Twelve beautiful Titians, six fine works by Velazquez, and Vermeer’s most famous picture constitute an embarrassment of treasure which makes it difficult indeed to select a group for special notice from the great Vienna exhibition now shown in the Museum.

The Viennese collections are peculiarly rich in works by Titian. In their range of subject and chronology those that have come here provide an extraordinarily comprehensive impression of Titian’s dazzling power. There are seven portraits, eight if one counts the nameless little enchantress so alluringly wrapped in her fur mantle. The likeness of Isabella d’Este in her youth, which Titian copied at the command of his aging patroness from an early, and surely bland, portrait made many years before by Francia, delivers with a startling impact Titian’s merciless estimate of her indomitable will and energy. The glorious Danaë and the richly poetic Diana and Callisto are both repetitions of paintings which Titian had sent to Madrid to Philip II, one of his greatest royal admirers. Ovid’s *Metamorphoses*, the textbook and source for renaissance and seventeenth-century painters of mythological subjects, recounts with customary charm the story of a hunting companion of the goddess Diana, poor Callisto, who was duped by the father of the

*The Virgin and Child with Saints Catherine and James*, by Lorenzo Lotto (about 1480-1556)
gods himself, disguised as Diana. Titian has depicted the moment in the story when Callisto, soon to bear a son to Jove, is discovered by her chaste mistress and expelled from her band of virgins. A still greater punishment was to follow; for Juno, never inured to Jove's infidelities, changed Callisto into a bear, who sadly retained beneath her shaggy coat all the fears and feelings of a defenseless human being.

The Nymph and Shepherd and the Tarquin and Lucretia are late works by Titian, with the freedom and rhythm of brush stroke and all the lyric beauty that characterize the pictures he painted at the very end of his life.

The paintings by Rubens also image for the beholder the whole scope of their creator.
Jacopo de Strada, by Titian (1477?-1576). Jacopo de Strada (1507-1588) was a painter from Mantua who served as official antiquary at the Bavarian and Austrian courts, traveling frequently to Italy to acquire objects of art. He spent the last eleven years of his life at the court of Rudolf II in Prague. The letter on the table is addressed to Titian.
Three of them are very early works, dating from his protracted stay in Italy at the beginning of his career. The head of a young son of the Gonzaga family, one of the precious fragments of a great altarpiece that was painted for the ruler of Mantua, is vibrant with Rubens' characteristic force. The brilliant and skillfully composed Annunciation, with its sharp metallic reflections and steel-blue shadows, was painted in Antwerp in 1608, the year of Rubens' return from Italy. In the Four Continents and Cimon Finding the Sleeping Iphigenia one sees large-scale, robust figures filling the picture space, their opulence and immediacy fairly bursting the enclosing frames. The bewilderingly beautiful Feast of Venus was painted...
sometime in the last ten years of Rubens' life, in the richly productive decade that followed his autumnal marriage with the sixteen-year-old blonde Hélène Fourment. And finally, only a year or so before his death, when happiness and regret, wisdom and experience, fatigue and illness had graved their marks upon him, he painted his own soberly observed likeness.

A pair of mythological paintings by Correggio, also following Ovid, celebrate two more of Jove's infatuations with mortals, and the disguises which he assumed to pursue them. In the Rape of Ganymede he took the form of a huge eagle and, swooping down, carried the handsome youth upward to become cupbearer to the family of gods. To ravish the timid Io he covered all the land with a thick, dark cloud and thus overcame the fleeing maiden. These paintings, with a Danaë and a Leda, were made for a room in the castello at Mantua, and they display the melting grace associated with Correggio's mature style, which is scarcely even adumbrated in the single early work of his in the Museum.

Velazquez is another painter who, meagerly represented in American collections, in this exhibition is seen in all the splendor and technical brilliance for which he has been justly acclaimed. And Caravaggio, known here only by disputed minor works, is represented by a superb twelve-foot altarpiece comparable with his greatest paintings in Roman churches.
The Blessed Hermann Joseph adoring the Virgin, by Anthony Van Dyck (1599-1641). The Blessed Hermann, who lived in Cologne in the twelfth century, was deeply devoted to the Virgin Mary and joined the order of Premonstratensians, a branch of Augustinian monks. This picture was painted in 1630 for the Brotherhood of Bachelors in Antwerp, of which Van Dyck was a member. The elegance and restraint of the fine diagonal composition and the rich though sober colors are measures of the greatness of Van Dyck's art and indications of his individuality and the degree to which his work was independent of his exuberant contemporary Rubens.
The Madonna of the Rosaries, by Caravaggio (1571-1610). In this impressive naturalistic altarpiece, which was probably painted in Naples in 1607, the Virgin is attended by the two chief saints of the Dominican order, Dominic and Peter Martyr.
Cimon Finding the Sleeping Iphigenia, by Rubens (1577-1640). In a tale of the “Decameron” Boccaccio related how Cimon, the doltish, misfit son of an artistic family, was completely transformed by seeing the fair lady, who at last became his.
Dancing nymphs and satyrs, a detail from the Feast of Venus by Rubens. In this late painting Rubens pays a tribute of admiration to Titian's Festival of the Goddess of Love, rendering the theme with incomparable beauty, grace, and gusto.
A detail from Susanna and the Elders, by Tintoretto (1518-1594). Brilliant painting and lavish decorative effects render lovely every corner of the garden where the glowing blond figure of Susanna lingers at her luxurious bath, screened, or so she thought, by a hedge of roses.
The Infanta Maria Teresa, by Velazquez (1599-1660). This is a portrait of one of the daughters of Philip IV of Spain, when she was sixteen, six years before she became the wife of Louis XIV of France. Velazquez's magnificent technique is apparent in every detail.
The Artist in his Studio, by Vermeer (1632-1675). The extreme rarity of works by Vermeer has intensified the interest they excite by virtue of their superb quality. Although many of the elements in this painting, such as the heavy tapestry drapery at the left, the map upon the wall, and the blocked marble floor, are to be found in other works by this artist, the ensemble here is peculiarly rich and satisfying in effect. The model is posed in the strong light coming from an unseen window at the left, wearing a wreath and carrying a book and a trumpet, attributes which proclaim that it is a representation of Fame that the artist is so busily engaged in painting. The very quality of the air in the room is palpable.