

FOGG ART MUSEUM  
HARVARD UNIVERSITY

# NOTES

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FOGG ART MUSEUM

NOTES

*Edited by*

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Figure 1. SAMSON WRESTLING WITH THE LION

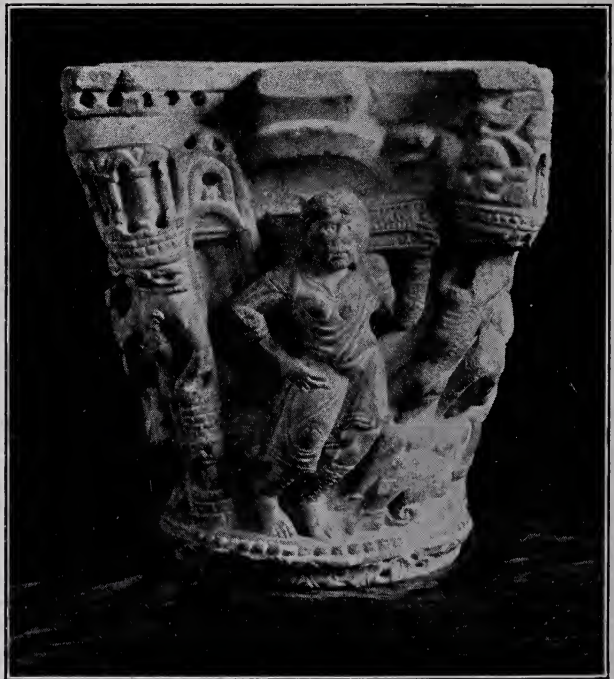


Figure 2. SAMSON CARRYING OFF THE GATES OF GAZA

THE GETTY CENTER  
LIBRARY

## THE AVIGNON CAPITAL

THE sudden interest of the world of art in Romanesque sculpture during the last decade forms a curious chapter in the history of taste. Gothic had long enjoyed a certain popularity; but Romanesque had only been studied, precisely as had been at one time archaic Greek art and Italian painting of the Quattrocento, with the purpose of increasing, by a sorry contrast, pleasure in the achievements of the culminating period. The beauty of the classic, it was felt, could best be understood by showing how superior it was to the archaic. But the result of this method of study in all three cases was the opposite of that anticipated. A perverse modern generation, to the scandal of its elders, preferred the green apple.

So Romanesque has undergone the misfortune of becoming, at least to a certain degree, fashionable. Simultaneously with, and perhaps in part because of this new interest in the early Middle Ages, people became aware that mediaeval sculpture of all periods was not, as it had too often been considered, merely an architectural accessory, but a thing itself lovely. A commercial demand for mediaeval sculpture arose. Museums and collectors rushed to purchase débris from the cathedrals. Weather-scarred stones from the portals and buttresses of mediaeval churches jostled Louis XVI settees in the drawing-rooms of New York and Paris.

An increasing demand very shortly found the supply of genuine fragments insufficient. The high prices proved an incentive to forgers, who were able

to counterfeit mediaeval sculpture with astounding success. The market became flooded with imitations. The best, or the worst, of these are, so far as I can see, indistinguishable with certainty on internal evidence from genuine antiquities. At all events the most sensitive and the most learned students have been deceived by them; the most fastidious museums and collectors have bought them. The forgeries may be divided into two classes: in the first the sculpture is an entirely new creation consisting of one piece of stone; in the second an ancient fragment has been built out, expanded and repaired so cunningly that it is sometimes impossible to distinguish the new work from the old. I hardly know which type is the more dangerous. Both are exceedingly numerous. Indeed they are so abundant, and so deceptive, that it may easily come about that much genuine sculpture will be swept away in the condemnation which one day will surely fall upon these impostures. I have, I confess, come to such a degree of scepticism that I view with *a priori* suspicion any object of mediaeval art which has passed through commerce during the last fifteen years, unless its authenticity can be demonstrated.

It is therefore peculiarly desirable not only that objects of mediaeval sculpture should be intrinsically satisfying and convincing, but that they should also be documented. Now all seventeen of the Romanesque capitals that the directors have succeeded in finding and acquiring for the Fogg Museum enjoy the advantage of having their papers in perfect order. The Harvard collection of Romanesque sculpture is



Figure 3. DELILAH CUTTING OFF SAMSON'S HAIR



Figure 4. SAMSON AND THE PHILISTINES

in fact (I cannot resist the temptation to boast) the finest in America. The Louvre far outstrips us in quantity, but I am not certain that even there the quality is higher.

The new capital just given has also its certificate of birth. Its history is indeed of exceptional interest. For it now transpires that it comes — from the cathedral Notre-Dame-des-Doms of Avignon!

To the east of the existing cathedral church, which despite the mutilations and restorations it has suffered still remains one of the architectural glories of the Midi, there stood until the seventeenth century a cloister which must have been one of the finest of France. In 1671 one gallery was demolished; the other three stood until the Revolution. On the 19 Messidor of the year vi, an auction sale was held of the materials to come from the demolition of what still remained of the cloister. The lot was knocked down for 86,000 francs, and the destruction of the ancient monument ensued. M. Labande, from whom I have taken these details, goes on to describe the fate of the church during the Terror. “Une sorte de concierge s’installait dans l’église elle-même et mettait l’enseigne de son exploitation à la porte d’entrée; on peut encore la lire quoique très effacée: *Monument antique et curieux*. Dans la Chapelle, à gauche en entrant (celle de Saint-Jean-Baptiste), il avait logé ses poules; dans la chapelle de Libelli, ou de la Résurrection, il avait établi des filles publiques; ses lapins nichaient dans les tombes profanées et bouleversées. Il vendait les chapiteaux de marbre pour faire des pilons à l’usage des cuisinières. Les



prisonniers de guerre, qu'on y enferma sous l'Empire, achevèrent la dégradation de ce précieux édifice."

Such were the doings of the Revolution in Avignon, where according to Millan, a witness, the destruction of ancient monuments was more pitiless than in any other city of France. The cathedral which had been the seat of the popes, and which boasted a series of papal tombs sculptured with extraordinary splendor, became, naturally enough, a special object of attack for the cult of Reason.

The vandalism of the Revolution in the cathedral of Avignon was used for a clever bit of anti-French propaganda during the war. Steinmann's monograph on the tombs of the popes is a scholarly study of the vicissitudes of these important monuments, and indeed of the general destruction of art in France at this epoch.

But the insanity of the Revolution, like that of our own war, at length came to an end. In 1822 a royal decree restored the cathedral to the archbishop. A clearing-up of the ruins was begun; but this, like so many alleged restorations of the nineteenth century, was only a new vandalism. Cartloads of fragments of marble sculptures were removed and thrown into the Rhône. However, certain bits were saved; among these were various pieces which eventually found their way to the Musée Calvet, where some idea of the former glories of Avignon may still be formed. Four capitals and a colonnette passed into the Garcin collection at Apt. It is one of these capitals which has come to the Fogg Museum.

In 1907 M. Labande published his invaluable monograph upon the cathedral of Avignon, to which I am indebted for nearly all the historical material in this paper. At that time our capital was still in the Garcin collection; M. Labande illustrated it on Plate LXXVII and describes it at length on page 354. When the Garcin collection was dispersed, the Musée Calvet lost the opportunity to acquire these sculptures; some of them found their way at last to the Louvre, but the Samson capital (Figures 1-4), which appears to be by far the most interesting of the series, came to Cambridge. Meanwhile Comte de Lasteyrie, in his "Architecture Romane," had published a reproduction of the Samson capital (page 631). As it is among the eleven sculptured capitals of all France which he selects for illustration, the compliment is considerable.

The iconography of our capital offers no difficulties. It represents the story of Samson. First we see the Hebrew hero wrestling with the lion according to the Mithraic formula; then we see him carrying off the gates of Gaza; then Delilah cuts his hair; finally he pulls down the columns upon the lords of the Philistines.

The dating is a more complex question. A document cited by M. Labande (page 65) refers to a restoration of the cloister of Notre-Dame-des-Doms in 1215. Those who follow the chronological theories of MM. Marignan and Mâle will doubtless be inclined to refer the capital to this period. M. Labande, however, observes that the document in question proves only that the cloister was altered

in 1215, and that more ancient parts may well have been preserved. The style of the Samson capital, he thinks, is that of an earlier period.

It seems to me that in all this M. Labande is certainly right, and that the Samson capital must date from before 1215. In style its closest relatives (except a capital of unknown provenance, representing Job, and now in the Musée Calvet [Figure 12], which seems indeed to be by the same hand) are the façade of Saint-Trophîme at Arles and the capitals of Saint-André-le-Bas at Vienne. Both these monuments, as it happens, are dated in the same year, 1152. M. Labande has shown that the cathedral of Avignon was completed about 1150; after the church the construction of the cloister may well have been attacked. In fact the chapter-house is mentioned for the first time in 1153; it is probable that it had just been constructed and that it and the cloisters were built about the same time. In 1156 the pope Hadrian IV wrote to the canons of Pisa, recommending to them brothers of Saint-Ruf of Avignon who were en route to Carrara in search of marble for their cloister. Now the Samson capital is executed in Carrara marble. It is therefore probable that it is made of the marble which the monks of Saint-Ruf brought back with them to Avignon. In view of all these considerations I have little hesitation in placing the Samson capital in the sixth decade of the twelfth century.

The facts that it is executed in Carrara marble, and that it was placed in a cloister, where it could be inspected at close range, explain a delicacy and re-

finement of technique unusual in Provence. The vigor of the southern school is here happily and exceptionally combined with a daintiness of touch worthy of the best Burgundian work.

Before leaving the subject of the Fogg capitals, I want to add a postscript to what I wrote of the Saint-Pons fragments in the last number of the Notes.

Closer study has revealed the fact that these capitals show an unexpected relationship. At Foussais, in the Vendée, are, on either side of the western portal, lunettes filled with reliefs (Figures 6-7). These sculptures are signed by a certain Giraud Audebert from Saint-Jean-d'Angély.

Now a comparison of the Foussais reliefs with the Saint-Pons capitals brings to light striking analogies. At Foussais and in one of the Fogg capitals (Figure 8), the same subject—the Feast in the House of Simon—is represented, and the composition in the two is identical. The figure to the left in the Foussais relief has the same hair convention as the three figures in the Saint-Pons Journey to Emmaus (Figure 9); the head has the same top-heavy proportions. The draperies of the body of the figure to the extreme right in the Saint-Pons Journey to Emmaus are formed by parallel bands, separated by raised rolls bounded by sharply incised lines. The same peculiar convention occurs at Foussais, in the figure to the extreme right of the Feast in the House of Simon. It is indeed characteristic both of Foussais and of one of the sculptors of Saint-Pons. The skirts of the figure to the extreme right in the Saint-Pons

Journey to Emmaus are exactly the same as those of the Moon in the Foussais Crucifixion.

The explanation of these similarities may give rise to difference of opinion. Similar marked analogies, combined with strong differences, occur not infrequently between widely separated monuments of Romanesque sculpture. It is my hypothesis that Romanesque sculptors underwent swift changes of style as they fell under successive influences, or worked with different colleagues; and that the analogies are due to identity of hand. I should not dare to say that the points of resemblance between the work at Foussais and at Saint-Pons are numerous enough, or striking enough to prove, or even to justify the inference, that the Fogg capital is by Giraud Audebert. I confess however to a suspicion that such may have been the case. What is certain is that the Saint-Pons capital representing the Feast in the House of Simon belongs neither to the school of Arles as Professor Vöge would have it, nor to that of Toulouse as M. André Michel claimed, but to that of the West. In view of the geographical position of Saint-Pons, the fact is strange.

We have already remarked that the Saint-Pons capitals are not all by the same sculptor. In the Journey to Emmaus we have unmixed the hand which I am tempted to identify with that of Giraud Audebert. The capital representing the Feast in the House of Simon is suaver in style, although the scene in the kitchen still retains many technical tricks of the first sculptor, and the composition of the feast, as has been remarked, repeats that of Foussais. I



Figure 6. FOUSSAIS RELIEF



Figure 8



Figure 9

CAPITALS FROM SAINT-PONS  
FOGG ART MUSEUM



Figure 7. FOUSSAIS RELIEF



Figure 10



Figure 11

CAPITALS FROM SAINT-PONS  
FOGG ART MUSEUM

think we have here probably the Giraud-Audebertesque artist working in coöperation with the sculptor who carved alone the capital now in the Boston Museum. This second hand has a strangely Gothic character — at moments he almost suggests the fourteenth century. However he must be contemporary with the Giraud-Audebertesque man, since the two collaborated. The manner of this second master shows that he also came from the West. His style is in fact close to that of the master who executed the apostles from Saint-Benoît now in the Poitiers museum. If for example we compare the folds between the legs of Christ in the Fogg Museum capital representing Christ in the House of Mary and Martha with those between the legs of the apostle to the right in the Poitiers fragment, we shall be convinced of the connection. The folds across the chest of the seated male figure in the capital of the Boston Museum are made with the same modification of the Giraud Audebert mannerism which we find in the apostle in the middle of the Poitiers fragment. The whole spirit of the draperies is similar in the two works. Giraud Audebert had already introduced draperies of similar broad character in the Christ of his Crucifixion at Foussais.

A third hand may be distinguished in the Fogg Museum capital representing the *Majestas Domini* (Figure 11) and Apostles (Figure 10), and in the two capitals now in the University of Montpellier. This master makes use of draperies of the Giraud Audebert type; his faces are executed with extraordinary delicacy; he seems to fall between the two hands we



have already distinguished. There is consequently no reason to doubt that he worked at the same time.

These new facts force the abandonment of the theory, first advanced by M. Sahuc, followed by M. André Michel and by Mr. Breck, and to which I myself subscribed, that the Saint-Pons capitals are the work of an atelier the activity of which continued during a considerable period, with a gradual development of style. All the capitals of the second period at Saint-Pons must have been executed at about the same time, and doubtless when the cloister was reconstructed after the sack of the monastery in 1170.

A. KINGSLEY PORTER



Figure 12. JOB CAPITAL. MUSÉE CALVET



Figure 2. KIYONOBU I (?)



Figure 1. KIYOMASU

## JAPANESE PRINTS

THE small but carefully selected group of Japanese prints with which Dr. Denman W. Ross some years ago enriched the Fogg Museum offers to the student one definite advantage over larger and more important collections. It brings together in moderate compass a series of examples which tells the whole history of Japanese woodcut designing. Beginning with the vigorous early days of the Primitives, it presents to the eye illustrations of all the stages of development, maturity, and decadence through which the art passed, until it at last fell into hopeless decay, and ceased to be.

The story of the Japanese print is short and rather curious. Though this form of picture was so vivid a reflection of popular life in the Japan of the eighteenth century, and so memorable an expression of the Japanese genius for design, it rose like a rocket and came down like the burnt-out stick. Only a little more than a century and a half, — which is not a long period in art, — and then all was over; and present-day students of the humanities are left to gather up what stray reliques they can of this most beautiful development of wood-engraving that the world has ever seen. These sheets, which were once the casual diversion of common crowds in Yedo streets, remain to us now as the almost-sacred monument of a rarely spontaneous, fascinating, and vanished moment of art-history.

The earliest prints date from about the beginning of the eighteenth century. Figures 1 to 6 show ex-



Figure 3. UNKNOWN ARTIST



Figure 4. KIYOMASU



Figure 5. KIYOMASU (?)



Figure 6. KIYOMASU

amples of this first period, when only the contours provided by the black outline-block were printed, and all the color was painted in by hand. Many of these early works are extremely distinguished compositions, in which there is achieved a monumental simplicity of design and a striking success in the rendering of single *motifs* of grandiose movement. The Museum is fortunate in its possession of these prints; for recent years have made it clear that we need expect no more discoveries of hidden print-treasures in Japan, and that few fine Primitives will ever again come into the market.

After 1764, when the genius of Harunobu revolutionized print-technique by perfecting the process of polychrome printing, the limitless possibilities of color-orchestration were taken advantage of, not only by Harunobu himself, but also by an ever-increasing horde of his contemporaries. In the work of Harunobu the Museum is unfortunately poor, — poor in numbers, that is, but not in quality: for the figure of a girl reproduced in Figure 7 is, in itself, a wealth of such linear beauty, and so typically expressive of that poise and grace with which Harunobu endowed his dream-women, as to be quite unsurpassable. In Figure 8, Harunobu's contemporary, Buncho, is represented by a charming and curious design of a subject which Harunobu elsewhere made so famous, "The Crow and the Heron." In Figures 9 to 11 and Figure 14 appear examples of those superb actor-portraits by Shunsho which, after Harunobu's death, were the most memorable feature of the years 1770-1780.



Figure 7. HARUNOBU



Figure 8. BUNCHO

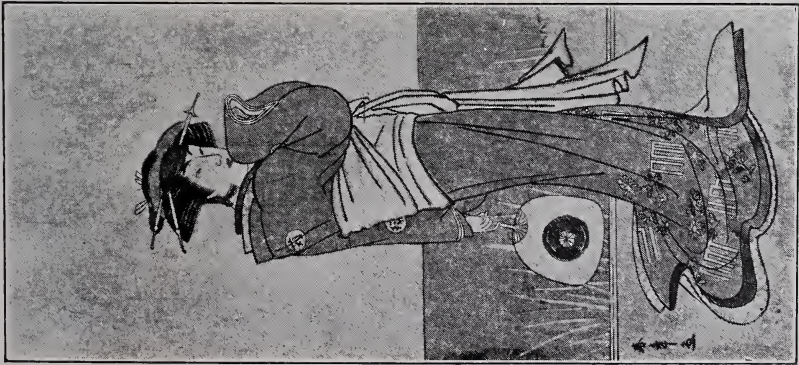


Figure 9



Figure 10

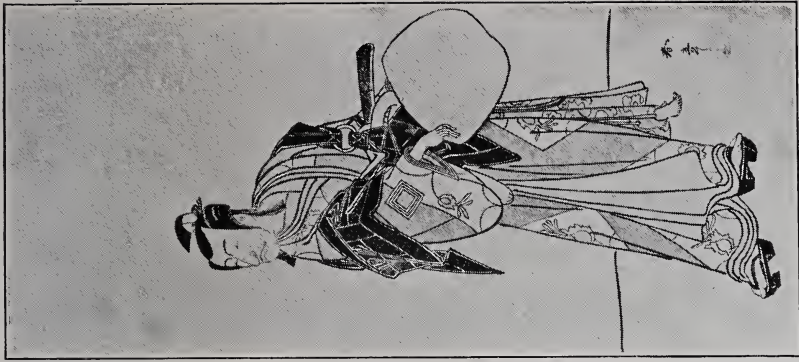


Figure 11

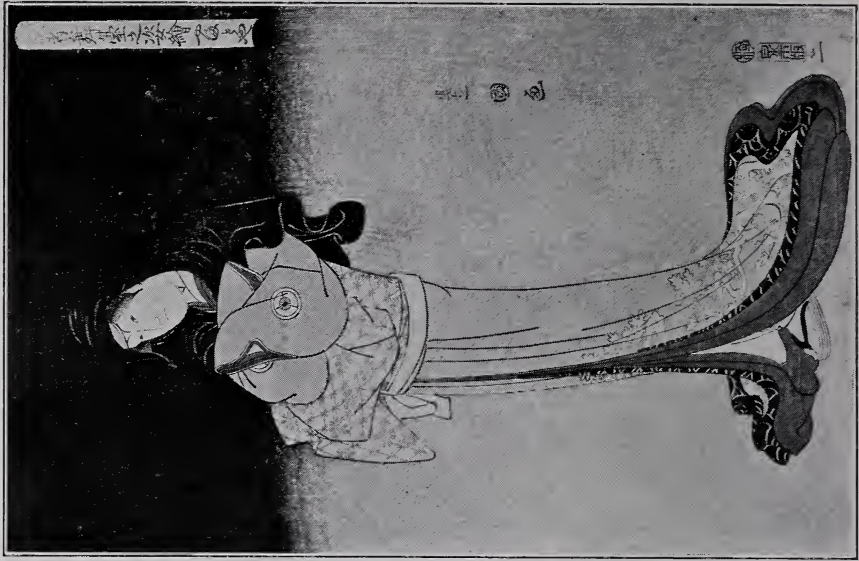


Figure 13. TOYOKUNI I

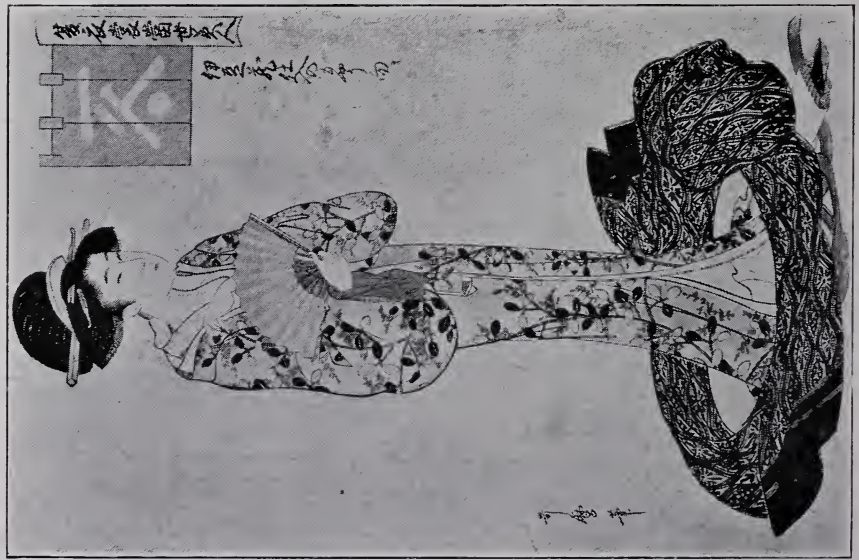


Figure 12. UTAMARO



The period of Kiyonaga, which followed, is not adequately represented in the Museum collection; and it is to the generosity of future donors that we must look for prints dating from these culminating years, when Kiyonaga translated the every-day life around him into terms of a gorgeous Olympian pageant.

After Kiyonaga, the end of the century brought with it that brilliant period of early decadence which the two prints of Figures 12 and 13 illustrate: one, a woman by Utamaro, and the other, an actor by Toyokuni I. Here, a century after its birth, the art reaches its ultimate degree of sophistication — complex, full of restless and languorous overtones, feverish and dazzling. When Utamaro died, in 1806, there was little more to expect; certainly no one could have foreseen that extraordinary fifty years to follow, when Hokusai and Hiroshige brought the hitherto-neglected art of landscape to so high a point. Of landscapes the Museum has but few. Hiroshige's death, in 1858, marks the close of the whole story; with him the Japanese print may be said to have died forever.

Any museum is fortunate, as I have pointed out elsewhere, if it possesses a wisely chosen collection of these prints; for within our lifetimes the masterpieces of this art will probably become as unprocurable as fine Greek sculptures are to-day; and we shall need them. It is not unreasonable to imagine that there will come a time when we shall find ourselves turning to the arts of the East, as Goethe turned to the classical antique, for a stimulus and liberation

that comes only from contact with an art whose foundations are based on deep perceptions of formal order, and not on the shifting sands of realism or sentimentality.

ARTHUR DAVISON FICKE



Figure 14

SHUNSHO. ACTOR PORTRAIT

# DANTE AND PETRARCH IN A PAINTING BY GIOVANNI DAL PONTE

A PANEL painting by Giovanni dal Ponte, acquired by the Fogg Art Museum in December, 1919, is elaborately described with illustrations by Mr. F. Mason Perkins, in an article entitled "A Florentine Double Portrait at the Fogg Museum," published in "Art in America" for June, 1921. The panel once formed the end of a  *cassone* . Most of Mr. Perkins's article is devoted to proving that Giovanni dal Ponte is the artist and to discussing portraits of Dante. Of the subject of the picture he says (page 137):

"One of the figures — that to the spectator's left — is seemingly about to be crowned by a little winged genius who hovers in the air above; the other already wears about his head a stoutly woven chaplet of laurel leaves. . . . Purchased at Siena, this painting was held by its former owners to be a double 'portrait' of Dante and Virgil, and was furthermore ascribed by them to the hand of no less a master than Ambrogio Lorenzetti. The first of these assumptions has every appearance of being at least partially, if not wholly, justified."

After setting forth his reasons for accepting the figure on the left as that of Dante, he adds (page 138):

"The identity of the second figure with the crown of laurel is less evident. That it may really represent Virgil is not impossible. The close literary connection between the writer of the Divine Comedy and the singer of the Aeneid would certainly appear to lend a strong resemblance of probability to this being actually the case. Nevertheless, it appears to us as



Figure 1

GIOVANNI DAL PONTE. DANTE AND PETRARCH

at least equally probable that this figure may personify, not Virgil, but another celebrity of Dante's own times — his hardly less famous countryman, Petrarch."

He then calls attention to the laurel wreath and refers to the crowning of Petrarch in the Campidoglio at Rome in 1341.

Professor F. J. Mather, Jr., in his work "The Portraits of Dante" (1921), accepts the attribution to Giovanni dal Ponte and regards the painting as a work of about the year 1440. But he does not agree with Mr. Perkins's identification of the second figure. The picture, he says (page 55),

"represents Dante being crowned by a genius, with a second figure which may be either Virgil, as seems most likely to me, or Petrarch."

In a letter of October 31, 1921, he adds:

"The reason for thinking the other figure is not a Petrarch is that it has no resemblance to other portraits of the sonneteer. Besides it would be odd that Petrarch already laureated should be observing the laureation of his greater predecessor. The only reason I see for associating it with Petrarch is the semi-monastic costume. On general likelihood the figure should be a Virgil, but anybody's guess is good or bad, as you may take it."

Professor R. T. Holbrook, author of the well-known work "Portraits of Dante from Giotto to Raphael" (1911) expresses, in a letter of December 6, 1921, his approval of the attribution of the picture to Giovanni dal Ponte and then remarks:

"I am inclined to think that 'the other figure' in the photograph represents Petrarch showing his poems (or works) to Dante. Note the laurel wreath."

According to the first two critics, therefore, the moment portrayed in our picture is the crowning of Dante. Professor Mather naturally infers that a laureate Petrarch would hardly be present on such an occasion. If then the other figure represents, not Petrarch, but some older poet to whose society Dante is elevated, no better choice could be imagined than that of Virgil. But if this is so, the attitude of the two poets is surprising. The overpowering figure is that of Dante. One must not seek too much obvious expression in paintings of the period of Giovanni dal Ponte, but it is at any rate clear that the posture of Dante shows no touch of humility, delight, or gratitude, such as we might expect to be portrayed in however archaic or conventional a manner. Surely, Dante is not showing his appreciation of a welcome by his *buon maestro*, the author of his *bello stile*, to whom he professed devotion even unto death. If the figure in the picture cherishes such a sentiment as this, it is expressed with a most Stoical reserve.

I should infer, therefore, that Mr. Perkins and Professor Holbrook are nearer the truth in regarding the second figure as that of the laureate Petrarch, even though the portraiture is not accurate. If Dante is portrayed typically rather than exactly, as Professor Mather will admit (see page 55), Petrarch might be treated in the same way. According to Professor Holbrook, he is in the act of showing his poem to Dante. Something of the sort is taking place, but the proceeding is apparently not giving any particular pleasure to Petrarch. And if he is

showing his book to Dante, Dante is clearly not returning the favor with his own. It is a meeting of the two poets, but not quite of the kind that any of our critics has suggested. If the idea was to express the unity of brother craftsmen, the picture should indicate something of the feeling apparent in a contemporary work reproduced by Mr. Mather (page 47), likewise a cassone-panel, now in the Jarves Collection at New Haven. Here Dante, accompanied by Petrarch and Boccaccio, stands by a fountain in a garden of love. There is nothing but joyousness and harmony in this picture. The three poets are all worshippers of the same goddess. The portraiture of Dante, Mr. Mather well remarks (page 46), is "very gentle and idealistic."

Utterly different are the subject and the atmosphere of our picture. Here Dante is being crowned, but not with human laurel and not by human hands. He had an offer of such a crown made by his fellow-poet Giovanni del Virgilio, if only he would translate his immortal subject out of the common vernacular into immortal Latin. Dante replied with a humble Latin eclogue which is a model of veiled satire. He did not care for such distinction. It is not, I think, a genius but an angel that is crowning him here. The look that he directs at Petrarch is one of dignity not untouched with reproof. In the look of Petrarch there is something like dismay,— at any rate something of doubt and self-reproach. The manner in which he is holding his book is not one of utter confidence in the permanent value of its contents. In short, the painting has a larger idea than merely the

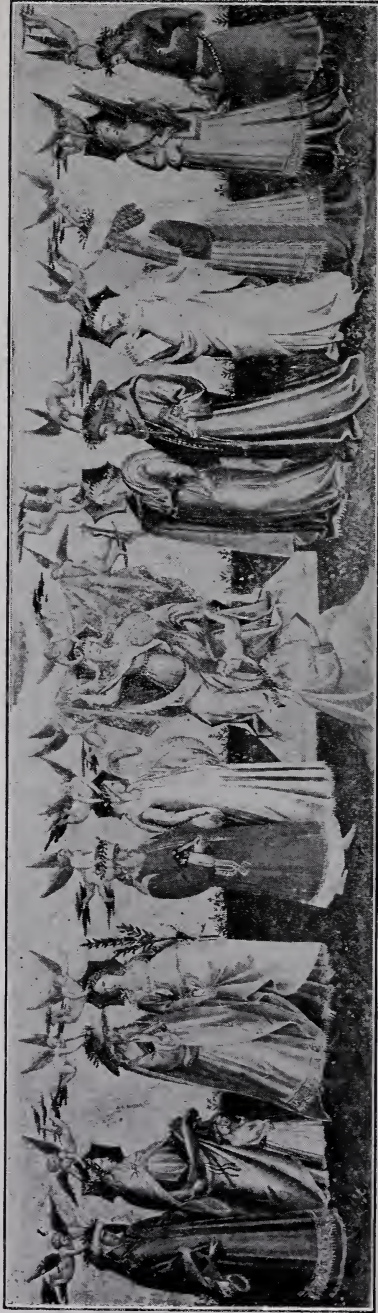


Figure 2

GIOVANNI DAL PONTE.

SEVEN LIBERAL ARTS

SPIRIDON COLLECTION, PARIS



meeting of the two poets. They do, I believe, represent Dante and Petrarch, but they also symbolize Sacred Poetry and Profane. The artist confronts Petrarch with Dante to show that the former has met his master.

Giovanni dal Ponte was interested in subjects of an allegorical sort. A cassone-painting in the Spiridon Collection at Paris (Figure 2), used by both Mr. Perkins and Mr. Mather to identify the artist of our picture, represents the Seven Liberal Arts, each attended by some famous master. Astrology, with Ptolemy at her feet, occupies the centre. Grammar with Priscian, Rhetoric with Cicero, and Dialectic with Aristotle, approach from the left; and Music with Tubal-cain, Geometry with Pythagoras, and Arithmetic with Euclid, come from the right. There is a profusion of winged figures, "the very brethren," as Mr. Perkins says, of that which flies above the head of Dante in our painting; each Art and each Master is being crowned by one. Schubring calls these figures "*Putten*," but every little foot is connected with what I take to be a bit of conventionalized blue sky — a token of celestial origin. The Arts are appropriately under heavenly patronage, inasmuch as all through the Middle Ages they were regarded as the gateway to the highest type of learning, the sacred science of theology. Similarly in our picture, the streaks of blue in the upper left-hand corner are but bits of the sky from which the little angel is emerging. Mather (page 56) regards the figure of Priscian in the Spiridon cassone as nearly identical with that of Dante in our painting. He

thinks it probable that "the type served the artist indifferently for a Dante and a Priscian." But there is a marked difference in the attitude. Priscian advances with a humility that befits the most elementary of the arts — contrast the bearing of Cicero who immediately follows. This panel is no archaic affair. It is alive with the attempt at differentiation. Every one of the sixteen little angels differs in some feature of his pose from any of the rest.

I would suggest, therefore, that the larger subject of our picture is the contrast of Sacred and Profane Poetry, with Dante and Petrarch as their representative exemplars. The painter may have had especially in mind the crowning of Petrarch in 1341. He means to compare this earthly sort of glory with the celestial reward bestowed on the greater poet and the higher art.

A similarly allegorical treatment appears in another cassone-painting by Giovanni dal Ponte now in the Stefano Bardini Collection in Florence.<sup>1</sup> Here there appear seven female figures each leading a masculine exemplar, in the manner of the picture of the Liberal Arts. Here too every member of the group is being crowned by a little angel. Schubring identifies only one of the figures, that on the extreme left, which obviously represents Hercules. As the next figure carries a sword, I venture to suggest that she may symbolize Justice. If so, the figure on the extreme right may be Temperance and the next in order Wisdom; the attendant of the latter personification carries a scroll. If thus much of the picture,

<sup>1</sup> Paul Schubring, Cassoni (1915), page 226, No. 33; Plate V.

which is either faded or poorly reproduced in Schu-  
bring, is intelligible, the remaining three figures  
might appropriately represent the three Christian  
Virtues, of which Charity is symbolized by the  
Blessed Virgin, seated in the centre. There is thus in  
this painting the same combination of secular and  
sacred elements as in Giovanni's other work, save  
that here what was once pagan and earthly has now  
become incorporated in the Christian ethical plan.

Both Mr. Perkins and Mr. Mather suggest that  
the front of the cassone from which the Fogg Mu-  
seum picture was taken showed an array of famous  
poets. This may be so. But it may also be that the  
contrast of the Sacred and Profane, not an unfa-  
miliar subject in Renaissance art, and implicit in the  
cassone-painting just discussed, might have been  
the general subject, set forth on the different sides of  
the cassone by different types and scenes. In fact, if  
the Fogg Museum painting and that in the Spiridon  
Collection — very nearly of the same size<sup>1</sup> — had  
once formed part of the same cassone, one would find  
their union appropriate and possibly be tempted to  
guess what sort of scenes were portrayed on the  
other sides of the chest. But instead of venturing on  
further speculations — for a layman I have gone far  
enough — I would rest my case here, and await the  
judgment of the experts.

EDWARD KENNARD RAND

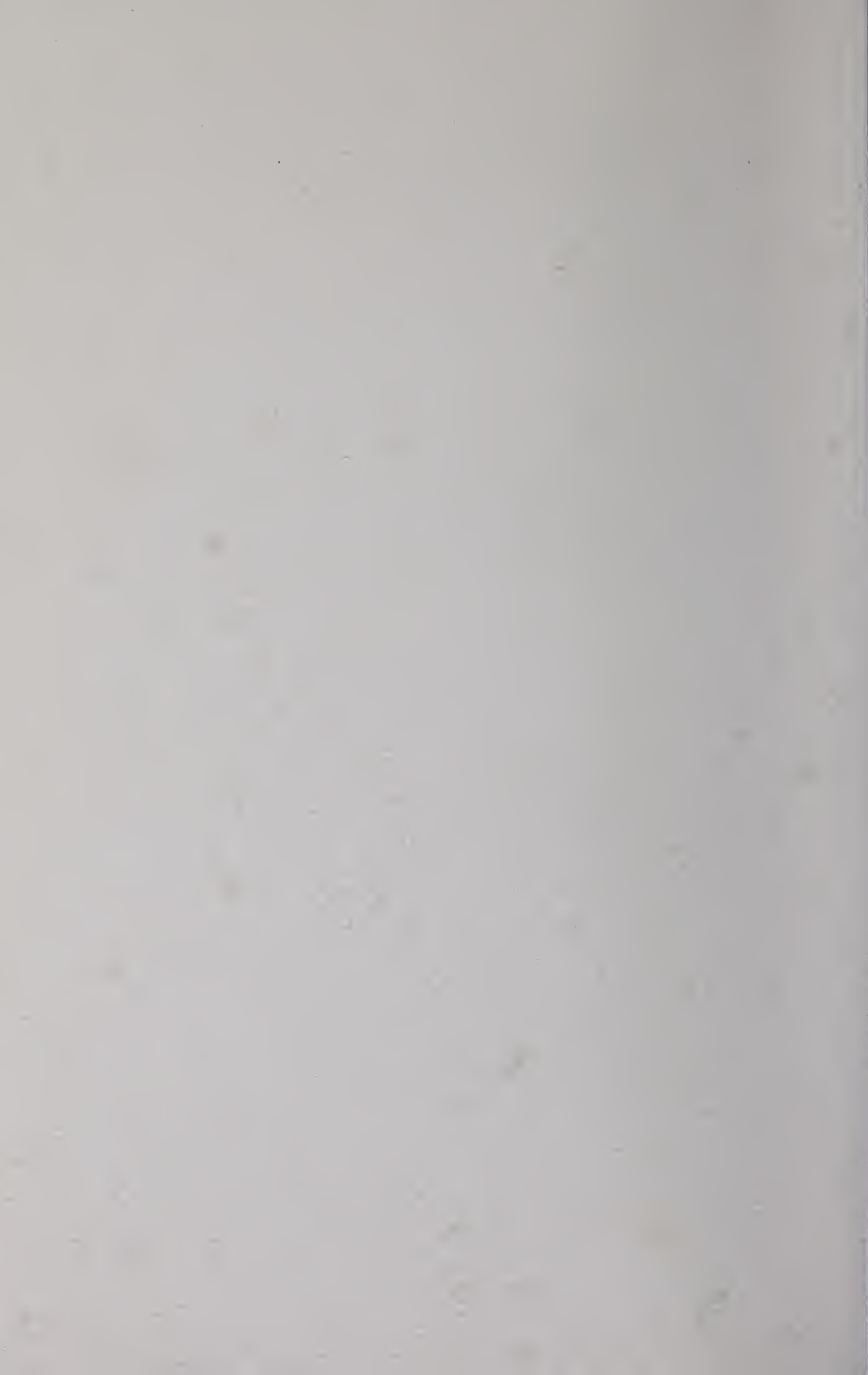
<sup>1</sup> The Spiridon panel is 44 centimetres high, and the Fogg Museum  
painting 43.4 centimetres.

## ANNOUNCEMENTS

DR. DENMAN WALDO ROSS (Harvard, 1875), one of the Museum's most generous benefactors and advisers, a teacher of Fine Arts in the University since 1899, and author of books on drawing, painting, and design, has been appointed Keeper of the Study Series and Honorary Fellow of the Fogg Art Museum. The appointment dates from September 1, 1922.

The Director is pleased to announce that H. A. Hammond Smith of New York is now Technical Adviser to the Fogg Art Museum.





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