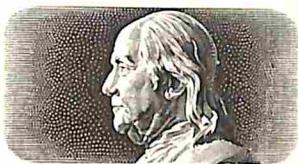


THE SATURDAY EVENING POST



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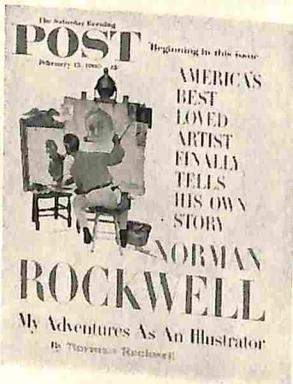
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THE COVER

Behold a self-portrait of Norman Rockwell painting a self-portrait. If what Norman terms "the noble creature on the canvas" is a bit more glamorous than the gent in the looking glass, that could be laid to the intoxicating effect of the famous self-portraits on the easel—reading downward, Dürer, Rembrandt, Picasso, Van Gogh. This might also account for those light-reflecting spectacles

turning into Mr. Bright Eyes and for the droopy pipe suddenly becoming so highfalutin. Rockwell seems confused about the helmet atop the easel; a Paris antique dealer sold it to him in 1923, saying it was a battle-scarred military relic, but later the painter noticed French firemen wearing practically the same thing. It could come in handy when the fire in that receptacle really gets going.



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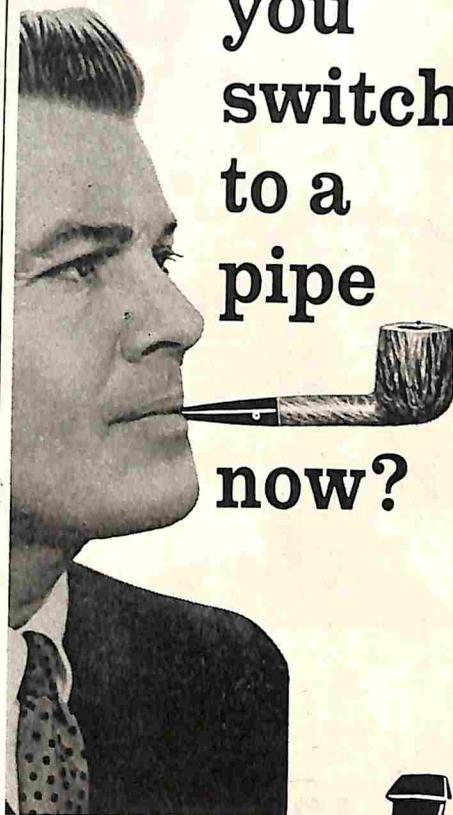
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