

NATIONAL GALLERY OF ART
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The Trustees of the National Gallery of Art have announced the gift of three important sculptures from Mrs. Ralph Harman Booth of Detroit. The three pieces, which include a fine Greek head and two medieval groups of unusual interest, will shortly be placed on exhibition. The gift is made in memory of the donor's husband, the late Ralph Harman Booth, distinguished collector of art, philanthropist, and at one time United States Minister to Denmark.

Well known to connoisseurs who have had the opportunity of visiting the Booth Collection in Detroit, the Greek Head of a Youth is the first example of Classical art to enter the National Gallery's collections. It is carved from Pentelic marble with a warm, almost golden, tonality. The idealized features, delicately and softly modeled, possess the charm of IV Century Greek work. In spirit this sculpture is closely related to such rare examples of Classical art in this country, as the heads of women in the Museums of Boston, Toledo, and the Metropolitan Museum of New York. In style and technique, however, it is not as closely connected with the style of Praxiteles.

The two medieval groups given by Mrs. Booth are, with the exception of a Madonna ascribed to Tino da Camaiano in the Kress Collection, the first acquisitions of the National Gallery in the field of sculpture of the Middle Ages. The first is a Pieta, in alabaster, which belongs to the Middle Rhenish School of the fifteenth century. Despite its small dimensions and the delicacy of its technique, the composition possesses the monumental and expressive qualities characteristic of the best medieval work.

The second medieval object in Mrs. Booth's gift is an alabaster relief which still retains in large measure its original polychromy. This relief has been attributed to the Nottingham School of English alabaster workers of the fifteenth century. Certain superiorities in style and an unusual scheme of iconography indicate, however, a different origin -- Upper Rhenish, with, perhaps, influence from the Rhenish-Rimini School of the fifteenth century. Should this latter attribution prove correct, the National Gallery of Art will be able to exhibit not merely an example of a rare school but an object which links historically its extensive collection of Italian sculpture with its growing collection of northern medieval art.