

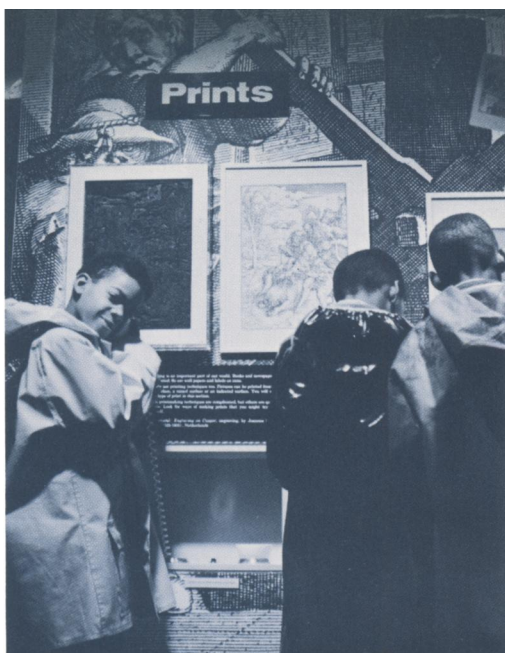
SUMMER 1967

The Metropolitan Museum of Art
BULLETIN

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The Light-Bulb Reaction

THOMAS P. F. HOVING *Director*

What is The Metropolitan Museum of Art? What is it for? What should it do? Should it be an awesome treasure house or should it have “happenings”? Should it be a temple of silence or should it be a sort of community center? Should it remain aloof or should it be a crusading force of novel ideas, conquering by means of its masterpieces the grayishness of today’s urban environment?

All these questions have been launched at me since I became Director of The Metropolitan Museum of Art.

To answer, one must plunge one’s hands into the fertile soil of ideas that existed in 1870 when the mission of the Metropolitan Museum was laid out by its founders. That charter stated the Museum is “for the purpose of establishing and maintaining a museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation.” The sole change in this wording from the founding moment to the present occurred in 1908, when the word “recreation” was dropped – an unfortunate excision.

The language of the charter was deliberately couched in the broadest manner for the broadest effect. It is almost as if the founders knew that lurking somewhere in the future there would be questions about “happenings,” treasure houses, community centers, and crusading forces. Thus according to the stated purpose all things that encourage the





mind and eye to the deepest appreciation of fine art are possible at The Metropolitan Museum of Art – within bounds of common sense, reason, taste, and “gentlemanly and courteous behaviour on the part of the Director,” as the Trustees of 1900 put it in their gentlemanly, forcible manner.

The foundation block of the institution and its collections will always be the conditioned eyes, the penetrating knowledge, and the experience of the staff. Scholarship is the stone upon which all else can safely and responsibly be erected – whether temple of silence or crusading force. All tasks of the museum community – collecting, preserving, exhibiting, educating – are equally critical. But today, in an age of price escalation (or, to some, price madness) of works of art, I think the stress must be more on education and “popular instruction” than on anything else. In short, the Metropolitan is in the business not only of gathering but of giving forth. Its mission lies not only in how effectively its treasures can themselves communicate but also how well it can communicate about its treasures.

When a curator comes upon a brilliant work of

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art he experiences an immediate, kinetic feeling of vibrancy. At once that painting, sculpture, porcelain, or piece of furniture communicates an aura of strength, of sureness, of perfection, of inevitability. When you find a truly great work of art you feel like the comic-strip character with the light bulb blinking over his head, signifying SMASHING IDEA – but instead of one bulb there is an explosion.

The discovery reaction is intense but short-lived. What follows is the painstaking, highly rewarding process of scholarly investigation to find out everything about that work of art, its creator, its period, and even about those human beings who have marveled at or been moved by it.

I want as many people as possible to share this spontaneous enthusiasm, this “explosion of light” when they confront a great piece. What the Museum must endeavor to do is to communicate the deep excitement that marks the masterpiece: the excitement that impelled its creator to fashion it; the excitement

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of the time in which it was made; most of all, the excitement of the work itself as something of surpassing quality. A sort of unforgivable silence can surround a painting pinioned in a frame or a sculpture plunked on a pedestal or a beautiful small bronze isolated in a glass case. The task of the Metropolitan Museum is to break through that silence and communicate – simply and conveniently – the full life of a work of art. The most rewarding experience in the museum field is to be able to give an ignored, misunderstood, or silent object the resounding eloquence it possesses.

The ingredients in this heady formula for popular instruction are complex. And those ingredients must be totally modern, probing, skeptical in the scholarly sense of the word, and brilliantly illuminative.

In getting the word across *everything* is of importance. From a new type of thematic exhibition such as *In the Presence of Kings*, which tries to give new insights into familiar pieces and to strike sparks by linking diverse material by a common thread, to the act of writing a label that indicates why a painting really is “good.”

All media must come to the fore, from television to libraries of special recordings – not only by scholars, but also by artists themselves – for guided tours that will impart more information than the chronic “introductory course,” to experiments with new computers that can answer questions of any complexity from inquiring visitors. We must have orientation galleries to prepare visitors for what the Museum is, has, and wants to express, equipped with every modern communications device. As a first step in creating this buffer between the expanses of the building and the limits of human endurance, this summer we’re trying out a “visitors’ center,” manned by multilingual college students who have volunteered their vacation for the project. Here they plot out individual routes for visitors, everything from a first-time excursion into the whole of our collections to a detailed look at a single aspect – the history of glass, for instance, from the time of Hatshepsut



to Louis C. Tiffany. Above all, we must have a general guidebook to the Museum, comprehensive catalogues of every collection, and a great scholarly periodical for specialists and those growing numbers of visitors who do like to read (*mirabile dictu!*) and like to probe ever deeper into works of art that move them.

The one question probably asked more often than any other is, “Why can’t you stay open at night?” Why not, indeed. So in June we stayed open from ten in the morning straight through to ten at night on four consecutive Tuesdays. To make the evening pleasurable and convenient we kept the restaurant open, and civilized Museum dining by making wine, beer, and sangría available. From five to ten P.M., close to six thousand people visited the Museum, as many as come on a rainy weekday. The experiment was an unprecedented, stunning success. It would be facetious to say that we’re still studying the results. Obviously, we have to make every effort to keep the Museum open evenings on a permanent basis.

We must try out public hearings, public symposia on difficult subjects, such as “Frauds, Forgeries, and Deceit.” New acquisitions of great beauty, rarity, and importance should be presented with flair and outcry (of a gentlemanly courtesousness, of course), and then be explained – or defended – by the curator or Director to the public, which would then be invited to ask questions about the quality and desirability of the piece.

We must experiment with different ways of bringing people and works of art into imaginative rapport. One such took place in the galleries of modern painting and sculpture in June: this was the American première of Eugene Ionesco’s eleven-minute playlet “Maid to Marry,” performed for Museum visitors by the Four Winds Theater in front of paintings by Pollock and de Kooning, with telling results. Anybody who saw the show will never forget the juxtaposition of the large abstract painting and the wonderfully affected man before it, musing “What would Joan of Arc have said, I wonder? . . .”

These are not gimmicks, but possibilities of higher

communication, and probabilities for making works of art of all civilizations and human states of mind more naturally assimilated into the bloodstream of our consciousness.

We must advance beyond the pleasure principle, beyond the passivity of showing works of art and expecting only the aesthetic response. Art is humanism, is relevant. Art leads and changes individuals. If it is not brought fully into the “practical life” of



which the Museum’s founders wrote, how then will the next generation know enough to insist upon an automobile that isn’t vulgar, or architecture that is more than pegboard, or even pots and pans that are not shoddy or rinky-dink? Herbert Read said, “The best civilizations of the past may be judged by their pots and pans.” In that sense The Metropolitan Museum of Art is in the business of those pots and pans that must withstand the judgment of posterity. And we must teach posterity to judge.

*"You ought to have finished," said the King,
"when did you begin?"*

LEWIS CARROLL: *Alice in Wonderland*

The exhibition *In the Presence of Kings* was born as an experiment, to make a virtue out of necessity. The special exhibition originally scheduled for April had to be postponed, and in order to avoid the awkward situation of having ten empty galleries just at the taking over of office of our new director, an instant solution had to be found.

Setting up a thematic show was an obvious choice, and choosing "royalty" as a theme seemed to be an equally obvious way of gathering objects of highest artistic and historical importance. In contrast to this surefire idea, the other factors involved were hazardous. There were less than three months to assemble and mount the show. And then the understanding was that not only the installation, but the whole approach to the topic should be unusual. The very nature of the idea, too, though advantageous for selecting magnificent works of art, bore in itself the difficulty of covering practically

Things for Kings

the entire known history of mankind and every conceivable kind of artifact. When, only a few days after the alarum went out, the lists of objects suggested by the departments came pouring in, the prospect grew definitely appalling. Some departments, such as the Egyptian department or Ancient Near East, hold practically nothing but royal objects, and these in nearly limitless quantities, but even without them the sheer numbers became staggering. After listing about 2,500 possibilities we had to give up hounding more treasures out of galleries and storerooms, and settle down to the tedious task of putting things in some semblance of order.

From the very beginning it had been clear that the widely differing types of objects – from a set of ten huge tapestries to a signet ring, from a full suit of armor to a tiny reliquary locket – had to be organized into some intelligible groupings. Thus the pieces were tentatively gathered in categories that later took shape as "The Royal Gift," "The Royal Table," "The Royal Hunt," and "The Royal Treasury," and were then allotted sections of the exhibition galleries. Here we had to figure out how to handle such things as a set of furniture from the boudoir of Marie Antoinette and the kennel of her pet dog, or the tableware of three Egyptian princesses, in such a way that they might give a lifelike impression without being a period room or a department-store display.

While all this accumulation and sorting was going on, the Exhibition Design Department had been grappling with the problem of breaking the monotony and unwieldy shape of the galleries. Their solution – erecting special structures, curved walls, niches, and pavilions – had to be undertaken before the objects had finally crystallized into groups, and, of course, there came some unpleasant surprises when whole groups had to be shifted around, because of a newly “discovered” bulky object that could not be fitted in the already prepared space. Occasionally, with a bleeding heart, we had to reject objects because there was simply no space for them any more – as happened to the jewel-inlaid leg of the Grand Mogul’s Peacock Throne, or to scores of pharaonic portrait heads.

We hope the final setting shows our visitors objects they have known for long in a new perspective. Other pieces, overlooked in cases filled with similar treasures, will perhaps be appreciated for the first time, and again others have been brought out of storerooms where they slumbered, known only to specialists among scholars.

We hope, too, that our new way of exhibition not only gives new life to these objects, but indicates to our visitors’ imagination something of the presence of kings.

HELMUT NICKEL, *Associate Curator of Arms and Armor*
Co-ordinator of the exhibition

An art museum is at once a historical document, an aesthetic sanctuary, and a problem in engineering. It is an unnatural human invention, in the sense that objects are shown largely unrelated to their original context, and works of artists of wildly varying nations and eras are often shown side by side. Unnatural; but it is the triumph of the museum: communicating to succeeding generations the cultural and technical heritage of man’s past.

The purposes of exhibitions vary according to their nature, but the purpose of their design should remain constant: to facilitate and enhance communication and enjoyment. *In the Presence of Kings*, more popularly known as “Things for Kings,” was one exhibit that put our theories, not to mention our endurance, to the test.

Several problems were inherent. Time, of course, was working against us – but then it always is. As a design problem, the extravagant diversity of the objects had somehow to be controlled and organized so that the end result would hang together as a single show, rather than merely a collection of unrelated rooms. The enormous task of simply constructing the exhibition paraphernalia meant we had to take the risky step of designing even before we knew what we were going to display. The location added to the difficulties: our special exhibition galleries differ widely in shape, size, and ceiling height.

After much experimentation, we decided to introduce a new architectural element

into each gallery – curved wall surfaces of identical height. These, we hoped, would help minimize the existing architecture, and in effect create new, uniform galleries. If properly done, this device would also efficiently and unobtrusively create a traffic flow.

The idea of curvilinear display furniture followed, as a natural extension of the wall theme. The circle, projected into cylinders and semicylinders, is a simple, flexible unit for display cases and platforms. Accordingly, we developed and manufactured four types of cases never previously used in the Metropolitan. A later addition was the tentlike cylindrical pavilion – a simple framework of bent aluminum tubing, covered with fabric and wired for spotlights.

Messrs. Nickel, Hoving, and Silver ponder the concept model – the basis for the overall design of the exhibition. The curved surfaces will tie the random galleries together, but other problems – of schedules, of feasibility – are presented as a result. There are always problems, but this time we have less than three months to solve them. We decide to go with the curved walls.



It was then possible to add spice to the pot. We had a field day with rich colors, fabrics, wallpaper, rugs – all the elements that support the feeling of immeasurable wealth and sumptuousness that this collection of objects suggested. We darkened the galleries and substituted the most dramatic kind of spotlighting for the vague and inconsistent natural light normal to those galleries. In short, we created a spectacular.

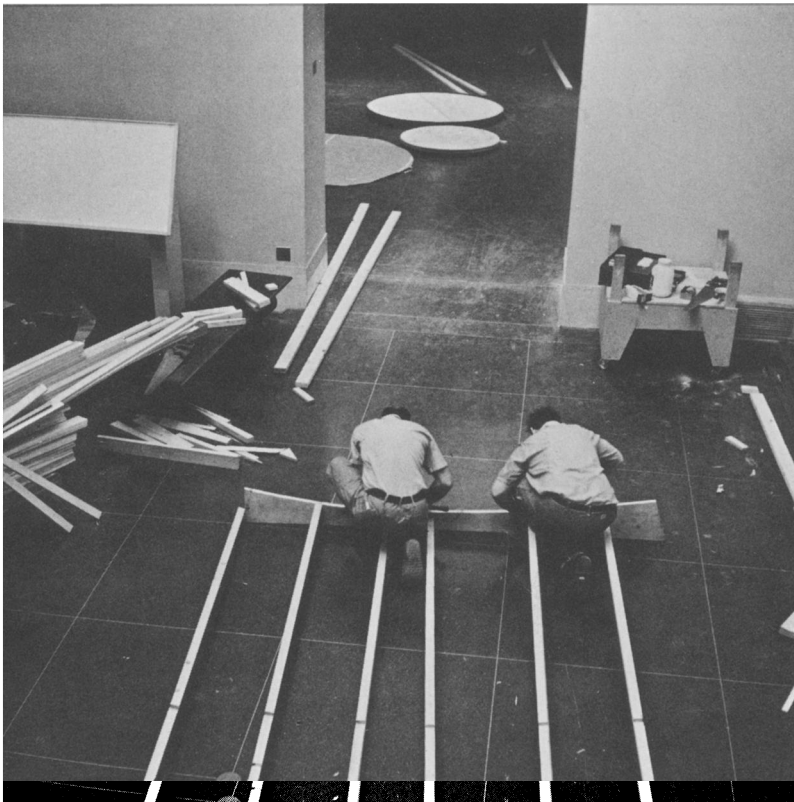
And it worked. With all the glitter and color and infinite variety, the basic design – and the marvelous lighting – held the show together as a coherent exhibition, rather than what might easily have turned out to be the world's most expensive thrift shop.

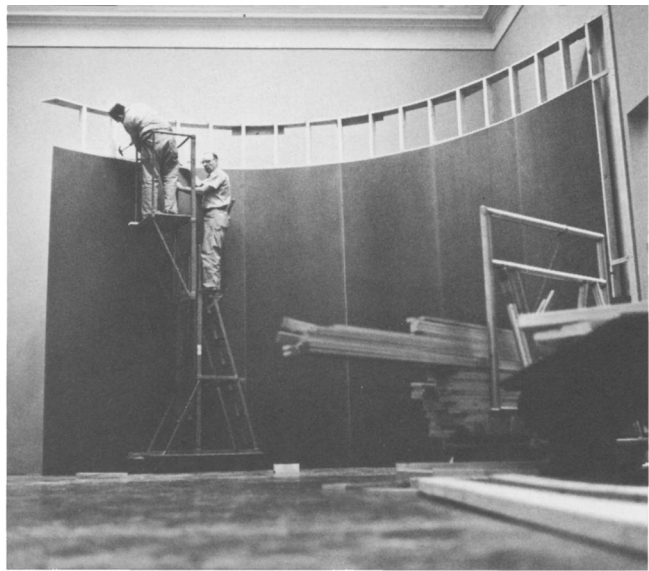
STUART SILVER, *Associate Manager of Exhibition Design*
Designer of the exhibition

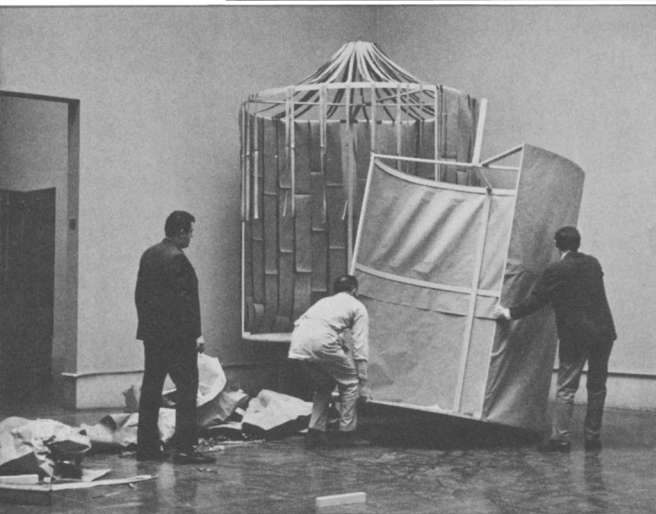
PICTURE ESSAY BY JAMES DELIHAS

Captions by Stuart Silver

Museum carpenters begin construction of the walls, the architectural basis of the exhibit, with all due speed.

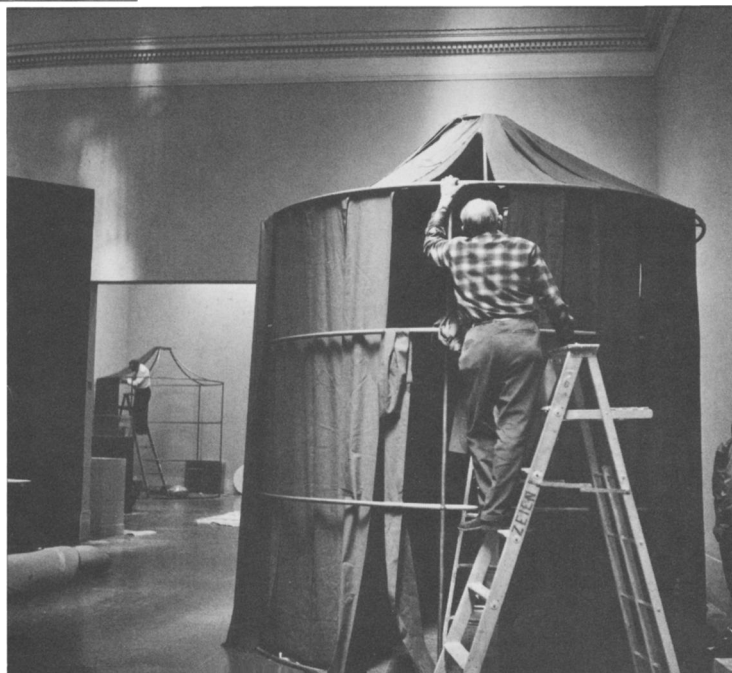






Next problem: accommodate hundreds of disparate objects and unify them into a cohesive exhibit. Our solution: design completely new display furniture – units that tie into and reiterate the curves of the galleries. Many units are designed – niches, pavilions, drum cases, platforms. We manufacture full-size wood and paper mockups of each one and try them in various locations. The ones that work are drawn to scale and turned over to our shops for construction.

Hanging the aluminum tubing of the pavilions with fabric. Our object: create an intimate spot within each gallery for special groupings or small-scaled art.



Amid the incredible clutter, an exhibition is taking shape.





Enter the art: our design is about to get the acid test.

The tapestries look sensational – better than we had expected – against curved walls.



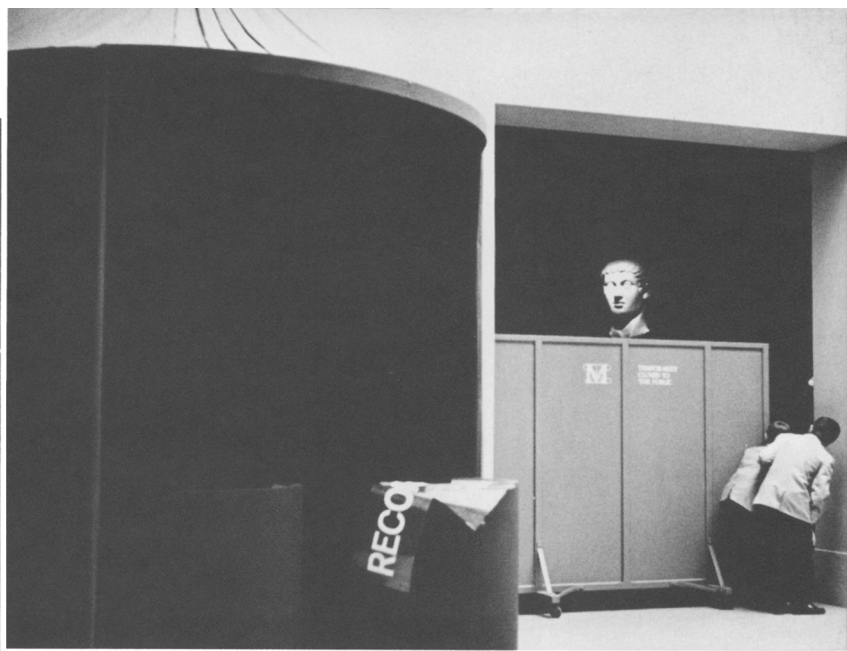
Director Hoving to Designer Silver: “It’ll never fly.”



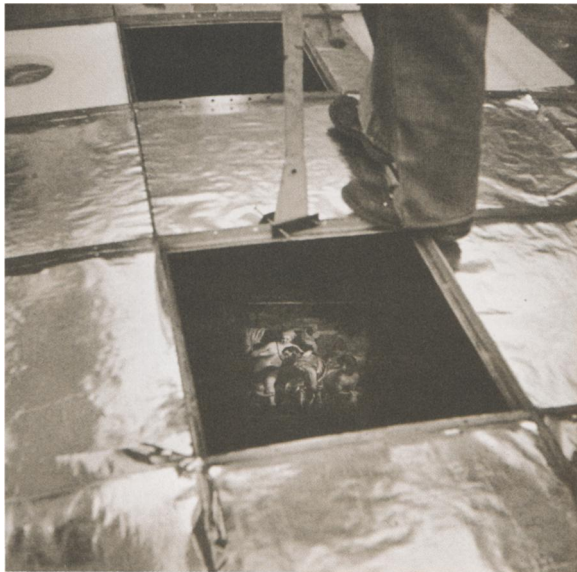
Our team of riggers delicately jockeys a two-ton Egyptian queen into exact position.

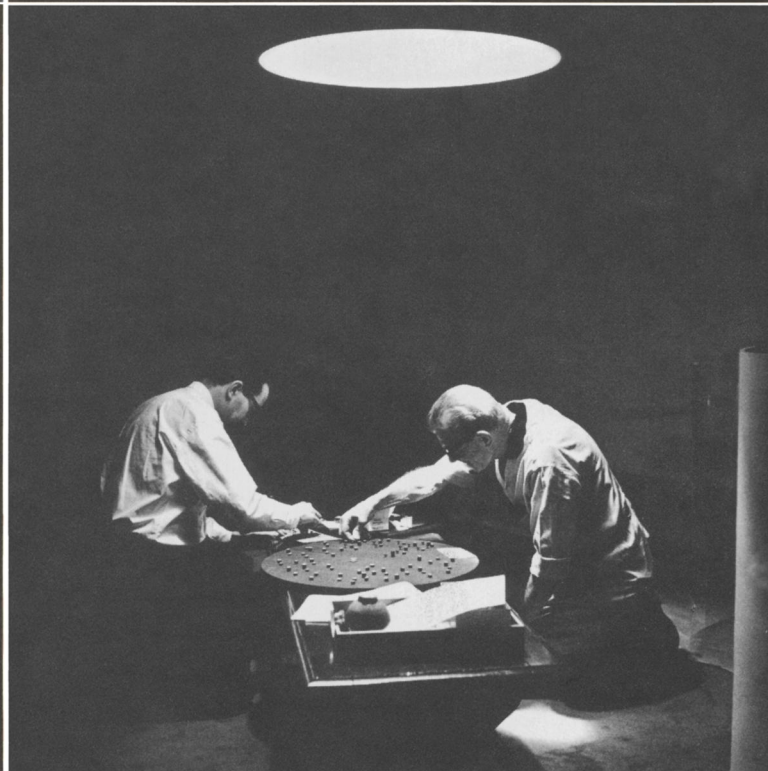
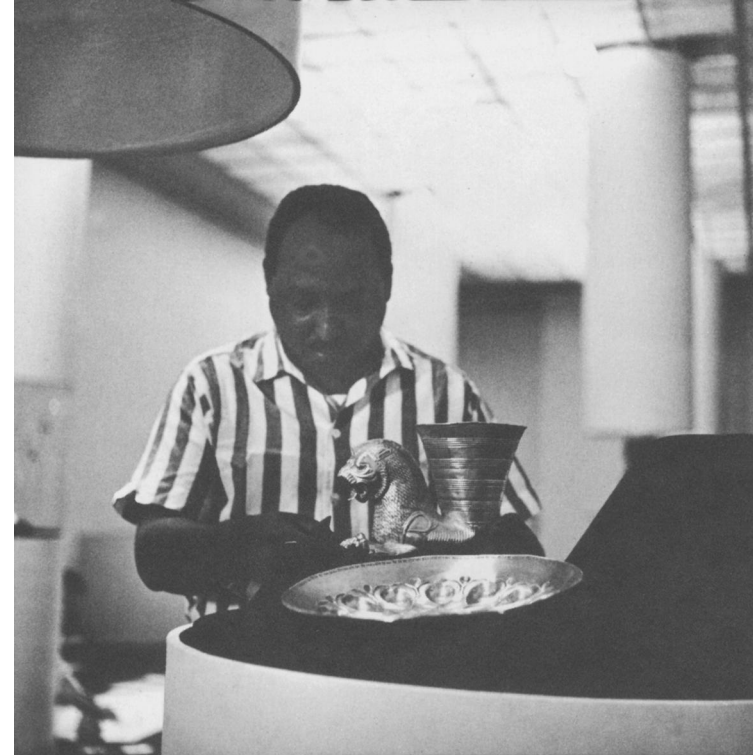
Now, the all-important lighting, as designed by the Metropolitan’s own Prince of Darkness, LeMar Terry. This is the critical element. We have cut out all daylight by opaquing the glass ceiling; the show can fall together or fall apart depending on the lighting. We want to rivet attention on the individual objects while minimizing the general environment.





Emperor Constantine gets another coat of paint. The Dauphin looks critically on.



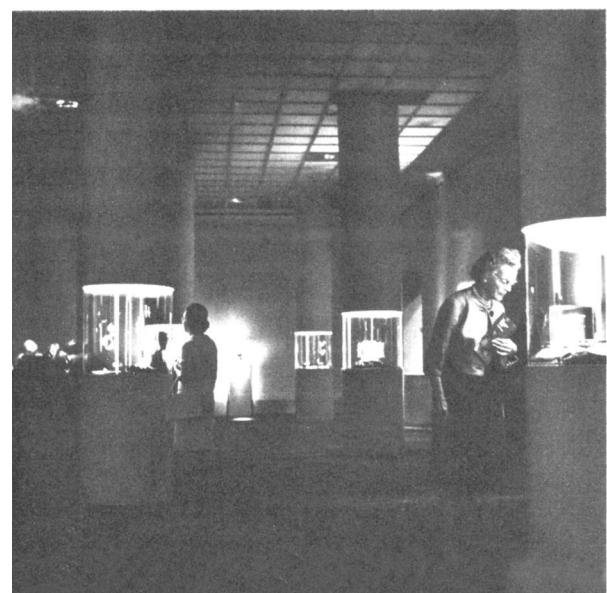


Things are beginning to jell. Our display units appear to be working out. But we're down to the short strokes, and the strain is evident as the deadline looms closer. Weekdays, weeknights, and weekends go by much too quickly. Each department contributes expert help in this concentrated, complex effort.





The Evolution of the Treasury



OVERLEAF:

Finished! And not an hour to spare.

(Photograph: William F. Pons)

We want a shiny treasure trove to amaze and delight the eye. It hardly looks that way at the start, but then – cardboard columns with Plexiglas windows (heat-formed by our technicians); a coat of paint; spotlights; cover everything in sight with bright velvets; hang superb jewels from nylon thread; darken the room – behold! The Cave of Ali Baba!







THE ROYAL ARMORY

Computers Confront the Curator

VIRGINIA BURTON

Assistant Curator of Egyptian Art



1. Freehand drawing on the CRT's screen with the light pen. The table of commands is at the left; the keyboard beneath the screen is used to enter written and coded information into the computer and CRT

The electronic computer has quietly whirled its way into business, industry, government, education, space exploration, medicine – almost all aspects of our society. The tempo that it sets in the processing and dissemination of information, and the scope of knowledge that it makes available, will force those few areas that remain aloof to capitulate simply in order to keep up with the others.

Whether or not man, the individual, approves, the computer is part of his life.

The Metropolitan has been studying ways of adapting the computer's capabilities for museum use: for example, data about hundreds of the enigmatic incised marks on Sèvres porcelain, never studied systematically before, have been prepared for computer analysis by Carl Dauterman of the Western European Arts Department.

The computers involved in such projects process and store written or coded information. With the development of the cathode-ray-tube attachment, commonly called the CRT, the computer's usefulness has been extended to include the visual, a great advantage in the fields of art, art history, and archaeology, where so much depends upon sight rather than words.

The CRT looks like a television screen and is crossed by a thousand grid lines (Figure 1). At the present stage in its development, images are recorded on the CRT by drawing on its screen with a light-sensitive pen, and since many areas of the Museum can make use of such linear input, experiments will be carried out to test the full capabilities of the CRT and to encourage the development of systems that will record and print a visual reproduction of a work of art that is at least as faithful as a black-and-white photograph.

The first experiment for the CRT involves ancient Egyptian pottery. Pottery typology – the division of pottery into classes according to its shape and decoration – is

the basic criterion for archaeological dating when there is no inscriptional evidence. This was first developed on a large scale by Sir Flinders Petrie in his excavations in Egypt at the close of the last century. Since that time all excavation reports contain scale drawings of the pottery finds, and these have been used to identify and date subsequent finds. Although British excavators have adhered to the general classification system set up by Petrie, excavators from other countries often used systems of their own invention, or sometimes none at all. Thus today we find ourselves with hundreds of publications containing thousands of examples of pottery, drawn to different scales, duplicated, recorded under different systems of classification using different criteria for identification. Such vast quantities of information would require many man-years of dedicated research for recording, processing, and analysis in order to produce a single corpus of ancient Egyptian pottery. The CRT and computer provide the logical means of solving the problem.

The pilot project will include some two thousand vessels. One of its primary purposes is to test various methods of feeding information into the CRT. Since accurate drawing on a vertical screen presents obvious difficulties, a table-top tablet will be attached to the CRT, and drawings entered on this horizontal duplicate of the master screen will simultaneously appear on both. One method of input to be tried will be tracing from line drawings (from expedition reports, and the excavation cards of the Metropolitan's Egyptian Expedition), and also from photographs and slides of pottery projected onto the tablet. Another method will be point-to-point measurements, established by placing dots on a line drawing or entering them directly on the screen, and then allowing the CRT to draw the lines between the dots. In the event of a slip of the light pen, lines may be erased, corrected, or redrawn.

Once the outlines of the vessels have been drawn on the screen, the true magic of the computer comes into play. A keyboard of pushbuttons determines storage and retrieval for the CRT. Each button activates a specific command for the computer to carry out, and by touching the screen with the light pen, that area of the drawing will react to the command. Drawings of vessels may be brought to the same scale; foreshortening from photographic input may be corrected; the size of the vessel on the screen may be enlarged or contracted; a detail, such as spout, or handle, or rim, may be displayed alone, enlarged, or contracted; several drawings and/or details may be retrieved on the screen simultaneously for comparison. And one of the most fascinating achievements of the CRT is the so-called three-dimensional display. When plane views of an object have been entered on the screen, the computer will join the sides together, making the necessary corrections to produce perspective views of the drawing as it rotates on the screen to show the object in the round.

A table of commands consists of thirty-two keys or buttons. If more commands are necessary, a key can instruct the computer to clear the board and move on to the second table. So the number of commands may be continued from table to table ad infinitum. A card for each table is laid over the keyboard, specifying the commands programmed for the keys (Figure 2).

Both the CRT and the computer, in order to follow commands and to produce

research results, must be programmed. That is, they must be issued a step-by-step description of what to do with the information put into them, where it can be found, how to arrange it, what calculations to perform, how to reach conclusions, and what to do with these conclusions. Such descriptions are established by a professional programmer, and in the art field, as in others, he works under the guidance of the scholar, who generates the specifications of the program.

The scholar is able to approach the program in reverse, which, oddly enough, is a proper direction in computer research. He knows what discoveries will be important to his field, what analyses should be made in order to achieve them, and what information should be entered in order to make the analyses. With him, also, lies the further responsibility of recognizing areas in which program flexibility would allow for future research by others.

Thus, parallel with the graphic recording, information that describes and identifies the vessels will be programmed into the computer itself, in the form of printed texts and codes. This allows statistical and descriptive data such as vessel dates, measurements, color, material, finish, contents, name of the discovery site, tomb number, bibliographic references, and so forth, to be retrieved on the screen alone or with the drawings. The computer's ability to process and analyze such a multitude of facts not only will provide answers to specific questions, such as the earliest and latest possible dates of vessels, but will allow us to investigate for the first time such topics as spatial clusters of pottery forms, manufacturing specialization by geographic locale, transmittal patterns of local and foreign features, percentage of foreign forms within a period and area, relation of contents of vessels to their shapes and their positions in the graves, and other information that has heretofore been too diffuse to permit analysis.

Print-outs of the results of the analyses are obtained from computer printer attachments, and may be prepared for publication by phototypographic offset methods. Since the CRT allows both graphic and printed information to be displayed on any area of the screen and rearranged at command, its layout can be set for publication prior to print-out. One of the newer electronic units bears the inspired science-fiction name of Geo-Space Plotter. As developed to date, this photographic plotter will produce print-outs forty by sixty inches in size, utilizing thirty-two shades of gray, within seventy-five seconds.

Many different projects, or parts thereof, can be carried on simultaneously on a single computer. Once a project has been completed, the stored program may be leased by other scholars and institutions undertaking the same type of study. This not only reduces costs, but makes for unity in research results and nomenclature. For the more secretive, it is even possible to assign a series of code numbers or letters to a project that will lock its information from anyone who does not know the code.

The computer, which is often maligned as the destroyer of individual identity and the mechanizer of thought, is, after all, just a machine subject to the mind of man. The scholar must still do his own research and think through to the results. The machine, for its part, processes and analyzes the compiled information with such speed that the

time required by these two major parts of a study program is virtually nil. The computer can operate at the speed of a nanosecond, which is a billionth of a second, or, to express it in round figures for comparison, the nanosecond is to the second what the second is to thirty years. Thus, since the machine is able to devour and digest any amount of information that is fed into it, the scholar can devote more time to pure research, and undertake problems of much wider scope than in the past. And, because the computer is capable of storing and processing much more information than the single human mind, the researcher is able to draw on a source greater than himself to stimulate creative and original thinking.

The more one knows of computers the more one becomes intrigued by them. In setting up a program one first comes to grips with the fact that the computer, for all its magic, is still an idiot machine, capable of only a few basic functions. The great puzzle to be solved is how to force these functions to work for you and make them produce what you want to know. This demands a precision in thinking and presentation that truly tests human reasoning and extends it to unexpected lengths. When a program has been run through successfully and the results are printed out, you have a feeling of satisfaction, even elation, at having mastered the machine. On the other hand, since the computer is factory programmed to catch mistakes, there are groans and some grudging amusement when it stops suddenly in the midst of a print-out to advise, "You have committed severe errors. Begin again."

Aside from the mastery of the machine, an even greater satisfaction is found in developing the program itself and in realizing its results. These depend upon an ingenuity and freedom of thought that the average person does not associate with computerized research.

The CRT and the computer enter the Metropolitan as new and important tools of research. Their present and potential use is recognized, their future development will be encouraged, and their predicted achievement in collecting and disseminating knowledge of art, art history, and archaeology – at first on a national, then on a global basis – is anticipated with enthusiasm.

The overlay card is a yellow rectangular sheet with a scalloped top edge. It contains a grid of 31 numbered circles (0-31) arranged in a roughly rectangular pattern. Each circle is surrounded by a label and a set of horizontal lines for data entry. The labels are as follows:

- 0: PROJECT 2290, TABLE NUMBER 1
- 1: SCALE 1:6
- 2: DRAW BETWEEN POINTS
- 3: CORRECT FORESHORTENING
- 4: RETRIEVE CLASS I VESSEL
- 5: RETRIEVE CLASS II VESSEL
- 6: RETRIEVE CLASS III VESSEL
- 7: CONTRACT
- 8: EXPAND
- 9: ROTATE
- 10: MOVE UP
- 11: MOVE DOWN
- 12: MOVE RIGHT
- 13: MOVE LEFT
- 14: HANDLE LEFT PROFILE
- 15: HANDLE RIGHT PROFILE
- 16: HANDLE BACK VIEW
- 17: RIM LEFT PROFILE
- 18: RIM RIGHT PROFILE
- 19: RIM TOP VIEW
- 20: DATE
- 21: SITE
- 22: TOMB NUMBER
- 23: DIMENSIONS
- 24: RATIOS
- 25: WARE
- 26: TEMPER
- 27: COLOR
- 28: TEXTURE
- 29: CONTENTS
- 30: BIBLIOGRAPHY
- 31: GO TO TABLE NO. 2

2. An overlay card showing the types of commands that the CRT will perform for the Egyptian pottery project

Winternitz:

Notes on a Well-Tempered Curator

JAMES DELIHAS

One of the key scholars asked to evaluate the astonishing wealth of new material contained within the two Leonardo notebooks rediscovered last February in Madrid is Emanuel Winternitz, Curator of Musical Instruments at The Metropolitan Museum of Art. Dr. Winternitz was shown photographs here in New York of all 700 of the notebooks' pages, and among them was able to identify fantastic, enigmatic devices and contraptions – unrecognizable to any eye but his – as musical instruments.

It is generally conceded that before Winternitz began studying the musical aspects of Da Vinci's genius, there had been no really systematic investigation into the subject, and barely an inkling of its importance to a full understanding of Leonardo's total accomplishments. After puzzling over thousands of pages of Leonardo's notebooks, Winternitz's agile eye made an intuitive connection one day between some undecipherable sketches in the Codex Arundel in the British Museum, and similar ones in the Institut de France in Paris and the Codice Atlantico in Milan. Those few brief lines, suggesting a bizarre object, had to represent a new kind of musical instrument. As he recalls, "the whole thing suddenly blossomed in my mind like a flower." So began the only serious research into a major and unsuspected facet of Leonardo's genius. To understand the man's theories and philosophy of music, his importance as a virtuoso, improviser, and teacher of music, and above all as a prolific inventor of musical machines and instruments, one has to turn to Winternitz's writings. How deeply into the subject Winternitz has delved is indicated by a paper, delivered last November before the American Philosophical Society in Philadelphia, which deals with Da Vinci's application of his anatomical research to design problems in other fields – stage settings, architecture, mechanics. Specifically, for example, Leonardo invented a new keyboard for wind instruments undoubtedly patterned after the mechanical arrangement of tendons found in the wrist. In the 1830s, over three hundred years later, when the development of wind instruments required such a device, it was reinvented and made use of in the famous Boehm flute.

Within the Madrid cache, Winternitz spotted the outline of a bell surrounded with strange accessories. Drawing on his knowledge of Renaissance physics, metallurgy, and the theory of bells and percussion, Winternitz identified these accessories as a keyboard controlling a set of dampers that could alter the bell's vibration to produce different tones. The object, in fact, was a kind of carillon. "Instead of several bells you have

only one, a great economy. An ingenious idea that doesn't exist even today." Winternitz's scholarship has been of such a highly imaginative order that in 1963 he was invited into the prestigious *Raccolta Vinciana*, the small, distinguished society of Leonardo scholars based in Milan.

Winternitz's Da Vinci studies, although important, form only a portion of his total work. The idea that dominates and directs this work is the interplay of art history and music – a central preoccupation that is the philosophic underpinning to most of what he has ever written or done. This makes him something of an anomaly in the academic world, however, for he refuses to be pigeonholed either as a musicologist or as an art historian. There are partisans in both disciplines who claim that he is too much of one or not enough of the other. But it is compartmentalization, overspecialization, the breakup of knowledge into ingrown disciplines that he resists as a major peril of the times. As a result, perhaps, he has produced a body of highly original work. At sixty-eight he is one of the world's most respected musicologists, a humanist deeply interested in education, a pragmatist with a social conscience.

Winternitz was born and educated in Vienna. He served for three years in the First World War, and at twenty-four took a doctorate in law while studying music as an avocation. He was given a grant to teach at the University of Hamburg, where he took part in a seminar in epistemology under the noted philosopher Ernst Cassirer. The seminar turned into one on aesthetics and it was at this time that the problem of "bridging the eye and the ear," that is, art and music, began to prick his imagination. Back in Vienna he continued his law training while lecturing on Kant, the philosophy of law, and the theory of harmony at the Volkshochschule, in what was probably the first experiment in adult education ever conducted in Europe.

Henri Bergson says somewhere that one ought to think like a man of action and act like a man of thought, and Winternitz seems to have fused the two. In 1937, three years after the Dollfuss assassination and a year before the Nazi takeover, Winternitz took part in a notorious murder trial that was dividing Vienna. A young student and Nazi fanatic had shot to death Moritz von Schlick, the well-known professor of philosophy at the University of Vienna. When the defense lawyer turned the trial into a political whitewash of the student and viciously attacked Schlick's name, Winternitz rose and delivered a lengthy exhortation warning that "the distance between Vienna and Braunau is a mere two hours by express train." The speech caused a stir, and Winternitz began receiving threatening calls and letters. (He is still occasionally stopped in the street in New York by people who were in Vienna at the time and remember the incident.) He had been practicing as a corporation lawyer for nine years when the Anschluss occurred in March of 1938. That July he fled Austria. He managed to cross the sealed border, gaining the sympathy of the Austrian guard at the Swiss frontier by speaking the guttural Tyrolean dialect of the region, which he had picked up twenty years earlier during war service in an Alpine regiment. With one extra shirt under his arm and a box of several hundred Leica negatives of Palladian churches, palaces, and

villas, he made his way to the United States. Later he managed to bring over the beautifully toned Bösendorfer piano that had belonged to his grandparents, and on which Brahms played during his visits to their home. An accomplished pianist, Winternitz also plays the organ, harpsichord, and clavichord and has a flair for improvisation.

Although Dr. Winternitz doesn't often get back to Vienna, he reminisces readily about what he calls "the ferment and excitement of the city's intellectual life" in its pre-Nazi, pre-background-music days. He recalls the thrill of attending as a youngster the early concerts, around 1915, of Schönberg, Berg, and Webern, and the stir caused by Kokoschka's and Schiele's exhibitions. He speaks too of an informal club of fellow literati, abruptly dispersed by the Anschluss, whose members met to exchange talks on amateur interests outside their individual bailiwicks. He remembers talking on one occasion about the influence of sixteenth-century Italian architecture on early buildings in New England, observed during a trip to the United States in 1936. Some of his cronies then were Otto Benesch, later the director of the Albertina, Johannes Wilde, who went on to head the Courtauld Institute, and Alfred Schütz, who later taught philosophy in New York at the New School for Social Research.

In the United States he led a precarious existence until one day he impressed Paul Sachs of the Fogg museum with a lecture on the organic relationship between Renaissance theories of architecture and music, illustrating his thesis with the Palladian photographs brought over from Austria. Winternitz, incidentally, knew little English at the time and had to memorize the talk after translating it with the help of a friend. There followed lecture requests from universities and museums all over the United States. In 1941 he joined The Metropolitan Museum of Art as a lecturer, brought in by the Director, Francis Henry Taylor, who had heard him at the Worcester Art Museum and thought him "one of the most extraordinary teachers and lecturers" he had ever known. In front of a lectern he can

captivate audiences with the force of his ideas and a quick play of wit. "He's a subtle master of the 'throwaway line,'" remarks a friend who has known him since his arrival in the United States, "and, frankly," she smiles, "an almost abusive practitioner of the pun. You know the anecdote he tells? Well, in the beginning the puns occasionally fell flat. And into the void would step Chief James Quinn, an old, enterprising hand on the Museum's security staff, who'd become a one-man clique, provoking the audience into a response by applauding or chuckling himself from the back of the lecture hall."

Appointed Keeper of Musical Instruments in 1942 (he became Curator in 1949), Dr. Winternitz began a systematic reorganization and rehabilitation of the Museum's Crosby Brown Collection of Musical Instruments of All Nations. As the richest and most beautiful such collection in the world, it includes within its bewildering range everything from prehistoric bone flutes, to Tibetan temple trumpets, to rare eighteenth-century pianofortes, to modern saxophones. It numbers today 4,000 instruments, and its only conceivable gap is perhaps Ornette Coleman's plastic tenor sax. The collection had been sorely neglected (not a single Trustee played chamber music in those days, recalls a colleague) and Winternitz brought it back to life. At this time, shortly after the United States entered World War II, when most of the Museum's treasures were being dispatched to caves in the Southwest for safekeeping, he pleaded to have the musical instruments remain. The sudden change to a dry climate, he argued, posed a danger more acute than the possible bombardment of New York. As a result, the building's thirteen acres of exhibition space were virtually empty except for thousands of musical instruments, which Winternitz set about employing for a new kind of Museum concert. Unknown pieces by the great masters of the Middle Ages, Renaissance, and baroque were revived, and ancient and precious instruments were restored to playing condition. The Medieval Sculpture Court and Great Hall were filled with the sounds of Schütz, Monteverdi, Palestrina, Gabrieli, Rameau, and Scarlatti, in

one memorable concert after another, performed by Adolf Busch, Wanda Landowska, Elizabeth Schuman, Paul Hindemith, George Szell, Mieczyslaw Horszowski, Arthur Mendel, Frederick Waldman, and others. (The association with Hindemith, who shared his enthusiasm for early music, grew into a long-lasting friendship.) The success of those early concert series, initiated in 1943, was astonishing. One of them, "Music Forgotten and Remembered," Winternitz's original title, led directly to the revival of such music in the large concert halls downtown, and he is credited with no small part in the reawakening of public interest in baroque and pre-baroque music.

In addition to ferreting out centuries-old scores, organizing the concerts, reconditioning the old instruments, and conferring extensively with Hindemith and others on how they should be played so that Bach would recognize himself if he walked in, Winternitz produced eighteen yearly volumes of program notes, which Virgil Thomson in 1948 called "the most distinguished, the most penetrating, informative, and accomplished notes now being written in America. . . . All will be valid for years."

Winternitz looks a good decade younger than his years. He wears a neatly cropped mustache, dresses in trim haberdashery, and carries himself with aristocratic bearing. He talks animatedly yet unhurriedly in a sonorous Viennese accent, frequently stopping to relight an ever-present cigar. He is engaging and courtly in manner, and his conversation is seasoned by a subtle, almost self-deprecating, irony. A friend describes him as having "absorbed the best of the qualities that have traditionally characterized Vienna's intellectual class. An open, generous disposition without the dubious *Gemütlichkeit*. An open, generous, and original mind."

The best place to trace the "physiognomy" (a favorite Winternitz word) of the man's mind is in his published work, which numbers three books and some threescore articles, papers, reviews, and lectures. A random selection of these would include pieces on the social

Photograph: Hans Namuth



and technical history of bagpipes and hurdy-gurdies; the relationship between early Renaissance art and science; the symbolism and iconography of musical instruments in Western art; the sense of time in the teaching of history; the evolution of the baroque orchestra. An essay full of brilliant surprises, "Gnag-flow Trazom: Mozart's Script, Pastimes, and Nonsense Letters," discovers a subtle relationship between Mozart's music and his games, puns, and letter styles. "It's amazing what he's found," a former associate admits, "by scratching surfaces worn smooth and hard by researchers on their way to more obvious quarry."

In a book titled *Musical Autographs from Monteverdi to Hindemith*, which in principle deals with the score as "an embodiment of musical, and therefore temporal, phenomena in the graphic space," he makes some penetrating observations on musical scripts (those in the composer's own hand) as fascinating documents of working methods and writing habits.

On one obvious level, as a graphic pattern, original scores are aesthetically interesting in their own right, as they are in Saul Steinberg's drawings. There are Handel's "hordes of fat ants," Beethoven's "dense, chaotic jungles," and the "architectural blueprints" of Stravinsky.

On more significant levels the script is a precious and highly personal embodiment of musical thought and imagination. For example, through an examination of the so-called ink cycles (the order in which various parts of the score were written), insights into the creative process can be gained.

The score, too, considered as frozen music, is a solution to the problem of representing a continuum (time and motion) in terms of static symbols. It is characteristic that some years ago, in a series of lectures called *Images and Imagination*, Dr. Winternitz pointed out how this same problem was being solved in

another medium, that of the American comic strip.

Four books of his are being published this year. One, *Musical Instruments in the Western World*, which came out in late April, is the first comprehensive analysis ever attempted of instruments considered both as tools of music and as objects of art. A book on the early history of the violin, one on the symbolism of instruments in Western art, and another on the history of music as a healing agent are on press. A fifth, still in the writing, is to be a major synthesis of many years of research into Da Vinci as a musician.

Winternitz sees his work as a cohesive whole. What appear to be divergent studies have been pushed until, like the parallel lines in Riemannian geometry, they meet and their underlying connection is seen. He has tried to bridge the polarities of art and music, "that no-man's land," as he puts it, "between the eye and the ear." In this Winternitz is sympathetic to the synoptic tradition of men like James Frazer, William James, and Henri Bergson, who pieced together the splintered specialized branches of knowledge of their time into a unified experience. Winternitz's most sensitive gift, perhaps, is just this ability to follow the threads that weave back and forth between music and the fine arts, producing one important patch of the fabric of civilization. In a talk, given in 1941, cautioning against overspecialization and urging the re-opening of relations between disciplines, he prefaced his remarks with a quatrain from Lewis Carroll's "The Hunting of the Snark":

He had forty-two boxes, all carefully packed,
With his name painted clearly on each;
But, since he omitted to mention the fact,
They were all left behind on the beach.

If he's been at all successful, Dr. Winternitz will have reduced those boxes to at least half that number.



The Annual Summer Loan Exhibition

CLAUS VIRCH *Associate Curator of European Paintings*

Last month bright posters went up at the entrances to the Museum to announce the summer loan exhibition of *Paintings from Private Collections, 1967*, and again the many out-of-town visitors and New Yorkers who have not fled the summer heat have the opportunity to see paintings rarely or never shown publicly before. This is the thirteenth year of the annual event, which was interrupted only once, when exhibition space was limited while air conditioning was installed in the paintings galleries. It is an event that has proved to be one of the most successful and popular of the Museum's activities. Yet it is advertised mostly by word of mouth, with only a simple checklist instead of a glossy catalogue. Its informality is an inherent part of its charm. Here, in the airy special exhibition galleries are gathered, without a specific theme, without didactic purpose, paintings to delight the eye and refresh the mind on humid summer days.

What is now looked forward to as a major exhibition began in a small and inconspicuous way. Theodore Rousseau, Curator of European Paintings, persuaded first one, the next year three, and subsequently an ever-increasing number of New York collectors to part with their treasures for the summer months. The Museum's collection of late

Some of the more modern aspects of last year's exhibition, ranging from a large triptych by Hans Beckmann, of which a part is seen at the far left, to the light-colored still life by Braque at the right. The sculptures are Giacometti's stringy Walking Man, Picasso's whimsical Crane, his early bronze of The Jester, and Arp's Demeter, a sensuously curved white marble image of the earth goddess.

nineteenth-century French painting, which has grown brilliantly since, needed strengthening at that moment, when the appreciation of the impressionists and postimpressionists had reached a new peak in this country. Wooing and attracting collectors is not the smallest duty of a curator. In this case, it was rewardingly successful. What started as a temporary addition to our collection has grown into a separate annual exhibition; the beginning grew into a habit and the habit into an obligation. Each year the response has grown. Now, in fact, it has become a painful duty to select from the many eagerly offered loans. It is always our desire to show new things to our public. Last year two-thirds of the works had never been exhibited in the Museum before, or, for that matter, anywhere in this country. The exhibition, taking advantage of what is available, succeeds in showing much that is great. In 1966, for example, eleven paintings by Cézanne were arrayed on one wall, and there were fourteen pictures by Renoir and sixteen by Monet on others.

The summer loan exhibition takes its shape from what New Yorkers collect. It mirrors the taste of our time and our place, and this taste favors the French school of the nineteenth and twentieth centuries, with a strong emphasis on the works of the impressionists. It is easy to understand our love for the impressionists and the pleasures they offer. With their paintings they present a Paradise Regained. Sunshine and flowers, parasols and pretty clothes, picnics and all the joys of an uncomplicated world, savored at leisure, at a pace no longer possible. They set the tone for the entire show.

For those who feel that they have seen enough of the great French masters of the last century, there is a room with the American followers and counterparts of the impressionists, and more galleries displaying works of the fauves, of Picasso and other artists of today. Because of the tremendous popular success of the show *In the Presence of Kings*, which has been held over for the summer months, this year's loan exhibition has less space available, and therefore includes fewer pictures – but its quality is obviously not determined by quantity. We hope to show a much larger number of paintings next year, among them, for the first time, twentieth-century American paintings.

The treasures seem unlimited. What riches in this field! No other American city could produce year after year such an ever-changing exhibit from its own resources. Nowhere else is the public afforded a comparable opportunity of seeing at one time so many privately owned works of art of such high quality and diversity. As such, the summer loan exhibition is unique.

In the beginning of the nineteenth century the British were the first to arrange large loan exhibitions of paintings from private collections, drawing on their rich holdings and establishing a great tradition of shows that is still carried on. Loan exhibitions have been organized ever since, and now we are simply flooded with them. No other, however, has the informal and seasonal aspect of a happening in the park, flourishing as it has long before such an occurrence found its popular name.

All winter long the curators take note of paintings in private houses that might be suitable for the show. And when the exodus begins and the dustcovers go on in June, the Museum's truck arrives and all over town our men take paintings down from above sofas, sideboards, and beds. Hanging the heterogeneous loot is not a simple task. No

lender wants to see his prized possession hung in a corner. James Rorimer, the late Director of the Museum and a man not easily satisfied, often asked on what principle the exhibition was arranged. The only guiding line is always the desire to show the pictures to their best advantage and make them look well together. After Labor Day, like children returning from camp, they go home again. For the next ten months only privileged dinner guests will enjoy them. Most of the show's summer visitors probably did not realize that they were granted a gigantic house tour.

Some of the paintings included in former summer shows have since entered the permanent collections, by gift or bequest, such as the magnificent impressionist pictures left us by Stephen C. Clark. Others, we hope, might also become used to the Museum's atmosphere and hospitality after repeated visits.

In many of its enterprises the Museum needs outside support. The summer loan exhibition relies on it entirely. In this case, it is not money we ask for, but a rarer commodity: paintings. The generosity of Americans is well known; the generosity of our collector friends is unequalled and deserves the highest credit. Nowhere in the world are there people so willing to share their beloved works of art with the public. It is done in the rare spirit of civic responsibility and succeeds in giving pleasure to many, summer after summer.



Still Life with Peaches

Georges Braque

French, 1882-1963

Lent by the Alex Hillman Corporation

The pitcher, glass, and basket with fruit have undergone a significant change. Although they can still be recognized, these objects have been transformed into abstract shapes, sharing a harmony of rhythm and achieving the pictorial poetry that Braque claimed to be as important to a painting as life is to man. The picture is dated 1924 and reflects the artist's great admiration for Cézanne and his still lifes.



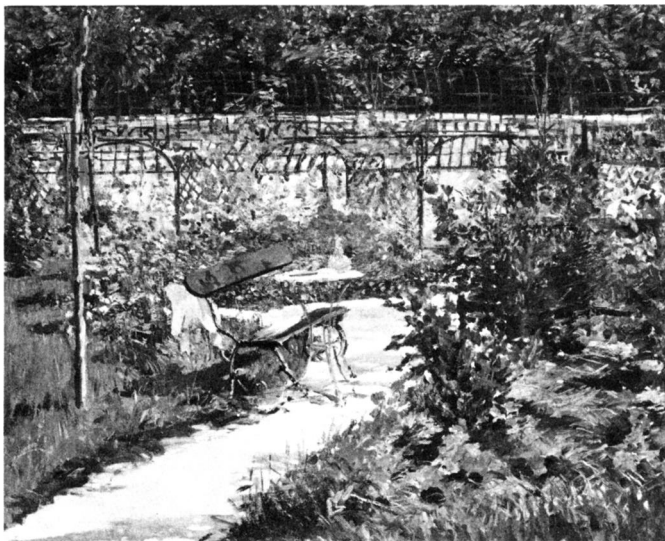
Mme Camille Monet

Claude Monet

French, 1840-1926

Lent by Mrs. Nate B. Spingold

The impressionists rarely painted conventional portraits, and Monet, the leader of the movement, did so only at the beginning of his career. This large and important picture is a likeness of his wife and former model, Camille, whom he had married in 1870. Her languid pose and pensive gaze suggest the difficult years they had endured together. Painted around the time of the first impressionist exhibition in 1874, the picture, with its forms dissolved in dabs of pure color, is an excellent example of the new style.



The Artist's Garden at Versailles

Edouard Manet

French, 1832-1883

Lent by Mrs. John Barry Ryan

In his last few years Manet, a devoted Parisian, was persuaded by his doctor to spend summers in rented villas outside the city. There, as his health failed, he took new pleasure in nature's freshness, painting the beauty he found in flowers, gardens, and young women with his characteristically free but sure touch. Here he shows us simply a rickety garden bench and an iron table with a carafe of water standing in a trellised garden, but he has captured the radiance of a summer day, with sunlight dancing on the gravel path and flowers and fresh greens sparkling.



Le Foyer de la Danse

Edgar Hilaire Germain Degas

French, 1834-1917

Lent by Mrs. Harry Payne Bingham

Degas was constantly fascinated with the ballet, and drew and painted the young performers in all aspects of their exacting art. Although this picture seems like a casual glimpse into the rehearsal hall of the Paris Opéra, it is a distillation of innumerable studies, carefully selected and arranged. The eminent old dancing master Jules Perrot, once a famous dancer himself, watches a pupil pass through the position of "attitude," while chaperoning mothers look on from the platform at the rear. The bare studio is dotted with white ballet skirts and pastel sashes. It is a picture of immense charm and perhaps Degas's most exquisite interpretation of his favorite subject.



The Balcony

Berthe Morisot

French, 1841-1895

Lent through the courtesy of Mr. and Mrs. Henry Ittleson, Jr.

Seen through feminine eyes, this view of the famous skyline of Paris carries a special note of grace and intimacy. Berthe Morisot painted it from the balcony of her parents' house on the rue Franklin near the Trocadéro. In the sweeping panorama the majestic dome of the Invalides can be seen rising on the right. The young woman with the fin-de-siècle bustle is Berthe's sister, and the little girl in the pinafore her niece. Such leisurely calm has gone, along with the fashion of their clothes. Berthe Morisot was a close friend of the other impressionist painters and married Manet's brother Eugène.



The Seine at Argenteuil

Alfred Sisley

British, 1839-1899

Lent by Mrs. Richard J. Bernhard

One of the many views of the calmly flowing Seine that Sisley painted in 1872, when he lived near Renoir in Louveciennes. A few sailboats glide idly along and disappear around the river's bend in the far distance. The sky is overcast with a diaphanous gray, and the light has the limpid, diffused quality that attracted the impressionists to the Ile de France. Sisley never painted better than during this year, and this landscape, with its subtle, pale tonality, sparse use of color, and endless depth, is one of his most beautiful. It was a fortunate year for the artist: the dealer Paul Durand-Ruel took a liking to his canvases and began to buy them regularly.

Architecture is the enclosure of space and the creation of mass. Architectural drawings reduce this space and mass to mere schematic representations – floor plans, elevations, or sections. But we, today, have discovered a ready appeal in them: our eyes have grown accustomed to the aesthetic of the flat, linear, and almost immaterial qualities of Park Avenue wedding cakes – a style in which many a building seems but a two-dimensional rendering exploded to vast size.

An exhibition of English architectural drawings from the Museum's collection will be on display in the Auditorium Lounge from September 11 to November 15. It coincides with the publication of a catalogue, by John Harris of the Royal Institute of British Architects, of English architectural drawings in American collections, a substantial percentage of which are at the Metropolitan Museum. The more than fifty examples on exhibition illustrate the varied types of architectural drawings as well as the myriad styles of English architecture from the mid-seventeenth century to the late nineteenth.

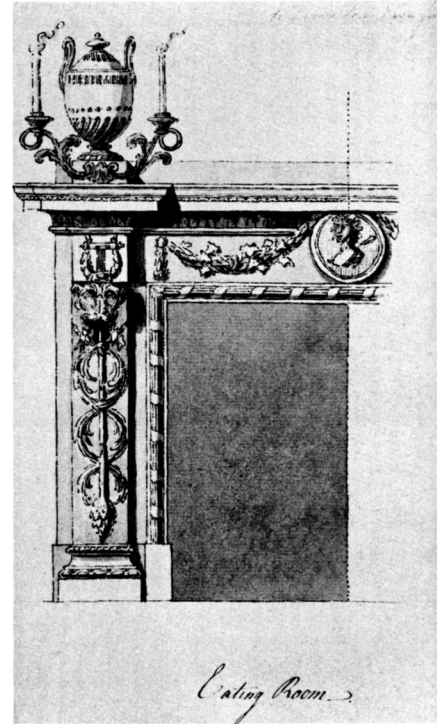
Architectural drawings reflect stylistic trends and the extent of the architect's role in designing and building. It is only recently that most architects have relinquished what has aptly been called "the classical language of architecture" – the vocabulary of forms and motifs originating in antiquity, and in constant use since the Renaissance for ordering exterior and interior walls with a coherent decorative scheme. Historically, in designing rooms English architects have concentrated on ceilings and chimneypieces. Inigo Jones, who introduced Italian Renaissance architectural theory into English practice about 1616, made abundant use of the chimneypiece designs in Jean Barbet's *Livre d'Architecture d'Autels et de Cheminées* (Paris, 1633), though always adapting them to his own purposes. The earliest drawings on exhibition, copies of two plates from Barbet, were probably executed by a member of the Office of Works, builders for the Crown. Barbet, and Renaissance architecture itself, were as yet unknown outside court circles.

The eighteenth century saw a complete about-face in this situation, so it is no exaggeration to say that at its close almost every carpenter and mason in England could handle classical motifs with competence. This extraordinary proliferation of knowledge resulted from the architectural-book boom fostered by Lord Burlington, leader of the English Palladian movement that began in the second decade of the century. Burlington sought to return from baroque excesses to the true architecture of antiquity as exemplified in the works of Andrea Palladio and of his English follower Inigo Jones. William Kent, Burlington's favored protégé, published the sumptuous folio *Designs of Inigo Jones* in 1727. A major aim of the Palladians – never realized – was the erection of a new Whitehall Palace, as a symbol of the supremacy of the antique. Jones had conceived such a building long before, and one elevation of his design, drawn for Kent's publication by "Burlington Harry" Flitcroft, is displayed.

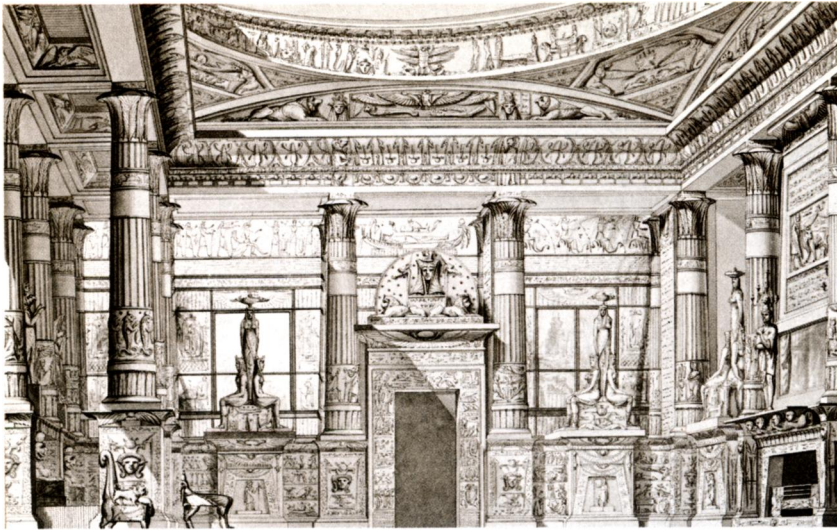
The influence of Palladian tenets was to become universal in English-speaking countries. John Aheron published *A General Treatise of Architecture* in Dublin in 1754. A manuscript version of 1751 will be opened to the plan for a "Magnificent Palace" in the unpublished sixth section. The vast, nearly square plan, incorporating a series of courtyards, is not unlike that for Jones's Whitehall Palace above. No such palace was ever erected in England or Ireland, but it was certainly not through lack of design or desire.

The inevitable reaction to ever more bookish and sterile copies after Palladio was the contribution of Robert Adam, interior decorator *par excellence*. Adam flaunted the rules by which classical architecture is ordered, rearranging and redesigning the standard parts of columns and cornices. In doing so he achieved great fame, though he never got the royal patronage that went to his greatest rival, Sir William Chambers. Chambers followed the rules, but adopted more of the current French decorative motifs than those uncovered in the excavations at Pompeii and Herculaneum that Adam made fashionable. The Museum

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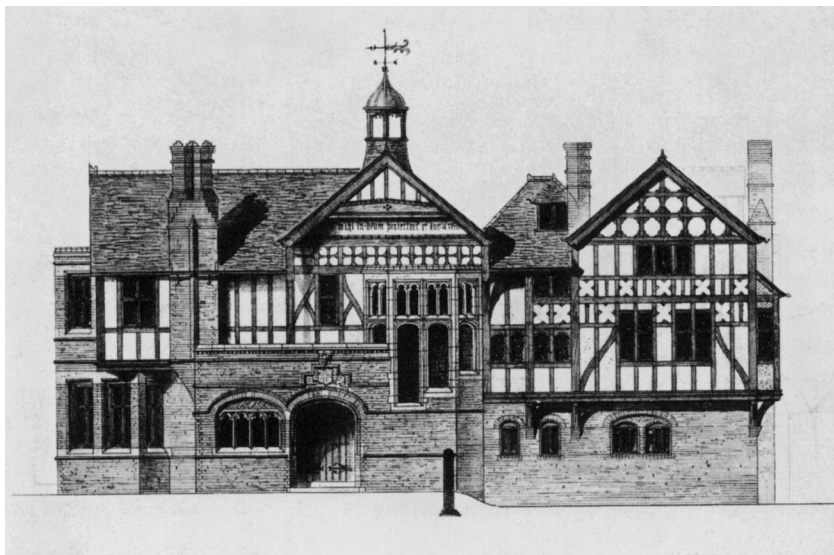


1. *Eating-room chimneypiece, Danson Park, Kent, by Sir William Chambers (1723-1796), British. About 1773. Ink and wash drawing, 11 x 8 inches. The Elisha Whittelsey Fund, 49.56.19*



2. *The Grand Egyptian Hall*, by G. Landi, Italian, active in England. For *Architectural Decorations* (London, 1810). Ink and wash drawing, $8\frac{3}{4} \times 13\frac{3}{4}$ inches. Gift of Harry G. Friedman, 62.635.215

3. *Design for a house*, by Ernest Geldart, British. About 1895. Ink drawing with watercolor, $6 \times 8\frac{3}{4}$ inches. By exchange, Royal Institute of British Architects, 60.724.58



no period surpassed the early nineteenth century in plethora of architectural styles. The Grand Egyptian Hall (Figure 2), with every familiar form Egyptianized, was drawn by G. Landi, an architectural painter and drawing master, for his *Architectural Decorations: A Periodical Work of Original Designs Invented from the Egyptian, the Greek, the Roman, the Etruscan, the Attic, the Gothic, &c. . .* (London, 1810).

The nineteenth century was host to eclectic styles to its very end. Drawings by Ernest Geldart, a little-known but representative architect of the last decades of the century, illustrate the phenomena not only of the ubiquitous "Victorian Gothic" parish church but also of the half-timbered cottage (Figure 3). Characterized by a return to medieval styles, the use of brightly colored materials, and bold, if hitherto unorthodox proportions, this architecture at its best exhibits a vigor rarely effected since the exuberant classical misinterpretations found in the prodigious country houses of Elizabethan times. Thus it is no surprise to find an Elizabethan revival blossom in the 1840s and again in the 1870s. C. J. Richardson was its chief exponent. Drawings for his elaborate *Architectural Remains of Elizabeth and James 1st* (London, 1840), and for his unsuccessful project to publish the *Book of Architecture of John Thorpe*—a sixteenth-century surveyor's collection of designs for houses—will be displayed here for the first time.

Only now are we opening our eyes to the vitality and color of the not-so-distant past. Just as our Victorian grandparents and great-grandparents rejoiced in rebellion against the dullness of mile after mile of Georgian London, so might we look beyond our glass canyons and profit by the observation and preservation of the remains of their age. Victorian architecture was modern, vulgar, and ostentatious when new; old-fashioned and despised after a generation; ignored or torn down for two more. Will it now, finally, be respected both for its merits and for being a foil to bland and economical contemporary building—or only when it's too late?

MORRISON H. HECKSCHER
Chester Dale Fellow, Print Department

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