

## Contents

<b>Introduction</b>	<b>153</b>
Thomas Hoving	
<b>Magnificent Timekeepers</b>	<b>154</b>
Clare Vincent	
<b>Three Fledgling Museums</b>	<b>166</b>
Susan Badder	
<b>Medieval Monuments at The Cloisters</b>	<b>170</b>
<b>An Eighteenth-Century Roman View</b>	<b>176</b>
Linda Boyer Gillies	
<b>Exhibitions</b>	
Works by Sargent and Homer	<b>185</b>
Portrait of the Artist	<b>187</b>
European Drawings Recently Acquired, 1969-1971	<b>190</b>
Untailored Garments	<b>191</b>
Behind the Great Wall	<b>192</b>
<b>A Suspicious Spinet</b>	<b>196</b>
Edwin M. Ripin	
<b>A Child's World at the Metropolitan</b>	<b>203</b>
<b>Outstanding Recent Accessions</b>	<b>206</b>

### Front cover

An outstanding example of a French pendulum clock dating between 1745 and 1749, discussed in the article beginning on page 154, seen against a Gobelins tapestry. The clock was lent by Winthrop Edey, L 1971.30.6. The tapestry, with the arms of France and Navarre, is known as Fame (Portière des renommés); it is after a design by Charles Le Brun and was probably woven by Jean Le Suet, about 1693-1700. Gift of Mrs. Lionel F. Strauss, in memory of Lionel F. Strauss, 53.57. Photograph: Malcolm Varon

### Frontispiece

The splendid movement of gilt brass and polished steel from the mantel clock illustrated as Figure 11 on page 165. Lent by Winthrop Edey, L 1971.30.7. Photograph: Bullaty-Lomeo

### Back cover

A watercolor by the eighteenth-century artist Giovanni Paolo Panini of one of Rome's most impressive monuments, the "Spanish Steps," discussed in the article beginning on page 176. Rogers Fund, 1971.63.1

### The Metropolitan Museum of Art Bulletin

Volume XXX, Number 4

February/March 1972

Published bimonthly. Copyright © 1972 by The Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N.Y. 10028. Second class postage paid at New York, N.Y. Subscriptions \$7.50 a year. Single copies \$1.50. Sent free to Museum members. Four weeks' notice required for change of address. Back issues available on microfilm from University Microfilms, 313 N. First Street, Ann Arbor, Michigan. Volumes I-XXXVII (1905-1942) available as a clothbound reprint set or as individual yearly volumes from Arno Press, 330 Madison Avenue, New York, N.Y. 10017, or from the Museum, Box 255, Gracie Station, New York, N.Y. 10028. Photographs, unless otherwise noted, by the Metropolitan Museum's Photograph Studio. Editor of the *Bulletin*: Katharine H. B. Stoddert; Assistant Editor: Susan Goldsmith. Art Director: Stuart Silver; Designer: Joseph del Gaudio.

A few weeks ago I was privileged to welcome at the Museum the Ambassador of the People's Republic of China to the United Nations and his delegation. We toured the galleries and, by the end of this visit, a gratifying spirit of camaraderie and mutual interest had been sparked between us. Once again, I was amazed to discover the power that great art has, as a kind of universal language capable of stimulating good will and understanding between people of vastly different cultural experiences. That afternoon with my Chinese guests confirmed my belief that one of the Museum's most significant responsibilities is to *communicate* about itself to the widest possible audience by means of splendid works of art; and surely it is through imaginative exhibitions that the message can be most effective. Recently we have defined an exhibition policy designed to enable the public—scholar and layman alike—and our staff to come in closer contact with more of the collections than ever before. The policy includes four categories of exhibitions that I would like to describe.

An essential part of the master plan for our second century is the inclusion of one room to be devoted to small changing exhibitions in every department's suite of permanent galleries. Two such galleries, for European paintings and American paintings and sculpture, have already been set up and are discussed in this issue. Here curators can present aspects of their collections in innovative ways and can combine rarely exhibited material with familiar pieces, giving them freedom to perfect their skills and to experiment with all kinds of exhibition ideas. And by involving university professors and their students in this program, the Museum hopes to strengthen its association with the academic community.

"Omnibus" shows will juxtapose objects from all over the Museum to illustrate currents and cross currents throughout art history. By cutting through the arbitrary stylistic or chronological boundaries that interfere with our understanding of the development of styles, themes, or motifs, these shows will emphasize vital interrelationships of works of art as well as the richness of our collections.

In an intensive effort to extend the Metropolitan's resources to people in all five boroughs, the Department of Community Programs will continue to work with curators and cultural leaders in creating traveling exhibitions. A delightful show, *Games!!! ¡Juegos!*, recently opened at The Bronx Museum of the Arts. It was arranged by college students in the Museum's 1971 Summer Training Program and by graduate students at New York University's Institute of Fine Arts.

Finally, contrary to newspaper reports and idle speculation, the era of great international loan exhibitions has not ended. Instead, several museums will collaborate in arranging important exhibitions so that the "one-sided" loan show becomes an exchange beneficial to all participants. This year we will exchange treasures with Japanese museums, and within the next few years the Soviet Union will send a major exhibition of fine arts from the Hermitage and other Soviet museums. In turn, the Metropolitan will organize a show for exhibition in Russia.

Although this policy is many-faceted, we are undertaking it as a unified program that stresses our own collections and maintains a sense of realism in the face of financial hardships now affecting all cultural institutions.

Thomas Hoving, *Director*







# Magnificent Timekeepers:

## An Exhibition of Northern European Clocks in New York Collections

Clare Vincent

Associate Curator of Western European Arts



*The exterior form of the European domestic clock is as various as the taste of the country of its origin and its place in the history of design and ornament can make it. It is only by examining these clocks both inside and out, however, that a coherent pattern of the development of clockmaking emerges. A selection from the present exhibition of northern European domestic clocks at The Metropolitan Museum of Art can be used to illustrate this progression.*

**T**he time or place of the invention of the first mechanical clock remains unknown. Turret clocks, a kind of open, iron-framed, public timekeeper driven by falling weights, were in use in most European countries by the mid-fourteenth century. Similarly conceived clocks for the household, although rare and limited to the few who could afford them, also appear in the fourteenth century; for example, the inventory of the possessions of Charles V of France (1337-1380) records the existence of two weight-driven chamber clocks.

But it is only when works driven by a spring, rather than by falling weights, were used that portable table clocks could be constructed. Spring-driven clocks became practical when, as early as 1480, a device called a fusee was employed to even the force of the spring as it unwound.

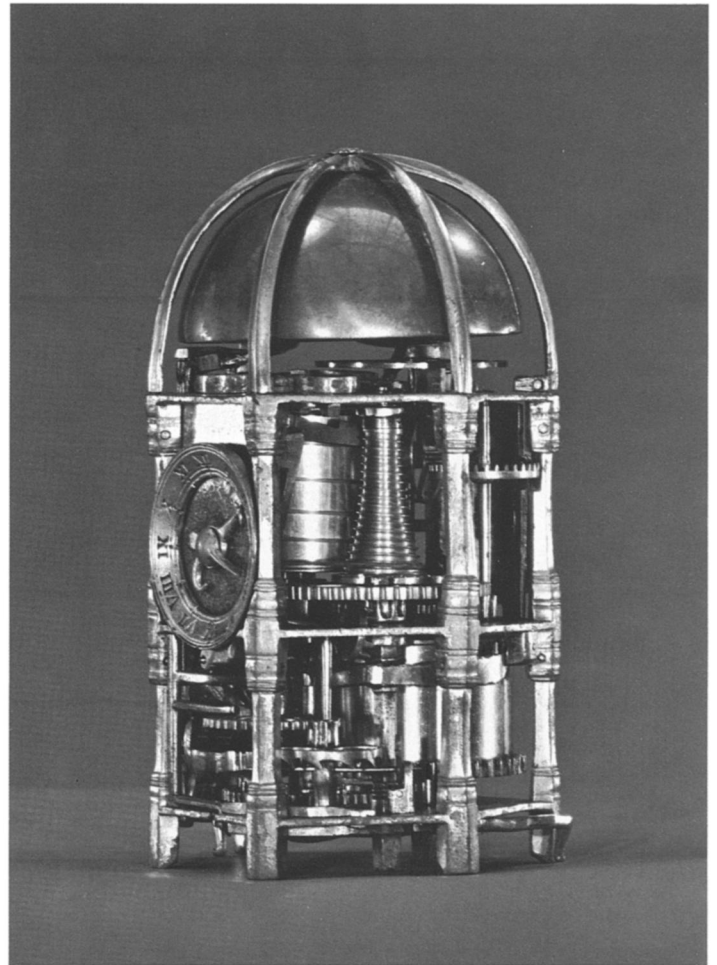
Both the weight-driven and spring-driven clock depended on another invention, the escapement, a device that regulated the release of the source of power. By the beginning of the sixteenth century, one of the more reliable and long-lived escapements, the balance wheel and balance staff or verge, was in common use.

The spring and fusee with the verge and balance-wheel escapement are all incorporated in the earliest clock in the exhibition (Figure 2), with its elegant movement of gilded brass and polished steel. Stylistically it stands on the border between medieval and Renaissance clockmaking. Eight Gothic colonettes support a frame divided so that the upper level contains the system that includes the source of power, escapement, and gearing for the hands of the clock, called the going train. The lower level contains two similar systems called the striking trains, one for striking the hours on the bell and the other for the alarm.

The small but exquisite exterior case is typically sixteenth century, being

1. *Opposite and above: Pendulum clock discussed on page 161. Movement by Baltazar Martinot. About 1675. Height 24 inches. Lent by Winthrop Edey, L 1971.30.15. Photograph: Bullaty-Lomeo*



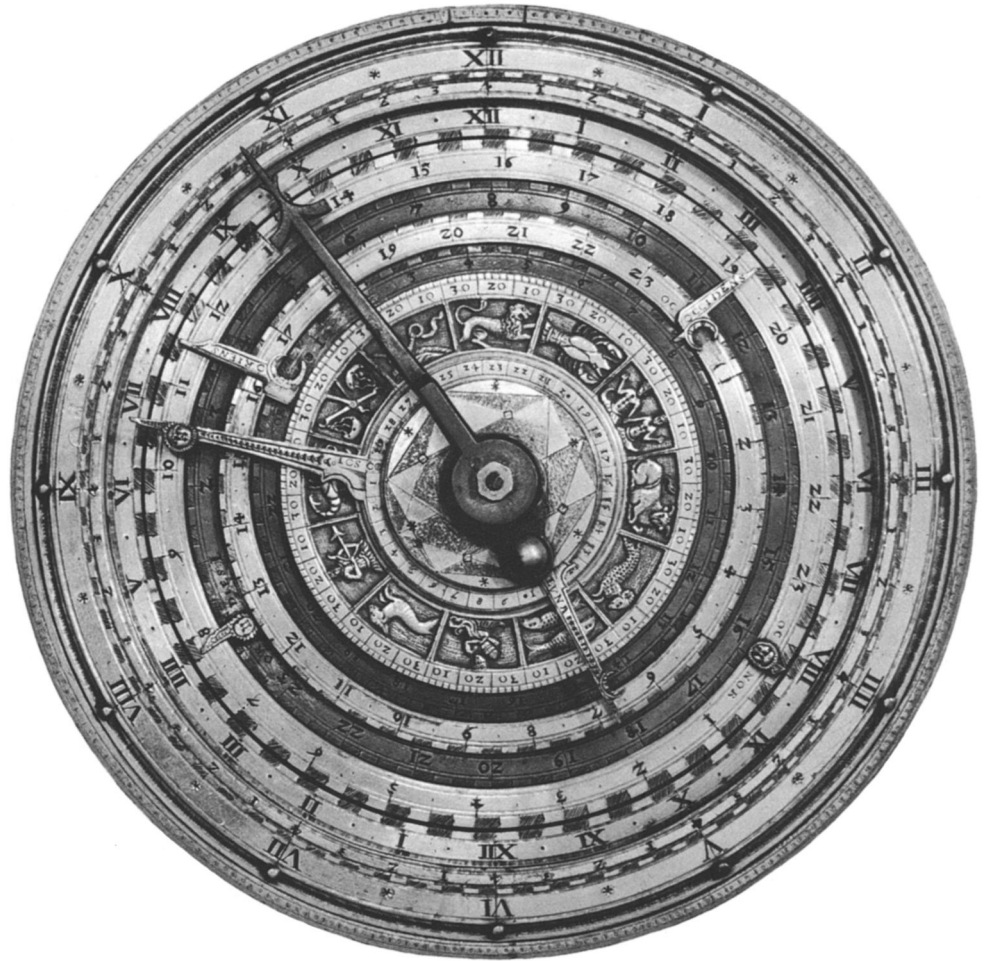


2. Table clock, with and without its case. Movement by Pierre de Fobis. Height 5½ inches. Lent anonymously

quite architectural in nature and embellished with embossed designs that rival the work of the goldsmiths of the day. But, unlike the interior, it is entirely Renaissance in ornament: its candelabra-like motif is Italianate, and the pierced technique of its dome and frieze has numerous parallels in sixteenth-century French work. The case is typical of a small number of surviving examples known to have been made in Aix-en-Provence. The initials I.M. that appear on each side are probably those of the owner. The maker of the movement, Pierre de Fobis (about 1507-1575), is known to have moved to Lyons as early as 1535. Since the cases of his Lyons clocks are decidedly unlike those of Aix, this clock was probably made between 1530 and 1535.

**A**nother method of the construction of the movement was one that housed the spring, fusee, and gearing between a pair of horizontal plates. The drum-shaped clock in Figure 3 shows the advantages of such a compact structure, which, in spite of its relatively small diameter, was capable of registering a large and diverse amount of information. The dial on the top is composed of concentric circles. Seven hands pass through various slots between these circles. The outer





3. Two views of an astronomical clock.  
Height  $3\frac{3}{8}$  inches. Lent by Peter D.  
Guggenheim, L 1971.93.19





4. Automaton clock. About 1570-1580.  
Height 15½ inches. Lent by Ruth and  
Leopold Blumka, L 1971.88.1



circle records the hour of the day according to our modern system, or twelve equal hours twice a day. The small knob next to each of the hour numerals can be used to tell the time at night by touch, for the knob at XII is slightly higher than the rest. The next circle shows the hour of the day according to solar or sundial time, or twelve hours twice a day, but varying slightly in length according to the time of year. On the next two circles the short hands with the sunburst decorations record the time of the rising and setting of the sun each day, as well as the Nuremberg hours, a system of dividing daylight into a varying number of equal hours according to the time of year. The next pair of hands, with the crescent moons, show the time of the rising and setting of the moon and the number of hours it is either shining or dark. Finally, the three inner circles record the place of the sun and the moon in the zodiac, their positions relative to each other, the age of the moon within its monthly cycle of roughly twenty-nine and a half days, and, on the revolving bicolored orb, its phases.

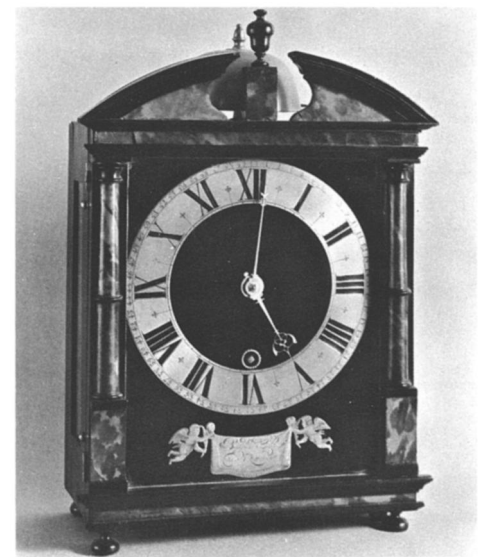
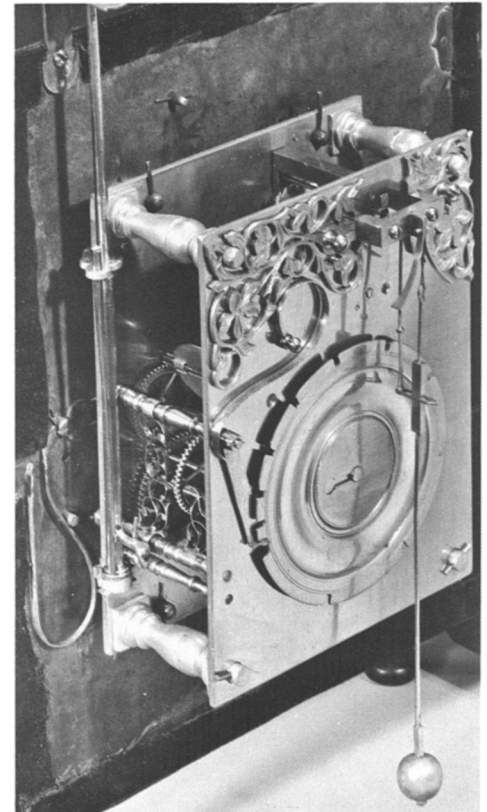
On the base, the clock bears the pine-cone stamp for Augsburg brass, as well as the monogram of an unidentified maker. The clock is undated, but the interlaced strapwork combined with flat-chased foliate decorations may be compared to engraved designs by the Nuremberg master Virgil Solis (1514-1562), indicating that the clock was probably not made much later than 1560 to 1570.

**L**ike the domestic clock itself, the automaton set in motion by the striking of a clock goes back at least as far as the fourteenth century, when robot figures were the wonder of the public turret clocks. Two sixteenth-century domestic automaton clocks are included in the exhibition. One (Figure 4) is a cock made of gilded and painted copper that made crowing motions and flapped its wings on the hour.

The metal base of this automaton is of an extraordinarily high quality of craftsmanship. It is a curious mixture of natural motifs such as snakes, lizards, and snails, associated with the rustic style that originated in Italy. In Germany the style is associated with the goldsmith Wenzel Jamnitzer of Nuremberg (1508-1585). These natural motifs are combined with up-to-date strapwork designs that closely resemble the engravings of Theodore de Bry (1528-1598).

**T**he adoption of the pendulum radically changed the European clock. The great advantage of the pendulum for controlling the escapement, whether the clock be spring-driven or weight-driven, is that, unlike earlier controlling devices, the freely swinging pendulum has a definite period of its own. That is to say that under ideal conditions, the pendulum will swing an equal distance both to the right and to the left of a given point in an equal amount of time, providing a degree of accuracy formerly undreamed of by all but the most ingenious of domestic clockmakers.

The claims for the invention of the pendulum for the purpose of timekeeping have long been in dispute. For the practical purposes of European clockmaking, however, the development of the pendulum begins with the great Dutch physi-



5. Hague clock and its pendulum movement. Movement by Benjamin Lisle. Probably about 1678-1685. Height 14½ inches. Lent by Winthrop Edey, L 1971.30.19





6. Above: Miniature longcase clock. Movement by Edward East. Height 5 feet 5 inches. Lent by Wintthrop Edey, L 1971.30.11. Photograph: Bullaty-Lomeo

7. Opposite: Longcase clock. Movement by Thomas Tompion. Height 7 feet 7 inches. Lent by Peter D. Guggenheim, L 1971.93.13. Photograph: Taylor & Dull, Inc.

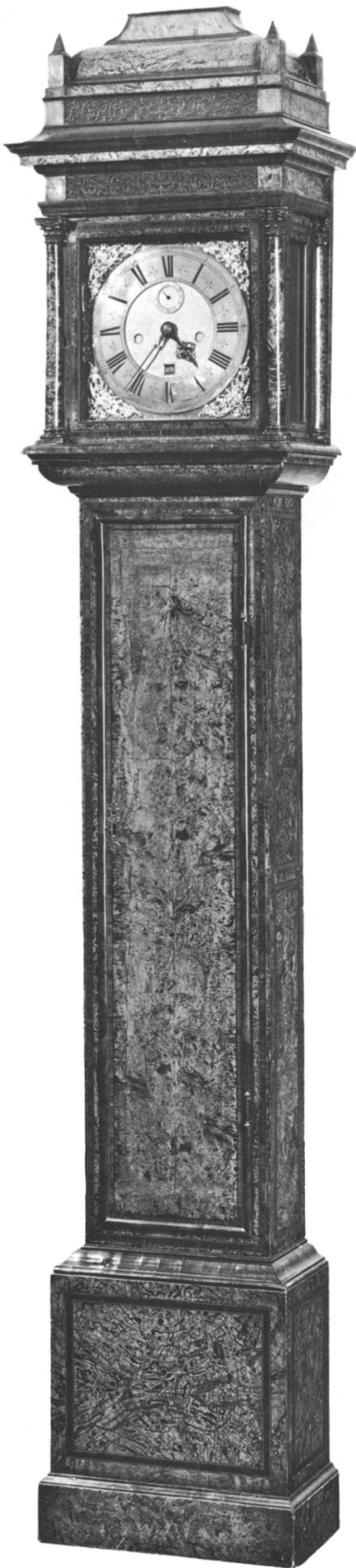
cist and mathematician Christiaan Huygens ( 1629-1695 ). Huygens’s first version of the pendulum was invented in December 1656. A year later Salomon Coster of The Hague obtained exclusive patent rights for making Huygens’s pendulum clocks in Holland. A prominent family of London clockmakers immediately sent a son, John Fromanteel, to be apprenticed to Coster. The Fromanteels were able to advertise in the London *Mercurius Politicus* of October 27, 1658, that “There is lately a way found out for making of Clocks that go exact and keep equaller time than any made without this regulator. . . .”

A fine example of the Huygens pendulum adapted to fit a spring-driven table or mantel clock appears in Figure 5. The clock is the work of the Rotterdam resident Benjamin Lisle. It is housed in a rectangular wooden case surmounted by a broken pediment, an architectural type that came to be known as a Hague clock. Lisle’s clock, with its varicolored case of red tortoise-shell and black ebony veneer, reflects the connections of the south Dutch casemakers with Antwerp, then the center of cabinetmakers who specialized in combining the two materials. Its elegant severity, however, bespeaks its Dutch rather than Flemish origins.

**E**nglish clockmakers also put the pendulum to use in their clocks almost immediately. The problem of making a sturdy case to house the delicate, elongated pendulum and bulky weights was solved during the course of the evolution of the longcase or, more popularly, the grandfather clock.

Figure 6 is a rare survival of one short-lived but much-prized English solution: the miniature longcase clock. It was made about 1670-1672 by Edward East ( 1602-1697 ), a charter warden of the Worshipful Company of Clockmakers formed in London in 1631. The English tradition of fine though restrained craftsmanship can be seen throughout. The face is of gilded brass, the center, matte finished, and the chapter ring bearing the numerals is of silvered brass; the hands are of cut and blued steel. English, too, are the baroque columns and fretwork on the hood and, above all, the rare “oyster-cut” veneering and geometrical parquetry on the subtly proportioned case.

**T**he English perfected the longcase clock. For there were a number of problems in making the pendulum the truly accurate timekeeper it was to become during the course of the eighteenth century. First, the pendulum had to be lengthened and the arc of the swing to be shortened. A new escapement had to be found to help shorten the arc as well as to diminish the retarding effect of the old verge escapement on the pendulum. Next, the problem of friction caused by air resistance had to be lessened as much as possible, and finally the effect of changes in temperature on the expansion and contraction of the pendulum had to be overcome. The magnificent longcase clock ( Figure 7 ) by Thomas Tompion ( 1639-1713 ) incorporates precise, practical, and enduring solutions to all but the last of these. Tompion is probably the most famous and inventive London clockmaker in the group that included the illustrious families of the Fromanteels,



the Knibbs, and James and Edward East. Typical of English restraint, the case of Tompion's clock relies for its effect on the richness of the burl mulberry, walnut, and kingwood veneering and on its superb proportions. Here the base was made taller and wider than had been necessary for Edward East's clock in order to accommodate the thirty-nine-inch pendulum as well as the weights. The hood has been provided with a high top to balance the heavier base. The movement, of a month's duration, is numbered 223, permitting us to date the clock about 1697.

**W**hile English technology was leading the field in the latter part of the seventeenth and early eighteenth centuries, the clockmakers of Paris were also providing fine examples of the pendulum clock or *pendule*. The truly magnificent cabinetry provided by the *ébénistes* or casemakers of the period gave Paris clocks the advantage in splendor.

The earliest of these pendulum clocks are called *pendules religieuses*. The style reached its height from about 1670 to 1690, during the reign of Louis XIV. An early and especially beautiful example (Figure 1) was made by Baltazar Martinot, a member of a long line of clockmakers to the kings of France, many of whom were also privileged tenants of the royal workshops of the Louvre. A fine balance of color and sobriety, the clock is veneered with ebony, tortoise shell, and pewter engraved with relatively realistic fruit and foliate designs. Its architectural character is emphasized by the baroque ivory columns surmounted by gilded bronze capitals, which support an entablature of ebony and gilded bronze. The enclosure for the bell at the top, rather like a mansard roof in shape, is decorated with eight flaming urns of gilded bronze. In contrast, the face is of black velvet with a simple, but clearly marked, brass chapter ring of hours, exquisitely cut brass hands, and a gilded bronze relief of Father Time, who is seated on the maker's nameplate and supports the chapter ring.

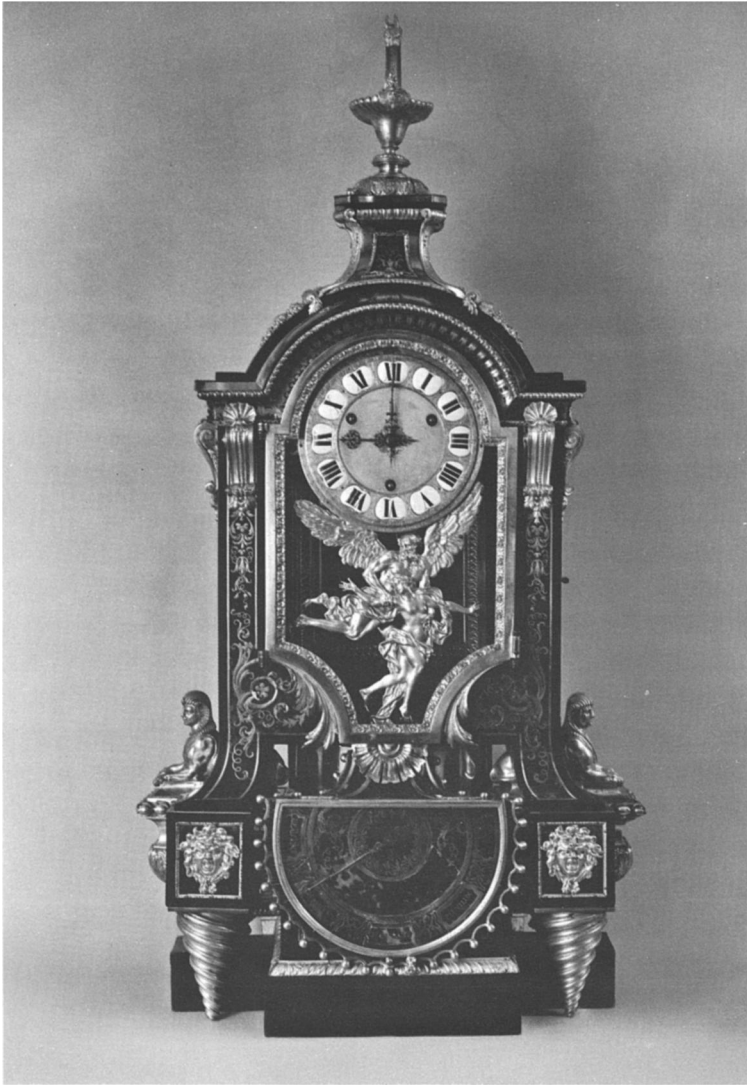
**T**he next clock, a *tour-de-force* collaboration of clockmaker and *ébéniste* (Figure 8), is, like the one above, signed only by the clockmaker. Here, however, documents of the period are of great help in indicating the identity of the artists involved.

The dial and backplate of the movement are both signed I. Thuret, for either Isaac Thuret, who occupied the twelfth *logement* or workshop in the Louvre from 1686 until 1694, or Jacques Thuret (working 1694-1738), who succeeded to his father's workshop and title as clockmaker to the king (the character for I and J being interchangeable during the period).

The case is certainly the design of André-Charles Boulle, who gave his name to the type of veneering on this clock. A drawing of an identical piece attributed to Boulle himself survives in the collection of the Musée des Arts Décoratifs in Paris, and later Mariette published the design in an engraved edition of Boulle's work.

Boulle's workshop occupied a *logement* at the Louvre from 1672 until 1725;





8. *Opposite (left): Clock and detail of its centerpiece, Father Time Carrying Off Truth. Case attributed to André-Charles Boulle, movement signed I. Thuret. The base of this clock incorporates a barometer dial of tortoise shell and brass. About 1690-1695. Height 45½ inches. Lent by Winthrop Edey, L 1971.30.13. Photograph: Bullaty-Lomeo*

9. *Opposite (right): Clock with calendar, also illustrated on the cover. Case by Jean-Pierre Latz, movement by Jean Charost. Height 7 feet 5 inches. Lent by Winthrop Edey, L 1971.30.6. Photograph: Bullaty-Lomeo*

in addition, he was related to the Thurets by marriage. Certainly, the extremely high quality of craftsmanship that went into the execution of this case, as well as two other surviving clocks like it, supports the likelihood that all three are products of the master *ébéniste's* workshop.

Boulle is listed in the French Archives Nationales ( Arch. I, 222 ) as a cabinet-maker, maker of marquetry, and gilder and chaser of bronzes ( a combination not usually permitted by Paris guild rules to guild members outside the precincts of the Louvre workshops ). He was, therefore, quite capable of executing the extraordinary relief of Father Time Carrying Off Truth, the centerpiece of the clock. Comparison of the relief with the rest of the mounts on the clock, however, argues that it is the product of a far more original mind than the rest, and it is tempting to suppose that the design for the relief might have been provided by Charles Le Brun ( 1619-1690 ), court painter to King Louis XIV. Le Brun, who as director of the Royal Manufactory at Gobelins often provided designs for the furniture and tapestries made there, is known to have provided designs also for the artists of the Louvre, among them Boulle's neighbor, the sculptor François Girardon.

**F**rench clocks with long pendulums and weights, called *régulateurs*, were rarely among the greater aesthetic successes of the French *ébénistes*. Figure 9 is one of the outstanding exceptions. It was made by Jean-Pierre Latz ( about 1691-1754 ), a German by birth. The case is notable not only for its graceful outlines, but also for its splendid kingwood veneering and its gilded bronze mounts, each stamped with the crowned C required for bronzes cast in Paris during the short period from 1745 until 1749. Latz had difficulties with the rival guild of bronze founders as the result of his surreptitious use of his own bronze castings, and records show that a quantity of his mounts were seized in 1749 for this reason. Here the fine balance between the relatively restrained, but exquisitely finished, rococo mounts and the charming but equally sedate tendril patterns in the wooden marquetry would indicate that the sensibility of the same superb craftsman had indeed been responsible for both.

The movement, signed on the dial and backplate by Jean Charost ( master clockmaker in 1737, recorded working for the King of Spain in 1771 ), is unusually complex and signals the revival of French interest in technical innovations.

**A**bout the middle of the century, the making of cases for mantel clocks began to pass out of the province of the *ébéniste* and into the hands of the bronze founder, porcelain maker, and marble cutter. Cases were often closely related to the sculpture and small decorative objects of the period. The fashion continued into the reign of Louis XVI ( 1774-1792 ), when the curved forms, asymmetrical arrangements, and C scrolls that are the signature of the rococo designer were superseded by the straight lines and more formal structure preferred by the neo-classical artist.







10. Opposite and above: Mantel clock and detail. Statuettes probably after models by Augustin Pajou, movement by Jean-Baptiste Lepaute the younger. Height 37 inches. Gift of J. Pierpont Morgan, 17.190.2126

11. Below: Mantel clock, also illustrated as the frontispiece. Case by Xavier Hindermeyer, movement by Abraham-Louis Bréguet. Height 23½ inches. Lent by Winthrop Edey, L 1971.30.7. Photograph: Bullaty-Lomeo



The clock in Figure 10 represents the transition between the two styles, being both more monumental and clearly structured than the rococo, and more playful and asymmetrical than the true neoclassical design. Its rectangular base of white marble and gilded bronze supports a pedestal ornamented with a relief depicting a mother and child burning incense before the altar of the infant god Eros. The pedestal, in turn, supports the clock dial, a copper sphere scattered with gilded bronze stars and divided by separately revolving hour and minute rings of enamel and gilt bronze.

The figure of the youthful Eros on the left, a respectable bronze statuette in itself, points with his arrow to the hour. Above is a cherub holding a wreath of grapes and a floral swag that originally held an hourglass. At the right sits Father Time, another really first-class statuette. These three bronzes match Augustin Pajou's own description of part of a group he modeled in 1775 for a clock for the Prince de Condé from designs provided by the architect Claude Billard de Belisard (working 1722-1790), and together they represent the Triumph of Love over Time. Eros, especially, is very close in style to the relief figure of Apollo of carved and gilded wood in the foyer of the Opéra at Versailles, commissioned from the sculptor in 1770.

Signed "Lepaute à Paris" on the dial, the clock movement is evidently the work of Jean-Baptiste Lepaute the younger, clockmaker to the king, and brother of the author of one of the more influential French books on clockmaking, Jean-André, whose *Traité d'Horlogerie* first appeared in 1760. In September of 1775, Jean-Baptiste moved into his retired elder brother's workshop at the Louvre and became the neighbor of the sculptor Pajou. Once again, as in the example of the earlier Thuret clock, it appears that the very highest standard in decorative French clocks was indeed set by the appointed artists to the crown.

**T**oward the end of the reign of Louis XV (1723-1774), a Swiss of French Huguenot extraction named Abraham-Louis Bréguet became an apprentice watchmaker at Versailles. Although he was never made clockmaker to the king, the records of his firm show that he supplied commissions to Louis XVI and Marie Antoinette both. He survived them to become the most famous clockmaker of the Napoleonic period.

Bréguet's great achievement was in precision. He both invented and adapted the methods he needed. A mantel clock or *régulateur de cheminée* in the exhibition (Figure 11) was purchased from Bréguet on August 30, 1822. The rectangular mahogany-veneered and glass case, stated in the bill to be the work of the German-born Paris *ébéniste* Xavier Hindermeyer, is simply a vitrine for the splendid movement (Frontispiece) of gilt-brass and polished steel. Clearly visible is a forest of wheels, pinions, arbors, and weights.

All of these mechanisms can be seen through either the front and sides of the vitrine or from the back, when the clock is placed on a mirrored mantel. The movement again has become the most fascinating portion of the clock, as it was when open-framed mechanical turret clocks were first made in the Middle Ages.





## Three Fledgling Museums

Susan Badder

*Associate in Charge  
of Community Programs*

At a time when everyone speaks of the crisis facing the arts, when money is tight and culture “irrelevant,” it’s heartening to note the emergence of several vigorous new community museums in New York City. Within the past year, El Museo del Barrio, the Bronx Museum of the Arts, and the Storefront Museum have opened their doors as grass-roots institutions, bridging the gap between “culture” and everyday life.

Their success is an important confirmation of the Metropolitan’s position that the impetus for a community museum must come from the people themselves. It would be arrogant, we feel, for any large cultural power to set up its own branch museums, carbon copies of itself, regardless of the needs of the commu-

166

nity. Instead of invading an area with preconceived ideas and projects, the Metropolitan helped the founders of each of these new neighborhood centers to give substance to their own aims; we offered suggestions and advice, not cut-and-dried formulas. And we shared not only works of art but, more important, the know-how of our staff. Whether helping to draft joint fund-raising proposals, lending cases and other exhibition materials, or providing exhibit insurance, the Metropolitan put its experience and expertise on the line in behalf of these younger cultural institutions.

There is much more to be done, however. Many stumbling blocks have to be cleared away. For example, among professional museum organizations there is a restrictive legal definition of a museum as an institution *possessing and utilizing a collection*: this contradicts the purpose of these community centers, which place most emphasis on the flexibility of presenting changing exhibitions, not acquiring permanent collections. And, before allocating funds, many federal agencies demand that an applicant have a staff, a concrete program, and strong financial support – exactly the things that these museums need money for! Then, before objects of any value can be borrowed, the museum must be insured, but it's very difficult to obtain insurance policies in so-called high-risk areas.

It is the responsibility of established museums to help their younger colleagues overcome such obstacles. These centers continue to need tremendous support if they are to survive. But this support must not be dogmatic or restrictive: the museum must be created by its community and shaped by its interests. They need our help in showing them how to accomplish the goals they choose for themselves.

### **El Museo del Barrio**

In a renovated brownstone at 206 East 116 Street in Manhattan, El Museo del Barrio is the city's first museum of Puerto Rican history and culture. The child of Community School Board District 4, under the State Urban Education Fund, El Museo's program will encompass a traveling collection of slides, photographs, and original works by Puerto Rican artists, a series of artist-in-residence workshops, as well as changing special exhibitions. Energetically directed by Martha Vega, a former public school teacher, El Museo has set about making Puerto Rican children aware of their own cultural heritage, and thereby open to the cross-fertilization of cultural experience. Since opening at its permanent home in July 1971, El Museo has presented several special exhibitions, including *Homenaje a Nuestros Pintores* ("Homage to Our Painters") and *Taino* (a cultural study of the Taino Indian, native of Puerto Rico). The Metropolitan Museum has been able to help Mrs. Vega in obtaining insurance for her exhibitions, while providing continued technical assistance from the Design Department, and the Department of Community Programs and the other education departments. The Museum will continue to work closely with Mrs. Vega and the staff of El Museo as they develop programs, educational kits, and exhibitions related to the Puerto Rican experience.





### **The Bronx Museum of the Arts**

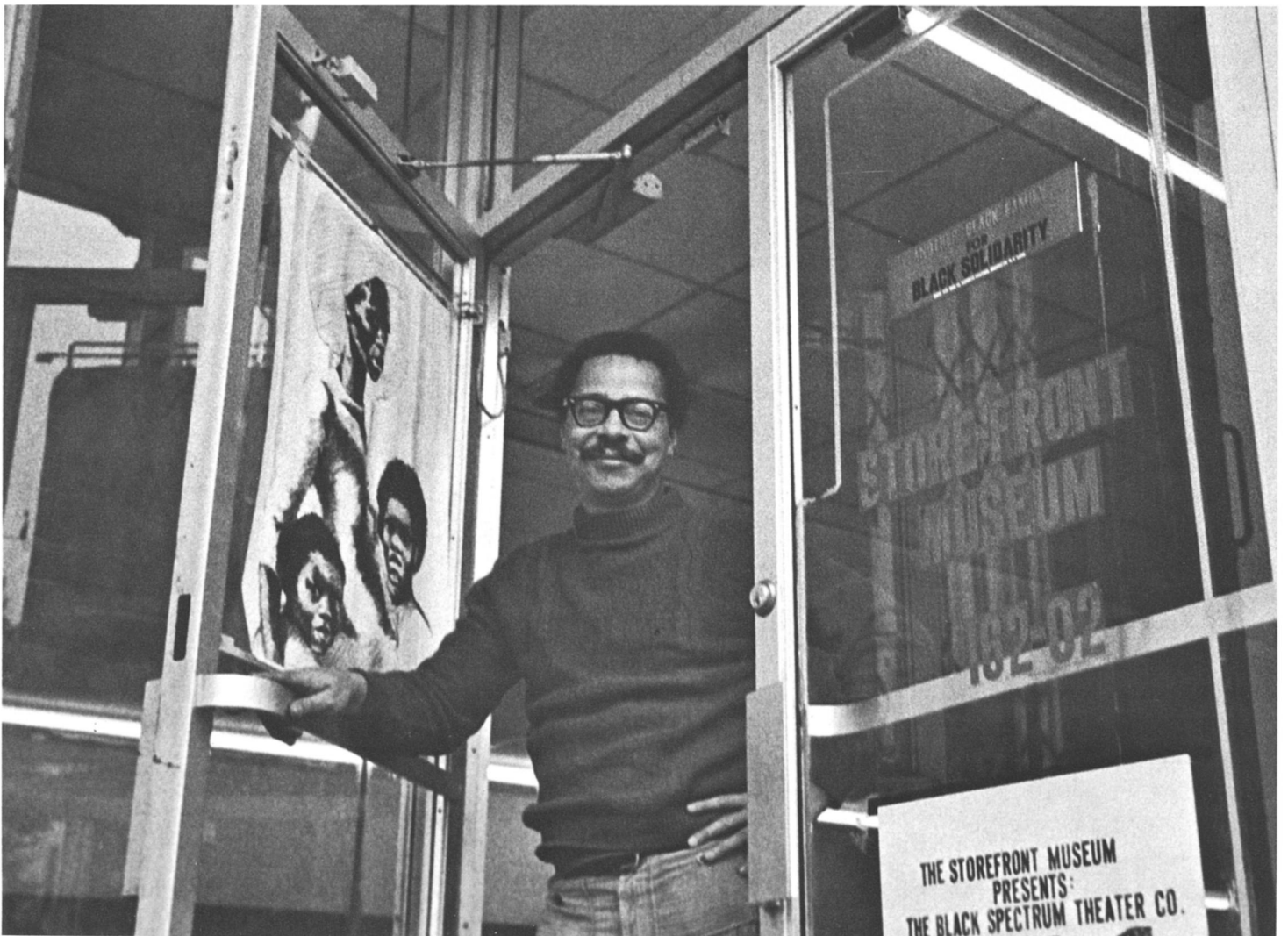
The Bronx Museum of the Arts was inaugurated on May 12, 1971, with an exhibition of paintings from the Metropolitan in the Rotunda of the Bronx County Courthouse, at 161 Street and The Grand Concourse. This crystallized more than four years of hard work on the part of Irma Fleck, Executive Director of the Bronx Council on the Arts (BCA) and countless others. The show had been selected by the Bronx Council on the Arts and installed by the Metropolitan; it was open to the public free of charge, seven days a week. Museum-trained volunteer guides supplemented the Spanish-English catalogue for the more than 15,000 people who visited the exhibit during the month. A grant from the New York State Council on the Arts enabled the BCA to hire William Miller, a Cooper Union graduate and Metropolitan Museum trainee, to direct the new museum's program. The panels and light fixtures designed by the Museum's Design Department are adaptable to a great variety of exhibition situations, and have already been rearranged to accommodate shows from HUD, the South Bronx Community Action Theater, the Bronx Historical Society, and most recently the exhibition *Games!!! ¡Juegos!*, with objects selected from the Metropolitan's collection.

Thinking in terms of a multifaceted, multicenter approach to the arts in the Bronx, the BCA views the Rotunda and its schedule of changing exhibitions as only Phase One of their program. Plans describe a chain of many museums – workshops in the performing and applied arts as well as exhibition space – throughout the borough, connected by a van circulating materials, exhibits, and personnel.

## Storefront Museum

An oasis in South Jamaica in Queens, Tom Lloyd's Storefront Museum, at 162-02 Liberty Avenue, was established this past summer in response to the results of a community cultural survey. Believing that the arts can be a means of "instilling pride and identity," Mr. Lloyd has secured a five-dollar-a-year lease on a former tire-dealer's garage, and encouraged community participation in this museum devoted to black history and culture. Through such ethnically relevant exhibitions as *African Images* and *Geographic Scene Africa* – costumes, jewelry, and artifacts from the Tribal Arts Gallery – Storefront has sought to develop a cultural orientation in the people of its neighborhood. An artist himself, Mr. Lloyd is aware of the importance of gallery space for community artists and schedules programs accordingly. The Storefront is open every day, without charge. Special tours are arranged for school groups, youth organizations, and senior citizens. In a very short time, the Storefront has become the cultural center of the community, serving as a forum for the exchange of ideas and experiences – from the drug scene to the finer points of photographic technique, and from African ceremonial costumes to the expression of Black Solidarity Day.

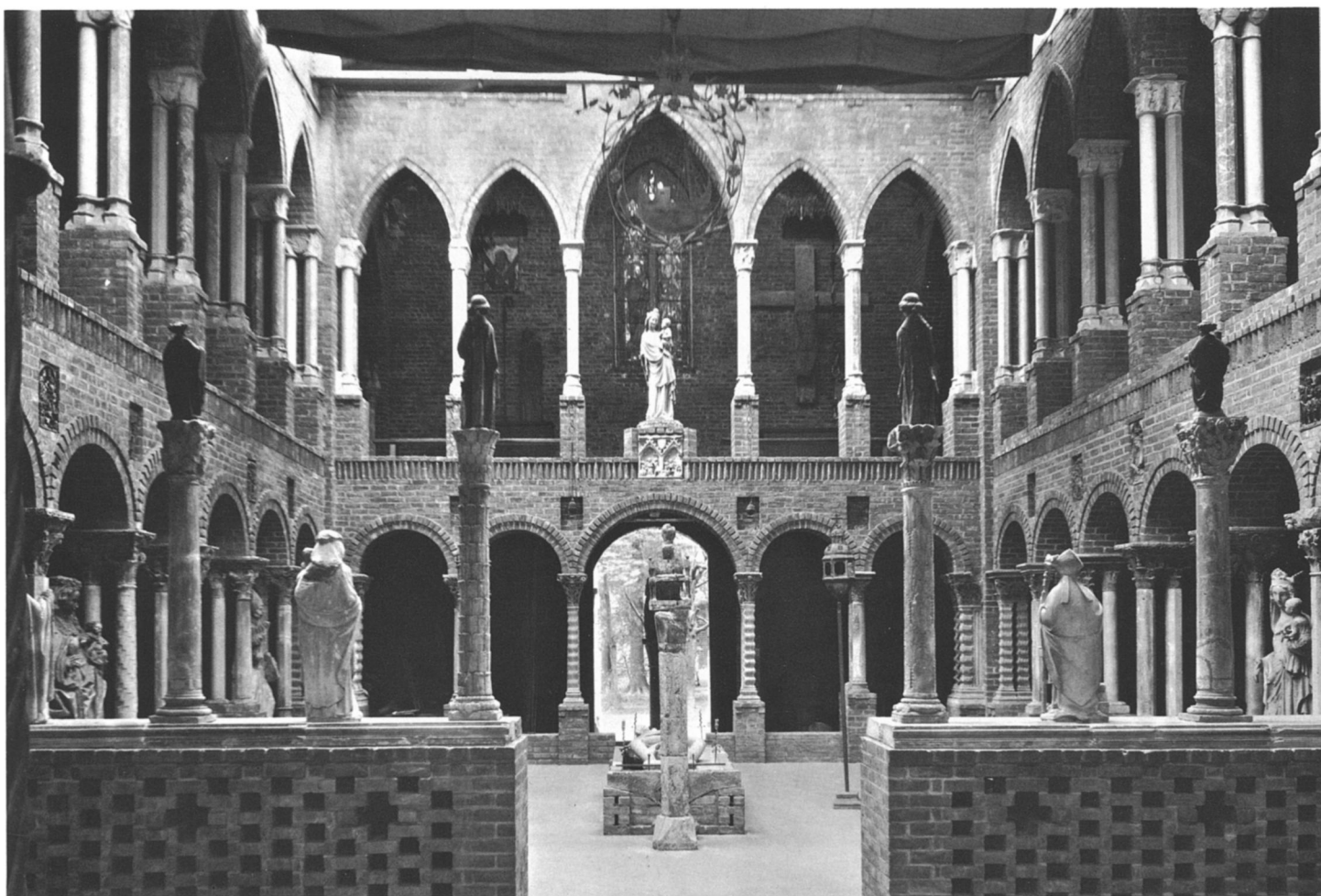
Photographs: Cheryl Rossum





Books

**Medieval  
Monuments at  
The Cloisters**  
As They Were  
and As They Are





### The Saint-Guilhem Cloister

The Benedictine abbey of Saint-Guilhem-le-Désert near Montpellier in southern France was founded in 804 by Guilhem, count of Toulouse and duke of Aquitaine, one of Charlemagne's paladins. Guilhem's colorful deeds prior to 806, when he became a monk and took up residence at the monastery, made him a hero of many *chansons de geste*, and he was eventually canonized. The abbey was an important stop on the pilgrimage route to Santiago de Compostela by the early twelfth century and over the years grew in wealth and influence. According to a cartulary of the monastery, "new cloisters" were built before 1206, and two plans dated 1656 indicate that the "new cloisters" consisted of an entire upper gallery and two sides of the earlier cloister on the ground-floor level. It is probable that the stonework from Saint-Guilhem now at The Cloisters came from either the upper or lower arcades of the "new cloisters."

The subsequent history of the monastery follows the frequent pattern. The French Revolution brought about its abandonment and resulted in its sale. It became a cotton mill and then a tannery. When these undertakings were not successful, the cloister fell into the hands of a stonemason, who exploited it as a quarry for many years. Parts of the lower cloister are still standing adjacent to the abbey church, but the Calvinists, who took possession in 1568, wrought havoc to such an extent that there is no

way of determining the original location of the elements now at The Cloisters. Most of the carved fragments from the upper cloister were gathered together in the nineteenth century by Pierre Yon Vernière at Aniane. Although he placed them as decorations in his garden (Figures 1, 2), using many of the finest columns to support a grape arbor, they remained in extraordinarily good condition. This material was acquired by George Grey Barnard and placed in a picturesque setting in his New York building (Figure 3).

In the Fort Tryon Park building the Saint-Guilhem columns are arranged in an architectural setting (Figure 4) suggested by the cloisters of Saint-Trophime at Arles, Montmajour, and Saint-Paul de Mausole at Saint-Rémy. The high wall above the arcades, pierced by slits, made possible the use of a skylight that is not conspicuous from the walks and permits the effect of an uncovered cloister court.

Many of the most important architectural elements at The Cloisters are discussed and illustrated in a new, enlarged edition of *Medieval Monuments at The Cloisters: As They Were and As They Are*, which shows how they looked in their original locations and as they are presently installed. This book, first published in 1941, was written by James J. Rorimer, former director of the Metropolitan Museum, much of whose early career was devoted to making The Cloisters a masterly presentation of the art and architecture of the Middle Ages. Handsomely revised, the book has been brought up to date by Mr. Rorimer's widow, Katherine Serrell Rorimer. The following chapters indicate the scope of its contents. 81 pages, 103 illustrations. 8½ x 11 inches. Paperbound, \$4.95; clothbound, \$6.50.

1, 2. *Opposite, above: Fragments from the cloister of the Benedictine abbey of Saint-Guilhem-le-Désert in Vernière's garden at Aniane (before 1906)*

3. *Opposite, below: The Saint-Guilhem columns installed at the Barnard Cloisters (1925)*

4. *Above: The Saint-Guilhem arcades and garden court at The Cloisters. 25.210*

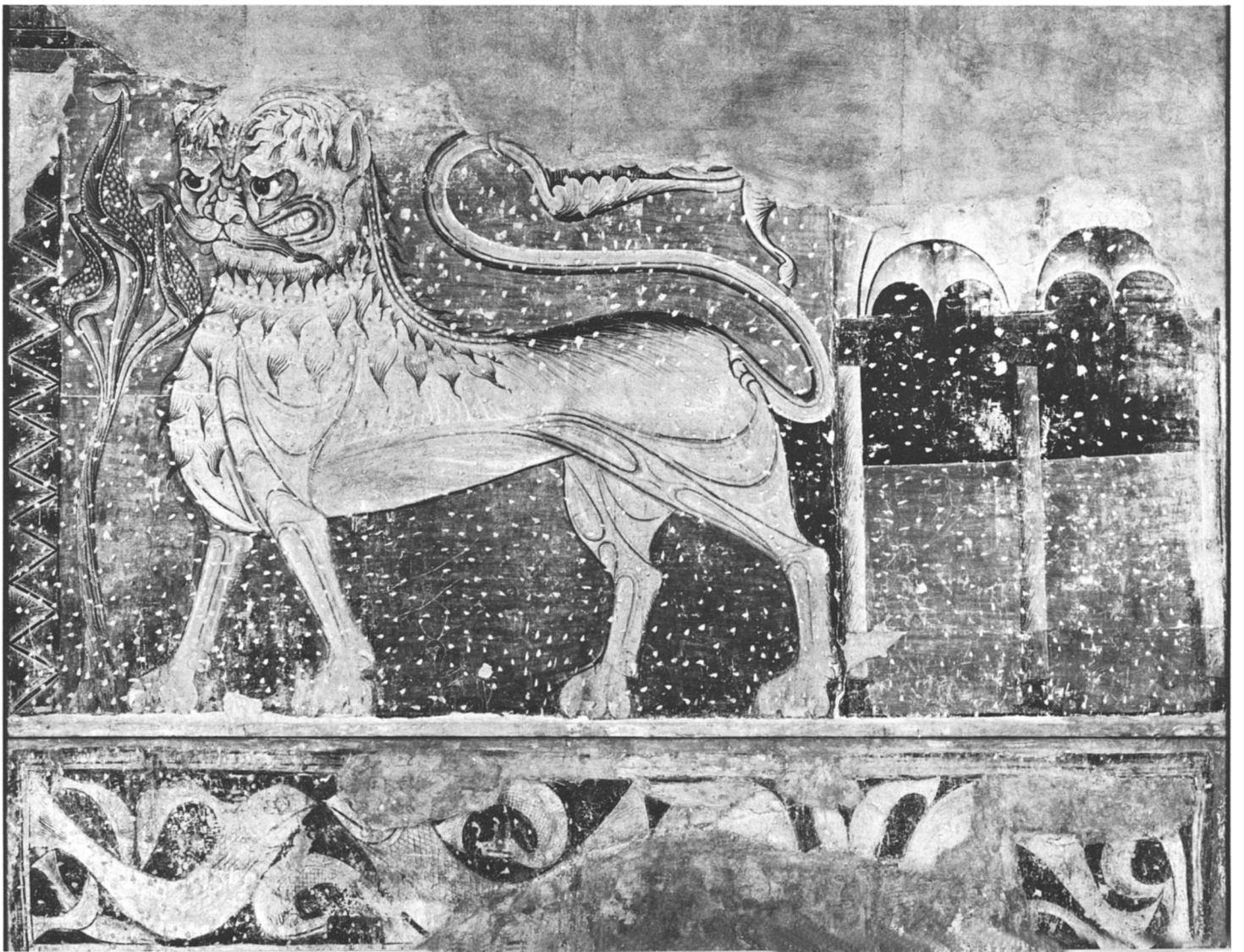
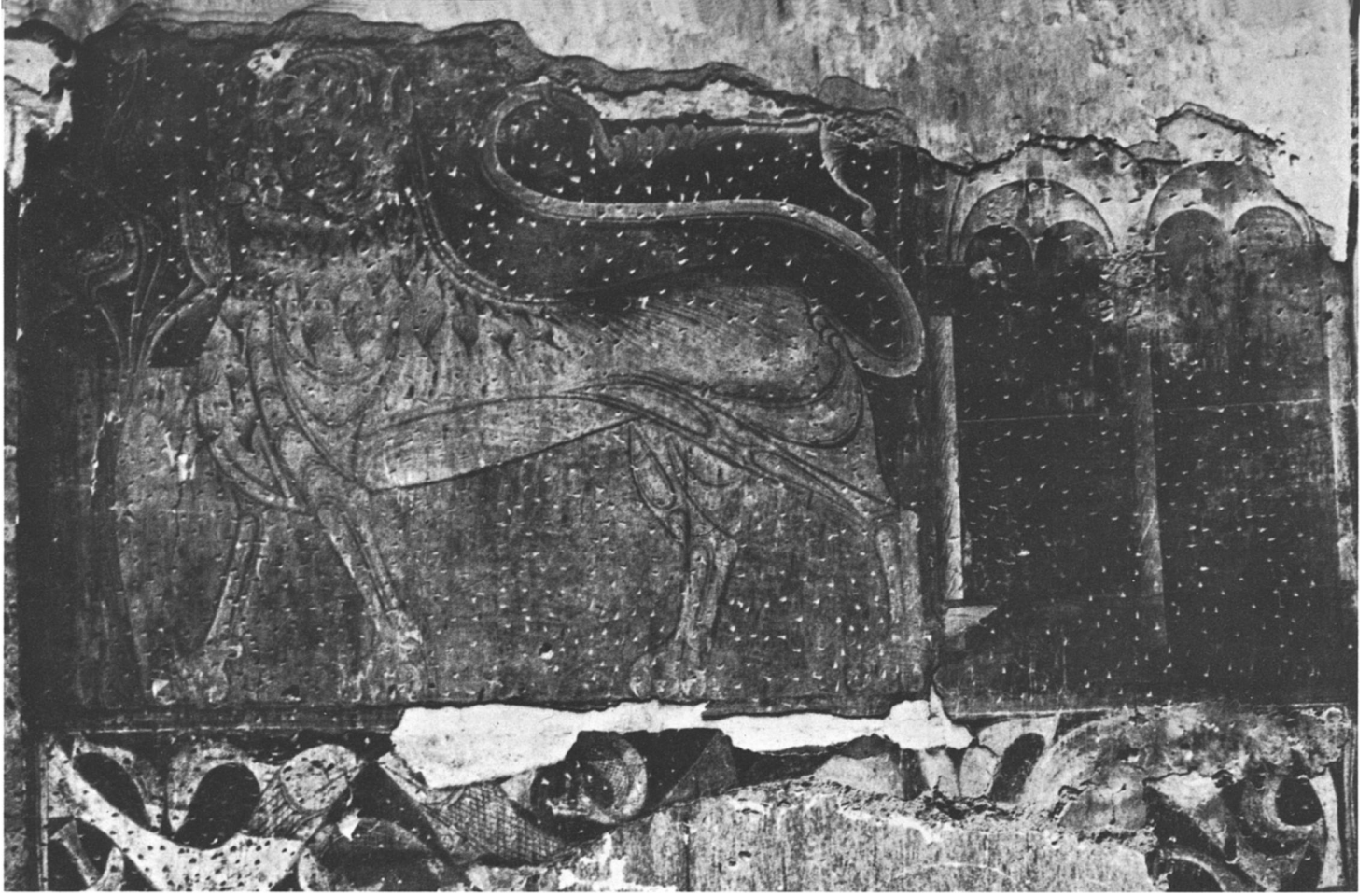
5. *Right: The monastery of San Pedro de Arlanza in 1930*

### The Frescoes from San Pedro de Arlanza

These two fine survivors (Figures 7, 8) from a noble series of frescoes come from the monastery of San Pedro de Arlanza in the province of Burgos in Spain. The monastery was founded possibly by the Visigothic king Wallia, but more probably by the great count of Castile, Fernán González, who bestowed favors upon it early in the tenth century. The church was begun in the eleventh century,









6. *Opposite, above: The lion in the chapter house at Arlanza (before 1930)*

7. *Opposite, below: The lion from the chapter house of San Pedro de Arlanza at The Cloisters. 31.38.1*

8. *Right: The dragon from the chapter house of San Pedro de Arlanza at The Cloisters. 31.38.2*



and building continued in subsequent centuries. It is now in ruins (Figure 5).

The chapter house, southeast of the apse, must have been built in the early years of the thirteenth century, when it was covered from floor to ceiling with frescoes. The room, originally about thirty-four feet square and twelve feet high, was completely remodeled in 1774, or perhaps somewhat earlier, to permit the building of a grand staircase adjoining the large cloister completed in 1617. All the frescoes that were not demolished were roughened by pick marks so that the new layer of plaster with which they were then covered would adhere properly.

The monastery at Arlanza was nationalized when church and conventual property in Spain was sequestered in 1836 and 1837, and practically all the buildings were sold by national decree in 1845 to a private citizen. Under the consequent neglect the roof of the chapter house collapsed and the plaster, which for years had protected the walls, began to crumble away. Little by little the paintings were exposed to the elements (Figure 6). Whatever survived the action of rain and wind was removed to safety sometime before 1929; otherwise very little would remain of these important frescoes.

Originally the lion was one of a pair that

guarded the entrance to the monastery's chapter house. At The Cloisters it has been placed to the left of the door to the Cuxa Cloister to suggest its original location, and a dragon substitutes for the missing counterpart.

#### **The Virgin from the Choir Screen of Strasbourg Cathedral**

The great choir screen that was completed by 1252 for the cathedral of Strasbourg was a work of major importance in the Gothic world. Although the screen was demolished in 1682 to create the space required for changes in the ceremony introduced in the time of Louis XIV, we have knowledge of its appearance. A nineteenth-century woodcut made after an engraving of 1630 by Isaac Brunn shows it in place (Figure 11); and a drawing of about 1660 now in the Landesbibliothek, Stuttgart, which was to have been used in an illustrated history of the cathedral, presents the choir screen as seen from the nave with the eight large figures that embellished this side (Figure 12). In a detail drawn above the screen, the figure fourth from the left is repeated and identified as the Virgin and Child.

Many of the figures survived the destruc-

tion of the screen, and several met with disaster. The cathedral architect at the time of the demolition put certain sculptures from the choir screen in niches of the north tower. Some parts were used for fill under the floor of the choir and remained there until the mid-nineteenth century. Ten of the figures and several fragments can now be seen in the Musée de l'Oeuvre Notre-Dame behind the cathedral. We can only guess what happened to the Virgin (Figures 9, 10). All we are certain of is that she appeared in the London sale of the J. H. Fitzhenry collection in November 1913 as a fifteenth-century Madonna. The sculpture was purchased by Alphonse Kann and came onto the market again following his death. Our investigations in the neighborhood of Strasbourg turned up the information that the person who had sold the Virgin to Fitzhenry had purchased it from a merchant of lighting fixtures in Sarrebourg. The fact that the palace of the bishop of Strasbourg was in Sarrebourg permits the interesting conjecture that the bishop took the sculpture to his residence when the screen was destroyed.

The identification of the statue of the Virgin at The Cloisters as the figure in the seventeenth-century sketch dramatizes the finding of a masterpiece long considered lost.



9. Opposite: Detail of the head of the Strasbourg Virgin at The Cloisters. 47.101.11

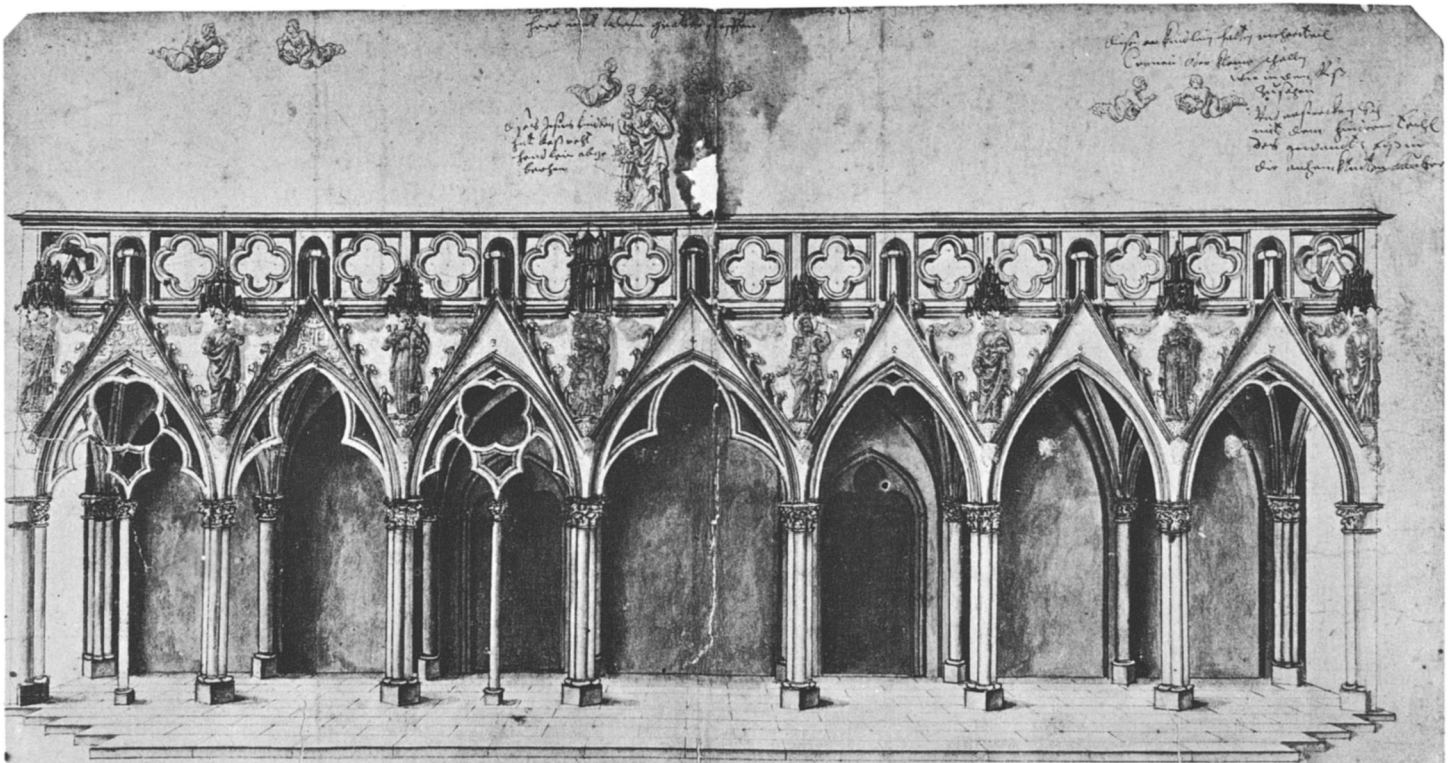
10. Near right: The Strasbourg Virgin at The Cloisters

11. Far right: A woodcut made in the nineteenth century from an engraving of 1630 showing the interior of the cathedral of Strasbourg with the choir screen in place

12. Below: A sketch of the choir screen made about 1660

In the drawing the Christ child is shown seated next to the Virgin on a rosebush and holding a round object on which a bird is perched. The Child is now missing, as are the Virgin's forearms and the angels that supported her veil, but the Cloisters statue is beyond doubt the one in the drawing. It compares with ten survivors in Strasbourg in style, size, material, and polychromy and has the same kind of iron attachment used for securing it to the screen.

The layers of overpaint with which the statue was coated at the time of its purchase both concealed its identity and protected the original polychromy beneath, bequeathing it to the modern world in a pristine condition rarely experienced in these times.





# An Eighteenth-Century Roman View Panini's Scalinata della Trinità dei Monti

Linda Boyer Gillies  
*Assistant Curator of Drawings*

One need not have been to Rome to recognize the subject of Giovanni Paolo Panini's beautiful watercolor, recently acquired by the Metropolitan Museum (Figure 1). The "Spanish Steps," or, more properly, the Scalinata della Trinità dei Monti, has been recorded in innumerable drawings and photographs by thousands of tourists since its completion in 1725 (Figure 2). In fact, one might think of the Museum's Panini in terms of an eighteenth-century color snapshot, for the artist has captured the scene with photographic accuracy. He has meticulously noted the architectural details of the stair: the complex pattern of the balustrades, the subtle relationships of the angles and planes, and the details of the fountain below and the surrounding buildings. But the drawing is more than an exact record of one of Rome's most impressive monuments just after its completion – it also provides a spontaneous glimpse of Roman life. Figures rushing up the stair on an errand, ladies and gentlemen stopping to chat, young boys playing – the mood is busy and gay. Shadows are indicated with such care that it is possible to determine that the sun was in the east and it was morning. The cleric with his entourage at the foot of the Scalinata can be identified as English or French by his black suit and falling bands. He may have commissioned the sheet from Panini in about 1730, as a souvenir of his trip to Rome.

Accurate city views that captured the reality of the moment were a relatively new art form in eighteenth-century Rome. Italian artists there at the time, such

*The hill, at the summit of which stands the monastery of the French order of Minims, is covered with a white marble cloak that forms what is without a doubt the longest and widest staircase in all Europe.*

Charles de Brosses,  
*Lettres historiques et critiques sur l'Italie* (1799)

1. *Opposite: In this watercolor – a charming glimpse into 18th-century Roman life – Giovanni Paolo Panini (1691/92-1765) depicts the famous Scalinata della Trinità dei Monti, known as the "Spanish Steps." 13 11/16 x 11 9/16 inches. Rogers Fund, 1971.63.1*

2. *Right: While the camera rather than the artist's brush or pencil is now usually the medium for recording impressions of Rome, the Scalinata, bustling with activity, remains a favorite subject. Photograph: ENIT, from the Italian State Tourist Office*







3. Dutch artist Gaspar van Wittel, called Vanvitelli (1653-1736), was one of the first foreign view painters to receive recognition in Rome. This scene was executed before the Scalinata was built, but it shows the church at the top of the Pincian Hill to which the stair would later give access. Tempera on parchment, 9 x 17 $\frac{1}{8}$  inches. Galleria Nazionale, Rome. Photograph: Gabinetto Fotografico Nazionale, Rome

as Benedetto Luti and Pompeo Batoni, tended to concentrate on history painting and worked in a solemn, classical style; they considered pure landscape to be rather frivolous and without great artistic merit. View painting had been left to foreign artists living and working in Rome, and during the seventeenth century a small Dutch school had begun to flourish there. Artists who came early in the century – Cornelis van Peolendergh and Bartolomeus Breenbergh, for example – were strongly influenced by Claude Lorraine and often idealized the scenes in and around Rome. While Pieter van Laer, called Bamboccio, and his followers, the Bamboccianti, thought of their work as “an open window” onto Roman life, they specialized more in genre subjects than in architectural views. Johannes Wilhelm Baur, among others, had a certain success in creating precise, if rather dry, views for the tourist trade. Although these northerners had a growing public, none achieved recognition from their Roman peers, and none were admitted to the Academy of St. Luke, Rome’s oldest and most distinguished academy of art.

Gaspar van Wittel, known as Vanvitelli, was the first successful foreign painter of Roman views, and he had an important influence on Panini. He came to Rome from Holland in 1674 or 1675 and worked as a topographer for Cornelis Meyer, a hydraulic engineer from Amsterdam. Van Wittel did many drawings from nature, and by 1680 had developed a distinctive style of his own. As a result of his original choice of view sites, interest in the bustle and gaiety of Roman life, and subtle treatment of light and shadow, his paintings gained him the reputation of “the painter of modern Rome.” In 1711 he was elected to the Academy of



St. Luke, a tribute indicating that his landscapes were considered to be artistically valid and salable. Canaletto is thought to have seen and admired Van Wittel's work when he visited Rome from Venice in 1719. The young Panini must have studied the paintings of Vanvitelli with some care, for several of his views are almost identical to examples by the older artist. While there is no known representation by Van Wittel of the Scalinata seen from below (it was completed at the end of his career), he did do views from up on the Pincian hill in 1681, 1683 (Figure 3), and 1714, and these may have been known by Panini.

Giovanni Paolo Panini arrived in Rome in 1711 at about the age of twenty, having collaborated for three years in his native Piacenza with the architect and decorative painter Ferdinando Bibiena. He studied with Benedetto Luti until 1718, when he received a commission to decorate several rooms in the villa of Cardinal Giovanni Patrizi. Panini's reputation was thus established, and he was elected to the Academy of St. Luke in 1718-1719. Throughout his long and successful career Panini did many imaginary classical landscapes and mythological scenes for his Roman patrons, and they far outnumber his views of Rome. Nevertheless, several canvases of specific views commissioned by Romans do survive, including *The Lottery in Piazza di Montecitorio*, for which the Museum possesses a large, vivacious study.

The majority of Panini's Roman views, some of his greatest works, were commissioned by representatives of foreign governments. For example, the Spanish ambassador to Rome in 1727 ordered a canvas representing the festivities in the Piazza di Spagna on the occasion of the birth of the Infanta. The artist's connection with France was particularly strong, for Panini's brother-in-law, the genre painter Nicolas Vleugels, was director of the French Academy in Rome from 1724 to 1737; in 1732 Panini was made a member of that Academy. As a result, a great many of his official commissions came from French diplomats and ecclesiastics. The young artist caught the attention of Cardinal Melchior de Polignac, *chargé d'affaires* in Rome from 1724 to 1732 (Figure 5). A powerful figure and one of the key officials in the planning and construction of the Scalinata, he was described by a contemporary as "a man of merit and wit, with a noble and affable manner." In 1729 he commissioned Panini to do a large painting of Polignac himself directing preparations in the Piazza Navona for the festivities celebrating the birth of the Dauphin. The cardinal was pleased with the picture and later the same year ordered a canvas depicting his visit to St. Peter's. In addition to several more from Polignac, Panini received commissions from such other French patrons as the Cardinal de Canillac, a minister at the embassy in Rome, and the Cardinal de la Rochefoucauld. In the late 1750s Panini did four canvases for the Duc de Choiseul, at one time ambassador to Rome.

In view of his ties with France, it is not surprising that Panini should have chosen to represent the Scalinata, for the monumental architectural complex of the church, the Trinità dei Monti, at the summit of the hill, the steps, and the buildings that flank it at the bottom were commissioned and paid for by the French over a period of almost three centuries. Only the fountain at the base of the steps was financed by the Romans. Until the seventeenth century the entire



4. This group of figures, a detail from an oil painting by Panini now in the Louvre, bears a strong resemblance – particularly in the stances of the men and their relationship to each other – to the one at the foot of the Scalinata in the Museum’s watercolor. Photograph: Musées Nationaux

area was called Piazza della Trinità. In the eighteenth century, the square at the bottom of the Scalinata was named Piazza di Spagna because the Palazzo Monaldeschi there had been bought by the Spanish government for its embassy. The Scalinata acquired the English misnomer “Spanish Steps” as a result of its proximity to the Piazza di Spagna.

Charles VIII of France (reigned 1470-1498) had purchased land on the Pincian hill in order to construct a convent for the French order of San Francesco di Paola (called the Minims), which he had founded. Later he gave further funds for the construction of the church of Trinità dei Monti. Pope Alessandro VI approved the project in 1495 and work began in 1502, with stone brought from Narbonne in France. The interior of the church is Gothic in style, and the original plan called for towers similar to those of Chartres and Strasbourg. But the façade and towers, of uncertain authorship, were not built until 1580-1587, when the Gothic style was no longer popular. They reflect a mixture of influences: the campanile is reminiscent of churches in northern Europe, while the great door is characteristically Roman.

There has been much speculation about the architect for and the symbolism of the charming fountain at the foot of the Scalinata, the Barcaccia, or “old tub.” By 1600 Rome’s population was growing at such a rate that two new aqueducts were built and the Acqua Vergine, one of the city’s oldest, was repaired and modified. The Barcaccia, a new outlet for this aqueduct, was built between 1627 and 1629 by the Barberini pope, Urban VIII. Because Pietro Bernini (1562-1629) had been the pope’s *Architetto dell’ Acqua Vergine* since 1623, the design of the fountain has been attributed to him. Recent scholarship, however, tends to give the Barcaccia to Bernini’s celebrated son, Gianlorenzo (1598-1680). By that time the young architect had also come under the patronage of Urban VIII. The pope entrusted several important projects to him, including the execution of the monumental baldacchino in St. Peter’s and the design of the pope’s own tomb. It seems logical that Gianlorenzo should have been awarded the design of the Barcaccia. Furthermore, Pietro was nearing the end of his life and was concerned more with the administrative functions of his post than with designing new projects. On the other hand, it can be argued that father and son were working very closely at the time, and that perhaps it was a joint undertaking.

Whoever the architect, he was able to combine the function of a public fountain with a deceptively complicated symbolic scheme. Water spouts from two prows of a vessel, and buckets could easily be held below them by those who wished to use the fountain (it is now below street level, as the Piazza di Spagna has been repaved several times). Through various associations the ship had come to symbolize the Church. The Ark, which survived the deluge, represented the Church; the miracle of the Sea of Galilee, when Christ calmed the tempest and saved the Apostles, served further to give the vessel a religious meaning. The architect has ingeniously integrated this concept of the ship with symbols representing the Barberini family and the papacy. Under the prows are the arms of Urban VIII, while a large sun, symbol of the Barberini family, lies on the face of each prow. The Barcaccia has been said to represent not only the religious power



5. Cardinal Melchior de Polignac was one of Panini's most important French patrons. This portrait of him was engraved by Jean-Baptiste Grateloup (1735-1817), after Hyacinthe Rigaud. 4 1/8 x 2 7/8 inches. Anonymous gift, 24.80.128

of the pope, but also the spirit of the Counter Reformation and the military prowess of Catholic forces. At the time, Catholic troops were victorious in Spain, France, and parts of northern Europe. One could conclude that “the water spouting from its prows may show the warlike purpose of this papal ship in its quest for final victory of Truth over Heresy.”

Although the Scalinata was not built until a century after the Barcaccia, negotiations for its construction had begun long before. Records and drawings dating from the 1580s indicate that Pope Gregory XIII was interested in building a stair extending down the Pincian hill as a dramatic approach to the church of Trinità dei Monti, which was completed in 1587. Funds were not available and the project went no further until 1660, when 20,000 *scudi* – a large sum – was left to the church by Etienne Gueffier, a French diplomat who had been in Rome since 1626. His will specified that the bequest was to be used for construction of the Scalinata. Louis XIV's great cardinal and statesman Mazarin, an Italian by birth and educated in Rome, enthusiastically took charge of plans for the stair and ordered his agent in Rome, Elpidio Benedetti, to assign the best architects to work on it. As in the case of the Barcaccia, there is some question as to which architects participated, both at this time and in the eighteenth century, but Benedetti almost certainly enlisted the talents of Gianlorenzo Bernini, by then Rome's foremost architect and sculptor. A drawing survives that may well be a copy by Benedetti after a lost scheme by Bernini (Figure 6). The equestrian statue of Louis XIV that figures prominently in the middle of this drawing was intended, it is thought, to be a counterpart to the Barcaccia, which symbolized the Italian pope. When word reached Pope Alessandro VII that a statue of a *French* king was to be placed on the Scalinata, however, an international furor ensued. Nevertheless, plans for such a statue were revived after the pope's death in 1667, but by that time the Scalinata project had been all but abandoned. Etienne Gueffier's will had been contested by a nephew, who demanded and received one half of the principal, and Mazarin had died in 1661, leaving no one to supervise the diplomatic transactions and architectural planning. It would be another sixty years before final plans for the stair were drawn up. (In the meantime, Bernini executed the equestrian statue on the commission of Colbert, but it displeased the king and was transformed into a Marcus Curtius figure by the French sculptor Girardon and placed in a far corner of the garden at Versailles.)

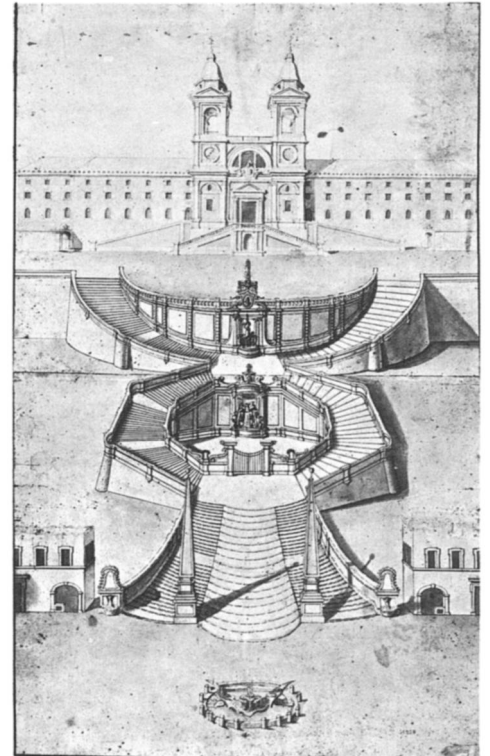
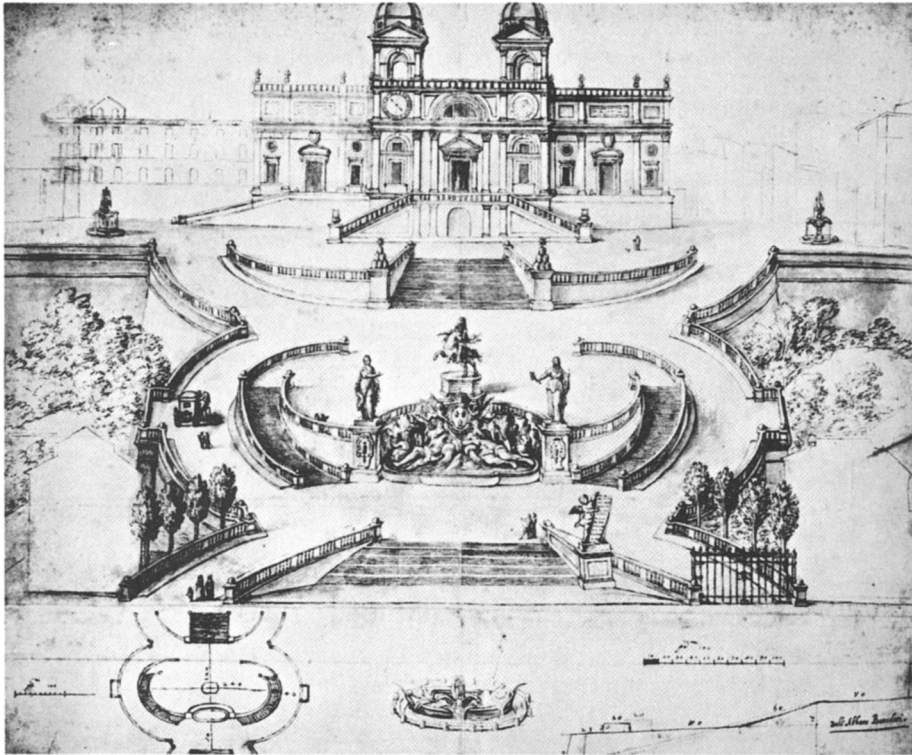
The first half of the eighteenth century was a period of civil construction in Rome: the Via del Corso, the Palazzo Colonna, the façades of San Giovanni Laterano and Santa Maria Maggiore were completed then. In 1717 Pope Clement XI Albani ordered an investigation as to how much interest had accumulated from the remaining half of Gueffier's bequest, and, when the sum was found to be sufficient, architects were engaged to submit drawings for the Scalinata.

Scholars have thought that the final drawings were made by Alessandro Specchi, and plans by him survive that are not far from the stair as it was built (Figure 7). Closest to the completed project, however, are drawings by Francesco de Sanctis, about whom little is known, except that he was the preferred architect of the French in the competition. What is thought to be his definitive scheme is



6. Below (left): This drawing by Elpidio Benedetti (1601-1690), who was involved in the planning of the Scalinata, may be a copy of a lost design by Gianlorenzo Bernini. *Biblioteca Apostolica Vaticana, Rome. Reproduced from Piazza di Spagna by Luigi Salerno (Naples, 1967)*

7. Below (right): In 1717 a competition was held for the design of the Scalinata, and until recently scholars thought that it had been won by Alessandro Specchi (1668-1729). His pen and ink project shown here is in the *Biblioteca dell'Istituto Nazionale di Archeologia e Storia dell'Arte, Rome*



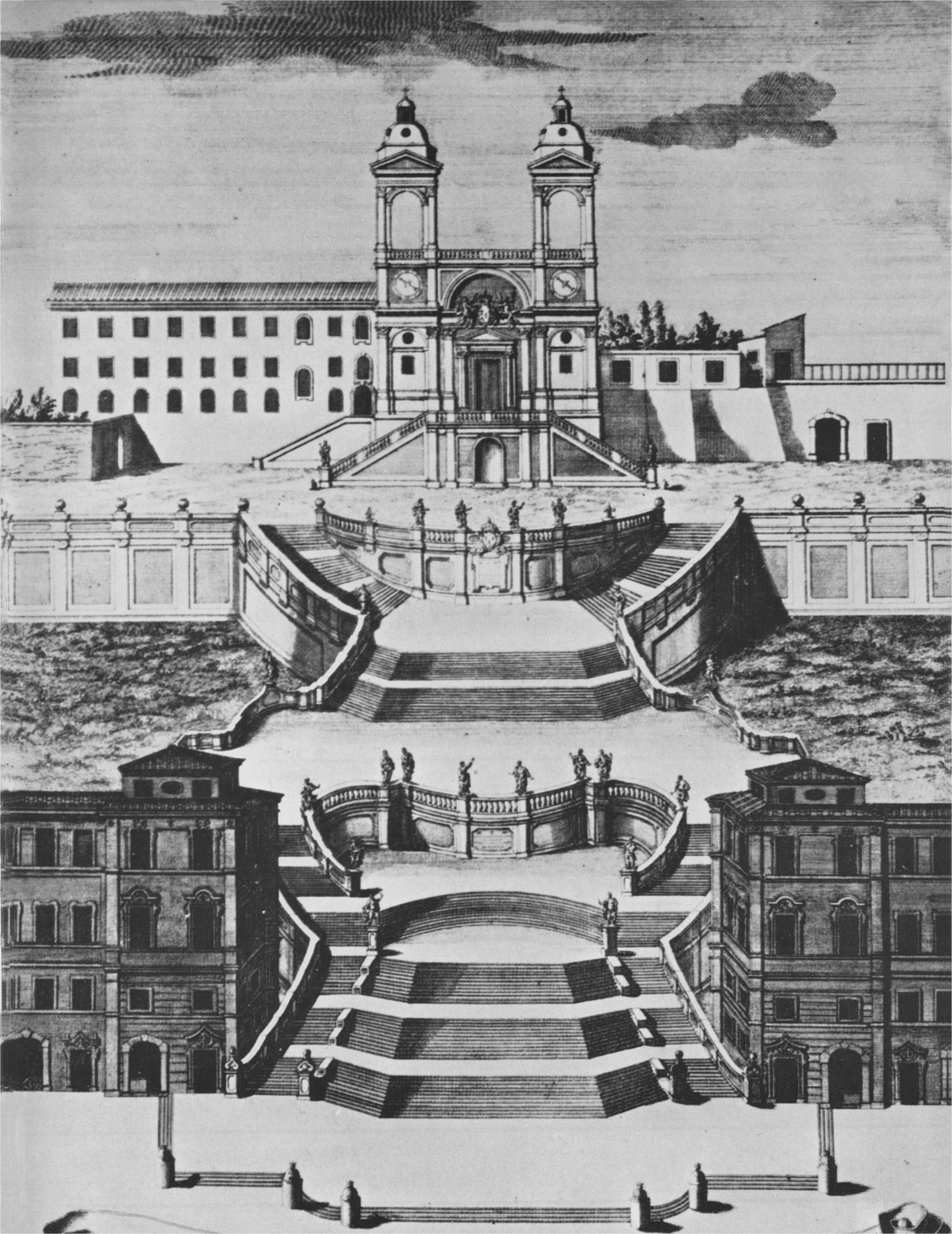
8. Opposite: Francesco de Sanctis was the architect favored by the French in the competition, and the similarity of his design to the completed stair indicates that his was the one actually used. This engraving after De Sanctis's drawing was made in 1726 by Girolamo Rossi. *Reproduced from Piazza di Spagna by Luigi Salerno*

now in the collection of the Ministère des Affaires Etrangères in Paris. Moreover, in 1726, after the stair was completed, De Sanctis's drawing was engraved by Girolamo Rossi, and a long dedication to Louis XV was included (Figure 8). That such an elaborate engraving was made is an almost sure indication that De Sanctis's was the plan accepted.

During the construction, a series of diplomatic negotiations took place between the Vatican and French officials, principally Cardinal de Polignac and Cardinal de Tencin, chargé d'affaires at the French embassy. Compromises were made so that each country would be properly represented in the architectural details of the stair. For instance, Tencin wrote in May of 1724: "Work on the stair continues apace. . . . Fleurs-de-lis are already beginning to appear in abun-

dance. . . ." Counterbalancing the fleurs-de-lis were the arms of Pope Innocent XIII, an eagle and crown, placed on the stone posts at the foot of the Scalinata. Tencin also proposed a number of French historical figures as subjects for the statues indicated on the balustrades in De Sanctis's drawing, to be executed by sculptors from the French Academy such as Bouchardon and Adam, but these were never realized.

As soon as the Scalinata was completed in 1725, it became an attraction for Romans and tourists alike and a favorite subject for foreign and Italian artists (Figure 9). French writers were delighted: Joseph Lalande in his *Voyage d'un français en Italie* (1769) described it as "the most beautiful thing of its kind that has ever been built." Both he and Charles de Brosses noted that the condi-



9. The brilliant etcher of Roman views Giovanni Battista Piranesi included this representation of the Piazza di Spagna in his *Vedute di Roma*, published between 1748 and 1778. 29¼ x 20½ inches. Rogers Fund, 41.71.1(16)



10. Panini must have been pleased with his view of the Scalinata because he included it, changing only minor details, in this painting (shown above and in detail at right) and two other versions. Oil on canvas, 67¾ x 91¾ inches. Gwynne M. Andrews Fund, 52.63.2





tion of the stair was poor; in fact, renovations had to be made later in the century.

The Scalinata appears today more or less as it does in Panini's drawing. The obelisk now at the top of the stair dates from the third century and was installed there in 1789, having been found in a vineyard outside Rome, and the Hassler hotel has replaced the low buildings to the right of the Trinità dei Monti. The buildings flanking the lower part of the Scalinata were constructed by the French in the eighteenth century, with the intention of renting out the ground floors as stores. The upper floors of the building on the right became a boarding house, where Keats, who spent three months there as an invalid, died on February 23, 1821. Further up the stair on the right is a palace built by the sixteenth-century artist Federico Zuccaro, who turned part of it into a hostel for young artists. Since 1912 it has housed the Biblioteca Hertziana, an art-history library.

The Metropolitan's watercolor seems to have been intended as an artistic end in itself, since it is not a study for a known painting. Panini did use the composition, however, in a series of pairs of paintings executed between 1756 and 1758, representing picture galleries crowded with many views of either ancient or modern Rome. In the "*Roma Moderna*" of the first pair, which was commissioned by the Duc de Choiseul and is now in the Museum of Fine Arts, Boston, the Scalinata is seen from the same perspective as in the Metropolitan drawing. The second pair, which is in the Metropolitan Museum, also includes the Scalinata (Figure 10); it is on the floor to the left of the duke, just as it is in the Boston painting. In the third set, commissioned by Canillac and now in the Louvre, the Scalinata is high on the wall to the right.

In many of Panini's works one finds figures similar to those that animate the scene in the Museum's drawing. In fact, one of the groups very closely resembles a detail in a Panini painting of the same period. The way in which the figures surround the foreign visitor at the foot of the stair is almost identical to the group said to represent George III of England and his admirers in Preparations in the Piazza Navona of 1729 (Figure 4). The artist apparently had a repertory of characters that he could draw upon, in much the same manner that the Venetians Francesco Guardi and Canaletto did later in the century.

The provenance of the drawing can be traced back to the eighteenth century, for the stamped "L" in a triangle indicates that the sheet belonged to the Marquis de Lagoy, a distinguished collector of drawings and coins. An officer of Louis XVI, Lagoy became a recluse after the Revolution and concentrated on amassing works of art. He made a manuscript inventory of what he considered to be his finest drawings and included the Metropolitan's Panini, in the company of Raphaels and Veroneses. Lagoy noted that the sheet had belonged to the Bailli de Breteuil, an eighteenth-century collector, and then to J.-B.-P. Lebrun, a genre painter and art dealer. When Breteuil's collection was sold at auction in 1786, Lebrun prepared the catalogue in which he wrote: "It is well known that Panini's drawings are both very rare and very beautiful. Those described here have been chosen as much for the elegance of their execution as for the interest of the monuments they represent, and we are certain that collectors will be eager to acquire them." What better tribute to this splendid artist and his work?

#### Note

For further biographical information about Panini and a *catalogue raisonné* of his paintings, see Ferdinando Arisi's monograph *Gian Paolo Panini* (Piacenza, 1961). Luigi Salerno explores in detail many aspects of the Scalinata and the buildings and monuments that surround it in *Piazza di Spagna* (Naples, 1967). An exhaustive study of the history and iconography of the Barcaccia has been made by Howard Hibbard and Irma Jaffe: "Bernini's Barcaccia" in *The Burlington Magazine* 106 (1964), pp. 159-170 (quote in the text of this article from p. 166).

## Exhibitions

# Works by Sargent and Homer

Homer exhibition opens February 22

A modest-sized changing exhibition gallery is one of a curator's best and most welcome vehicles for communicating with the museum-going public. There he can display recent acquisitions before they are hung with the permanent collections, as well as less important works of interest that are not regularly shown, or those, such as watercolors, whose condition is too delicate for continuous display. He may often borrow from other Museum departments to create a well-rounded presentation of an individual artist, movement, or theme in a small, easily comprehended exhibition. Flexibility and simplicity of installation are the keys to using this type of gallery space. It is a delight and

a challenge to the curator to share the broad range of his collections with visitors, to explore ideas that do not call for a full-scale exhibition – in effect, to treat the gallery as a research laboratory or, on occasion, as a curatorial gymnasium. The public benefits by seeing little-known works of art as well as old favorites in a new light, and by having available a variation from the permanent installations. Because the value of such changing exhibition rooms is so clearcut, it is Museum policy to provide one in each series of galleries to be renovated under the architectural plan for our second century.

The first show in the changing exhibition room of the recently opened American Paintings and Sculpture Galleries was devoted to a selection of our most beautiful watercolors and drawings of the eighteenth through the early twentieth centuries. The second exhibition featured forty-three watercolors and drawings by John Singer Sargent. For most museum goers, Sargent's name brings to mind his splendid Edwardian portraits, but this display showed the artist's attachment to other less imposing subjects and his fluency as a watercolorist and draughtsman. Ranging from brilliant land-

scapes to sketches made on World War I battlefields, these works provide new insights into Sargent the artist and Sargent the man, especially since they include eight of the ten watercolors that he personally selected for acquisition by the Metropolitan Museum.

The next exhibition, *Winslow Homer: A Selection of Watercolors, Drawings, and Prints from the Metropolitan*, allows for the same kind of in-depth examination of an outstanding American artist. Like the Sargent show, it includes pieces judged by Homer himself to be his best work. Executed in Bermuda and the Bahamas between 1898 and 1903, these are among the watercolor seascapes for which the artist is best known. But the show also contains the prints on which Homer's early fame rested: published between 1858 and 1875 in such periodicals as *Harper's Weekly* and *Appleton's Journal*, they demonstrate his ability in genre and as a reporter during the Civil War. This show is a revealing supplement to his paintings that hang in the adjoining galleries: together all these pictures give testimony to his greatness.

John K. Howat

*Curator of American Paintings and Sculpture*



Although Sargent worked in watercolor throughout his life, it did not become a favorite medium until after 1900, when he was becoming increasingly dissatisfied with the portraiture for which he was best known. Watercolor painting provided him a form of relaxation and freedom from the restrictions imposed by commissioned portraits.

One of ten watercolors selected by the artist from his best works and purchased by the Museum in 1915, *In the Generalife* was painted about 1912 in Granada, Spain. Three figures in the foreground – Jane de Glehn, wife of Sargent's friend and fellow artist, his sister Emily Sargent at the easel, and a Spanish woman identified only as Dolores – provide an interesting contrast as portrait and character studies. A brilliant light source from the upper right reduces Emily Sargent's features to barely suggested planes, illuminates the pensive and absorbed face of the fashionable Mrs. de Glehn, and leaves

*In the Generalife*, by John Singer Sargent (1856-1925), American. Watercolor, 14¾ x 17⅞ inches. Purchase, Joseph Pulitzer Bequest, 15.142.8



Dolores, the most sharply defined and penetrating character study of the group, in complete shadow. Demonstrating Sargent's preoccupation with light effects, his economical use of brushstrokes in the creation of form, and his skillful structuring of a composition, In the Generalife exhibits the technical brilliance typical of the artist's best watercolors.

In 1881 Homer made his second trip abroad, settling in England near Tynemouth, not far from Newcastle. His oils and watercolors of this period captured the drama provided by the hazardous daily life of North Sea fishermen and their families. *Inside the Bar, Tynemouth*, although executed after the artist's return to America (it is dated 1883), is based on such material. Homer's monumental and idealized conception of Tynemouth women is a characteristic feature of his English studies, adding a melodramatic note abandoned in his later marine paintings. One appears here as the focal point of a studied composition, silhouetted against a turbulent sea and lowering sky. Her billowing apron finds a curious echo in the sail of the boat at the left. Working in blue, brown, and gray washes, the artist records the changing climatic conditions of the North Sea coast, anticipating the powerful marine paintings of his later years.

Natalie Spassky

*Inside the Bar, Tynemouth*, by Winslow Homer (1836-1910), American. Dated 1883. Pencil and watercolor, 15¾ x 28½ inches. Gift of Louise Ryals Arkell, in memory of her husband, Bartlett Arkell, 54.183



# Portrait of the Artist

Closes March 7

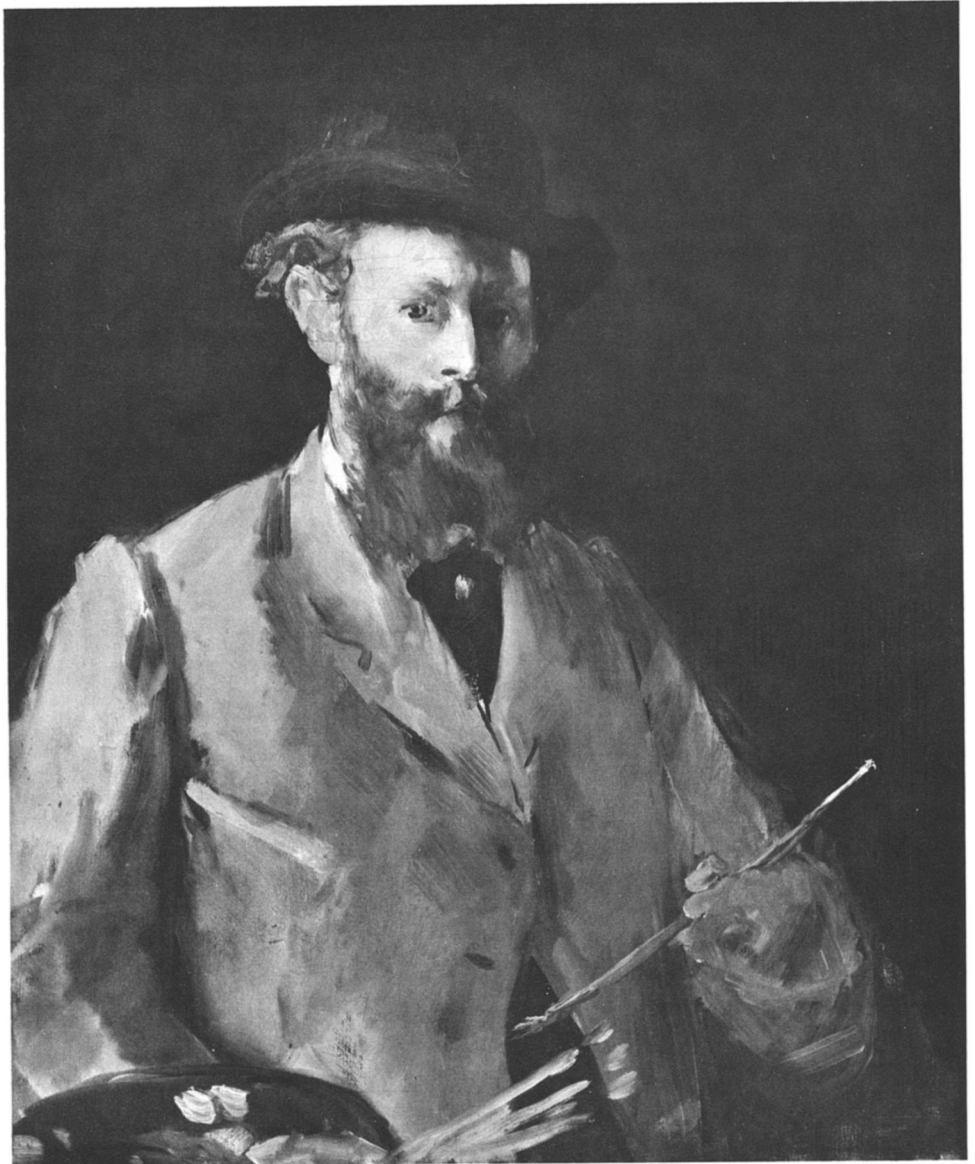
More and more, the Metropolitan Museum is exploring the potential of its own collections for popular education and pleasure. The curators of the European Paintings Department, like others, are turning to the galleries and storerooms with an eye for new combinations, rediscovered connections, and juxtapositions that make you see familiar works in fresh ways. We have reserved one of the newly installed European Paintings Galleries to give ourselves and the Department of Twentieth Century Art a chance to mount five or six small exhibitions a year. The Department of Public Education is closely involved, and sees to the production of the inexpensive illustrated catalogues. This fall *The Painter's Light* began the series; *Portrait of the Artist* continues it, and there is a long list of shows for the future, including *Gerard David* (a "one-man show" for the Bruges painter, to open on March 14), *Titian's Venus Cleaned*, *The Decisive Line, Frames, Meanings in Landscape*, and many others.

John Walsh, Jr.

Associate Curator of European Paintings

### Two Artists

In 1879 Edouard Manet stood before a mirror and painted a portrait of himself (Figure 1). It would have been simpler to eliminate the palette and the hand – it is notoriously difficult to paint your own painting hand, and Manet had trouble with it – but he wanted to be seen unmistakably as an artist. The look he focuses on us is not simply the self-conscious expression assumed by a portrait sitter, but the record of Manet's own effort to see himself clearly and to set the image down on canvas. What he chose to wear is revealing: not studio clothes, but the bowler hat, the jacket, the tie and stickpin of the well-turned-out boulevardier we know



he was. "There was something in his appearance and his manner of speaking that often suggested an Englishman," wrote George Moore. "Perhaps it was his dress, his clean-cut clothes and figure."

Manet's craving for acceptance by the conservative art establishment of his time was obvious to everyone. To the mystification and annoyance of the other impressionists he went on sending pictures to the Salons, even though they were rejected regularly. When Degas expressed contempt of the Salon juries, Manet said, "All that contempt, my boy, is nonsense. . . . Everything that singles you out . . . is one step ahead. . . . In this beastly

life of ours, which is wholly struggle, one is never too well armed. I haven't been decorated? But it is not my fault, and I assure you that I shall be if I can, and that I shall do everything necessary to that end." Degas replied angrily, "I've always known how much of a bourgeois you are." The self-portrait is a strange and affecting picture partly because it reflects the paradox of Manet's life, his anxiety to be embraced by the very academicians whose artistic standards he was busy subverting. There is something clear-sighted and faintly melancholic in Manet's expression that suggests the paradox occupied his own thoughts.



Thomas Eakins, fourteen years younger than Manet, was portrayed sitting crosslegged on the floor in a most unconventional statuette by one of his students, Samuel Murray (Figure 2). Eakins was another subversive who led almost his whole life under a cloud of public disapproval. It was not the way he painted that offended Philadelphians – Manet would have called Eakins’s style extremely conservative – but rather his insistence that his pupils, male and female, study from nude models of both sexes. Repeated collisions with prudish citizens and an unfavorable press earned him the reputation of a crank or worse. Eakins could paint portraits of a richness and profundity no other American portrait painter could match, but his unsavory reputation conspired with the disturbing seriousness of his paintings to discourage almost all his potential clients.

“His general appearance was rough and a little formidable. . . . His round, massive head was covered with close-cropped, dis-

orderly iron-grey hair, and his sparse moustache and beard were grizzled. . . . His dark eyes were his most eloquent feature – penetrating, ironical, intensively alive.” Eakins was physically robust, straightforward in speech, as earthy as Manet was refined, and as ruffled as Manet was splendid. “In a day when men’s clothes were sombre, stiff, and formal, he wore soft colored woolen shirts, a suit rarely pressed, baggy trousers with a belt, and shoes with no heels, shunning anything starched or tight. In this there was no studied Bohemianism, but a simple preference for comfort over style.”

The statuette is a wonderful leap of the imagination on Murray’s part. It may well be impossible to find a portrait anywhere that shows an artist in an attitude of such deliberate unpretentiousness. As Eakins’s pupil, collaborator, and closest friend, Murray was constantly in Eakins’s company at this period, and he probably observed Eakins sitting this way in the studio, for a photograph exists of Eakins crosslegged on the floor with his palette. To seize on this pose, and to endow the rugged face with an air of gentle absorption, was a keen personal insight that assured Murray an unforgettable portrait.

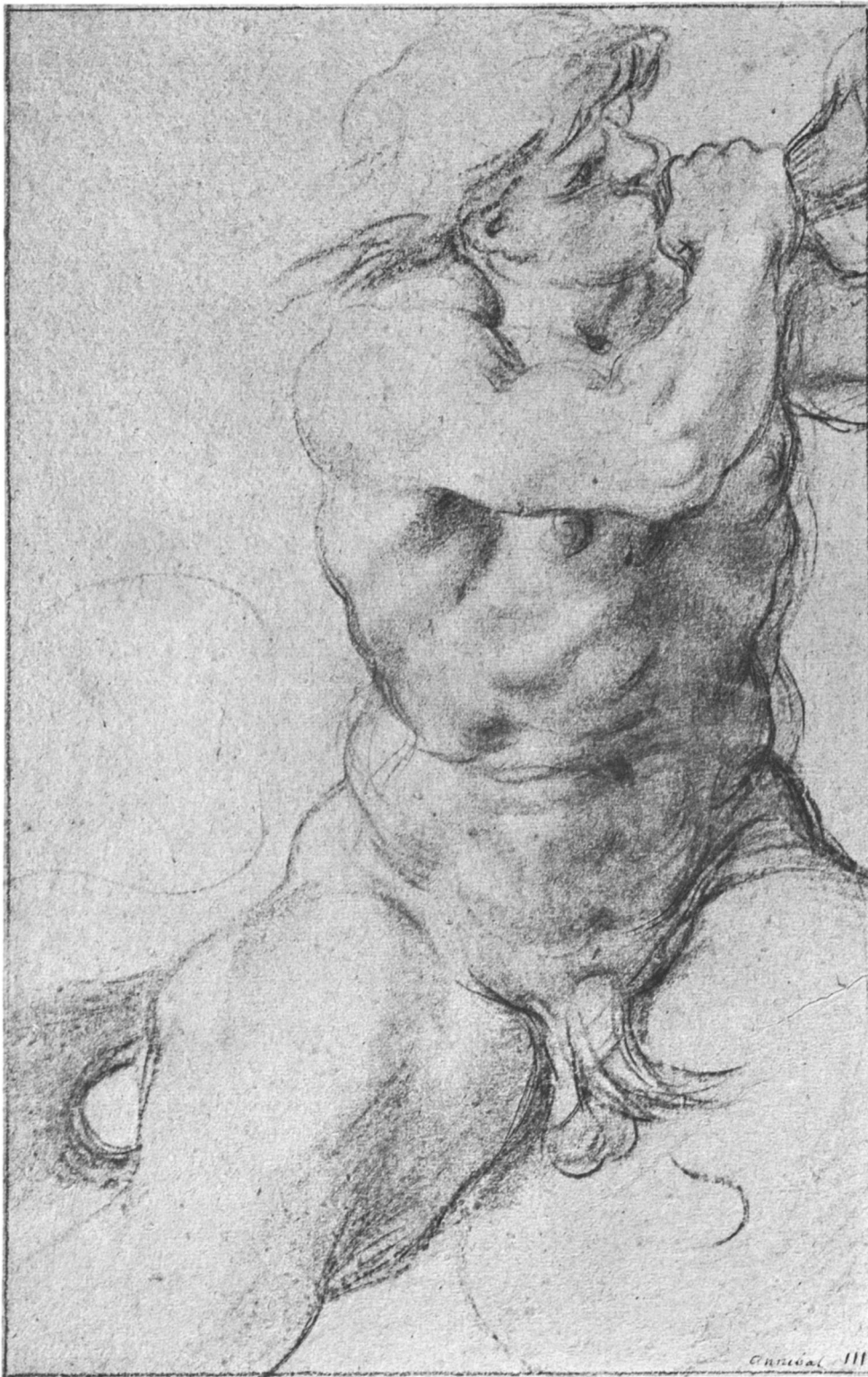
*Portrait of the Artist, the exhibition in which these two works appear, brings together paintings, drawings, prints, photographs, and sculpture from the Middle Ages until our time in which artists look at themselves or at other artists. The examples show vividly how artists came to prize their individuality, to strive for social standing, and eventually to stand outside polite society. A catalogue is available: 22 pages, 13 black-and-white illustrations, 9 x 7 inches, 25¢.*

1. *Opposite page: Edouard Manet’s Self-Portrait with a Palette, painted in 1879. Lent by a private collector, New York City*

2. *Above: Portrait of the Philadelphia painter and sculptor Thomas Eakins by his pupil Samuel Murray. Bronze statuette, height 9 inches. Purchase, 22.155*



## Exhibitions



## Drawings Recently Acquired, 1969-1971

Closes April 16

The luminous watercolor view of the "Spanish Steps" in Rome by Giovanni Paolo Panini that is discussed and reproduced earlier in this issue is only one of a group of newly acquired drawings currently on exhibition at the Museum. Ninety-five drawings figure in this show; they represent a rich cross section of the European drawings acquired by purchase and gift in the last three years. Italian masters predominate in this exhibition, but French, Netherlandish, Spanish, German, English, and Swiss artists are also present. The range in time is wide, and spans more than four centuries.

Jacob Bean

This wonderfully vigorous drawing was only recently rediscovered. It is a study for a triton that appears in one of the frescoed compositions that ornament the ceiling of the Gallery of the Palazzo Farnese in Rome. This decorative scheme is one of the great triumphs of Italian fresco painting, and Annibale's preparatory drawings for it are high points in the history of Italian draughtsmanship.

*A Triton Sounding a Conch Shell, by Annibale Carracci (1560-1609), Italian. Black chalk on blue paper, 15¼ x 9½ inches. Rogers Fund, 1970.15*





## Untailored Garments

Closes July 2

*The essential parts of a Hopi woman's ceremonial costume: a dress of black wool with a woven pattern, a blanket of white cotton striped with red and black wool, and a sash of red, black, and green wool. All three pieces are simple rectangles when laid flat; they take their shape from the form of the body and their decorative importance from the fold, fall, and drape of the fabric. Gift of Irene Lewisohn, CI 41.167.1a-c. Photograph: Edward Hardin*

When is a rectangle not a rectangle? When it's a textile that is shaped and draped on the human figure as an "untailored" garment. Such rectangular textiles have been used to produce garments in the most primitive as well as the most sophisticated cultures: the wrapped loincloth of ancient Egypt, the draped robes of Greece, the sarong and sari of Asia, the pre-Columbian mantle of Peru, and the simple poncho of Mexico. These clothes receive their different forms from the manner in which they are worn, rather than from cutting and tailoring. Unlike tailored clothes, before these are put on they give slight clue as to their ultimate appearance. Unworn they are all rectangles – whether woven to precisely the length used for dress or cut from one or more lengths and sewn together, whether of one or many colors, plain or enriched with woven metallic threads or with needlework.

Some of the most sophisticated techniques of weaving and decoration known have been used in making these textiles. Many complex combinations of resist-dyeing have been perfected in Southeast Asia. The inventiveness of the weaving of pre-Columbian Peru has never been surpassed. Intricate design and striking colors often give the textile vitality. The elaborate overall patterns of shawls from Kashmir and their European imitations display an asymmetry when worn that is quite unlike their appearance off a figure. The sari's glittering borders and the overall metallic designs on an Indonesian dancer's dress are rich, but their importance to the garment's effect becomes more apparent when the clothes are worn: they catch and reflect light, accenting their wearer's every move – clothes and body complement each other, strengthening and enhancing the total impression.

# Behind the Great Wall

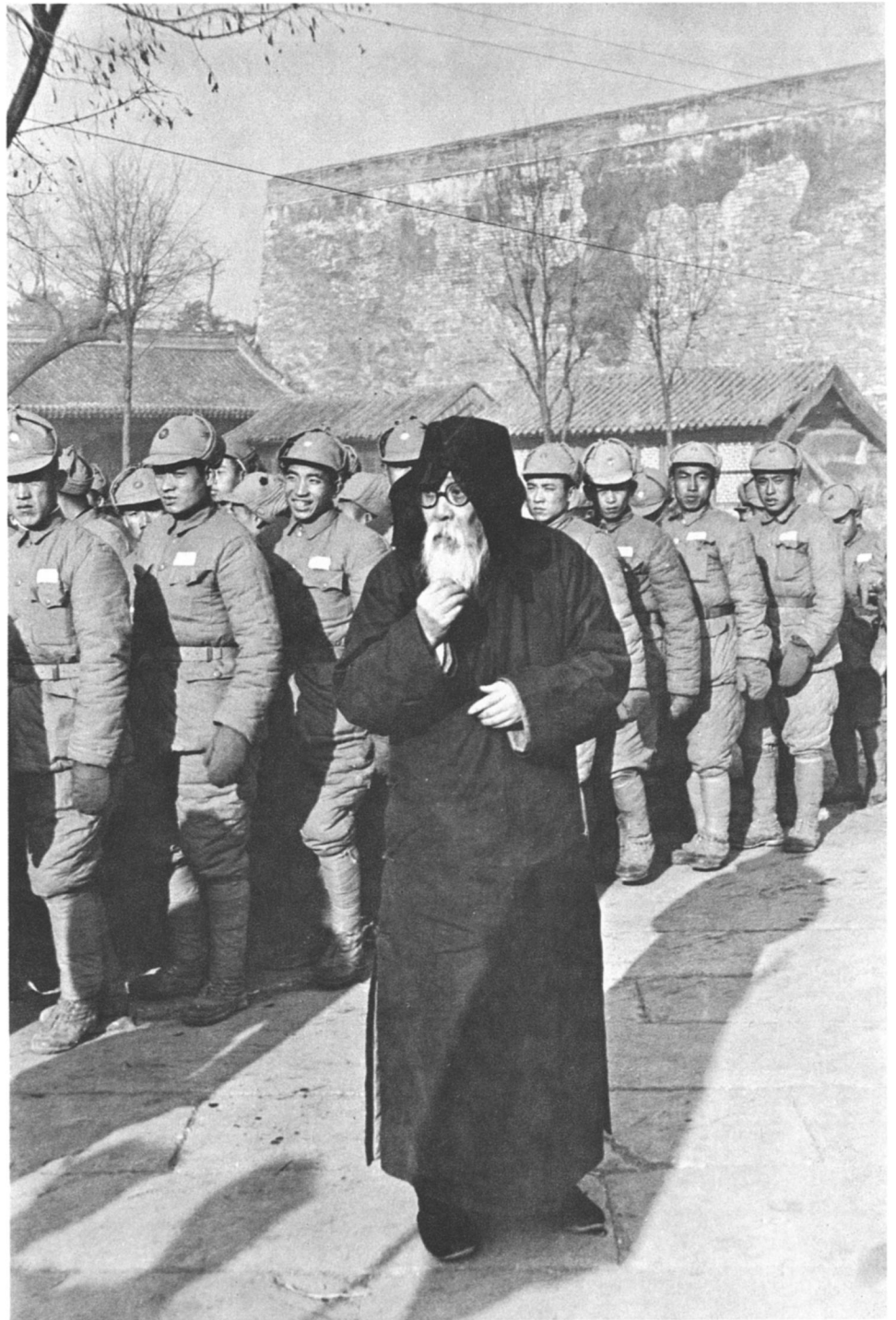
Opens February 15

Ever since the time of Marco Polo, Westerners have learned about China from other Westerners – travelers who brought back stories, descriptions, pictures, and, more recently, photographs of the giant land that seems so far away. An exhibition of photographs by some of these travelers from the West has been organized by Cornell Capa, and is now on view in the Far Eastern Galleries. The photographs range from the perceptive scenes by John Thomson (discussed on the following pages) and Charles E. Lucas of the 1860s and 1900s, to the violent pictures taken during the Chinese civil war in the 1930s by Robert Capa, to the recent work of Henri Cartier-Bresson, Marc Riboud, and René Burri. A fifty-minute documentary film by Burri will be shown daily during the exhibition.

*In answer to the inevitable question, What are the Chinese now like? I would answer they are 3,000 years old – plus thirteen. I might also describe them as “frustrated”: the frustration of all peoples who try to tear away the tentacles of those thousands of years in order to compete in the modern age. . . .*

*I have frequently felt that unspoken desire of people to see a statement of approval or disapproval when they look at my photographs of Communist China. The new China is composed of many fascinating ingredients. As a wandering ‘street photographer’ I had the opportunity to savor a great many of them through the lens of my camera. I present them to you in this book not as political commentary, but as visual observations of a nation of over half a billion people, one-fourth of the world’s population, and multiplying rapidly, who are in full evolution, with all the resulting upheavals.*

*Henri Cartier-Bresson, from the preface to China (Bantam Books, New York, 1964)*



*Opposite: Physic Street, Canton, by John Thomson (1837-1921), English. Heliotype from Illustrations of China and Its People (London, 1873-1874). The Elisha Whittelsey Fund, 1971.635.1*

*Above: Kuomintang soldiers, by Henri Cartier-Bresson (born 1908), French. Photograph, 1948. Lent by the photographer*

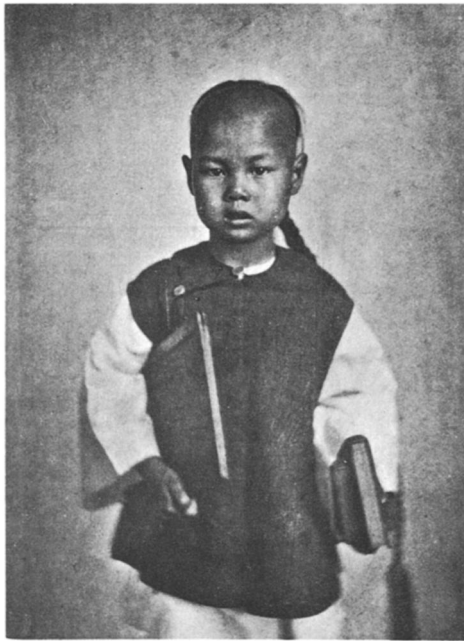


Exhibitions





## Exhibitions



*A Chinese schoolboy, from Thomson's Illustrations of China and Its People*

### John Thomson's *Illustrations of China and Its People*

John Thomson was the first photographer to travel through China with the express intent of methodically documenting the people and landscape for publication and dissemination to the Western world. In these two hundred pictures one clearly recognizes the work of an exceptionally gifted eye.

About 1860, when Thomson arrived in China, it was extremely difficult to travel with the purpose of taking photographs, since it was necessary to make the negatives on glass plates that had to be coated with light-sensitive wet collodion emulsion just before the exposure was made. This meant that the chemicals for sensitizing and developing the plates, as well as the camera, tripod, and tent or other portable shelter to serve as a darkroom had to accompany the photographer to every site he wished to photograph. It was not until after 1865, with the widespread use of presensitized dry plates, which could be developed after returning from the field, that photography of remote regions became widely practiced. Thomson was among the handful who persevered, in spite of substantial difficulties, in using photography to interpret remote lands.

If it were not for Thomson's acute vision, he might be remembered today only as an explorer and maker of photographs of record. We are struck, though, by certain qualities in his images that remove them from the category of mere documentation. Unlike many landscape photographers, Thomson was very sensitive to human beings, whom he allowed to project themselves through the photographic image. We see this in the many portraits of ordinary people that he includes beside the portraits of rulers and landed gentry, and one notices, even in panoramic landscapes, the posed presence of human figures. The photographing of anonymous individuals, in the streets or even in the studio, was rarely practiced at that time due to the expense of materials and the time-consuming process of making the picture; portraits were generally made only for those willing to pay for the privilege. Subjects drawn from daily life were very important to Thomson and we find him five years later, upon his return to London, publishing

a book with photographs called *Street Life in London*, which, even though postdating his pictures of the Chinese, is often cited among the earliest published examples of social documentation in photographs.

Thomson excelled as a photographer because he was able to depict eloquently the two sides of China: the variety of the landscape, and the face of its people. The originality, if not sublimity, of this point of view can be illustrated by comparing Thomson's work with that of Felice Beato who was in China at the same time. Beato arrived in the summer of 1860 from India with the experience of having photographed the Crimean War a few years earlier in the company of the more celebrated Roger Fenton. Beato was attracted to the sensational and has earned a position in history as a photographer of newsworthy moments of violence; in China he found many as a result of the wars being waged there jointly by England and France. Thomson, on the other hand, focused on subjects more difficult to capture because of their subtlety and scope, and in so doing came away with views suggesting the grandeur of the landscape and with very probing images of living people that together convey a full sense of the land.

The illustrations in Thomson's book on China occupy a special place in the history of photographs used to illustrate books. Before 1868 it was impossible to reproduce photographs exactly on a printing press; the available methods resulted in pictures resembling engravings or lithographs. If the definition and tonal range characteristic of the photograph were desired as a book illustration, it was necessary to insert an original photograph into the volume. The breakthrough in producing accurate printed reproductions of photographs came with the perfection of the collotype process, first accomplished by Joseph Albert working in Bavaria, but perfected for mass production by Ernest Edwards in London. He gave this method the trade name Heliotype. The Heliotype process was used by a London publishing firm in 1872 to produce the first books in English with facsimile reproductions of photographs. Hence Thomson's *Illustrations of China and Its People* stands along with Charles Darwin's *Expression of the Emotions in Man and Animals* as a landmark in the history of illustrated books.

Weston J. Naef  
*Assistant Curator of Prints and Photographs*



*My design in the accompanying work is to present a series of pictures of China and its people, such as shall convey an accurate impression of the country I traversed as well as of the arts, usages, and manners which prevail in different provinces of the Empire. With this intention I made the camera the constant companion of my wanderings, and to it I am indebted for the faithful reproduction of the scenes I visited, and of the types of race with which I came into contact.*

*Those familiar with the Chinese and their deeply-rooted superstitions will readily understand that the carrying out of my task involved both difficulty and danger. In some places there were many who had never yet set eyes upon a pale-faced stranger; and the literati, or educated classes, had fostered a notion amongst such as these, that, while evil spirits of every kind were carefully to be shunned, none ought to be so strictly avoided as the "Fan Qui" or "Foreign Devil," who*

*assumed human shape, and appeared solely for the furtherance of his own interests, often owing the success of his undertakings to an ocular power, which enabled him to discover the hidden treasures of heaven and earth. I therefore frequently enjoyed the reputation of being a dangerous geomancer, and my camera was held to be a dark mysterious instrument, which, combined with my naturally, or supernaturally, intensified eyesight gave me the power to see through rocks and mountains, to pierce the very souls of the natives, and to produce miraculous pictures by some black art, which at the same time bereft the individual depicted of so much of the principle of life as to render his death a certainty within a very short period of years.*

*John Thomson, from the preface to Illustrations of China and Its People (London, 1873-1874)*

*The Wu-shan Gorge, Province of Szechuan, from Thomson's Illustrations of China and Its People*

# A Suspicious Spinet

Edwin M. Ripin

*Assistant Curator of Musical Instruments*

1. *Opposite (above): The suspicious spinet, its nature disguised by a nonoriginal painted case and a false signature, "Paspuino Querci fiorentino fece 1615." Length 27¼ inches. Gift of Bernardus Boekelman, 11.176.2*

2. *Opposite (below): A genuine Querci spinet. Italian (Florence), 1625. Length 33¼ inches. The Crosby Brown Collection, 89.4.1230*

The enormous boom that took place in the market for art and antiques, beginning in the 1880s, produced a parallel increase in the efforts of forgers and unscrupulous dealers to meet the new demand by providing counterfeit or altered objects. One dealer particularly active in the production of forged antiques was Leopoldo Franciolini of Florence, whose letterhead proclaimed that he dealt in furniture, fabrics, arms, porcelains, bronzes, coins, chess pieces, medals, and seals, as well as the musical instruments that appear to have been his special *métier*.

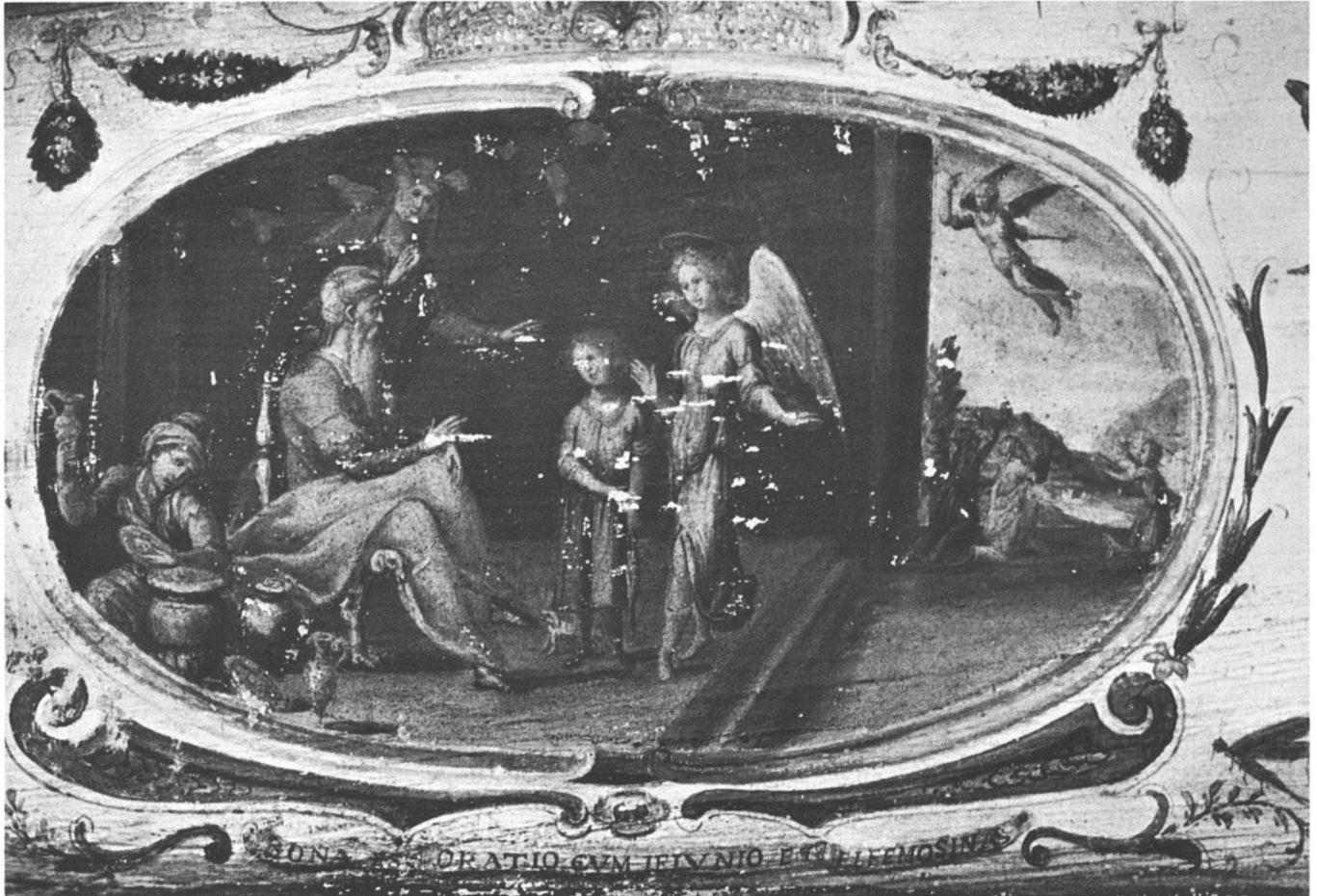
An enormous number of instruments of all types passed through Franciolini's hands. Some were left entirely untouched or given only minor and legitimate restoration; others received "improvements" in the form of more attractive decoration, fancy new stands, or fraudulent signatures and inscriptions; still others were actually made from scratch. Like his more legitimate colleagues, Franciolini issued catalogues, which are of great assistance in identifying the objects he sold. Moreover, many of the instruments that came from his shop bear all but unmistakable hallmarks of his style of work, including two highly stereotyped styles of decoration and a truly amazing inability to copy even the simplest Latin phrase correctly.

One of Franciolini's catalogues lists an "Octave spinet, very fine painting attributed to Bernardino Poccetti, white background, signed: *Pasquino Querci fiorentino fece 1615. La sua presenza e la sua abilità bona estorio cum ieiunio et elemosina.* Length 0.68 m., breadth 0.32 m." The first phrase of the inscription may be translated "Pasquino Querci of Florence made [me] 1615"; the second, "His appearance and his skill," makes little sense by itself in this context; the third is untranslatable gibberish.

By a surprising but happy coincidence, the Metropolitan Museum possesses







4. Left: Inscriptions on the back of the nameboard of the Querci spinet

5. Below: An ultraviolet photograph and separate tracings of the inscriptions on the nameboard of the suspicious spinet. Each inscription consists of the three phrases shown in Figures 3 and 4



Paspuno Querci fiorentino fece 1615  
 La sua presenza e la sua abilita  
 BONA ESTORTIO CVM IEIUNIO ET ELEMOSINA

Paspuno Querci fiorentino f 1615 La sua  
 presenza e la sua bilita  
 BONA ESTORTIO CVM IEIUNIO ET ELEMOSINA

3. Opposite (above): The painting on the inside of the lid of the Querci spinet. Tobit, his sight already restored, is shown seated with his wife standing beside him. Before him stand his son Tobias (carrying the fish whose gall cured Tobit's blindness) and the angel Rafael. Behind Tobit's chair, a servant is dividing a mass of treasure into two equal parts, one of which was about to be offered to the angel when he revealed himself as a heavenly being. In the distance at the right, Rafael is seen taking his departure

two spinets bearing inscriptions approximating those given in Franciolini's catalogue entry. The first of these (Figure 1), clearly the instrument he was describing, is one of a group of four keyboard instruments given to the Museum in 1911 by the pianist, composer, and teacher Bernardus Boekelman.

Both the brightly painted outer case that houses the spinet and the inscription on the instrument's nameboard are highly suspicious. The decoration on the outer case bears a marked resemblance to that on other instruments traceable to Franciolini. Similar grotesques, mythological figures, and fanciful creatures on a white background are found on examples of his work purporting to date all the way between 1533 and 1703, even though this Renaissance style of decoration was in fashion only in the mid-sixteenth century. Furthermore, there are two vertical slots in the sides of the spinet itself, which must once have held a removable front board. Since the outer case also had a front board, which would serve no purpose if the spinet already had one, these slots suggest that the instrument did not originally have an outer case like the present one at all. Thus, the entire case, and not merely its decoration, can probably be attributed to Franciolini.

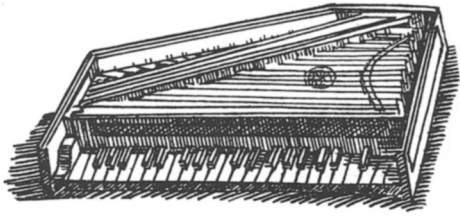
If this conclusion is correct, one must explain why Franciolini would have felt it necessary to provide a case for this instrument. The answer to this question is twofold: first, an outer case would provide a place for the decoration by means of which he could have hoped to enhance the salability of a plain instrument; second, the Italian spinets with which he would have been most familiar usually had outer cases, sometimes painted and sometimes covered with stamped leather.

The second spinet bearing inscriptions like those given in Franciolini's catalogue (Figure 2) is one of this latter type, and it still retains its original leather-covered outer case. This instrument, part of the Crosby Brown Collection presented to the Metropolitan Museum in the years 1889-1903, is the work of a minor Florentine maker, Pasquino Querci, and the back of the nameboard (Figure 4) bears his signature: *pasquino querci fiorentino f 1625*. Below this (in what seems to be a different though contemporary hand), is the incomplete and nearly obliterated phrase . . . *sua presenza e la sua abilità*. This phrase presumably began with some such words as "Laudato per la," which would permit the line to stand by itself as "Praised for his appearance and his skill."

Inside the lid of the outer case there is an elliptical painting (Figure 3) in which several events from Chapters 11 and 12 of the Book of Tobit are compressed into a single scene, below which there appears the motto *BONA EST ORATIO CVM IEIVNIO ET ELEEMOSINA* ("Prayer is good with fasting and alms"). This motto, also drawn from the Book of Tobit, would have expressed the entire allegorical meaning of the episodes shown in the painting to the pious seventeenth-century Italian who chose it for his spinet.

The signature, the other writing on the nameboard, and the Latin motto have no logical connection with one another: their only apparent relationship is that they are to be found at various places on the spinet shown in Figure 2. Thus, despite discrepancies in the date and in the rendering of the motto, this instrument must have provided the model for the inscription that now appears on





6. Above: A German octave spinet, as depicted in Volume 2 (*De Organographia*) of the *Syntagma musicum* by Michael Praetorius (Wolfenbüttel, 1619)

7. Opposite (above): The instrument shown in Figure 1, removed from its outer case. Length 25 $\frac{5}{8}$  inches

8. Opposite (below): A comparable instrument, the spinet from a cabinet spinet-organ by Laurentius Hauslaib, German (Nuremberg), 1596. Length 26 inches. The Crosby Brown Collection, 89.4.1191

the nameboard of the spinet shown in Figure 1

Paspuino Querci fiorentino fece 1615

La sua presenza e la sua abilità

BONA ESTORTIO CVM IEIVNIO ET ELEMOSINA

The motto is, in fact, untranslatable as it stands, and whoever put BONA ESTORTIO on the nameboard cannot have understood Latin. It is unlikely that such a mistake would have been made or allowed to stand uncorrected in the seventeenth century, but errors of this kind are so frequent in Franciolini's work that they constitute an almost certain indication of his authorship. (Note, for example, that these words were further miscopied as *bona estorio* in his catalogue entry.) Accordingly, it should hardly come as a surprise that even Querci's first name has been copied incorrectly.

Furthermore, it is apparent that this inscription overlies other writing, and ultraviolet light reveals that the earlier inscription is identical to, and written in the same hand as, the one visible in ordinary light, but that it is upside down (Figure 5). Apparently these lines were copied from the various inscriptions on the genuine Querci spinet (presumably at some point when both instruments were in Franciolini's hands), garbled in the process, and put on upside down on the first attempt!

But what of the spinet itself (Figure 7) that Franciolini equipped with a spurious outer case, signature, and inscriptions? Is it one of his fabrications, or is it a genuine example of seventeenth-century Italian work? Examination of the instrument suggests that it is neither. For one thing, its workmanship is superb – far finer than anything to be found in Franciolini's own products, which often leave one with the impression that they never could have made music – and, for another, it has a number of non-Italian features. First, it is made of walnut rather than the cypress characteristic of Italian keyboard instruments. Second, as indicated earlier, this spinet does not appear originally to have had an outer case of the kind one expects with Italian instruments. Third, keyboards ending on A in the treble rather than C or F are not found on spinets built south of the Alps. These and various other characteristics, some merely non-Italian and others specifically German, point to Germany rather than to Italy as its country of origin.

One highly unusual detail on the Museum's spinet is that, instead of being in one piece, the bottom originally had a removable section (now lost) immediately below the front of the keys. This feature is characteristic of an instrument designed to be part of a claviorganum, a combination of a chamber organ with a harpsichord or spinet, in which the keys of the organ could be operated by those of the harpsichord or spinet. (The removable section of the bottom would have held the small rods by means of which the keys of the spinet could be made to depress those of the organ when the spinet was being played.) In fact, an almost identical spinet (Figure 8) with a similar two-piece bottom, made in Nuremberg in 1596, forms part of a cabinet spinet-organ in the Crosby Brown Collection. Surviving examples of such instruments are extremely rare, as indeed are all German keyboard instruments of the sixteenth and early seventeenth centuries.



Thus it is not surprising that Franciolini – who seems to have been no more knowledgeable about instruments than the most credulous of his customers – did not recognize this spinet for what it was and attempted to make it more like those he knew.

The Italianizing of a German instrument by providing it with an outer case and borrowed inscriptions is of particular interest for two quite different reasons. On the one hand, it presents us with a particularly clear example of one of Franciolini's methods of operation; moreover, it shows that the genuine Querci spinet must have passed through his hands ( a fact one could not have guessed had Franciolini not copied its inscriptions ) and that it was actually possible for such an instrument to leave his shop unscathed. On the other hand, because of the far greater rarity of German instruments than Italian ones, this instance of Franciolini's labors actually had the temporary effect if not of turning a silk purse into a sow's ear, at least of silver-plating an object made of pure gold. Thus, this spinet provides us with one of those rare and distinctly pleasurable occasions on which the investigation of a questionable object leaves us and not the forger with the last laugh.

#### Note

As this article was going to press, evidence confirming Franciolini's acquaintance with the genuine Querci spinet was provided me by Otto Rindlisbacher of Zurich, who generously sent me photocopies of three Franciolini catalogues in his possession, two of which had previously been unknown to me. One of the latter includes as item 104 an "Octave Spinet, very fine. The painting is attributed to Antonio Poccetti. (Signed): *Pasquino Querci fiorentino f. 1625. La sua presenza e la sua abilità BONA – EST – ORTIO – CUM – IEIVNIO – ET – ELE-MOSINA. Covered in Leather ornamented with Fleurs-de-lis and Figures.*" Despite the superficial similarity of this description to the catalogue entry for the spinet shown in Figure 1, the specification of a leather covering makes it clear that this entry refers to the instrument in Figure 2.

#### References

A documented history of musical instrument collections may be found in Emanuel Winternitz, *Musical Instruments of the Western World* (New York, 1966), and Frank Arnau, *Three Thousand Years of Deception in Art and Antiques* (London,

1961) provides a good overall survey of art forgery with a detailed treatment of the nineteenth century. Lists of the keyboard instruments offered in two of Franciolini's catalogues were published by Raymond Russell in *The Harpsichord and Clavichord* (London, 1959), which, together with Frank Hubbard, *Three Centuries of Harpsichord Making* (Cambridge, Mass., 1965) gives a complete survey of Italian harpsichord and spinet building. The only publication dealing with sixteenth- and seventeenth-century German keyboard instruments is John Henry van der Meer, "Beiträge zum Cembalobau im deutschen Sprachgebiet bis 1700" in *Anzeiger des Germanischen Nationalmuseums*, 1966. The present writer is planning a facsimile publication of the surviving Franciolini catalogues in the near future.

The kindness of Prof. Henrik Glahn, Director of the Carl Claudius Musikhistorisk Samling, Copenhagen, in placing photocopies of the Franciolini catalogues in his archives at my disposal made it possible for me not only to connect the spinet shown in Figure 1 with Franciolini's workshop but also to realize for the first time the true extent of Franciolini's activities. The generous assistance of Emanuel Winternitz and Olga Raggio is also herewith gratefully acknowledged.





# A Child's World at the Metropolitan

## The Junior Museum

“Is anyone *wearing* squares?”, a Junior Museum lecturer asked a group of youngsters participating in an unusual kind of treasure hunt – the “treasure” being squares. Then, before sending them into the galleries to look for squares in works of art, she had the children identify four-sided shapes in slides of objects from the Metropolitan’s collections: squares subtly placed in chairs and sarcophagi as well as those more easily defined in paintings by Vermeer, Seurat, and Albers. The treasure hunt is just one of a great variety of educational activities designed by the Junior Museum to awaken the senses and sensitivities of young Museum visitors by teaching them how to look at and appreciate art.

The Junior Museum offers a full program of events every weekend, most of them free of charge. Staff members introduce the child to art in terms familiar to him, often stressing the “how” behind creating a work of art. With this kind of background the child feels comfortable in the “grown-ups’ ” galleries, and his visit becomes an enriching (rather than awesome) experience. On Saturdays in the library there are art-related games, puzzles, and a story hour for the very

203



young; in the auditorium a film festival on such diverse subjects as cabinetmaking and Chinese shadow plays, and talks on archaeology by visiting experts; and in the studio one-hour classes in arts and crafts. There are also demonstrations of methods such as brush painting, ceramics, tapestry weaving, and silk screening, and "Let's Explore," a program in which children learn artistic techniques and then study examples of the day's lesson in the galleries. On Sundays there are gallery talks on subjects of particular interest to children: knights in armor, ancient Egypt, and life in the Middle Ages, to name a few. And of course during Museum hours children and their families can visit the Junior Museum exhibition *The Artist's Workshop* that vividly presents techniques and tools used in the arts from ancient to modern times. See an unfinished fragment of a Greek drinking cup juxtaposed with a completed vase of the same period; an Iranian pot and the mold used to decorate it; and a lithograph along with the stone from which it was printed. The show includes a prehistoric cave (the first artist's studio), a Renaissance painter's workshop, talking labels (hear how stained-glass windows are made as you look at examples of stained glass), and other kinds of audio-visual devices that never fail to delight children. In addition, on weekdays as well as weekends, the Junior Museum restaurant is open for lunch and snacks and for viewing the frequently changing exhibitions installed there. These are devoted to works by New York community groups, while shows in the studio present pictures by children from all over the world, from New York to Taipei.

On school days, elementary and junior high classes, by appointment, see a film and tour specific galleries with a Junior Museum lecturer, who adapts her talk to their study program. By confronting students with artifacts of history – the sculpted image of a pharaoh or an actual ancient tomb – much that seemed remote in the classroom suddenly becomes alive and meaningful. For teachers, the Museum conducts courses on how to use the Metropolitan's resources and how to make art an integral, relevant part of the curriculum and of daily life.

Children can also join Century II, a program giving them an opportunity to learn about the Museum and its collections in a series of special events. A tour of the Far Eastern Galleries enlivened with stories and demonstrations by a calligrapher, a potter, a dancer, and a musician; a visit with "medieval craftsmen" at The Cloisters; and a lecture by Emanuel Winternitz, the Metropolitan's Curator of Musical Instruments, followed by a visit to the new musical instruments galleries are some of the events planned for this year. The Century II group, along with members' children, are invited to attend the annual children's pageant, and two afternoons a week they are welcome to create their own works of art in the studio, under the supervision of a teacher.

The Junior Museum also provides things for children to do in their free time during summer vacation. Art-history courses, a drama workshop, films, stories, and studio classes are offered during the summer months.

Over one thousand children visit the Metropolitan each day. The Junior Museum is creating and maintaining the interest of young visitors by making available to them more and more activities that are both educational and fun.

Linda Sipress, *Staff writer*



Photographs: Cheryl Rossum

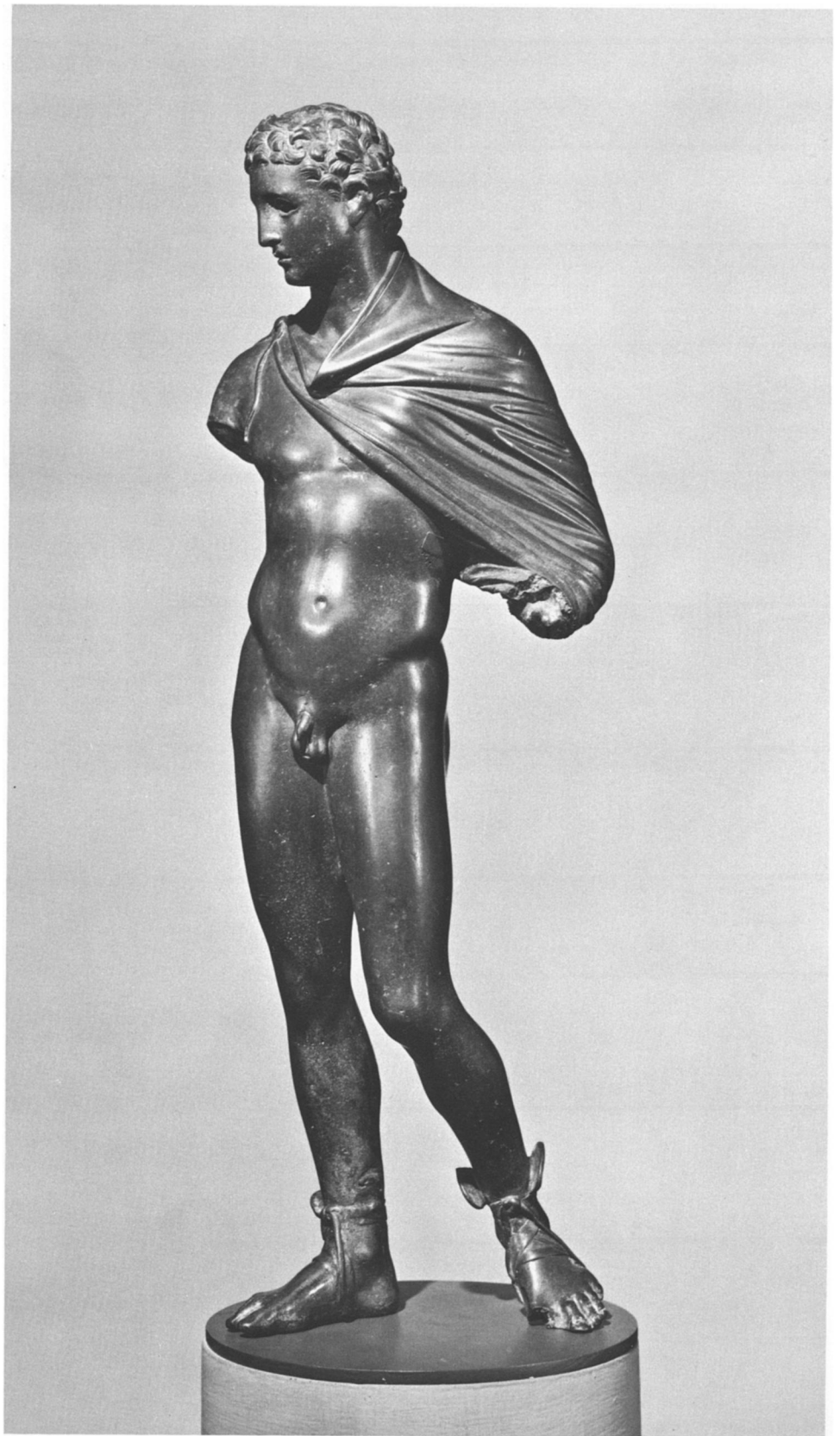


## Outstanding Recent Accessions

This excellent bronze statuette of Hermes (or Mercury) recalls in its slender proportions an idealism that was first formulated by Lysippos in the fourth century B.C. It was made in the late Hellenistic or early Roman period. Though the type is common, there are no exact replicas; in drapery and pose this statuette is close to the Hermes found in the shipwreck off Mahdia (on the coast of North Africa).

Dietrich von Bothmer

*Greek or Roman, late 1st century B.C. to late 1st century A.D. Height 11½ inches (29.1 cm.). Rogers Fund, 1971.11.11*





This beautifully carved plaque, now on view in the Treasury at The Cloisters, is among the few representative remains of the later Metz school of the second half of the ninth century. The intense and moving interplay of the figures, the sense of rounded bodies beneath the drapery, the precision of carving, the decorative frame, and the richness of detail make this piece one of the most important in the Museum's ivory collection.

On the left, Christ meets his disciples on their way to Emmaus, and on the right is the Supper at Emmaus. The abbreviation for Emmaus – the carefully constructed walls, gate, and towers – is not only an outstanding example of a medieval representation of a city, but also a remarkably successful early attempt at suggesting three-dimensional space.

Florens Deuchler

*Part of a casket. Ivory, length 9¼ inches.  
The Cloisters Collection, 1970.324.1*



The Coronation of the Virgin by Annibale Carracci (1560-1609) has a good claim to being the single most important Italian baroque painting in America. A work of great beauty and historical significance, it strengthens the Museum's collections in an area where they are conspicuously weak. The picture was probably painted for Pope Clement VIII, a member of the Aldobrandini family, and passed to his relatives in the Pamphili and later the Borghese families. For centuries it was high on the list of things to see for visitors to Rome.

In the center of the painting, Christ and God the Father hold a gold crown of stars

above the Virgin Mary's head, and, together with the white dove, symbol of the Holy Ghost, proclaim her Queen of Heaven. The balanced symmetry of the composition and the noble gestures of the figures are typical of Annibale's classical style, the antithesis of the bold naturalism found in Caravaggio's works of the same period.

The picture was probably painted about 1596-1597, at the height of Carracci's career and soon after he had moved from his native Bologna to Rome. Coming from North Italy, where his style was derived from Correggio and Tintoretto (among others), he was immediately impressed by the grandeur of

ancient Rome and the classical perfection of the works of Raphael and Michelangelo. The Coronation of the Virgin shows the impact of this experience. A large preparatory drawing for the picture reveals that the artist originally intended a more spacious design in the North Italian tradition. But he altered this plan drastically, with the result that the structure of the painting is far more compact and solid. It has the cohesive unity of Raphael's frescoes, combined with the glowing color of the North Italians.

Everett Fahy

*Oil on canvas, 46½ x 56 inches. Funds from various donors, 1971.55*



**In  
This  
Issue**

