POOR DOCUMENT

THE EVENING TIMES AND STAR, ST. JOHN, N. B., SATURDAY, MARCH 19, 1921

FINDS LOST ART TREASURE IN N. \

Panels Missing From Siena in Metropolitan Museum

Italian Consul Seeks Information-Asks Directors to Tell How They Acquired Relics of the Renaissance.

(New York Times.) How were the Pinturiochio ceiling panels from the Palazzo del Magnifico in Siena, now among the rarest treas-ures in the Metropolitan Museum of Art, smuggled out of Italy in defiance of the laws of that country? The Italian government has started an eager inquiry, it

ernment has started an eager inquiry, it was learned yesterday, and the executive staff of the museum was in session for some time discussing the request for information passed on to it by Italian Consul General Bernardi.

Officers and trustees of the museum said last night that they had not been interrogated by representatives of the Italian government, nor had their own executives yet asked them to pass upon the propriety of disclosing the source of these priceles; owid irreplacable gems of Renaissance art which experts have described as the choicest of their kind.

It was said quite frankly, however, that it was not the custom of the museum to disclose the prices it paid for objects, nor to tell the processes through which they came into its hands. Hence it would be extraordinary if in this case the trustees should decide to gratify the curiosity of the Italian government.

Italy Seeks to Discover Leak. Italy Seeks to Discover Leak.

People familiar with the undertaking of Italy, so far as it had progressed, said the immediate purpose of the government was to discover the leak that given to any representations which the had made possible the surreptitious ex
Italian government might see fit to portation of the Metropolical action as to the disposition of the Metropolical action action

the state department, seeking to learn whether some arrangement could not be made whereby the laws of Italy could be respected in this country.

Willing to Pay Huge Sum.

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Alessandro Olivotti, a New York art dealers who is aiding the Italian consul general in his inquiry, admitted that there existed no process in law whereby the Italian government could recover the frescoes. He said, however, that, despite its post-war impoverishment, the nation had available enormous funds in the hands of the under scretary of state for line art, raised partly by taxation and partly by the exportation of luxuries. Such funds could be used only in connection with art, and Mr. Olivetti had no doubt the government would be glad to pay a huge sum for recovery of the panels.





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of the board, is in the south on a vacation,

The panels are among the most important works in the history of Renaissance decoration and examples of its

sheep and cattle, vanquished by Omppeace, to whose chariot two lions are byoked; a nymph seated upon a rim with yoked; a nymph seated upon a rim with strumpet of a warrior, borne among his a long fish tail, and so on."

It was about 1508 that Pandolfo Pender of the palace he then was having constructed. This reception hall, according to authorities, must have been one of the most sumptuous and charming interiors of its time. For cold in the Head and Chest

the fact that they had been placed on exhibition in New York was published. Museum Executives Meet.

sance decoration and examples of its most winsome and light-hearted aspect. A description of them is given in the following remarks of Corrado Ricci, late director of Italian museums:

"It was supposed that Pinturicchio's works in the Petrucci palace were lost. But, fortunately, a great part of the valued ceilings survives, although hidden by the ceilings and partition walls of the chambers which were built into the room about a century ago. This fact was made known by the distinguished Professor Franchi, director of the Institute of Fine Arts at Siena, to whose courtesy we owed an account and an inspection of the reliefs and designs, the latter made with very great discomfort, as we were obliged to craw) along on all fours in the dark and narrow space between the vaulting and the later ceiling.

Guilt Candelabra Support Tablets.

Museum Executives Meet.

Soon thereafter the Italian government sent its cabled inquiry, which resulted in the consul general engaging Mr. Alessandro and in the two visiting the museum to establish formally the presence of the panels and their genuineness, which never has been called into question.

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Museum Executives Meet.

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"He told us that over the loftiest of the modern rooms the old vaulting was used as a ceiling, and, therefore plaster-de over. The ceiling is separated from the walls by two brackets, and three arches on each side. On the brackets on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the modern rooms the old vaulting was used as a ceiling, and, therefore plaster—the dover. The ceiling is separated from the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side. On the brackets of the walls by two brackets, and three arches on each side over. The ceiling the walls by two bracke



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