

APPENDIX I

Technical Matters and Essential Principles

FOR THE BENEFIT of readers who might not be knowledgeable about the materials and restoration techniques used in old master paintings, I provide here some basic explanations about their manufacture and the degradation caused by chemical reactions within the complex matrices of pigments, mediums, adhesives, and varnishes of which they are composed. Often these individual components change over time in different ways in relation to one another, making it difficult, and, at times, impossible, for the viewer to perceive the artist's original intent.

☞ Tempera Painting ☞

Italian paintings from the thirteenth through the fifteenth century are usually called “temperas.” This word can be misleading, because tempera is used to describe both paints bound with egg yolk as well as with gum, animal glue, and other aqueous mediums. It is, therefore, desirable to make some distinctions within this broad category. The term “distemper,” for example, refers to paint made from pigments and some sort of water-soluble adhesive, usually animal glue. In the Middle Ages and during the Renaissance in Italy, Flanders, and elsewhere, this medium was used to paint directly onto finely woven linen, *tüchlein*, that was not prepared

with a ground. Most surviving examples date from the fourteenth century, but it is thought that other paintings in this method existed earlier.¹ The technique is so fragile that only a few examples of work in this medium have survived, even though the original output was enormous. Many of these paintings on textile were ephemera—created as stage sets, parade or processional banners, and other decorations. However, a number of important artists, Dürer and Mantegna, for example, chose this technique for its particular aesthetic qualities and the effects that could be achieved



144. Dieric Bouts, *The Resurrection*, ca. 1455, distemper on linen, Norton Simon Museum, Pasadena, California, 89.9 × 74.3 cm. One of a group of relatively well-preserved *tüchleins* by the artist. The blue strip on the top was evidently covered by a framing element and retained its original color, while the rest of the sky has altered—a dramatic instance of the sorts of changes in original appearance that are not uncommon in paintings of every school and period.²

with it: the colors dried very matte and fresh, as in manuscript illuminations; the paint could be handled broadly, and the unprimed cloth absorbed some of the medium and gave the surface a velvety look. As a practical matter, these works of art were also easier to transport than wood panels. Today, one can only imagine the brilliance and refinement distemper paintings originally possessed. Most survivals have darkened and lost some of the modeling due to chemical alteration of certain pigments, and washing, relining, and varnishing. The damage cannot be undone.

A more permanent medium for painting was made from pigments ground in water and bound with egg yolk. The same pigments were used with both binders, because, until the nineteenth century, the painter's palette was limited to a small number of colors. The commonly adopted ones are easily enumerated. Earth pigments are stable, plentiful, and inexpensive, and come in red, yellow, green, and brown colors of varying hue, tone, and opacity but were not very vibrant. For more brilliant effects, there were only a few other possibilities. Red pigments include the brilliant color known as cinnabar (the naturally occurring mineral) or vermilion (the synthetic form); red lead, the orangey color still used to paint bridges; red lakes, rich, and translucent like strawberry jam. Other lake pigments made from vegetable dyes were also used for glazing, but they faded easily. A handful of blue pigments were available: the copper-containing azurite, made from the crushed-up mineral; some synthetic copper blues; ultramarine, rare and expensive, extracted by an elaborate process from the semi-precious stone lapis lazuli; smalt, a pigment related to glass, that easily loses its color over time; the dark, ink-blue indigo from the woad plant. For green pigments, there was crushed-up malachite, the gritty verdigris, and the beautiful, but unstable emerald-hued copper resinate derived from it. Yellows were more plentiful: there were several shades of stable, brilliant, and opaque pigments based on lead, tin, and antimony; the bright-yellow arsenic-containing orpiment and the related realgar, a brilliant orange color. Lead white was ubiquitous because of its opacity, stability, and fine

particle size. Occasionally, white made from chalk or gypsum was used—especially for painting on lime plaster, whose alkalinity caused white lead to darken. Several black pigments made from carbonized organic matter such as bone, ivory, and plants were available. A few rich browns and blacks based on tarry substances were useful for oil painting. While only a few of these materials actually decolorized over time, a number of them were subject to other degradation processes, such as darkening or blanching.

Most of the medieval and Renaissance Italian paintings that have survived were painted using the medium of egg tempera. These works were painted on a prepared wood panel. The process was lengthy and involved as much artisanship as artistry. Various documents exist that record the process. After obtaining a commission from a patron, the painter ordered a wood support from a specialized carpenter or wood carver, who constructed the panel or altarpiece from planks of seasoned wood and attached the molding and other framing elements, which could be quite elaborate. The kind of wood depended on the region: poplar was ubiquitous in Tuscany, while some types of clear pine, cypress, or fruitwood were more common in the north. Often, for large works, painter and carpenter collaborated on the design. For smaller, less important works, the carpenter might have some ready-made supports already on hand. The flat part of the panel was coated with many layers of gesso, an inert white powder made from gypsum bound with animal glue. (In Northern Europe, the grounds tended to be chalk.) There were two types of gesso: a thicker, coarser variety called *gesso grosso*, which was used to build up the surface, filling in the irregularities in the hand-hewn wood, followed by many layers of the fine *gesso sottile*. For the moldings and other decorative elements—in order not to clog the delicate carving—only *gesso sottile* was used. By the time the many coats of gesso had been scraped and sanded, the surface was as smooth as ivory.

Up to this stage, the work could have been done by the panel maker. Now, the support was ready for the painter. The next step was to transfer the design to the gesso, typically using a *cartone*,

described in Chapter 23. The outlines and main features of the design were pierced with sharp tools, or “pricked,” to make tiny holes through which black powder was dusted, or “pounced,” leaving a series of dots called *spolvero*. These were then reinforced with black chalk or a liquid drawing medium. Sometimes there are incisions rather than pounced lines, and there were other methods for copying the design onto the panel to make copies.

Once the design was laid in, the gilding could begin. The areas to be gilded, including the moldings, were coated with a few thin layers of a clay-like substance called bole; it was usually red, but other colors were used on occasion. Giotto, for example, often used green bole. Bole provided a cushion so that the thin leaves of gold could be burnished with a hard, smooth object—such as an animal



145. Niccolò di Pietro Gerini, *Altarpiece*, 1402, tempera on panel, Church of San Domenico, Cortona, 208 × 251 cm.

tooth or agate—until it took on the appearance of solid metal. The impression was heightened by the warm color of the bole. After the gold background was burnished, it was elaborated with designs made by metal punches of different shapes and sizes, and could be glazed with translucent lake pigments to achieve results that are truly resplendent. It is not known if this phase of the work was done by specialists or by the painter himself. In the fifteenth century, a number of artists had been first trained as goldsmiths. I suspect that as the gold backgrounds became more elaborate in the latter part of the fourteenth century, in a big studio the task was carried out by skilled artisans working with the painter to develop the designs.

Egg tempera is relatively viscous and dries quickly. It had to be made fresh every few days, because the yolks would begin to rot and stink. It was painted out with small brushes in short strokes in many gradations between shadow and highlight using hatched lines. Sometimes, especially in Siena, passages depicting costly fabrics, such as brocades, were painted on top of gold leaf and then partly scraped off to form designs. This technique is called *sgraffito*. To decorate the edges of garments or embellish angels' wings, patterns were often drawn on the paint layer with a sticky liquid called a mordant, which could be clear or colored, an oil, resin, or an aqueous layer such as fish glue, ox gall, or garlic juice. The gold leaf was laid over this at just the right moment and stuck only to the mordant. After it had fully dried, the residue was brushed away.

A few different kinds of final coatings are mentioned in contemporary handbooks: mixtures of oil and resin, but often the use of beaten egg white, known as glair, was recommended as an initial protective coating. Egg tempera dries very quickly superficially, but other processes involving the oily component take much longer, resulting in a bond between the paint and the original coatings at their interface. The egg white becomes slightly gray over time (and has frequently been mistaken for dirt in the past), but it cannot be removed without damaging the paint. Often, the final modeling is lost or abraded in ill-considered cleanings.

Paintings that retain their egg white sealant are, by contrast, in marvelous condition with a slightly gray patina from the egg white. The Nardo di Cione in the National Gallery in Washington is a wonderful example and is one of the best-preserved paintings of the fourteenth century.



146. Nardo di Cione, *Madonna and Child*, ca. 1360, tempera on panel, National Gallery of Art, Washington DC, 76 × 66.4 cm. Individual parallel brushstrokes are used to build up the form in a typical egg tempera technique. The orange dress of the Child has been gilded, painted, sgraffitoed, and punched. The dress is red lake; the blue is lapis lazuli. The only color that has altered is the copper green of the lining of the blue cloak, which has darkened to a blackish brown. Originally, it would have been an emerald color. The border of the blue cloak is decorated with mordant gilding.

Oil Painting

While Italian painters of the early Renaissance were creating masterpieces with egg tempera, their contemporaries in the Netherlands were using drying oil as a medium. Unlike tempera, which initially sets quickly by evaporation, oil paint dries slowly and can be manipulated so that different hues blend seamlessly into one another, giving a more naturalistic effect. The colors are richer and more saturated, with greater depth in the shadows. Oil paint is also more translucent than egg tempera and can be applied in many thin layers to create illusion with the use of translucent dark glazes and light scumbles (an opaque layer to give a softer effect). These visual effects increase over time as the complex molecules of the medium continue to polymerize.

The reason for the greater translucency of oil paints is the difference in the refractive index of egg yolk and linseed or walnut oil. The refractive index is a measure of the degree of transparency or opacity of a given material, which is determined by the way light is bent, or refracted, as it travels through it. Each material has a different refractive index (RI), which is expressed as a number. For substances with more than one constituent, such as paint, the closer the numbers are, the more transparent the substance will appear and vice-versa. Egg yolk has an RI of 1.35, while linseed oil is 1.49. Pigments have higher index numbers, varying from 1.56 for chalk, to a range between 2.9 and 3.25 for vermilion. The refractive index of drying oil increases as it ages, approaching that of the more translucent pigments. A demonstration of this is neatly illustrated by a painting in the Metropolitan Museum, Matthew Pratt's *The American School*. The subject is a group of American painters in Benjamin West's London studio. The artist at the easel holds a palette and is about to commence painting. The odd thing is that there is apparently no drawing or sketch of any kind on the canvas, which is completely contrary to actual practice. However, when the painting is viewed with ultraviolet light, a white drawing of

a veiled woman appears. The white pigment used for the drawing in this period could have been either white lead (RI 1.94) or chalk (RI 1.56). When the artist painted his picture, the white drawing was legible. As the linseed oil became more opaque over time, the difference between its RI and that of the pigment, presumably chalk, decreased until the white lines of the drawing became completely transparent and thus invisible, except under ultraviolet light.

In a similar fashion, dark pigments in oil paintings become deeper and more translucent with time, while pigments with a high RI—those containing a heavy metal such as lead white and lead tin yellow, but also others such as realgar, cadmium, and vermilion—retain their original brilliance and sharp detail.

Some pigments are more stable in linseed oil than in egg tempera—vermilion, for example—while others, such as smalt and even lapis lazuli, undergo a chemical reaction in combination with oil that alters their appearance and can even cause them to



147. Matthew Pratt, *The American School* (detail), 1765, oil on canvas, Metropolitan Museum of Art, New York, 91.4 × 127.6 cm.



148. A detail of the painting under ultraviolet light. A schematic drawing of a veiled woman leaning with her elbow on a parapet is plainly visible.

completely decolorize. Copper greens often become brown or black. Strong light causes some pigments to fade—for example, tints made from vegetable dye. Some other colors also fade—for example, early forms of Prussian blue, which became a staple of the painter's palette around 1730. The glorious views of Dresden by Bellotto, so admired now for their cool, silvery light, originally had blue, not gray, skies. Occasionally, when a painting is removed from its old frame, which has covered the edges and protected the paint, startling color changes are revealed. It was once thought that after a century or so, inherent changes in oil paintings would halt, which was a comforting notion. In recent years, however, scientists have discovered that additional processes—especially the formation of lead soaps—cause alterations that are ongoing. This phenomenon has lately been verified in the works of Rembrandt and other seventeenth-century Dutch painters, and sometimes, viewing these paintings, I cannot rid myself of the idea that I am watching a slow-motion chemistry experiment in progress. It is disconcerting to say the least.

APPENDIX II

Restoration Practices

☞ Varnishes ☞

A PART FROM CHEMICAL degradation of the original materials, there are other factors that can alter the original appearance of paintings. The most obvious and significant is the deterioration of varnish. Most paintings are varnished, partly as a protective coating, but mainly to saturate the dark colors. Sometimes the artist does this as part of the finishing stages of the work, and sometimes it is performed by another hand. Many painters expressed their preferences, or left instructions, about varnishing. Sometimes a particular varnish was recommended, or a method of applying it. Some painters wished to varnish only certain passages, depending on the final placement of the work and the ambient light. Inevitably, as time passed, these decisions fell to others.

Historically, varnishes are made of natural resins—dammar and mastic are the most common—dissolved in turpentine or oil. These materials discolor, becoming yellow, orange, and even brown, as they age. Their surfaces become dull and slightly opaque as they oxidize. Paintings also accumulate dust, soot, grime, and nicotine deposits from the atmosphere. As the image became obscured by these sorts of coatings, more varnish would be applied—a common practice in museums, churches, and private collections, because it temporarily revived dull and darkened surfaces, making the paintings more legible. Eventually, these complex, multiple layers of varnish and grime become so thick and disfiguring that it

is desirable to remove them. This process is rarely straightforward and can engender a great deal of debate and controversy. Both the removal and the re-application of varnish have implications for the character and final appearance of a painting. [See, for example, Chapter 24 “Cleaning Controversies” and Chapter 25 “Please Do Not Varnish this Painting”.]

☞ Cradling ☞

Wood remains sensitive to changes in humidity no matter how old it is. Dry conditions cause wood to shrink across the grain, resulting in warping and separation along the joins. In response to these dimensional changes, the layers of preparation and paint can detach from the panel, form blisters, and flake off. It was reasoned that if there was less original wood to react, this process could be halted. The cradling operation consists of first thinning the wood, sometimes down to a veneer-like thickness. Typically, notched bars of new wood were then glued to the back of the panel in the direction of the grain. Across the grain, other strips were slid into the notches but not adhered, in order to allow the wood to expand and contract with changes in humidity. After the glue was applied, the cradled panel was put into a press while the adhesive set so that it would be completely flat. There are several problems with this approach. The most common issue is that the moveable strips that cross the grain can swell and lock in place so that the panel splits or the crisscross pattern of the cradle appears on the front of the paintings.

Another purpose of cradling was to flatten warped panels. This operation often compressed the paint, resulting in the formation of ridges that follow the direction of the grain. The thick varnishes popular in the nineteenth and early twentieth centuries helped to conceal these deformations. The tendency of the original wood is to return to its warped configuration creating tension with the flat cradle and leading to the formation of blistered and flaking paint.

The cradle then has to be removed, allowing the panel to relax and resume its natural warp.

Transfer

A more radical approach to the problems of wooden supports is the transfer operation, in which the paint is separated from the panel. The basic procedure is as follows, although there are variations: layers of paper or fabric were glued to the face of the painting to protect it. The picture was then turned over and the original wood support removed with chisels and other sharp tools, until the ground was exposed. The original gesso was washed off. The back of the paint layer was then completely exposed. A new ground was brushed onto the reverse of the paint, often with a piece of cheesecloth embedded between several layers of application, and finally a linen canvas was adhered with animal glue. The reverse was pressed with fifty-pound heated irons until the new support was almost dry and the whole ensemble was then put into a press. The transferred painting could then be mounted on a stretcher as if it were a canvas painting.

The texture of the new canvas is often visible on the front of the painting after the protective facing is removed, resulting in a completely different surface from the smooth one originally imparted by the wood panel and gesso ground. To avoid this effect, later on, smooth, solid mounts were used such as pressboard, balsa wood, and fiberglass. Today, very few paintings are transferred, but the results of this practice can be seen at the Hermitage in Saint Petersburg and in the Italian galleries in the Louvre. For a long time, transfer was considered a tour de force, and it provided the more forensic-minded restorers and art historians a chance to study the process of painting as well as the underdrawing from the reverse before infrared imaging of various sorts became available.

Additional Notes on Cleaning

Sheldon Keck, a graduate of the Fogg program and conservator of the Brooklyn Museum, together with his outspoken wife, Caroline, were the most prominent American exponents of the technical-scientific school. In May 1983, he addressed the American Institute of Conservation's annual conference and delivered the official view of the recent controversy at the National Gallery (see Chapter 24). He explained the different approaches as he saw them:³

Admittedly, no aged painting is exactly as it was when first completed. Whether its actual state represents its artist and period will depend on the extent of deterioration, damage and loss. Not all masterpieces offer an equal degree of extant original. But there are some curators, directors, collectors, dealers and restorers who fear seeing a painting cleaned to expose its actual state, because such revelation might entail loss of face, loss of monetary value and loss of reputation for professional expertise. This point of view should, however, be recognized for the personal protection it is, rather than used, as some do, to extol non-uniform, selective cleaning as the safe way to return a painting to its alleged original state. . . . We should clearly recognize that non-uniform cleaning customarily avoids areas covering losses, abrasions or color changes in the original paint, and is itself an alteration. . . . Although it is salutary to recognize historical patterns of thinking, which have accompanied altered appearances of paintings down through the ages, we should remain undistracted from our responsibility to prolong the life of each painting we treat with minimal alteration from its actual state.

It is not true that "non-uniform" cleaning avoids areas of loss, old retouching, or alteration, nor is it true that the thorough cleaning Keck endorses does anything to prolong the life of a painting.

The standard bearer of the historical-humanist approach, John Brealey, expressed his views in a 1976 article in *Art News*,⁴ and it is interesting to compare them with Keck's:

The paint film . . . undergoes chemical processes that transform the colors and thus destroy the original harmony. . . . Darker colors become even darker and more translucent with time, until subtleties of modeling and detail disappear in impenetrable shadow. . . . If the colors changed equally, the balance of the picture would be maintained, but they do not. Some colors, such as ultramarine, change only slightly, others become lighter. The dulling of the darker colors makes the brighter ones too vibrant by contrast and the distortion of color relationships distorts the spatial relationships. . . . You cannot hope to do the right thing by an artist by simply removing discolored varnish and attending to the mechanical defects, reducing the work of art to a laboratory specimen. Everything that you do to a painting has aesthetic consequences. . . . To pretend that it is not a matter of interpretation is incredibly naïve. . . . Of course, you have to know the scientific side. One takes that for granted—but it's not enough.

As a practical matter, the two methods differed significantly. In the technical-scientific method, the painting was placed flat on a table, illuminated by artificial light. The conservator, often using some sort of magnification, determined the correct solvent—often choosing among four different formulations known as Keck 1, 2, 3, and 4. With small swabs soaked in the solvent, the removal of the coatings progressed square by square, row by row, removing every bit of varnish and dirt until no color appeared on the white cotton swab. The procedure included removing even very old deposits of varnish and medium caught between the brushstrokes. This system is what Ernst Gombrich was referring to, writing in the *Burlington Magazine* “what resisted our solvents must have been a glaze, what dissolved was evidently only a varnish.”⁵

The traditional approach of the historical-humanist restorers differed in several ways. First of all, the painting was examined and cleaned upright on an easel in natural light (artificial light could be used for retouching, but never for cleaning). Using a mixture of volatile solvents of varying proportions—most often consisting of acetone and mineral spirits—varnish was removed in a broad way in overlapping circular movements. Large swabs were used, which left a barely perceptible amount of varnish behind. The effect of the cleaning was continually evaluated by saturating the paint surface with mineral spirits or temporary varnish, and then stepping back for considered study. When most of the varnish had been removed, the painting could be examined with ultraviolet light, which causes remnants of varnish to fluoresce a pale-green color; these areas were marked with chalk, and the cleaning was evened out. It was important to pay as much attention to the dark passages as to the lighter areas of paint and to avoid leaving pools of varnish on the surface, especially in the corners.

Following the cleaning controversy in Washington, an English conservator, Gerry Hedley, tried to mediate the conflict between the two schools of thought by defining three distinct methods, or schools, of cleaning: according to this interpretation, there were “selective” cleaners (John Brealey’s approach), who removed varnish from the picture where they saw fit, according to how the formal values in the painting developed in relation to each other during the cleaning process; “partial” cleaning referenced a French concept that the varnish should be thinned evenly all over the picture, leaving an appreciable amount behind to resolve the problem of tonal imbalance; “total” cleaners—that is, the technical-scientific school—removed all the discolored coating from the surface, leaving only the original material.⁶ Many felt that this latter method was the most objective, and some proposed that, if the cleaning revealed tonal discrepancies, the colors and contrast could be adjusted by glazing the original with a transparent color that would imitate the effect of discolored varnish.

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PLATES



1. Federico Icilio Joni, *Virgin and Child*, n.d., tempera on panel, private collection,
74 × 44 cm.

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11. Umberto Giunti, *Madonna and Child*, 1920–1929, tempera on panel, Courtauld Gallery, London, 88.2 × 45.7 cm. Long considered to be a sublime work by Sandro Botticelli, this painting is now recognized as one of Giunti's greatest forgeries. Once suspicion fell on the picture, it was an easy matter to prove its modern origins, since Giunti used some pigments that did not exist in the fifteenth century. The truism that forgeries reflect the taste of their time is clear here in the expression of the Madonna's face and her exaggerated Cupid's bow lips, typical of the fashion in the 1910s and 1920s.

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iii. The Venetian Sitting Room in the Kress apartment with paintings by Domenico Veneziano, Masolino, Duccio, Perugino, and others.

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iv. Paolo di Giovanni Fei, *The Assumption of the Virgin*. Before the 1949 cleaning.



v. Paolo di Giovanni Fei, *The Assumption of the Virgin*. After cleaning.

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vi. Paolo di Giovanni Fei, *The Assumption of the Virgin*, 1400–1405, tempera on panel, National Gallery of Art, Washington DC, 66.7 × 38.1 cm. The painting as it appears today.

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vii. Pietro Perugino, *Madonna and Child*.
Detail after cleaning, 1953.



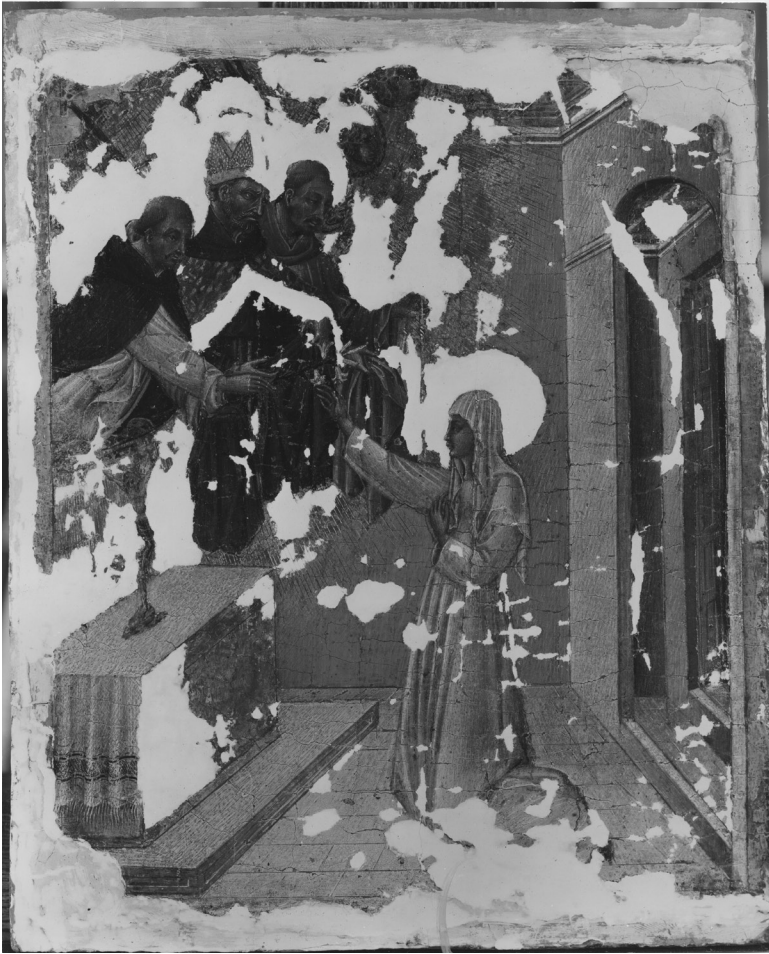
viii. Pietro Perugino, *Madonna and Child*.
Detail after cleaning, 1953.

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ix. Pietro Perugino, *Madonna and Child*, ca. 1500, oil on panel, National Gallery of Art, Washington DC, 70.2 × 50 cm. The painting as it appears today.

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x. Giovanni di Paolo, *Saint Catherine Invested with the Dominican Scapula*.
After transfer, in the cleaned state with new fills.

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xI. Giovanni di Paolo, *Saint Catherine Invested with the Dominican Scapula*, 1461, tempera on panel, Cleveland Museum of Art, 24.6 × 39.2 cm. The painting as it appears today.

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xii. Giorgione, *Portrait of a Venetian Gentleman*.
A detail in the cleaned state.



xiii. Giorgione, *Portrait of a Venetian Gentleman*.
The same area after restoration.

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xiv. Giorgione, *Portrait of a Venetian Gentleman*, 1510–1515, oil on canvas, National Gallery of Art, Washington DC, 76.2 × 63.5 cm. The painting as it appears today.

PLATES



xv. El Greco, *The Vision of Saint John*. The painting in the cleaned state.

PLATES

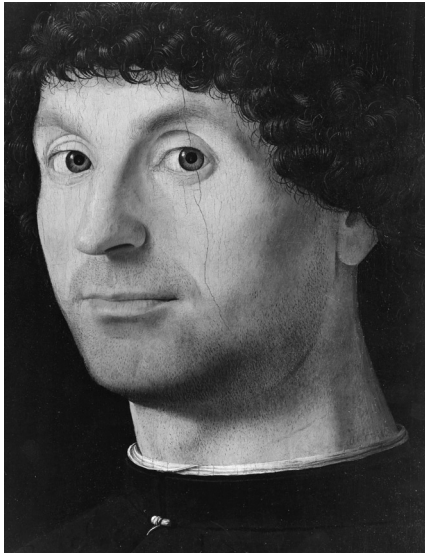


xvi. El Greco, *The Vision of Saint John*, 1608–1614, oil on canvas, Metropolitan Museum of Art, New York, 222.3 × 193 cm. The painting as it appears today.

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xvii. Antonello da Messina, *Portrait of a Man*. The painting after cleaning but with the insect tunnels still filled with old putty and retouching.



xviii. Antonello da Messina, *Portrait of a Man*. Detail after restoration.

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xix. Antonello da Messina, *Portrait of a Man*, 1472–1476, oil on panel, Thyssen Collection, Madrid, 27,5 × 21 cm. A recent image.

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xx. Domenico Ghirlandaio, *Madonna and Child*. The cleaned state.

PLATES



xxi. Domenico Ghirlandaio, *Madonna and Child*, 1470–1475, tempera on panel transferred to hardboard, National Gallery of Art, Washington DC, 73.4 × 50.8 cm.
The painting as it appears today.

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xxii. Sandro Botticelli, *Virgin and Child with the Young Saint John*.
The painting as it appeared when Mario received it.

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xxiii. Sandro Botticelli, *Virgin and Child with the Young Saint John*, ca. 1490, tempera and oil on canvas, Cleveland Museum of Art, Cleveland, Ohio, 67.9 cm diameter.

The painting after restoration.

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xxiv. Leonardo da Vinci's *Salvator Mundi* after cleaning.

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xxv. Leonardo da Vinci, *Salvator Mundi*, early 16th century, oil on panel, 65.6 × 45.4 cm.
After restoration in 2011.

NOTES

Notes

Introduction

- 1 I incorporated some of the material from Mario's memoir in an essay on the restoration of the paintings in the Samuel H. Kress Collection; it was published in early 2006, only a few weeks after Mario's death. He lived long enough to see the galleys, which gave him enormous pleasure and gratification. See Dianne Modestini, "Mario Modestini and the Samuel H. Kress Collection," in *Studying and Conserving Paintings*, Occasional Papers on the Samuel H. Kress Collection (New York and London: Archetype, 2006), 42–62. http://www.kressfoundation.org/uploadedFiles/Kress_Collection/Conserving_the_Kress_Collection/Studying%20and%20Conserving%20Paintings.pdf
- 2 William Hogarth, *Analysis of Beauty* (London: 1753), 118–19.

Preface

- 1 "Paintings. The Flight of the Bird," *Time*, March 3, 1967, 72.

Chapter 1

- 1 Eugenia Tognotti, *La "spagnola" in Italia: Storia dell'influenza che fece temere la fine del mondo (1918–19)*, (Milan: Angeli, 2002).
- 2 Marco Percoco, "Health Shocks and Human Capital Accumulation: The Case of Spanish Flu in Italian Regions," (December 2014), https://marcopercoco.files.wordpress.com/2015/01/flu_revision2.pdf
- 3 *Ras* is the title for Ethiopian chieftains. They defeated Italy in 1896.
- 4 In 1977, Fazzini made a monumental sculpture of *The Resurrection* for the new audience hall of the Vatican, which features prominently in the pope's televised appearances.

NOTES

- 5 Emma Amadei, "Piazza di Spagna. La più bella piazza del mondo," *Capitolium* file 28 (1953), 3-4.

Chapter 2

- 1 Rossana Bossaglia and Elvira Lapenna, *La pittura italiana dell'Ottocento nelle collezioni private reatine: con un omaggio ad Antonino Calcagnadoro nel settantesimo dalla scomparsa* (Bologna: Bora, 2005) (author's translation).
- 2 Augusto Jandolo, *Studi e modelli di via Margutta (1870-1950)* (Milan: Casa Editrice Ceschina, 1953).
- 3 Kurt Cassirer, *Die ästhetischen Hauptbegriffe der französischen Architektur-Theoretiker von 1650-1780* (1909); Kurt Cassirer, "Einige Bemerkungen zu Pietro da Cortona," *Kunstchronik und Kunstmarkt* 57 (1921-2): 479-83.
- 4 This book was first published in 1866, followed by at least four updated editions until 1927.
- 5 Bruna Amendolea, Laura Indrio, *Palazzo Valentini. Storia di un palazzo e di una istituzione* (Roma: Bardi Editore, 2005), 122-34. The section, "La sala del Rettorato e suoi arredi", records that Vincenzo Fiordigiglio decorated the room with bas reliefs and designed the furniture. Figures 69 and 70 reproduce the drawing for the ceiling and a detail of one of the cassettoni. Fiordigiglio is credited but this sketch must be the one Mario describes executing.
- 6 The complex has recently been restored and converted into condominiums.

Chapter 3

- 1 See: Luciano Osbat, s.v. *Clemente IX, papa*, in *Dizionario biografico degli italiani*, vol. 26 (Roma: Istituto della Enciclopedia Italiana, 1982).
- 2 *Sarasota Herald-Tribune*, January 24, 1932: 5.
- 3 Nunzio Primavera, *Brief Guide to the Rospigliosi-Pallavicini Palace and Garden*. n.d. <http://www.coldiretti.it/organismi/cikdurettu/Guida%20Palazzo%20Rospigliosi%20ingl.pdf>
- 4 Angela Negro, *Paesaggio e figura. Nuove ricerche sulla Collezione Rospigliosi* (Roma: Campisano Editore, 2000), 190-92.
- 5 *Ibid.*, pp. 91-5.
- 6 *Ibid.*, p. 199. Lot no. 661. *Madonna e Bambino con S. Anna, S. Caterina e S. Giovannino*, oil on canvas, 160 cm × 120 cm, "La Madonna è rappresentata contro un fondo di paesaggio con il Bimbo in grembo. A destra S. Caterina, a sinistra S. Anna con S. Giovannino."
- 7 Jonathan Harr, *The Lost Painting* (New York: Random House, 2005).

Chapter 4

- 1 Gianni Mazzoni, ed., *Falsi d'autore: Icilio Federico Ioni e la cultura del falso tra Otto e Novecento* (Siena: Protagon, 2004).

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- 2 Ernest Samuels, *Bernard Berenson: The Making of a Connoisseur* (Cambridge: Belknap Press, 1979), 252–3.
- 3 Franca Fedeli Bernardini reports that Sabatello, as a Jew during the German Occupation, found assistance from the “parroco Salvatore Mercuri” of Vallepietra, and in gratitude, donated a *Crucifixion* by Orazio Borgianni to Vallepietra’s Santuario della SS. Trinità in 1949. See “Un Centro di Documentazione a Vallepietra”. <http://www.aequa.org/vI/index.php/un-centro-di-documentazione-a-vallepietra-sulla-festa-della-ss-trinita/>
- 4 According to a statement found among Joni’s papers—a detailed account of the confusing tale, written presumably for his lawyer—the entire business turned out to be extremely complicated. It involved several court cases against Sister Margherita brought by Jandolo, a bankrupt middleman called Fineschi, and Joni himself, who visited the nun together with Mario in a failed attempt to retrieve the painting. Joni wanted to pursue the matter in another lawsuit to recoup the ten thousand lire fee and intended to publicize the story in the press with a photo of the painting in question, “Let the chips fall where they may” (“Accada quello che accada”). Sister Margherita subsequently absconded to Buenos Aires with the painting and the money. (Courtesy of Gianni Mazzoni, Siena.)
- 5 Gisela M. A. Richter, *Etruscan Terracotta Warriors in the Metropolitan Museum of Art*, with a report on structure and technique by Charles F. Binns (New York: Metropolitan Museum of Art, 1937).
- 6 The published accounts of these forgeries vary in the identification of authors of the forgeries and include—in addition to or instead of the three individuals mentioned by Mario—Riccardo Riccardi and Virgilio Angelino Riccardi.
- 7 *Stefanina Primitice Carafa, Marchioness of Ciceralo and Duchess of Montejasa*, oil on canvas, 49 × 39.4 cm. What is known of the picture’s provenance suggests that Giosi was acting as agent for the Neapolitan Carafa family. Mario’s account sheds additional light on the painting’s provenance, which the Cleveland Museum of Art lists as: “Carafa Family, Naples. Mrs. Millicent A. Rogers. Paul Rosenberg & Co., New York, by 1942. Purchased by Leonard C. Hanna Jr., on 25 June 1951. Bequeathed to the CMA in 1958.” See the website of the Cleveland Museum of Art, http://library.clevelandart.org/provenance2/prov_search.php?artist=D If this is correct, then presumably Paul Rosenberg sold the painting twice: first to Mrs. Rogers and then to Mr. Hanna. Rosenberg’s gallery in Paris was seized after the Nazis invaded France in June 1940. All the works of art were confiscated except for a number of paintings that Rosenberg had, with some foresight, already stored abroad or that were on loan to museums, especially MoMA in New York. A few months later, the dealer and his family escaped to New York, where he opened a new gallery, Paul Rosenberg & Co., first at 79 East 57th Street and then at 20 East 79th Street. See Anne Sinclair’s book about her grandfather, *21, rue La Boétie* (France: Bernard Grasset, 2012).

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- 8 “The Duchess was painted by Degas about 1868 in a portrait now in the Mellon Collection which was preceded by a life-size portrait head in oil (fig. 125). A related charcoal drawing formerly in the collection of T. Edward Hanley that was last sold publicly at the Palais Galliera, Paris, 1973, does not appear to be by Degas.” Jean Sutherland Boggs et al., *Degas* (New York and Ottawa: Metropolitan Museum of Art and National Gallery of Canada, 1988), 254.
- 9 Duveen Brothers was a partnership founded by Sir Joseph Joel Duveen (1843–1908) and his brother, Henry J. Duveen (1854–1919) in 1868. Duveen Brothers had galleries in London, New York, and Paris. Joseph Joel’s son, Joseph Duveen, later Lord Duveen of Millbank, joined the firm and expanded their trade from porcelain, tapestries and other decorative arts into old master paintings, taking full command of the company after his uncle’s death. Other partners were Armand Lowengard, Joseph Duveen’s brother-in-law, and Edward Fowles. <http://www.nga.gov/content/ngaweb/Collection/provenance-info.1102.html#biography>

Chapter 5

- 1 Maria Cristina Bandera and Giuseppe Basile, *Longhi-Brandi. Convergenze-divergenze; Atti dell’Incontro di studio presso La Fondazione Longhi, 27 May 2008* (Italy: Il Prato, 2010).
- 2 Mario wrote that the work was done in 1937. This would have to be verified with the records at the Istituto Centrale per il Restauro.
- 3 The ‘tratteggio’ system uses striated lines of different colors, which, at a certain distance, are blended by the eye and can even suggest modeling but can be recognized by the viewer as modern additions. Some examples of tratteggio are more successful than others. In the worst cases, the tratteggio can become distracting and more noticeable than the original.
- 4 *Notes (Fogg Art Museum)*, 2, no. 2 (June 1926): 71–81. <http://www.jstor.org/stable/4300838>
- 5 Matteo Panzeri, “Dinamiche del restauro in Italia tra Ottocento e Novecento e orientamenti di Luigi Cavenaghi” in *Luigi Cavenaghi e i maestri di tempi antichi* (Caravaggio: Banca Credito Cooperativo, 2006), 140–51.
- 6 “Sulla conservazione dei monumenti e oggetti d’arte e sulla riforma dell’insegnamento accademico,” in *Rivista dei Comuni italiani* 4–5, (1863).
- 7 Alessandro Conti, “Giovanni Morelli ed il Restauro Amatoriale,” in *Giovanni Morelli e La Cultura dei Conoscitori* (Pierluigi Lubrina Editori, 1993), 1159–73.
- 8 In 1877, guidelines following the recommendations of Cavalcaselle regarding paintings were promulgated, and in 1880, regarding frescoes. Simona Rinaldi, “La tutela e la sua storia” (2008), 6. <http://dspace.unitus.it/bitstream/2067/1173/1/Rinaldi-Conoscere.2.pdf>
- 9 Luigi Cavenaghi, “Il restauro e la conservazione dei dipinti,” *Bollettino d’Arte* XI–XII, (1912): 488–500. “Intorno al modo del restauro non si possono enunciare

che alcuni assiomi fondamentali lasciando al senso d'arte del restauratore l'applicazione pratica. Il restauro deve essere condotto con la guida della più larga conoscenza dei caratteri stilistici delle scuole, della *calligrafia* dei maestri: deve essere lungamente pensato e studiato, eseguito il meno possibile e meticolosamente dissimulato. Perciò il lavoro del restauratore, se può concedere entusiasmi come per un'opera d'arte personale, è avaro di personali soddisfazioni e difficilmente apprezzato.”

- 10 See: *La teoria del restauro nel Novecento da Riegl a Brandi*, edited by Maria Andaloro, “Restauro e istituzioni” by Mario Serio (Nardini Editore 2006), 14. “Il restauro delle opere d'arte è oggi concordemente considerato come attività rigorosamente scientifica e precisamente come indagine filologica diretta a ritrovare e rimettere in evidenza il testo originale dell'opera, eliminando alterazioni e sovrapposizioni di ogni genere fino a consentire di quel testo originale una lettura chiara e storicamente esatta. Coerentemente a questo principio, il restauro, che un tempo veniva esercitato prevalentemente da artisti che spesso sovrapponevano una interpretazione personale alla visione dell'artista antico, è oggi esercitato da tecnici specializzati, continuamente guidati e controllati da studiosi: a una competenza genericamente artistica si è così sostituita una competenza genericamente artistica; si è così sostituita una competenza rigorosamente storicistica e tecnica.”

Chapter 6

- 1 Jane Scrivener [Jessica Lynch, Mother Mary St. Luke], *Inside Rome with the Germans* (New York: Macmillan, 1945).
- 2 Palma Bucarelli, *1944: Cronaca di sei mesi* (Rome: De Luca, 1997).
- 3 Scrivener, *Inside Rome*, 144.
- 4 Giampiero Mughini, *Che belle le ragazze di via Margutta: i registi, i pittori e gli scrittori che fecero della Roma degli anni Cinquanta la capitale del mondo* (Milano: Mondadori, 2004), 64.
- 5 Giacomo Debenedetti and Estelle Gibson, *October 16, 1943* (Notre Dame, Indiana: University of Notre Dame Press, 2001).
- 6 Francesco Guida, *Placido Martini. Socialista, Massone, Partigiano*, (Firenze: Angelo Pontecorboli Editore, 2016), 171–2.
- 7 *Ibid.*, 173. “The group of directors met at 2 p.m. at the trattoria *La Rosetta* at the Pantheon, Martini's habitual lunch place, in a reserved room. Mario Magri, Giacomo Marescalchi Belli, Alfredo Berdini, the police commissioners, Antonio Colasurdo and Raniero Buccelli met, together with Martini ... The group did not notice that at a short distance away two bystanders, after having watched them for a long time, left the room. A little while later three men, Tullio Corsetti, Alfredo Navarini e Andrea Iacchella, dressed in civilian clothes and armed with pistols, burst in followed by three Germans from the SS with a machine gun. They were commanded by Tullio Corsetti who pointed his gun at Placido Martini. The arrested men left the restaurant with their hands tied

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behind their necks and got into a covered truck, escorted by two motorcyclists from the SS, which brought them to Via Tasso to the headquarters of the German political police.” (“Riunito il gruppo dirigente dell’Unione alle ore 14 presso la trattoria *La Rosetta* al Pantheon, mensa abituale di Martini, in una sala riservata convennero a pranzo con lo stesso Martini, Mario Magri, Giacomo Marescalchi Belli, Alfredo Berdini, i commissari di polizia Antonio Colasurdo e Raniero Buccelli. . . . Il gruppo non si era accorto che a breve distanza altri due astanti, dopo averli osservati a lungo, lasciavano la sala. Poco dopo irrupero tre uomini in borghese armati di pistola, Tullio Corsetti, Alfredo Navarini e Andrea Iacchella, seguiti da tre tedeschi delle SS con il mitragliatore. Li comandava Tullio Corsetti che puntò l’arma contro Placido Martini. Quindi gli arrestati lasciarono il locale con le mani intrecciate dietro la nuca per salire su un camion coperto che li portò in Via Tasso al comando di polizia politica tedesca, scortato da due motociclisti SS.”)

- 8 *Ibid.*, 180. Giacomo Marescalchi Belli was released from Via Tasso on February 11 and Alfredo Berdini at the end of February.
- 9 Robert Katz, *Death in Rome* (New York: Macmillan, 1967), 164–67.
- 10 *Ibid.*, 226–7.
- 11 Ray Moseley, *Mussolini: The Last 600 Days of Il Duce* (Dallas: Taylor Trade Publishing, 2004).

Chapter 7

- 1 Viviana Pozzoli, “Lo Studio d’Arte Palma: Storia di un’impresa per il commercio artistico nell’Italia del dopoguerra”, *Acme* 2, 2016, 145–173. This article, based on the author’s doctoral thesis, contains much information about the short history of the gallery.
- 2 Giuliano Briganti, *Mostra di pittori italiani del seicento: Studio d’Arte Palma, dicembre 1944–febbraio 1945* (Rome: Studio d’Arte Palma, 1944). Exhibition catalogue.
- 3 After the war, Papini became a professor of architectural history at the University of Florence. He and his wife were close to Bernard Berenson and lived for many years in a *dépendence* of Villa I Tatti, where Papini’s library is still housed.
- 4 The painting is catalogued as “Presented by Studio d’Arte Palma, Rome (purchased from the artist 1947).”
- 5 Giampiero Mughini, *Che belle le ragazze di via Margutta*, 110–111.
- 6 The frames were artfully draped and drawings for theatre scenery were disposed about. Although Mario considered this primarily an exhibition of frames, officially it was described as “Mostra internazionale di scenografia.” It opened in May 1946.

Chapter 8

- 1 Simone Bargellini, *Antiquari di ieri a Firenze* (Florence: Casa Editrice Bonechi, 1981), 118–132. The Volterra had five galleries in Florence as well as one in

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- London and another in Paris. After the death of the oldest brother, Giuseppe, in 1932, the business failed.
- 2 Patricia Volterra, *The Times of My Life or What I Remember* (Florence: Industria Tipografica Fiorentina, 1987). This memoir, privately printed, contains some valuable information about the figure of Gualtiero Volterra, as well as his business associate, Count Alessandro Contini Bonacossi, and Rush Kress, which is incorporated in later sections of this book.
 - 3 Philip V. Cannistraro and Brian R. Sullivan, *Il Duce's Other Woman* (New York: Morrow, 1983), 399.
 - 4 David Alan Brown and Miklòs Boskovits, *Italian Paintings of the Fifteenth Century*, (Washington: National Gallery of Art, 2003), 493. Letter to Miklòs Boskovits dated 28 August 1998, "L'anonimo pittore è troppo intelligente per identificarsi con Sano... I dati morelliani, però, coincidono in modo impressionante."
 - 5 *Ibid.*, 487–90.
 - 6 Maria Falcone, "La giovinezza dorata di Sano di Pietro: Un nuovo documento per la 'Natività della Vergine' di Asciano," *Prospettiva*, no. 138, April 2010, 28–34.
 - 7 Pier Giorgio Ardeni, *Cento ragazzi e un capitano. La brigata Giustizia e Libertà "Montagna" e la Resistenza sui monti dell'alto Reno tra storia e memoria* (Bologna: Edizioni Pendragon, 2016). There are many references to Sandrino and his importance as a *partigiano*. See especially pp. 351–361, 444–446 and 485.
 - 8 The diary is in the archives of the Longhi Foundation in Florence and has never been published.
 - 9 Observations made by Francesco Arcangeli in the 1971 video, "Roberto Longhi, Un Maestro. Part II". www.youtube.com/watch?v=7crMk8RTj3I&t=2165s
 - 10 "Estetiche a fondamento climaterico, ambientale e, soprattutto, razzistico." See: Simone Facchinetti, s.v. *Longhi, Roberto*, in *Dizionario biografico degli italiani*, vol. 65 (Rome: Istituto della Enciclopedia Italiana, 2005).
 - 11 "Roberto Longhi nel ricordo di Federico Zeri", extract from: Federico Zeri, *Orto aperto*, (Milano: Longanesi, 1990). http://www.parcoletterario.it/it/voci/roberto_longhi_ricordozeri.html
 - 12 Antonio Paolucci, "Ricordo di un maestro: Roberto Longhi," in *Longhi-Brandi. Convergenze-divergenze* (Florence: Il Prato, 2010), 13.
 - 13 Katz, *Death in Rome*.

Chapter 9

- 1 Edward Fowles, *Memories of Duveen Brothers* (London: Times Books, 1976), 122.
- 2 Correspondence from Michele Lazzaroni in the Berenson Archives, Villa I Tatti, Florence.
- 3 The X book is a ledger that records the costs and expenses of the paintings Duveen owned together with Berenson. It is part of the Duveen archive, now at the Getty Center, although the original was retained by the Metropolitan Museum of Art, where the archive was housed for many years.

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- 4 Fowles, *Memories of Duveen Brothers*, 122–3.
- 5 It cannot be correct that the picture had been damaged, because I restored the Raphael altarpiece at the Metropolitan Museum and neither of the angels had been repainted.
- 6 Page 40 of the X book records the purchase price as 100,000 French francs, equivalent to \$20,000.
- 7 Ernest Samuels, *Bernard Berenson*, 180ff.
- 8 Keith Christiansen and Stefan Weppelmann (eds.), *The Renaissance Portrait from Donatello to Bellini* (New York: Metropolitan Museum of Art, 2011), 175. Exhibition catalogue.

Chapter 10

- 1 One of the artist's earliest works, it is now thought to have been painted between 1499 and 1502 for the altarpiece in Città di Castello, since disassembled. Mario argued strongly for its acquisition when he was still advising the São Paulo Museum of Art and later he made a note on his manuscript: "You know who said I was right? A certain Roberto Longhi!"
- 2 Letter in the author's possession.

Chapter 11

- 1 It is said that Samuel Kress and his competitor, Sebastian Kresge, agreed not to compete with each other in the same regions of the country. Kresge's stores were mainly in the Northeast and Midwest.
- 2 Ann Hoenigswald, "Stephen Pichetto, Conservator of the Kress Collection" in *Studying and Conserving Paintings*, Occasional Papers on the Samuel H. Kress Collection (New York and London: Archetype, 2006), 31–41.
- 3 Fulvia Zaninelli, *Vittoria Contini Bonacossi. Diario Americano, 1926-1929*, (Prato-Siena: Gli Ori, 2007–8), 19. Countess Contini wrote eight diaries dated 1926–27, described as the second trip to the United States.
- 4 The relationship is referred to by John Walker in his memoir, and references to Pichetto are a refrain in Vittoria Contini Bonacossi's diaries.
- 5 Hoenigswald, "Stephen Pichetto".
- 6 Zaninelli, *Vittoria Contini Bonacossi*, 105. "Ore 16:40. Se ne andata ora la Signora Kilvert e si è portata via una coperta di velluto, e poi c'è speranza di vendere oltre la coperta, qualche quadretto."
- 7 *Ibid.*, 141. "10 febbraio 1927 Ore 18.30. . . . La prima visita al mattino fu a casa della signora Kilvert che ha già comperato qualche mobile da noi, un tavolino (a pezzo fiorentino) ed un braciere di S. Lorenzo. Essa ci ha chiamati per dare un consiglio d'ammobiliamento di un appartamento che sta ammobiliando per un suo amico sig. Kress. Così le abbiamo fatto spostare cassoni, candelabra, io ho levato tanti cianfrugli che erano di troppo su un caminetto. E mancano quadri, così speriamo di remediare. . . ."
- 8 *Ibid.* " . . . Siamo entrati nel salone ed abbiamo disfatto tutto e messo a modo nostro, dopo finito sembrava un angolo di via Nomentano [Contini's apartment in Rome], la signora era tanto contenta e soddisfatta!"

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- 9 S. N. Behrman, *Duveen* (London: Hamish Hamilton, 1972), 195ff.
- 10 The gallery was on 210 East 57th Street and the warehouse and workrooms were located on 203 East 56th Street.
- 11 Zaninelli, *Vittoria Contini Bonacossi*, 168.
- 12 Ibid., 179. “5 March 1927 Ore 19. . . . Sono stanchissima, veniamo ora da casa Kress, abbiamo rimesso (per la decima volta forse) a posto il salotto. . . due o più ore in piedi. . . . Speriamo in un altro affare, sarebbe una grande soddisfazione, perché è un cliente creato da noi e nuovo, non ha che quadri nostri.”
- 13 Ibid., 143.
- 14 Elsa De Giorgi, *L'Eredità Contini Bonacossi* (Milan: Mondadori, 1988), 68.
- 15 Bernard Berenson, in a letter written to the art critic Royal Cortissoz, published in the *New York Herald Tribune*, October 17, 1937, quoted by Ernest Samuels in *Bernard Berenson*, 438.
- 16 John Walker, *Self-Portrait with Donors* (Boston: Little Brown, 1974).
- 17 The blanching was caused by a reaction between zinc white and damar resin.
- 18 Hoenigswald, “Stephen Pichetto”.
- 19 Italian linings are gentler and leave the surface texture with fewer alterations. Flour is mixed with the glue, and they can be removed quite easily.
- 20 Hoenigswald, “Stephen Pichetto”.
- 21 Correspondence between Bernard Berenson and John Walker, I Tatti Archives.
- 22 Letter in the archives of the Samuel H. Kress Foundation.
- 23 Ibid.
- 24 The subject of this painting was erroneously identified as *Madonna and Child* in my article about Mario in 2006. See Modestini, “Mario Modestini”.
- 25 “No. 3. Pomata ammolliente. Prendi *sapone bianco di soda*, di quello che serve per uso di toeletta, parti una; *grasso di vitello* stato bollito e stacciato, parti due; *olio d'oliva* del migliore, parti tre ed *acqua* parti sei. Tagliuzzza minutamente. Metti il sapone e il tutto in vaso di terra vetrato ed a fuoco moderato, sempre rimescolando, portalo ad ebollizione e lascialo bollire sino a che questi ingredienti si siano bene incorporati, ed abbiano formato una pomata di mediocre densità. Versala in vaso di terra o di vetro, lasciala raffreddare, poi coprila e conservala pe' tuoi bisogni. Dura indefinitivamente.” Count Giovanni Secco Suardo, *Il Restauratore dei Dipinti* (Milan: Ulrico Hoepli, 1918), 557.

Chapter 12

- 1 In addition to those already mentioned in the previous chapter (Amleto De Santis, Giuseppe Barberi, Paul Kiehart, Angelo Fatta, Emilio Quarantelli, and Henry Hecht), the core group included Claudio Rigosi and Bartolo Bracaglia, two more of Mario's Roman assistants. Later, restorers Gabrielle Kopelman and Gustav Berger joined the staff, although they did not work at Huckleberry Hill. See Modestini, “Mario Modestini,” 42–62.

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Chapter 13

- 1 Burton Fredericksen, *The Burdens of Wealth: Paul Getty and His Museum* (Bloomington, Indiana: Archway, 2015). Detailed information about J. Paul Getty's collecting activities, including his advisors and the early history of the museum, has recently been published by a former curator of the Getty Museum.
- 2 "A Firenze ho avuto una colazione con BB, che mi è parso inferocito contro di te, per ragioni che non comprendo. Io sono restato in silenzio, e non ho fatto commenti, solo ho detto che i tuoi lavori sono di gran lunga i migliori che abbia mai visto, e che tu sei il solo restauratore di gran classe che abbia anche una eccezionale sensibilità estetica." Letter dated January 14, 1958.
- 3 "Ti penso come ad uno dei rari amici che ho avuto nella vita." Letter dated October 7, 1986.
- 4 Federico Zeri, *Confesso che ho sbagliato. Ricordi autobiografici* (Milan: Longanesi & Co., 1995), 60–61 (author's translation).
- 5 For more stories about Zeri's fascination with ladies' panties, see Fredericksen, *The Burdens of Wealth*.

Chapter 14

- 1 The Kress Collection in Washington ultimately consisted of 390 paintings, 2,045 pieces of sculpture, a number of drawings, and a group of period frames.
- 2 A National Gallery of Art already existed as part of the Smithsonian, now known as the National Collection of Fine Arts. An independent museum was established by an Act of Congress on May 24, 1937, based on the promised gift of Mellon's art collection—which he created for this express purpose—and the donation of funds for the construction of the building.
- 3 John Walker, *Self-Portrait with Donors*, 131.
- 4 John Walker, in his preface to *Art Treasures for America: An Anthology of Paintings and Sculpture in the Samuel H. Kress Collection* (London: Phaidon Press, 1961), XIII, wrote: "The Gallery received unexpected, but vital help. Two lovers of art, Jeremiah O'Connor, then Curator of the Corcoran Gallery of Art, and Herbert Friedmann, Curator of Birds at the Smithsonian Institution, had for some years spent their leisure together, intent on the favorite pastime, seeing as many private collections as possible. In the winter of 1938, they visited the Kress Collection in New York. They left dazed by the splendor of what they had seen. On his return to Washington Mr. O'Connor wrote Samuel Kress urging him to give his collection to the new National Gallery. The letter argued strongly against private museums and pointed out that the pledge of the United States Government to provide funds for the support of the new institution offered security for the future of the collections. It was an eloquent appeal and must have been effective. The correspondence continued, and on April 18 (1939) Mr. O'Connor conveyed to Mr. Finley an invitation to call on Mr. Kress."
- 5 *Ibid.*, XIX.

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- 6 Ibid., XIII.
- 7 Behrman, "The Days of Duveen. IV-B.B.", *The New Yorker*, October 20, 1951, 46.
- 8 Walker, *Self-Portrait*, 134.
- 9 Ibid., 136.
- 10 Ibid., 136–138.
- 11 Ibid., 138.
- 12 John Canaday, "John Walker Knew Art—Even If He Didn't Love It," review of *Self-Portrait with Donors*, by John Walker, *New York Times*, November 10, 1974.
- 13 Letter, January 10, 1975, from Mary Davis, president of the Kress Foundation, to John Walker regarding his memoir, *Self-Portrait with Donors*: "What saddens me most is not your patronizing attitude toward the Kress brothers—after all, they are dead and cannot be hurt—but your attitude towards the Collection. It seems to me that in your hatred of Contini-Bonacossi and your attempt to expose what you consider his devious methods, you downgrade the entire Collection. There are, as you know, many extremely beautiful and important Contini paintings in the National Gallery, and many more not in the Gallery which some art historians believe should be there. . . . You will recall I wrote a letter to the Burlington Magazine (which it published) defending you when your policy was criticized. . . . It is unfair, I think, that while Kress gifts still continue to the Gallery, our entire Collection can be downgraded—except, of course, at the National, for which you take credit."
- 14 Walker, *Art Treasures*, IX–X.
- 15 Fowles, *Memories of Duveen Brothers*, 122–23. Fowles praises Lazzaroni, saying how much he learned about paintings from him and that he was a marvelous restorer.
- 16 This painting is now at the Snite Museum at Notre Dame University, South Bend, Indiana. Shapley, I: 114, catalogues it as "style of Baldovinetti," meaning that it is by a much later hand. The Snite now calls it "attributed to Baldovinetti."
- 17 Mario based his version of the frame on the large Botticelli tondo in the Uffizi. He worked with Fabio Bucciarelli, the Florentine framer, who had been trained by Ferruccio Vannoni.

Chapter 15

- 1 The eighteen regional galleries are located in Allentown, PA; Atlanta, GA; Birmingham, AL; Columbia, SC; Coral Gables (Miami), FL; Denver, CO; El Paso, TX; Honolulu, HI; Houston, TX; Kansas City, MO; Memphis, TN; New Orleans, LA; Portland, OR; Raleigh, NC; San Francisco, CA; Seattle, WA; Tucson, AZ; Tulsa, OK.
- 2 Draft of a press release dated October 3, 1950.
- 3 Giovanni Bellini, *The Infant Bacchus*; El Greco, *Holy Family*; Piazzetta, *The Madonna and Infant Christ Appearing to S. Filippo Neri*; Perin del Vaga, *The Nativity*; Sansovino, *Madonna and Child*; Tiepolo, *Queen Zenobia Addressing Her Soldiers*.

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- 4 The painting was supplied by Titian to Rudolf II and was subsequently in the collections of Queen Christina of Sweden and the Duc d'Orléans.
- 5 Edward Solly was an important collector, who, in 1821, sold his first collection to the Prussian state, where it formed the core of the Gemäldegalerie in Berlin. It includes an early Raphael known as the *Solly Madonna*.
- 6 “*QUESTO S. BASTIANO È STATO DA RAFFAELLO SANZIO DA URBINO DIPINTO PER I SIGNORI CONTI DEGLI ODDI PERUGIA. I.A.D.S.P.*” The meaning of the abbreviation I.A.D.S.P. remains unknown.
- 7 Tancred Borenius, *A Catalogue of the Paintings at Doughty House, Richmond and Elsewhere in the Collection of Sir Frederick Cook* (London: William Heinemann, 1913), 67, no. 58.
- 8 Archives of the Samuel H. Kress Foundation, dated April 1948.
- 9 All correspondence and internal memorandums, as well as the *Art News* editorial, are in the archives of the Samuel H. Kress Foundation.
- 10 Federico Zeri, *Un favoloso collezionista. Fasto e miseria di un re dei ruggenti anni '20*, in: Mai di traverso (Milan: Longanesi, 1982), 202–204.
- 11 He probably came with the associate director, James B. Byrnes. Mario would surely have remembered if he had come with Valentiner, who died about this time, in 1958. Byrnes stayed at the North Carolina Museum of Art until 1960, the year the Kress gift was finalized.
- 12 Meryle Secrest, *Duveen: A Life in Art* (Chicago: University of Chicago Press, 2005), 181ff. According to Secrest and other sources, Carl W. Hamilton had been an entrepreneur and a well-known collector during the 1910s and 1920s. There is evidence, however, that his collecting activities were based largely on speculation. By the time Mario met him, he had experienced financial reverses and had lost his collection.
- 13 Rush Kress was very fond of the Bible. Julian Agnew said that when he visited the family in London, he immediately asked for the Bible and began to read from it. The foundation published a Bible illustrated with paintings from the Kress Collection. It was notably absent from Mario's books!
- 14 Iso-Amyl Methacrylate. For more information about the results of the aging tests performed on the resin see “The History of Synthetic Resin Varnishes,” AIC Wiki, last modified March 26, 2014, http://www.conservation-wiki.com/wiki/III._The_History_of_Synthetic_Resin_Varnishes

Chapter 16

- 1 See: Maurizio Reberschak, s.v. *Cini, Vittorio*, in *Dizionario biografico degli italiani*, vol. 25 (Rome: Istituto della Enciclopedia Italiana, 1981).
- 2 Mario said that this was not exactly true, because the final deeds of gift were not made until 1961. Neither the National Gallery nor the Kress Foundation had any intention of giving up the two paintings, which had been purchased legitimately. As explained in an earlier chapter, the foundation's method was to allow the National Gallery, and in some cases also the regional galleries, to swap

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- paintings from earlier 'donations' and substitute them with others as they were acquired. The 'gifts' still belonged to the foundation until 1961.
- 3 "The Giorgio Cini Foundation is a non-profit cultural institution based in Venice, Italy. It was constituted by Vittorio Cini, in memory of his son Giorgio, with the aim of restoring the Island of San Giorgio Maggiore (devastated after 100 years of military occupation) and of creating an international cultural center that would re-integrate the Island into the life of Venice." The small but select house museum at San Vio containing some of the collector's greatest treasures opened to the public in 1984. <http://www.cini.it/en/foundation>
 - 4 Letter in the archives of The Samuel H. Kress Foundation.
 - 5 John Walker, *Self-Portrait*, 150–51.
 - 6 *Ibid.*, 150.
 - 7 *Ibid.*, 150.
 - 8 Archives of the Samuel H. Kress Foundation.
 - 9 *Paintings and Sculpture from the Kress Collection. Acquired by The Samuel H. Kress Foundation 1951-1956* (National Gallery of Art, Smithsonian Institution, 1956).

Chapter 17

- 1 The following purchases were made from Contini between 1948 and 1954: \$1,255,000, June 1948; \$450,000, March 1949; \$4,000,000, June 1950; \$156,000, July 1950; \$2,000,000, June 1954.
- 2 Walker had polio as a child.
- 3 De Giorgi, *L'Eredità Contini Bonacossi*.
- 4 The *Madonna of Spoleto* was sold by Contini in 1955 to the Cini Collection in Venice. The dealer appears to have done a sort of bait and switch. A different *Madonna and Child*, listed as by the Badia a Isola Master, was included in the 1954 purchase and is in the National Gallery. The Cini panel is a beautiful painting, very close to Duccio, purchased by Contini from a collection in Spoleto. Rush Kress's letter must refer to this painting, which was not given an export license, and not to the latter, which Berenson thought was a fake when he first saw it, as did I. It is a damaged, mediocre painting of a Duccesque type and is never exhibited.
- 5 In a letter dated March 21, 1985 (in the author's possession), Berenson's biographer Ernest Samuels, who had found confirmation of Berenson's assistance to Contini in the archives at I Tatti, asked Mario if he knew of any financial arrangement between the two men and if Wildenstein was involved in the negotiation. I do not know if Mario replied but he always told me that Berenson was not paid by Contini, though he was given gifts, which included a painting by Lorenzo Lotto and jewelry for Nicky Mariano.
- 6 Patricia Volterra, *The Times of My Life*. Her recollections of some minor details about the trip are interesting, but the date she assigns to it (1950) is incorrect. The actual sequence of events is documented by the Contini correspondence

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- published in Elsa De Giorgi's book. In the short preface, Volterra says that she wrote the manuscript eleven years earlier (around 1976) based on memory.
- 7 Mario and Walker had selected three paintings in temporary importation: Bellini's *Portrait of Jorg Fugger*, Zurbarán's *Still Life*, and Catena's *Adoration*.
 - 8 Complete documentation of this and all other purchases made by the Kress Foundation is housed in their archives.
 - 9 Stefano Paolo, "Elsa, Italo e il conte scomparso," *Corriere della Sera*, August 4, 2004.
 - 10 This episode was not the immediate cause of Sandrino's dismissal, which took place following another incident some time later.
 - 11 Sandro Pazzi, *La Donazione Dimenticata: L'incredibile vicenda della collezione Contini Bonacossi* (Milan: Mondadori Electa, 2016).

Chapter 18

- 1 X-radiographs made by the Prado after its acquisition in 2000 reveal that it was painted over a standing portrait of Godoy.
- 2 Maria Teresa's older brother went into the church and her younger sister died without issue.
- 3 Rita de Angelis, *Opera Pittorica Completa di Goya* (Milan: Rizzoli, 1974), 98.
- 4 Letter in the author's possession.
- 5 Emilia Orlandini del Beccuto (1873–?) married Camillo Ruspoli (1865–1944), Marques de Baodilla del Monte. They had two sons, Luigi Ruspoli (1898–1944) and Paolo Ruspoli (1899–1969). Both died without issue. The title passed to a Spanish cousin, Camilo Ruspoli, 4th Duke of Alcudia and Sueca (1904–1975). "Genealogy of Don Manuel de Godoy y Alvarez de Faria and Maria Teresa de Borbón y Vallabriga," Genealogy.eu, last modified November 3, 2003. <http://genealogy.euweb.cz/other/ruspoli.html>
- 6 "Portrait of the Marquesa de Santiago," website of the J. Paul Getty Museum. <http://www.getty.edu/art/collection/objects/706/francisco-jose-de-goya-y-lucientes-francisco-de-goya-portrait-of-the-marquesa-de-santiago-spanish-1804/>
- 7 This episode evidently took place when Mario had a studio in the new Kress offices at 250 West 57th Street, that is, very shortly after he began to work for the foundation.
- 8 Walker, *Self-Portrait*, 34.
- 9 The book was first published by Electa (Florence) in 1951. There is no doubt that Berenson believed in the Naples version, although he later changed his mind, which must have caused some friction with John Walker—despite Walker's devotion to the old scholar. Berenson's handwritten manuscript for the book, which he began on December 22, 1948, is in the archives at I Tatti. (Writings, Caravaggio, Box 1/3). In Part I, p. 42, he wrote: "There exist other treatments of the semi-nude Baptist. Only one deserves mention here. It is represented by two versions, one at Naples is superior, the probable original, while Prof. R. Longhi reproduces [it] as being in the London market (Proporzioe I, pl. 18).

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- 10 John Spike, *Caravaggio* (New York: Abbeville Press, 2001), 26–27, catalogue no. 4. The painting was found in a storeroom in 1950 and belonged to one Antoine de Rothschild.
- 11 In this regard, it is worthwhile to read Justice Rose’s full decision in *Thwaytes v Sotheby’s*: “*Thwaytes v Sotheby’s* [2015] EWHC 36 (Ch) (16 January 2015),” BAILII. <http://www.bailii.org/ew/cases/EWHC/Ch/2015/36.html>
- 12 In fact the Largillière was bought in 1954. The purchases made from French and Co. in early 1950 were: the panel by the Master of the Saint Lucy Legend, *Queen Zenobia Addressing Her Soldiers* by Tiepolo and *the Holy Family* by El Greco. The total paid on that occasion was \$225,000. Mario seems to have confused the El Greco and the Largillière. See page 261.

Chapter 19

- 1 Margaret Leslie Davis, *The Culture Broker: Franklin D. Murphy and the Transformation of Los Angeles* (Berkeley and Los Angeles: University of California Press, 2007), 265.
- 2 Ralph Lowell Nelson, *The Investment Policies of Foundations* (New York: Russell Sage Foundation, 1967), 49.
- 3 Davis, *The Culture Broker*, 264.
- 4 As cited in Davis, *The Culture Broker*, 266.
- 5 Nelson, *The Investment Policies*, 49.
- 6 Davis, *The Culture Broker*, 167.
- 7 *Ibid.*, 192. Regarding the proposed purchase of Titian’s *Giacomo Dolfin*, Murphy wrote to Robert Ahmanson: “Modestini has cleaned more great Italian pictures than any living person and I would trust his judgment about authenticity quite as much as I would any art historian.”
- 8 *Life*, November 16, 1953, and *National Geographic*, December 1961.
- 9 Murphy was a well-read man and may have been inspired by a poem published in the British journal *Punch* in 1855 about Austen Henry Layard, a collector of northern Italian paintings that he bequeathed to the National Gallery, and an archaeologist who discovered the ancient Assyrian city of Ninevah: *Layard in eager zeal the mask from jobbery to strip, / Mistaken on a point of fact, has chanced to make a slip, / So down the vultures swoop on him, the ravens, and the crows, / The wolves, jackals, and poodle dogs of state that are his foes.*

Chapter 20

- 1 The purpose of the Samuel H. Kress Foundation originally included healthcare as well as art-related goals. After 1961, it became a singular mission of funding “scholarship, research and conservation of European works of art and historic architecture.”
- 2 “Our Mission,” the website of the Samuel H. Kress Foundation, <http://www.kressfoundation.org/>

NOTES

- 3 Federico Zeri, *Confesso che ho sbagliato*, 113–5.
- 4 This was not Valentiner's first post in the United States. In 1908, on Bode's recommendation, he was appointed curator of decorative arts at the Metropolitan Museum. In 1914, he returned to Germany to enlist as a private, where, by chance, his sergeant was the great German expressionist painter Franz Marc, who died in the war. In 1921, Valentiner returned to the Metropolitan for a period, during which he organized the first exhibition of German expressionist painting at Anderson Galleries. Originally a Rembrandt scholar, his interests were wide-ranging; at Detroit, he commissioned the Mexican communist Diego Rivera to paint the controversial lobby murals of the new building, which opened in 1927, the year he hired William Suhr. Later, he worked for the Los Angeles County Museum on acquisitions, and in 1953, he became director of the nascent Getty Museum. As discussed earlier in this book, in 1955 he became the founding director of the North Carolina Museum of Art, where he purchased a brilliant group of Italian baroque paintings. See Lee Sorensen, "Valentiner, W. R.," *Dictionary of Art Historians*, www.dictionaryofarthistorians.org/valentinerw.htm
- 5 Heinemann sold two to the Cleveland Museum and one to the Thyssen Collection. He kept three for his own collection, which his widow, Lore, left to the Metropolitan Museum in her will. Here, they joined two other panels from the same predella in the Robert Lehman Collection, which have a different provenance. A ninth scene, *The Death of Saint Catherine*, belongs to a private collection.
- 6 Interview with Eugene Thaw, *Art Newspaper*, October 1994, 24–5.
- 7 It is not all that unusual for the dealers of old master paintings to clean works themselves. One reason for this is that they are so eager to see what the piece looks like after a sale; additionally, at least some dealers dislike paying a restorer for something they think they can do themselves just as well, if not better.
- 8 An art-world joke, meaning that surreptitiously listening to the opinions of others supplants real connoisseurship with one's own eyes.
- 9 The Lehman heirs sold it many years later, and the painting is now in the collection of the Getty Museum.
- 10 Joyce Hill Stoner and Michael von der Goltz, "The Heritage of Adolph Goldschmidt and Johannes Hell in the History of Twentieth-Century Conservation," *Studies in Conservation* 50, no. 4 (2005): 275–283.
- 11 Jacob Simon, ed., "British Picture Restorers, 1630–1950," website of the National Portrait Gallery, London, first edition March 2009, last updated March 2016, <http://www.npg.org.uk/research/programmes/directory-of-british-picture-restorers/british-picture-restorers-1600-1950-h.php> – see entry for Johannes Hell.
- 12 John and Anthony Blunt became friends. They worked closely together, particularly following Blunt's appointment as keeper of the Queen's Collection. When in 1979, the news broke that Blunt was the fourth man engaged in espionage for the Soviets, John was shattered; like many others, he was torn, because while he detested the act, he loved the man.

Chapter 21

- 1 Presently, the painting is given to Giovanni Cariani, a Venetian painter influenced by both Giorgione and Titian but whose distinct style is difficult to confound with either of his older contemporaries. Mario would surely have said that the art historian who made this attribution was completely blind.
- 2 Harold Wethey, *El Greco and His School* (Princeton: Princeton University Press, 1962), 2:77.
- 3 The painting was purchased by Zuloaga in Córdoba in 1905, after it had been cut down and relined. There is no doubt that the type of flaked losses and their location throughout the composition must have occurred when the canvas was unconstrained and crumpled. <http://www.metmuseum.org/art/collection/search/436576>
- 4 John Richardson and Marilyn McCully, *A Life of Picasso: 1881–1906* (New York: Random House, 1991), 1:87, 429–31, 474.
- 5 It has been said that in the past, when gold-ground paintings were out of fashion, the leaf was often scraped off for its value and sold.
- 6 Lee Sorensen, “Wildenstein, Daniel,” *Dictionary of Art Historians*, www.dictionaryofarthistorians.org/wildensteind.htm
- 7 It is not true, as reported by Burton Fredericksen in his book, *The Burdens of Wealth: Paul Getty and His Museum*, that Mario had a share in the Rubens. His invoice added an extra charge for ‘research’. Owning a share in paintings is not an arrangement Mario ever had with Wildenstein, except for a couple of paintings from the Studio d’Arte Palma that he and Pietro Maria Bardi sold to Wildenstein’s in 1949. I have a one-page document recording that transaction with a short list of art works. Fredericksen also falsely claims that Mario was convicted of the illegal export from Italy of a painting that Mario believed—and continued to believe—to be an early work by Rubens, *The Death of Samson*, which was purchased by the Getty with full knowledge of its provenance. Mario was absolved in full by the Corte Suprema di Cassazione as not guilty, because he, in fact, had nothing to do with its illegal exportation from Italy. Finally, it is not true that Mario offered other illegally exported paintings to the Getty. Fredericksen may be confusing Mario with another Italian restorer/dealer in New York from whom the Getty, and other museums, purchased a number of paintings illegally exported from Italy over many decades.
- 8 Johnson was perhaps thinking of the painting by Rubens at the Metropolitan Museum, *Venus and Adonis*. See Walter Liedtke, *Flemish Paintings in the Metropolitan Museum of Art* (Metropolitan Museum of Art, 1984), 1:151, fig. 29. “The condition is fair: The paint surface is considerably rubbed overall, and there are many small repaintings. The head of Adonis was repainted at an early date (eighteenth century?); radiographs and old copies indicate that his expression, originally, was melancholy.”

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Chapter 22

- 1 I believe this painting to be a small panel in the collection of the Cloisters entitled *Man of Sorrows with a Donor*. It resembles a Christ at the Column, in that Christ is crowned with thorns and covered with wounds and is holding a large cross; the angel in the lower right is holding a column. It was purchased in 1974, and is catalogued as “last quarter of the 15th century with modern additions.” It is not on view. The provenance is: Emil Renders, Bruges (by 1926–March 1941); Alois Miedl, Brussels and Bilbao (1941–1969; inv. no. 59); Hester Diamond, New York (by 1969–sold 1974); [Christie’s, London (June 28, 1974)]. The museum director and curator at that time would have been Thomas Hoving and Jack Schraeder. Mario always swore that the buyers were from the Metropolitan.

Chapter 23

- 1 Letter dated November 14, 1968, from John Walker to Mario Modestini. “I believe the Claude should be left essentially as it is, except that you will clean it and do whatever is necessary to make the added portion harmonize with the original ... we shall write a label which will say that the upper part of the shepherd was added at a later date.”
- 2 The additions compose approximately 6” (15.24 cm) of the height and 9.50” (24.13 cm) of the width of the cut-down original.
- 3 Marcel Röthlisberger, “Claude Lorrain in the National Gallery of Art,” *Studies in the History of Art* 3 (1969–1970): 34–57, repro.
- 4 Colin Eisler, *Paintings from the Samuel H. Kress Collection: European Schools Excluding Italian* (Oxford, 1977), 285–286.
- 5 Philip Conisbee et al., *French Painting of the Fifteenth through the Eighteenth Century*, The Collections of the National Gallery of Art, National Gallery of Art Systematic Catalogues (Washington: 2009), 109–113. Distributed by Princeton University Press.
- 6 Belinda Rathbone, *The Boston Raphael* (Boston: David R. Godine, 2014), 145, 161.
- 7 John Shearman, “Raphael at the Court of Urbino,” *Burlington Magazine* IV, 112, no. 803 (February 1970): 72–78.
- 8 Rathbone, *The Boston Raphael*, 168, 170–1. “... by law at that time, any object worth more than \$10,000 must be declared upon entering the country, whether dutiable or not. ... Failure to make a declaration in customs was potentially punishable by forfeiture of the imported object as well as a civil penalty equal to its value.”
- 9 Shearman, “Raphael”, 75.
- 10 Jill Dunkerton, Nicholas Penny, and Ashok Roy, “Two Paintings by Lorenzo Lotto in the National Gallery,” *National Gallery Technical Bulletin* 19 (1998): 52–63.
- 11 Before they began to paint, artists often made one-to-one drawings for compositions known as cartoons from the Italian word *cartone*, which means a

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large piece of paper. These summary designs were transferred to the prepared canvas or panel by several different methods. They belonged to the studio and were subsequently used to produce other versions of successful compositions, executed either by the artist himself, his studio assistants, or a combination of the two. The lines of these transferred drawings are often mechanical and schematic.

- 12 Behrman, *Duveen* (London: Hamish Hamilton, 1972), 15. See also Christopher Gray, "Where Old Masters Flew Off the Walls: The Elegant Architecture of Fifth Avenue's Past," *New York Times*, December 5, 2014, http://www.nytimes.com/2014/12/07/realestate/the-elegant-architecture-of-fifth-avenues-past.html?_r=0
- 13 The purchase was the subject of an exhibition at the Norton Simon Museum, October 24, 2014 to April 27, 2015. "Lock, Stock, and Barrel: Norton Simon's Purchase of Duveen Brothers Gallery," the website of the Norton Simon Museum, <http://www.nortonsimon.org/lock-stock-and-barrel-norton-simon-s-purchase-of-duveen-brothers-gallery#>
- 14 Eve Borsook and Alfio Del Serra, "A Conversation on Painting Techniques," *Burlington Magazine* 127, no. 982 (January 1985): 4–16.

Chapter 24

- 1 Jaynie Anderson, "The First Cleaning Controversy at the National Gallery, 1846–1853," in *Opinion, Appearance, Change: Evaluating the Look of Paintings*, edited by Peter Booth and Victoria Todd (United Kingdom Institute for Conservation, 1990): 3–7.
- 2 The Pettenkofer process was not without its own harmful effects. The initial method consisted of exposing blanched and cracked varnish to the fumes of ethyl alcohol. The procedure made the varnish clear and brilliant again, but the effect was transitory. To make the treatment more long-lasting, Pettenkofer secretly added copaiba balsam, rubbing it over the surface of the varnish before exposing it to the alcohol fumes. The copaiba, which contains a penetrating oil, swelled the paint as well as the varnish, the two layers bonding together at the interface, which can make subsequent varnish removal problematic.
- 3 The most renowned were: Morton C. Bradley Jr., a private conservator in Boston; Richard Buck (1903–1977), director of the Intermuseum Conservation Association, Oberlin, Ohio; Rutherford Gettens (1900–1974), conservator at the Freer Gallery in Washington DC; Albert J. Jakstas (1916–2000), conservator of the Gardner Museum in Boston and the Art Institute of Chicago; Elizabeth Jones (1918–2013), who directed the conservation center at the Fogg Museum, Harvard University, and conservator at the Museum of Fine Arts, Boston; Sheldon Keck (1910–1993), Brooklyn Museum of Art; Caroline Keck (1909–2008), Brooklyn Museum of Art; MoMA; Murray Pease (1904–1965), Metropolitan Museum of Art. George Stout (1897–1978), the most famous of the Monuments Men, who

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- was played by George Clooney in the film, founded the conservation department of the Fogg Museum, Harvard University. He was director (1947–1954) of the Worcester Museum, Worcester, MA, and the Isabella Stewart Gardner Museum (1955–1970). Several of them were dismissed from their positions due to criticism of their work on paintings or subsequently blamed for spoiling entire collections.
- 4 Paul Philippot, “La restauration dans la perspective des sciences humains,” in *Pénétrer l’art, restaurer l’œuvre: hommage in forme di florilegio* (Kortrijk: Groeninghe, 1990), 491–500.
 - 5 Paul Philippot, “The Idea of Patina and the Cleaning of Paintings,” *Issues in the Conservation of Paintings* (J. Paul Getty Trust, 2004), 391–395. The essay was originally published in French in the *Bulletin de l’Institut Royal du Patrimoine Artistique* in 1966.
 - 6 *Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children.*
 - 7 Parkhurst had been the director at the Allen Memorial Art Center of Oberlin College, where he had established a conservation department to serve not only Oberlin but other museums in the Midwest. It was headed by paintings conservator, Richard Buck, from the Fogg, a leading exponent of the technological-scientific school.
 - 8 Neil Harris, *Capital Culture: J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience* (Chicago: Chicago University Press, 2013) 226.
 - 9 *Ibid.*, 227–228. According to some critics the painting already had condition problems when Agnew sold it and he blamed its inherent deficiencies on the restoration. This is not substantiated in the publication *Studies in the History of Art* (Volume 5, 1973) about the conservation of the Rubens at Oberlin, written by their experts. The art historian, Wolfgang Stechow, wrote of the Rubens that “it brings to the United States one of the finest group portraits of the seventeenth century. Indeed, the picture is more than that: it is one of the great documents of that era.” (p. 7) Richard Buck wrote that “In general details in paint and brushmarking remained fresh and crisp. Damage was slight, remarkably inconsequential for a painting of its 350 odd years.” (p. 51).
 - 10 *Ibid.*, 233.
 - 11 *Ibid.*, 232. The author’s assertion, based on information from Joyce Hill Stoner, that there just happened to be no easels in the studio that day, and that it “was not normally the case” that pictures were cleaned lying flat is simply not true. In a memorandum to Sheldon Keck, Victor Covey and the other members of the department clearly state the opposite: “During his [John Brealey’s] visit, he criticized U.S. training programs and regional centers, and when he learned that *our usual practice is to clean paintings flat on the table and that we make use of binocular stereo microscopes*, he said that that was why paintings all over America were being ruined and particularly singled out New Haven, Hartford and the Fogg.

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- 12 Paul Mellon, *Reflections in a Silver Spoon: A Memoir* (William Morrow, 1992), 311.
- 13 Harris, *Capital Culture*, 231.
- 14 See the Appendix for an explanation of this alteration.
- 15 Documents in the author's possession.
- 16 Harris, *Capital Culture*, 241.
- 17 Harris, *Capital Culture*, 244.
- 18 Letter in the author's possession.
- 19 Everett Fahy, director of the Frick Collection and former head of the Department of European Painting at the Metropolitan Museum of Art, wrote: "Most of the pictures I examined seemed to be presentable. But a few—the Hobbema, the Manet, and the Rembrandt *Mill*—still raise questions not only about the skill of the Gallery's restorers but more importantly about the competence of the Gallery's curators. . . . The Hobbema should not be exhibited in its present state. While I doubt that the Gallery's restorers abraded the paint surface, they, or the Gallery's curators, should have had the good sense not to accentuate the painting's bad state of preservation by cleaning it. . . . In the case of the Manet, I believe the cleaner was insensitive to the overall tonality of the painting. The whites jump out at one, and the surface is altogether raw. . . . I believe the Rembrandt *Mill* is a victim of a similar lack of judgment. Granted, little irreparable harm has been done. Yet, seeing the state in which the Hobbema landscape was left, I certainly would not have entrusted it to the same restorers." Sydney Freedberg shared Fahy's opinion, but the wording of his letter was more diplomatic. Hubert von Sonnenburg's report was very negative and he judged Silberfeld to be naïve. See Harris, *Capital Culture*, 245-250.
- 20 Harris, *Capital Culture*, 251.
- 21 This remark is not included in a text of the talk published in 1984 (*Journal of the American Institute of Conservation*, Volume 23, Number 2, Article 1). I attended the meeting and remember this comment being made with considerable vehemence by Mr. Keck.
- 22 Harris, *Capital Culture*, 253.
- 23 Michael Jaffé, *Rubens's Madame Gerbier and Her Children: A Dealer's Record. Agnews 1967-1981*, (London: Barrie and Jenkins, 1981), 77.
- 24 Paul Richards, "A Tale of Two Paintings," *Washington Post*, October 29, 1978, L1, 8, 9.
- 25 Letter dated April 16, 1979, in the author's possession.
- 26 Talens Rembrandt Varnish. In 1981 the formulation was the polycyclohexanone, Ketone Resin N, in white spirits.
- 27 Richard D. Buck, "Rubens: The Gerbier Family: Examination and Treatment", *Studies in the History of Art* 5 (1973), 32-43. The Gerbier family is painted on a support made up of six pieces of canvas. The ground and imprimatura layers of the central section have slightly different characteristics than the outer strips, however visually they are all pale grey in tone. This patchwork support is not

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- uncommon for Rubens although it is found mainly in his landscapes and portraits of his own family and friends.
- 28 I can see Mario's work because I am so familiar with his hand. Fortunately, he used thin varnishes and stable retouching materials so little has altered over the years.
- 29 The visit was organized and funded by the Samuel H. Kress Foundation and was an initiative of Dr. Marilyn Perry, president of the foundation. The group included John Brealey of the Metropolitan Museum, David Bull from the National Gallery, Andrea Rothe of the Getty, Leonetto Tintori of Florence, Mario, and myself.
- 30 Pierluigi De Vecchi et al., *The Sistine Chapel: A Glorious Restoration* (New York: Harry N. Abrams, 1994), 6–7. Restoration of the fifteenth-century paintings was begun in 1965 and lasted until 1974. In 1980, a scaffold was erected on the entrance wall to proceed with the restoration of the sixteenth-century paintings of the series of the life of Christ, as well as the register above with portraits of the popes.
- 31 The vault had been cleaned with bread dough and Greek wine by the painter Carlo Maratta in the seventeenth century.
- 32 Somewhat later, an architectural firm commissioned by the diocese decided to exhibit it with its component parts separated and mounted on poles. This approach was popular in Italy in the eighties and nineties. It has now been put back together and toned, as noted.

Chapter 25

- 1 The painting is in the Musée d'Orsay. The inscription reads: "*Veulliez ne pas vernir ce tableau, C. Pissarro.*"
- 2 John Richardson, "Crimes against the Cubists," *New York Review of Books*, June 16, 1983, 32–34.
- 3 Website of the Durand-Ruel et Cie, <http://www.durand-ruel.fr/>
- 4 David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (New Haven and London: Yale University Press, 1990), 101.
- 5 This is an idea that goes back to eighteenth-century Venice, when it is recommended in writings by Pietro Edwards (1744–1821), the conservative restorer charged at the time with looking after paintings in Venice.
- 6 The buyer was Japanese, who paid record prices for impressionist paintings in the late eighties.
- 7 Pissarro actually preferred to have his paintings framed behind glass, "in the English way."
- 8 By this, I presume he meant to rub or brush some sort of drying oil over them.
- 9 The name is a pun derived from a sign painted by André Gill, which shows a rabbit jumping out of a saucepan—thus "lapin à Gill." The cabaret was also frequented by other impoverished artists from the neighborhood, such as Amedeo Modigliani, among others.

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- 10 First, I locally varnished the passages that needed a bit of saturation and sprayed the entire surface with a thin solution of Mario's AYAB in alcohol, which sealed the uneven surface, followed by a complete varnishing with a nearly dry brush. The surface was still too glossy, so I used another of Mario's techniques: a final spray of bleached beeswax in trichloroethane to make it perfectly matte.
- 11 Robert Hughes, "Art and Money," *Time*, November 27, 1989, 60–65.

Epilogue

- 1 Sam Knight, "The Bouvier Affair," *The New Yorker*, February 8 and 15, 2016.

Appendix

- 1 Caroline Villiers, *The Fabric of Images: European Paintings on Textile Support in the Fourteenth and Fifteenth Centuries* (London: Archetype Publications, 2000).
- 2 David Bomford, Ashok Roy, and Alister Smith, "The Techniques of Dieric Bouts: Two Paintings Contrasted," *National Gallery Technical Bulletin* 10 (1986): 39–57. In the National Gallery's related painting, *The Entombment*, the pigments chalk and azurite were identified in the sky; the latter is thought to have degraded.
- 3 Sheldon Keck, "Some Picture Cleaning Controversies: Past and Present," *Journal of the American Institute for Conservation*, 1984, 2, 73–87.
- 4 Sylvia Hochfield, "Conservation: The Need is Urgent," *Art News*, February 1976, 26–33. Interview with John Brealey.
- 5 Ernst Gombrich, "Dark Varnishes: Variations on a Theme from Pliny," *Burlington Magazine* 104 (1962): 51–55.
- 6 Gerry Hedley, "On Humanism: Aesthetics and the Cleaning of Paintings" in *Measured Opinions*, (United Kingdom Institute for Conservation, London, 1993), 152–66.

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