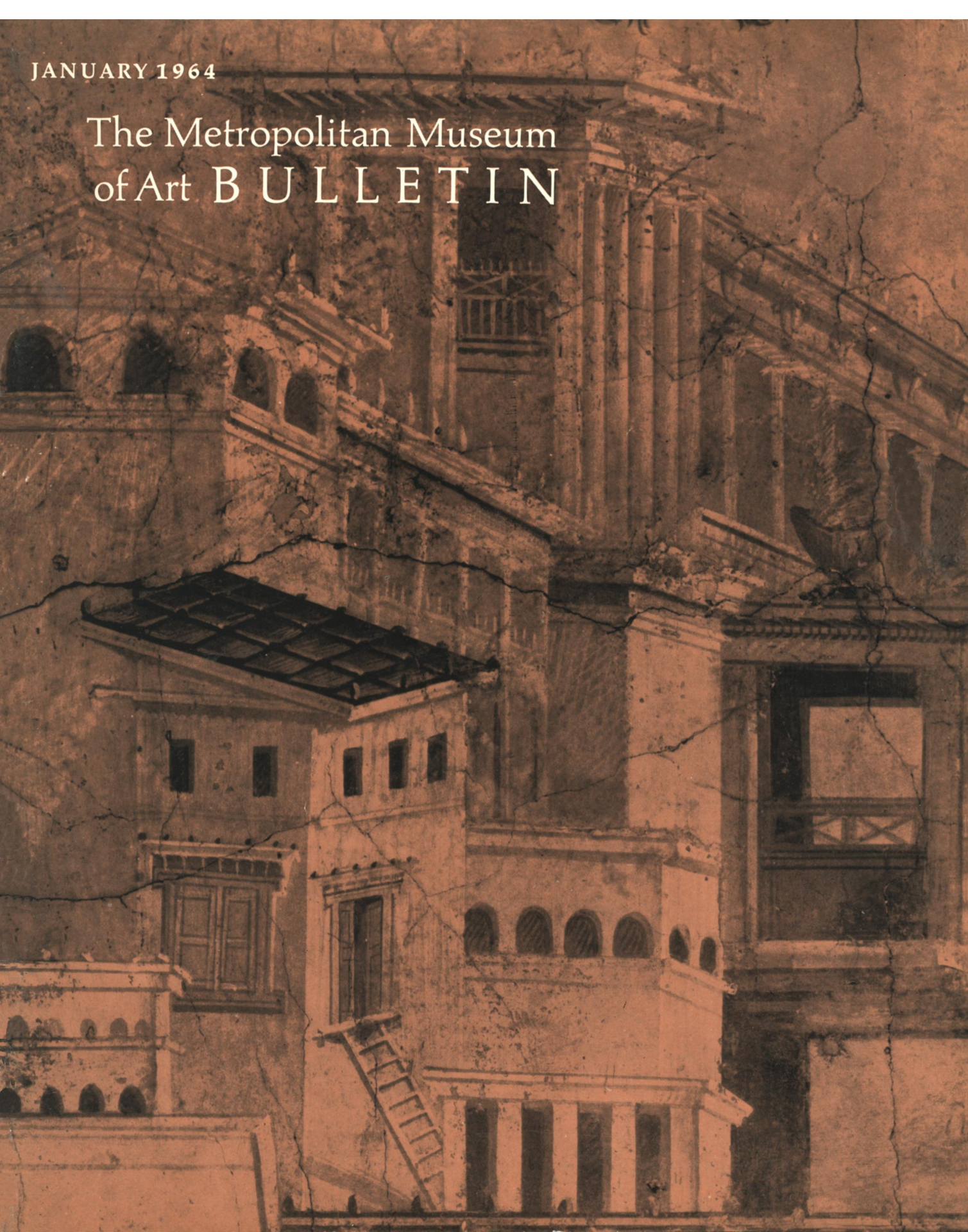


JANUARY 1964

The Metropolitan Museum
of Art BULLETIN





Harnett's

Music and Good Luck

ALBERT TENEYCK GARDNER

Associate Curator of American Paintings and Sculpture

Scarcely any American artist of the nineteenth century has been so thoroughly and abruptly forgotten and so suddenly and thoroughly rediscovered as William Michael Harnett. With the closing of the small memorial exhibition of his work in Philadelphia in 1892 he was forgotten except by a few old friends. The powers of the American art world were then too preoccupied to remark his passing, so one of the most gifted painters of the time dropped almost unnoticed from the scene.

Though Harnett was quite successful in selling his pictures and was honored by having one of his paintings exhibited at the Salon in Paris and another at the Royal Academy in London, he never played a prominent part in the New York art world. He was not a member of that group of Paris-trained young painters who were busy in the eighties and nineties establishing themselves as the new leaders in American art. Since Harnett was not among these once fashionable painters, he was forgotten, and his paintings had to wait for a revolution in taste to come once more into critical esteem and general popularity. Curiously enough, the renewed interest in this most conservative painter was not the work of academicians; it was that of the avant-garde, the rebels, the moderns of the 1930s, who found in his work a relationship to the minutely finished but fantastic pictures painted by the surrealists.

And so it was that, some forty years after his death, when new ideas and new viewpoints had superseded the official attitudes of the art world of the 1890s, a perspicacious New York dealer, Edith Halpert of the Downtown Gallery, bought a painting by Harnett and instituted a search for more of his pictures. The result was that in 1939 Harnett was rescued from oblivion and re-established as an important American painter by an exhibition of his still-life paintings. In 1948, to celebrate the centennial anniversary of Harnett's birth, another exhibition was organized at the Downtown Gallery. At this show, it is interesting to note, thirteen of the twenty pictures were lent by American art museums.

In 1953 Alfred Frankenstein published his book *After the Hunt: William Michael Harnett and Other American Still Life Painters, 1870-1900* (University of California

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FRONTISPICE: *Music and Good Luck, 1888, by William Michael Harnett (1848-1892), American. Oil on canvas, 40 x 30 inches. C. L. Wolfe Fund, 63.85*

Press). This work is the standard source of information on Harnett and his fellows, and is in a way a memorial monument piously raised to the memory of Harnett. The book and Harnett's masterpieces assure the artist of a very special place in American art history.

While he lived, little information about Harnett was published – only a few scraps in newspapers and notes in exhibition catalogues of limited circulation. Yet one brief biography was published in a substantial book that has apparently eluded modern scholars. This is the *History of the Friendly Sons of Saint Patrick and of the Hibernian Society*, issued in Philadelphia in 1892. Harnett's biography contains the usual mixture of fact, error, and hyperbole found in such works. Included is a passage telling something of his character and reputation: "His pictures now bring very high prices. Modest and retiring in disposition, he would have remained almost in obscurity, had not his paintings compelled recognition and pointed him out as the greatest painter of 'still life' who has ever lived. He easily stands at the head of the artists in this line of his profession. . . . Of exemplary life and almost saintly character, everyone who knows him esteems and loves him."

Harnett was born in Clonakilty, Ireland in 1848 and was brought by his parents to live in Philadelphia the following year. He received only a common school education. His father died when he was still a child, and he was obliged to help support his mother and sisters. At seventeen he started learning to be an engraver and eventually became a skilled artisan, engraving monograms and designs on table silver. In 1867 he attended night classes at the Pennsylvania Academy of the Fine Arts, and in 1869 he was in New York earning a living as an engraver for several jewelry firms and attending night classes at the National Academy of Design and at Cooper Union. By 1875, when he was twenty-seven, he had given up commercial engraving and set himself up as a still-life painter.

The Museum's painting *The Banker's Table* (Figure 1) is a very good example of the small still lifes that Harnett produced early in his career. Though the picture is painted with no mean skill, it does not display the style and finish used to such advantage in his later works. *The Banker's Table* was painted in 1877, only two years after Harnett began his career as a professional artist.

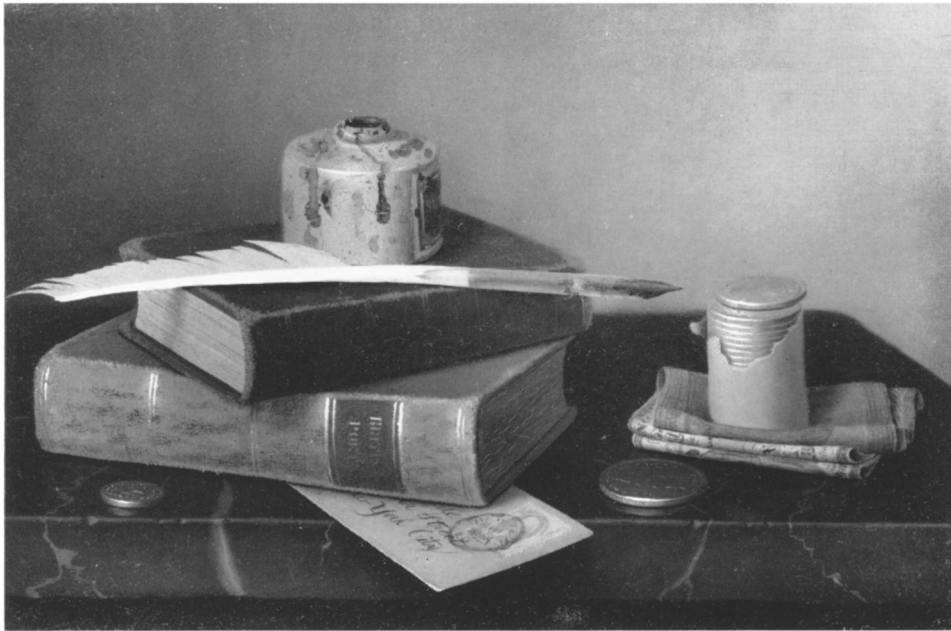
The sale of his pictures enabled Harnett to set out for Europe. Though he studied

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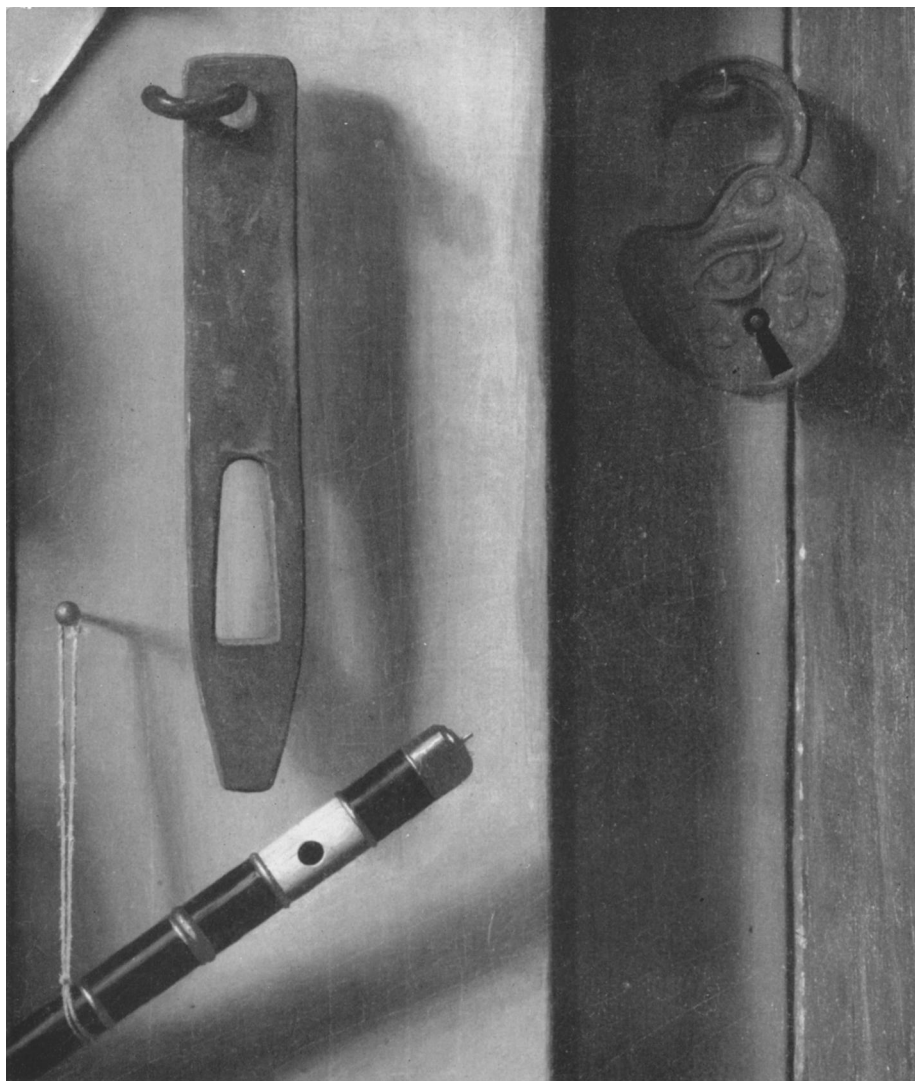


1. *The Banker's Table*, 1877, by Harnett. Oil on canvas, $8\frac{1}{2} \times 12\frac{1}{8}$ inches. Elihu Root, Jr., Gift, 56.21

there for five years (1880-1886), principally in Munich, his individual manner of working prevented him from profiting very much from the academic teachings of various professors of art, and some of them thought he was hopeless as a pupil. He was, then, in spite of attending various art schools, largely self-taught. Or rather, it was his close study of the still-life paintings by the Dutch masters he saw in European galleries that taught him what he wanted to know. While he was in Europe he continued to be successful in selling his paintings. He developed his talents and techniques there from skill in realism to magical illusionism, his composition from simple table-top arrangements to the complexity of objects in suspension. In 1885 he exhibited his large still life *After the Hunt* (Figure 4) at the Paris Salon, where it received favorable comment from the critics and delighted attention from the public.

Harnett painted only a few large pictures – most of his works are small in scale. In Mr. Frankenstein's book only 126 works are listed in all; possibly more will turn up. This is not really a large body of work: some artists painted almost as many pictures in a year. Harnett's career as a professional painter, however, covers a period of only seventeen years (1875-1892), and in his last years his production of paintings was greatly curtailed by the crippling rheumatism from which he suffered. The disease finally carried him off; he died in New York in 1892, at the age of forty-four.

In the eighteen eighties and nineties Harnett's pictures appealed most strongly to relatively unsophisticated patrons, who were not affected in any way by the "modern" French trends that so strongly influenced American painting in those years. His paintings appealed to bartenders, bachelors, and businessmen who were completely unconcerned with contemporary aesthetic theory. Following its success at the Paris Salon, for example, *After the Hunt* was for many years one of the principal ornaments of Stewart's



2. *Detail of Music and Good Luck, showing the hasp and padlock*

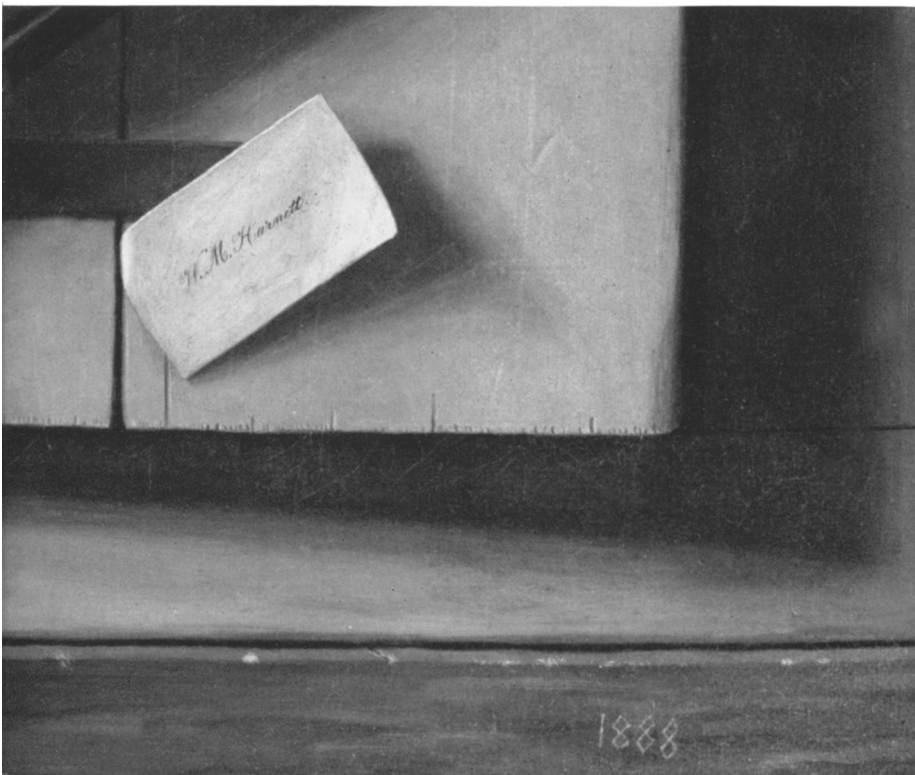
Saloon on Warren Street in downtown New York. To such patrons the sole purpose of art was realism, and of all painters of the time Harnett was the best equipped to satisfy them with the illusions of painted reality.

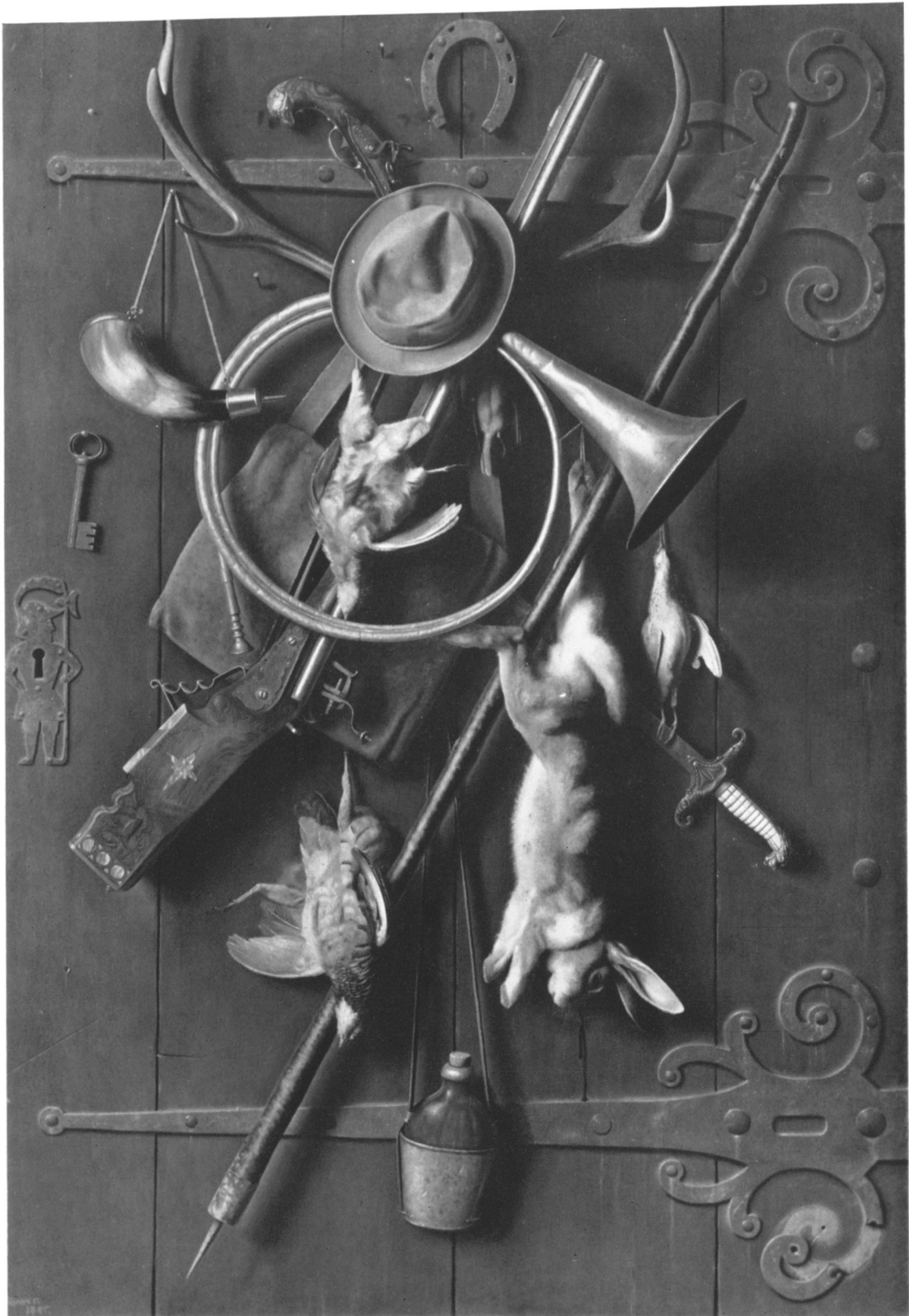
Our recently acquired still life, *Music and Good Luck* (Frontispiece), is a handsome and arresting example of this painted reality. It is a well-known picture that has long been classed among Harnett's masterpieces for its remarkable composition and for its extraordinary demonstration of his skill. The painting is especially pleasing in color, with dark objects suspended before a light ground—it is in fact the only work by Harnett that is painted in this way. Obviously it was painted when the artist had attained complete mastery of his difficult and painstaking illusionist technique. Here his acute vision is mellowed and illuminated by his pleasure in representing things with paint in such a craftily planned and realistic manner that the eye is deceived. The painting has an entertaining and humorous aspect of a rare kind: the painter is playing an optical joke upon the viewer, not by the representation of a comic subject but by sheer technical dexterity. The interest of the picture is enhanced by his use of perspective and shadow to entertain and amaze the spectator, whose enjoyment lies in being tricked into the belief that what he sees is rounded reality and not flat illusion.

In the painting Harnett has transmuted an assemblage of everyday objects into the elements of a masterpiece of art: an old cupboard door such as any rule-of-thumb carpenter could make, a fiddle and bow, the sheet music of an old Irish song, a piccolo, a pair of hinges, a lock and hasp, a horseshoe, a rusty match-

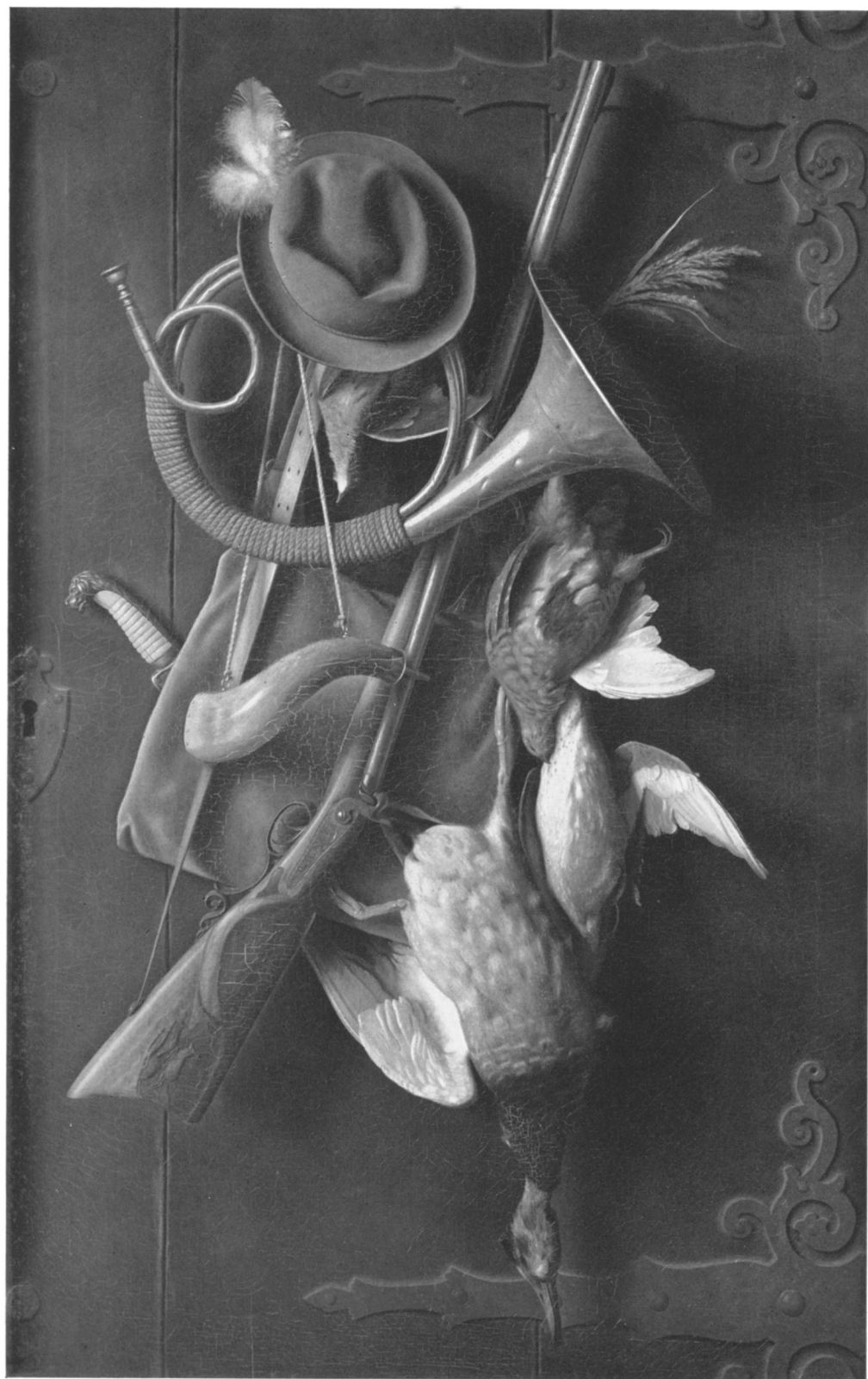
3. *Detail of Music and Good Luck, showing the calling card*

4 (opposite). *After the Hunt*, 1885, by Harnett. Oil on canvas, 70½ x 47½ inches. California Palace of the Legion of Honor, Williams Collection





5. *After the Hunt*, 1883. Oil
on canvas, 52½ x 36
inches. Gallery of Fine
Arts, Columbus



6. *Old Models*, 1892, by Harnett. Oil on canvas, $54\frac{1}{2} \times 28\frac{1}{4}$ inches. Museum of Fine Arts, Boston

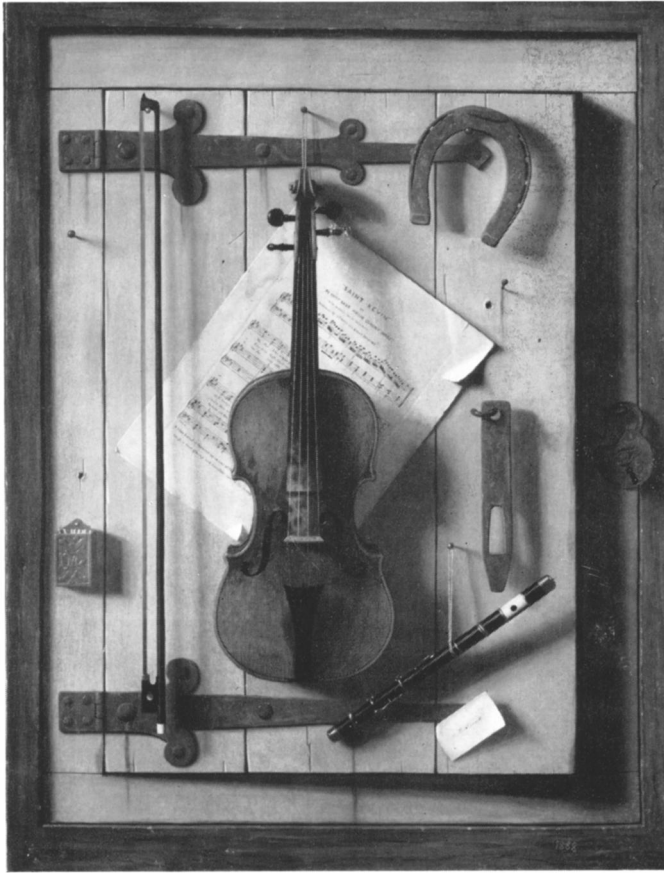
safe, an odd nail or two, and a calling card. These are all familiar things, homely, simple, and bearing the marks of time and use. Nothing in the picture is self-consciously "antique"; everything is informal and slightly battered and has that faintly pathetic air of being second-hand, a discard recently rescued.

One bit of hardware in our picture has puzzled some of those who have studied it most carefully: this is the hasp, a metal strap with an opening that fits over a staple on a doorjamb so the door can be fastened shut with a padlock (Figure 2). Although it has been described as "an enigmatic shuttle hanging by an equally enigmatic hook," it is merely a simple bit of hardware in common use on barn doors ever since the invention of the padlock and perhaps before.

The picture is signed, in a sense, for painted near the lower edge of the canvas is the artist's calling card, a dog-eared corner wedged between the boards of the door (Figure 3). It is also dated, but not in the common way; the painted figures 1888 are given the appearance of having been cut into the wood of the door-frame with a penknife. Even the signature and the date share in the homely approach and become part of the illusion.

Another important aspect of the painting is the representation of the enveloping atmosphere in which the assembled objects exist. Though the actual perspective depth of the still life is confined to a few inches, scarcely more than the depth of a violin, the feeling of projection and recession in space is a tour de force. It has often been suggested that these so-called "door pictures" have an air of mystery about them because they inevitably arouse the curiosity of the spectator, who wants to know what is hidden behind the door. But the real mystery consists not in what the door conceals but in how the artist has conveyed the feeling that there is a volume of space behind the door, where vistas in depth and forgotten objects may be im-





7. *Music and Good Luck*, 1888, by Harnett

aged. This is done by careful planning, infinite patience, and the close study of light and shade. The strong light falling from the upper left is handled with consummate skill; it is the highlights and cast shadows, gleaming and fading in point and pattern, that give the picture its extraordinarily plastic third dimension.

Nevertheless, though one of the principal attractions of this painting is its thaumaturgically realistic reproduction of surfaces, textures, and atmosphere, it has other qualities that raise its optical illusions from a mere exercise in technical dexterity. It is, for example, one of Harnett's most harmoniously composed works, comparable in its mastery with his other large pictures, such as his two versions of *After the Hunt* (Figures 4, 5) and his *Old Models* (Figure 6). In *Music and Good Luck* Harnett has handled the relationships of shape and color with serene precision; the repetition of curves with their echoing shadows gives grace to the classic formality established by the rigid vertical and horizontal lines of the underlying structure.

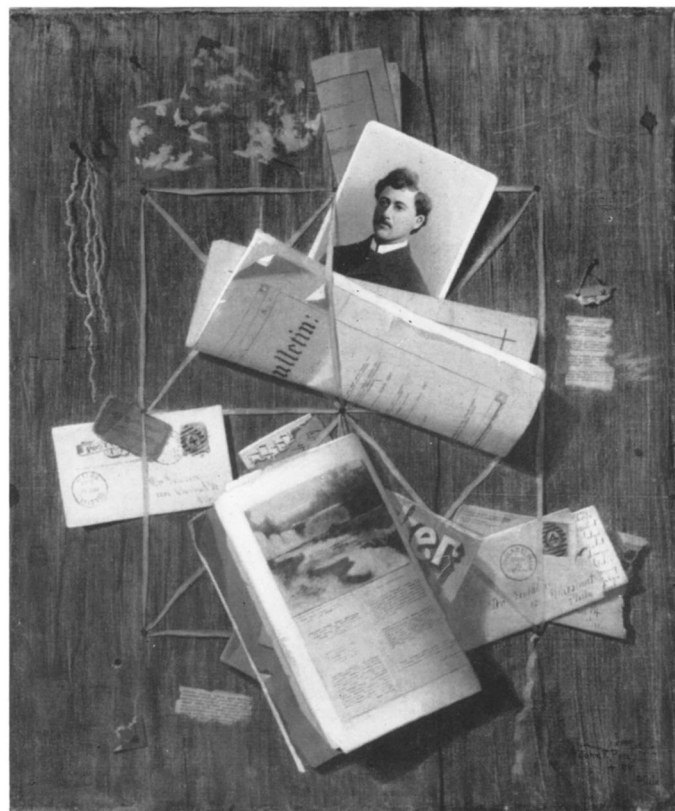
The superb composition of this picture becomes all the more striking when compared with the work of Harnett's competitors and imitators, of whom there were a number in the last decades of the century. Shortly after his death, in fact, several paintings very similar to his appeared with his signature and were generally accepted as his work. The works of Harnett and those of his imitators were definitively sorted out and separated, by painstaking care, in Frankenstein's book. Among the latter paintings is the Museum's *The Old Cremona* (Figure 8), showing a violin with bow and music album hanging against a battered door in a manner not unlike that of *Music and Good Luck*. This painting is now believed to be the work of Harnett's friend John F. Peto, who like Harnett worked in Philadelphia and specialized in still life. Although the picture bears a Harnett signature that appears to be as old as the painting, on stylistic grounds it may be attributed to Peto, and we may conjecture that the signature was added by another hand.

8. *The Old Cremona*, by John F. Peto
(1854-1907), American. Oil on canvas,
16 x 12 inches. Dick Fund, 39.172.1

Another and even more typical painting by Peto in our collection is *The Letter Rack* (Figure 9), showing a miscellaneous group of letters, pamphlets, a photograph, and odd scraps stuck at haphazard under tape upon a background of old boards. Peto painted realistically but never approached the highly finished illusions that Harnett achieved. His palette is grayer and cooler, and his drawing lacks the high precision and definition found in Harnett's mature work. Most important, Peto's compositions are inclined to be cluttered, especially his letter-rack pictures.

Since the time of Apelles one of the main tasks of the artist has been the attempt to reproduce the visual appearance of nature with such skill that illusion appears to be reality. This brings us to a paradox, for the closer the painter approaches the inscrutable abstraction of realistic truth the nearer he comes to the deception of the painted lie. It is in fact the contrasts in this picture that make it so endlessly interesting—the tensions produced by the interplay of trickery and innocence, reality and illusion, sophistication and naïveté, informality of subject and severity of design. These are reinforced by the contrast implicit in the very title, which combines the suggestion of the sweet nostalgia of an old song with the presage of future good fortune. They give the picture a complexity and profundity that far transcend mere technical excellence, and assure that Harnett's delightful, tantalizing masterpiece will be one of the most popular additions to our collection of nineteenth century paintings.

9. *The Letter Rack*, 1885, by Peto. Oil on
canvas, 24 x 20 inches. George A. Hearn
Fund, 55.176





The Boscoreale Cubiculum

A New Installation

BRIAN F. COOK *Assistant Curator of Greek and Roman Art*

A note in the Bulletin for March 1962 explained that the Boscoreale Cubiculum had been removed from its old position adjacent to the Roman gallery since it projected into the area to be occupied by the Thomas J. Watson Library. The new installation promised at that time has been completed, and the Cubiculum can now be seen at the southeast corner of the Great Hall near the entrance to the Roman gallery.

The villa of which the Cubiculum formed a part was built about a mile north of Pompeii around the middle of the first century B.C., and was buried by the eruption of Vesuvius, which in A.D. 79 buried that city and Herculaneum. In 1900 it was excavated by Vincenzo de Prisco, who found it necessary to remove the paintings from the walls almost immediately to protect them from the rain. The paintings thus removed were acquired by the dealers C. and E. Canessa, who arranged to sell them to the German emperor, Kaiser Wilhelm II. In order to obtain a permit to export the paintings, however, the Canessas donated to the Italian Government five important pieces, which are now in the Museo Nazionale, Naples. Being unable to acquire the whole lot, Kaiser Wilhelm declined to purchase the rest, and they were sold at auction in Paris on June 8, 1903. Some were bought by the Louvre, by the Musées Royaux d'Art et d'Histoire, Brussels, and by Raoul Warocqué for his collection at Mariemont, Belgium, while others have subsequently found their way to museums in Amsterdam, Amiens, and Bayonne. The lion's share, however, including the large figures from the main room (Figure 27) and the whole of the Cubiculum, was bought in by the Canessas and sold to the Metropolitan Museum in August 1903.

The paintings, backed with plaster and mounted on large frameworks of wooden stretchers reinforced with iron, were first exhibited in the western part of the present large Roman gallery, which was divided at the time into three rooms. Erected in the middle of the floor, the Cubiculum occupied a great deal of the available space, and to a certain extent obstructed the view of the paintings from the other parts of the villa, mounted on the walls. In 1909, therefore, a small annex adjoining the gallery was specially built to house it. Daylight was admitted through the original window, which in the villa had faced north, and through a skylight in the vaulted ceiling. As now installed

1, 2. *Panels flanking the doorway of the Cubiculum. Width as preserved about 18 inches. Unless otherwise noted, the illustrations in this article are of the Cubiculum, Rogers Fund, 03.14.13*

in the Great Hall, the window is lit artificially, and the skylight has been abandoned in order to construct a ceiling that reproduces the shape and proportions of the original.

The original form of the room was described by Felice Barnabei, who visited the site of the villa in 1900 shortly after the paintings had been detached from the walls. The Cubiculum, he tells us, was divided into an outer part, which had a flat ceiling, and an inner part, where the ceiling was vaulted. The inner part, about one third of the whole, was “a little room within the room”—in fact, a sleeping alcove. This alcove could be closed off by curtains or screens to give privacy, and the division was marked architecturally not only by the difference in the ceiling, but also by pilasters painted on the lateral walls, and by a broad band of darker tesserae simulating a threshold on the white mosaic floor.

The original ceiling and the mosaic floor were not preserved, and in order to remove the paintings from the walls, the excavator had to cut them into sections. Rather than mutilate the scenic compositions, he rightly sacrificed the pilasters that separated them. Fortunately, photographs taken before the paintings were detached show many of the lost details, and have proved very useful in the restoration. One of them (Figure 3) provided evidence for the reconstruction of the moldings, which run round the room above the painted columns and pilasters, and which crown the back wall immediately below the vaulted ceiling. The restoration of the ceiling itself was based on this photograph, on Barnabei’s description, and on similar ceiling arrangements in rooms of contemporary houses in Pompeii.

In the old installation, the gaps between the various sections of the walls were faced with wood painted in a neutral color, the same color being used also for the strips of wood along the top of the paintings and the tall kickboard along the base of the walls. The overall effect of these facings was to give the different sections the appearance of framed pictures, at the same time interrupting the continuous surface of the lateral walls and disguising their original punctuation. The facings have now been abandoned, and the missing portions of the walls have been restored in plaster painted to reproduce as far as possible the original design. Here again the photographs of the paintings in their original setting were invaluable, especially for the details of the pilasters (compare Figures 3 and 4).

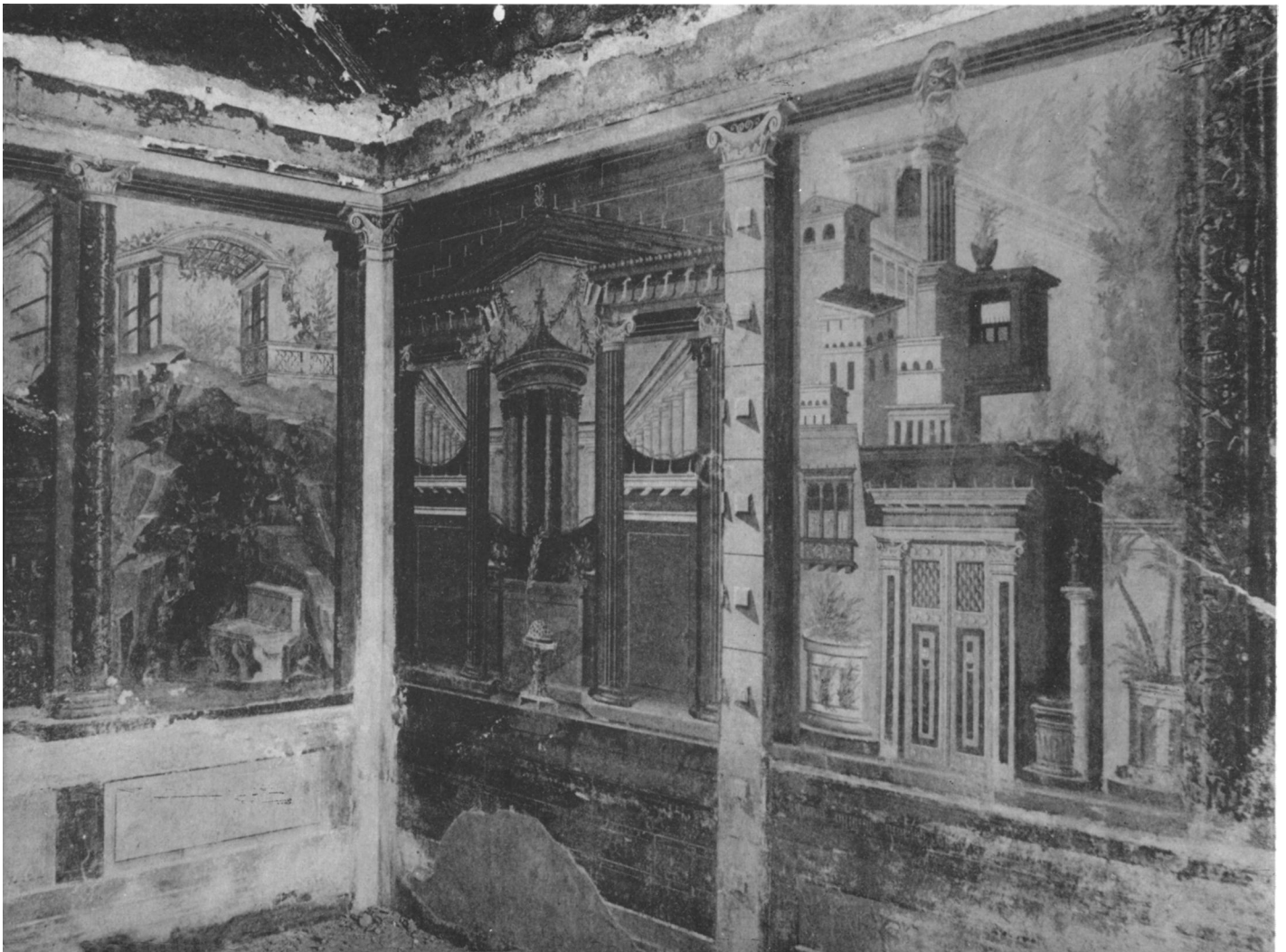
With these new restorations of ceiling and walls the architectural unity of the Cubiculum has been revitalized, and at the same time the alcove has been recreated as a distinct space. The line of demarcation indicated on the ceiling and the walls is taken up on the mosaic floor by two lines of black tesserae, joined at each end, between the newly restored pilasters. These take the place of the band of tesserae described by Barnabei as an imitation threshold.

Between this point and the doorway, a new feature has been incorporated into the floor: part of a Roman mosaic pavement dating from the second century A.D. Excavated in 1892 near Prima Porta, about nine miles north of Rome on the Via Flaminia, in a building that was probably a bath, it remained in private hands until 1945 when it was given to the Museum anonymously. It is now on public exhibition for the first time.



4 (opposite). The Cubiculum in 1963, showing the new installation. The ceiling, moldings, and the missing parts of the bossed pilaster have been restored. Length of floor 19 feet $1\frac{7}{8}$ inches, width 10 feet $11\frac{1}{2}$ inches

3. The Cubiculum in 1900, showing the paintings before they were detached from the walls. The bossed pilaster on the right, which marks the division between the alcove and the rest of the room, was not preserved in its entirety. From Felice Barnabei, *La Villa Pompeiana di P. Fannio Sinistore* (Rome, 1901)





5. Bowl of fruit. Detail of the central panel of the back wall (see above). Height 8½ inches



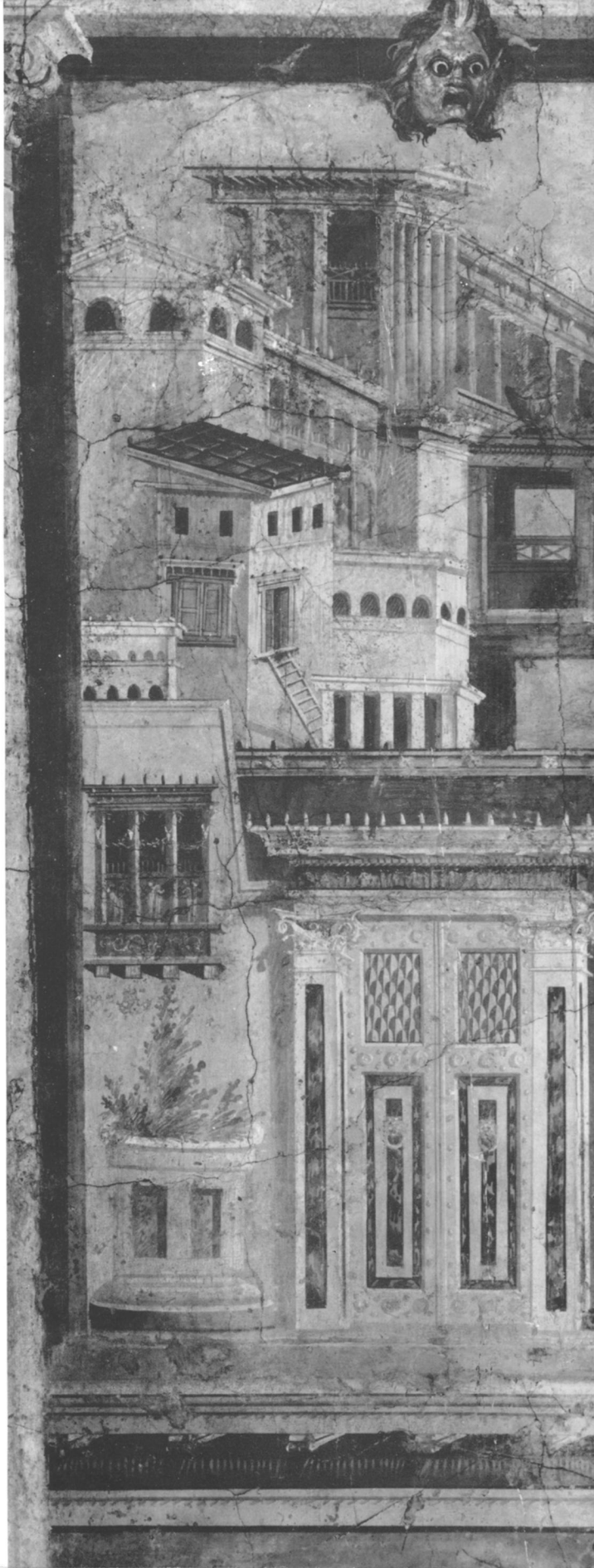
6. Triptych from the left wall of the main part of the Cubiculum. Length 12 feet 7 inches. The triptych on the opposite wall is almost a mirror image of this one, having the same scheme and differing only in details.

The wall is divided into panels by Corinthian columns, their red shafts decorated with tendrils and crowned by golden capitals. They stand on a dado with a central recess and seem to support the upper walls and ceiling, giving to the room the appearance of a loggia, from which the spectator, standing opposite the center of the triptych, looks out over a series of vistas. At the same time, however, the arrangement of shadows and highlights on the dado, the columns, and even on the details of the scenes suggests that light enters the room only through a window in the back wall, falling on this wall from the right.

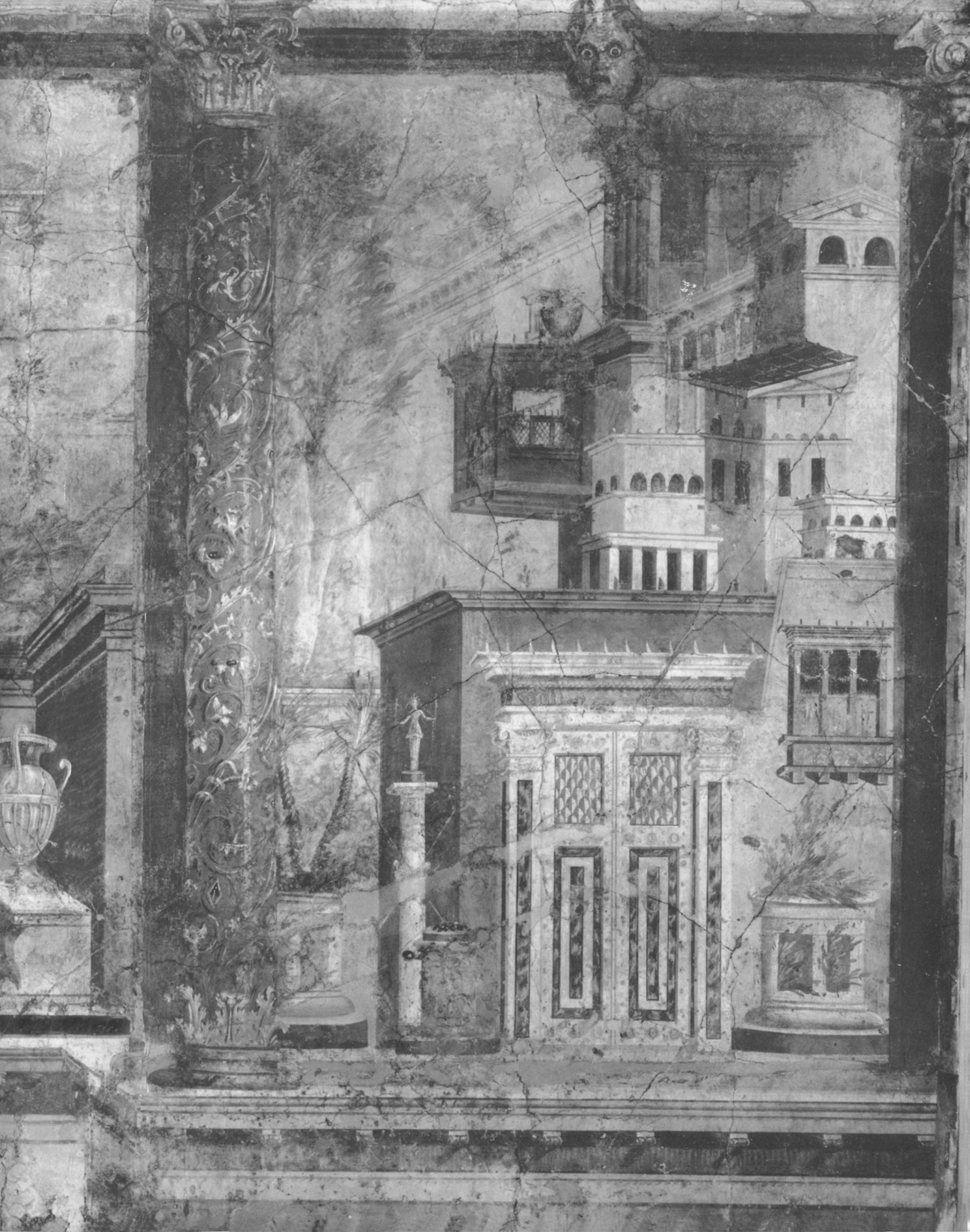
The central panel shows a shrine in a walled garden (compare Figure 15). In front of the gate is a circular altar, and on each side a bronze hydria stands on a stone bench. An offering of three pomegranates and a laurel branch has been placed on the dado in the center, and a shield hangs from the lintel above.

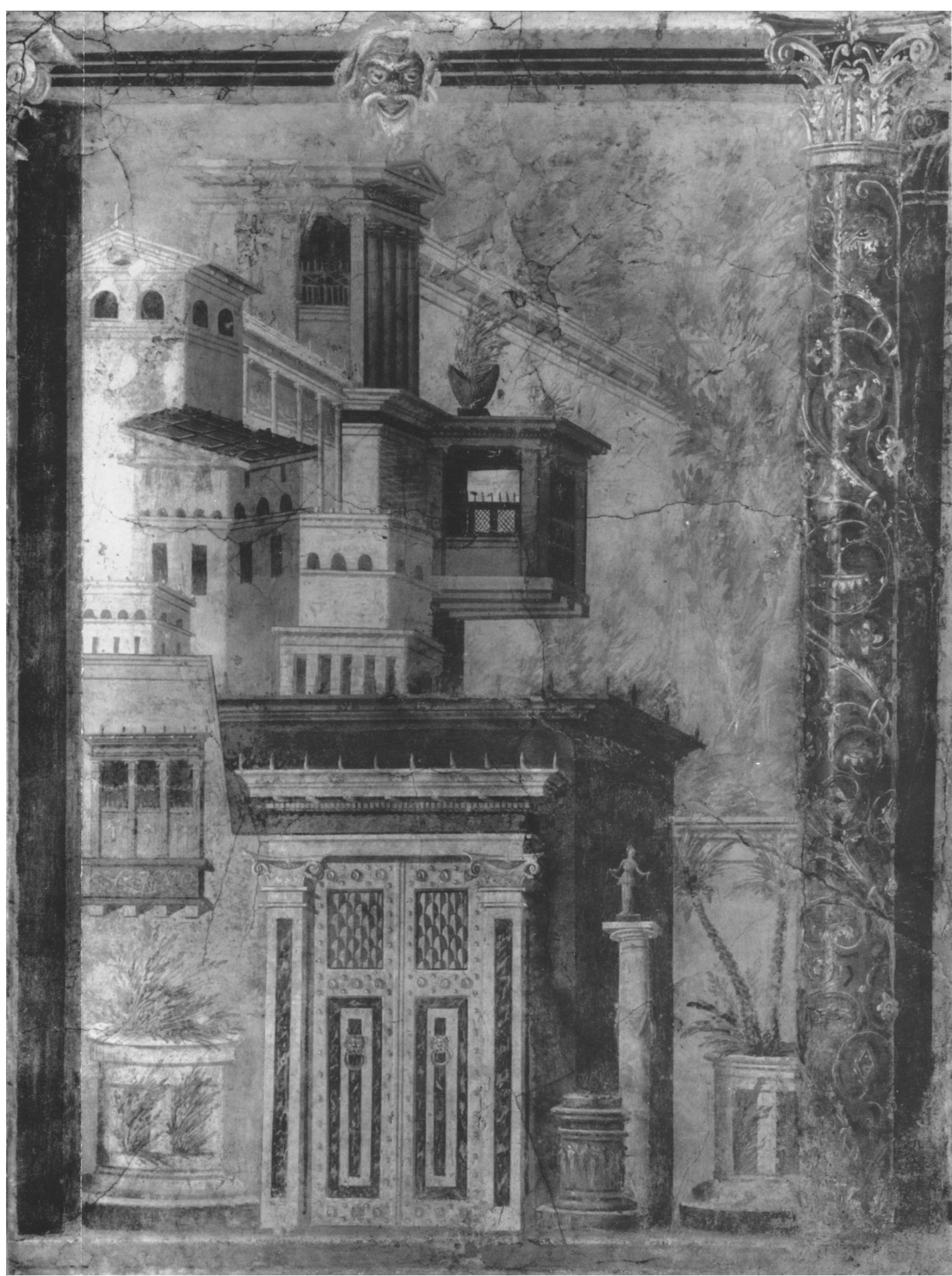
Masks of young satyrs (see Figures 16 and 17) hang from the lintels over the side panels, which depict the courtyard of a large and luxurious private house. The door of the courtyard has silver studs and handles, and is flanked by jambs with Corinthian capitals supporting an elaborate lintel (see Figure 12). It is guarded, as were many houses in antiquity, by a small statue of Hekate standing on a column (see Figure 9). The towers and other buildings in the courtyard differ in detail from one panel to the other, while the colonnade in the background on the left is replaced on the right by a wall with windows. The details of the balcony in the center are also different, though in each case there is on the roof a broken vase serving as a flower pot. This is a "garden of Adonis," planted by women and placed on the roof as part of the cult of Aphrodite's lover.

An almost identical scene was painted on the wall of one of the rooms in the House of the Labyrinth in Pompeii, while the courtyard door is very like one painted in the Villa of the Mysteries, just outside the town. Such repetitions indicate a common origin, and lend credence to the hypothesis that these wall paintings were derived from an earlier prototype. Vitruvius explains (*De Architectura* VII, v, 2) that scenery suitable for tragedies, comedies, and satyr plays was sometimes used as interior decoration, while in another passage (V, vi, 9) he says that private houses and balconies are typical of the scenery of comedies. This triptych has been widely accepted as an example of such scenery, while the presence of the "gardens of Adonis" has led to the speculation that the scenery was intended for a play called *Adoniazousai* (*Women at the Festival of Adonis*), two comedies with that title being known.

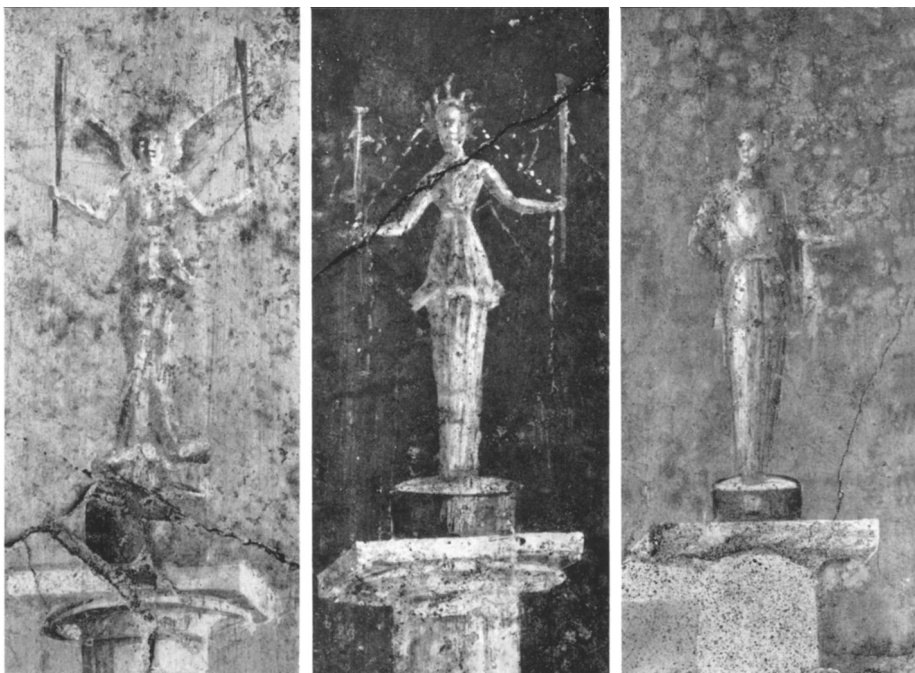




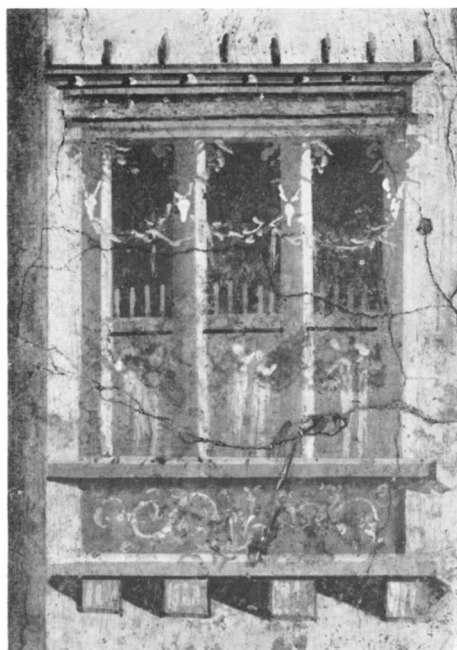




7 (opposite). Part of the right wall of the Cubiculum, showing the courtyard of a private house. Apart from a few details, this scene is a mirror image of that on the right panel of the opposite wall (see Figure 6). The highlights and shadows now indicate that the scene is lit from the left, again by the window in the back wall. A mask of an old satyr hangs from the lintel (see Figure 18).



ABOVE: 9 and 10, statues of Hekate, details of the left wall (Figure 6). 11, statue of Hekate from the right wall. Statues of Hekate guarded the doors of many private houses in antiquity; as early as the fifth century B.C. they were, as Aristophanes tells us (*Wasps*, 804) "everywhere in front of the doors" in Athens.



8 (above). Bay window of a private house. Detail of the left wall (see Figure 6, left panel). Height of window 10 $\frac{7}{8}$ inches

12 (below). Detail of the doorway of the private house illustrated in Figure 6, left panel. The frieze is painted in monochrome, the shadows and highlights indicating that it represents a low relief. It shows groups of women engaged in religious ceremonies: in the center, a shrine like that in Figure 15; at the left, women making offerings at an altar. Length of frieze 14 $\frac{3}{4}$ inches





13. Detail of Figure 6, showing the statue of Artemis in the garden shrine. The goddess is identified by the quiver strung on her right shoulder, though she also holds the two torches associated with Hekate, with whom she shares some functions and attributes.

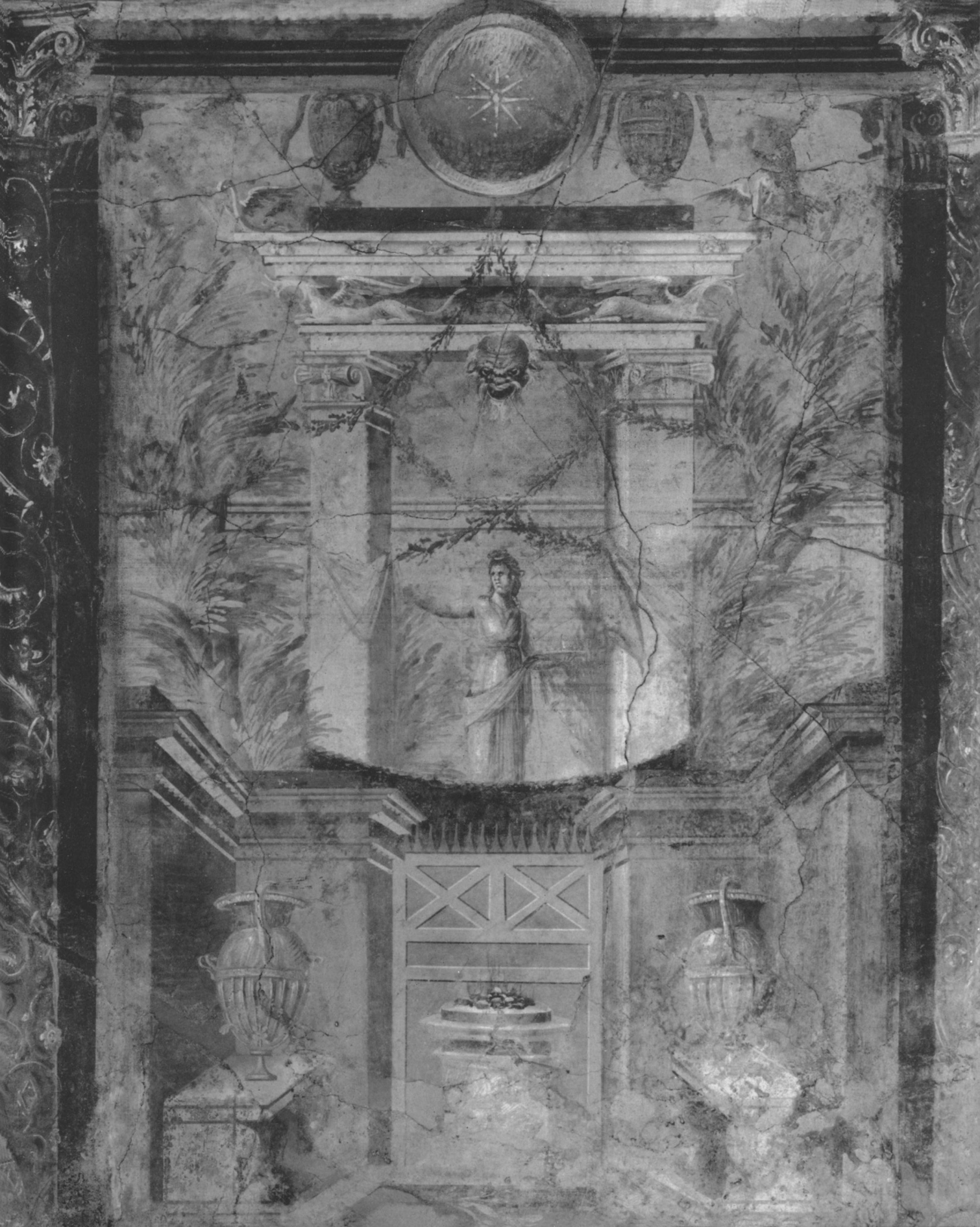
15 (opposite). Central panel of the right triptych, showing a shrine in a walled garden. The panel stands opposite the central panel of the left triptych (Figure 6) and corresponds with it in many details.

The shrine consists of two piers with late Ionic anta capitals supporting an elaborate lintel. A satyr head mask (see Figure 21) hangs from the shallow architrave, above which male and female griffins crouch in front of the frieze block and support the cornice. The *sima* (gutter) has lion-head spouts and, at each end, an *acroterion* (finial) in the form of a winged snake. Above the *sima* is a red platform on which stand two bronze vases, their necks and handles hidden behind the lintel that forms the upper frame of the panel.

Shrines of this type are found elsewhere in Roman wall painting; there is one, for example, in the center of the frieze illustrated in Figure 12. Their origin, however, is probably to be sought in Greece or Asia Minor during the Hellenistic period. Monuments of this period consisting of a pair of columns standing on a podium and supporting a lintel and platform for statues have been found at Delphi and on Delos, both sites frequented by visitors from Rome. A simple shrine of this type housing a statue of Artemis, her name inscribed, is painted on a Hellenistic vase found in the Athenian Agora in 1936.



14. Detail of Figure 15 (opposite), showing the statue in the garden shrine. Unlike the statue of Artemis on the facing wall, this figure wears no crown; she carries a tray of small objects in her left hand, and probably represents a priestess.

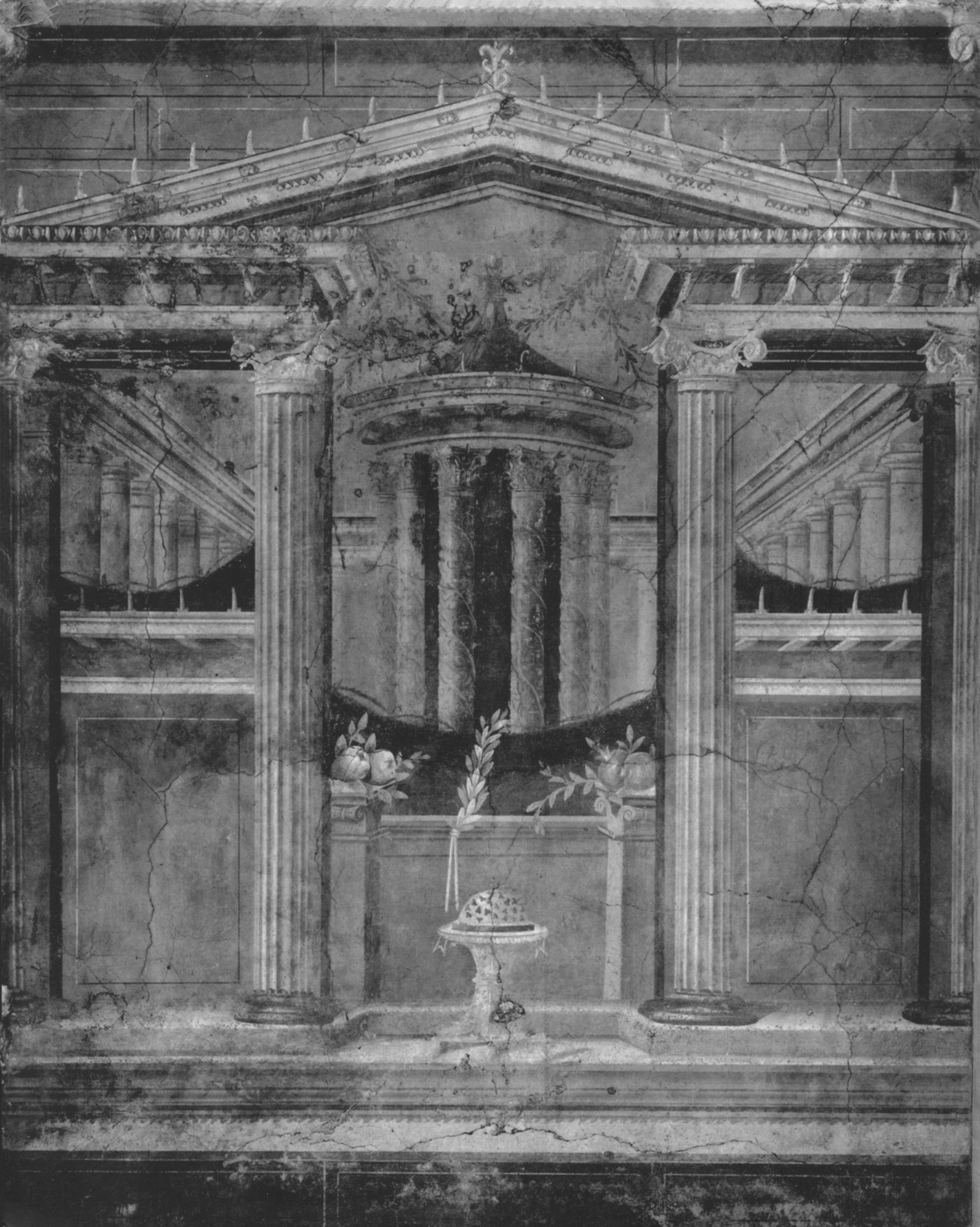






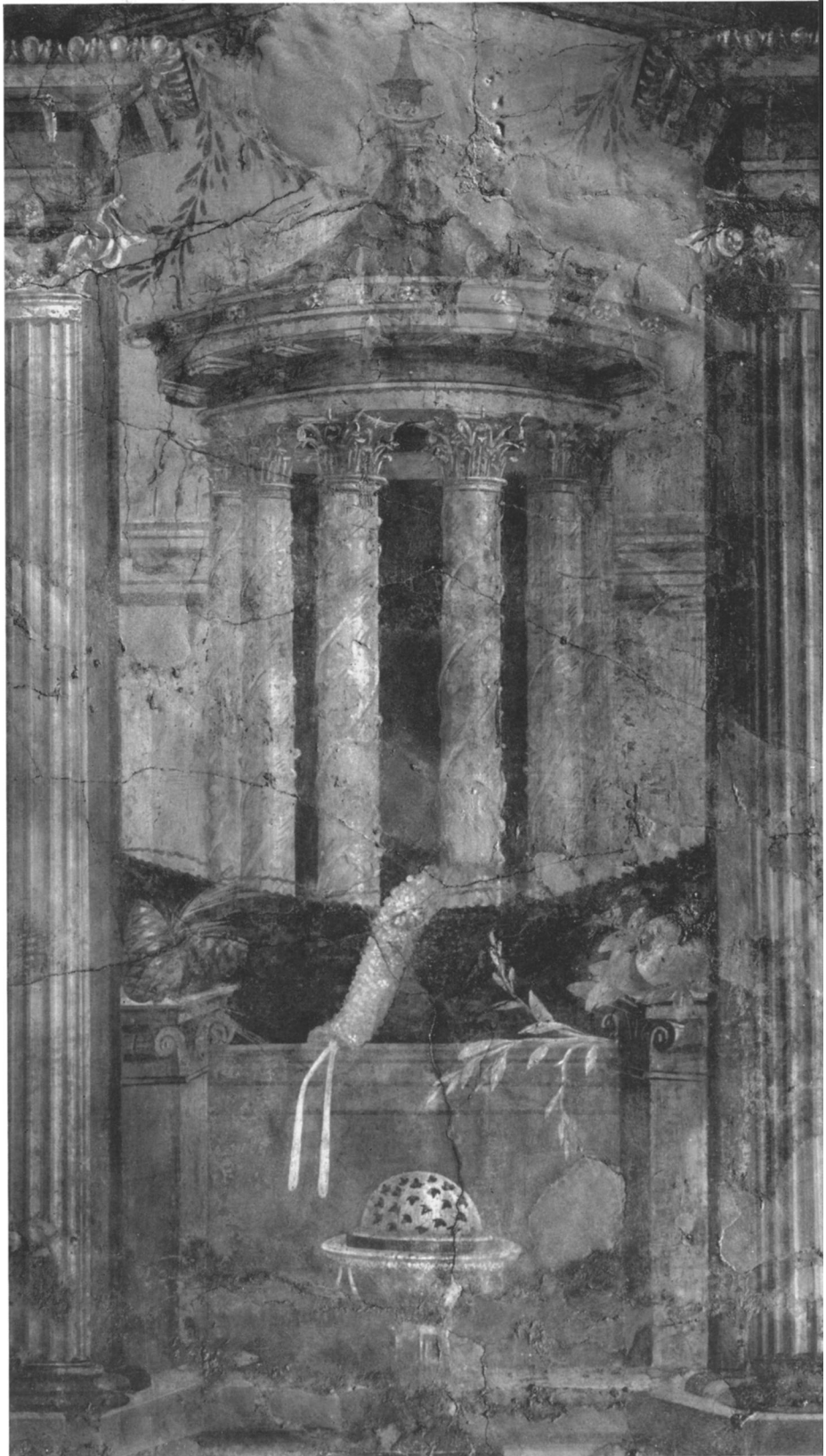
Masks of satyrs. 16 (opposite), young satyr from the triptych illustrated in Figure 6, shown actual size. 17 (top left), the second young satyr from the same triptych, at the same scale as the other masks on this page. They are turned a little so as to face a spectator standing opposite the center of the triptych. 18 (center left), old satyr from the panel illustrated in Figure 7. 19 (bottom left), the other old satyr from the same wall. 20 (above), mask from the garden shrine of the left wall. Detail of Figure 6. 21 (below), corresponding mask from the right wall. Detail of Figure 15. The wide-open mouths probably indicate that these are theatrical masks, but their function here is apotropaic: to avert evil.





22 (opposite). The right wall of the alcove, illustrated in Figures 3, 4. A small circular building in a colonnaded courtyard is seen between the columns of a Corinthian propylon. The entablature of the propylon is broken between the two central columns, but the raking cornice of the pediment above is continuous. Between the columns runs a curtain wall, lower in the center than on the sides, in front of which two low pillars with late Ionic anta capitals serve as altars; on the left is an offering of quinces, on the right of pomegranates. A large and elaborate incense burner (*thymiaterion*) stands in the center, its hemispherical lid perforated by leaf-shaped holes.

A similar scene of a circular temple standing in a courtyard, painted on one of the walls of the House of the Labyrinth in Pompeii, may have a common origin with this one. They share a feature rare in Roman wall painting: the use of a central vanishing point for some of the perspective. In the preface to the section of his treatise on building that deals with interior decoration, Vitruvius discusses his sources and mentions Democritus and Anaxagoras, who, writing about theatrical scenery, described the use of a fixed central point upon which the lines of sight converge, so that "some details depicted on smooth flat façades may seem to recede, and others to project." The lines of perspective in most Roman paintings do not converge upon a single point, but such a central vanishing point is used here for the details of the side colonnades and the edges of the broken entablature of the propylon.



23. Detail of the left wall of the alcove. This wall differs from the right wall in only a few respects, such as the offerings, which here consist of pinecones and apples.



24 (opposite). The Cubiculum in its new location, showing the vaulted ceiling over the sleeping alcove and part of the figured mosaic incorporated in the floor (anonymous gift, 45.16.2). The bone carvings and glass inlay of the couch and footstool were given to the Museum in 1917 by J. Pierpont Morgan (acc. no. 17.190.2076). Height of couch 41¾ inches

25 (opposite, below). Between the columns that divide the back wall into panels stands a low curtain wall with a red coping, its face decorated with a landscape executed almost entirely in tones of yellow. A man stands fishing on a rock in the left foreground. A boat approaches from the right through the first span of a bridge. Several people are crossing the bridge, including a man who appears to be waving at the fisherman. A second, larger boat moves downstream under sail at the right of the buildings that occupy the center foreground. Another bridge can be seen beyond this boat, but the buildings on the bank nearby can scarcely be discerned since the painting is badly damaged at this point. Above the damaged portion three women stand near a fourth who leans forward, stretching out her right hand, apparently toward an altar. In the distance beyond the women are more buildings standing among trees.

26. The right hand panel of the back wall (see also Figure 24, opposite). A loggia with a vine stands on a hill above a cave, at the mouth of which is a fountain frequented by birds. The actual entrance to the cave is guarded, as if it were a private house, by a small statue of Hekate. The scene recalls the statement of Vitruvius that satyr-play scenery is "adorned with trees, caves, mountains, and other rustic details."





27. Three sections of one of the walls of the main room of the villa, as installed in the large Roman gallery. Unlike the walls of the Cubiculum, this wall is incomplete, and the panels were therefore not set into the wall of the gallery but detached from it: the pedestals that formerly supported them were replaced by brackets fastened to the wall; in spacing the panels allowance was made for the columns that originally separated them; and narrow frames replaced the former wide and heavy ones, revealing all that survives of the ancient surface. Average height about 74 inches. Rogers Fund, 03.14.5,6,7

The construction of the annex for the Cubiculum in 1909 was the first great improvement in the exhibition of the Boscoreale wall paintings. The second was effected almost fifty years later, when the present Roman gallery was created by removing the partitions that had divided it into three parts. The paintings from the rest of the villa were redistributed, and for the first time there was enough continuous wall space to display the three great figure paintings from the main room in the correct sequence and the correct spatial relationship (Figure 27). The relocation of the Cubiculum represents the most recent step in the effort to display in a fitting manner the Museum's collection of Roman wall paintings, the most extensive to be seen outside of Italy. The next phase will be the reinstallation, in the second Roman gallery, of the wall paintings from the villa at Boscotrecase.

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- For the vase painting of the shrine of Artemis see *Hesperia* VI (1937), pp. 373 ff., fig. 39. I am indebted to Marjorie J. Milne for this reference and for much advice on the iconography of the Cubiculum.



The Swan Shield, by Martin Schongauer (1445-1491), German (Colmar). Engraving, diameter $2\frac{7}{8}$ inches. Henry Walters gift by exchange, 63.591

Chalk drawing for an engraved calendar for 1679, by Louis Licherie (1642-1687), French (Paris). The musicians are playing left-handed so as to be right-handed in the engraving. The tenor wears Spanish clothes, and the women are dressed as the Four Parts of the World. $17\frac{1}{4} \times 21\frac{1}{4}$ inches. Purchase, Anne and Carl Stern Gift, 62.662.3

Notes

Any collection of wide scope grows the way a river builds a delta, by continuous, imperceptible alluvial siftings. Nothing much seems to drift in from day to day, but at the end of a year or so the general shape has undeniably altered. It does not make headlines when the Museum gets a batch of ornament engravings, a collection of satires of the French Revolution, some seventeenth century portraits, or even a Gothic print or some contemporary work in color, but when gathered together the assemblage makes an impact. The current exhibition of Recent Additions to the Print Collection in the lobby of the Grace Rainey Rogers Auditorium spans the range and interest of printmaking. It begins with a handful of fifteenth century prints, larger than one

might expect in these picked-over times, and ends with a bright contemporary splash. On the way it includes seventeenth century drawings for engravings, designs used by baroque and rococo architects and silversmiths, prints by great artists such as Rembrandt, Goya, Daumier, and Gauguin, and Russian children's books published a few months ago. The most important single addition in the department's recent history was Adele S. Colgate's bequest of most of her Currier & Ives lithographs. Though we still lack the Western subjects and the dramatic sporting prints after A. F. Tait, her collection was so intelligently selected and of such impeccable freshness of condition that it will make several exhibitions during the next few years.

A. H. M.



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