

NEWS RELEASE

National Gallery of Art
Washington, D. C.

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WASHINGTON, September 21: David E. Finley, Director, announces the opening, on Sunday September 22 at the National Gallery of Art, of a special exhibition of new acquisitions in the Rosenwald Collection. Everything in the exhibition has been acquired within the past year through the great generosity of Lessing J. Rosenwald. The exhibition has been arranged to show the most significant and interesting pieces among the many which have been acquired. **(Closing date Nov. 24)**

The most important group is a series of eleven miniatures on vellum which date from the thirteenth to the fifteenth centuries. An Italian Nativity, painted in the second half of the thirteenth century, is the most striking miniature in the exhibition. It is an unusually large, beautifully preserved vellum

sheet, painted in the Byzantine style with brilliant coloring of blue, red, emerald green and gold. The other miniatures include fine examples of the Flemish, German, French and Bohemian schools.

The fifteenth century section of the Rosenwald Collection which contains many of the earliest attempts to make prints from metal and wood blocks has long been recognized as outstanding. Four rare prints have now been added to it: a small engraving, St. John the Evangelist, by an anonymous Dutch artist who worked about 1480, the only known impression of the print; a roundel, the Madonna and Child with Saints Christopher and Erasmus, also unique, by a Flemish master of the same period; a Trinity by the Master of the Berlin Passion; and a Saint George by the Master A. G., a follower of Schongauer.

The Italian School of the sixteenth century is represented by an enigmatic print, called The Skeleton, by Marcantonio Raimondi. The most recent addition to the collection is a small group of very rare engravings of the Apocalypse by the obscure early French artist Jean Duvet. These impressions were formerly in the possession of the Countess de Behague.

Eleven Rembrandt etchings of superb quality are included, among them the brilliant Phoenix, the sensitive portrait of the Old Haaring and an extremely fine impression of the Christ at Emmaus which has on it the contemporary signature of one of Rembrandt's friends. The latter was formerly in the Hansen Collection.

The French eighteenth century is represented by such famous prints as the Tête de Flore by Boucher; the Portrait of Gautier d'Agoty, one of the earliest experimenters with the three color process of printing; and two remarkably large historical prints by Moreau le Jeune. Both of Moreau's prints, the Crowning of Louis XVI and the Review in the Plain of Sablons are the only impressions known of the first states outside of the Bibliothèque Nationale in Paris.

The sale of the Hartshorne Collection in New York this winter provided an opportunity to acquire a number of the classic French nineteenth century prints. Two bays of the exhibition are devoted to this period. Among them the Portrait of Cardinal Pressigny by Ingres, the dashing romantic lithograph of the Giaour by Delacroix, the Barricade by Manet and five prints by Degas stand out. A selection of contemporary prints are also included.