



RINGLING MUSEUMS NEWSLETTER



GIUSEPPE GALLI BIBIENA. *Garden with Kiosks.*
Lent by the Museo Teatrale alla Scala, Milan.



EDVARD MUNCH. *Self-Portrait.*



The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund

FRANZ ANTON MAULBERTSCH.
Presentation of Christ in the Temple.

ART EXHIBITIONS

Three exhibitions to be shown simultaneously will open with a reception and preview for Ringling Museum members in the new wing galleries on Dec. 16 at 8 p.m. In Gallery A will be *Edvard Munch — The Graphic Work*, consisting of 104 lithographs, drypoints, etchings and woodcuts by the noted Norwegian artist, taken from the collection of the Munch Museum in Oslo, Norway.

In Galleries B through E of the new wing will be *La Scala: 400 Years of Stage Design*, an exhibition depicting the evolution of theater design from the 16th to the 20th century in items lent by the Museo Teatrale alla Scala, Milan, Italy. Featured are watercolors and

drawings of stage settings by well-known Italian artists, costume designs, miniature stage sets and operatic posters. This exhibition was shown first last September at the National Gallery of Art in Washington, D. C., and is now being circulated by the International Exhibitions Foundation.

On the Museum grounds between the Asolo Theater and the new wing will be *William King — Sculpture*, a group of 14 human forms constructed from abstractly shaped sheets of aluminum, slotted and locked or tied together. King's work has been shown at the Museum of Modern Art, the Whitney Museum of American Art and the Guggenheim Museum in New York, among others.

The major exhibition, *Central Europe: 1600-1800*, will have its formal opening (black tie) for Museum members on Jan. 27 in the new wing galleries at 8 p.m., preceded by a dinner for Life, Supporting and Associate members only, details of which will be announced later. Included in the show will be 20 works lent by the National Gallery of Prague, Czechoslovakia, representing all of the major Bohemian artists.

March 10 to April 9 the exhibition will be *Italian Drawings from the Bick Collection*, a follow-up to the showing of religious drawings from this collection held in December 1970. Members' reception and preview will be March 9 at 8 p.m. in the new wing galleries.



MUSEUMS GIFT SHOPS

The expanded facilities of the gift shop in the Museum of Art, pictured above, are gleaming with new and unusual merchandise for the last-minute shopper, and your attention is called to the fact that both members and non-members may visit all three of the shops on the grounds *without paying admission*.

The Museum of Art shop has many new pieces of sculpture, originals by Bijan, silver spoons by Paul Zuniga, and beautiful items in jade alabaster. The popular *Blue Madonna* and *The Penitent St. Francis* are now available in lithographs suitable for framing. Several new lines of jewelry have been added, including hand-carved ivory, onyx, and French portrait lockets in 14k gold, as well as jade and Alva reproductions.

The newly renovated Circus Museum shop is loaded with many imports from Germany, Holland and Spain, a wonderful selection of gifts for children, and a variety of animal prints.

In the Ringling Residence, shoppers will find an assortment of hand blown Venetian glass in many shades, figurines in crystal and colors, hand-decorated ash trays and unusual imported pieces, many from Italy. The Museum's full-color souvenir book is also an interesting and inexpensive gift at \$1.50.



SATURDAY ART CLASSES

The Education Department has scheduled the winter session of young people's art classes for January 22 - March 25, 10 a.m. to noon on Saturdays. New will be a course in film-making for students aged 12-15 taught by Professor Walter Engel of Manatee Junior College.

Martha Hyams will repeat her very successful "International Art Workshop" for children nine to 12 years old, presenting the art, music, dance, foods and fragrances of a different country each week. Ralph Hyams will teach silkscreen printing for students 13 to 15, and Chris Moe will have a course in drawing for children six to eight.

The film-making class is limited to 18 students, the others to 20, on a first come, first served basis. Fees are \$15 for children of Museum members, \$20 for non-members, and the deadline for registration is January 15.

The Museum Members Council will make its annual contribution of five \$20 scholarships to the classes for children who would otherwise not be able to attend. Additional scholarships from interested donors to increase this number are welcomed by the Education Department and may be arranged for by contacting Mrs. Leslie J. Ahlander, director of education.

MORNING LECTURE SERIES

The Tuesday morning lecture series by Museum staff members will continue in February on successive Tuesdays at 10 a.m. in the Asolo Theater. Lecture dates and titles through March are as follows:

Series IV, Kent Sobotik, assistant curator, *Media in Central Europe: 1600-1800*. February 8, *Painting: Eclectic and Indigenous*; February 15, *Sculpture: Motion and Emotion*; February 22, *Gesamtkunstwerk: Getting it All Together*.

Series V, Leslie Judd Ahlander, director of education, *Form and Space in Art*. March 14, *Form and Space in Sculpture*; March 21, *Form and Space in Painting*; March 28, *New Spatial Concepts in Art*.

A subscription order form will be mailed to members prior to each series. Attendance fees for members are \$3 for a series or \$1.50 for a single lecture; non-members, \$5 for a series or \$2 per single lecture.

"ART IN BRITAIN" TOUR

Plans have been finalized for the Ringling Museum art tour to Great Britain, May 11 - May 30, 1972. The tour has been organized in England with the cooperation of the leading galleries and museums as well as the owners of celebrated stately mansions. All periods are carefully covered, from the 15th century triptychs at Hampton Court Palace to the superb 20th century art at the Tate. There will be two days at leisure in London prior to the tour through Great Britain and one day after the tour. You will stay at the Grosvenor House Hotel in London's fashionable Park Lane and the finest hotels during the art tour. Before flying home, there will be a Mediaeval tour out of Shannon airport in Ireland with a banquet at Knappogue Castle. Cost of the tour is \$1196 and will be limited to 30 members.

TO: RINGLING MUSEUMS
INFORMATION DEPT.
P. O. Box 1838
Sarasota, Florida 33578

Please send information about the "Art in Britain" tour.

NAME

STREET

CITY

STATE

ZIP

SIMON VOUET

French, 1590-1649

Venus, Mars, Cupid and Chronos

Oil on canvas 57½ x 42½ inches

This painting was purchased by John Ringling in London c. 1926-30 as by an unknown Italian artist. It was first attributed to Vouet by W. Heil and thus published by William Suida in the Museum catalogue of 1949. Later it was published by William Crelly, *The Painting of Simon Vouet*, New Haven 1962, No. 139, p. 216, with some reservations which he later withdrew verbally. The picture has been recently shown at the Art Gallery, University of Maryland in an exhibition of Vouet's work.

The painting's present title is too prosaic for the period, although it accurately describes those present. Its real title would be something like *Love subdued by Desire, Time and the Net*. Ripa, in his well-known emblem book, the *Iconologia*, much used by Vouet, shows *Amor domato* (Love subdued) as a Cupid holding an hour glass (Time), but the author goes on to quote a saying of Crates (c. 365-285 B.C.), the Cynic philosopher, 'Amorem sedat fames, sin minus tempus eis vero si uti non vales, laqueus.' — Insatiable desire subdues love, but if not, time will certainly, and if that is not enough, the snare will — Edgar Wind (*Pagan Mysteries of the Renaissance*, New Haven 1958, p. 84) describes in Cossa's fresco, *The Triumph of Venus*, Mars as chained to the throne of Venus, a reference to the net made by Vulcan, the husband of Venus, to catch the lovers (Ovid, *Metamorphoses* 7. 171-189). Vouet's composition is rather more explicit — Cupid is caught in the net while Chronos observes him and Venus, moved by desire, caresses Mars, who is scowling since he was vindictive and bellicose.

This interest in expression Vouet would have formed while he was in Italy, where initially Agostino Carracci had popularized the caricature while, later, Bernini explored in his sculpture a variety of physiognomic expressions. In France, Charles Le



Brun, who studied for a time with Vouet, gave a lecture in 1669, published in 1698 — *Méthode pour apprendre à dessiner les Passions*, which provided a systematic analysis of facial expressions — Fear, Anger, etc. Engravings of these were influential throughout the rest of the century and well into the eighteenth century.

The date of Vouet's work can be established in the late 1630s or early 1640s, because in composition it is very close to the *Holy Family with Saint Elizabeth and Infant Saint John* (Earl of Wemyss and March) which Crelly (op. cit.) assigns to c. 1635-39, and *Time Vanquished by Hope, Love and Beauty* (Bourges, Musée du Berry) c. 1639-1645, in which the figure of Time is similar to that in ours. The Bourges painting, with others,

formed the decoration of a room in the Hôtel de Bretonvilliers, Paris and D'Argenville (*Voyage de Paris*, p. 231) describes the ceiling where '... Time appears ... accompanied by several Divinities and children in the 'squares' (carrés) of the compartments'. An examination of the black sections forming the false oval in the Ringling painting reveals that the composition filled the whole rectangle. However, according to the descriptions of the surviving paintings for this ceiling, it is not possible to connect our painting to this cycle, although it seems certain that it formed part of a similar program depicting the changing fortunes of Time and Love.

Peter Tomory, Curator
Ringling Museum of Art

