

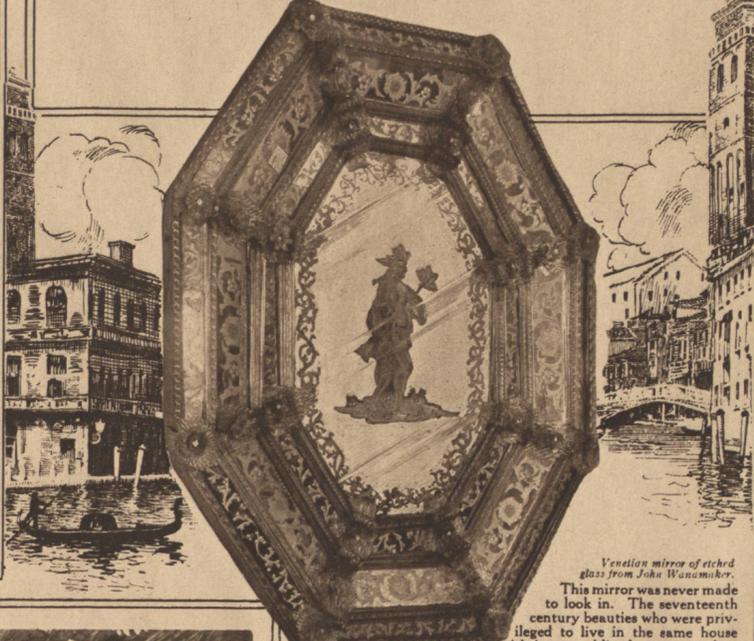
The palaces of Italy are being stripped to supply money for the nation's need. Here are wonderful examples of the painted furniture and exquisite glass-work of the Italian seventeenth century, brought here to help create in American homes the Italian atmosphere just now so fashionable.

Turn to the Tribune Institute, Part IV, Page 8, and read Miss Elene Foster's article on the Italian Revival. Note the pictures of two rooms in a Washington Square house that are regarded by decorators as perfect examples of the adaptation of the Italian spirit to American conditions.



Italian arm chair from John Wanamaker.

There was an Italian Louis XV style as well as French. This throne-like chair belongs to it. It is painted in yellow, clouded with olive green and accented with yellow lines. The beautiful brocade blends perfectly with the wood. Against a ribbed background of olive, is a bold, graceful feather design in pale yellow, upon which is embroidered tiny red roses and gold leaves. The whole color scheme has mellowed and blended into a harmony of pale greenish gold that is both sumptuous and austere. Only he who would not grudge five hundred dollars may possess a pair of these royal chairs.



Venetian mirror of etched glass from John Wanamaker. This mirror was never made to look in. The seventeenth century beauties who were privileged to live in the same house with it were obliged to contemplate their charms in humbler ones. For the Indian warrior-maid in the center brooks no rivals. Amerigo Vespucci himself must have described her to the artist who, with delicious incongruity, etched her on this sheet of shimmering crystal.



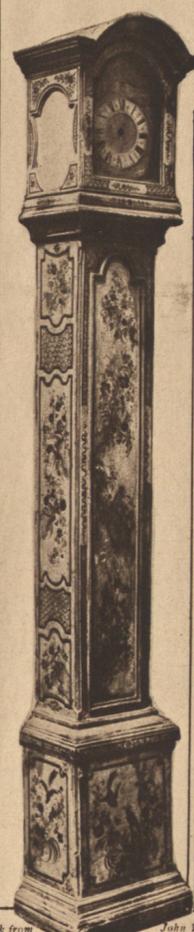
Venetian lacquer desk from John Wanamaker.

Anyone who has a thousand dollars unemployed can own this beautiful old desk of the Italian seventeenth century, which is mellow and time-worn but wears its years as graciously as an ancient grande dame. The prevailing color is a pale yellow, like old ivory, with a subtle undertone of green. The figures were cut out of sheets of bright pictures,—wonderful blues and reds and greens,—and pasted upon this painted background. Dream-like little glimpses of landscape were painted to complete the composition, and the whole was lacquered and rubbed down to the smoothness of glass and a wonderful harmony of soft pale color.



Dining room in the Palazzo Davanzoli, Florence.

Signor Professore Volpi, artist and antiquary as he was, must have felt lonesome at times in his thirteenth-century palace. This hall, which has seen many medieval banquets, still keeps its gorgeous frescoes on the stucco walls, and the gilded and painted walnut beams and rafters in the ceiling are mellowed, rather than dimmed, with age. On the huge stone hood of the fireplace are the armorial bearings of the powerful family which once held its state here. It is in strong contrast to the monastic austerity of the room shown in the other picture, but both are characteristic of medieval Italy.



Old Venetian clock from John Wanamaker.

This slim, exquisite piece, graceful and alluring as the Venetian women who once measured by it the hours that loitered between mass and rendezvous, has found a new home in the Italy of America. Like the desk, it is an example of the Italian seventeenth century style of decoration, which combined *decoquage*, or cut-out pictures, with painting upon an old-ivory background, lacquering the whole to the palest tone of greenish gold.



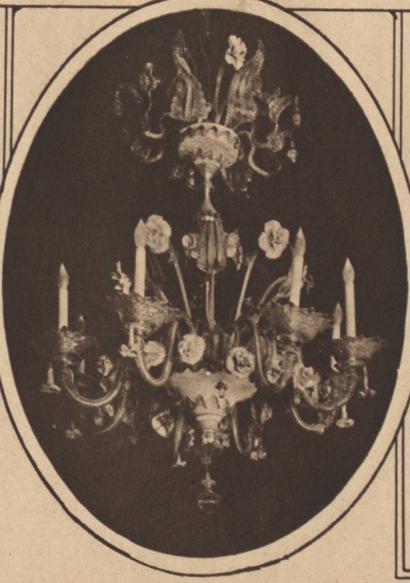
A room in the famous Davanzoli Palace, at Florence.

When Professore Comendatore Elia Volpi, an insatiable collector of 13th-century Italian furniture had a dream of restoring this famous palace, furnishing it, and inducing the Italian government to buy and maintain it as a museum, the government could not afford it, so Signor Volpi stripped the rooms of their walnut furniture,—every piece of which was over 700 years old, and brought them here. They were sold last November at the American Art Galleries,—the biggest sale of antique furniture ever held in this country.



Two painted Venetian commodes from John Wanamaker. Some place to put things away is a need of every housewife in every age, whether she be princess or peasant. These lovely little chests of drawers probably held the treasured laces and jewels of some fair Italian princess, for they are clearly in the palace class. Also they are of the Italian seventeenth century, for they are painted in the Pergolesi manner on a background of pale greenish yellow. The decorations are multi-colored and in form are strongly reminiscent of Pergolesi, who specialized in waving seaweed, feathery and diaphanous dragons and griffins, and snakes insinuating enough to tempt any Italian daughter of Eve to experiment a little with forbidden fruit. The price of the pair is uncomfortably close to a thousand dollars.

Venetian glass chandelier from John Wanamaker. In its youth this lovely Venetian chandelier, made in the glass factories of Murano, has lighted many a seventeenth century revel. Now its wax candles are replaced by electric lights and it is destined to add to the beauty of an Italian room in some luxurious American home. It was dismantled in Italy and brought over in two hundred pieces, to be assembled here by skilled workmen and hung in place. It is a lovely, unsubstantial-looking thing. The glass of its intricate twistings is as white as moonlight, and its flowers and leaves of pink and blue and milky green might have grown on one of the trees in Aladdin's cave.



Venetian table tray from John Wanamaker.

The ships of Venice, in her days of pride and power, brought the Orient closer to her than to any other city in Europe. Her palaces and their furnishings show the strong Moorish, Byzantine, or Chinese influence. This table tray, lacquered over a background of mellow Chinese red, upon which is painted a scene from an old legend of Cathay, is a strange mixture of the art of China mingled with that of seventeenth century Italy. The elaborately turned legs and base, with the gold tracery upon them are however, wholly European.