

MILTON GENDEL
P H O T O G R A P H S

Cover:

70. *Triple Public Exposure*, New York, 1942

MILTON GENDEL
P H O T O G R A P H S

AT

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10 AM - 6 PM DAILY (CLOSED SUNDAY 21 NOVEMBER)

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Jonathan Mennell

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Edoardo Testori

Carlo Orsi

CLICKING IN STYLE

JONATHAN MENNELL

It is a great pleasure to present the photographs of Milton Gendel. Trinity Fine Art and Milton Gendel have many common interests but first and foremost we share a love of Italy. Two of the founders of Trinity Fine Art chose to settle permanently in Italy, as did Gendel, the latter arriving with a Fulbright scholarship in 1949. Trinity Fine Art is honoured to offer this exhibition as a tribute not only to an exceptional observer but also to Italy, the country so often depicted in Gendel's work.

The strikingly informal mood of these photographs, which represent but a tiny fraction of Gendel's oeuvre, could be misleading. There is nothing accidental about Milton's work. For me his special gift is to communicate the contrasting sensation of involvement and detachment, as if he were blinking a bionic eye and recording a moment at which he is both a participant and onlooker, hence almost investing the viewer with the role of photographer. The capture of the fleeting instant is further enriched by the knowledge that for the past fifty years Gendel has written a daily commentary to accompany the scrupulously ordered archive - that by now numbers more than 56,000 negatives.

Gendel's approach is metaphysical, in the sense of subtle and abstract, and dates back to his youth when he was a student at Columbia University with Robert Motherwell, in close contact with the surrealist group of artists that settled around Washington Square in Greenwich Village and associated with William Stanley Hayter at his engraving studio, Atelier 17. It was then that Gendel formed a lasting friendship with Peggy Guggenheim and with the group of artists and writers she had brought over from Europe. He was also asked by André Breton, along with Motherwell, sculptor David Hare and patron of the arts Bernard Reis, to collaborate on a magazine called *WWW* (for Victory! Victory! Victory!). In Gendel's words his "moment of surrealist glory" did not last even for one issue,

but the months of preparation widened his horizons and fired his imagination. In 1958 he was a charter member of the Rome New York Art Foundation which was housed on the Tiber Island until 1963 and where artists such as Jackson Pollock, Henry Moore and Francis Bacon exhibited for the first time in Rome. Later he was to serve on the American and Italian commissions of the Venice Biennale and on the Scholars Committee of the Tiber Island History Museum. He formed a lifelong friendship with Princess Margaret and many photographs record not only official visits to the Quirinal Palace or the Vatican but also private occasions together in such royal residences as Kensington Palace, Windsor Castle and Balmoral.

Other shots tell of Gendel's experiences in the aftermath of the Second World War in Sicily, Shanghai and Formosa and bear witness to such varied events as the crowning of the King and his American wife in Sikkim, a trip to a Falasha village in Ethiopia, the communist leader Togliatti's funeral or a recent peace march in Rome. The artist has lived in, and continues to enjoy, a world rich in cosmopolitan, intellectual and artistic creativity in Rome, Italy and across the globe.

This year Trinity Fine Art celebrates its twentieth anniversary. After many exhibitions dedicated to European works of art, sculpture, old master paintings and drawings, from the Middle Ages to the twentieth century, we are delighted to present this exhibition of photographs.

A REMINISCENCE

JOHN JULIUS NORWICH

The nineteen-fifties and -sixties have gone down in history as the most exciting of decades. For those who lived through them, however, they had a charm of their own; and certainly, when we look back over the past half-century, it is hard to keep nostalgia at bay. London, it is true, made a famously slow recovery after the war, there was still relatively little in the shops and the food was still almost uniformly filthy. Paris on the other hand was almost back to normal, while Rome – Rome was sheer enchantment.

In those days my first wife Anne and I were regular visitors, because Rome was full of friends. There were Robert Graves's daughter Jenny Nicolson, and her husband Patrick Crosse of Reuters, who lived at the top of the Torre del Grillo next to Trajan's Column; there was Patrick's deputy Nigel Ryan, who remains to this day one of my closest pals; there was the wild and wonderful poet Iris Tree, daughter of the great actor-manager Sir Herbert and perhaps the most completely unselfconscious true bohemian I have ever known, who had been a friend of my mother since both their infancies; there was Georgina Masson, writer and photographer; and there were Milton and Judy Gendel.

Although Judy was a year or two older than me, our two mothers had been lifelong friends and I had known her since childhood. She was perfectly wonderful company – brilliantly intelligent, achingly funny and one of the best *reconteuses* I have ever known. Milton had come into my life only after he had come into hers, but we had clicked from the start; virtually all I ever knew about Rome I learned through him. Both were boundlessly hospitable, and – to crown it all – they lived in what seemed to me the most wholly desirable house in Rome: the little house on the Tiber Island, next to the church of S.Bartolomeo all'Isola in which the relics of its patron were still reverently preserved. There were no pretensions as to elegance or *chic*; my

memory is of whitewashed walls, carpets laid somewhat at random over red-tiled floors, and a double bedstead of brass in the guest room, with a large ball of the same material on the bottom right-hand bedpost which, on the slightest movement of the occupants, crashed to the ground and rolled thunderously across the floor. The only constant sound was that of the rushing water of the Tiber, punctuated at irregular but frequent intervals by peal upon peal of laughter.

For other people were constantly passing through. The occasional celebrity perhaps – like Evelyn Waugh (pictured here), who refused at a picnic to sit on the grass, insisting on a chair and table – but mostly writers, journalists and Roman friends of the Gendels. On some evenings, after copious Camparis or Negronis, we would eat at a table in the big central living-room; but more often we would go off, probably six or eight strong, to one of the countless local trattorias. (My own favourite one was the *Sagrestia*, just behind the Pantheon, in which the local violinist would occasionally lay his instruments aside and answer one's unspoken questions telepathically and with spellbinding accuracy).

Lunch, on the other hand, would probably be a picnic – perhaps at Tivoli, where there was a huge public swimming-pool whose milkily sulphurous waters could be smelt five kilometres away, or on a weekend the park of Bomarzo, where the huge and frequently terrifying monsters of stone enlivened the landscape of the Roman *campagna* with more than a touch of the macabre.

And how easy life seemed to be – the obscenity of terrorism was still unheard of; the tourist hordes that have turned sightseeing into a nightmare were not yet even imagined. One could stroll into the Vatican Museums without standing for hours in queues and drive without let or hindrance through Rome, unobstructed by fleets of motor coaches, parking immediately opposite one's destination or, on returning, outside one's own front door. It was, in retrospect, a happy world and a carefree one. It lives on in this exhibition, although it is only one facet of the kaleidoscope of many worlds shown in these photographs.

1. VINTAGE VEHICLES

Friendly highway policemen stopped to chat and give directions. There were few cars on the roads in Sicily in 1950 and on the impoverished island, not yet recovered from the war, a silver Fiat Balilla Supersport upholstered in yellow leather, though superannuated, appeared luxurious and glamorous.

The author was driving Marjorie Collins on a tour of the housing, roads, bridges and dams she had been commissioned to photograph as achievements of the Marshall Plan, the American program launched to put war-torn Europe back on its feet.

Sicily, 1950



2. FARM HAND FOR ETERNITY

The Sicilian with a sack on his shoulder and a water jar at his feet, photographed in 1950, was then the latest in a long line of farm laborers going back to the Phoenicians, Greeks, Carthaginians, Romans, Byzantines, Normans, Spanish and French.

They would all have looked much the same, except for the ragged jeans and polo shirt.

Carcaci, 1950



3. METAPHYSICAL LANDSCAPE

Buildings expressing 1930s' modernity, with arches recalling Italy's classical past, are seen set against a vast empty landscape with a 1935 Fiat convertible in the foreground.

The ensemble is like one of Giorgio De Chirico's metaphysical compositions where similar architecture appears in surprising contrast with perhaps a puffing locomotive or some blank-faced statuary in the foreground.

Borgo Giacomo Schirò, 1950



4. OLD PALERMO

The corner of a market square in Palermo, some fifty years ago, would not have been very different at the turn of the previous century, given the Art Nouveau cast of the sign over the delicatessen shop, or earlier for that matter, except for the way the passers by are dressed.

Palermo, 1950



5. PLODDING HOMEWARD

Small holders living in farm houses on the land were not the rule in Sicily. The land was generally worked by farm hands trudging or riding donkeys at dawn from the towns and villages.

At dusk they would trek back, accompanied by their goats or other grazing animals, to spend the night in their more or less urban homes.

There, over the centuries, they were safer from pirates, slavers and marauders — the “Turks” of the Barbary Coast and the islands and shores of the eastern Mediterranean.

Borgo G. Sciara, 1950



6. CRY THE STREET

At the center of the vignette of Palermo street life half a century ago an eight-year-old vegetable vendor stands beside his cart loaded with fresh cauliflowers and drawn by a patient, diminutive donkey wearing a bandana to fend off the sun. An aproned housewife goes by. Laundry hangs across the street

Ambulatory vendors and tradesmen, like knife and scissors sharpeners, cried their goods and services along the streets and served customers who came by or called from their windows.

Palermo, 1950



7. AVIDA DOLLARS

André Breton, pontiff of the surrealist movement, thus anagrammed Salvador Dali's name to denigrate him as a money grubber. This was part of the chronic pattern of expulsions and excommunications from the orthodox ranks of surrealism as dictated by Breton.

Dali and Gala, his mate, were in fact eager, busy thrusters for acclaim and venal success, with great flamboyance and, indeed, a rather surrealist aura.

Here Dali is seen mugging, moustachioed, for the camera in a Paris restaurant where he was dining with Tom Hess of *Art News*, Toti Scialoja the painter, and his wife, the writer Gabriella Drudi.

Politically, of course, Breton and company could not put up with Dali's provocative pro-Franco and monarchical stance.

Paris, 1970



8. PHILOSOPHER OF INTERIOR DECORATION

A boundless literary and cultural polymath, Mario Praz ranged in his writings on art, history and letters from Aleijadinho to Zumbo. His essays cover some two thousand pages in the collection published by Mondadori. Professor of English Language and Literature, he is celebrated in the English-speaking world, as well as in Italy, for such ground-breaking books as *The Romantic Agony* (1933) and his history of household furnishings (1981) whose Italian title translates as *The Philosophy of Interior Decoration*.

He donated his extraordinary collection of Empire and neoclassical paintings, furniture and objects to the State, in return for housing it and himself, for his lifetime, in Palazzo Primoli, Rome, as an appropriate neighbor of the Napoleonic Museum.

Praz was a sparkling and stimulating conversationalist, but had a deep vein of melancholy, owing perhaps to the nasty belief among superstitious Romans that he had the evil eye. This primitive prejudice may have arisen because he had an eye that skewed to one side, but he attributed it to having dropped and smashed a schoolmate's wristwatch when he was eight years old.

Rome, 1982



9. PIONEERING AND LETTERS

A prominent figure on the international scene, Iris Origo was a literary light, rare in her prismatic combination of Anglo-American and Italian inspiration and her humanist overview of personalities and events past and present. She wrote notable books like *Leopardi*, *The Merchant of Prato* and *War in the Val d'Orcia* which have remained classics of their kind.

But she was also an indomitable pioneer in reclaiming the land that she and her husband farmed and gardened in Tuscany.

During World War II she was an unassuming heroine who gave shelter to a considerable number of people. Admirable in presence, talent, style and kindness she left no doubt that she was on the side of the angels. And the odd ectoplasm trailing across the photo seems to suggest otherworldly connections.

Rome, 1979



10. LIGHTSOME ACADEMIC

When André Chastel was nominated to the French Academy in recognition of his outstanding contributions to the history of Italian art and French literature, his friends – as is the custom – chipped in to pay for the jeweled ceremonial sword that the *academiciens* sport on their formal occasions. The anachronistic prop, symbolizing in its time the assimilation of artists and intellectuals to the ranks of the gentry, was stolen in a burglary of Chastel's apartment in Paris.

Though bemused by the concept of the armigerous adjunct to the life of the mind, Chastel had a deep respect for tradition and regretted the loss. At the same time he had a lightsome approach to the quotidian, and on his tours of archeological sites around the Mediterranean, for instance, he would say, "*Allons voir ces vieux trucs cassés*". Here he is seen in amiable colloquy with a pelican on Mikonos.

Mikonos, 1957



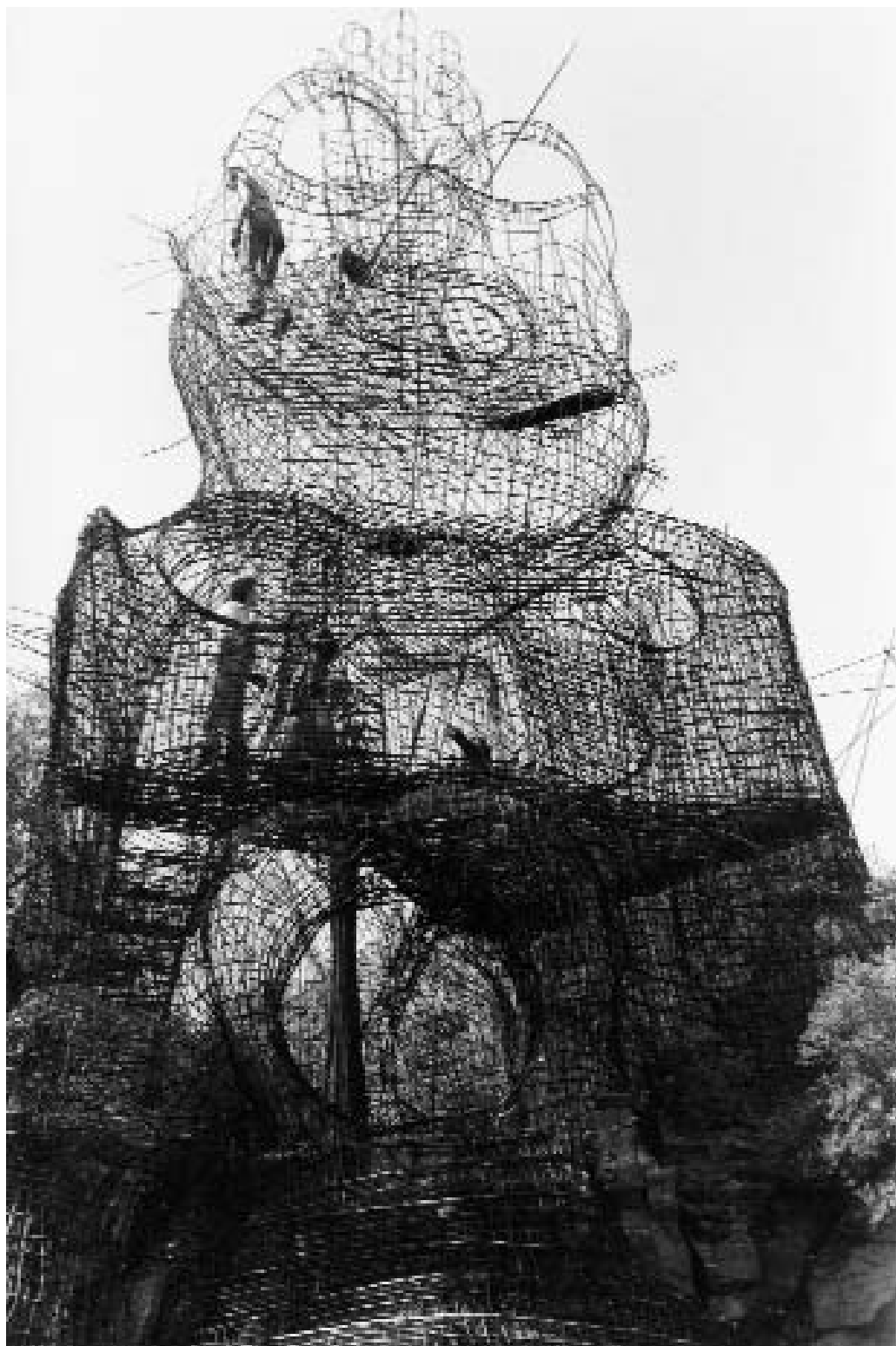
11. PLAYING CARDS

Inspired by the images on the Tarot cards, Niki de Saint Phalle designed a multiple monument, with engineering by her sometime mate, Jean Tinguely, whose framework in the photo awaits her coat of cement and colored tiles.

The land was contributed by Carlo and Nicola Caracciolo, owners of the estate called Garavicchio, near Capalbio in Tuscany, close to the border with Latium. When explaining her project to the brothers, Saint Phalle said she aimed to have her sculptural constructions colored in muted browns and greens to blend into the *macchia* prevailing in the landscape.

But inspiration took wing and the candy-colored mosaics and mirror tiles that clad the structures of the monument create a sparkle and a glitter that can be seen for miles.

Garavicchio, 1981



12. LAMBTON PICNIC IN CHIGI SETTING

When Lord Lambton established his Sansouci abroad, he chose the elegant seventeenth-century hunting lodge and grounds built and arranged by the Chigis, the family of Pope Alexander VII, at Cetinale, near Siena. In time off from writing his distinctive histories and stories, he turns his hand to elaborating the gardens and baroque park known as the *Tebaide*.

A generous host, the grand villa he has created houses a constant succession of guests. A traditional pastime of the household is picnicking in the grounds. Here the convivial party includes Tony and Ned Lambton; Claire, Alexander and Tracy Ward; and Sapo Matteucci.

Cetinale, 1979



13. HAIL OR FAREWELL

A bed suitable for a cardinal, a bedroom as big and grand as a ballroom, and two old friends embrace.

The setting is the hospitable treasure house of Villa La Pietra, Florence, where Harold Acton, the Anglo-American-Florentine-Neapolitan historian, poet, novelist and essayist – an esthete he liked to call himself – was host to the notables of the world during the second half of the twentieth century.

He had a guarded, observant Mandarin style acquired during the happiest years of his life, in Peking, before World War II. That was far away from his critical father, who would have preferred more of a jock for a son, but after he inherited La Pietra and five other villas as well as a palace in town, he left everything exactly as his father had disposed, not even moving an ashtray out of its ordained place.

He bequeathed it all to New York University, as in her will his American mother, with whose dowry the properties had been acquired, stipulated that they go to an American educational institution.

Florence, 1972



14. TILLING AMONG MONSTERS

The fantastic theme park at Bomarzo, near Viterbo, called the *Bosco Sacro* ("Sacred Wood") and *Parco dei Mostri* ("Park of the Monsters") was created in the sixteenth century by Vicino Orsini, soldier and man of letters. He aimed to amaze visitors and invite them to think about the symbology he intended.

The giant sculptures and eccentric buildings, attributed to the architect and artist Pirro Ligorio, had their greatest effect when the grounds were overgrown and the open areas were farmed. Popularized by the visits of Salvador Dalí and other knowledgeable curiosity seekers, the park has become a tourist attraction.

The present proprietors pride themselves on the *mise en valeur* and maintenance of the park, but the Italian Touring Club guidebook to Latium rather acidly states that the vegetation framing the statues has been thinned out, inappropriate shrubs and trees have been planted and disturbing fences have been installed, thus "removing much of the fascination" of the place.

Bomarzo, 1950



15. EMPEROR IN TRANSIT

After extensive restoration at San Michele, seat of the Istituto Centrale del Restauro, the bronze equestrian monument of Marcus Aurelius returned to the Capitoline in a two-truck autocade – the emperor on the back of one and his horse on the other. In the cab of the lead truck proudly sat the director of the Capitoline Museums, Anna Mura Sommella. As the procession passed along at a solemn pace the Romans lined the streets and applauded the effigy of the benign figure – its hand raised in benediction (or command?) - that embodied two millennia of their history.

Installed by Michelangelo at the center of the Capitoline square, the group had stood from ancient times until 1538 beside the Lateran Palace and St John Lateran, the Cathedral of Rome. It had not been melted down, the fate of much of ancient statuary, as it was traditionally mistaken for a statue of Constantine, the first Christian Roman emperor.

Rome, 1990



16. BOURGEOIS LIBERATION HEROINE

Peggy Guggenheim is seen with her daughter Pegeen and her familiars, a dynasty of Lhasa terriers, on the steps of the Palazzo Venier dei Leoni, on the Grand Canal. She bought the unfinished eighteenth-century palace when she moved herself and her collection to Venice in 1948. A New Yorker, she had opted for bohemia and a free and easy approach to life and the arts, soaring away from her conventional well-to-do family to become an international art-world celebrity.

Besides being an independent woman and a protagonist of the bourgeois liberation movement, in sympathy with the surrealists during her years in Paris and London, she was highly idiosyncratic, given to uttering unexpected retorts. A friend who commiserated with her on a major theft from her gallery in Venice was told: "Thank you but all the paintings have been recovered by the police. The odd thing is that twelve were stolen and thirteen have come back". When the Tate Gallery exhibited her collection in London, an art enthusiast told her, "Miss Guggenheim I have been to your place on the Grand Canal and I had no idea you owned so many works of art. Why they fill all these halls of the Tate." "Yes," she replied, "I don't know how I'm going to get them all back in again."

Pegeen was a demure blond beauty with an absent air whose destiny was painting. She was married successively to Jean Hélion and Ralph Rumney, and for some years was the mate of Tancredi. An artist herself, she painted dreamy, rather innocent, figure compositions in pastels.

Venice, 1950



17. PORTRAYING DOMIETTA

It was brave of Michael Tree to propose painting Domietta del Drago's portrait. Undoubtedly he could represent her legible symmetry and attractions, but that would not render her multifaceted temperament.

As Princess Maria Laudomia del Drago she expresses Roman tradition in an entirely contemporary key. It would take something like a movie to explore all the aspects of her personality. Movies did figure in her life when she acted as assistant to Luchino Visconti in the filming of *The Leopard*.

But her interests range from administering inherited Roman palaces to effective support of the arts and letters. Her evenings at home, indeed, have the atmosphere of a sophisticated literary salon.

Rome, 1986



18. RARE TOP MODELS

When *Vogue* sent André Leon Talley and Lord Snowdon to Rome to cover the Fendi line of fur coats for 1987, the Fendi sisters obtained the use of the splendid courtyard of the seventeenth-century Ruspoli Palace as a setting for the display of their models.

It was not in their plans, however, to have their best numbers spoofed in an extemporaneous fashion show by the writer and the photographer who, they assumed, had appeared on the scene to celebrate the glamour of their creations. Neither furs nor jokes provoked the reaction of the Roman animal activists at the time.

Rome, 1987



19. A PASSION FOR ANTIQUITY

A cultivated man who had studied at Oxford, Paul Getty, the American oil tycoon, had a rendezvous with history and high art which led him to Palo, north of Rome, where he bought and reconstructed the ruins of an ancient Roman posting station that had become a hunting lodge in the Renaissance.

In the basement he installed an admirable little museum of the artefacts found on the premises and distributed other antiquities he acquired around the mansion. He was particularly fond of a large porphyry basin – souvenir of imperial Rome – that he placed on a reversed Byzantine capital in one of the salons.

His house, which was sold after his death, is now a luxury hotel with his collection of art and antiquities for the most part intact, but the grandiose basin now belongs to the Italian state.

Palo Laziale, 1971



20. PETWORTH STAGE

Among notable English country houses, Petworth stands out for its collections of paintings, furniture and objects made by a sequence of intelligent and imaginative owners ranging from the "Proud Duke" of Somerset to the previous and present Lord and Lady Egremont.

Turner was a constant guest here in the 1820s and 1830s and among his many paintings of the place that hang in the house there are views of the park that was designed in the romantic "natural" manner of Capability Brown.

The west front, which gives on the park and once had the main entrance to the building, is unusual in that it might be that of a late seventeenth-century French chateau. It has a terrace whose sweeping oneiric view evidently inspires exuberance. There on one occasion Spider Quennell broke into a long-legged solo dance along its length, ending in the arms of her husband Peter, as Pamela Egremont and Judy Montagu Gendel looked on.

Petworth, 1965



21. POP MERCHANT

At the turn of the tide, when Abstract Expressionism was running into its second and third generation, the Pop artists, inspired by the figuration that had never been eclipsed in London and had now taken an impish sardonic turn, were starting to branch out from their jobs as advertising artists and window dressers. The prominent gallery owner, Leo Castelli, a cultivated esthete from Trieste, understood that the great traditional divide between high art and low was about to be bridged. He bridged it.

Here he is seen with a Jasper Johns American flag painting that between them they turned into an icon of the new wave of highly digestible art. This stemmed ultimately from Duchamp's dictum that whatever an artist says is art, is so.

New York, 1982



22. SELF PROJECTION

The Via Appia Antica, Queen of Highways, which goes from Rome to Brindisi, paved the imperial way to the East. It has been preserved in its urban stretch as an archeological park and when negotiated today in a car the bumping over the basalt blocks of the roadbed reproduces what it was like to jolt along in a cart in ancient times.

The road is lined with the ruins of the imposing tombs built by the wealthy, while the commonality were crowded into the catacombs that also lie here, as burials in ancient Rome took place outside the city limits, just as they do today.

On this atmospheric landscape with ruins, recalling the paintings of Yves Tanguy, the photographer projected his shadow, to add to the surrealistic effect.

Rome, 1950



23. BATTLEMENTS WITH FIGURES

Thanks to a pope in the family - Boniface VIII, died 1303 - the Caetanis acquired some two hundred castles and a vast territory in Latium, including Ninfa and Sermoneta.

The remarkable gardens set among the ruins of the medieval town of Ninfa are now a well-known tourist attraction, while a series of concerts is held at Sermoneta. Both are the property of, and are administered by, the Camillo Caetani di Sermoneta Foundation, which has its offices, archive and library in the Caetani Palace in Rome.

The castle custodian's children appear between the battlements of the castle, seen against the arid, hilly countryside of southern Latium.

Sermoneta, 1954



24. ROMAN COUNTESS

Anna Laetitia Pecci Blunt, or Mimì, as her friends called her, liked to describe herself as a self-made woman. The niece of Pope Leo XIII, she was brought up in a castle near Perugia and well educated. She could speak, read and write Spanish, French, English and German, besides Italian, and could play the piano, paint and write poetry.

She spliced names with her American husband who was given the title of count by Pius XI and, aided by his modest fortune, she made their palace in Rome, their house in Paris and their villa in Marlia international show places that attracted artists, writers, composers and notables from all over.

Unique among her peers in Rome before World War II, she established a contemporary art gallery called La Cometa. She gave the same name – a comet figures in her family crest – to a bandbox theater she had built adjoining her palazzo after the war. When it went up in flames she remarked philosophically that it had flashed away in a fiery coda true to its name.

Marlia, 1967



25. GARDEN DIVERSION

Italy may have been known as the Garden of Europe but assiduous gardeners among the Italians now always attend the Chelsea Flower Show in London for inspiration and acquisitions. The distant ancestry of gardens in Britain may lie in Renaissance Italy but gardening is an intrinsic part of English culture today on every level, evident in urban window boxes, floral displays in semi-detached villas and the fully-fledged gardens of country houses, big and small.

At weekend parties given by hospitable Lord and Lady Kelvedon at Kelvedon in Essex, an estate that is first mentioned in the Domesday Book, guests often lend a hand at keeping the gardens in order. Here Jack and Drue Heinz, themselves notable international hosts, are diligently deadheading some exuberant rose bushes.

Kelvedon, 1977



26. PIVOTAL PAINTER

William Stanley Hayter, Bill to the world, represented a turning point in the art of the twentieth century. His engraving studio, Atelier 17, in Paris from 1927, then New York during the war years, and back to Paris afterwards, was a meeting place for most of the major artists of the time and a center of diffusion of the vanguard in abstraction and surrealism. His extraordinary technical and inspirational skills in painting and engraving were accompanied by an unpretentious, smiling manner, a combination that attracted and influenced generations of the best artists.

His methodical know-how was rooted in the habit of scientific thought, as he had started his working life as a chemist with British Petroleum in Iran. But his portraits and views were a sellout at an exhibition of his early efforts, and he found himself in line with his Hayter forebears who had been artists. Notable among them was Sir George Hayter, court painter to Queen Victoria, until dismissed for "conspicuous fornication". He had not been caught in the act in a palace corridor: the phrase meant simply that he was known to be living with a woman without benefit of marriage.

Though the bohemian life was not necessarily an atavistic vocation, Bill Hayter's style of living was generally to make do, as in his makeshift kitchen in a vacation house at Alba la Romaine in Provence.

Alba la Romaine, 1964



27. FUN WITH HAT STAND

Sir Harold Acton was a favorite host of Princess Margaret, who was fond of staying at his Villa La Pietra, in Florence, on her annual visit to Italy.

In his lasting reverence for his parents, Sir Harold did not alter his father's disposition of the furnishings and paintings in the villa, and his mother's wardrobe remained as she had left it.

Here Princess Margaret and he play with one of the anthropomorphic – gynecomorphous? – stands on which Signora Acton had displayed her hats.

Florence, 1983



28. RECALLING PIUS II

In the course of a picnic with friends on the Isola Bisentina in Lake Bolsena, Latium, Patrick Leigh Fermor, not yet ennobled for his literary achievements, reads from the memoirs of Pius II.

The book is *Memoirs of a Renaissance Pope*, a translation by Florence A. Gregg from the Latin of the *Commentaries of Pius II*, the only autobiography of a pope. Paddy, as he is known, reads the passage describing the pope's visit to the island five centuries before, in the summer of 1462, when it was inhabited and farmed by Franciscan monks. A vivid paragraph tells how the monks captured wild rabbits to cook for their meals.

The picnickers include Georgina Masson, Jean Marie and Jacqueline Merillon, Nathalie Perrone, Theo Leger and Judy Montagu.

Isola Bisentina, 1962



29. MAN OF LETTERS

English literati often come in family batches. Among the Sitwells, probably the most famous of such families in the twentieth century, Edith has been the most celebrated with her many volumes of poetry and the perennial success of *Façade*, an entertainment in verse with music by William Walton. Osbert, who spent his last years in the ancient castle of Montegufoni, a family property in Tuscany, is perhaps best known for his five volumes of autobiography.

The youngest of the three, Sacheverell - in the photo - combined erudition, particularly of the esoteric in the arts, with fantasy and literary flair. He was the author of *Southern Baroque Art*, *German Baroque Art*, *The Gothic North*, *Sacred and Profane Love*, *Splendours and Miseries*, *Mozart*, *Morning, Noon and Night in London* and other art studies, biographies and travel books.

Rome, 1977



30. FLYING EPHEBE

One of the four bronze figures of youths is hoisted aloft to be replaced, after restoration, on the Tortoise Fountain at the center of Piazza Mattei. Designed by the inventive Mannerist architect, Giacomo della Porta, in collaboration with the Florentine sculptor, Taddeo Landini, the fountain is one of the outstanding monuments of late sixteenth-century Rome. A century later, under Pope Alexander VII, the marble basins were altered, probably by Bernini.

Much admired over the generations, the fountain has often been replicated, notably in a full-scale copy in San Francisco and a plethora of small versions as decorative objects, such as table centers.

Rome, 1979



31. THE LAST CHOGYAL AND GYALMO

When the king of Sikkim was crown prince and a widower with two sons he married again, this time to a pretty young American from New York, Hope Cook, whose name was modified in the local speech to Hopla. On his succession to the throne his title became Chogyal and his queen's Gyalmo.

Here they are seen during the coronation of the king, according to Tibetan and ancient Chinese ritual, in the royal Buddhist temple of Gangtok, the capital.

Their fabulous little kingdom in the Himalayas, a regular Shangrila, hemmed in between Nepal and Bhutan, was closely associated with Tibet and in fact the line of sovereigns had been Tibetan since the seventeenth century. The British raj had a protectorate over this buffer state between India and China. India, after its independence, inherited that role, and the country is now one of its provinces.

Gangtok, 1965



32. SHANGHAI STREET SHOW

Shanghai at the time of the international concessions was said to be the only city in China with a Chinatown.

Despite the sardonic part-truth, Chinese urban traditions were ubiquitous and even in the foreign neighborhoods there were ambulatory food vendors, barbers, scribes and entertainers.

Here a bare-chested strong man is putting on a muscular performance for an admiring crowd.

Shanghai, 1945



33. EVER UP TO DATE

Philip Johnson, born in 1906 and protagonist of modern architecture since the thirties, has been an architect for all seasons, modern, post-modern and deconstructive.

His major works include the Seagram Building in New York, in collaboration with Mies van der Rohe, whose influence is also apparent in his studio – seen in the photograph – which was part of his own Glass House, built in New Canaan, Connecticut, in 1949.

Still active and inventive half a century later, he designed the AT&T skyscraper in New York and the Amon Carter Museum at Fort Worth, Texas, among others.

New Canaan, 1976



34. PONTIFF OF THE ARTS

Sir John Pope-Hennessy (1913-1994), the eminent scholar, was also a notable administrator, having headed the Victoria and Albert Museum, the British Museum and the European painting department of the Metropolitan Museum of Art in New York. In short, a pillar of the serious art world. His books on the great periods of Italian sculpture are landmarks in art history.

In conversation his trenchant comments on all subjects in high art and high life were conveyed in a high-bred Oxbridge whinny.

He died as one of the grand old men in the Anglo-Florentine tradition, having chosen to retire to a book-lined snugery overlooking the Arno.

For Romans he is remembered also as a member of the International Scholars Committee of the Tiber Island History Museum.

New York, 1983



35. ST BART'S, ROME

The church of San Bartolomeo on Tiber Island in the middle of Rome has an important historic link with London. Rahere, court functionary of Henry I, fell ill on a pilgrimage to Rome in 1120. He was cured on Tiber Island and in gratitude, on his return to London, founded the church and hospital of St Bartholomew the Great, and that Romanesque church and the teaching hospital are still prominent on the London scene.

The historic memory is kept green by a twinning program between the London and Roman hospitals that has seen splendid concerts by St Bart's staff held in the basilica of San Bartolomeo.

The medieval church acquired its baroque façade in the seventeenth century. To its left stands the Palazzo Pierleoni Caetani, sometime Franciscan monastery, subsequently the Jewish hospital, and designated seat of the Tiber Island History Museum.

The monument in the center of the piazza, by the sculptor Iacometti, commemorates Vatican Council I which dogmatized the infallibility of the pope.

Tiber Island, 1964



36. ROYAL ICON

Queen Elizabeth the Queen Mother at Royal Lodge, Windsor, her country place, sometime residence of the Prince Regent.

An unlikely abdication propelled her into an unforeseen role on the world stage. Perhaps critical of her brother-in-law's unkingly yielding of his throne to sentimental impulse, but bemused by this turn in her destiny as the consort of his successor, she played her part impeccably, with rare grace and intelligence.

Few public figures in recent history could equal her charisma, which was solidly founded on courage and constancy. When Buckingham Palace was hit during the Nazis' blitz on London during World War II she endeared herself to the nation by exclaiming that now her family felt they were fully sharing in the troubles and devastation that had already been visited on the City and the East End.

Windsor, 1982



37. JOHN RUDGE BUGS IRIS TREE

Art and letters at odds.

John Rudge, the artist, arrived in Rome from London and found support as court painter, as it were, to the Corsetti family in Frascati. That was good for bed and board. For his cash flow he painted towels in abstract compositions and sold them to bathers on the beaches around Rome. He became a Catholic convert and wrote to the Pope to ask for a subsidy. A Vatican official replied saying that, while his request could not be met, His Holiness sent him "an abundance of Apostolic blessings".

Iris Tree, the poet, also left England to take up residence in Rome, in a glass penthouse overlooking the Spanish Steps. A lifelong friend of Diana Cooper they had both starred in Max Reinhardt's international hit, *The Miracle*, with Diana as the Madonna and Iris as the Nun.

Here Rudge and Tree are guests of Judy Montagu in her flat on Tiber Island, and the painter is getting on the nerves of the poet.

Rome, 1958



38. THE SCULPTOR'S REVENGE

Towering sculptures that filled the porch of San Bartolomeo and the adjoining garden were landmarks on Tiber Island for more than a generation. Now they are gone, with their creator Father Martini, since the Franciscans left the Island after three centuries and the church was taken over by the Comunità di Sant'Egidio.

A triple-threat artist, Father Martini also painted and composed mosaics besides sculpting and, single-handed, did most of the restoration of San Bartolomeo. He complained to a neighbor one day that his superior had no idea about art: "He criticized my statue of Saint Francis, saying that the way the cassock falls doesn't look natural. He has no idea of *stylization*, so how can he understand my work?"

Generally a peaceable cleric, Father Martini's ire was aroused once when Maurizio Mochetti used the porch of San Bartolomeo for a conceptual work in an art show on the Island organized by Luce Monachesi. After dark the three arches of San Bartolomeo's porch were lighted up in a continuous eccentric sequence. Father Martini felt that his territory had been invaded by something he did not understand and did not like. He counterattacked the second evening of the performance. When the first arch was illuminated it displayed one of his sculptures, the second another and the third another. It was Mochetti's turn to be displeased.

Rome, 1991



39. THE RED HOODS

An eighteenth-century marching and burial society, the Confraternity of the Devotees of Jesus at Calvary, known as the Sacconi Rossi – Red Hoods – from their distinctive ceremonial garb, built their oratory in a space conceded by the Franciscan monks on the ground floor and basement of their vast monastery on Tiber Island.

In the basement the members arranged an ossuary-cemetery for their confreres and the drowned and dead whose bodies it was their vocation to recover from the Tiber and environs.

Until the 1960s – before the organization became inactive – the confraternity held an annual procession around the Island, the bones in the basement were dusted and mass was said for the dead. Recently the confraternity was revived and the city administration considered negotiating to include the oratory and cemetery – property of the Vicariat of the Vatican – in the itinerary of the Tiber Island History Museum.

Rome, 1960



40. PATRON IN ROME

Princess Margaret, the late lamented patron of the Society for the Tiber Island History Museum, could not understand why Rome was taking so long to open its latest cultural institution.

At dinner with the then mayor, Francesco Rutelli, she said as they took their seats, "Mr Mayor, you know I am getting old?" He looked at her in some surprise. "Yes, I am getting old and every year I get older. So I want you to promise me that I'll be able to inaugurate the museum when I come to Rome next year – you know I have been coming here annually for more than thirty years and often stayed with my friends on the Island."

The mayor laughed and said he understood that the museum's Documentation Center would be opening to the public shortly, and after all that was one of its most vital parts.

"Well that's a beginning", said the Princess. "Do get on with the rest – before I am too old. You know that Rahere, chancellor of Henry I, was cured of some malady on the island and in gratitude on his return to London founded the church and hospital of St Bartholomew the Great. That was early in the twelfth century, so you see we have had something in common for ages."

Rome, 1988



4.1. ROYAL PRAGMATISM

The royal mystique in England is tempered by an everyday domestic ordinariness that may take the form of the Queen herself feeding discarded documents into the shredding machine at her office in Buckingham Palace.

Or she may be seen taking the wheel of a Land Rover and driving it with bravura, swiftly and efficiently over the twisting, hilly roads in Scotland. She was an apt pupil in her youth of an army instructor in handling on-the-road and off-the-road vehicles.

At Balmoral she saddles and unsaddles her horse when she goes out for a ride, and sees to it herself when it is time to feed her corgis.

Balmoral, 1976



4.2. CECIL BEATON PORTRAIT PAINTER

Photographer, set and costume designer, as well as rather waspish diarist, Cecil Beaton was never idle in pursuing his way among the visual arts.

Spetsai, the Greek island, hard by Niarchos' Spetsapoula, was a favorite resort of Michael and Anne Tree, who would take the house of Madame Bouboulis for the summer. Since the sociability and the talk among the members of the house party were notable, Spetsai was known in the jargon of the intimates as Yobbers' Island.

As a guest there Beaton varied the talk with painting portraits, like that of Michael Tree, and exploring the local sights and modest museum.

Spetsai, 1961



43. SCOTTISH BARONIAL CASTLE

The Glen, near Innerleithen, is a stately home built in the nineteenth century in the Scottish baronial style by the architect David Brice. It belonged to Sir Charles Tennant, who was created the Baron Glenconner in 1911.

The third Baron, seen here at the Glen as Sir Colin Tennant before he succeeded his father in 1983, gave up a career in the City, in line with his merchant prince forebears, for more romantic enterprises, like launching the island of Mustique as a fashionable resort and providing school houses in Africa.

Innerleithen, 1971



44. GONDOLA RIDE

Boy and dog out for a tour of the Venetian canals.

The gondola of their jaunt is public, no doubt, as private family gondoliers are extinct, or nearly so. One of the last served Peggy Guggenheim, who died in 1979, and he did double duty waiting on table in her household.

The gondoliers who man the gondolas for hire by the public are campaigning for a drastic reduction of the motorboat traffic in the canals.

This is not Luddite manual labor versus the machine. Motorboats make waves that can endanger the gondolas, and in the long run weaken the piles on which Venice is built.

Venice, 1976



45. OUBLIETTE

Castles, so romantic to see today, were of course fortified power centers of a territory, and their dungeons were for prisoners who had in some way offended the powers that were.

Prisoners everywhere try to leave some mark of their existence, so as not to be completely forgotten in their aptly named *oubliettes*.

Here the son of the custodian of the castle of Sermoneta stands in front of a dungeon wall with prisoners' graffiti of dream women, horses and flowers.

When they were made is not evident, though the jail cells have not served their original purpose for some two centuries.

The castle was acquired by the Caetani pope, Boniface VIII, at the end of the thirteenth century. By a ruse, Alexander VI appropriated it for his son Cesare Borgia. It was returned to the Caetani family in 1504 and remained in their possession until their extinction, and is now run by the Caetani foundation.

Sermoneta, 1952



46. INSIDE THE STATUE

Niki de Saint Phalle's scintillating multiple monument, on the Garavicchio estate near Capalbio in Tuscany, was inspired by the figures in tarot cards, used for games and fortune telling since the fourteenth century.

One of her great sculptures, a great couchant sphinx-like figure resembling Queen Victoria, houses a complete studio and dwelling on its interior.

The photo shows the salon, before furnishing, with its nasal fireplace and eye-like windows.

When Giovanni Urbani, then head of the Central Institute for Art Restoration, remarked sarcastically that this creation was an anthropomorphic ruse for constructing illegal housing he was banned from the grounds by the owner.

Capalbio, 1983



47. PICNIC EVELYN WAUGH STYLE

In the old days, when the Villa Doria Pamphilj was still private property and Filippo Doria let Georgina Masson have a splendid stable to live in with her dog at a grace and favor rent, she turned the place into a livable cottage with a lush garden.

Mr Wu and Mrs Stitch, as they affectionately called each other, came there for a picnic one Easter when Wu, who was the writer Evelyn Waugh, arrived in Rome to do his devotions as an ardent Catholic convert.

Mrs Stitch, so-called in Waugh's novel *Scoop*, was Diana Cooper, then staying in Rome and writing her memoirs.

Georgina Masson felt that Waugh was not playing the game when he would not sit on the grass during the picnic but insisted on having a table and chair for his meal.

Rome, 1963



48. CRANE VERSUS CHIHUAHUA

At Throope House near Salisbury Lord Head, sometime High Commissioner in Nigeria, kept live souvenirs of his tour of duty, a pair of whooping cranes.

They were devoted to him and followed him closely, with their stately pace, whenever he appeared in the garden.

They resented, however, any other creature that might distract his attention. When Lady Diana Cooper arrived as a guest, with her little chihuahua lapdog, one of the cranes took exception to its presence and attacked, wings spread and beak forward.

The crane was fended off and the cowering pet saved from being skewered..

Salisbury, 1969



49. ADULT TOY

With Alexander Calder, modern sculpture acquired wires and metal plaques among its materials, and took off from static solidity and the ground itself.

Conceptually it was often playful and behaved like toys. This direction was first expressed in his early miniature zoo figures and in *Circus* and *Acrobats*. Along with his major *Mobiles*, like the one in the photograph, and *Stables*, he produced witty, wire portraits and inventive jewelry.

The little girl, on a visit to the Peggy Guggenheim Collection in Venice, is bemused by the airy, colorful toy for grownups.

Venice, 1967



50. HOUSEKEEPER WITH TAKING WAYS

The household on Tiber Island was run by Adriana, who had the pert, winning style of a soubrette in an old French screen farce.

She and her relatives created the atmosphere of an extended family, with frequent celebrations of birthdays, marriages and baptisms.

After some years of jovial domesticity Adriana, pressed by debts incurred for making generous presents and maintaining her *bella figura*, yielded to temptation and hocked the silver.

When she was found out she made an impassioned dramatic defence, advancing one foot and holding out both arms: "Signori," she said, "I may have taken but I also gave – with all my heart."

Rome, 1963



51. ANCESTRAL PALACE

The little Campiello Albrizzi is dominated by Palazzo Albrizzi, one of the most imposing of the Venetian palaces still in private hands.

The composer Ernesto Rubin de Cervan Albrizzi lives here with his family, in halls and rooms that were decorated and furnished in the eighteenth century, and have remained unchanged since then, except for the installation of electricity and other modern amenities.

Alessandro Albrizzi, Ernesto's elder brother, who died prematurely, was a man of taste, well known for some years in London, where he ran a shop for contemporary objects and furniture, particularly in perspex. At the same time he held the palace in Venice firmly on its historic course. Here he is seen on his way to breakfast in a Rococo setting.

Venice, 1979



52. BELLOC ALOUD

John Sparrow, at the time Warden of All Souls at Oxford, is reading from Hilaire Belloc's *Cautionary Verses* to a five-year-old guest of Ann Fleming, who is listening in.

They are at Sevenhampton, the country house of the widow of Ian Fleming, whose evenings for the literati, among them Cyril Connolly and Peter Quennell, were a feature of London in the seventies.

Belloc (1870-1953) had his light side, as in his various volumes of poetry for kids, but was equally well known as a historian and Catholic apologist. An extraordinarily productive writer and an earnest polemicist, he could view himself playfully, as in his epigram: "When I am dead, I hope it may be said:/ 'His sins were scarlet, but his books were read'."

Sevenhampton, 1968



53. BOY AND FOX

The boy with his pet fox appeared on the road by a village on the Bussento in Campania, near Palinuro.

Until the mid-twentieth century the animal-protection movement, often goaded by Italophile or possibly Italophobe Englishwomen, militated for the welfare of donkeys, horses, dogs, cats and birds.

Since the boom in the 1960s piously known as the Italian Miracle, legions of Italians have become pet fanciers and owners, and not just of the familiar domestic species but of chameleons, monkeys, parrots, ferrets, boa constrictors and even tigers and lions.

A wild-life enthusiast who kept a leopard on a roof in Rome was attacked and killed by his pet. The newspapers often report the startling presence of escaped exotic animals in the streets of Rome. Recent examples include a small kangaroo, an armadillo, a black panther and an assortment of iguanas and large snakes.

Freed parakeets from South America have colonized cypress trees in the Villa Borghese and Doria Pamphilj parks.

Bussento, 1973



54. VENDING VEGETABLES IN ANAGNI

The vegetable vendors stationed at the foot of a Gothic vault in the heart of Anagni are aware that they are part of a city that is saturated with history, and they look the part.

Sited in a fertile area of southern Latium, Anagni, the most important center of the Hernici, an Italic people, was conquered by the Romans in 306 B.C. From Byzantine control, via Ravenna, it passed in the eighth century to the papacy, became a free comune four centuries later, and then part of the vast Caetani possessions.

Pope Boniface VIII, a Caetani, often sojourned in Anagni and it was here that French emissaries of Philip the Fair, whom he had excommunicated, exacted revenge, slapping and capturing him. He was freed, however, by the townspeople and was able retire to Rome.

Celebrated in Italian annals, the episode is recounted by Dante in *The Divine Comedy*, *Purgatory*, XX, 86-93.

Anagni, 1988



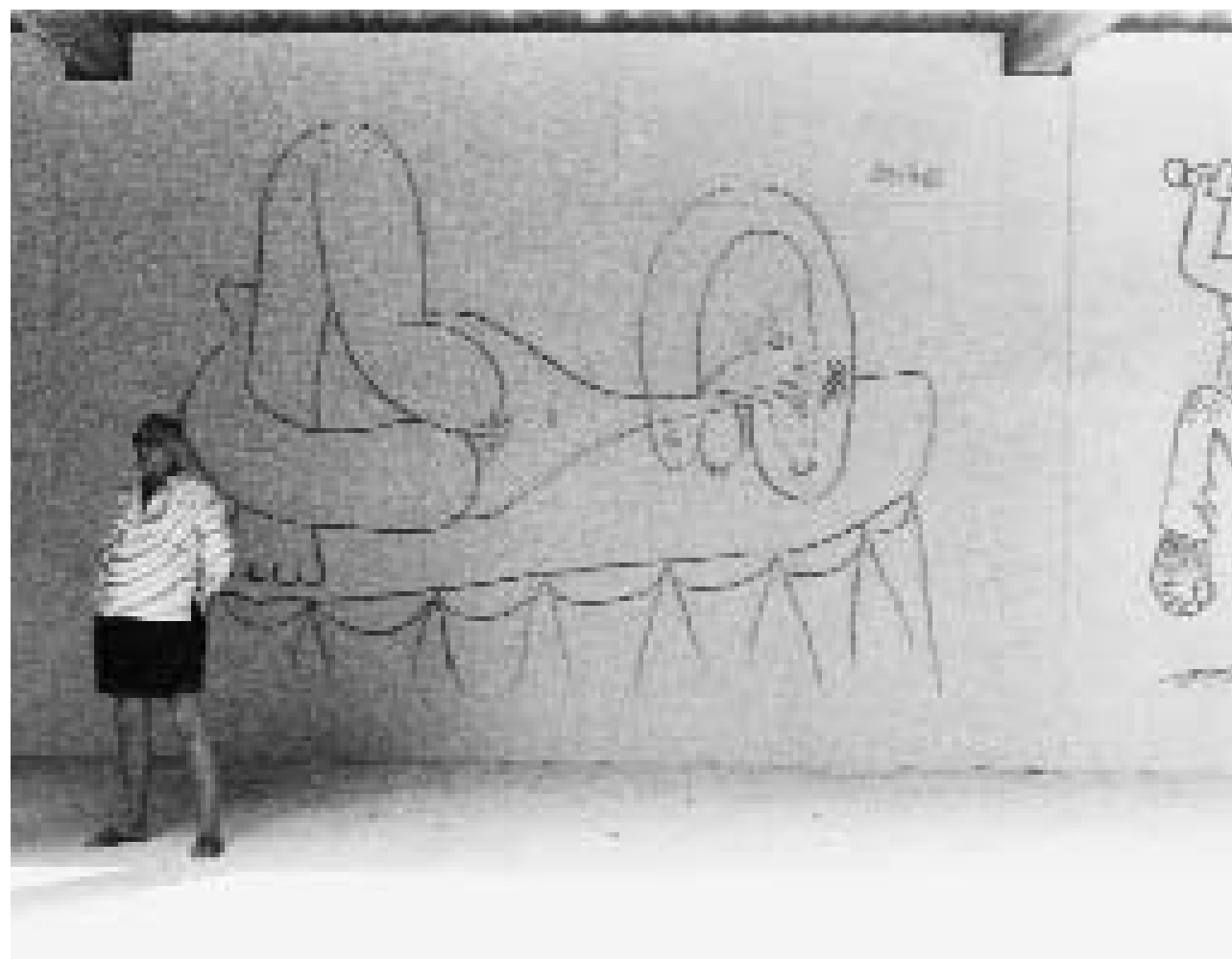
55. SWIMMING POOL WITH PICASSOS

Douglas Cooper's eighteenth-century Chateau de Castile in Provence was a veritable gallery of twentieth-century art, containing his astute collection of works by Picasso, Braque, Gris, Leger and others.

Close friend and fervent admirer of Picasso, he had several of his drawings blown up as a mural on a wall overlooking his swimming pool.

The story of Cooper's life as a collector, historian and apologist of contemporary art in his time is vividly and compellingly told in *The Sorcerer's Apprentice* by John Richardson, who lived with him for many years and endured the oscillations of his irascible temper.

Chateau de Castile, 1964



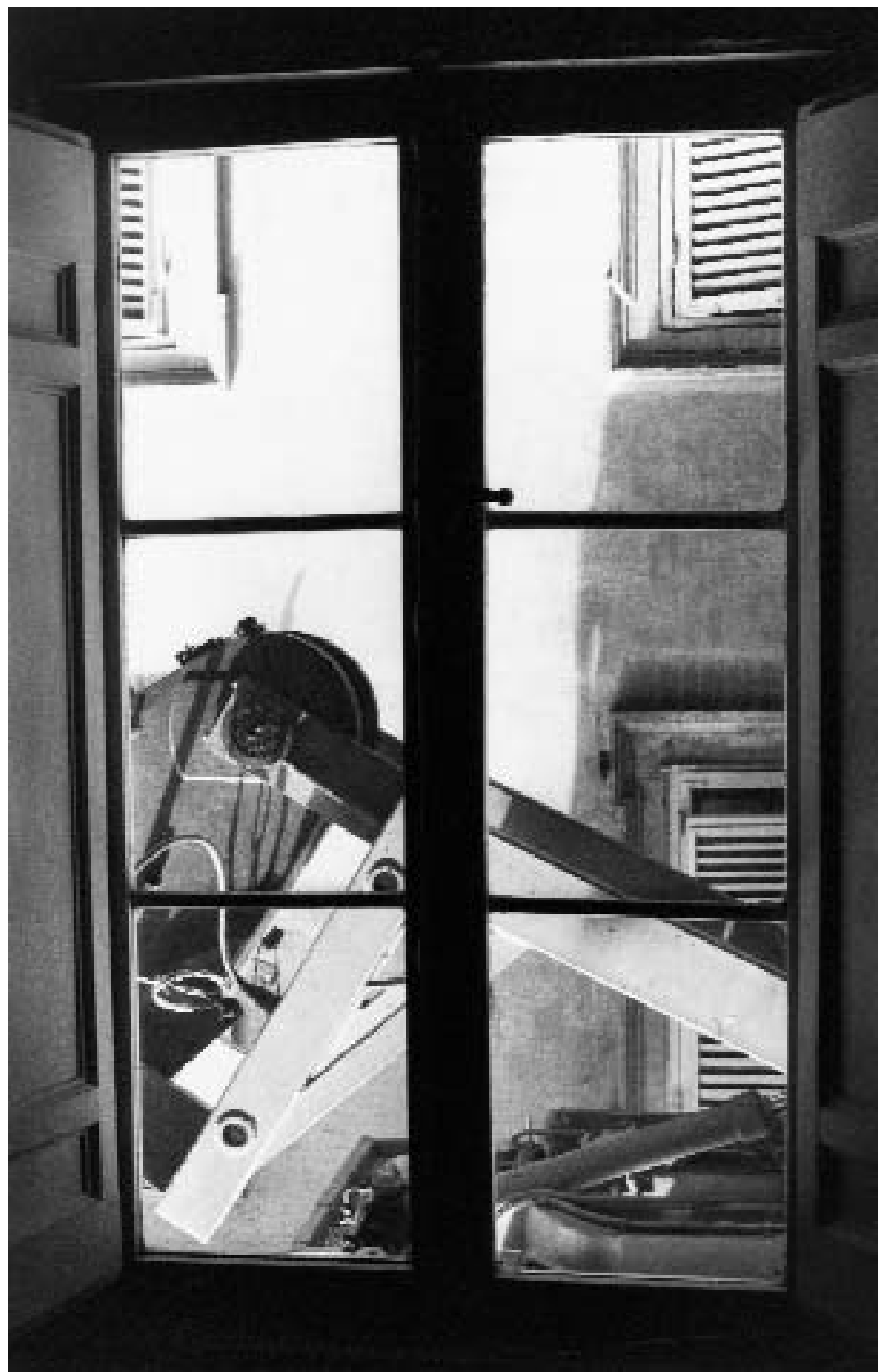
56. CRANING AT THE WINDOW

A crane appears at a window overlooking an alley in old Rome.

Machines have of course progressively replaced much of manual labor and leg work. The baskets on ropes are fewer and the loads of building material humped up flights of stairs on men's backs are now delivered by hoists.

Even street cleaning has been mechanized, but the trucks with rotatory brushes and a flush system do not manage to get at all the cigarette butts and small debris that collect between the cobblestones that pave most of the streets in the center of Rome. That is still done better by a man – or a woman – with a broom made of twigs.

Rome, 1982



57. TWO CHOWS AND A FOUNTAIN

The Roman fountain called La Barcaccia, the Old Boat, is the central feature of Piazza di Spagna, at the foot of the Spanish Steps. Designed by Pietro Bernini, father of the more famous Gian Lorenzo, it was commissioned by Pope Urban VIII in 1629, a century before the Steps were built, when there was only a path through trees from the square up to the Pincian hill.

Bernini sculpted a replica in marble of the boats that shipped wine and other goods on the Tiber and docked at the Porto di Ripetta where the Via Condotti then debouched.

Since the pressure in the aqueducts of the Acqua Vergine – which feeds a number of the best-known fountains of Rome, besides this one – is low at this point, he designed a low-lying fountain in the shape of a boat that delivers water rather than wine. Two nozzles at stem and stern squirt the water, which the Romans consider desirably potable.

As do the two chows.

Rome, 1982



58. TURKISH CORNER

The old villa just off the town square of Cetona, in Tuscany, had been refurbished in the latter part of the nineteenth century, when orientalism was in vogue. Its garden pavilion was appropriately furnished to suggest North African or Turkish inspiration.

A Turkish Corner became a fashionable adjunct to occidental interiors during the dissolution of the Turkish empire. There may be a parallel with the wooden Indians that appeared in front of cigar stores in the United States when the Red Skins had become picturesque, instead of a menace to pale skins.

Ian Wigham, the first in a series of English owners, acquired the villa from the Grottanelli family, landowners from Siena. He was succeeded by Kenneth Macpherson, an international socialite and friend of Norman Douglas, who left it to Islay Lyons, the writer. Lyons sold it to the present owner, Giancarlo Giammetti.

Wigham is seen conversing with Judy Montagu in the orientalizing pavilion.

Cetona, 1963



59. ONE WORLD

Caresse Crosby, an American who was an international celebrity between the two world wars, liked to claim that she had invented the modern brassiere. She patented her backless, two-cup bra whose first version consisted, it is said, of two handkerchiefs and a ribbon.

Modestly, she did not boast about her subsequent achievements in running the Black Sun Press in Paris or the G Place art gallery in Washington.

She acquired the castle of Rocca Sinibalda, near Rieti in central Italy, and made it a center of the arts and letters in the 1950s and 1960s, until her death in 1970.

Always international in her views, she espoused the One World cause and was proud to display its flag to her guests, as she is doing with the sculptor Beverly Pepper, the writer William Curtis Pepper and the composer Robert Mann.

Rocca Sinibalda, 1960



60. ONE-FAMILY HOUSE

Since 1611 the Cecil family - of extraordinary achievers - has lived in the same dwelling, the palace built by their forebear Robert Cecil, the first Lord Salisbury, who was chief minister first to Queen Elizabeth and then to James I.

Hatfield House, a stately home indeed, wears its layers of history as well as its present with grace and nonchalance. The portraits of Queen Elizabeth, the banqueting hall and the Jacobean splendors have been part of the sets of the many movies that have been made here, including Batman and Tarzan epics and *Shakespeare in Love*.

As photogenic as the rest of the palace, the hall, paved in black and white marble, recalls the Middle Ages in the row of suits of armor and the Renaissance in the tapestries opposite. The playful figure standing in a row with the armor is part of contemporary Hatfield life.



61. TRAM ADS

Some decades ago, under pressure from the heritage and environment protection groups, the Rome administration removed the unsightly network of overhead wires that powered the electric trolley cars.

The cars were replaced by gasoline buses that had to do daily battle with the intense undisciplined traffic of the streets.

A few years ago, to solve that problem, the authorities decided to go back to trams on rails and to lay tracks from the outskirts to the center of the city. Opponents argued that it was a mistake to encourage the overcrowding of the hub and vehemently criticized bringing the tracks right to the front of the eighteenth-century Teatro Argentina.

They were overruled and on the whole the Romans were pleased with the rapid-transit service that could not be blocked by unruly traffic, as it ran on rails protected from invasive cars by a high curb.

Income from passengers, especially in view of the mass of free riders, does not cover operating costs, so the sides of the trams are let to advertisers.

Rome, 2004



62. INVOCATION OF PEACE

This rainbow-colored banner was flourished among many others in a demonstration for peace at Piazza Venezia and around the Victor Emanuel Monument in Rome.

A worthy sentiment, it is hard to imagine anyone being against peace, except the rabid, hell-bent on death and destruction.

Rome, 2003



63. SEASONED CYCLISTS

Bicycle racing is the most popular Italian sport after soccer.

When a Tour of Italy is held and includes Rome, streets are blocked off, traffic comes to a halt and fans and onlookers line the streets to watch the competitors pedal past.

On one occasion, when the race was routed through Prati, the residential and commercial section across the Tiber, a group of not very young enthusiasts who had dressed the part to be in harmony with the competing cyclists stood on a sidewalk beside their bikes and looked on.

Rome, 2000



64. OUT OF THE FACTORY

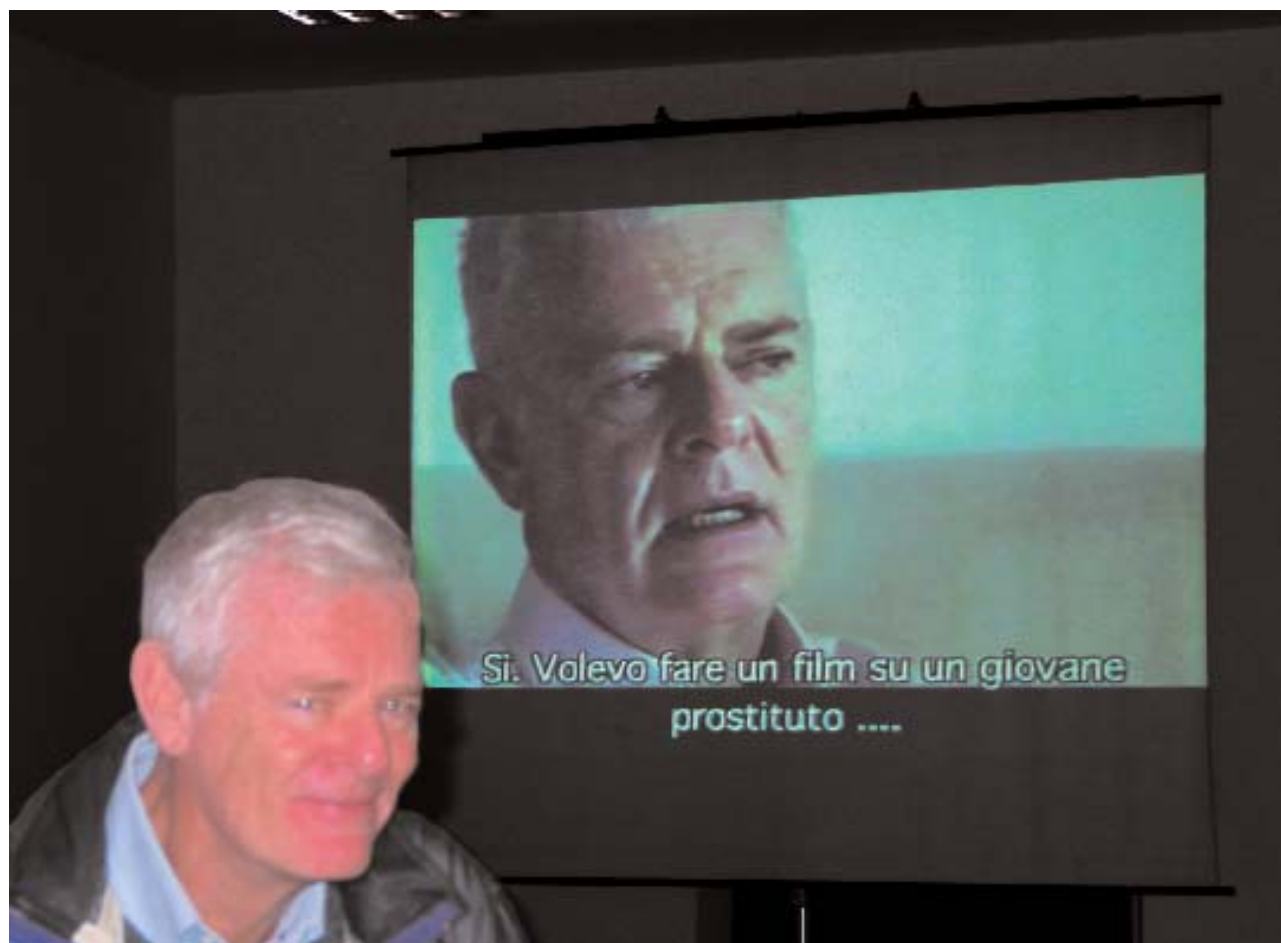
Paul Morrissey poses in front of his image on a screen at the extensive Warhol exhibition masterminded by Achille Bonito Oliva at Salerno in November 2003.

The image appears in Mario Zonta's vivid documentary on Morrissey's career as an independent movie director, shown during the exhibition, at the moment when he says: "Yes. I wanted to make a film about a young male prostitute".

Morrissey first made his international mark with the trilogy *Flesh*, *Trash* and *Heat*, which boldly screened stories exposing the seamy and steamy underbelly of the New York scene in the seventies.

The three films were produced under the auspices of Warhol's Factory, but Morrissey went on to make such movies as *Forty Deuce* and *Mixed Blood* where the underground themes are tempered by conventions more digestible by the general public.

Salerno, 2003



Si. Volevo fare un film su un giovane
prostituto

65. A TOUR OF THE ROMAN FLEA MARKET

On a visit to Rome, Sir Timothy and Lady Clifford browsed and shopped one Sunday morning at the Porta Portese flea market.

Sir Timothy, director of the National Gallery of Scotland in Edinburgh, is the art historian who, among his many other achievements, recently discovered a previously unrecorded drawing by Michelangelo, of a candelabrum, in the archives of the Cooper-Hewitt Museum in New York.

At the market he and his wife found a large number of reference books on Italian art history that they bought. Resting with their burdens, they happened to pause in front of a poster for a Rembrandt exhibition, and that seemed eminently appropriate.

Rome, 2002



66. PERIOD PIECE

The elegant period piece tableau is in fact an adroit composite of epochs and styles.

The two armchairs are Louis XVI and the mirror is also eighteenth-century, but earlier.

Displayed on the table is a collection of seventeenth-century Japanese Imari porcelains, while the table skirting is of no particular time but perhaps Victorian in inspiration.

The standing lamp for indirect lighting and the broadloom wall-to-wall carpeting are of the early 1930s when the Roman town house, of which this room is a part, was decorated for Count Pecci Blunt. He gave it to his daughter Viviana, on her marriage to Luciano della Porta, and she has maintained this creation intact.

Rome, 2003



67. OUTDOOR LITERARY SALON

The town squares in Italy have always served as outdoor sitting rooms, but on occasion they do so most spectacularly.

When Rome started its White Night program, a once-a-year event when the city organizes entertainments that go on all night, the Mondadori publishing company took over the Piazza Mattei as a reading room centering on the Fountain of the Tortoises, one of the favorites among the celebrated fountains of Rome.

Mondadori carpeted the square, set out rattan recliners with lamps on little tables beside them, and offered free copies of their books to all comers, who were invited to settle and read.

In the course of the night hundreds of readers accepted the invitation and then went home with a book.

Rome, 2003



68. A DIP IN THE FOUNTAIN

Movies like *La Dolce Vita* show stars wading and splashing around in the Roman fountains, but the city administration has forbidden the playful use of the monuments, and transgressors may be heavily fined. If caught.

The group bathing in the Fountain of the Tortoises, in Piazza Mattei, fully equipped for swimming and diving, has evidently not attracted the attention of the police. It is full summer and the police force is depleted, with many of the cops away at the beaches.

Rome, 2003



69. BAROQUE IN THE STABLES

The palatial stables, built by popes Innocent XIII and Clement XII in the early eighteenth century to accommodate the horses and carriages of the Quirinal Palace opposite, have been converted in recent years to serve as exhibition halls and rooms for imposing art shows.

A Baroque sampler this year showed a few works by Velazquez, more by Luca Giordano and a number by Bernini.

The seventeenth-century artists would have been delighted by the show-biz approach in the mounting of the exhibition. From the access ramp the visitor was faced with giant blowups of details of the art works projected on the wall of the anteroom. And in the distance a Velazquez or two could be made out on the wall of the first room in the sequence of the show.

Rome, 2004



70. TRIPLE PUBLIC EXPOSURE

Playing with his camera, in New York in 1942, the photographer snapped himself while sitting on the fire-escape balcony of a house in Washington Square, on top of a previously photographed view of lower Manhattan roofs.

The gilt-bronze abstract sculpture that overlays and combines with the previous exposures is the work of the friend, and at the time neighbor, David Hare who, besides sculpting, edited Breton's magazine *VV* and married Breton's wife, Jacqueline Lamba, after they divorced.

New York, 1942



BIOGRAPHICAL NOTES

Milton Gendel was born in New York City in December 1918 and has lived in Rome since 1950.

Member of the Foreign Press Association in Italy

Correspondent of *Art News*

Consulting Editor for *Art in America*

Consultant, cultural and international relations, for the Olivetti company

Press and foreign relations consultant for Alitalia

Member of the editorial board for Alitalia publications

Editor of the *Illustrated History of Italy*, Weidenfeld & Nicolson and Rizzoli

Editor of the 25-volume series *Wonders of Man*, Newsweek and Mondadori

Commissioner at the Venice Biennale

Member of the Ghi Foundation jury

Member of the Committee for the Memmo Foundation

Member of the Scholars Committee of the Tiber Island History Museum, Rome

International Coordinator for the Italian, American and British associations in support of the Tiber Island History Museum

Member of the Society of Fellows, American Academy in Rome

Photographic Exhibitions

1977 Galleria Marlborough, Rome

1977 Galleria Barozzi, Venice

1981 American Academy in Rome, Rome

1983 Galleria Il Ponte, Rome

1988 Museo Civico di Gibellina, Sicily

1993 Galleria 2RC, Rome

1995 Galleria Carlo Virgilio, Rome

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2. <i>Farm Hand for Eternity</i>	Sicily
3. <i>Metaphysical Landscape</i>	Sicily
4. <i>Old Palermo</i>	Sicily
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6. <i>Cry the Street</i>	Sicily
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9. <i>Pioneering and Letters</i>	Iris Origo
10. <i>Lightsome Academic</i>	André Chastel
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18. <i>RareTop Models</i>	Tony Snowdon
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29. <i>Man of Letters</i>	Sacheverell Sitwell
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