

zsavölgyi és Társa, and Universal Edition also made their way to the Brussels repository.

Today, the Archives Béla Bartók de Belgique – along with the Bartók Archivum in Budapest and Péter Bartók's archives in Homosassa, Florida – is one of three great centers of Bartók research in the world. The installation of the exhibition, the graphic design of its poster, and all of its handsomely produced documentary materials – including the scholarly catalogue edited by the director of the collec-

tion, Yves Lenoir – in addition to their many other merits, by their very appearance also pay tribute to a seldom mentioned characteristic, namely the personal elegance, of these two great figures of 20th-century music, Béla Bartók and Denijs Dille.

ANDRÉ BALOG

## NEW YORK

**Treasures of Castilla y León: A cultural season in New York.** Cathedral St. John the Divine, New York (27 September to 24 November 2002). Sponsored by Junta de Castilla y León; curated by Antonio-Ignacio MELÉNDEZ ALONSO.

*Time of Hope / Tiempo para la esperanza.* Prefaces by Juan Vicente HERRERA and Luis GUTIÉRREZ; introduction by Antonio-Ignacio MELÉNDEZ ALONSO (Valladolid; New York: Fundación Las edades del hombre, 2002), 370 pages. ISBN 84-88265-83-2. In Spanish and English.

Spanish religious art tends to be theatrical in nature. During the Middle Ages and the Renaissance, for example, the original setting of sculpted figures invariably emulated a stage in order to create a dramatic environment in which light, smells, and sounds were controlled for effect. Just consider the religious sculptures frequently paraded in processions or the statuary placed in chapels and niche-like recesses. Or think also of the dramatic paintings that functioned almost as backdrops for what amounted to the “staging” of the Catholic liturgy. Medium and message, thus, went hand in hand, a dependence that was made even stronger in artworks that, with unabashed easiness, depicted blatant flesh with tortured spirituality: if flesh caught the eye – one could easily infer – spirituality warned of its perils.

To be sure, the critical and public success of *Time of Hope* is due, to some extent, to the exhibition's setting – the main altar and the chapels encircling the ambulatory of New York's St. John the Divine cathedral. Here, the content has found its right form and the art its suitable environment. The show's organizers have candidly explained that they wished to do something altogether different from other traveling exhibits. First, they wanted the artworks to be shown in their right religious setting (a church, a temple, a monastery); second, instead of displaying the pieces in chronological order or by periods, they wanted to group them in thematic clusters so that they could actually “tell” episodes of Jesus's life. Make no mistake, this exhibition is a religious “spectacle” presenting Jesus' life as an eschatological narrative told through a survey of Spanish religious art. The icons here are not referent-less objects, but rather respond to a narrative program.

It would be indeed a cruel and unusual punishment to detail the list of institutions, sponsoring organizations, and experts (curators, scholars, architects) that are behind this show. Let me, however, say – in a nutshell, I hope – that *Las edades del hombre* is a foundation dedicated to preserve the religious art of Spain's region of Castilla y León. This institution has programmed more than ten exhibitions in over 15 years, and there are a few more on the horizon. So far, six million people have already visited their shows. Each exhibition is different in theme, focus or size, and they can include all or part of the holdings of the foundation. One of these shows, for instance, *Las edades del hombre: La música en la iglesia de Castilla y León* (Las edades del hombre, 1991), documented the music of that region from medieval times to the present. It showed 219 artworks, manuscripts, printed materials, instruments, and objects of applied arts. The catalogue included lengthy essays by musicological authorities like José López-Calo and Juan José Martín González.

The focus of the New York exhibit, however, is not music. Yet, to my mind, one could certainly argue that by displaying music iconography in a general art show (e.g., with other non musical artworks) the works benefit from their context. Take for instance the Romanesque Bible of San Isidoro (volume I), from the 12th century. This tiny manuscript includes an illustration of three figures in colorful attires each playing a tambourine. This Bible is displayed among other Bibles (one of them by Gutenberg, incidentally) thus prompting analytical comparisons.

By the same token, two representations of the same theme invite evaluation both as artworks and as music-historical artifacts. A plush King David (ca. 1490) by Pedro Berruguete, for example, is depicted here with a flute, a

unique representation since the monarch is generally represented playing a string instrument of one sort or another. Did King David play the flute? A close look at this oil on board would rather indicate that the instrument here is only a prop to create depth and perspective. Indeed, the flute is set on an architectural ledge framing the bottom part of the painting, protruding from the edge of the ledge and creating a *trompe l'oeil* effect. Another King David seen here is a 12th-century statue-column. The king-musician appears sculpted on the column's shaft holding a *vihuela de arco*. And yet, some scholars maintain that this is no King David, since the figure lacks a crown or any other royal distinctive, but rather a common *juglar* (minstrel). In any case, at this point, there is no conclusive evidence one way or the other.

The 16th-century choir book for the Easter season by the Master of Osma (Burgos) is a source both for music and music iconography. On folio 9 there is an antiphon for the *Benedictus* for the second Sunday after Easter. Folio 57 also includes the music of *Viri Galilei*. The illustration that accompanies the score and the text depicts the Virgin surrounded by the Apostles admiring Jesus' ascension to the Heavens thus illustrating in art *Viri Galilei's* story. Subsequent folios represent many decorative motifs with angel musicians playing plucked string instruments.

Also from the 16th century is *Christ Lord of the World*, attributed to Juan Rodríguez Solís. Here, Jesus takes most of the central part of the panel. In the scene, his throne is topped with two small sculptures that allude respectively to the church and the synagogue. Above the throne there are flying angels, some of them playing trumpets. Below the throne, the viewer glimpses at a set of three angel musicians playing, respectively, a *vihuela de mano*, a harp, and an unidentified aerophone. A second set of three angels sings from a book, while many saints in their distinctive attires and particular symbols also surround the throne.

The general press has praised this show as one of the best of the season. Appropriately, the organizers dedicated the exhibit to the City of New York and their need for "hope" (see the title) in the wake of the September 11 events. Despite the high quality of the exhibition and the catalogue, the translations from Spanish into English were poorly done and badly edited. *Vihuela de arco* is translated as "harp" (p.69), the Latin *circa* becomes *hacia* in Spanish (p. 49), and *antifonario* is rendered into English as "antiphonic" (p. 315). In view of many small errata like these, one only hopes that, in the next exhibition, these gremlins could be avoided.

ANTONI PIZÀ

## PARIS & NEW YORK

**Jean Cocteau à Montparnasse, ailleurs et après.** Musée du Montparnasse, Paris (6 November 2001 to 7 April 2002). Curators: Annie GUÉDRAS and Sylvie BUISSON. — **Kiki of Montparnasse.** Zabriskie Gallery, New York (9 April to 24 May 2002).

*Jean Cocteau à Montparnasse, ailleurs et après*, by Annie GUÉDRAS, Sylvie BUISSON, Christian PARISOT, and Jean TOUZOT; preface by Pierre BERGÉ. *Mémoires de Montparnasse 2* (Paris: Cendres; Musée de Montparnasse, 2001), 93 pages. ISBN 2-86742-104-7. 20 €

Billy KLÜVER and Julie MARTIN, *Kiki's Paris: Artists and lovers, 1900-1930* (New York; London: Harry N. Abrams, 2002), 264 pages, ca. 650 b/w illustrations, 12 maps. ISBN 0-8109-2591-5.

*Kiki's memoirs*, translated from the French by Samuel PUTNAM, edited and annotated by Billy KLÜVER and Julie MARTIN; introduction by Ernest HEMINGWAY and FOUJITA; reproductions of paintings by KIKI; photography by MAN RAY (Hopewell, N.J.: The Ecco Press, 1996), 298 pages. ISBN 0-88001-496-2.

Billy KLÜVER, *A day with Picasso: Twenty-four photographs by Jean Cocteau* (Cambridge, Mass.; London, England: The MIT Press, 1999), 128 pages, 70 b/w illustrations, maps. ISBN 0-262-61147-3. \$15.95

Once upon a time, there was a neighborhood in Paris, known as Montparnasse. The name is still imprinted on maps of the city, to be sure, but the relationship between what it signifies today and its original meaning is as distant as that of Mount Olympus on a 21st-century map to its namesake in an ancient Greek epic. The origins of Montparnasse go back to the early 17th century, when stu-

dents chased away from the Faubourg St-Germain took to it as a kind of "speakers' corner." Here they would recite their poems outside the confines of the city, and they nicknamed it after the home of Apollo and the muses. The neighborhood continued to be a haven for bohemians in spite of a series of drastic interventions - the razing of the mound itself in the 18th century, and even Haussman's