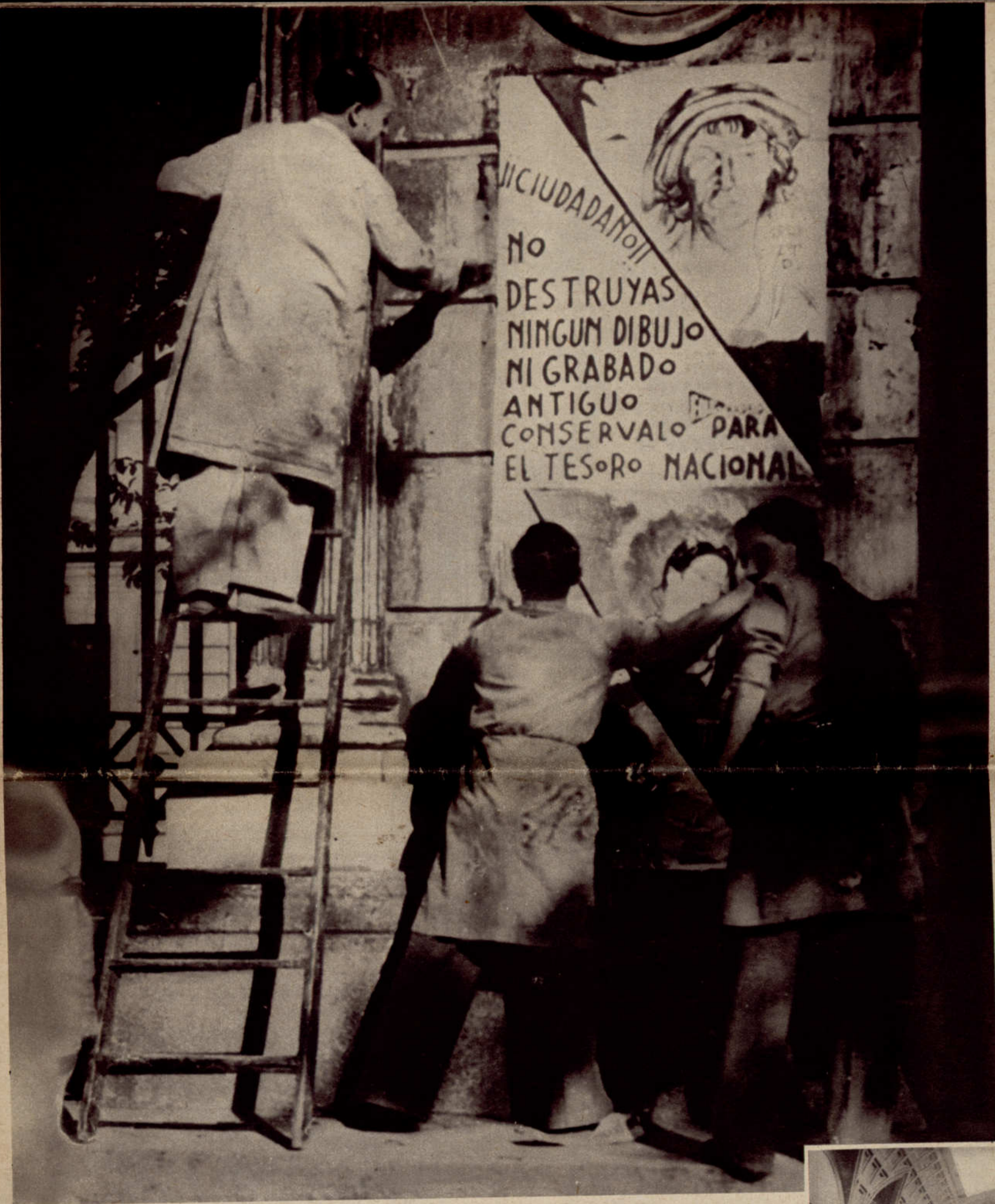


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BELOW:
Sandbags for
protection in
the galleries
of the Prado.

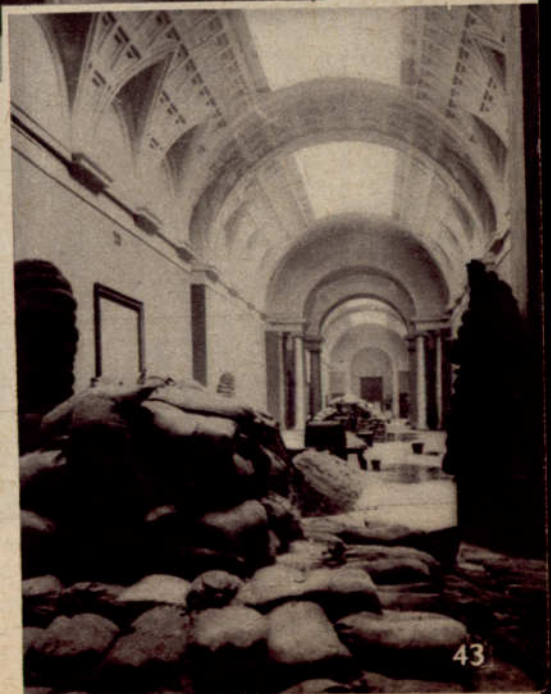
A Country Rallies to Save its Art from War
Spain feared for her works of art when bombs rained down on Madrid. Committees were formed to protect them. Students urged people to care for them. Paper was scarce, so they painted notices like this on the walls: "Citizens! Do not destroy any old drawing or engraving. Preserve it for the National Treasure."

THE STORY OF AN ART EXHIBITION

One hundred and fifty-two of the most famous pictures in the world are now on exhibition at Geneva. They are masterpieces from the Prado Museum, Madrid.

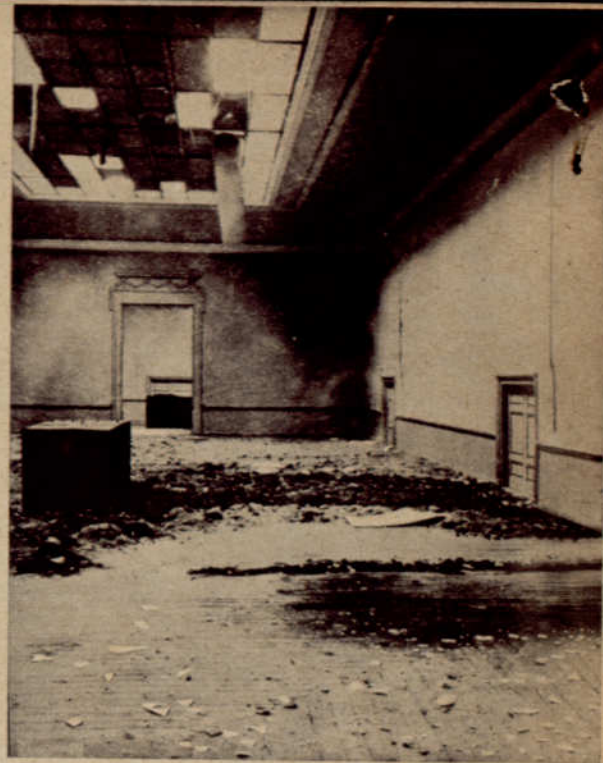
FOR three months this summer, travellers will go to Geneva to look at something else besides the buildings of the League of Nations. They will go to look at 152 of the most famous pictures in the world. To-day they are doubly famous, for they are the best

of the Prado collection which escaped the Spanish War. They are on exhibition at the Museum of Art and History. During the War, these pictures, together with other works of art, had as chequered an existence as men and women themselves. Right at the beginning,





Militiamen Take Down Pictures: An Art Student Catalogues Them
To save them from bombs, art treasures were removed from the Prado Museum in Madrid. Every picture was carefully catalogued as it was taken from the walls. Militiamen and art students worked together under Prado experts, registering and packing the treasures.



Why the Pictures Were Moved

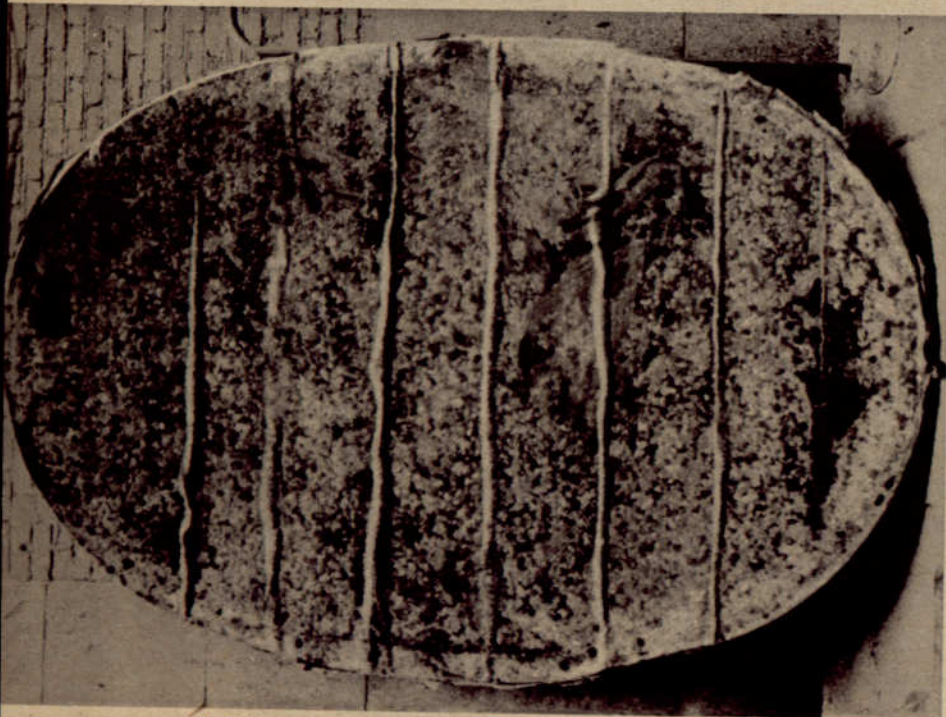
The Prado was right in the area of bombardment. Three incendiary bombs fell near the Italian Primitives, one in the Velasquez Gallery, three near the Goyas. Windows were smashed, walls spattered with shrapnel.

special arrangements were made by the Government for the protection of art treasures. On the second day of hostilities local committees were formed to safeguard art treasures, and people were urged to do all they could to protect their country's art.

When Franco began to bombard Madrid, the Republican Government set up a special committee, the Junta del Tesoro Artístico, to look after the treasures of the Prado Museum, home of Spain's national art, and of an extensive collection of Titians, Van Dycks and Rubens.

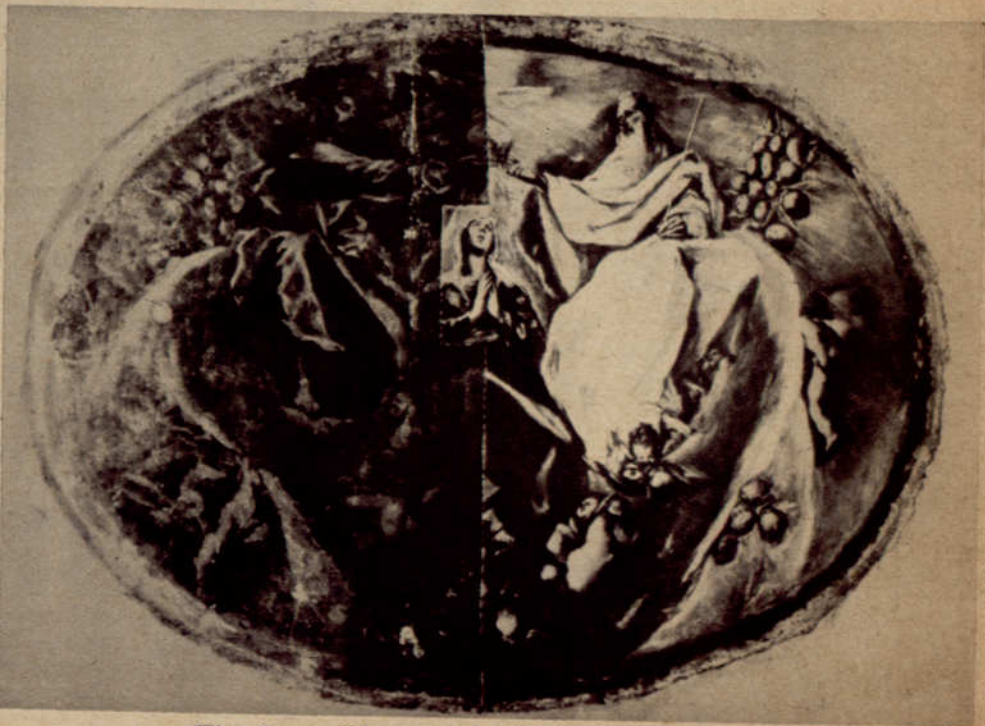
For more than a century the Prado had housed invaluable treasures from Royal collections, from the Church and from the Escorial. In 1937, the famous Paseo del Prado became a target for Nationalist bombers. The Junta got to work. They reinforced the building with earth, sandbags and concrete, and they removed the contents to cellars and vaults outside the danger zone. Explosive and incendiary bombs rained down round the Prado. Its windows were broken, shrapnel spattered the walls where the work of Goya and Velasquez had hung. But the pictures had gone. They had been packed in their frames in stout, fire-proofed packing and transported on lorries to the vaults of the Bank of Spain. Experts accompanied them. Soon they found the

WHAT HAPPENED TO A MASTERPIECE DURING THE SPANISH WAR



A Masterpiece of El Greco After Storage

This picture, El Greco's "Coronation of the Virgin," was one of the Prado treasures stored by the Junta in the vaults of the Bank of Spain. But the vaults were damp. Soon many of the pictures were heavily mildewed. They had to be removed to Valencia.



. . . . The Same Picture After Cleaning and Treatment

Before the mildew could eat into the pictures, experts had them cleaned and restored. After restoration, they were packed in stout, fire-proof cases, loaded on armed lorries, and transported from place to place for safety. Finally, they were sent to Geneva.



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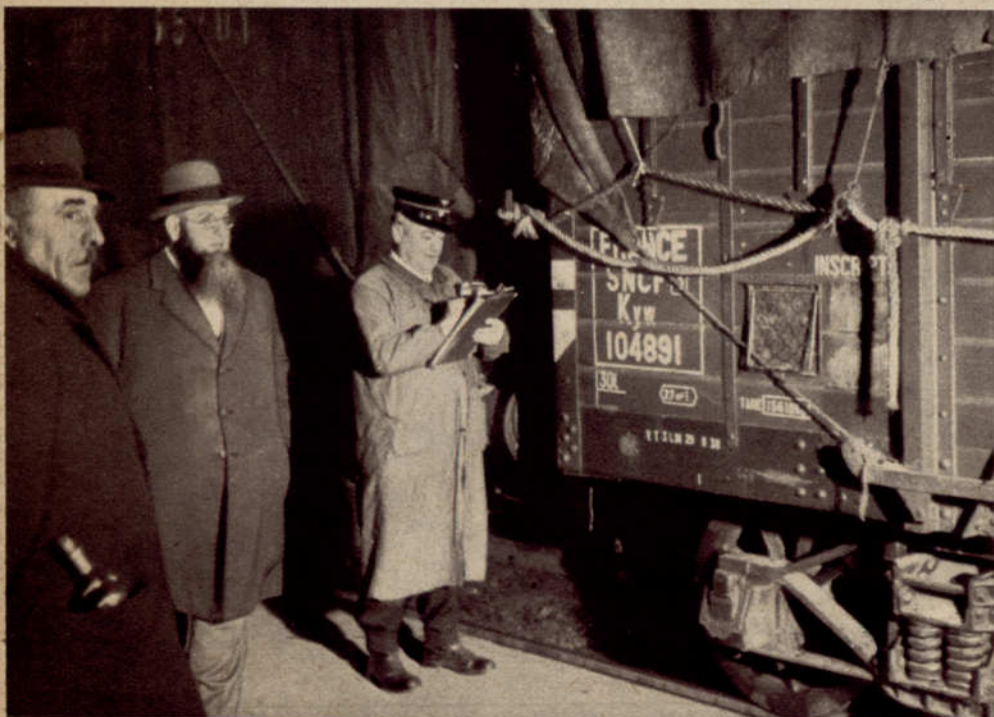
A Corner of the Prado: Some of Spain's Greatest Treasures Are Here

When the Junta del Tesoro Artístico—or Committee for Artistic Treasures—was set up, statues and paintings, from private houses and churches, as well as from galleries, were brought for protection. Some were of value. Some were not. It was the Junta's job to weed them out, and to provide safe shelter for those that were valuable. Buildings in which these works of art were housed were heavily sandbagged and reinforced with earth and concrete.

vaults were damp. Mildew was attacking the pictures. So they were packed up on lorries once more, and sent off to Valencia, stored in the twin towers of the Torres de Serranos. Again the building was protected by earth and concrete reinforcements. Inside, the pictures were laid out on the ground floor, and five miles of precious tapestries from the Royal Palace and famous churches were stretched on specially-built platforms.

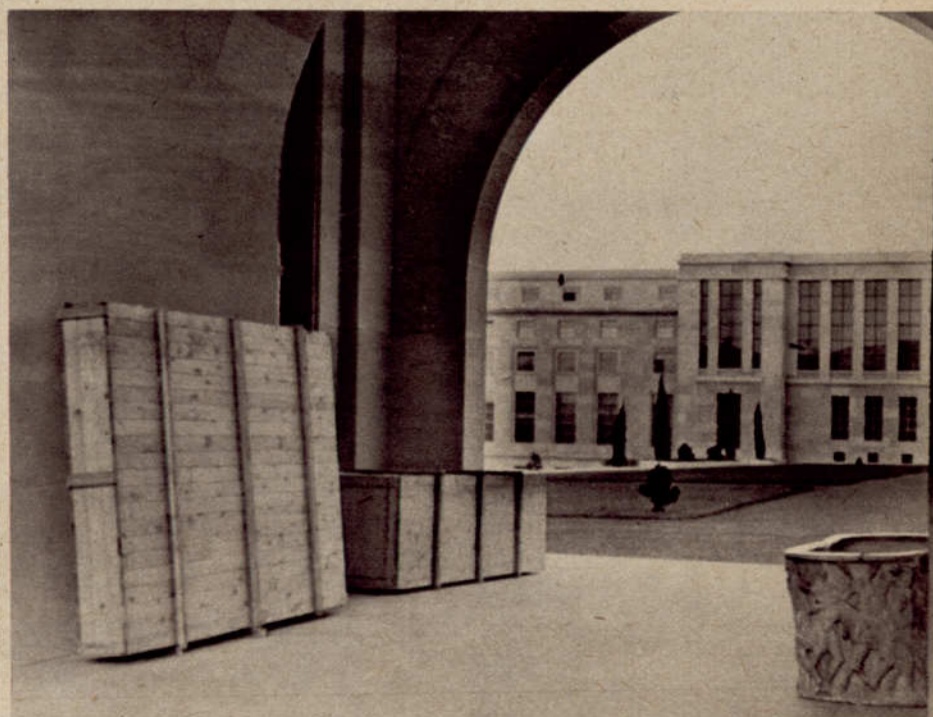
For months nobody knew whether or not the pictures were even in existence. Some feared they had been bombed. Others that "the Reds" had destroyed them. The then Director of the British Museum, Sir Frederick Kenyon, went to Spain to investigate, was taken round by the Junta, shown any picture he asked to see. He wrote a long article in *The Times* on his return, assuring this country that the pictures were safe, commending the Junta on their action.

When the bombers reached Valencia, the Junta decided their pictures would be safer elsewhere. So, under constant danger from machine-gun fire, the lorries started out again, and finally reached Barcelona in safety. But Barcelona became a target. The masterpieces had to be moved again. This time to Perelada Castle. From Perelada, some of the treasures were hidden in a talc mine at Lavajol, a few miles from the front. The pictures were housed



Masterpieces Arrive in a Railway Truck

After seeking safety for Spain's art treasures all over Eastern Spain, the Junta finally sent them to Geneva. An international committee of art lovers supervised the work, friends subscribed the money. At Geneva, the bearded Chief of Police received the treasures.



They Arrive Unharmed at the League Buildings

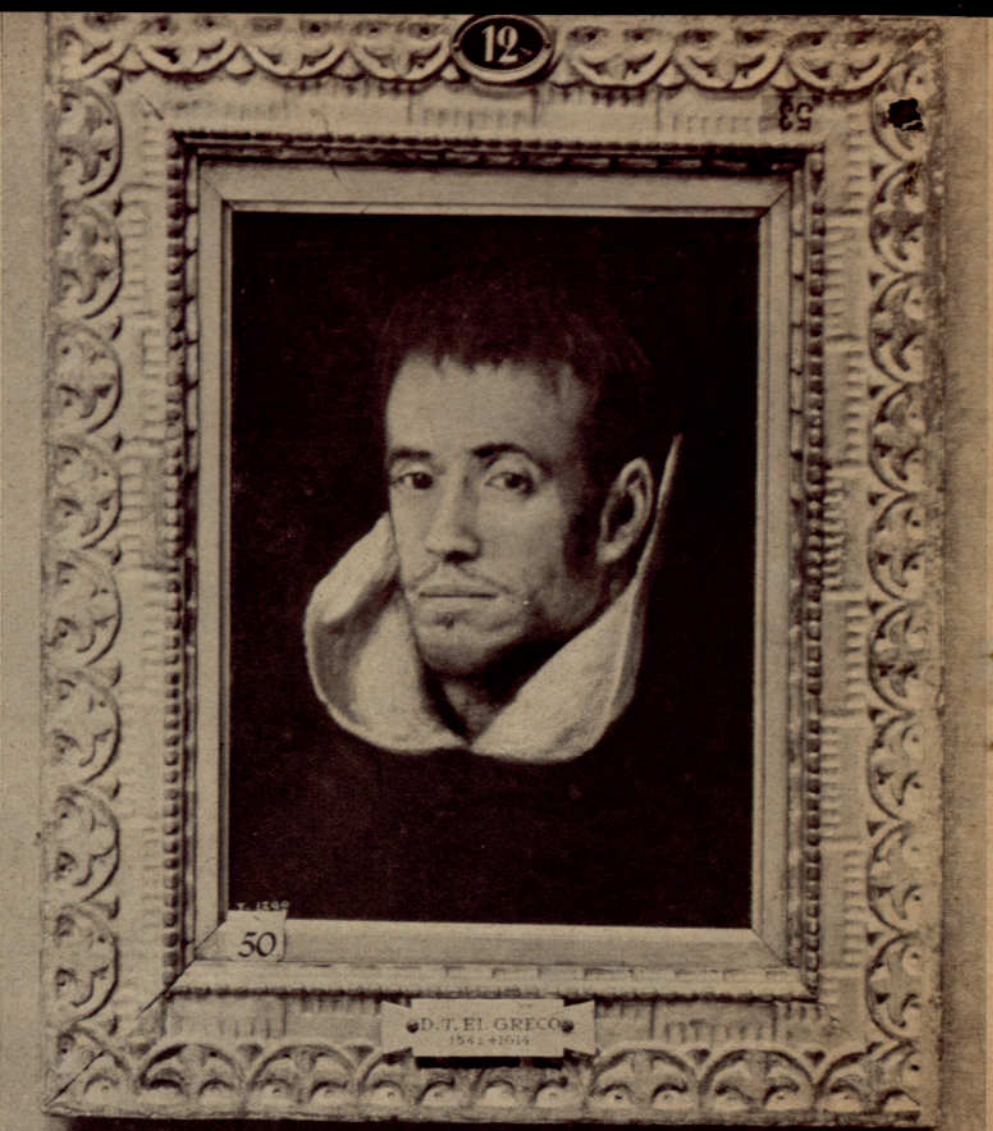
When the Junta decided to send Spain's art works out of the country, the Académie des Beaux-Arts approached the League of Nations. M. Avenol, Secretary-General of the League, made himself responsible for the pictures when they arrived, and they were deposited in the League buildings.



Picture Post, July 1, 1939

SOME OF THE SPANISH PICTURES ON SHOW IN GENEVA:

Self-portrait by Albrecht Dürer, painted in 1497, when Dürer was 26 years old. His art was full of the strength and vehemence of his time (1471-1528). It has an almost classical severity and detail.



"Dominican Brother," by El Greco

El Greco was a pupil of Titian, and spent most of his life in Spain, painting religious subjects. Forgotten for nearly three centuries, his art was re-discovered and exercised a great influence over the post-Impressionists.



Is It An Air-raid Picture?

The "Wounded Workman" by Velasquez, is strangely in keeping with Madrid of the last three years.

in a camouflaged building at the minehead.

Finally, the war zone reached the Northern borders of Catalonia, and danger approached once more. It was José Maria Sert, a Catalan painter, who suggested that as a last effort to save Spain's treasures, the pictures should be sent to Geneva. The Académie des Beaux-Arts, together with the Institut and the Louvre authorities put the idea to M. Avenol, Secretary-General of the League at Geneva, and he agreed to undertake their guardianship. An international committee

was formed to supervise arrangements. Money for the work was gathered by voluntary donations. At last, the final journey started. Altogether there were 1,300 paintings and 2,000 tapestries, loaded on a convoy of lorries that drove across the frontier at intervals under armed escort. The roads were blocked by refugees, thousands of them on foot, and there was the constant fear of air-raids. When the last lorry was due to leave, the main road across the Pyrenees was already in the hands of the Nationalists. So the officer



The Duke of Alba Opens the Exhibition of Spain's Art in Geneva

Republican Spain saved the pictures. General Franco gives his permission for them to be exhibited. When the exhibition is over, they will be returned to him. The Duke of Alba, Spain's Ambassador to this country and famous art collector, opened the exhibition. He paid tribute to everyone who had shared in getting it together. But there was no mention of the unknown militiamen who saved the pictures.



Rubens delight Antwerp in charge cut off in a wood and p



Painter and sc his eighteen year such as the scar



"The Judgment of Paris," by Rubens: This Picture Travelled Nearly 3,000 Miles in an Armed Lorry

Rubens delighted in undertakings of the vastest kind. This great canvas was one of the last pictures he ever painted, completed on February 27, 1639, in Antwerp, for Ferdinand of Austria, Cardinal Infant of the Netherlands. In this, as in many of his earlier pictures, Rubens' wife modelled for him. in charge cut off across a minor road, hid the lorry separately over the high Pyrenees frontier into France. just as they have done for centuries. They are Spain's treasures, whatever the government of Spain. Now they are in Geneva. They hang in spacious halls



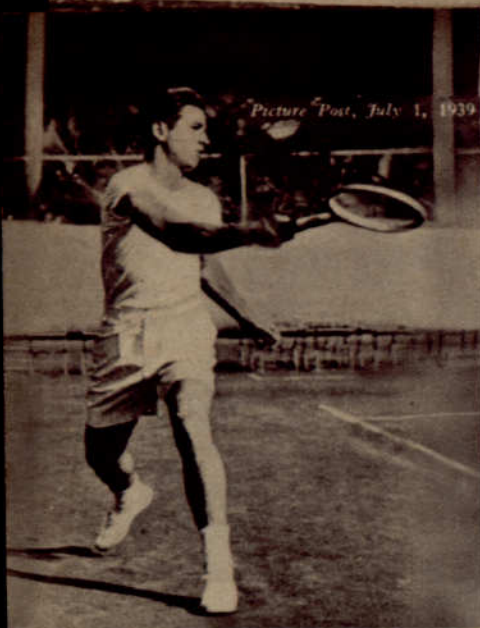
"Portrait of a Cardinal," by Raphael

Painter and sculptor, Raphael (1483-1520), became more universally popular in his eighteen years of working life than any other artist. He revelled in rich colouring such as the scarlet of the Cardinal's robe. The subject here is probably Cardinal Scaramuccia Privulzio.



The Infanta Margaret of Austria, by Velasquez

The little Infanta Margaret, daughter of Philip IV of Spain and Mariana of Austria, was one of Velasquez's favourite models. And this painting in pink and silver is among the most famous pictures of Spain's greatest master.



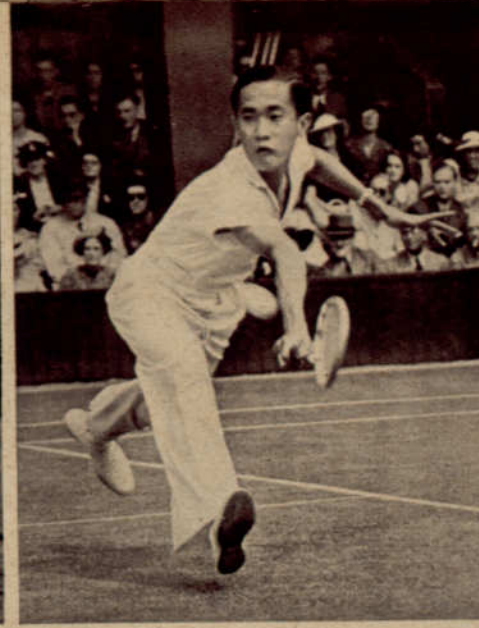
Robert L. Riggs

"Bobby" Riggs is tipped as a likely bet for this year's championship. He is inclined to over-confidence on the court, plays light-heartedly, and has earned the name of the "naughty boy" of American tennis. Smallish, dark, very quick on his feet, Riggs is ranked in world's first ten.



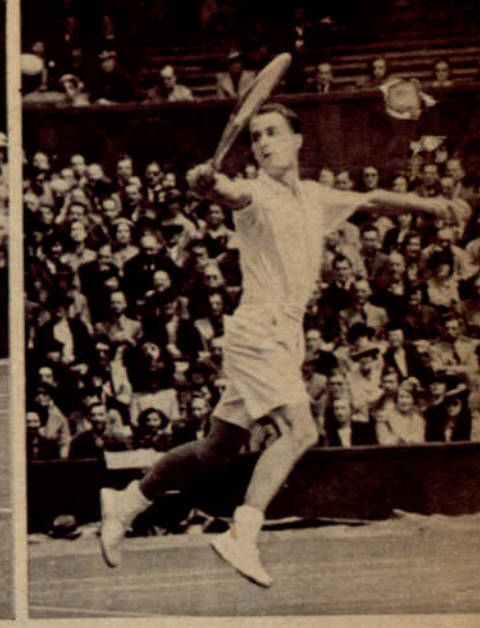
Christian Boussus

Though ranked as France's No. 3, he is generally considered to be the best French hope for the Men's Singles. Boussus is a left-hander, has been playing in championship tennis for over ten years, has beaten Cochet, Austin, Perry, and Henkel. He is at the peak of his form.



Kho Sin Kie

China may take the championship for the first time in history with 25-year-old Kho Sin Kie. He was born in Java, could claim Dutch nationality, is studying in England. He has been playing in England and the Continent since 1936, is the present British Hard Courts champion.



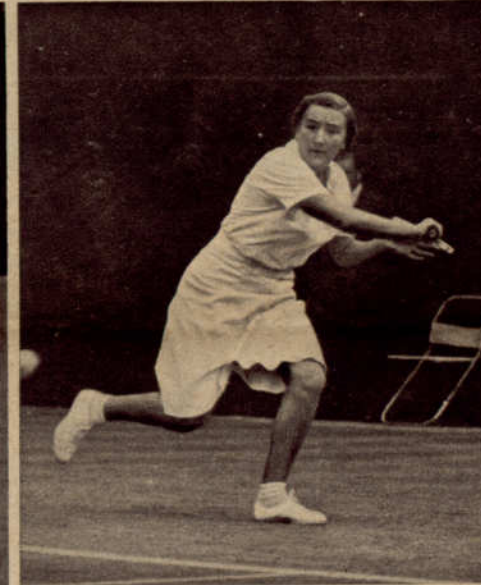
Henry W. Austin

Bunny Austin is more versatile than most tennis stars; besides tennis he is interested in his father's stockbroking business, the stage career of his actress wife Phyllis Konstam, and the progress of his one-year-old daughter, Jennifer. He has just returned from an American lecture tour on "moral rearmament."



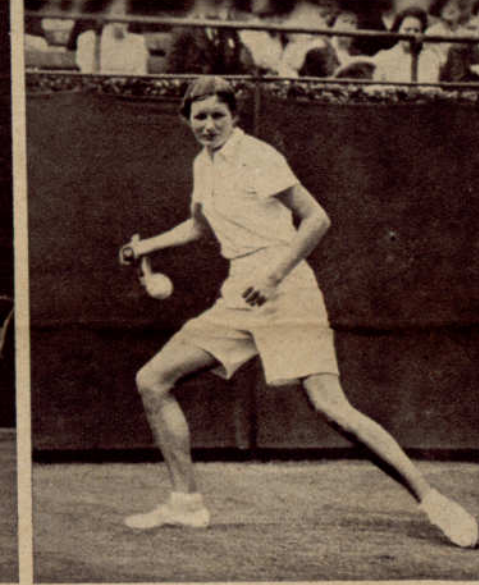
Mary Hardwick

She ranks among Britain's first three players and had the distinction of beating Helen Wills-Moody in June last year; is the daughter of a Wands-worth draper. She is twenty-five and has two younger brothers, who are as keen on tennis as she is. In 1936 represented England in the Wightman Cup.



Mme Rene Mathieu

Aged thirty, this famous player is a perfect type of French wife and mother. Lives half the year in Paris, half in the country. Has two daughters. When one of them was young, Mme Mathieu used to take her to tournaments in a pram. Plays a brilliant game of the old-fashioned type.



Mrs. H. Sperling

Her maiden name was Hilde Krahwinkel. Before her marriage to a Dane, she used to play for Germany. She is of very nervous temperament and will sit on the players' stands knitting feverishly before her turn comes to play. Owing to an accident she cannot use two fingers of her right hand.



Helen Jacobs

She was born in Arizona thirty years ago. Before she learned to play lawn tennis, an Indian taught her horsemanship. She has written books on tennis, and, in 1938, she published a novel called "Barry Cort." Continually just beaten by Helen Wills, became champion at last in 1936.

WHO'S WHO AT

EARLY in 1877, the All-England Croquet Club at Wimbledon added lawn tennis to its title. A little later in the year, the Club announced the first Wimbledon Lawn Tennis Championships. It was a long way from being the Wimbledon that we know to-day, with the intense cheering crowds on the centre court. Only twenty-two competitors entered for the twenty-five guineas silver challenge cup, which was offered by the proprietor of *The Field*. The rackets used were pear-shaped. Men served round-arm or under-arm, over a net which hung in a loop from a height of five feet at the posts, to three feet three inches in the centre. There were no stands on the All-England lawns, and the handful of spectators standing about on the sidelines did not get unduly excited, as the old Harrovian rackets player, Spencer Gore, volleyed his way to

victory. Lawn tennis had made its first public appearance, and croquet gradually faded into the background, but tennis did not attain anything like popularity until three years later. People treated it as the poor relation of real tennis and rackets. The regulations of the game were altered from year to year, but, in 1880, the All-England Club produced a set of laws which are substantially the same as those governing the game to-day. In the same year, the brothers Renshaw appeared in the All-England courts. They were the real founders of the modern game. They gave lawn tennis an independent status and moulded its strategy and courtcraft.

The history of the early years of Wimbledon centres round a few brilliant names. There was, as yet, no steady succession of really able players. William Renshaw was champion for eight years; his

brother, Ernest, for one. As a doubles combination, they were reckoned unbeatable for nearly a decade. Their last championship was in 1889; but, in the following years, lawn tennis scarcely developed beyond the point to which they had brought it. The game fell into a decline from which another pair of brothers was to rescue it once and for all. In 1895, two Cambridge undergraduates, R. F. and H. L. Doherty entered for the Doubles at Wimbledon.

They were eliminated in the first round; but, two years later their ten years reign at Wimbledon began. R. F. was champion from 1897 to 1900, H. L., from 1902 to 1906. Known as the "Princes Charming" of the lawn tennis court, they were perhaps the most brilliant and popular figures the game has ever known. Their match playing tours in Europe and the United