in life and art.—D.H. Lawrence, *Fantasia of the Unconscious* (1921).

44 Art is an outsider, a gypsy over the face of the earth.—Robert Henri, *The Art Spirit* (1923).

45 Art is simply a result; an expression during right feelings. It is a result of a grip on the fundamentals of nature, the spirit of life, the construction force, the secret growth, a real understanding of the importance of order and balance.—Robert Henri, *ibid.*

46 The artist is the only one who can make a silk purse out of a sow's ear.—Walt Kuhn, in *Walter Kuhn, Painter*, by Philip Rhys Adams (1978).

47 What this world needs is art. Art and more art.—George Bellows, in *George Bellows: Painter of America*, by Charles Morgan (1965).

48 Art is derived from two sources: art and nature. All art is a mixture of the two. The greater the degree of each, the greater the art.—Reginald Marsh, in

*Reginald Marsh*, by Lloyd Goodrich (1972).

49 Religion and art spring from the same root and are close kin. Economics and art are strangers.—Willia Cather, *Willia Cather on Writing* (1949).

50 A work of art is anything man-made that is an object life-enhancing contemplative, rather than one for utility or material enjoyment. The *difference* between the *useful* and the *beautiful* is of more than academic interest, because it is only of the beautiful in man and his world that we are going to treat of them both as works of art, and art extracts the beauty of objects as science their utility. A work of art does not appeal to the senses directly and is not exhausted by them, not consumed by them, not devoured by them, as are food and drink and sex. A work of art addresses itself through eyes and ears to the imagination, to ideated sensations, that it conjures up from the limbo of memory.—Bernard Berenson, *The Bernard Berenson Treasury*, by Hanna Kiel (1962).

51 Art is mind and heart and touch as much and more than it is mere instrument, technique—without which however it cannot exist at all.—Bernard Berenson, October 11, 1951, *ibid.*

52 Art almost always has its own air of impudence—its flouting of authority, its own enlightenment.—Ben Shahn, *The Shape of Content* (1957).

53 Art does not reproduce the visible; rather, it makes visible.—Paul Klee, *The Inward Vision* (1959).

54 . . . [A]dvertising determines what is accepted as art.—Pauline Kael, *Kiss, Kiss, Bang, Bang* (1968).

55 Trash has given us an appetite for art.—Pauline Kael, *Movies as Opera* (1968).

56 Does Man love Art? Man visits Art, but squirms. Art hurts. Art urges voyages—

And it is easier to stay at home, With the nice beer ready.—Gwendolyn Brooks, "The Chicago Picasso" (1968), in *The World of Gwendolyn Brooks* (1971).

57 Art in our time is profoundly concerned with neurosis, because alienation and anxiety, rather than worship of God, the search for truth, or the adoration of beauty, are major themes of contemporary life. Art today appears neurotic because so much of life is neurotic.—Judith Groch, *The Right to Create* (1969).

58 Primitive art expresses the same concerns which preoccupy modern man—particularly, his need to confront his own mortality. The surviving primitive artifacts are, above all, living symbols of man's spiritual transcendence over death. Modern man can only join in the celebration of the vital life force which continues to defy time and the grave.—Stephanie Z. Dudek, *The Journal of Creative Behavior*, vol. 9 (1977).

59 Art always boils down to personal experiences and tastes. That which is pleasing to me may be incomprehensible to my neighbor.—Nicolai Fechin, "Fechin on Art," *Persimmon Hill Magazine*, vol. 8, no. 3 (1978).

60 Art is not additive, its subtractive, peeling off layers.—Sam Scott, interview, *Artlines Magazine* June (1984).

### Power of Art

61 The unique secret of art which all great masters know is to sublimate the matter by the form. The more impressive, importunate or seductive the subject matter is of itself, and the more violently it imposes its effects upon us, or

the more we are tempted to yield to its influence, just so much the greater is the triumph of the art which masters it and sways us. . . . Art, and beautiful art, dealing with passion there is, but a beautiful passionate art is a contradiction in terms, for the inevitable effect of beauty is freedom from the passions. No less contradictory is the idea of beautiful art which is didactic or edifying, for nothing is so inconsistent with the idea of beauty as to give the mind a definite direction.—Johann von Schiller, *Aesthetic Essays* (c. 1795).

62 Art, used collectively for painting, sculpture, architecture, and music, is the mediatrix between, and reconciler of, nature and man. It is, therefore, the power of humanizing nature, of infusing the thoughts and passions of man into every thing which is the object of his contemplation; color, form, motion, and sound are the elements which it combines, and it stamps them into unity in the mold of a moral idea.—Samuel Taylor Coleridge, *Table Talk* (August 30, 1827).

63 Art is to man what the creative power is to God!—Félicité Lamennais, *Words of a Believer* (1834).

64 Art is power.—Henry Wadsworth Longfellow, "Hyperion" (1839).

65 It is the treating of the commonplace with the feeling of the sublime that gives to art its true power.—Jean-François Millet, personal notes (1838–1875).

66 False again, the fabled link between the grandeur of Art and the glories and virtues of the State, for Art feeds not upon nations, and peoples may be wiped from the face of the earth, but Art is.—James Abbott McNeill Whistler, *The Gentle Art of Making Enemies* (1890).

67 And so I entered at last the realm of art, which, like nature, science, political

life, etc., is a realm unto itself, governed by laws of its own which are applicable to it alone, and which together with all other realms forms in the final analysis, that great kingdom which we can only divine. — Wassily Kandinsky, *Rückblicke* (1913).

68 Art is an extension of language—an expression of sensations too subtle for words. — Robert Henri, *The Art Spirit* (1923).

69 A work of art is the trace of a magnificent struggle. All time is comprehended. — Robert Henri, *ibid.*

70 Art is an affirmation of life. — Alfred Stieglitz, in *Alfred Stieglitz: Photographs and Writings*, ed. by Sarah Greenhough and Juan Hamilton (1983).

71 Art is the eternal; for it reveals the inner landscape which is the soul of man. — Martha Graham, *Remarks* (1937).

72 Art is not a pastime, but a priesthood. — Jean Cocteau, *New York Times* (September 8, 1957).

73 Art, like the whole of our life, submits to the eternal law of change, and any attempts to stop it at one particular level are like vain efforts to stop time itself. — Nicolai Fechin, "Fechin on Art," *Persimmon Hill Magazine*, vol. 8, no. 3 (1978).

74 My real joy in life has been art. It's been a life-saver in terms of keeping my sanity and balance in business and public life. — Nelson Rockefeller, *Art News Magazine* (March 1979).

75 Art, you see, art stirs up emotion that people can get together on. Universal humanness, you know what I mean? It's one of those centers of order. . . . If he's an artist, what a man or woman does is make things. They make life startling and interesting again, bringing families

together or lovers, what not. — John Gardner, *The Art of Living* (1981).

### Study of Art

76 Art lies hidden in nature—he who can wrest it from her possesses art. — Albrecht Dürer, *The Writings of Albrecht Dürer*, trans. by W.M. Conway (1958).

77 The study of art is the study of the relative value of things. — Robert Henri, *The Art Spirit* (1923).

78 If you're looking for something to be brave about consider fine arts. — Robert Frost, in *Fire and Ice: The Art and Thoughts of Robert Frost*, by Lawrence Thompson (1942).

### Value of Art

79 Seraphs share with thee knowledge; But art, O man, is thine alone. — Johann Von Schiller, "The Artists" (1788).

80 Nature is a revelation of God; Art is a revelation of man. — Henry Wadsworth Longfellow, "Hyperion" (1839).

81 Art is the gift of God, and must be Unto His Glory. — Henry Wadsworth Longfellow, "Michael Angelo" (1883).

82 To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then, by means of movements, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same feeling—this is the activity of art. It is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress towards well-being of individuals and of humanity. — Count Leo Tolstoy, *What Is Art?* (1890).

83 Art is nothing more than the shadow of humanity. — Henry James, *Pictures and Text* (1893).

84 If you own a telescope, what, may I ask, interests you in it? Why do you value it? Is it not because of the property it possesses of showing to your surprised eyes vast and profound perspectives, invisible without its aid? It is, then, the astounding views brought within range of your vision that you love the instrument for, and certainly you would not dare to say that you loved the telescope for the telescope. Now, art is the telescope of a supernatural world. In art one must love something besides art if one would know how to love art. — François Delsarte, address before the Philotechnic Society of Paris, in *Delsarte System of Expression*, by Genevieve Stebbins (1902).

85 A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter. . . . What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker (be he businessman or writer) like an appeasing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue. — Henri Matisse, "Notes of a Painter," in *La Grande Revue* (December 1908).

86 Art is like a footprint which shows one has walked bravely and in great happiness. Those who live in full play of their faculties become master economists, they understand the relative value of things. Freedom can only be obtained through an understanding of basic order. Basic order is underlying in all life. It's not to be found in the institutions men have made. Those who have lived and grown at least to some degree in the spirit are our creative artists. — Robert Henri, *The Art Spirit* (1923).

87 Art is a form of religion, minus the

Ten Commandment business, which is sociological. Art is a form of supremely delicate awareness and atonement—meaning at oneness, the state of being in one with the object. But is the great atonement in delight?—for I can never look at art save as a form of delight. — D.H. Lawrence, *Making Pictures* (1928).

88 Art is a step in the Known toward the unknown. — Kahlil Gibran, *Mirrors of the Soul* (1965).

89 Art is not to express personality, but to overcome it. — T.S. Eliot, *Selected Essays 1917-1932* (1932).

90 Art is the evocation of man's inner nature. Through art, which finds its roots in man's unconscious—race memory—is the history and psyche of race brought into focus. — Martha Graham, *Remarks* (1937).

91 To me the thing that art does for life is to clean it—to strip it to form. — Robert Frost in, *Fire and Ice: The Art and Thoughts of Robert Frost*, by Lawrence Thompson (1942).

92 Art, if it is to be reckoned as one of the great values of life, must teach men humility, tolerance, wisdom and magnanimity. The value of art is not beauty, but right action. — W. Somerset Maugham, *A Writer's Notebook* (1949).

93 The role of the artist is to hold up a vision of spiritual reality. — Joseph Campbell, *Hero with a Thousand Faces* (1949).

94 Art transfigures while it transfixes—it is art that molds, remakes and preserves. The story of art is also, the story of man. — André Malraux, *Voices of Silence* (1956).

95 All art is a revolt, a protest against extinction, a rebellious act against death and man's tragic mortality. — André Malraux, *ibid.*

96 Art is for the inner place, the inner place in other people, too.—Erica Jong, *The Artist as Housewife* (1972).

97 I think the only value of art is to pass on an emotional experience to others. They may not learn from it, yet by arousing an emotional reaction I think you accomplish your job either by painting, music, or the written word.—Frank Waters, in *Conversations with Frank Waters*, by John R. Milton (1971).

98 Art is the thing everyone has to use. There is art in the line of a jacket and in the shape of a collar as well as in the way one addresses a letter, combs one's hair, or places a window in a house.—Georgia O'Keeffe, in *Portrait of an Artist: A Biography*, by Laurie Lisle (1980).

99 Art is that which, despite all, gives hope.—Frederick Franck, *Art as a Way* (1981).

100 The very nature of art makes it demanding; it expresses conflict and feelings which are different from the way these emotions are handled on TV and movies.

Today youngsters need entertainment—diversion in huge amounts. But diversion does not reveal any truth or perception about human beings. Art does.—George Segal, *Art-Talk* newspaper (August/September 1987).

### What Is Art?

101 Art is the path of the creator to his work.—Ralph Waldo Emerson, *Essays: Second Series—The Poet* (1844).

102 What is Art?  
But life upon the larger scale, the higher,  
When, graduating up in a spiral line  
of still expanding and ascending gyres,  
It pushes toward the intense significance  
of all things hungry for the Infinite?  
Art's Life,—and where we live, we suffer

and toil.—Elizabeth Barrett Browning, "Aurora Leigh" (1856).

103 A picture is finished when all trace of the means used to bring about the end has disappeared. To say of a picture, as is often said in its praise, that it shows great and earnest labor, is to say that it is incomplete and unfit for view. . . . The work of the Master reeks not of the sweat of the brow—suggests no effort—and is finished from the beginning.—James Abbott McNeill Whistler, *The Gentle Art of Making Enemies* (1890).

104 All art is at once surface and symbol.—Oscar Wilde, *The Picture of Dorian Gray* (1891).

105 What is art? Art grows out of grief and joy, but mainly grief. It is born of people's lives.—Edvard Munch, in *Edvard Munch: The Man and His Art*, by Ragna Stang (1977).

106 If I were called on to define briefly the word "art," I should call it the reproduction of what the senses perceive in nature, seen through the veil of the soul.—Paul Cézanne, letter to Emil Bernard, in *Paul Cézanne, Letters*, ed. by John Rewald (1984).

107 My whole theory about art is the disparity that exists between form, masses and movement.—Alexander Calder, in *The Artist's Voice*, by Katherine Kuh (1960).

108 The stream and the broken pottery: what was any art, but an effort to make a sheath; a mold in which to imprison for a moment the shining, exclusive element which is like itself—life hurrying past us and running away, too strong to stop, too sweet to lose.—Willia Cather, *The Song of the Lark* (1915).

109 What is art?  
As nearly as I could get it, he believed

that we are a race who can exist only by gratifying appetites: the appetites are evil, the existence they carry on is evil. We were always sad, he says, without knowing why; even in the Stone Age. In some miraculous way a divine idea was disclosed to us directly at variance with our appetites. It gave us a new craving, which we could only satisfy by starving all the other hungers in us. I can understand that. It's something one often feels in art.—Willia Cather, *ibid.*

110 Art is the stored honey of the human soul, gathered on wings of misery and travail.—Theodore Dreiser, *Life, Art and America* (1917).

111 Art is science in the flesh.—Jean Cocteau, in *Cocteau's World: Anthology of Writings*, by Margaret Crosland (1973).

112 If I say it is art, it's art to me.—Hans Arp, in *On My Way: Poetry and Essays* (1948).

### The Artist

113 To give a body and a perfect form to one's thought, this—and only this—is to be an artist.—Jacques-Louis David, in *Jacques-Louis David*, by Anita Brooker (1980).

114 The artist needs but a roof, a crust of bread, and his easel, and all the rest God gives him in abundance.—Albert Pinkham Ryder, in *Albert Pinkham Ryder*, by F.F. Sherman (1920).

115 . . . [D]uring the harvest my work was not any easier than what the peasants who were actually harvesting were doing. Far from complaining of it, it is just at these times in artistic life, even though it is not the real one, that I feel almost happy as I could be in the ideal, in the real life.—Vincent van Gogh, letter to his brother, Theo, in *The Letters of*

*Vincent van Gogh to His Brother, 1886–1890* (1929).

116 Woe to the artist who has never experienced the trials, doubts, and dissatisfactions of creation.—Igor Emmanuilovich Grabar, in *Igor Grabar*, by V. Azar Kovich and N. Yegorova (1977).

117 The stamping out of the artist is one of the blind goals of every civilization. When a civilization becomes so standardized that the individual can no longer make an imprint on it, then that civilization is dying. The "mass mind" has taken over and another set of national glories is heading for history's scrap heap.—Elie Faure, *History of Art* (1921).

118 A man must be master of himself and master of his word to achieve the full realization of himself as an artist.—Robert Henri, *The Art Spirit* (1932).

119 An artist tries to give a sense of existence to his creation so that it lives in itself, becoming as much alive and as real as the experience that he had had.—Kimon Nicolaiades, *The Natural Way to Draw* (1941).

120 Power is something that artists have in abundance, only theirs operates inwardly: it is hidden, and seldom hurtful.—Alexander Eliot, *Sight and Insight* (1959).

121 Only the artist comes and says; look inward, through what I have done, into your own starry heavens, yours alone.—Alexander Eliot, *ibid.*

122 I don't believe in art. I believe in artists.—Marcel Duchamp, in *The World of Marcel Duchamp*, by Calvin Tompkins (1966).

123 It seems likely that many of the young who don't wait for others to call them artists, but simply announce that they are, don't have the patience to make art.—Pauline Kael, *Kiss, Kiss, Bang, Bang* (1968).

BONAPARTE. To a genealogist,  
to his first victory.

and in their castles,  
that settles their hash.

BERT SIMS. *Dagonet Ballads*;

Prince is like a dangerous  
kinds of a madman.  
WILL. *Vade Mecum*.

honor and dignity once ac-  
quocracy . . . are as permanent  
y is in heaven . . . We adore  
idities in our hearts, and ridi-  
our mouths. This is our demo-

N. *Autobiography*.

is the best thing in fiction the  
ever done.

DE. *A Woman of No Import-*  
I.

## T AND ARTISTS

ee also Painting

alone. She's got enough guys  
ier.

ANDERSON. *Letter to Ben*

not, there is even an artistic  
a garbage can.  
DE. *Steps in Time*.

ell in ivory towers  
the same material.  
CON. *Tower of Ivory*.

t is a great thing, but to be an  
know it is the most glorious  
orld.  
ARRIE. *Tommy and Grizel*.

Duveen—who became Lord  
llbank before he died in 1939,  
ixty-nine—noticed that Europe  
art and America had plenty  
l his entire astonishing career  
ct of that simple observation.  
AN. *Duveen*.

re last resort of a scoundrel.  
INSON.

re first resort of a scoundrel.  
ERCE.

es, how is it that the lives of

so precious few great artists will bear looking  
into?

HUBERT BLAND. *The Happy Moralist*.

1 Art, like morality, consists in drawing the  
line somewhere.

GILBERT KEITH CHESTERTON.

2 Art is science in the flesh.

JEAN COCTEAU. *Le Rappel à l'Ordre*.

3 There is no way to success in art but to take  
off your coat, grind paint, and work like a  
digger on the railroad, all day and every  
day.

RALPH WALDO EMERSON. *Conduct of Life*:  
*Power*.

4 To me nature is everything that man is  
born to, and art is the difference he makes  
in it.

JOHN ERSKINE. *Gentle Reader*, Dec.  
1931.

5 Art is either a plagiarist or a revolutionist.  
PAUL GAUGUIN. Quoted by JAMES HUNE-  
KER in *The Pathos of Distance*.

6 Art is the collaboration between God and  
the artist, and the less the artist does the  
better.

ANDRÉ GIDE.

7 New artists must break a hole in the sub-  
conscious and go fishing there.

ROBERT BEVERLY HALE. In *Time*, Apr. 11,  
1960.

8 The word "artists" offered a picture of fel-  
lows with odd haircuts who were partial to  
floors rather than chairs as sitting places.

BEN HECHT. *Letters from Bohemia*.

9 One of those queer artistic dives,  
Where funny people had their fling.  
Artists, and writers, and their wives—  
Poets, all that sort of thing.

OLIVER HERFORD. *The Women of the Bet-*  
*ter Class*.

10 Build your art horse-high, pig-tight and bull-  
strong.

ELBERT HUBBARD. *Epigrams*.

11 Bohème is not down on the map because it  
is not a money-order office.

ELBERT HUBBARD. *The Philistine*.

12 Scratch an artist and you surprise a child.  
JAMES G. HUNEKER. *Chopin*.

13 Patron: Commonly, a wretch who supports  
with insolence, and is paid with flattery.  
SAMUEL JOHNSON. *Dictionary*.

14 Is not a patron, my Lord, one who looks  
with unconcern on a man struggling for life  
in the water, and when he has reached  
ground, encumbers him with help?

SAMUEL JOHNSON. *Letter to the Earl of*  
*Chesterfield*, Feb. 7, 1755.

15 Gauguin is an excellent standby in any event.  
He has for years been the consolation of  
procrastinators, jobholders, and hopeful  
weaklings below forty.

ALEXANDER KING. *Rich Man, Poor Man*,  
*Freud and Fruit*, ch. 3.

16 To complete the design of the Gods we have  
to put a stitch here and there.

GEORGE MOORE. *Aphrodite in Aulis*.

17 All loved art in a seemly way  
With an earnest soul and a capital A.

JAMES JEFFREY ROCHE. *The V-A-S-E*.

18 Engraving is, in brief terms, the art of  
scratch.

JOHN RUSKIN. *Ariadne*.

19 An artist is a dreamer consenting to dream  
of the actual world.

GEORGE SANTAYANA. *The Life of Reason*.

20 An artist may visit a museum but only a  
pedant can live there.

GEORGE SANTAYANA. *The Life of Reason*.

21 The true artist will let his wife starve, his  
children go barefoot, his mother drudge for  
his living at seventy, sooner than work at  
anything but his art.

BERNARD SHAW. *Man and Superman*, Act  
1.

22 The Muses are vindictive virgins and avenge  
themselves without mercy on those who  
weary of their charms.

LOGAN PEARSALL SMITH. *All Trivia*.

23 The misfortune of the "artistic tempera-  
ment" is that so many people have the tem-  
perament, and so few the art.

J. A. SPENDER. *The Comments of Bagshot*.

24 Statues and pictures and verse may be grand,  
But they are not the life for which they  
stand.

JAMES THOMSON. *Sunday up the River*.

- <sup>1</sup> Whenever I enjoy anything in art it means that it is mighty poor.  
MARK TWAIN. *Essays: At the Shrine of St. Wagner.*
- <sup>2</sup> Donatello's interest in the female nude made him the father of the Renaissance.  
LOUIS UNTERMEYER. *A Treasury of Laughter.* Quoted as a student boner.
- <sup>3</sup> In my youth people talked about Ruskin; now they talk about drains.  
MRS. HUMPHRY WARD. *Robert Elsmere.* Bk. ii, ch. 12.
- <sup>4</sup> Art is like religion. As long as you do your best to stamp it out of existence, it flourishes in spite of you, like weeds in a garden. But if you try and cultivate it, and it becomes a popular success, it goes to the dogs at once.  
JANE WARDLE. *The Artistic Temperament.*
- <sup>5</sup> Art happens—no hovel is safe from it, no Prince may depend upon it, the vastest intelligence cannot bring it about.  
JAMES MCNEILL WHISTLER. *Ten O'Clock.*
- <sup>6</sup> Bad artists always admire each other's work. They call it being large-minded and free from prejudice.  
OSCAR WILDE. *The Critic as Artist.*
- <sup>7</sup> The best that one can say of most modern creative art is that it is just a little less vulgar than reality.  
OSCAR WILDE. *The Critic as Artist.*
- <sup>8</sup> Most women are so artificial that they have no sense of art. Most men are so natural that they have no sense of beauty.  
OSCAR WILDE. *Saturday Review*, Nov. 17, 1894.
- <sup>9</sup> A subject that is beautiful in itself gives no suggestion to the artist. It lacks imperfection.  
OSCAR WILDE. *Saturday Review*, Nov. 17, 1894.
- <sup>10</sup> The only thing that the artist cannot see is the obvious. The only thing that the public can see is the obvious. The result is the Criticism of the Journalist.  
OSCAR WILDE. *Saturday Review*, Nov. 17, 1894.
- <sup>11</sup> Art is the only serious thing in the world. And the artist is the only person who is never serious.  
OSCAR WILDE. *Saturday Review*, Nov. 17, 1894.

## ASPIRATION

- <sup>12</sup> The tyranny of the commonplace, which seems to accompany civilization.  
WALTER BAGEHOT. *The English Constitution.*
- <sup>13</sup> All women marry gods, but sadly consent afterwards to live with men.  
HENRY WARD BEECHER. *Norwood.* Quoted by PAXTON HIBBEN in *Henry Ward Beecher: An American Portrait.*
- <sup>14</sup> Castles in the air cost a vast deal to keep up.  
SIR EDWARD BULWER-LYTTON. *Lady of Lyons.* Act i, sc. 3.
- <sup>15</sup> My life was spent in one long effort to escape from the commonplaces of existence.  
SIR ARTHUR CONAN DOYLE. *The Red Headed League.* The line is spoken by Sherlock Holmes.
- <sup>16</sup> It is better to be a "has been" than one of the "never wases."  
H. GORDON-BROWNE. *Conclusions of an Everyday Woman.*
- <sup>17</sup> There never lived a mortal man who bent His appetite beyond his natural sphere, But starved and died.  
JOHN KEATS. *Endymion.* Bk. iv, l. 646.
- <sup>18</sup> If you cannot catch a bird of paradise, better take a wet hen.  
NIKITA KHRUSHCHEV. In *Time*, Jan. 6, 1958.
- <sup>19</sup> Because it's there.  
GEORGE MALLORY, mountain climber. When asked, "Why do you climb this mountain?" (*Time*, July 6, 1953.)
- <sup>20</sup> Better a brutal starving nation, Than men with thoughts above their station.  
JOHN MASEFIELD. *The Everlasting Mercy.*
- <sup>21</sup> He hated all pretension save his own pretension.  
H. L. MENCKEN. *Prejudices: ser. 2.* Comment on Theodore Roosevelt.
- <sup>22</sup> If a man wants his dreams to come true he must wake up.  
*The Public Speaker's Treasure Chest*, ed. by HERBERT PROCHNOW.
- <sup>23</sup> We must not look for a golden life in an iron age.  
JOHN RAY. *English Proverbs.*

- <sup>1</sup> We are all in the gutter, but looking at the stars.  
OSCAR WILDE. *Lady V.* Act 3.
- <sup>2</sup> The Mule is haf hoss and then comes to a full stop, her mistake . . . Tha are turs on earth, and heaviest sise: I herd tell ov one v the tow path, on the Eri as soon as he touched bo rite on towing the boat t breathing thru his ears, v the water about 2 feet. see this did, but an auctio and I never knew an auct it was absolutely conveni  
JOSH BILLINGS (Henry) *The Mule.*
- <sup>3</sup> The *Boston Post* says: "T us a copy of the *Boston I* written upon the margin, form us at what stable  
*The Library of Wit a*  
A. R. SPOFFORD.
- <sup>4</sup> When the prophet beats th The angel intercedes.  
E. B. BROWNING. *Auror*
- <sup>5</sup> Play with an ass, and he in your face.  
JACOB CATS. *Moral Em.*
- <sup>6</sup> Yuh gotta treat people mules. Don't try to dri the gate open a mite an  
EDWARD EVERETT DALI adaptation.
- <sup>7</sup> The ass thinks one thing him another.  
THOMAS D'URFEY. *Qui* Sc. 2.
- <sup>8</sup> An ass may bray a god shakes the stars down.  
GEORGE ELIOT. *Romoh*
- <sup>9</sup> Who washes an ass's hea and soap.  
JOHN FLORIO. *First Fr*
- <sup>10</sup> Mules kick. Who wants t a mule?  
B. C. FORBES. *Epigram*

had to choose between honest arrogance and hypocrisy. I chose honest arrogance and have seen no occasion for the other.  
*Frank Lloyd Wright*

## ARROGANCE

the thing as modern art. There is art—and there is no art.  
*Albert Sterner*

## ART

is a salad, insanity is to art. *Homer Saint-Gaudens*

highbrow stuff; it is like apples, the chairs looked like chairs and it is like to do with anything because if they did not look like chairs or landscape or people they were apples and people. *Gertrude Stein*

like something and I like seeing painted pictures. I would like the honest and explicit in art, a picture, for its own story, with generous assistance from its author. *(Saki)*

Art jargon tires me . . . she's so fond of talking of "growing on one," as though they were a sort of art.

Mr. Whistler's ideas about art, the only thoroughly original ones I have ever heard him express have had more reference to reality as a painter over painters greater than himself.

her lack of design, her curious crudities, her abnormal condition. Nature has good intentions, but she has no art. Art is our gallant attempt to teach Nature a lesson. *Ibid.*

Art takes no interest in a work of art until it is a question of its immorality. *Ibid.*

the buttonhole is the only link between art and reality. When art attains almost to the dignity of art.

of disliking art: one is to dislike it; the other, to love it. *Ibid.*

the distance between God and the artist, and the less the distance, the better. *André Gide*

me through the elbow. *Salvador Dali*

because I am nothing, but compared to contemporary art, I am the most big genius of modern time . . . but I am not a specialist. *Ibid.*

- 411 A woman is fascinated not by art, but by the noise made by those who are in the art field. *Anton Chekhov*
- 412 Art and life ought to be hurriedly remarried and brought to live together. *Horace Walpole*
- 413 All great art and literature is propaganda. *George Bernard Shaw*
- 414 My tutor does watercolors; they are like the work of a girl of fourteen when she was twelve. *Ben Nicholson*
- 415 One reassuring thing about modern art is that things can't be as bad as they are painted. *M. Walthall Jackson*
- 416 If the old masters had labeled their fruit, one wouldn't be so likely to mistake pears for turnips. *Mark Twain*
- 417 It is a gratification to me to know that I am ignorant of art. *Ibid.*
- 418 Art consists in drawing the line somewhere. *G. K. Chesterton*
- 419 It is proper to enjoy the cheaper grades of art, but they should not be formally endorsed. *George Ade*

## ARTICHOKE

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

## ARTICULATE

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

## ARTIST

- 422 The artist is a sort of proofreader, blue-penciling the bad spelling of God. *H. L. Mencken*
- 423 Whenever an artist thinks that the community does not sufficiently appreciate him, he takes an appeal to posterity. I wonder where his notion comes from, that posterity is equipped with superior judgment and wisdom? *Heywood Brown*
- 424 An artist has been defined as a neurotic who continually cures himself with his art. *Lee Simonson*
- 425 An artist may visit a museum, but only a pedant can live there. *George Santayana*
- 426 An artist should be fit for the best society and keep out of it. *John Ruskin*
- 427 No great artist ever sees things as they really are. If he did he would cease to be an artist. *Oscar Wilde*
- 428 All the really good ideas I ever had came to me while I was milking a cow. *Grant Wood*
- 429 Immature artists imitate. Mature artists steal. *Lionel Trilling*
- 430 If my husband would ever meet a woman on the street who looked like the women in his paintings, he would fall over in a dead faint. *Mrs. Pablo Picasso*

poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest; and bear unfaltering, in the tiny and almost impalpable drop of their essence, the vast structure of recollection.

*Remembrance of Things Past*  
[1913-1926].<sup>1</sup> *Swann's Way*

1 Once I had recognized the taste of the crumb of madeleine soaked in her decoction of lime flowers which my aunt used to give me . . . immediately the old gray house upon the street, where her room was, rose up like the scenery of a theater. *Ib.*

2 In his younger days a man dreams of possessing the heart of the woman whom he loves; later, the feeling that he possesses the heart of a woman may be enough to make him fall in love with her. *Ib.*

3 What artists call posterity is the posterity of the work of art.

*Ib. Within a Budding Grove,*  
*pt. I*

4 Not only does one not retain all at once the truly rare works, but even within such works it is the least precious parts that one perceives first. Less deceptive than life, these great masterpieces do not give us their best at the beginning.<sup>2</sup> *Ib.*

5 The time which we have at our disposal every day is elastic; the passions that we feel expand it, those that we inspire contract it; and habit fills up what remains. *Ib.*

6 Like everybody who is not in love, he imagined that one chose the person whom one loved after endless deliberations and on the strength of various qualities and advantages.  
*Ib. Cities of the Plain, pt. I*

7 We passionately long that there may be another life in which we shall be similar to what we are here below. But we do not pause to reflect that, even without waiting for that other life, in this life, after a few years we are unfaithful to what we have been, to what we wished to remain immortally. *Ib. II*

8 The bonds that unite another person to ourself exist only in our mind. Memory as it grows fainter relaxes them, and notwith-

<sup>1</sup> *À la Recherche du Temps Perdu*, translated by C. K. SCOTT MONCRIEFF, except the last section, *The Past Recaptured*, which was translated by FREDERICK A. BLOSSOM.

<sup>2</sup> See Daniel Gregory Mason, 740:14.

Proust — Rutherford

standing the illusion by which we would fain be cheated and with which, out of love, friendship, politeness, deference, duty, we cheat other people, we exist alone. Man is the creature that cannot emerge from himself, that knows his fellows only in himself; when he asserts the contrary, he is lying.

*Ib. The Sweet Cheat Gone*

9 We do not succeed in changing things according to our desire, but gradually our desire changes. The situation that we hoped to change because it was intolerable becomes unimportant. We have not managed to surmount the obstacle, as we were absolutely determined to do, but life has taken us round it, led us past it, and then if we turn round to gaze at the remote past, we can barely catch sight of it, so imperceptible has it become. *Ib.*

10 There is not a woman in the world the possession of whom is as precious as that of the truths which she reveals to us by causing us to suffer. *Ib.*

11 We are healed of a suffering only by experiencing it to the full. *Ib.*

12 Happiness is beneficial for the body but it is grief that develops the powers of the mind.  
*Ib. The Past Recaptured*

13 Only through art can we get outside of ourselves and know another's view of the universe which is not the same as ours and see landscapes which would otherwise have remained unknown to us like the landscapes of the moon. Thanks to art, instead of seeing a single world, our own, we see it multiply until we have before us as many worlds as there are original artists. . . . And many centuries after their core, whether we call it Rembrandt or Vermeer, is extinguished, they continue to send us their special rays.

*The Maxims of Marcel Proust*  
[1948]<sup>3</sup>

Ernest Rutherford

1871-1937

14 We cannot control atomic energy to an extent which would be of any value commercially, and I believe we are not likely ever to be able to do so.

*Speech to the British Association  
for the Advancement of Science*  
[1933]

<sup>3</sup> Edited and translated by JUSTIN O'BRIEN.

Synge — Beerbohm

John Mi

1 What is the pr  
against a son whe

2 When I was wr  
Glen I got more ai  
have given me fro  
old Wicklow house  
let me hear what  
vant girls in the k  
7

3 May I meet him  
ing, and one eye t  
enty divils in the  
old timber leg on  
ing grave. There  
strands, and that  
high wave to was

4 They're cheerin  
pion playboy of th

5 A man who is  
soon be drowned  
going out on a c  
do be afraid of tl  
drowned now an

6 There is no la  
soothing and quie

7 A translation is  
less it will give yo  
with the words of

8 I knew the stars,  
The gray and wir  
And did but half  
In converse with  
fens.

9 The folly of mi  
covery, a metaph

<sup>1</sup> May the grass grow  
nest on your hearthst  
eyes, so you never see  
rise against you, and  
bitterest cup of sorro  
clergy; may there be  
and may the hearthst  
—Traditional Wexfo

though some have  
thou art not so,  
k'st thou dost over-

yet canst thou kill  
*Ib.* 10, l. 1  
nce, kings, and des-  
*Ib.* l. 9  
wake eternally,  
more;<sup>3</sup> death, thou  
*Ib.* l. 13  
re the world's last  
*Ib.* 13, l. 1  
rsoned God; for you  
e, shine, and seek to  
*Ib.* 14, l. 1  
y spouse, so bright  
*Ib.* 18,<sup>4</sup> l. 1  
at holy room,  
saints forevermore,  
ic; as I come  
ere at the door,  
I, think here before.  
*My God, in My Sick-*  
*ness* [1623 or 1631], st. 1  
their love are grown  
eir map, who lie  
*Ib.* st. 2  
1 with the same dili-  
gences upon Emergent  
asions [1624], no. 6  
elf, and yet am mine  
*Ib.* 12  
ill none, he does all  
*Ib.*  
entire of itself; every  
inent,<sup>6</sup> a part of the  
ed away by the sea,  
ll as if a promontory  
nor of thy friends or  
man's death dimin-  
nvolved in mankind;  
d to know for whom  
thee. *Ib.* 17  
ot a comfort, what  
not a tickling, what

torment is not a marriage bed to this damna-  
tion, to be secluded eternally, eternally, eter-  
nally from the sight of God?  
*LXXX Sermons* [1640], no. 76,  
*preached to the Earl of Carlisle, c.*  
*autumn 1622*

1 Now God comes to thee, not as in the dawn-  
ing of the day, not as in the bud of the spring,  
but as the sun at noon to illustrate all shad-  
ows, as the sheaves in harvest, to fill all penu-  
ries, all occasions invite his mercies, and all  
times are his seasons.  
*Ib.* 3, *preached on Christmas Day,*  
*1625*

2 I throw myself down in my chamber, and I  
call in and invite God and his angels thither,  
and when they are there, I neglect God and  
his angels, for the noise of a fly, for the rat-  
tling of a coach, for the whining of a door.  
*Ib.* 80, *preached at the funeral of*  
*Sir William Cokayne, December 12,*  
*1626.*

3 And what is so intricate, so entangling as  
death? Who ever got out of a winding sheet?  
*Ib.* 54, *preached to the King at*  
*Whitehall, April 5, 1628*

4 Poor intricated soul! Riddling, perplexed,  
labyrinthical soul!  
*Ib.* 48, *preached upon the Day of*  
*St. Paul's Conversion, January 25,*  
*1629*

5 When my mouth shall be filled with dust,  
and the worm shall feed, and feed sweetly  
upon me,<sup>1</sup> when the ambitious man shall  
have no satisfaction if the poorest alive tread  
upon him, nor the poorest receive any con-  
tentment in being made equal to princes, for  
they shall be equal but in dust.  
*XXVI Sermons* [1661], no. 26,  
*Death's Duel, last sermon, Febru-*  
*ary 15, 1631*<sup>2</sup>

Ben Jonson<sup>3</sup>

c. 1573–1637

6 As sure as death.<sup>4</sup>  
*Every Man in His Humour* [1598],  
*act II, sc. i*

<sup>1</sup>See *Job* 24:20, 16:10.<sup>2</sup>Called by His Majesty's household the Doctor's Own  
Funeral Sermon.—*Preface to the first edition* [1632]<sup>3</sup>O rare Ben Jonson!—SIR JOHN YOUNG, *Epitaph*  
Which was done at the charge of Jack Young, who,  
walking there when the grave was covering, gave the  
fellow 18 pence to cut it.—JOHN AUBREY [1626–1697],  
*Brief Lives*<sup>4</sup>Come del morire [Sure as death].—GIOVANNI BOCCACCIO [1313–1375], *Il Filostrato, canto IV, st. 140*

7 As he brews, so shall he drink. *Ib.*

8 It must be done like lightning. *Ib.* IV, 5

9 Art hath an enemy called Ignorance.  
*Every Man out of His Humour*  
[1599], *act I, sc. i*

10 There shall be no love lost. *Ib.* II, i

11 True happiness  
Consists not in the multitude of friends,  
But in the worth and choice.  
*Cynthia's Revels* [1600], *act III,*  
*sc. ii*

12 Queen and huntress, chaste and fair,  
Now the sun is laid to sleep,  
Seated in thy silver chair,  
State in wonted manner keep:  
Hesperus entreats thy light,  
Goddess, excellently bright.  
*Ib.* V, iii

13 That old bald cheater, Time.  
*The Poetaster* [1601], *act I, sc. i*

14 Of all wild beasts preserve me from a ty-  
rant; and of all tame, a flatterer.  
*Sejanus* [1603], *act I*

15 Calumnies are answered best with silence.  
*Volpone* [1606], *act II, sc. ii*

16 Come my Celia, let us prove,  
While we can, the sports of love;  
Time will not be ours forever,  
He at length our good will sever.  
Spend not then his gifts in vain;  
Suns that set may rise again,  
But if once we lose this light,  
'Tis with us perpetual night.<sup>5</sup>  
*Song, To Celia* [1607]

17 Still to be neat, still to be drest,  
As you were going to a feast.  
*Epicene; or, The Silent Woman*  
[1609], *act I, sc. i*

18 Give me a look, give me a face,  
That makes simplicity a grace;  
Robes loosely flowing, hair as free,  
Such sweet neglect more taketh me  
Than all the adulteries of art:  
They strike mine eyes, but not my heart.<sup>6</sup>  
*Ib.*

19 The dignity of truth is lost with much protest-  
ing.  
*Catiline's Conspiracy* [1611], *act*  
*III, sc. ii*

<sup>5</sup>See Catullus, 101:18; Shakespeare, 187:10; Campion,  
250:3; Herrick, 266:21; and Fouché, 415:17.<sup>6</sup>See Herrick, 266:7.

fit and straight in everything, and pure and clean through and through. Let us set for ourselves a standard so high that it will be a glory to live up to it, and then let us live up to it and add a new laurel to the crown of America.

WOODROW WILSON, message to United States forces, September 4, 1917.

## 26. ART

See also BEAUTY

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

Popular saying, quoted in Gelett Burgess, *Are You a Bromide?* 1907.

2 Every artist dips his brush in his own soul, and paints his own nature into his pictures.

HENRY WARD BEECHER, *Proverbs from Plymouth Pulpit*, 1870.

3 Art strives for form, and hopes for beauty.

GEORGE BELLOW, quoted in Stanley Walker, *City Editor*, 1934.

4 Painting, *n.* The art of protecting flat surfaces from the weather and exposing them to the critic.

AMBROSE BIERCE, *The Devil's Dictionary*, 1906.

5 Religion and art spring from the same root and are close kin. Economics and art are strangers.

WILLA CATHER, *On Writing*, 1949.

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

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

7 To my mind the old masters are not art; their value is in their scarcity.

THOMAS A. EDISON, quoted in *Golden Book* magazine, April, 1931.

8 Every nation, every race, has not only its own creative, but its own critical turn of mind; and is

even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius.

T.S. ELIOT, "Tradition and the Individual Talent," *The Sacred Wood*, 1919.

9 No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. . . . You must set him, for contrast and comparison, among the dead.

Ibid.

10 Our arts are happy hits. We are like the musician on the lake, whose melody is sweeter than he knows; or like a traveler, surprised by a mountain echo, whose trivial word returns to him in romantic thunders.

RALPH WALDO EMERSON, "Art," *Essays*, First Series, 1841.

11 Art is the path of the creator to his work.

RALPH WALDO EMERSON, "The Poet," *Essays*, Second Series, 1844.

12 Perpetual modernness is the measure of merit in every work of art.

RALPH WALDO EMERSON, "Plato," *Representative Men*, 1850.

13 "Ah!" said a brave painter to me . . . "if a man has failed, you will find he has dreamed instead of working. There is no way to success in our art but to take off your coat, grind paint, and work like a digger on the railroad, all day and every day."

RALPH WALDO EMERSON, "Power," *The Conduct of Life*, 1860.

14 The torpid artist seeks inspiration at any cost, by virtue or by vice, by friend or by fiend, by prayer or by wine.

Ibid.

15 Art is a jealous mistress, and if a man have a genius for painting, poetry, music, architecture, or philosophy, he makes a bad husband and an ill provider, and should be wise in season and not fetter himself with duties which will embitter his days and spoil him for his proper work.

RALPH WALDO EMERSON, *Conduct of Life*

16 From its first voluntary use and end.

RALPH WALDO EMERSON, *Solitude*, 1877

17 Every genuine work of art is for being as the object of nature.  
Ibid.

18 Artists must be true to their art; they must put their own nature into their work.

RALPH WALDO EMERSON, *Art and Social Aesthetics*

19 Every artist works for himself.  
RALPH WALDO EMERSON, "Culture," *Leaves*

20 To me nature and art is the difference between the natural and the artificial.  
JOHN ERSKINE, 1931.

21 One picture in a lifetime live in the applause of a generation until the sight or the canvas is forgotten.  
NATHANIEL HAWTHORNE, 1860.

22 The temple of art is a temple of the living.  
JOSIAH GILBERT, *Plain Talk*

23 The one thing that is clear perception is that it is a certain touch which lumpy statues of stone.

OLIVER WILSON, *at the Break*

24 The artist never publishes his work.  
ELBERT HUDDLESTON, published in

RALPH WALDO EMERSON, "Wealth," *The Conduct of Life*, 1860.

16 From its first to its last works, Art is the spirit's voluntary use and combination of things to serve its end.

RALPH WALDO EMERSON, "Art," *Society and Solitude*, 1870.

17 Every genuine work of art has as much reason for being as the earth and the sun.

Ibid.

18 Artists must be sacrificed to their art. Like bees, they must put their lives into the sting they give.

RALPH WALDO EMERSON, "Inspiration," *Letters and Social Aims*, 1876.

19 Every artist was first an amateur.

RALPH WALDO EMERSON, "The Progress of Culture," *Letters and Social Aims*, 1876.

20 To me nature is everything that man is born to, and art is the difference he makes in it.

JOHN ERSKINE, in *Gentle Reader*, December, 1931.

21 One picture in ten thousand, perhaps, ought to live in the applause of mankind, from generation to generation until the colors fade and blacken out of sight or the canvas rot entirely away.

NATHANIEL HAWTHORNE, *The Marble Faun*, 1860.

22 The temple of art is built of words.

JOSIAH GILBERT HOLLAND, "Art and Life," *Plain Talk on Familiar Subjects*, 1865.

23 The one thing that marks the true artist is a clear perception and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which give us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.

OLIVER WENDELL HOLMES, SR., *The Professor at the Breakfast-Table*, 1860.

24 The artist needs no religion beyond his work.

ELBERT HUBBARD, in the *Philistine* magazine, published from 1895-1915.

25 Art is not a thing: it is a way.

ELBERT HUBBARD, *One Thousand and One Epigrams*, 1911.

26 Build your art horse-high, pig-tight, and bull-strong.

ELBERT HUBBARD, *The Roycroft Dictionary and Book of Epigrams*, 1923.

27 Scratch an artist and you surprise a child.

JAMES GIBBONS HUNEKER, *The Man and His Music*, 1900.

28 Great art is an instant arrested in eternity.

JAMES GIBBONS HUNEKER, *The Pathos of Distance*, 1913.

29 Art is nothing more than the shadow of humanity.

Attributed to Henry James.

30 In art economy is always beauty.

HENRY JAMES, "The Altar of the Dead," *Prefaces*, 1907-1909.

31 It is art that makes life, makes interest, makes importance, for our consideration and application of these things, and I know of no substitute whatever for the force and beauty of its process.

HENRY JAMES, letter to H.G. Wells, July 10, 1915.

32 It seems likely that many of the young who don't wait for others to call them artists, but simply announce that they are, don't have the patience to make art.

PAULINE KAEI, *Kiss Kiss Bang Bang*, 1968.

33 Art must unquestionably have a social value; that is, as a potential means of communication it must be addressed, and in comprehensible terms, to the understanding of mankind.

ROCKWELL KENT, *It's Me O Lord*, 1955.

34 Art is Power.

HENRY WADSWORTH LONGFELLOW, *Hyperion*, 1839.

35 Art is the child of Nature; yes,  
Her darling child, in whom we trace

The features of the mother's face,  
Her aspect and her attitude.

HENRY WADSWORTH LONGFELLOW, *Keramos*,  
1878.

36 Art is the gift of God, and must be used Unto  
His glory.

HENRY WADSWORTH LONGFELLOW, *Michael  
Angelo*, written from 1872-1882, published  
posthumously, 1886.

37 Sculpture is more than painting. It is greater to  
raise the dead to life than to create Phantoms that  
seem to live.

Ibid.

38 Art is the desire of a man to express himself, to  
record the reactions of his personality to the world  
he lives in.

AMY LOWELL, *Tendencies in Modern American  
Poetry*, 1917.

39 The truth is, as everyone knows, that the great  
artists of the world are never puritans, and seldom  
ever ordinarily respectable. No virtuous man—that  
is, virtuous in the YMCA sense—has ever painted  
a picture worth looking at, or written a symphony  
worth hearing, or a book worth reading, and it is  
highly improbable that the thing has ever been done  
by a virtuous woman.

H.L. MENCKEN, *Prejudices*, First Series, 1919.

40 And now too late, we see these things are  
one:

That art is sacrifice and self-control,  
And who loves beauty must be stern of soul.

ALICE DUER MILLER, "An American to France,"  
*Welcome Home*, 1923.

41 I don't advise any one to take it [painting] up as  
a business proposition, unless they really have tal-  
ent, and are crippled so as to deprive them of physi-  
cal labor,

Then with help they might make a living,  
But with taxes and income tax there is little  
money in that kind of art for the ordinary  
artis

But I will say that I have did remarkable for  
one of my years, and experience,

As for publicity, that I'm too old to care for  
now,

GRANDMA MOSES, "How I Paint and Why," the  
*New York Times Magazine*, May 11, 1947.

42 If I didn't start painting, I would have raised  
chickens.

GRANDMA MOSES, *Grandma Moses, My Life's  
History*, 1947.

43 Art is a reaching out into the ugliness of the  
world for vagrant beauty and the imprisoning of it  
in a tangible dream.

GEORGE JEAN NATHAN, *The Critic and the  
Drama*, 1922.

44 Great art is as irrational as great music. It is mad  
with its own loveliness.

GEORGE JEAN NATHAN, *The House of Satan*,  
1926.

45 Authors and actors and artists and such  
Never know nothing and never know much.

DOROTHY PARKER, "Bohemia," *Sunset Gun*,  
1928.

46 Were I called on to define, very briefly, the term  
*art*, I should call it "the reproduction of what the  
senses perceive in nature through the veil of the  
soul."

EDGAR ALLAN POE, *Marginalia*, 1844.

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

EZRA POUND, *Imaginary Letters*, 1930.

48 Art's long hazard, where no man may choose  
Whether he plays to win, or toils to lose.

EDWIN ARLINGTON ROBINSON, "Caput  
Mortuum," *Collected Poems*, 1921.

49 An artist is a dreamer consenting to dream of  
the actual world.

GEORGE SANTAYANA, *The Life of Reason*,  
1905-1906.

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

Ibid.

51 Fashion is a pot  
judge between the t

EDMUND CLAR  
*America*, 1885.

52 After a little wh  
I liked his portrait o  
everybody said that s  
does not make any

GERTRUDE STE  
*Toklas*, 1933.

53 He knows all at  
what he likes.

JAMES THURBE  
4, 1939.

54 I deplore any act  
an opportunity to ex  
against race origin.

BESS TRUMAN,  
in *Liberty mag*

55 I am glad the old  
wish they had died

MARK TWAIN,  
*Alta Californic*

56 A great artist ca  
canvas.

CHARLES DUE  
*Irving*, 1881.

57 Listen! There  
There never w

JAMES ABBOT  
O'Clock," 18

58 To say of a pic  
that it shows great  
it is incomplete an

JAMES ABBOT  
*Gentle Art of*

59 Art should be  
should stand alone  
of eye and ear, wit  
tions entirely fore  
patriotism, and th

Ibid.

## 27. AUTHORITY

See also LAW; LIBERTY; MAJORITY RULE;  
POWER

1 If you happen to want a policeman, there's never one within miles.

Saying, recorded in Gelett Burgess, *Are You a Bromide?* 1907. (Now usually given as "You can never find a cop when you need one.")

2 The Deity, then, has not given any order or family of men authority over others, and if any men have given it, they only could give it for themselves.

SAMUEL ADAMS, speech delivered at Philadelphia, August, 1776, collected in *Early American Orations*, 1902.

3 Where the people possess no authority, their rights obtain no respect.

GEORGE BANCROFT, address published in the *Boston Courier*, October 22, 1834.

4 There is no stopping the world's tendency to throw off imposed restraints, the religious authority that is based on the ignorance of the many, the political authority that is based on the knowledge of the few.

VAN WYCK BROOKS, *From a Writer's Notebook*, 1957.

5 Men in authority will always think that criticism of their policies is dangerous. They will always equate their policies with patriotism, and find criticism subversive.

HENRY STEELE COMMAGER, *Freedom and Order*, 1966.

6 Never do anything against conscience, even if the state demands it.

ALBERT EINSTEIN, quoted by Virgil G. Hinshaw, Jr., in *Albert Einstein: Philosopher-Scientist*, 1949.

7 All authority belongs to the people.

Attributed to Thomas Jefferson, from a letter to Spencer Roane, June 27, 1821. (Jefferson's words were actually, "The people, to whom all authority belongs, . . .")

51 Fashion is a potency in art, making it hard to judge between the temporary and the lasting.

EDMUND CLARENCE STEDMAN, *The Poets of America*, 1885.

52 After a little while I murmured to Picasso that I liked his portrait of Gertrude Stein. Yes, he said, everybody said that she does not look like it but that does not make any difference, she will, he said.

GERTRUDE STEIN, *The Autobiography of Alice B. Toklas*, 1933.

53 He knows all about art, but he doesn't know what he likes.

JAMES THURBER, in *The New Yorker*, November 4, 1939.

54 I deplore any action which denies artistic talent an opportunity to express itself because of prejudice against race origin.

BESS TRUMAN, quoted by Helen Weigel Brown in *Liberty* magazine, June 9, 1945.

55 I am glad the old masters are all dead, and I only wish they had died sooner.

MARK TWAIN, in a letter to the *San Francisco Alta California*, May 28, 1867.

56 A great artist can paint a great picture on a small canvas.

CHARLES DUDLEY WARNER, *Washington Irving*, 1881.

57 Listen! There never was an artistic period. There never was an Art-loving nation.

JAMES ABBOTT MCNEILL WHISTLER, "Ten O'Clock," 1888.

58 To say of a picture, as is often said in its praise, that it shows great and earnest labor, is to say that it is incomplete and unfit for view.

JAMES ABBOTT MCNEILL WHISTLER, *The Gentle Art of Making Enemies*, 1890.

59 Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye and ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like.

Ibid.

## nd Quarrels

led — they are always vulgar and often convinc-  
*Oscar Wilde*

and the other fellow just blinked. *Dean Rusk*

s, as we know, the motto of all quarrels.  
*Voltaire*

with the inevitable. The only argument available  
 it on your overcoat. *James Russell Lowell*

erstand things in order to argue about them.  
*Beaumarchais*

o wrestle with a pig. You get dirty, and besides,  
*Cyrus Ching*

nan's breeding is how they behave in a quarrel.  
*George Bernard Shaw*

ned anything from any man who agreed with me.  
*Dudley Field Malone*

l lonesome. *Irish proverb*

ong if the fault was only on one side.  
*La Rochefoucauld*

e wish we had been blameless.  
*Ralph Waldo Emerson*

rsies are those about matters as to which there is  
 vey. *Bertrand Russell*

s to it — yours, mine and the facts.  
*Foster Meharny Russell*

## Art and the Artist

Art is I, science is we. *Claude Bernard*

The artist, like the God of the creation, remains within or behind or beyond  
 or above his handiwork, invisible, refined, out of existence, indifferent, paring  
 his fingernails. *James Joyce*

Designers and free lance artists and editors can set their hourly rates by  
 dividing their annual income needs by 1000. *Mike Rider*

Children, like animals, use all their senses to discover the world. Then art-  
 ists come along and discover it the same way all over again.  
*Eudora Welty*

When power leads man toward arrogance, poetry reminds him of his limita-  
 tions. When power narrows the areas of men's concern, poetry reminds him  
 of the richness and diversity of his experience. When power corrupts, poetry  
 cleanses. For art establishes the basic human truths which must serve as the  
 touchstones of our judgement. The artist . . . faithful to his personal vision  
 of reality, becomes the last champion of the individual mind and sensibility  
 against an intrusive society and an offensive state. *John F. Kennedy*

Art disease is caused by a hardening of the categories. *Adina Reinhardt*

Art is the expression of an enormous preference. *Wyndham Lewis*

Conception, my boy, fundamental brainwork, is what makes the difference  
 in all art. *Dante Gabriel Rossetti*

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

All profoundly original art looks ugly at first. *Clement Greenberg*

Pioneers did not produce original works of art, because they were creating  
 original human environments; they did not imagine utopias because they were  
 shaping them. *George Woodcock*

Art is a human activity, consisting in this, that one man consciously, by means  
 of external signs, hands on to others feelings he has worked through, and  
 other people are infected by these feelings and also experience them.  
*Leo Tolstoy*

A picture lives by companionship. It dies by the same token. It is therefore risky to send it out into the world. How often it must be impaired by the eyes of the unfeeling.

*Mark Roth Ko*

Abstract art is uniquely modern. It is a fundamentally romantic response to modern life — rebellious, individualistic, unconventional, sensitive, irritable.

*Robert Motherwell*

Culture is something you cannot buy, something you cannot import, something you cannot learn or produce at will. A writer, an artist or musician cannot sit down and say 'Now I will produce culture.' Culture is something that evolves out of the simple, enduring elements of everyday life; elements most truthfully expressed in the folk arts and crafts of a nation.

*Thor Hansen*

Dance is the only art of which we ourselves are the stuff of which it is made.

*Ted Shawn*

Art is not an end in itself, but a means of addressing humanity.

*Modest Petrovich Mussorgsky*

It is from the artist that society gains its loftier images of itself.

*Joseph Wood Krutch*

All art is a revolt against man's fate.

*André Malraux*

Art is a delayed echo.

*George Santayana*

Art is a kind of illness.

*Giacomo Puccini*

A work of art is a corner of creation seen through a temperament.

*Emile Zola*

Art washes away from the soul the dust of everyday life.

*Pablo Picasso*

Art gropes, it stalks like a hunter lost in the woods, listening to itself and to everything around it, unsure of itself, waiting to pounce.

*John W. Gardner*

Man in Canadian art is rarely in command of his environment or ever at home in it.

*Elizabeth Kilbourn*

What's an artist, but the dregs of his work — the human shambles that follows it around?

*William Gaddis*

Art has no other object than to set aside the symbolic generalities that are conventionally and socially accepted, which masks reality from us, in order to set us face

Every artist preserves deep within him a single soul. Out his lifetime, he draws what he is and what he is not, and dries up the work withers and crumbles.

As an artist grows older, he has to fight disillusionment. He has the same relation to nature as an adult as he had as a child.

Perpetual modernness is the measure of merit in art.

Nothing can come out of an artist that is not in him.

It is not in life but in art that self-fulfillment is to be found.

An artist never really finishes his work, he merely postpones it.

Interviews with artists are portentous and prejudicial. They fail in their objective — as they so often do — to be interesting and affecting.

I approach them with profound misgivings and am glad that I approached them at all. They tend to reveal a character that have nothing to do with the public effect. They linger on under your skin, colouring your opinion.

I am convinced it is a mistake to find an artist human. You cannot find him human in and through his work. You know it when you come to formulate an opinion.

One must work, nothing but work, and one must work hard.

Art does not reproduce the visible; rather it makes the visible.

The more horrifying this world becomes, the more the artist must work.

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*William Gaddis*

Art has no other object than to set aside the symbols of practical utility, the  
generalities that are conventionally and socially accepted, everything in fact  
which masks reality from us, in order to set us face to face with reality itself.

*Henri Bergson*

Every artist preserves deep within him a single source from which, through-  
out his lifetime, he draws what he is and what he says and when the source  
dries up the work withers and crumbles.

*Albert Camus*

As an artist grows older, he has to fight disillusionment and learn to establish  
the same relation to nature as an adult as he had when a child.

*Charles Burchfield*

Perpetual modernness is the measure of merit in every work of art.

*Ralph Waldo Emerson*

Nothing can come out of an artist that is not in the man. *H.L. Mencken*

It is not in life but in art that self-fulfillment is to be found.

*George Woodcock*

An artist never really finishes his work, he merely abandons it.

*Paul Valéry*

Interviews with artists are portentous and prejudicial things. Even when they  
fail in their objective — as they so often do — they can be dangerously  
affecting.

I approach them with profound misgivings and am always sorry afterwards  
that I approached them at all. They tend to reveal parts of the artist's  
character that have nothing to do with the public effect of his work, but that  
linger on under your skin, colouring your opinion of that work.

I am convinced it is a mistake to find an artist human outside his work. If  
you cannot find him human in and through his work, you are better not to  
know it when you come to formulate an opinion of his public value.

*Kenneth Winters*

One must work, nothing but work, and one must have patience.

*Auguste Rodin*

Art does not reproduce the visible; rather it makes it visible. *Paul Klee*

The more horrifying this world becomes, the more art becomes abstract.

*Paul Klee*

One of the recognizable features of the authentic masterpiece is its capacity to renew itself, to endure the loss of some kinds of immediate relevance while still answering the most important questions men can ask, including new ones they are just learning how to frame.  
*Arnold Stein*

Every child is an artist. The problem is how to remain an artist once he grows up.  
*Pablo Picasso*

Art is man's nature; nature is God's art.  
*P.J. Bailey*

With the pride of the artist, you must blow against the walls of every power that exists, the small trumpet of your defiance.  
*Norman Mailer*

All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, to tell the whole story; to vomit the anguish up.  
*James Baldwin*

History repeats itself, but the special call of an art which has passed away is never reproduced. It is utterly gone out of the world as the song of a destroyed wild bird.  
*Joseph Conrad*

This is the artist, then — life's hungry man, the glutton of eternity, beauty's miser, glory's slave.  
*Thomas Wolfe*

If you ask me what I came to do in this world, I, an artist, I will answer you: 'I am here to live out loud.'  
*Emile Zola*

Illustrations have as much to say as the text. The trick is to say the same thing, but in a different way. It's no good being an illustrator who is saying a lot that is on his or her mind, if it has nothing to do with the text . . . the artist must override the story, but he must also override his own ego for the sake of the story.  
*Maurice Sendak*

In any evolutionary process, even in the arts, the search for novelty becomes corrupting.  
*Kenneth Boulding*

All art has this characteristic — it unites people.  
*Leo Tolstoy*

The cheap, no matter how charming, how immediate, does not wear so well. It has a way of telling its whole story the first time through.  
*William Littler*

Art at its most significant is a Distant Early Warning System that can always be relied on to tell the old culture what is beginning to happen to it.  
*Marshall McLuhan*

It is well with me only when I have a chisel in

Art is based on order. The world is full of 'sloppy betrays them.

Living is a form of not being sure, not knowing moment you know how, you begin to die a little knows. We guess. We may be wrong, but we take

Art is called art because it is not nature.

The artist, like the idiot, or clown, sits on the edge may send him over it.

Art-speech is the only truth. An artist is usually if it be art, will tell you the truth of his day. Away with eternal truth. The truth lives from day Plato of yesterday is chiefly bosh today.

Art isn't something you marry, it's something you

Art is a lie that makes us realize truth.

It's not what you see that is art, art is the gap.

Art is either plagiarist or revolutionist.

I always suspect an artist who is successful before

An artist has to take life as he finds it. Life by itself it is. Art must give it form.

Art upsets, science reassures.

An artist has been defined as a neurotic who controls his art.

In a sense, the modern artist is the liberal who cannot be a man who, as Robert Frost has put it, can't take a fall and whose search into anarchy is a confession of faith — an intolerance of himself and his role.

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d culture what is beginning to happen to it.  
*Marshall McLuhan*

It is well with me only when I have a chisel in my hand. *Michelangelo*

Art is based on order. The world is full of 'sloppy Bohemians' and their work  
betrays them.  
*Eduard Weston*

Living is a form of not being sure, not knowing what next or how. The  
moment you know how, you begin to die a little. The artist never entirely  
knows. We guess. We may be wrong, but we take leap after leap in the dark.  
*Agnes de Mille*

Art is called art because it is not nature. *Goethe*

The artist, like the idiot, or clown, sits on the edge of the world, and a push  
may send him over it.  
*Osbert Sitwell*

Art-speech is the only truth. An artist is usually a damned liar but his art,  
if it be art, will tell you the truth of his day. And that is all that matters.  
Away with eternal truth. The truth lives from day to day, and the marvelous  
Plato of yesterday is chiefly bosh today.  
*D.H. Lawrence*

Art isn't something you marry, it's something you rape. *Edgar Degas*

Art is a lie that makes us realize truth. *Pablo Picasso*

It's not what you see that is art, art is the gap. *Marcel Duchamp*

Art is either plagiarist or revolutionist. *Paul Gauguin*

I always suspect an artist who is successful before he is dead.  
*John Murray Gibbon*

An artist has to take life as he finds it. Life by itself is formless wherever  
it is. Art must give it form.  
*Hugh MacLennan*

Art upsets, science reassures. *Georges Braque*

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

In a sense, the modern artist is the liberal who can't believe in himself, the  
man who, as Robert Frost has put it, can't take his own side in a quarrel,  
and whose search into anarchy is a confession of his only strong intolerance  
— an intolerance of himself and his role.  
*Malcolm Bradbury*

Painting, n: the art of protecting flat surfaces from the weather and exposing them to the critic.

*Ambrose Bierce*

Art is either plagiarism or revolution.

*Paul Gauguin*

The father of every good work is discontent, and its mother is diligence.

*Lajos Kassak*

A work should contain its total meaning within itself and should impress it on the spectator before he even knows the subject.

*Henri Matisse*

The terror of art lies in the representation of the hidden reality with its shattering effect.

*Martin Greenburg*

I paint objects as I think them, not as I see them.

*Pablo Picasso*

Art is all that cannot be suppressed.

*Anon.*

Drawing is speaking to the eye; talking is painting to the ear.

*Joseph Joubert*

We should comport ourselves with the masterpieces of art as with exalted personages — stand quietly before them and wait till they speak to us.

*Arthur Schopenhauer*

There is no such thing as art. There are only artists.

*Ernest Gombrich*

Be regular and orderly in your life like a bourgeois, so that you may be violent and original in your work.

*Gustave Flaubert*

The painting rises from the brushstrokes as a poem rises from the words. The meaning comes later.

*Joan Miro*

Caricature is rough truth.

*George Meredith*

A work of art is an exaggeration.

*André Gide*

Art not only imitates nature, but also completes its deficiencies.

*Aristotle*

When one admires an artist it is important not to know him personally.

*Jacinto Benaventez Martinez*

## Beauty

Beauty is unbearable, drives us to despair, offering of an eternity that we should like to stretch out.

Beauty is truth — truth, beauty — that is all  
Ye know on earth, and all ye need to know.

Ask a toad what is beauty? . . . a female with two  
out of her little head, a large flat mouth, a yellow

Grace is the absence of everything that indicates  
tion or incongruity.

Though we travel the world over to find the beauty  
us or we find it not.

Beauty is an ecstasy; it is as simple as hunger. The  
said about it.

She is a peacock in everything but beauty.

As a beauty I am not a star,  
There are others more handsome by far,  
But my face — I don't mind it  
For I am behind it.  
It's the people in front get the jar.

Until I saw Chardin's painting, I never realized how  
me in my parents' house, in the half-cleared table, in  
left awry, in the knife beside the empty oyster shell

The beauty of the animal form is in exact proportion  
and intellectual virtue expressed by it.

Do you love me because I'm beautiful, or am I beautiful  
me?

Beauty is everlasting  
And dust is for a time.

Judgement of beauty can err, what with the wind

Remarks by the Vice President  
of the United States

May 5, 1981

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

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

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

This backbone of private-citizen support is the essence of

H  
ates

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

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

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

*Remarks by*

THE PRESIDENT OF THE UNITED STATES

Jan. 27, 1983

Trustees of the National Gallery, Mr. Chief Justice, Members of the Cabinet, Members of Congress, Distinguished Guests. I will not speak as long as I did in the State of the Union Address. Nancy and I are pleased to be here to honor Andrew Mellon and to celebrate another milestone in the realization of his vision of a National Gallery of Art—an American gallery created for the enrichment of all the people of the United States, and second to none in its commitment to excellence.

Tonight we inaugurate some forty thousand square feet of new gallery space. It is a great privilege for me to share in this. President Roosevelt accepted the original gifts of the West Building and Mr. Mellon's collection in 1941, and President Carter accepted the East Building in 1978. It has taken forty-two years, but now a Republican has a chance to share in your achievements.

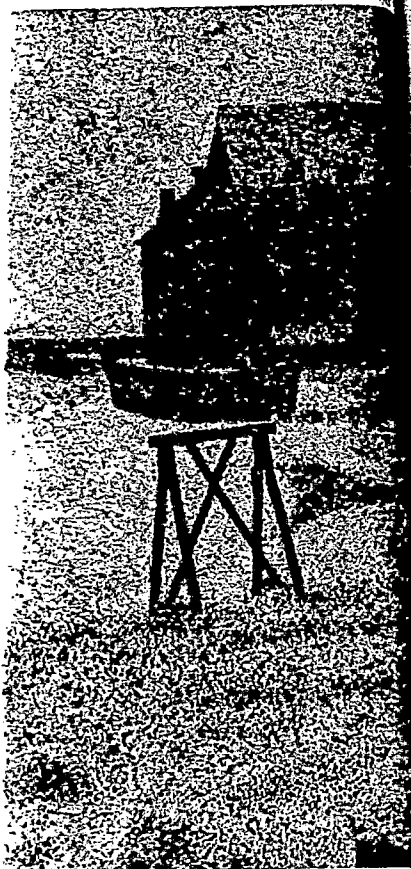
The man we honor tonight, Andrew Mellon, contributed to the nation as a captain of finance and industry, as a highly principled public servant and—for the reason we remember him this evening—as an individual whose dedication to the arts still enriches the people of the United States. In business he contributed to the great industrial expansion that provided the American people with a bounty of freedom and wealth unlike any the world has ever known. His personal commitment to the arts added a further dimension of meaning and beauty to the liberty in which he believed so deeply.

Mr. Mellon's philanthropy was not, as some would have us believe, a rare exception. It was and is a vital part of the American character. From our earliest days the arts in America have depended on this generosity and on an appreciation of the cultural underpinnings of our society. Our country has been blessed with great patrons like Andrew Mellon, but also with millions of less wealthy Americans who give what they can in order to elevate the cultural level of their community and of their country.

We can all be proud that in 1981—the most recent year for which figures are available—Americans contributed a record-breaking 3.35 billion dollars to cultural institutions and organizations. This represented an increase of 13.2 percent from the year before.



United States



lery of Art.

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

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

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

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

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

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



Gallery of Art,

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

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

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

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

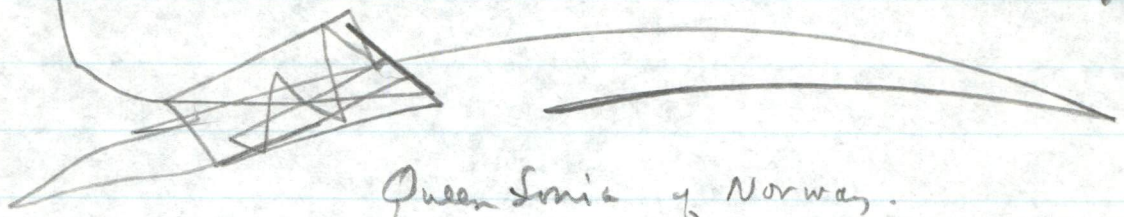
Franklin Murphy - M.D. - L.A. Fine-Art Museum

Jack Stevenson lawyer - former Intl legal adv.

<sup>Carter</sup>  
Ruth Stevenson

Alex Langhin - NY. investment broker

Bob Smith - among Charles Smith - developer of Crystal City



Queen Sonja of Norway.

for Viking Ships - Leif Ericson Day

<sup>Wed.</sup>  
Chancellor of Austria



1981

1983

85

87

89

91

dinner

planned for

March -

put off because of war

+ travel

Club members and guests celebrated the 50th anniversary of the National Gallery of Art September 19 with a reception and dinner in the Powell Auditorium, followed by a presentation by critic and historian Philip Kopper. Kopper is author of the newly published book, America's National Gallery of Art.

Illustrating his remarks with slides, Kopper focussed on the individuals who created and nurtured the Gallery, especially "the people who gave the gifts that made the Gallery so great in such a short time."

First among these was Kopper's "austere hero," the financier, industrialist and art collector Andrew Mellon, <sup>ru</sup> during his lifetime perhaps the third-wealthiest man in the United <sup>^</sup> States.

Mellon had begun collecting paintings in the late 19th century at the encouragement of his close friend and fellow industrialist, Henry Clay Frick -- later the donor of Manhattan's elegant Frick Gallery.

Mellon stepped up his collecting after his British bride Nora, 25 years his junior, left him and grimy Pittsburgh in a scandalous divorce. Appointed Secretary of the Treasury in 1921, Mellon took an apartment in Washington's magnificent McCormick Building (now the National Trust for Historic Preservation headquarters, a few blocks ~~from~~ <sup>east of</sup> the Cosmos Club). The annual rent was greater than Mellon's salary as a cabinet member, prompting his brother to remark, "Remember, Andy, Daddy said 'always live within your income.'"

As the Twenties roared, Mellon bought huge lots of paintings from the cash-strapped commissars who managed Leningrad's Hermitage. One of these, the Alba Madonna, was the first painting to command a price exceeding \$1 million.

After leaving government service upon the election of Franklin Roosevelt, Mellon devoted his last years to planning the National Gallery of Art, renewing his association with neoclassicist architect John Russell Pope, with whom he had worked when Treasury Secretary Mellon had presided over the massive Federal Triangle project. Their plans developed, both Mellon and Pope died before the Gallery's construction.

Fulfilling his father's wishes, Andrew Mellon's son Paul presented the building and collection to the United States government in 1941. Paul Mellon and Gallery director David Finley then succeeded in soliciting donations to the Gallery of a number of great American private art collections, including those of Samuel Kress, Peter Widener, Lessing Rosenwald and Chester Dale.

Chester Dale -- "stockbroker, boxer, streetfighter," in Kopper's characterization -- was perhaps the most imaginative collector and most controversial of the early board members. Among his paintings were the Gauguin self-portrait, Renoir's Girl with the Watering Can, and Dali's Last Supper. As for the controversy, as Kopper relates it, the venerable Cosmos Club member Huntington Cairns (1904-1985) became both beneficiary and victim of Dale's machinations. When founding director Finley retired, Dale sought to organize a faction of the board to install Cairns as his successor, but the move backfired because of Dale's heavy-handed tactics. While Cairns was not allowed to consolidate all the Gallery's executive power, he did remain as its chief legal, financial and administrative officer until retiring in the 1960s.

Kopper hailed the philanthropic career of Paul Mellon, marked by years of service as president and chairman of the Gallery, culminating in his donation of I. M. Pei's East Building -- "a piece of sculpture that ~~houses~~ <sup>houses</sup> sculpture marvellously."

Today, Kopper said, the Gallery draws 7 million visitors a year, double the number before the opening of the East Building. The younger Mellon's donation has "made a grand museum a great museum."

JOSEPH P. DUGGAN ('91)

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National Gallery of Art, Washington  
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Washington, D.C. 20565  
(202) 842-6353

842-6043

Dear Bob,

It is indeed wonderful to be working with you again! Enclosed, as we discussed, is the press kit for Circa 1492. The release itself is being revised (this was done in May, + there are several changes — eg., Mantegna's Dead Christ is not coming) — I'll send the final version as soon as it appears.

For the White House speech writing library, attached are Philip Kopper's anniversary album, and John Walker's book on the Gallery. A Standard of Excellence is totally out of print,

but I am happy to lend you  
my personal copy. It is fascinating.  
You may want to look especially  
at Franklin Roosevelt's remarks  
at the dedication in 1941.

Please do let me know  
if there's any other information  
that would be helpful.

We look forward to seeing  
you on the eleventh.

As ever,

Genevra



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FOR IMMEDIATE RELEASE  
May 23, 1991

CONTACT: Ruth Kaplan  
Deborah Ziska  
(202) 842-6353

NATIONAL GALLERY OF ART PRODUCES

"MASTERS OF ILLUSION" AS PART OF

CIRCA 1492: ART IN THE AGE OF EXPLORATION

WASHINGTON, D.C. -- Masters of Illusion, a thirty-minute film about the discovery of perspective and concepts of pictorial space during the Renaissance, will be produced by the National Gallery of Art as part of the exhibition Circa 1492: Art in the Age of Exploration, which will be on view October 12, 1991 through January 12, 1992. The film uses new technology to look at old masters in new ways. It is a film about how to see. Masters of Illusion is made possible by the joint support of Canon U.S.A., Inc. and Canon, Inc.

"Masters of Illusion is a cinematic exploration of the birth of perspective, concentrating on space and man's relationship to it, which was one of the major achievements of the fifteenth century," said National Gallery director J. Carter Brown. "When the discoverers in the Renaissance were changing our understanding of the world, the great artists of the Renaissance were changing the way we see the world. This fascinating film will offer all of us a better insight into what was a visual revolution."

-more-

Masters of Illusion will be produced in 35mm widescreen film, as well as High Definition Television and standard video formats. The production will involve the use of advanced special effects, such as multi-layer backlit computer animation and new optical printing techniques.

"Canon is proud to sponsor Masters of Illusion," said Hideharu Takemoto, president of Canon U.S.A., Inc. "By employing twentieth-century imaging technology to understand the historical significance of art and architecture five hundred years ago, Masters of Illusion demonstrates how visual communications have enlightened people throughout the ages. As a leader in imaging technology today, Canon appreciates the forward vision of the fifteenth-century artists and architects who used their communications skills to show us the beginnings of a 'new' global village. Masters of Illusion uses the highest form of imaging communications to bridge the gap between the fifteenth-century and twentieth-century worlds for the millions of people who will visit the National Gallery of Art."

The executive producer of the film and National Gallery external affairs officer Joseph J. Krakora said, "Masters of Illusion underscores the fact that the special effects we are accustomed to seeing today, in films such as Star Wars, are based on principles established by Renaissance masters such as Brunelleschi, Michelangelo, Leonardo da Vinci, Botticelli, and Raphael.

Fifteenth-century artist/architect Filippo Brunelleschi's discovery of perspective had an immediate and major impact on art, design, and architecture. The film will utilize special effects and elements of linear design to underscore the importance of Brunelleschi's work for the art of the Renaissance.

Filmmaker Rick Harper will produce Masters of Illusion in association with the National Gallery. The winner of more than 150 awards, Harper has designed, produced, directed, and shot films all over the world for Disney productions, the National Gallery (Collecting America), and many others. James Burke, Great Britain's foremost commentator on science and technology, is ideally suited to be the on-camera host. An award-winning television personality, author, and educator, Burke will become an imaginative part of the special effects in the film.

The film will be broadcast nationwide in the fall of 1991. It will also be available in eight languages -- Chinese, English, French, German, Italian, Japanese, Russian, and Spanish -- for international distribution and for both High Definition and standard television broadcast in Western Europe, Asia, and the Americas. The videocassette will also be distributed as part of the Gallery's extension program, which provides films, videotapes, and audiovisual material free-of-charge to colleges, universities, and secondary schools throughout the country.



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### *Outline*

#### **I. Europe and the Mediterranean World**

The focus of this section will be the Mediterranean basin and the culture in which Columbus developed. Beginning with a survey of medieval Europe's knowledge of and speculations about the East, the section will investigate the major political forces surrounding the Mediterranean in Columbus' age -- Portugal, Spain, the kingdoms of western Africa, the city-states of Italy, and the Islamic empires -- and the principal intellectual and spiritual currents of the period.

##### **A. Distant Worlds**

This section will focus on late medieval Europe and its fascination with the exotic, including both fabulous views of the Far East and actual Asian objects that reached Europe through overland trade routes.

##### **B. Secular Power and the Realm of the Spirit**

###### **1. Portugal and the Sea Route South**

This section will present Portugal during the period of exploration, from Henry the Navigator's expeditions down the African coast to Vasco de Gama's arrival in India.

###### **2. African Kingdoms**

This section will present west African masterpieces in bronze and terra cotta dating from the fifteenth century, as well as early ivories created for trade with Europe.

###### **3. Spain in the Age of Ferdinand and Isabella**

The focus of this section will be Spain during the reigns of Ferdinand and Isabella and the early years of the reign of Charles V, presenting objects commissioned by or belonging to the royal household and works of religious art that attest to the spiritual fervor of the times, a major stimulus to the voyages of exploration.

###### **4. Islamic Empires**

This section will survey the Islamic world in the late fifteenth century, including masterpieces of religious and courtly art from Turkey, Egypt and Persia, as well as a selection of arms and armor. The section will conclude with a group of works showing the Islamic world as viewed by European artists of the period.

##### **C. The Measure of All Things**

###### **1. Measuring and Mapping**

This section will focus on the sciences in Columbus' age, including astronomy and cartography, through a selection of instruments and maps.

###### **2. The Rationalization of Space**

This section will survey the development of linear perspective in the early Renaissance, from its geometrical underpinnings to the creation of realistic space in pictures, both interiors and landscapes.

### **3. The Human Figure**

This section will examine the achievements of the Renaissance in the portrayal of the nude as a vehicle for artistic expression.

### **4. Leonardo and Dürer**

This section will present Leonardo and Dürer as the quintessential artist-scientists of the Renaissance, whose wide-ranging interests in the phenomena of the natural world symbolize the breadth of the period's quest for knowledge.

## **II. Toward Cathay**

The visitor will follow the route to China that Columbus proposed in his "Enterprise of the Indies," surveying the civilizations of eastern Asia as they existed in the later fifteenth century.

### **A. Japan: the Muromachi Period**

This section will examine Japan during the fascinating period of upheaval that marked the late fifteenth and early sixteenth centuries, as the society recovered from the devastating effects of the Onin War (1467-1477) and embarked on a crucial period of cultural development. The middle years of the Muromachi period were particularly rich for the development of the visual arts, and this section will survey Japanese painting in some detail, both the traditional styles and the "new" painting influenced by Korea and the Chinese mainland. Special emphasis will be placed on the masterpieces of Sesshū Tōyō, the Zen monk who became the greatest painter of the period and a critical figure in cultural relations with China. Important examples of the decorative arts will also be featured, including the haunting masks created for the *Nō* drama and treasured ceramics reflecting the new "Tea Taste" ethos.

### **B. Korea: the Early Yi Dynasty**

Korea will emerge, in this section, as a major force in the history of art and science, the fiercely independent defender of one of the world's oldest cultural traditions and an important mediator between the civilizations of China and Japan. The section will include major examples of Korean painting and ceramics from the period.

### **C. China: the Ming Dynasty**

This section will focus on the reigns of the Chenghua, Hongzhi, and Zhengde emperors of the later fifteenth and early sixteenth centuries, when China was the world's oldest, largest and richest society, whose command of science and technology was well in advance of western Europe's. Special emphasis will be placed on the splendors of the Imperial court, including a presentation of monumental paintings created for the Imperial palace. The section on painting will emphasize the great variety of styles that characterized the period and highlight the works of the leading master Shen Zhou, a figure whose seminal importance in China parallels that of Sesshū in Japan. The presentation of the decorative arts will include sculpture, enamel, lacquer, jade, and furniture, and will focus on the technological achievements of Chinese porcelain manufacture.

#### **D. India and the Himalayas**

Beginning with a look at the vigorous Buddhist traditions in the Himalayas, this section will focus on India at a transitional phase in her history, when Hinduism yielded to Islam as the dominant cultural force.

### **III. The Americas**

The visitor will follow Columbus to the New World he actually reached. The section will center on the lands that first came into contact with the Europeans.

#### **A. The Aztec Empire: Realm of the Smoking Mirror**

This section will explore the highly developed civilization of the Aztec capital of Tenochtitlan as it existed in the early sixteenth century. With the help of rare original screenfold codices and monumental works of sculpture, it will examine in detail the Aztecs' religious thought and cosmology. Other works, closely identified with the figure of the ruler, will convey the splendor of the Aztec monarchy. The section will also document the first European attempts to understand Aztec culture, through a selection of early manuscripts.

#### **B. First Contacts: the Antilles and Brazil**

This section will begin with the Taínos, the inhabitants of the islands that Columbus reached on his voyages, documenting their elusive culture with objects found in the Antilles and with rare *Kunstkammer* pieces that reached European collections as early as the sixteenth century. It will also examine the Tupinamba of Brazil, celebrated for their featherwork, who appear in the earliest European representations of the inhabitants of the Americas.

#### **C. The North American Continent**

This section will examine the Native American cultures in what are now the southern and central United States, including major works in stone, ceramic, and relief carving.

#### **D. The Inkas and Their Empire**

This section will concentrate on the civilization of the Inkas, creators of the greatest of the New World empires in the Andes, and include works from some of the constituent cultures of this empire. The centerpiece of the section will be a group of important textiles, an art form that was crucial to Inka society.

#### **E. The Lands of Gold**

This section will concentrate on a group of flourishing chiefdoms in Costa Rica and Colombia -- the Diquís, the Tairona, the Sinú, the Popayán, and the Muisca -- celebrated as the creators of some of the finest works in gold produced in the Americas.



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### Checklist

Over 600 works of art will be exhibited in Circa 1492. The following is a representative sample, arranged by section.

#### EUROPE AND THE MEDITERRANEAN WORLD

##### Distant Worlds

Abraham Cresques, Atlas Catalan  
c. 1375; parchment on wooden panels  
Bibliothèque Nationale, Paris

Boucicault Master, Livre des Merveilles  
c. 1410; manuscript  
Bibliothèque Nationale, Paris

German, Natterbaum  
c. 1450; silvergilt mount, fossilized sharks' teeth  
Kunsthistorisches Museum, Vienna

English, Ceremonial staff  
1125-50; carved narwhal tusk  
Victoria and Albert Museum, London

Nuremberg, Shell Cup  
c. 1480; sea shell, silver mounting  
Museo degli Argenti, Florence

Saltcellar in the Form of an Elephant  
late 15th century; rock crystal, with 16th-century European mounts in gold and enamel  
Kunsthistorisches Museum, Vienna

Mounted celadon cup  
c. 1435; Chinese Yuan celadon in gold European mount  
Staatliche Kunstsammlung Kassel - Hessisches Landesmuseum, Kassel

## Portugal and the Sea Route South

Hieronymus Bosch, Temptation of St. Anthony

c. 1500-05; oil on panel

Museu Nacional de Arte Antiga, Lisbon

attr. to Vasco Fernandez, The Adoration of the Magi

c. 1507; oil on panel

Museu de Grão Vasco, Viseu

Arrival in Tangiers (Portuguese expeditions to North Africa)

tapestry

Collegiate Church, Pastrana

Salver with Battle Scenes

1500-10; gilded silver

Victoria and Albert Museum, London

Hourglass with the Arms of Manuel I of Portugal

16th century; silvergilt, glass

Museu Nacional de Arte Antiga, Lisbon

Book of Hours of Don Manoel I

1517-1530; manuscript

Museu Nacional de Arte Antiga, Lisbon

Silver Plate with African Motifs

16th century; silver

Palácio Nacional da Ajuda, Lisbon

## African Kingdoms

Sapi-Portuguese, Saltcellar

ivory

Museo Nazionale Preistorico e Etnografico Luigi Pigorini, Rome

Benin, Dwarf

copper alloy

Museum für Völkerkunde, Vienna

Benin, Queen Mother Head

copper alloy

Nigerian National Museum, Lagos

Benin, Pair of Leopards

copper alloy

Nigerian National Museum, Lagos

Benin, Hornblower  
copper alloy  
Museum of Mankind, London

Benin, Mask with Portuguese Soldiers  
c. 1550; ivory  
Metropolitan Museum of Art, New York

Sapi-Portuguese, Oliphant  
c. 1490 - 1530; ivory  
Armeria Reale, Turin

### Spain in the Age of Ferdinand and Isabella

Paño de Oro I, The Coronation of the Virgin  
tapestry: gold, wool, silk  
Patrimonio Nacional, Palacio Real de Madrid, Madrid

Misal rico de Cisneros  
1503-1519; manuscript  
Biblioteca Nacional, Madrid

Bartolomé Bermejo, St. Michael with a Donor  
begun 1468; oil on panel  
Wehrner Collection, Luton Hoo

Gil de Siloe, St. James the Great  
1489-1493; alabaster, gold, polychrome  
Metropolitan Museum of Art -- the Cloisters, New York

Juan de Flandes, The Temptation of Christ  
c. 1500; oil on panel  
National Gallery of Art, Washington

Pedro Berruguete, The Prophet David  
c. 1480-1490; oil on panel  
Museo Parroquial de Santa Eualia, Paredes de Nava

Alonso Berruguete, The Sacrifice of Isaac  
begun 1526; polychromed wood  
Museo Nacional de Escultura, Valladolid

Hispano-Moresque style, Seder Plate  
c. 1450; metallic glazed earthenware  
The Israel Museum, Jerusalem

## Islamic Empires

Hexagonal Koran Box made for the Mosque of Bayezid II

c. 1505-06; walnut inlaid with ivory and ebony  
Museum of Turkish and Islamic Art, Istanbul

Ottoman Turkey, Large flat rimmed dish painted in reverse in tones of blackish cobalt

c. 1480; Iznik ware  
Haags Gemeentemuseum, The Hague

White Glazed Talismanic Shirt (came/-yi feth)

late 15th century; cotton  
Topkapi Sarayi Museum, Istanbul

Long Sleeved Mail Coat of the Mamluk Sultan, Qa'it Bay

1468-96; iron with gold damascening  
Topkapi Sarayi Museum, Istanbul

Ceremonial Kaftan of Sehzade Korkut, son of Bayezid II

c. 1500; velvet, satin, linen  
Topkapi Sarayi Museum, Istanbul

Turkish, Court Workshops of Bayezid II, Yatagan

c. 1500-1510; gold, silver, niello  
Mr. Rifaat Sheikhe El-Ard, Riyadh

Iran, Drinking Flask

c. 1500; zinc, gold, rubies, turquoise  
Topkapi Sarayi Museum, Istanbul

Basin with inscriptions in the name of Qa'it Bay

late 15th century; bronze inlaid with silver  
Museum of Turkish and Islamic Art, Istanbul

Circle of Gentile Bellini, Reception of the Ambassadors

c. 1488-1494; oil on canvas  
Musée du Louvre, Paris

Albrecht Dürer, Two Turks and a Black Servant

c. 1495-96; pen, ink and watercolor on paper  
British Museum, London

## Measuring and Mapping

Battista Agnese, Manuscript Portolan Atlas of the World

1543-49; ink, colors and gold on vellum  
John Carter Brown Library, Providence

Flemish or Northern French, The Mechanism of the Universe  
late 15th century; tapestry  
Museo de Santa Cruz, on loan from the Cathedral, Toledo

Flemish, Astronomy  
c. 1510-1515; tapestry  
Röhsska Konstslöjdmuseet, Goteborg

Hans Dorn, Celestial Globe of Martin Bylica of Olkusz  
1480; brass alloy  
Jagiellonian University, Krakow

Claudius Ptolemy: Geography  
15th century; manuscript  
Biblioteca Nazionale Marciana, Venice

Martin Waldseemüller, World Map  
Strasbourg, 1507; woodcut on paper  
Max Willibald, Prinz zu Waldburg-Wolfegg, Wolfegg

De Sphaera  
c. 1450-1466; manuscript  
Biblioteca Estense, Modena

German, The Schlüsselfelder Schiff  
c. 1503; silver, partially gilded  
Germanisches Nationalmuseum, Nuremberg (on loan from the Schlüsselfeldersche Familienstiftung)

### **The Rationalization of Space**

Jacopo de' Barbari, Bird's Eye View of the City of Venice  
1500; woodcut  
Hamburger Kunsthalle, Hamburg

Paolo Uccello, Perspective Study of a Chalice  
ink on paper  
Galleria degli Uffizi, Florence

Piero della Francesca, De Prospectiva Pingendi  
before 1482; manuscript  
Biblioteca Palatina, Parma

attr. to Luciano Laurana, Perspective View of an Ideal City  
c. 1500; oil on panel  
Galleria Nazionale delle Marche, Urbino

Anonymous Italian, The Ideal City  
c. 1500; oil on panel  
Walters Art Gallery, Baltimore

Piero di Cosimo, The Building of a Palace  
c. 1515-1520; oil on panel  
John and Mable Ringling Museum of Art, Sarasota

Cassone of Herzogin Jacobäa  
16th century; poplar with nutwood intarsia  
Bayerisches Nationalmuseum, Munich

### The Human Figure

Antonio Pollaiuolo, Hercules and the Hydra  
c. 1460-1475; oil on panel  
Galleria degli Uffizi, Florence

Antonio Pollaiuolo, Hercules and Antaeus  
c. 1475; bronze  
Museo Nazionale del Bargello, Florence

Bertoldo di Giovanni, Battle Relief  
c. 1480; bronze  
Museo Nazionale del Bargello, Florence

### Leonardo and Dürer

Leonardo da Vinci, Ginevra de' Benci  
c. 1475-1476; oil on panel  
National Gallery of Art, Washington

Leonardo da Vinci, Portrait of a Lady (Cecilia Gallerani)  
c. 1490; oil on wood  
Czartoryski Museum, Krakow

Leonardo da Vinci, Deluge study  
c. 1515; black chalk, pen and ink on paper  
Royal Library, Windsor

Leonardo da Vinci, Vitruvian Man  
c. 1490; pen and ink on paper  
Galleria dell'Accademia, Venice

Leonardo da Vinci, Study of a Nude Man from the Rear  
c. 1503-1507; pen and ink  
Royal Library, Windsor

Leonardo da Vinci, A Row of Four Mortars Firing Stones into the Courtyard of a Fort  
c. 1503-1504; pen and ink  
Royal Library, Windsor

Leonardo da Vinci, Study for the Angel in the "Virgin of the Rocks"  
c. 1483-90; silverpoint  
Biblioteca Reale, Turin

Albrecht Dürer, Valley Near Kalchreuth  
c.1500; watercolor and bodycolor  
Kupferstichkabinett, Staatliche Museen Preussischer Kulturbesitz, Berlin

Albrecht Dürer, Young Girl with Braided Hair  
1515; charcoal  
Kupferstichkabinett, Staatliche Museen Preussischer Kulturbesitz, Berlin

Albrecht Dürer, Portrait of a Black Man  
c. 1515; charcoal  
Graphische Sammlung Albertina, Vienna

Albrecht Dürer, Portrait of Brandao's Servant  
1521; silverpoint  
Galleria degli Uffizi, Florence

Albrecht Dürer, Head of a Walrus  
1521; pen and ink with washes  
British Museum, London

Albrecht Dürer, Two Landscapes and Six Animal Studies  
1521; pen and ink with washes  
Sterling and Francine Clark Art Institute, Williamstown

## TOWARD CATHAY

### Japan

Himi Mundtada, Yase Otoko, Gaunt Young Man  
c. 1504; wood coated with lacquer  
Kanze Family, Tokyo

Portrait of Ashikaga Yoshimasa  
color and ink on silk  
Tokyo National Museum, Tokyo

Jikkai, Ten Realms of Reincarnation  
15th century; dark color on paper  
Taima-dera, Okuno-in, Nara

attr. to Tosa Hirochika, Flowers and Birds  
16th century; ink and color on paper  
Suntory Museum, Tokyo

Dojo-ji Engi

16th century; ink and color on paper  
Dojo-ji, Wakayama

Kano Motonobu, Flowers and Birds of the Four Seasons

1513; ink and color on paper  
Daisen-in, Kyoto

Sesshū Tōyō, Landscapes of the Four Seasons

c. 1469; ink and light color on silk  
Tokyo National Museum, Tokyo

Sesshū Tōyō, Ama-no-Hashidate

after 1501; ink with pale color on paper  
Kyoto National Museum, Kyoto

Ikkyū Sojun, Pair of Zen Aphorisms

c. 1467; ink on paper  
Shinju-an, Kyoto

Deer Bearing Symbols of Five Gongen

15th century; silver and gilt bronze  
Minoru Hosomi Collection, Osaka

Sutra Box

c. 1500; lacquer, incised, gilded  
Shirayamahime-jinja, Ishikawa

Sutra Container

1555; gilt bronze; ajouré  
Yoho-ji, Kyoto

Masanobu Shunkei, Tea Caddy Called Rokushaku

mid-15th century; stoneware with black glaze  
Fujita Museum, Osaka

Imogashira (potato head) Jar

15th century; stoneware with ash glaze  
Eisei Bunko, Tokyo

**Korea**

Yi Su-mun, Landscapes of the Four Seasons

ink and light color on paper  
Cleveland Museum of Art, Cleveland

Lohan

ink on silk

Tokyo University of Fine Arts, Tokyo

Kang Hui-ahn, Sage in Contemplation

early 16th century; ink on paper

National Museum of Korea, Seoul

White Porcelain Bowl with Cover

15th century; porcelain

Horim Art Museum, Sungbo Cultural Foundation, Seoul

Blue and White Porcelain Jar with Plum and Bamboo Motifs

15th century; porcelain with underglaze blue decoration

Ho-am Art Museum, Kyonggi-do

Tea Bowl Known as Kizaemon

late 15th/early 16th century; glazed stoneware

Koho-an, Kyoto

Stationery Case

15th century; lacquered wood

Museum für Ostasiatische Kunst, Cologne

China

Anonymous, Emperor Hsiao-tzung (r. 1488-1505) of the Ming Dynasty

ink and color on silk

National Palace Museum, Taipei

Wang Wang Ao and Shen Zhou, Ode to the Pomegranate and Melon

ink and watercolor on paper

Detroit Institute of Arts, Detroit

Shang Hsi, Kuan Yu Capturing P'ang Tê

mid-15th century; ink and color on silk

Palace Museum, Beijing

Huang Ji, Sharpening the Sword

ink and color on silk

Palace Museum, Beijing

Shen Zhou, Lofty Mount Lu

1467; ink and color on paper

National Palace Museum, Taipei

Shen Zhou, Night Vigil

1492; ink and color on paper

National Palace Museum, Taipei

Shen Zhou  
Three Junipers of Ch'ang-shu  
1484; ink on paper  
Nanjing Museum, Nanjing

Yin Shan  
Zhong Kui  
ink and light color on paper  
Huaian County Museum, Jiangsu Province

Zhou Chen (Chou Ch'ên), The North Sea  
early 16th century; ink and color on silk  
Nelson-Atkins Museum of Art, Kansas City

Zhou Chen, Beggars and Street Characters  
1516; ink and colors on paper  
Cleveland Museum of Art, Cleveland,  
and Honolulu Academy of Arts, Honolulu

Jar with K'uei dragon design in tou-t'sai  
1465-87, Ch'êng-hua; white porcelain, underglaze decoration in blue  
National Palace Museum, Taipei

Dish with monochrome red ("chi-hung": sacrificial red) glaze  
2nd half 15th century; white porcelain with underglaze decoration  
The Asia Society Galleries, New York

"Li Ding", Censer with Grapevine Decoration  
c. 1500; cloisonée  
National Palace Museum, Taipei

Wang Ming, Dish (p'an): Decoration of the Lan T'ing (orchard pavilion)  
1489; carved cinnabar lacquer  
British Museum -- Oriental Antiquities, London

Ming period, Armchair carved in the form of a lotus  
red sandalwood  
Palace Museum, Beijing

Virapaksha  
15th century; hollow cast gilt copper  
Musée National des Arts Asiatiques-Guimet, Paris

## India

Karnataka, Vijayanagar, Dancing Ganesh  
15th century; copper alloy  
Los Angeles County Museum of Art, Los Angeles

Our'an

1493; opaque watercolor on paper  
Archaeological Museum, Bijapur

Karnataka, Yashoda and Krishna

15th century; bronze  
Metropolitan Museum of Art, New York

**THE AMERICAS**

**The Aztec Empire: Realm of the Smoking Mirror**

Aztec, Colossal Grasshopper

carneolite  
Museo Nacional de Antropología, Mexico City

Aztec, Colossal Rattlesnake Head

basalt  
Museo Nacional de Antropología, Mexico City

Aztec, Serpent Labret

cast gold  
National Museum of the American Indian, New York

Aztec, Turquoise Shield

wood inlaid with turquoise mosaic  
National Museum of the American Indian, New York

Aztec, Atlatl

wood, gilt  
Museo di Antropologia e Etnologia, Florence

Aztec, Stone box of Motecuhzoma II

stone  
Museo Nacional de Antropología, Mexico City

Aztec, Drum in the Form of a Human Effigy

wood  
Museo Nacional de Antropología, Mexico City

Aztec, Xiuhtecuhtli as an Old Man

stone  
Museo Nacional de Antropología, Mexico City

Aztec, Xochipilli

stone  
Museo Nacional de Antropología, Mexico City

Aztec, Polychrome pottery vase of Tlaloc  
ceramic

Museo Templo Mayor, Mexico City

Aztec, Human skull with knives  
bone and stone

Museo Templo Mayor, Mexico City

Aztec, Stone effigy vessel of the Death God  
stone

Museo Nacional de Antropología, Mexico City

Aztec, Eagle Warrior  
clay

Museo Templo Mayor, Mexico City

Aztec, Codex Fejérvary-Mayer  
manuscript

Liverpool Museum, Liverpool

Aztec, Codex Cospi  
manuscript

Biblioteca Universitaria, Bologna

Early Colonial Mexico, Nezahualcóyotl (Ruler of Texcoco) from the Codex Ixtlilxóchitl  
manuscript

Bibliothèque Nationale, Paris

Early Colonial Mexico, Codex Tovar  
manuscript

John Carter Brown Library, Providence

Christoph Weiditz (German), Trachtenbuch  
1528; manuscript

Germanisches Nationalmuseum, Nuremberg

#### **First Contacts: the Antilles and Brazil**

Tupinamba, Feathered Cape

feathers, cotton net

Musées Royaux d'Art et d'Histoire, Brussels

Taíno, Crouching Male Figure  
guayacán wood

Mr. Donald J. Scheer, Atlanta

Taíno, Beaded Belt  
cotton, beads  
Museum für Völkerkunde, Vienna

Taíno, Standing Zemi  
wood  
Museum of Mankind, London

Taíno, Wooden Vessel with anthropomorphic figure handle  
wood and shell  
Museo di Antropologia e Etnologia, Florence

Taíno, Trigonolito (Anthropomorphic Zemi)  
stone  
Museo del Hombre Dominicano, Santo Domingo

Taíno, Double Effigy Vessel  
ceramic  
Fundación García Arévalo, Inc., Santo Domingo

#### **The North American Continent**

Glades Culture, Key Marco phase, Cat  
wood  
National Museum of Natural History, Washington

Glades Culture, Key Marco phase, Wolf  
wood  
University Museum, University of Pennsylvania, Philadelphia

Late Mississippian Culture, Human Head Bottle (Nodena Red and White)  
ceramic  
National Museum of the American Indian, New York

South Appalachian Mississippian Culture, Seated Male and Female Figures  
marble  
Etowah Mounds Archeological Area (Cartersville), Atlanta

Palquemine Mississippian Culture, Emerald phase, Kneeling Prisoner Effigy Pipe  
stone  
The Brooklyn Museum, Brooklyn

Cahokian Culture, Stone Human Effigy Pipe  
bauxite  
University of Arkansas Museum, Fayetteville

The Inkas and their Empire

Felipe Huaman Poma de Ayala, Nueva Corónica y Buen Gobierno  
manuscript  
The Royal Library, Copenhagen

Inca, Tunic  
wool  
Dumbarton Oaks, Washington

Inca, Checkerboard Tunic  
cotton, wool  
Staatliches Museum für Völkerkunde, Munich

Inca, Key-Pattern Tunic  
wool  
Staatliches Museum für Völkerkunde, Munich

Inca, Tunic  
textile  
Staatliches Museum für Völkerkunde, Munich

Inca, Tunic  
textile  
Museo de América, Madrid

Inca, Dressed figure from Cerro el Plomo  
silver, textile, feathers  
Museo Nacional de Historia Natural, Santiago

Inca, Llama  
silver  
American Museum of Natural History, New York

Inca, Alpaca  
silver  
American Museum of Natural History, New York

Chimu, Earspools  
gold  
Jan Mitchell Collection, New York

Chimu, Beaded Neckpiece  
American Museum of Natural History, New York

Chancay, Male and Female Figures  
ceramic  
American Museum of Natural History, New York

## The Lands of Gold

Diquís, Butterfly - Avian Effigy  
gold

Museo de Oro Precolombino, Banco Central de Costa Rica, San José

Diquís, Crocodile  
gold

Museo de Oro Precolombino, Banco Central de Costa Rica, San José

Diquís, Lobster with Effigy Tail  
gold

Museo de Oro Precolombino, Banco Central de Costa Rica, San José

Diquís, Man with Crocodile Costume  
gold

Museo de Oro Precolombino, Banco Central de Costa Rica, San José

Diquís, Shaman with Drum and Snake  
gold

Museo de Oro Precolombino, Banco Central de Costa Rica, San José

Muisca, Dragon  
gold

Museo del Oro, Banco de la República, Bogotá

Muisca, Cacique carried on a litter by his attendants  
gold

Museo del Oro, Banco de la República, Bogotá

Muisca, Warrior holding a spear thrower  
gold

Museo del Oro, Banco de la República, Bogotá

Muisca, Bird-shaped pendant  
gold

Museo del Oro, Banco de la República, Bogotá

Popoyan, Pendant figure with headdress  
gold

Museum of Mankind, London

Sinú, Crescent pectoral with animal motifs  
gold

University Museum, University of Pennsylvania, Philadelphia

Sinú, Round pectoral with two alligators  
gold  
University Museum, University of Pennsylvania, Philadelphia

Sinú, Finial with a broad-billed duck  
gold  
Museo del Oro, Banco de la República, Bogotá

Sinú, Finial with five birds  
gold  
National Museum of the American Indian, New York

Tairona, Three nose ornaments  
gold  
Museo del Oro, Banco de la República, Bogotá

Tairona, Bat-man pendant  
gold  
Jan Mitchell Collection, New York

Tairona, Bat-man pendant  
gold  
Museo del Oro, Banco de la República, Bogotá

Tairona, Pendant with the body of a toad and the heads of a jaguar and a serpent  
gold  
Museo del Oro, Banco de la República, Bogotá