

# The National Gallery In Wartime

*Entertainment and the Arts in Wartime Britain ...* .1944

**Exhibiting War** Jennifer Wellington.2017-09-21 A comparative study of how museum exhibitions in Britain, Canada and Australia were used to depict the First World War.

The Gallery John Horne Burns.2013-11-20 The first book of real magnitude to come out of the last war. —John Dos Passos John Horne Burns brought *The Gallery* back from World War II, and on publication in 1947 it became a critically-acclaimed bestseller. However, Burns's early death at the age of 36 led to the subsequent neglect of this searching book, which captures the shock the war dealt to the preconceptions and ideals of the victorious Americans. Set in occupied Naples in 1944, *The Gallery* takes its name from the Galleria Umberto, a bombed-out arcade where everybody in town comes together in pursuit of food, drink, sex, money, and oblivion. A daring and enduring novel—one of the first to look directly at gay life in the military—*The Gallery* poignantly conveys the mixed feelings of the men and women who fought the war that made America a superpower.

*National Treasures* Caroline Shenton.2023-02-28 , 'Geeks triumph over the forces of darkness: nothing could have given me greater pleasure. Combining an exciting story with scrupulous research, Caroline Shenton has done her unlikely heroes proud' - Lucy Worsley As Hitler prepared to invade Poland during the sweltering summer of 1939, men and women from across London's museums, galleries and archives formulated ingenious plans to send the nation's highest prized objects to safety. Using stately homes, tube tunnels, slate mines, castles, prisons, stone quarries and even their own homes, a dedicated bunch of unlikely misfits packed up the nation's greatest treasures and, in a race against time, dispatched them throughout the country on a series of top-secret wartime adventures. *National Treasures* highlights a moment from our history when an unlikely coalition of mild-mannered civil servants, social oddballs and metropolitan aesthetes became the front line in the heritage war against Hitler. Caroline Shenton shares the interwoven lives of ordinary people who kept calm and carried on in the most extraordinary of circumstances in their efforts to save the Nation's historic identity.,

*Smithsonian Civil War* Smithsonian Institution.2013-10-29 *Smithsonian Civil War* is a lavishly illustrated coffee-table book featuring 150 entries in honor of the 150th anniversary of the Civil War. From among tens of thousands of Civil War objects in the Smithsonian's collections, curators handpicked 550 items and wrote a unique narrative that begins before the war through the Reconstruction period. The perfect gift book for fathers and history lovers, *Smithsonian Civil War* combines one-of-a-kind, famous, and previously unseen relics from the war in a truly unique narrative. *Smithsonian Civil War* takes the reader inside the great collection of Americana housed at twelve national museums and archives and brings historical gems to light. From the National Portrait Gallery come rare early photographs of Stonewall Jackson and Ulysses S. Grant; from the National Museum of American History, secret messages that remained hidden inside Lincoln's gold watch for nearly 150 years; from the National Air and Space Museum, futuristic Civil War-era aircraft designs. Thousands of items were evaluated before those of greatest value and significance were selected for inclusion here. Artfully arranged in 150 entries, they offer a unique, panoramic view of the Civil War.

*War Paint* Brian Foss,Professor of Art History School for Studies in Art and Culture Brian Foss.2007-01-01 In this groundbreaking examination of British war art during the Second World War, Brian Foss delves deeply into what art meant to Britain and its people at a time when the nation's very survival was under threat. Foss probes the impact of war art on the relations between art, state patronage, and public interest in art, and he considers how this period of duress affected the trajectory of British Modernism. Supported by some two hundred illustrations and extensive archival research, the book offers the richest, most nuanced view of mid-century art and artists in Britain yet written. The author focuses closely on Sir Kenneth Clark's influential *War Artists'*

Advisory Committee and explores topics ranging from censorship to artists' finances, from the depiction of women as war workers to the contributions of war art to evolving notions of national identity and Britishness. Lively and insightful, the book adds new dimensions to the study of British art and cultural history.

**The Sketchbook War** Richard Knott.2013-06-01 During the Second World War, British artists produced over 6,000 works of war art, but this is not a book about art, rather the stories of nine courageous war artists who ventured closer to the front line than any others in their profession. Edward Ardizzone, Edward Bawden, Barnett Freedman, Anthony Gross, Thomas Hennell, Eric Ravilious, Albert Richards, Richard Seddon, and John Worsley all travelled abroad into the dangers of war to chronicle events by painting them. They formed a close bond, yet two were torpedoed, two were taken prisoner and three died, two in 1945 when the war was nearly over. Men who had previously made a comfortable living painting in studios were transformed by military uniforms and experiences that were to shape the rest of their lives, and their work significantly influenced the way in which we view war today. Portraying how war and art came together in a moving and dramatic way, and incorporating vivid examples of their paintings, this is the true story behind the war artists who fought, lived and died for their art on the front line of the Second World War.

**Museums in the Second World War** Catherine Pearson.2017-06-26 Exploring the role of museums, galleries and curators during the upheaval of the Second World War, this book challenges the accepted view of a hiatus in museum services during the conflict and its immediate aftermath. Instead it argues that new thinking in the 1930s was realised in a number of promising initiatives during the war only to fail during the fragmented post-war recovery. Based on new research including interviews with retired museum staff, letters, diaries, museum archives and government records, this study reveals a complex picture of both innovation and inertia. At the outbreak of war precious objects were stored away and staff numbers reduced, but although many museums were closed, others successfully campaigned to remain open. By providing innovative modern exhibitions and education initiatives they became popular and valued venues for the public. After the war, however, museums returned to their more traditional, collections-centred approach and failed to negotiate the public funding needed for reconstruction based on this narrower view of their role. Hence, in the longer term, the destruction and economic and social consequences of the conflict served to delay aspirations for reconstruction until the 1960s. Through this lens, the history of the museum in the mid-twentieth century appears as one shaped by the effects of war but equally determined by the input of curators, audiences and the state. The museum thus emerges not as an isolated institution concerned only with presenting the past but as a product of the changing conflicts and cultures within society.

**The National Gallery of Canada** Douglas Ord.2003 The National Gallery of Canada: Ideas, Art, and Architecture examines the National Gallery as an institution, a collection, and a series of sites for the display of the nation's art. Douglas Ord explores how, throughout the gallery's development, art has consistently been linked to notions of religious truth, national spirit, and hallowed atmosphere, culminating in Moshe Safdie's design for the institution's current building. Integrating accounts of political intrigue and public controversy with philosophy, art theory, and architectural analysis, Ord provides vivid accounts of successive directors' struggles to obtain a permanent home for the nation's art and sheds light on the place and the role of art in Canada.--Résumé de l'éditeur.  
*Exhibition of War Portraits* National Art Committee.1921

**Guide to U.S. Army Museums** R. Cody Phillips.1997-08

**American Battle Painting, 1776-1918** National Gallery Of Art,Museum Of Modern Art.2012-10-01 An Exhibition Held At The National Gallery Of Art, Washington, From July 4 To September 4, And At The Museum Of Modern Art, New York, From October 3 To November 18, 1944.

**Museums and the First World War** Gaynor Kavanagh.2014-05-15 The book is concerned with how, during four demanding, dislocating and world-changing years, that most Victorian of institutions, the museum, was forced or prompted to meet the extraordinary test of war on the home front. Museums were no more immune from the pressures of war than any other institution and the

changes in museums during this period, some long term, others transitory, do much to explain the nature and character of museums in Britain today. Their history reveals and reflects the broader history of the home front, and the willing, stumbling, confused efforts to do the right thing at the right time. They were far away from the fighting, the despair and degradation of the battlefields. But they were in some measure not only close to, but part of, a society carrying both its fears and expectations for those operating in a war which disassembled all their lives. The discussion covers the progress of museums from just before the advent of war in August 1914 to the immediate post-war period, 1920, although this is set in the context of museum developments before and after this span of time. Museums are considered in relation to the tensions and prevalent conditions of this period. Further, the nature and effect of the experience of them and the public services they provide, in both the long and short term, are examined.

**The Force of Culture** Karen A. Finlay.2004-01-01 Force of Culture examines Massey's notion of culture, its conflicted roots in late nineteenth-century and early twentieth-century Canadian Protestant thought, and Massey's transformation into a champion of culture as a bastion of Canadian sovereignty.

*Possessing the Past* Wen Fong,James C. Y. Watt.1996 A major scholarly work, published in conjunction with the exhibition titled Splendors of Imperial China: Treasures from the National Palace Museum, Taipei (on display at the Metropolitan Museum of Art during 1996, and scheduled for several other American cities during 1996-1997). Written by scholars of both Chinese and Western cultural backgrounds and conceived as a cultural history, the book synthesizes scholarship of the past three decades to present the historical and cultural significance of individual works of art and analyses of their aesthetic content, as well as reevaluation of the cultural dynamics of Chinese history. Includes some 600 illustrations, 436 in color. Annotation copyright by Book News, Inc., Portland, OR

**British Art and the First World War, 1914-1924** James Fox.2015-07-30 The First World War is usually believed to have had a catastrophic effect on British art, killing artists and movements, and creating a mood of belligerent philistinism around the nation. In this book, however, James Fox paints a very different picture of artistic life in wartime Britain. Drawing on a wide range of sources, he examines the cultural activities of largely forgotten individuals and institutions, as well as the press and the government, in order to shed new light on art's unusual role in a nation at war. He argues that the conflict's artistic consequences, though initially disruptive, were ultimately and enduringly productive. He reveals how the war effort helped forge a much closer relationship between the British public and their art - a relationship that informed the country's cultural agenda well into the 1920s.

*Britain at War* Museum of Modern Art (New York, N.Y.),Thomas Stearns Eliot.1941

**The Secret History of World War II** Neil Kagan,Stephen G. Hyslop.2016 From spy missions to code breaking, this richly illustrated account of the covert operations of World War II takes readers behind the battle lines and deep into the undercover war effort that changed the course of history. From the authors who created *Eyewitness to World War II* and numerous other best-selling illustrated reference books, this is the shocking story behind the covert activity that shaped the outcome of one of the world's greatest conflicts--and the destiny of millions of people. National Geographic's landmark book illuminates World War II as never before by taking you inside the secret lives of spies and spy masters; secret agents and secret armies; Enigma machines and code breakers; psychological warfare and black propaganda; secret weapons and secret battle strategies. Seven heavily illustrated narrative chapters reveal the truth behind the lies and deception that shaped the 'secret war'; eight essays showcase hundreds of rare photos and artifacts (many never before seen); more than 50 specially created sidebars tell the stories of spies and secret operations. Renowned historian and top-selling author Stephen Hyslop reveals this little-known side of the war in captivating detail, weaving in extraordinary eyewitness accounts and information only recently declassified. Rare photographs, artifacts, and illuminating graphics enrich this absorbing reference book--

**Arthur Streeton** National Gallery of Australia, Anne Gray, Gerard Vaughan, Emma Kindred. 2018-02 If you think you know the work of Arthur Streeton, his war art will make you think again. While resident in London in 1915, Streeton joined the Royal Army Medical Corps, working as an orderly at the 3rd London General Hospital, where he came to understand the impact of war. His response to the tumult of the First World War is poignantly encapsulated in the works he produced as an Official War Artist in France from May to November 1918. As an artist best known for his lyrical landscapes, his depictions of the modern machines of war are unexpected, and yet they make sense. To a large extent, technology was what made the First World War so devastating, and Streeton was there in the last months to observe its impact on the troops, towns and landscape. His vision of damaged guns, planes and places serves as a metaphor for the many maimed and shell-shocked servicemen he encountered. This publication reproduces key works from that period from collections around Australia and overseas and is a key record of the war and Streeton's involvement in it.

The National Gallery Alan Crookham. 2009 Richly illustrated, this book tells the story of the founding and growth of one of the world's greatest collections of western European painting, dating from 1250 to 1900.

*A Museum at War* Karolyn Shindler. 2018 For the Natural History Museum - as with so many other organisations - the Great War brought unimagined change. Sixty-one members of staff serve in the military. Thirteen of them die. Routine work is suspended as, over the four years of the war, 14 government departments - from the Admiralty and the War Office to the Home Office and the Board of Agriculture and Fisheries - turn to the Museum for its scientific expertise and innovation. Its scientists are consulted on a huge range of issues from airship construction, how protective coloration in nature can be applied to war - we know it now as camouflage - to the roles of whales and seagulls in anti-submarine warfare, and how to protect soldiers from the potentially deadly dangers of mosquitoes, flies and lice. The scientists' work is recorded month by month in their reports to the Museum Trustees. Through this remarkable archive, a diary of extraordinary endeavour and perseverance, Karolyn Shindler reveals how, for four years, the Natural History Museum played an unexpected and significant role in Britain's war effort.

**Exhibition of War Portraits** Albright Art Gallery (Buffalo, N.Y.), National Art Committee. 1921  
**A Wartime Guide Book to the American Collection of the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.). 1942

Art from the Second World War Imperial War Museum (Great Britain), Roger Tolson. 2007 IWM has one of the most important collections of 20th century British art in the world. Here we showcase some of the most compelling works from the Second World War. Paul Nash, Henry Moore and Stanley Spencer sit alongside artists who are less well known, but who provide an equally fascinating, powerful insight into the impact and legacy of the Second World War.--Publisher description

**National Treasures** Caroline Shenton. 2021-11-11 As Hitler prepared to invade Poland during the sweltering summer of 1939, men and women from across London's museums, galleries and archives formulated ingenious plans to send the nation's highest prized objects to safety. Using stately homes, tube tunnels, slate mines, castles, prisons, stone quarries and even their own homes, a dedicated bunch of unlikely misfits packed up the nation's greatest treasures and, in a race against time, dispatched them throughout the country on a series of top-secret wartime adventures. *National Treasures* highlights a moment from our history when an unlikely coalition of mild-mannered civil servants, social oddballs and metropolitan aesthetes became the front line in the heritage war against Hitler. Caroline Shenton shares the interwoven lives of ordinary people who kept calm and carried on in the most extraordinary of circumstances in their efforts to save the Nation's historic identity.

The Great War in Portraits Paul Moorhouse, Sebastian Faulks. 2014 In viewing the Great War through the portraits of those involved, Paul Moorhouse looks at the bitter-sweet nature of a conflict in which valour and selfless endeavour were qualified by disaster and suffering, and examines the notion of identity - how various individuals associated with the war were represented and perceived. The

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narrative is structured chronologically, with thematic sections devoted to conflicting pairs - 'Royalty and the Assassin', 'Leaders and Followers', 'The Valiant and the Damned' - which reveal the radical differences between those caught up in the conflict in terms of their respective roles, aspirations, experiences, and, ultimately, their destinies. 'Leaders and Followers', for example, examines the dichotomy between the representation of senior military leaders such as Blumer, Foch, Haig and Hindenburg, who were responsible for directing the war, and that of the ordinary soldiers charged with executing it. While portraits of the generals emphasise their personal profile, gallantry and the trappings of military power, paintings of the rank and file are characterised by a tendency to anonymity, in which individual identity was subsumed with the impression of 'types'. Claude Rogers's imposing painting *Gassed*, for instance, presented the individual soldier as a kind of cipher, a depersonalised embodiment of common, degraded experience. Illustrated throughout with images both well known and less familiar, the book concludes with a section entitled 'Tradition and the Avant-Garde', which focuses on the struggle artists faced in finding an appropriate language in which to depict those who had experienced the unimaginable horror at the front: either by resorting to the steadying hand of tradition or a radical visual language of expressive distortion.

**Wartime London in Paintings** Suzanne Bardgett. 2020 During World War II, London was at its most perilous moment since the Great Fire of 1666. Districts were transformed at night by falling bombs, fires, and searchlights. During the day, when the results of the previous night's bombing were laid bare, ordinary people dealt with the aftermath as best they could. In 1939, the Ministry of Information set up the War Artists Advisory Committee (WAAC) to compile an artistic record of Britain during the war. After the war had ended, more than half of the paintings commissioned--some three thousand works--ended up in the Imperial War Museums collection. *Wartime London in Paintings* showcases seventy oil paintings from the IWM's unmatched collection in one stunning illustrated volume, portraying the ordinary and the extraordinary of London at the time. Featuring works by some of the most famous war artists of the conflict--including Graham Sutherland, Henry Moore, Edward Ardizzone, and more--this incredible visual exploration of a wartime city gives readers a firsthand look at how London coped during one of the most significant periods of its history.

**Canadian Reference Sources** Mary E. Bond, Martine M. Caron. 1996 In parallel columns of French and English, lists over 4,000 reference works and books on history and the humanities, breaking down the large divisions by subject, genre, type of document, and province or territory. Includes titles of national, provincial, territorial, or regional interest in every subject area when available. The entries describe the core focus of the book, its range of interest, scholarly paraphernalia, and any editions in the other Canadian language. The humanities headings are arts, language and linguistics, literature, performing arts, philosophy, and religion. Indexed by name, title, and French and English subject. Annotation copyrighted by Book News, Inc., Portland, OR

**Exhibiting the Foreign on U.S. Soil** Kathleen Berrin. 2021-07-21 The uneasy relationship between the arts, US art museums, and the federal government has not been thoroughly explored by scholars. This book focuses on the development of "national diplomacy exhibitions" during World War II and the early Cold War and explains how the War provided the government with an impetus to create a national arts policy. It discusses how national diplomacy exhibitions on US soil were deployed as persuasive tools to influence public opinion, to reconcile discrepancies between high art and democracy, and to resolve America's lagging art status and difficulties with "the foreign." The type of soft diplomacy that art museums provide by initiating national diplomacy exhibitions has not received emphasis in the scholarly community and art museums have essentially been ignored in cultural studies of the early Cold War. Scholarly analysis of museum exhibitions in the last quarter of the 20th century is now a popular topic, but investigations of exhibitions between 1939-1960 have been thin. By scrutinizing major exhibitions during those formative years this book takes a new perspective and examines the foundational development of the so-called "blockbuster" exhibition stimulated by World War II. The book will interest readers in visual studies, history, museums, cultural affairs, government, and international diplomacy.

Exhibition of War Portraits Florence N (Florence Nightinga Levy,National Gallery of Art (U S 1906-),National Art Committee (U S ).2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

World War I and American Art Pennsylvania Academy of the Fine Arts.2016-11 -World War I and American Art provides an unprecedented look at the ways in which American artists reacted to the war. Artists took a leading role in chronicling the war, crafting images that influenced public opinion, supported mobilization efforts, and helped to shape how the war's appalling human toll was memorialized. The book brings together paintings, drawings, prints, photographs, posters, and ephemera, spanning the diverse visual culture of the period to tell the story of a crucial turning point in the history of American art--

*The Arts as a Weapon of War* Jorn Weingartner.2012-06-08 In 1834, Lord Melbourne spoke the words that epitomised the British government's attitude towards its own involvement in the arts: 'God help the minister that meddles with Art'. However, with the outbreak of World War II, that attitude changed dramatically when 'cultural policy' became a key element of the domestic front. Not only a propaganda tool, it aimed to boost morale and prevent a wartime cultural blackout. *The Arts as a Weapon of War* traces the evolution of this policy from the creation of the Committee for the Encouragement of Music and the Arts, in 1939, to the drafting of the Arts Council's constitution in 1945. From the improvement of the National Gallery to Myra Hess' legendary concerts during the blitz, Jorn Weingartner provides a fascinating account of the powerful policy shift that laid the foundations for the modern relationship between government and the arts.

**Art and the Second World War** Monica Bohm-Duchen.2013 First published in 2013 by Lund Humphries.

*The National Gallery in Wartime* Suzanne Bosman.2008 In August 1939 the National Gallery's Collection was in danger. War was imminent, with the grim possibility looming of saturation bombing of London. Days before war was declared, the National Gallery closed its doors to the public and secretly evacuated the paintings. The collection was initially hidden in selected country houses, but later relocated for permanent storage in the cavernous chambers of a disused quarry, deep in the Welsh mountains. Back in Trafalgar Square, the gallery - now empty - stayed open to house a popular series of music concerts fronted by internationally acclaimed pianist, Myra Hess. Despite significant risk the gallery remained open throughout the Blitz, also opening a canteen and temporary display space, bringing culture and solace to Londoners. This book brings together previously unseen material from the National Gallery's archive with black and white photographs in an account of how the National Gallery functioned during this eventful period.--BOOK JACKET.

Museums in the Second World War Catherine Pearson.2017-06-26 Peacetime: return to traditional collections concerns -- The past is intrinsic to museums -- The complexities of peacetime -- Appendix: primary sources -- References -- Index

**Art, Propaganda and Aerial Warfare in Britain during the Second World War** Rebecca Searle.2020-07-23 The War Artists' Advisory Committee (WAAC) were responsible for the production of some of the most iconic images of the Second World War. Despite its rich historical value, this collection has been poorly utilised by historians and hasn't been subjected to the levels of analysis afforded to other forms of wartime culture. This innovative study addresses this gap by bringing official war art into dialogue with the social, economic and military histories of the Second World War. Rebecca Searle explores the tensions between the documentarist and propagandistic roles of

the WAAC in their representation of aerial warfare in the battle for production, the Battle of Britain, the Blitz and the bombing of Germany. Her analyses demonstrate that whilst there was a strong correlation between war art and propaganda, the WAAC depicted many aspects of experience that were absent from wartime propaganda, such as class divisions within the services, gendered hierarchies within industries, civilian death and the true nature of the bombing of Germany. In addition, she shows that propagandistic constructions were not entirely separate from lived experience, but reflected experience and shaped the way that individuals made sense of the war. Accessibly written, highly illustrated and packed with valuable examples of the use of war art as historical source, this book will enhance our understanding of the social and cultural history of Britain during the Second World War.

**War Pictures at the National Gallery** .1942

**Making Art History in Europe After 1945** Noemi de Haro García, Patricia Mayayo, Jesús Carrillo. 2020-02-24 This book analyses the intermeshing of state power and art history in Europe since 1945 and up to the present from a critical, de-centered perspective. Devoting special attention to European peripheries and to under-researched transnational cultural political initiatives related to the arts implemented after the end of the Second World War, the contributors explore the ways in which this relationship crystallised in specific moments, places, discourses and practices. They make the historic hegemonic centres of the discipline converse with Europe's Southern and Eastern peripheries, from Portugal to Estonia to Greece. By stressing the margins' point of view this volume rethinks the ideological grounds on which art history and the European Union have been constructed as well as the role played by art and culture in the very concept of 'Europe.'

**The Civil War and American Art** Eleanor Jones Harvey, Smithsonian American Art Museum. 2012-12-03 Collects the best artwork created before, during and following the Civil War, in the years between 1859 and 1876, along with extensive quotations from men and women alive during the war years and text by literary figures, including Emily Dickinson, Mark Twain and Walt Whitman. 15,000 first printing.

**E J Rudsdale's Wartime Colchester** Catherine Pearson. 2010-09-06 E.J. Rudsdale's role as a museum curator and air-raid shelter superintendent at Colchester Castle during the Second World War gave him the perfect opportunity to record life on the Home Front in his journals. Seventy years later, the selected extracts gathered here provide a remarkable insight into wartime life. Rudsdale's writing is characterised throughout by his wry observations of wartime officialdom and his lack of conformity with the prevailing views of the time. He was a pacifist, which gives his journals an unusual perspective. However, even as a civilian he could not escape the conflict, living in a garrison town threatened by invasion and regular bombing raids. His journals, therefore, record anxious and tragic events, but throughout it all his sense of humour is never diminished. This absorbing collection demonstrates Rudsdale's ability to bring a scene vividly to life and each account highlights the daily pressures that people endured as they valiantly tried to carry on with normal life in spite of the war.

Unveiling the Magic of Words: A Review of "**The National Gallery In Wartime**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**The National Gallery In Wartime**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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**The National Gallery In Wartime Introduction**

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