

NATIONAL GALLERY OF ART

NEWS RELEASE

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WASHINGTON, D.C., September 6, 1964: John Walker, Director of the National Gallery of Art, announced today that Mr. Lessing J. Rosenwald, of Jenkintown, Pennsylvania, has given the Gallery 2,574 prints, drawings, illuminated miniatures, and reference works. Mr. Rosenwald, who is a Trustee of the Gallery, adds this gift to the approximately 20,000 items that he has already donated to the National Gallery of Art.

Termed by the Saturday Review "America's greatest gallery of prints," the Rosenwald collection is generally acknowledged to be one of the most magnificent collections of the graphic arts in this country. The new additions include important impressions from every period of printmaking.

In announcing this gift, Mr. Walker said, "Since its earliest days, the National Gallery has benefited tremendously by Mr. Rosenwald's generosity and keen artistic perception. The nation owes this latest magnificent donation to Mr. Rosenwald's continuing interest in creating one of the country's great print collections in the National Gallery of Art."

This recent gift expands the distinguished group of illuminated manuscript pages Mr. Rosenwald has already given to the Gallery. New items are an important 12th-century fragment from a Romanesque liturgical book and a Bohemian illumination of about 1400. Eight large miniatures of kings and prophets are by the major 15th-century book illuminator called the Master of the Cypresses, thought to be Pedro da Toledo. This artist's work is known only from illuminations in a choir book belonging to the Seville Cathedral. These Rosenwald miniatures are the only examples of his work outside Seville.

Anonymous 15th-century woodcuts include a seemingly Flemish genealogical table of the Dominican order. Another late 15th-century woodcut by Frans Crabbe illustrates a rare subject for the period, John the Baptist Preaching. Of great rarity is a woodcut of St. Thomas Aquinas done in Venice about 1450-60. Only a handful of other works from this anonymous workshop is preserved

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in Ravenna. Another late Gothic work is a drawing of a Lady and a Parrot attributed to the Master L C Z. Its technique suggests that this drawing may have been a design used by a goldsmith or an engraver. Four engravings of scenes from the Life of the Virgin illustrate the originality and merit of Israhel van Meck-nem, a 15th-century German artist who is generally known only for his work as a copyist.

Unusually fine examples of Dürer's woodcuts are part of this gift. Notable are the Martyrdom of St. Catherine, Samson and the Lion and a Rhinoceros, which to Dürer's contemporaries was certain confirmation that the fabulous beasts of myths and legends were quite real. An excellent impression of Dürer's Four Horsemen of 1498 is one of the artist's most effective treatments of Apoc-alyptic imagery. The influence of Dürer on early 16th-century printmaking in Augsburg is reflected in a rare first state of Hans Burgkmair's woodcut, The Holy Family with Saints Anne and Joachim. Hans Baldung Grien's woodcut, A Woman's Bath, after a drawing by Dürer, and Hirschvogel's etching, The Raising of Lazarus, add further strength to this section of the Rosenwald gift. Early German works are rounded out by five proof impres-sions made by Hans Holbein the Younger for his Dance of Death series prior to its first publication in 1538 in Lyons.

Italian works include a North Italian addition to the large series of so-called Tarochi, or playing cards. There are woodcuts after Titian landscapes, as well as a proof on vellum of Cristoforo Robetta's engraving, An Allegory of the Power of Love. Among a group of Chisi's 16th-century engravings is the large Rest on the Flight into Egypt of 1578.

Mr. Rosenwald's magnificent collection of Pieter Bruegel woodcuts comes to the National Gallery as part of this donation. Among them, Bruegel's series of Seven Sins is now added to the earlier gift of the Seven Virtues. Of outstanding importance is the large group of Bruegel's early landscape prints which Mr. Rosenwald has made special efforts to bring together in one collection.

Prints associated with France include a 1547 portrait of Henry II, one of the few known works by Nicolò della Casa. The work of the late mannerist Jacques Bellange is represented not only by two prints, The Fighting Beggars and The Martyrdom of St. Lucy, but also by a rare and well-preserved black chalk

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drawing. There is as well a group of landscape etchings by Claude Lorrain in which Claude captures in an entirely different medium the idyllic atmosphere of his paintings. From the 18th century, a unique and undescribed state of the Triumph of Pompey is one of several items added to the already strong collection of works by Gabriel de Saint-Aubin.

Among the Rembrandt prints there is a superb impression of the portrait of Jan Lutma and a portrait of the print dealer Clement de Jonghe. The third state of Rembrandt's Ecce Homo complements Mr. Rosenwald's previous gift of the sixth state of the same print. In comparing these two works, one sees how Rembrandt eliminated much of the narrative detail in the earlier state in order to heighten with dark shadows and cavernous architecture the dramatic effect of Christ's being condemned by the crowd. The velvety quality of this new impression ranks it among the finest taken from Rembrandt's plate.

Prints that originally served to acquaint people with the architecture and topography of foreign countries are now of great historical and archaeological interest. In this category are Giovanni Battista Falda's 1683 edition of the Garden of Rome and his four volumes of Roman Fountains published between 1675 and 1690. Two volumes by Schütz and Ziegler contain handsome colored aquatint views of Vienna in the late 18th century.

A portrait by Philippe d'Orléans, Duc de Montpensier, of himself and his brother is an early 19th-century experiment by an amateur in the new lithographic process. Another incunabulum of early lithography is a portfolio of works published in 1816 by Gottfried Englemann. Among its illustrations of effects that could be achieved in the new medium is an important portrait by Girodet de Rouey Trioson. The further development of lithography is represented by Baron Gros' Chief of the Mameluks on Horseback.

For a long time Mr. Rosenwald has been collecting the works of the French artist, Honoré Daumier. Many have already been given to the Gallery, and now Mr. Rosenwald adds thirty-five important late lithographs as well as two more small bronze figures.

The late 19th-century French prints include Degas' large monotype, The Ballet Master, in which the artist reveals his interest in the effects of stage lighting. The nature of the monotype process limits such impressions to one or two examples; thus,

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this print is virtually unique. Four Gauguin Tahitian monotypes, a counterproof of a pastel portrait by Renoir, and several additions to the already large group of works by Toulouse-Lautrec figure in this part of the gift. There is also an impression of le Douanier Rousseau's only lithograph, entitled War.

The School of Paris is represented by Picasso's Pique and a 1910 cubist portrait of Mlle. Léonie. There is one of Matisse's earliest prints from the Fauve period, a linoleum cut titled Seated Nude, and a major lithograph of 1925, a Seated Odalisque. In addition, there are Rouault's rare and highly personal color aquatints interpreting Baudelaire's Fleurs du Mal, Vlaminck's woodcut view of St. Adrian, done about 1913, and Villon's strong portrait of E.D. done in dry point the same year.

Apart from his important gifts of rare books to the Library of Congress, Mr. Rosenwald has also separately collected suites of prints done by modern artists as book illustrations. He now presents some of these, including Derain's woodcuts and engravings executed in 1934 for an edition of the Satyricon of Petronius, to the National Gallery of Art. There are also Mario Avati's proofs in four states for the illustrations in Aphorismes, Menus et Variétés by Brillat-Savarin, as well as Picasso's lithographed suite for Sabartes' Dans l'Atelier de Picasso.

The scope of Mr. Rosenwald's gift includes as well American and Japanese prints.

Exhibitions of prints from the Rosenwald collection have been lent last year to a total of 42 institutions.

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Black-and-white glossy photographs available from J. Carter Brown, National Gallery of Art, Washington, D.C. 20565. Area code 202 - REpublic 7-4215.