

# Robert Chester Smith (1912-1975) and Spanish furniture: An international look at types, materials and collections

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## ABSTRACT

This essay presents a first analysis of an unpublished text by the art historian Robert Chester Smith (1912-1975), a key figure who, with George Kubler (1912-1996), shaped the study of Portuguese Baroque, Brazilian and colonial architecture in Latin America in the second half of the twentieth century. The text in question, *European Furniture* (Lisbon, Fundação Calouste Gulbenkian, Biblioteca de Arte, ERCS 3, 72 doc), which is in the process of being edited and is partially described and discussed in this essay, allows us to appreciate Smith as a connoisseur of European furniture and decorative arts. In this essay I also suggest that Smith worked as a consultant for several American institutions and museums that played a significant role in the formation of Iberian art collections in the United States during the 20<sup>th</sup> century.

## Keywords:

decorative arts; applied arts; sale; heritage; furniture; Robert Chester Smith; Baroque; Rococo; Portugal; Spain

## RESUM

### Robert Chester Smith (1912-1975) i el mobiliari espanyol: una mirada internacional a tipus, materials i col·leccions

Aquest estudi presenta una primera anàlisi d'un text inèdit de l'historiador de l'art Robert Chester Smith (1912-1975), figura clau de l'iberisme nord-americà que, amb George Kubler (1912-1996), va configurar l'estudi de l'arquitectura barroca portuguesa, brasilera i colonial a Amèrica Llatina a la segona meitat del segle XX. L'obra en qüestió, *European Furniture* (Lisboa, Fundação Calouste Gulbenkian, Biblioteca de Arte, ERCS 3, 72 doc), que es troba en procés d'edició i es descriu i comenta parcialment en aquest estudi, ens permet valorar Smith com a coneixedor del mobiliari i les arts decoratives europees. S'aborda també el paper de Smith com a consultor per a diverses institucions i museus nord-americans que van tenir un paper important en la formació de col·leccions d'art ibèric als Estats Units durant el segle XX.

## Paraules clau:

arts decoratives; arts aplicades; venda; patrimoni; mobles; Robert Chester Smith; barroc; rococó; Portugal; Espanya



## Smith: an art historian between the United States, Spain and Portugal

This brief essay, which anticipates the full publication of a previously unpublished text by the American art historian Robert Chester Smith (1912-1975) (Figure 1), aims to shed light on the perception of Spanish – and Catalan – furniture among American scholars of Iberian art in the late twentieth century. While this was a secondary area of Smith's research, which mainly focused on the importance of gilded woodcarving (*talha dourada*) to Portuguese and Brazilian Baroque aesthetics,<sup>1</sup> the study of furniture will allow us to evaluate whether Smith ever acted as a consultant in the export of Iberian and European furniture to the United States.<sup>2</sup> Thus this article potentially opens up new research lines to study the spread of Iberian artefacts in the U.S. between approximately 1930 and 1975.

The text published in the Appendix is a four-page extract taken from a 276-page typewritten text by Robert Smith on the history of European furniture entitled *European Furniture*. Completed in 1963 for Phaidon Press (London) and revised in 1969 for Meredith Press (New York), the work was never published and is currently located in the Robert Chester Smith Fund held by the Fundação Calouste Gulbenkian in Lisbon (ERCS 3, 72 doc) (Figure 2).<sup>3</sup>

Smith wrote this text for his students and for a non-specialist audience of interior decorating aficionados, based on a series of lectures he gave at the Henry Francis du Pont Winterthur Museum in Delaware when he was a consulting professor at the University of Delaware, between 1959 and 1967 (Figure 3). The museum is famous for its 175 period rooms and is now a luxury museum and research center, the Winterthur Museum,

Garden & Library. It was founded in 1951 by the businessmen and collector of furniture and decorative arts Mr. Henry Francis Du Pont (1880-1969), whom Robert Chester Smith helped to build the collection as a researcher.<sup>4</sup> Despite the absence of information in the museum's archives, we know from alumni records at the University of Philadelphia (UPF 1.9AR, box 2538) that in September 1963 Smith was a *research associate* at the H. F. du Pont Museum, an institution with which he had a continuing affiliation.<sup>5</sup>

Smith used the lectures he had given at Winterthur, probably between 1961 and 1969, for a course on European early modern furniture which he gave for the art history department of the School of Fine Arts at the University of Pennsylvania in Philadelphia, where he taught from 1947 until his retirement in 1972.<sup>6</sup> In Philadelphia he left an important and little studied archive of photographs and documents totaling some 11,000 items, including many administrative and personal documents. Following his death in 1975, this personal archive was donated to the Gulbenkian Foundation.<sup>7</sup>

The same files show that before arriving in Philadelphia Smith had been "an administrative officer in the Library of Congress" and that he was a member of several other prestigious institutions closely linked with the increasingly important American museum world. He was a fellow of the Calouste Gulbenkian Foundation, a fellow in Brazilian and Portuguese Studies of the Library of Congress, a Corresponding Member of the Hispanic Society of America, a member of the Academia Nacional de Belas Artes de Portugal, of the Instituto Histórico e Geográfico da Bahia, and of the Instituto Histórico e Geográfico do Maranhão in Brazil, a member of the board of directors of the Athenaeum of Philadelphia, a



Figure 1. American art historian Robert Chester Smith (1912–1975) (image from <<https://www.gf.org/fellows/robert-chester-smith-jr/>>).

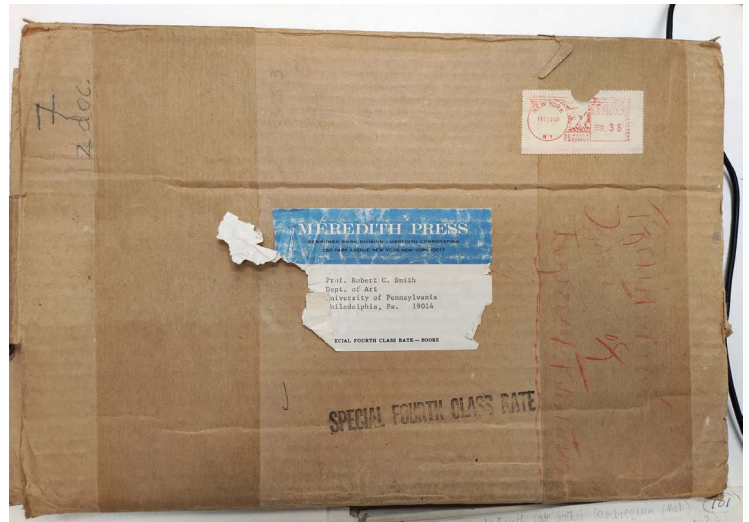


Figure 2. Robert Chester Smith, *European Furniture* (c. 1963), typewritten text in cardboard folder (Lisbon, Fundação Kalouste Gulbenkian, ERCS 3, 72 doc), and courtesy of Biblioteca Gulbenkian.

member of the Advisory Council of the Imperial Museum of Petropolis (Brazil), and a member of the editorial board of *The Americas*, the *Handbook of Latin American Studies*. He was the first Fulbright lecturer in Portugal (in 1961) and a member of the board of directors of the American Portuguese Cultural Society. He was Henry P. McIlhenny curator of decorative arts at the Philadelphia Museum of Art, and in 1946 was awarded a Guggenheim fellowship to study the colonial art of Brazil.

In 2000 Smith was the subject of an exhibition of documents and photographs entitled: *Robert C. Smith, 1912–1975: a investigação na História da Arte*,<sup>8</sup> organized by Dalton Sala, who has re-organized Smith's archives for the Gulbenkian Foundation.<sup>9</sup> His research was also the subject of an international conference organized by Silvia Ferreira, Danton Sala and Filomena Serra in 2022.<sup>10</sup>

Robert Chester Smith was born in Cranford, New Jersey, in 1912 and graduated from Haverford School in 1929. He studied for a Bachelor of Arts in art history at Harvard from 1929 to 1932,<sup>11</sup> graduating *summa cum laude* in 1933. In 1932 he traveled to Italy, where, at the Royal Palace of Caserta, he was the first to identify Luigi Vanvitelli's (1700–1773) drawings for the chapel of São João Bautista in the church of São Roque in Lisbon (commissioned from 1742),<sup>12</sup> now considered a major jewel of Roman Baroque art in Portugal, and one of the major commissions of Dom João V (1689–1750) de Bragança, and the subject of Smith's MA (1934) and PhD (in 1936).<sup>13</sup>

While at Harvard, in 1934–35 Smith was awarded a doctoral fellowship to study the German architect João Frederico Ludovice (1673–



Figure 3. New Castle, Delaware, Winterthur Museum, Garden and Library in an early 20th century photograph (image from <<https://housechistree.com/houses/winterthur/>>).

1752) and the royal palace/convent of Mafra, publishing his research in the *Art Bulletin* in 1936.<sup>14</sup>

Smith also taught at the Industrial University of Illinois (1937–1939) in Urbana, Champaign County, located between Chicago and St. Louis; at Sweet Briar College (1945–1946) in Virginia; and finally at the School of Fine Arts of the University of Pennsylvania (1947–1972), all of which contributed to the foundation of Iberian and Pan-American studies in the Anglo-Saxon world.

Smith first traveled to Brazil from 10 March to 20 July 1937, with a \$1,000 postdoctoral fellowship from the American Learned Societies for a project entitled *Brazilian architecture and allied artistic expressions or Brazilian coloni-*

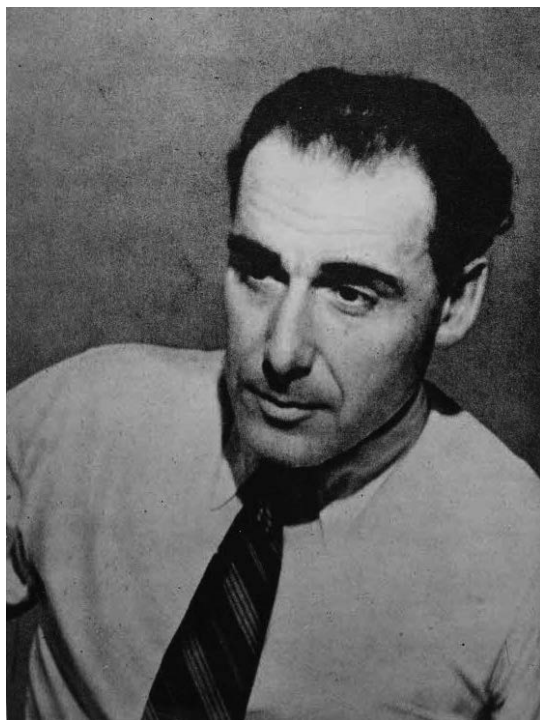


Figure 4.  
The French art historian Germain Bazin, c. 1945 (Fonds Aulanier, no. 1689, Musée du Louvre - open licence: see <<https://agorha.inha.fr/detail/224>>).



Figure 5.  
The French art historian Henri Focillon (1881-1943).

*al architecture*. His writings were published in 1939 and are considered fundamental in the field of Brazilian colonial and post-colonial studies.<sup>15</sup> Later, he expanded his 18<sup>th</sup> century studies to encompass the work of architect Andrés Soares (1720-1769) and the vogue for Rococo ornamentation in Braga in the second half of the 18<sup>th</sup> century.<sup>16</sup>

He therefore contributed – and much earlier than the Englishman John Bury (1917-2017), whose books date from the 1950s<sup>17</sup> – to the “discovery” of the so-called *Barroco Mineiro* of Minas Gerais State and to the study of the Portuguese/Brazilian and Creole sculptor/architect António Francisco Lisboa, known as “o Aleijadinho” (1738-1814). In recognition of his contribution to the study of Brazilian art history and the reputation of Aleijadinho, he was awarded the honorary degree of *Professor Honoris Causa* from the Federal University of Rio de Janeiro and the Federal University of Bahia in 1969.<sup>18</sup>

He was also a regular correspondent of Germain Bazin (1901-1990)<sup>19</sup> (figure 4), celebrated art historian, connoisseur and chief curator of the Louvre Museum, and author of the first monograph on Alejardiño (1963) and of countless books on the history of Western art, especially sculpture.

Smith was a contemporary, but not a friend, of the much more famous George Kubler (1912-1996),<sup>20</sup> founder of studies of Latin American architecture and pre-Columbian art: he studied

and taught at Yale University (where his archive is located), where his work on the *Chão or Plain Architectural Style* had a great impact on the study of Iberian colonial architecture.

Kubler in turn was a student of the Frenchman Henri Focillon (1881-1943), the direct and indirect teacher of all three men (figure 5) and key figure of the generation of the 1930s-1950s. A medievalist professor at the Sorbonne since 1925 and author of *Art d'Occident. Le Moyen Age Roman et Gothique* (1938) in two volumes, he published his main text on formalism, *La vie des formes*, in 1934,<sup>21</sup> with a significant epilogue, the *Eloge de la main*, which sought a theoretical justification on manufacture and craftsmanship, the relationship between man and technology, and the concept of autonomy and artistic invention.

The phenomenology of art as human gesture – that is, the study of forms as a manual, physical and anthropological product – with which Focillon renewed the analysis of the artistic object in 1934 (just when Smith was working on his doctorate) is precisely the starting point for the work of Kubler (a historian of architecture and architectural ornamentation), Bazin (a connoisseur and museum curator) and, above all, Smith, who took his master's degree in the same year, and who throughout his life was an expert, classifier and scholar of decorative forms, especially in the field of wood carving, Iberian altarpieces, and Portuguese, Brazilian and European furniture.

As an art historian, Smith was a *connoisseur* close to the Vienna School, although he did not deal with painting but rather with sculpture and applied and decorative arts, as Alois Riegl (1858–1905) did. It can be said that also thanks to Smith, *connoisseurship* passed from the study of the image to the study of art materials; to the identification of the decorative motif (also analyzed by Riegl), and of the technique in the decorative arts. It was not for nothing that in 1978 the American Society of Decorative Arts established an annual award named after him.<sup>22</sup>

Smith was an almost compulsive photographer, taking long photographic exposures and often using the camera as a way to focus his vision (figure 6).<sup>23</sup> Between 1960 and 1970 he assembled a large collection of about 11,000 slides, which he used for his studies and publications and which he left to the University of Pennsylvania.<sup>24</sup> In Portugal, he collaborated with the photographic studio of Mário Novais and with the Casa Alvão in Porto, while in Spain he requested images from other relevant photographers whom we are in the process of discovering and classifying. The Gulbenkian Archive contains 34,811 photographs, both positives and slides, which are currently in the process of being catalogued,<sup>25</sup> while the Hispanic Society Photographic Archive, which Smith assembled at the Library of Congress in Washington, D.C., has more than 10,000 photographs.

Unlike the Italian Giovan Battista Cavalcaselle (1819–1897) or the Austrian Alois Riegl, who preferred to make studies by drawing, Smith used the modern medium of photography as a form of documentation, as did other scholars of Iberian art of his time: Yves Bottineau (1925–2008), Victor-Lucien Tapié (1900–1974) and, later, the Italian art historian Carlo Ludovico Ragianti (1910–1987), who used the medium of film (in his *critofilms*).<sup>26</sup>

Smith was a firm believer in the power of photography, and designed photography books and exhibitions, some of which are currently in the process of being published.<sup>27</sup> He had very limited knowledge and experience of Portuguese archives, because documents came to him by mail from friends through his dense network of international contacts, and because he was essentially not a historian, but a *connoisseur* and a formalist.

Smith traveled extensively to analyze and photograph art objects, which he documented with many significant photographic details (figures 7 and 8).<sup>28</sup> In particular, from 1948 onwards he studied Portuguese wood carved altarpieces, for a work he published in 1950.<sup>29</sup>

He did the same in Brazil, where he helped draw up the first chronology and classification of Brazilian gilded woodcarving and altarpieces:

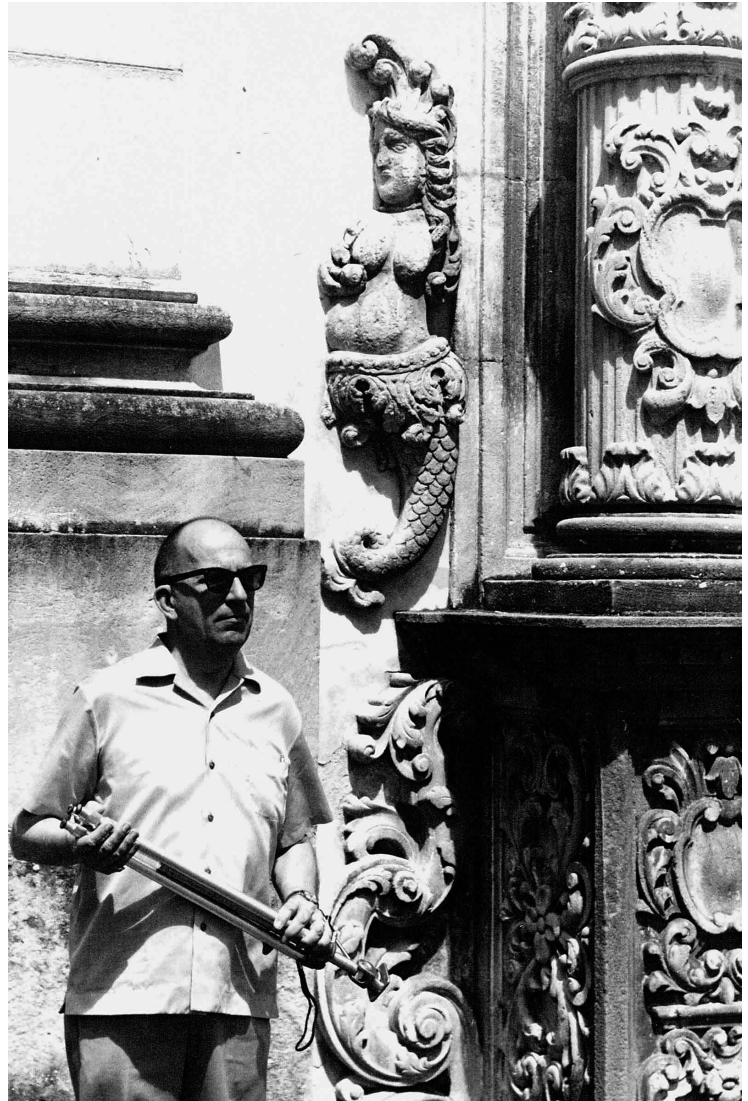


Figure 6. Robert C. Smith in front of the church of São Pedro dos Clérigos Church, Recife, August 1969 (image from Fundação Calouste Gulbenkian, inv. CFT166.928.)

es: from *Estilo Nacional Português to Retabulo Joanino* (or *Barroco Joanino*, 1707–1750). He also hoped to write a similar work for Chile, a former Spanish colony, where he intended to write a book on *rocaille* furniture in Latin America.<sup>30</sup> Beginning in 1962, again funded by the Fundação Calouste Gulbenkian, Smith resumed his catalogue of *talha dourada* in Portugal, assembling a photographic archive of 34,000 items (Figure 9).<sup>31</sup> With this very rich photographic documentation on woodcarving, he had the idea for a traveling photographic/documentary exhibition: *A talha em Portugal*,<sup>32</sup> a sort of *Mnemosyne* of motifs and ornamental series that I consider analogous to Kubler. He was able to launch it in Lisbon in 1963, thanks to the collaboration of Flávio Gonçalves (1929–1987), at the time a friend of his and a great fan



Figure 7.  
Robert C. Smith, detail of the *Igreja de São Francisco em Braga*, c. 1962-64 (image from Fundação Calouste Gulbenkian Art Library, inv. CFT008.288n).



Figure 8.  
Robert C. Smith, detail of the *Igreja e Mosteiro de Tibães*, c. 1962-64 (image from Fundação Calouste Gulbenkian Art Library, inv. CFT008.214 E).

and *connoisseur* of northern Portugal's *talha dourada* and sculpture.<sup>33</sup> This collection of photographs of hand-carved material formed the basis for his book *European Furniture* in c. 1963

### Smith's manuscript and his perspective on Spanish furniture

The manuscript is typed on 276 A4 pages, with handwritten notes in two different scripts: text corrections in ballpoint pen and pencil references (in the margins), indicating where photographs needed to be inserted. From the postmark affixed to the upper right of the envelope we know that the manuscript had been returned to him by the Meredith Press in New York on 13 February 1969.<sup>34</sup>

In a brief introduction, Smith explains that he wished to branch out from Helena Hayward's recently edited encyclopedic publication on global furnishing (*World Furniture*, London, Paul Hamlyn, 1965), to which he had also contributed. Regarding the illustrations, he declares that he wanted to include 55 illustrations per chapter for a total of 500 illustrations, far less to the 1163 illustrations in *World Furniture*. He also

adds that publishers Thames and Hudson had recommended at least 1000 photographs.

Smith considered that:

[...]

Furniture, in spite of its functional purpose, could never escape the instinctive aesthetic needs of man and ended up playing an ornamental role. In all types of civilization. From the zoomorphic benches of Indian and the *entalhadas cadeiras* of the African *sobas* to the royal thrones that symbolize power, there has always been the concern to embellish the object, as well as to make it more comfortable and practical. As civilizations are becoming more and more sophisticated, the mobile furniture is evolving at the same pace. It therefore reflects the mentality of the period to which it belongs. Like the history of peoples itself, furniture as had its ups and downs, because of the political, social, religious or economic conditions of each period. It flourished in phases of prosperity and expansion and endured in phases of decline. [*Furniture*] Accompanied and certainly the architecture of which follows the general lines in its structure.<sup>35</sup>

He was also quite lucid and concrete about his methodology:

...Throughout this book emphasis is academic rather than “practical”. *Style and Ornament* are stressed everywhere above construction, matters of authenticity, and connoisseurship. I have also tried wherever possible to relate the history of furniture to that of architecture, painting and sculpture, the so-called “major” arts, showing how furniture designers used precisely the same motifs for the same aesthetic effects as their better-known colleagues who built houses, and painted pictures.

I have also tried to maintain a continuous narration rather than to divide the text into a series of categories, such as chairs, tables, beds, etc., which is frequently done by writers of books on furniture...<sup>36</sup>

Throughout the text Smith raises problems of stylistic character and circulation of styles. He was always interested in knowing and inventing specific terminologies. However he declined to focus on local and regional styles, and instead looked at concepts of “national” style. According to Smith, furniture design relies strongly on the influence of the Italian Renaissance, a canonical model he discusses in very broad terms (We need to consider that most material he discussed falls into the category of International Gothic, clearly defined as the Northern Gothic Renaissance by Matt Ethan Kavalier in 2012.<sup>37</sup> Indeed, Smith speaks of a European Renaissance of furniture.

With his book Smith wanted to build a selective rather than encyclopaedic history of furniture; to introduce coherence between the minor/decorative arts and the major arts; to see the continuity between furniture design and architecture through the pre-modern era; to publish many photographs of details but also – something unusual at the time – original drawings and patterns for book illustrations. Ultimately, he meant to study how an ornamental motif (or form) can contribute to period aesthetics: a concept derived from Riegl and Focillon.<sup>38</sup> The same idea recurs in some notes to his *Histórico do mobiliário brasileiro: um catálogo razonado de la decoración interior rococó en América Latina (Brasil y Chile)*, documented in letters dated between 26 August 1969 and 5 July 5 1973, which Smith never finished writing.<sup>39</sup>

The introductory notes to this project are directly influenced by Focillon’s essays, and constitute an alternative to the concept of *formal series* elaborated by Kubler in his *Shape of Time* (1962). Following Riegl and the principles of the Vienna School, lastly authors identify the ornamental/

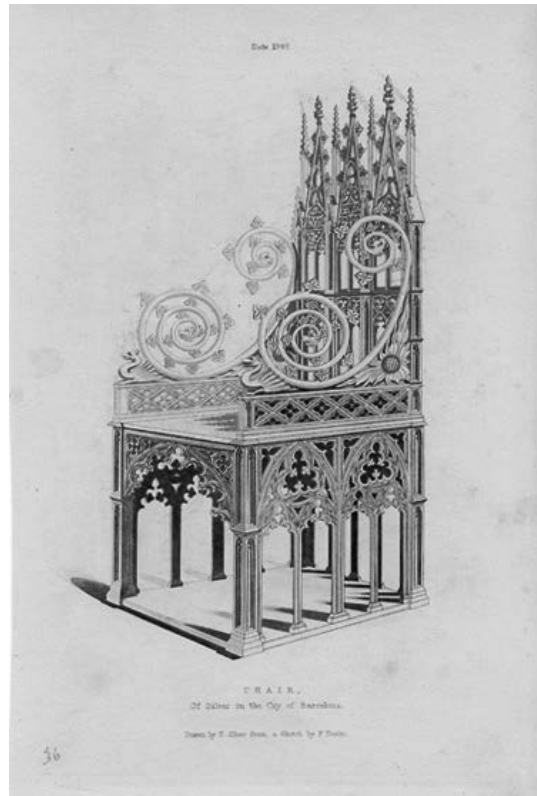


Figure 9. José Claret Rubira, *Faldistorium* of King Martín I of Aragón, in the Treasury of Barcelona cathedral. Illustration in Marqués de Lozoya, *Muebles de estilo español*, 1965.

decorative motif as the ethnological/formal key to constructing a global manufacturing history.

Another concept that reveals the influence of Riegl’s formalism (most specifically of *Stilfragen: Grundlegungen zu einer Geschichte der Ornamentik*, 1893) through Focillon, is the privileged attention to the Baroque and his undisputed attachment to the theory of Styles, on which his *European Furniture* is based.

The index is organized chronologically (antique furniture, medieval furniture and modern furniture) and then divided by centuries and geographical areas according to nationalist historiography. Smith therefore adopts the division by national style, so immediately after discussing Italian Renaissance furniture, he analyses Spanish furniture (a category created in 1872), which he discusses as locally formed, but a national mixture of Italian and Mudejar motifs. A sort of stylistic hybrid. On the other hand, he does not offer chapters on Portugal and does not isolate Portuguese furniture as autochthonous and directly linked to the territory. In fact, when discussing style, he sees Portugal as connected to Flanders and England, although he discusses it while dealing with the Iberian Peninsula.

In his pages on Spanish furniture Smith also addresses the canonical bibliography, situating

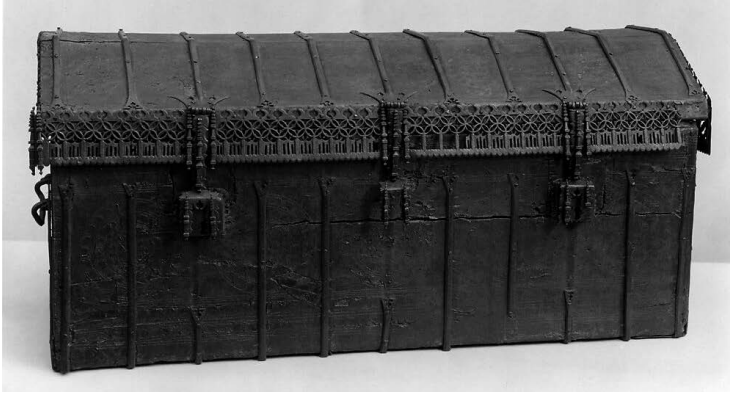


Figure 10.  
Chest, 15<sup>th</sup> century Spanish, leather, iron and wood; approx. 7.1 × 128.3 × 53.3 cm (New York, Metropolitan Museum of Art, The Cloister Collection, 1947, acc. N. 47,144).

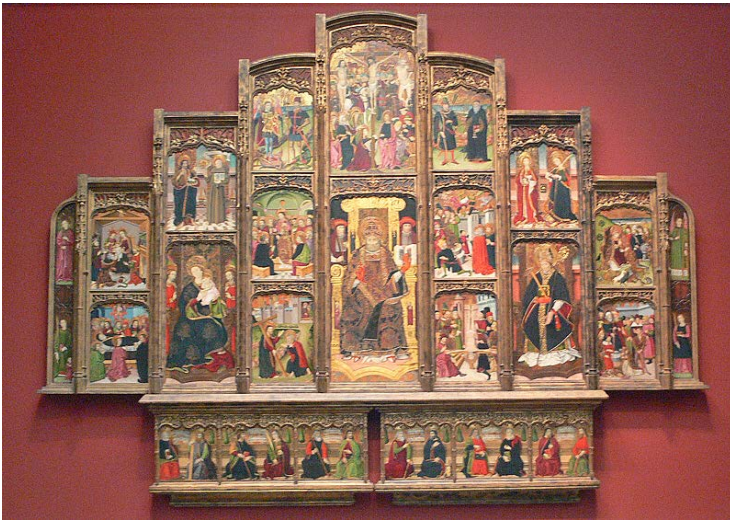


Figure 11.  
Martín de Soria (active c. 1450-1487), *Altarpiece of St. Peter*, c. 1480, tempera on panel with parchment ground (Boston Museum of Fine Arts, gift of Robert Hall McCormick, 46,856).



Figure 12.  
Washington DC, Library of Congress, John Adams Building, *Hispanic Reading Room* of the Hispanic Foundation.

the Iberian contribution within a European narrative. He was certainly familiar with the book *El mueble español en los siglos XV, XVI, y XVII n. 6* (*Museo de Artes Decorativas*) (1951) by María Dolores Enríquez Arranz A. Aguado, because in 1959 he contacted the MAS archives in Barcelona and commissioned a series of photographs from the photographer Juan Pando, who had previously worked for Arranz Aguado.<sup>40</sup>

He also surely knew the work by Arthur Byne and Mildred Stapley (*Spanish Interiors and Furniture* NY, Architectural Book Publishing Company, 1922) and the volume in four languages by Luis M. Feduchi (*El Mueble Español*, 1969).<sup>41</sup> He plausibly also owned Grace Hardenoreff Burr's translation of the text by Rafael Domenech Galissá and Luis Pérez Bueno (*Hispanic Furniture from the XV to the XVIII century*, 2nd ed., New York, The Archive Press, 1964) and the illustrated book by Marqués de Lozoya (*Spanish Style Furniture*, 1965), made almost exclusively with tables drawn by architects, because he cites the illustration of the *faldistorium* of Martin I of Aragon (1356-1410): a gilt silver throne made in 1397, currently in the Treasury of Barcelona Cathedral (figure 9).<sup>42</sup>

Smith's discussion of 15<sup>th</sup> and 16<sup>th</sup> century Spanish furniture reveals that while he catalogues items by national schools, he has a soft spot for Catalonia: a region he considers to be suspended between Italian influences (he mentions the influence of Italian  *cassoni* being shipped from Venice) and a local *mudejar* tradition. Smith details pieces that he defines as "hybrids", making special reference to the collections of the Archaeology Museum and the Don Juan de Valencia Institute – both in Madrid – and the Design Museum in Barcelona, which he reveals is one of his favorite collections, illustrating the typologies he describes according to this sequence: chests of drawers, armchairs, tables and, above all, *varqueños* (figure 10).<sup>43</sup>

Smith was also as intimately acquainted with the collections of the Museum of Decorative Art of Madrid as he was with the American collections of the East Coast and the Mid-West. He often recalled items he had seen on his travels, connecting detailed memories with precise examples from specific collections. He describes the iconic and aniconic decorative details of many chests produced in Catalonia in the 16<sup>th</sup> century, and discusses a set of furniture which he considered very important and where I have identified in the Barcelona Design Museum (see figures 14 and 15). We do not know if he was in contact with the heir of Ramon Pla Armengol, who assembled the splendid collection that can be visited nowadays in Barcelona.<sup>44</sup>

He was also well acquainted with Catalan painting exported to the United States, an im-





Figure 13.  
Gimbel Brothers Department Store on Market Street (Pennsylvania Walnut 2-900), Philadelphia (1887–1987, sold in 1947).

portant collection of which was owned precisely by the Philadelphia Museum of Art. In his section on Spanish furniture, he cites the altarpiece of San Pedro de Martín de Soria (1480), now in the Museum of Fine Arts, Boston (figure 11),<sup>45</sup> which, along with the Metropolitan Museum and the Hispanic Society,<sup>46</sup> was and still is a key hub for Iberian studies on the East Coast, along with the Hispanic Foundation of the Library of Congress in Washington, where he began his career. He can be counted among the third generation of American hispanophiles who spent their careers collecting and studying.<sup>47</sup>

He was appointed “corresponding member” of the former in November 1945, while serving as deputy director of the Hispanic Foundation between 1939 and 1949, during which time he created a public space for consulting the collection of books and manuscripts: the *Hispanic Reading Room* (figure 12).<sup>48</sup> There he worked as

curator of prints and photographs, assembling a catalog of 10,000 photographs that can still be consulted today.

Robert Chester Smith’s archive is still in the process of being catalogued, and much work remains to be done, as traces of correspondence in other American institutions constantly emerge. His role as a possible consultant for the preparation of period rooms and an agent in the Iberian Peninsula for many American museums and private collections (including the Philadelphia Museum of Art)<sup>49</sup> is yet to be fully explored, as are his possible relationships with auction houses and luxury department stores such as the Gimbel Brothers department store in Philadelphia (1887–1987, sold in 1947): an important access point for mainstream collectors which only closed in 1987 (figure 13).<sup>50</sup> The strange absence of personal financial accounts in his archives now preserved in the Gulbenkian Library is also puzzling and is currently being analyzed.

## Appendix I

Robert Chester Smith, *Spain in the 15<sup>th</sup> and the 16<sup>th</sup> centuries*, in *European Furniture* (Lisbon, Fundação Calouste Gulbenkian, ERCS 3, 72 doc., pp. 101-104).

The transcript includes the author's edits. Also transcribed in the notes are references to illustrations Smith intended to include with the text that were not found in the box.

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Spanish furniture of the 15<sup>th</sup> and 16<sup>th</sup> centuries, like the national architecture, painting and sculpture, was greatly affected by influences from abroad. At the beginning of the period, they came chiefly from northern Europe and from Flanders and the Rhineland in particular. Later, with the arrival of the Renaissance, Italy became the source of inspiration. At the same time, however, Islamic tendencies, surviving from the long era of Moorish domination, gave a peculiar character to certain types of furniture, using minute geometric carving and inlay, as well as of leather and metal. Walnut and chestnut were constantly employed for all kinds of furniture, boxwood and cedar for decoration. To all the usages derived by the Spaniards from the Moors the term *mudejar* is applied.

Chests of leather, which are well developed from traveling trunks, were made at all periods in Spain, with a lavish use of metal fixtures and decorative studs, which sometimes in the 18<sup>th</sup> century spelled out the name and address of the owner. A 15<sup>th</sup> century chest at the Metropolitan<sup>51</sup> has a delicate lambrequin of Late Gothic piercing around the gabled leather lid. To this are attached characteristic long hasps of finely wrought iron, reminiscent of the balusters of the Spanish window grates [!] called *rejas*, which reached their ultimate development on cabinets of the 16<sup>th</sup> and 17<sup>th</sup> centuries.<sup>52</sup>

In the wealthy cities of Catalonia chests were decorated in the late 15<sup>th</sup> century with the same extravagant use of tracery that distinguishes the mid-14<sup>th</sup> century throne of King Martin I (see figure 9). The typical Catalan chest<sup>53</sup> of the period was made with a pair of doors in the front, one of which conceals a set of drawers. Since Barcelona, the capital of Catalonia, had been since the 12<sup>th</sup> century a center of trade with Constantinople, the Levant and the ports of Italy, it is not surprising to find this unusual feature [*in*] some Venetian chests of the time.<sup>54</sup> In the same fashion painted *cassoni* must have been brought from Italy to Barcelona. Under their influence Catalan chests of the early 16<sup>th</sup> century were considerably modified. The insides of the lids were painted, often with the scene of the Annunciation, the frames were gilded and polychromed. Frequently the moldings were entirely

[continues on page 102]

classicized, although in some cases Late Gothic details were retained. It is not unusual to find in these hybrid

pieces that the inside of the doors have been carved with Moorish lacery, or interlacing arches beneath passages of tiny, all-over decoration. Cupboards with classical cornices and paw feet were decorated in the same fashion. In the unique collection of this sumptuous furniture at the Museum of Decorative Arts<sup>55</sup> in Barcelona, one of the handsomest wardrobes has bands of Late Gothic carving on the outside of the doors, while the inner faces are decorated with standing figures of saints painted in an Italianate Renaissance style.

Frailera chair

By the middle of the 15<sup>th</sup> century Spanish cabinet makers were familiar with the northern system of framing and linen fold and tracery decoration was being applied to seats, tables and lecterns [!].<sup>56</sup> One of the finest examples of this northern Gothic work is the circular-back throne in the Instituto de Valencia de Don Juan in Madrid, which displays with typical Spanish concern for heraldry the arms of León and Castille in the center of the panel below the seat.

Armchairs with backs and seats of leather held in place by rows of iron or brass studs, all of which have plain or pierced stretchers between the straight front and rear legs, make their appearance early in the 16<sup>th</sup> century. There can be no doubt that this was the most characteristic Spanish form of seat in the Renaissance but whether it was invented in Spain or borrowed from Italy is a moot question. The fact that the Italian Renaissance invented so many new forms of furniture would lead one not to believe that this was also one of them. There is, however, a tradition that the armchair, which in Spain is called *silla frailera* or friar's chair, was first used in Spanish convents and monasteries and from there was taken into the Spanish possessions in the north and south of Italy along with the black ceremonial dress and other details of the contemporary Spanish court etiquette [corrects into: *etiquette*]. Armchairs made in Spain and Italy in the 16<sup>th</sup> century are almost identical in form, with this difference that Spanish examples sometimes<sup>57</sup> have stopped fluting and other Renaissance decoration on the front legs [*cancelled word*], which was not used in this way in Italy. Spanish examples appear to make greater use of a decorated armchair with leather bank + seats<sup>58</sup> and are almost always equipped with leather backs and seats, unlike the armchairs of Italy, which were frequently upholstered in rich fabrics.<sup>59</sup>

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The same similarity is not found between the tables of Italy and Spain in the 16<sup>th</sup> century. In the latter country the form with four legs was universally preferred and this had a peculiarly national expression. One large group was made with flaring legs, which were either turned in the so-called *canon* form<sup>60</sup> or decorated with spiral ornament.<sup>61</sup>

In this type of table diagonal supports of wrought iron were frequently extended from the underside of the top to the lateral [*cancela* *i*] stretchers. A second type has four side supports in the form of yokes or lyres and is provided with drawers rather coarsely carved in patterns<sup>62</sup> of stars or stylized leaf forms. This type was considerably imitated in Italy in the 17<sup>th</sup> century.

The Islamic world has never developed the kind of seats and tables used in the West, preferring cushions and divans and low stands to accompany them.<sup>63</sup> On the other hand, the Muslim had perfected the making of fine boxes and chests of sweet-smelling woods, inlaid with the same delicate small geometric ornaments they used in ceramics. It was natural, therefore, that cabinets for writing and storage of precious things should have been popular in Spain. They were in fact so intricate and beguiling that they impressed visiting Italians and may have contributed to the vogue of the cabinet that developed in Italy during the period of the Renaissance.

Spanish examples of the 15<sup>th</sup> century, like the one from Tarraca,<sup>64</sup> are long low boxes, with hinged top and falling fronts, the latter to be used for writing. The outsides generally have wood inlays in bold geometric designs, with a more delicate sort reserved for the drawer and compartment fronts of the interior.

In Catalonia under Italian influence a brilliant school of marquetry developed in the 16<sup>th</sup> century, which made use of such Renaissance subjects as arabesque pilasters, candelabrum columns, vases of flowers and profile portraits of helmeted warriors. These designs were applied in boxwood to the walnut fall boards and the sides of writing cabinets, along with the more conventional geometric designs. A group of remarkable pieces, now divided between the museums of Barcelona, Madrid and the Hispanic Society of America in New York, have as their identifying feature the almost identical decoration of the inside of the top (figures 14-15).<sup>65</sup> This consists of two panels with elaborately carved walnut frames in which are set against a background of crimson satin paired portraits of warriors with helmets. These cabinets rest on specially<sup>67</sup> designed stands decorated with miniature arcades carried on fluted colonnettes. They are called *pies de puente* in contrast to *taquillones*, or cupboard bases, decorated with lozenges, disks and other geometric forms in quite high relief. Both were used in combination with the most characteristic of all the Spanish cabinets of the 16<sup>th</sup> and 17<sup>th</sup> centuries, the well-known *bargueños*.

The distinguishing elements of the exterior of these pieces is the decoration of the falling front with ten pieces of pierced metal, often backed with red fabric, some of which contain wrought iron hasps and other pulls. The interior of these cabinets, generally covered with gilt gesso, consists of from 13 to 19 compartments and drawers of various sizes.<sup>68</sup> Geometric ornament in mudejar fashion covers almost the entire interior surface. Side by side with this indigenous element appears an architectural influence from Italian cabinets, some of which were made for Spanish sovereigns and grandees, in the use of tiny columns and fragments of arches to frame some of the compart-



Figure 14.

Anonymous Catalan, *Chest with drawers*, second third 16th century. Riverside wood (cut, polychrome, fretwork, molded, wrought iron). Dimensions with the box closed: 72 × 133.5 × 60 cm. Dimensions with the box open: 124 × 133,5 × 109 cm. Reform structure ca. 1900 (Barcelona, Museu del Disseny, inv. MADB 40.914, Legacy. Josep Oriol Borràs i Quintana (15/7/1946).



Figure 15.

Vergós Circle, *Chest with drawers (Sant Onofre and Santa Caterina)*, ca. 1500-1515. Riverside wood (cut, polychrome, fretwork, molded, wrought iron). Structure and painting of the interior of the lid, alterations ca. 1900 (moulding, drawers, exterior polychrome, some carvings and mouldings) (Barcelona, Museu del Disseny, inv. MADB 64157, purchase Muntadas Collection (28/11/1956).

ments. These are arranged in such a fashion that they resemble Hispanic altarpieces. The form of the columns provides a clue to the dating, and this is important because the general form of *bargueño* varied little during the 16<sup>th</sup> and 17<sup>th</sup> centuries. Up until about 1650 the shaft of the column was straight; after that time,<sup>69</sup> following the introduction of spiral columns in altarpieces in the 1640s, it generally assumed a twisted shape. The later *bargueños*<sup>70</sup> have vividly polychromed moldings. Some were decorated in the 18<sup>th</sup> century<sup>71</sup> with miniature garlands and sprays of flowers painted on various parts of the surface. The woodwork of the 17<sup>th</sup>-century pieces appears coarse and mechanical beside the fine technique of the 16<sup>th</sup>-century Catalan cabinets. But like all the luxury cabinets of the Renaissance tradition they have in common the same effect of magnificence.

\* This essay is part of my research as Professor Auxiliar of the Departamento da História da Arte FCSH of the Universidade Nova de Lisboa, where I am also an integrated researcher at the Art History Institute (IHA) and In2Past (Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory).

1. On Smith as historian and *connoisseur of Portuguese talha dourada*: Robert C. SMITH (1950), *The Portuguese wood carved retable, 1600-1750*, Lisboa, Belas Artes, and IDEM (1963), *A Talha em Portugal*, Lisboa, Livros Horizonte. On the Portuguese chapel installed in Philadelphia thanks to Smith's studies and active collaboration: Silvia FERREIRA (2022), "Gold on blue in Philadelphia: Robert C. Smith and the Installation of the 'Portuguese Chapel' at the Samuel S. Fleisher Art Memorial", *RIHA Journal* 0279, <<https://doi.org/10.11588/riha.2022.1.91952>>. The article reconstructs the history of the export and museum display of Portuguese sumptuary art to create a "Portuguese Chapel" at the Samuel S. Fleisher Art Memorial in Philadelphia in 1957-60, based on unpublished correspondence between Smith and João Couto (1892-1968) assistant curator of the Museu Nacional de Arte Antiga in Lisbon between 1928 and 1930 and its director in 1938-1964, preserved in the Arquivo do Museu Nacional de Arte Antiga of Lisbon, and correspondence between Smith, politicians and diplomats of the time in turn in the Arquivo Diplomático do Ministério dos Negócios Estrangeiros in the Palácio das Necessidades (also in Lisbon).

2. On museums and museography in the United States I refer to Smith's proximity to Paul J. Sachs (1878-1965) at Harvard (see note 13) and to Robert C. SMITH (1958), *The museum of art in the United States*, Detroit, Art Quarterly.

3. Silvia Ferreira is a contract researcher at the IHA of the FCSH of Lisbon (Transitory Norm, DL 57/2016 - Law 57/2017) and holder of a research project entitled *The Legacy of Robert Chester Smith: New Perspectives for the History of Art in Portugal* (2019-2025), which involves the editing and publication

of Smith's unpublished texts, notably: R. C. SMITH, *A Biblioteca Joanina de Coimbra. História e Arte*, for the Imprensa da Universidade de Coimbra. I thank Silvia Ferreira for her comments on this text.

4. On the museum's founders and collections: <<https://www.winterthur.org/about-h-f-du-pont/>> and <<https://househistree.com/houses/winterthur>> and <<https://www.winterthur.org/>> (accessed 08/06/2024).

5. Although the Winthertur archive answered us negatively, much secondary information comes from Box no. 2538, from which several documents lead us to believe in this hypothesis, which will be further developed in the book. However, it should be noted that the museum does not have any Spanish, Portuguese or Brazilian *period-rooms*. I am grateful to Carley C. Altenburger, assistant librarian of the Joseph Downs Collection of Manuscripts and Printed Ephemera at the Winterthur Museum, Garden & Library, for her kind response to my queries.

6. The Art History department was originally part of the School of Fine Arts (which also housed the Architecture Program) and became an integral part of the Faculty of Arts and Sciences, now the School of Arts and Sciences, in 1959. Smith was assistant professor from 1947 to 1948, associate professor from 1948 to 1956, and tenured professor from 1956 to 1972.

7. I am grateful to Professors David Brownlee and David Young Kim – both from the Department of History of Art at the University of Pennsylvania – as well as Dr Rebecca A. Stuhr (associate university librarian for academic engagement and director of arts and culture libraries) and Dr Nicholas Hokrent (coordinating bibliographer and Librarian for the Humanities) for providing me with information about Smith's archive at the University of Pennsylvania.

8. D. SALA (ed.), *Robert C. Smith (1912-1975). A investigação na História de Arte*, exhibition catalogue, 11 April to 11 July 2000 (<<https://gulbenkian.pt/historia-das-exposicoes/exhibitions/1237/>>).

9. Lisbon, Fundação Calouste Gulbenkian, Art Library, from now on abbreviated as Lisbon, FCG, AL.

10. See Sabina DE CAVI (2024), "Robert Chester Smith and Antoine-Joseph Dezallier d'Argenville on Rocaille and Organic Forms: Conchology, Delight, and Jardins de Plaisance in 18<sup>th</sup> century Portugal", in Silvia FERREIRA, *Artistic Confluences in the Ibero-American Culture (1600-1850). The world of Robert C. Smith (1912-1975)*, Sevilla.

11. <<https://guides.library.harvard.edu/hua/hiddencollections/huv>>: *Hidden Collections: Historical photographic views of Harvard, 1853-1990*.

12. See the latest work on the chapel: Teresa Leonor M. VALE e Filipe PIMENTEL (COORD.) (2015), *A capela de São João Batista da igreja de São Roque: a encomenda, a obra, as coleções*, Lisbon, Imprensa Nacional Casa da Moeda.

13. I must thank several colleagues for their kind assistance in researching Smith in the Harvard University archives: Miriam Steward, curator of the collection division of European and American Art, Megan Schwenke, senior archivist/records manager of the Harvard University Archives, and Joanne Bloom, photographic resources librarian of the Fine Arts Library of Harvard University. Mrs. Ashley Barrington, archives assistant of the Harvard Art Museums, has very kindly provided an index to the contents of box HC3 in the archives of the American investor, businessman and art historian, Paul J. Sachs (1878-1966), who worked as museum associate of the Fogg Art Museum in 1927-1945, taught the first museum studies course, was appointed professor emeritus at Harvard in 1948, and who must have influenced Smith deeply: see S. A. DUNCAN (2002), "Museum Course and the making of America's museum profession", *Archives of American Art Journal*, 42, p. 1-2 and p. 2-16.

14. It is still the best work on this German architect who arrived in Portugal in the retinue of Maria Ana Josefa Antônia de Hasburgo (1683-1754) on the occasion of her wedding to King Dom João V

- in 1708: Robert C. SMITH (1936), “João Frederico Ludovice, an eighteenth-century architect in Portugal”, *The Art Bulletin*, XVIII, 3, p. 273-370.
15. Robert C. SMITH (1939), “The colonial architecture of Minas Gerais in Brazil”, *The Art Bulletin*, XXI, p. 110-159. Smith’s trips to Brazil are at the center of much research in Brazil today: S. Fernandes MELO (2021-22), “Robert Chester Smith no Brasil: arte colonial e iconografia nas viagens de 1936 e 1947”, *Anais do Museu Paulista: História e Cultura Material*, XXIX, p. 1-35, <<https://doi.org/10.1590/1982-02672021v29e2>>. The \$1,000 grant (which he received on 20 February 1937) allowed him to visit Brazil (where he arrived by ship) between March 20 and July 10, 1937, when he was forced to return due to a serious infection (Lisbon, FCG, AL, reservados ERCS 1, no folio number). The fellowship was originally intended to cover seven months of research and was allotted to him in two installments: \$750 at the beginning and \$250 at the end. On 2 September 1937, he returned to the USA after a second trip to Brazil, and before 4 October 1937 he sent two detailed documents (*a detailed report of activities and an account of expenditures*) to Clarence Haring Dunster and Waldo G. Leland (permanent secretary of the association), which impressed the American Minister of Culture and led to the publication of the book R. C. Smith, *Brazil*, NY, The College Art Association of America, 1939 (Lisbon, FCG, AL, reservados ERCS, RS 1443/).
16. *Actas do Congresso A Arte em Portugal no século XVIII de homenagem a André Soares*, *Bracara Augusta*, XXVI, 63-64 (1973) and XVIII, 65-66 (1974); Robert C. SMITH (1973), “André Soares arquitecto do Minho”, *Colóquio Artes*, s.II, XV, 13, p. 65-66; Robert C. SMITH (1973), “Three artists of Braga”, *Apollo*, XC, 134, p. 376-387.
17. J. BURY (1950), *Jesuit Architecture in Brazil*; J. BURY (1952), *Estilo Aleijadinho and the Churches of the 18<sup>th</sup> Century in Brazil*; J. BURY (1955), *The Borrominesque Churches of Colonial Brazil*, and his chapter on Brazilian art and architecture in Leslie BETHELL (1984), *The Cambridge History of Latin America*, Cambridge, Cambridge University Press, p. 747-770. For Bury’s biographical profile: F. de HOLANDA (2019), *On Portraiture (Do tirar pelo natural)*, ed. John Bury, with contributions by Fernando António Baptista Pereira and Annemarie Jordan Gschwend, London, Ad Ilissum.
18. Lisbon, FCG, AL, reservados ERCS, caixa 1.
19. See: <<https://agorha.inha.fr/detail/224>>. For Bazin’s obituaries: G.-E. MÂLE (2000), *Germain Bazin (1901-1990)*, “Coré”, 11, p. 52-56; P. ROBERTS-JONES (2001), *Germain Bazin*, “Bulletin de la Classe des Beaux-Arts/Académie Royale de Belgique” n. s. 6, 12 (2001), 1/6, p. 181-192; D. WILDENSTEIN (1990), *Germain Bazin (1901-1990)*, “Gazette des Beaux Arts” 6 per. 116, 1458/1459, p. 29-30; F. SALET (1990), *Germain Bazin (1901-1990)*, “Le Musée Condé” 38, p. 2-3.
20. See <<https://caribbean.yale.edu/george-kubler-collection-visual-resources-collection>>, University of Yale. Kubler graduated from Yale in 1934, received a MA in 1936 and his PhD in 1936 (the latter two under Focillon’s co-tutorship), almost contemporaneously with Smith at Harvard. From 1938, he was a member of Yale University. He was appointed Robert Lehman Professor (1964-1975) and later *emeritus* professor (1975-1983), and after retirement, was a resident researcher.
21. On Focillon and formalism: C. BRIEND (2004), *La Vie des formes: Henri Focillon et les arts*, Gand, Snoeck; A. DUCCI (2021), *Henri Focillon en son temps: la liberté des formes*, Strasbourg, Presses Universitaires de Strasbourg, text on which: J. EMERLING (2022), “Relays, signals, actuality: a return to Focillon”, *Journal of Art Historiography*, XXVII.
22. <<https://www.decartssociety.org/>>.
23. On Robert C. Smith as a photographer: <<https://gulbenkian.pt/biblioteca-arte/read-watch-listen/robert-c-smith/>>.
24. I am particularly grateful to Dr Michael Jeffrey Carroll (assistant director, Fisher Fine Arts Library at the University of Pennsylvania), for his professional collaboration and his assistance while I was finalizing this essay.
25. I thank Dr Ana Barata, reference librarian at the Art Library of the Fundação Calouste Gulbenkian, for all the help and information received during my research on Robert Chester Smith.
26. See: T. TOMMEI (2014), *Ut pictura pellicola: dissolvenze incrociate: Raggianti, cinema e arti figurative*, Lucca, Fondazione Raggianti studi sull’arte Maria Pacini Fazzi editore; M. CAROVANI (1976), “Un modo nuovo di fare critica: il ‘critofilm’ di C. L. Raggianti”, *Amici dei Musei*, V, p. 11-12; C. L. RAGGHIANI (1956), “Informazione sul critofilm d’arte”, *Critica d’Arte*, XVI, p. 387-398.
27. Together with the photographer Florence Arquin, Smith also prepared a book entitled *Brazilian architecture* (4 copies in Lisbon, FCG, AL, reservados ERCS 5, doc. 4). Similar books had been written by other Iberian scholars, for instance Yves Bottineau (curator of the Louvre Museum and inspector general of French museums in 1925-2007), had written two illustrated books for the series *Les Beaux Pais* for the publisher Arthaud: *Le Portugal* (1951) with Yvan Butler and *L’Espagne* (1959) with photographs by Yan Brocher and drawings by Yves Brayer. Again, the publication of these unpublished works is part of the research project of Silvia Maria Amaral da Silva Ferreira.
28. Lisbon, FCG, AL, reservados ERCS, CFT008.288n and CFT008.214 E.
29. Robert C. SMITH (1950), *The Portuguese wood-carved retable 1600-1750*, Lisbon, II,2, p. 14-57; and Robert C. SMITH (1962), *A talha em Portugal*, Lisbon.
30. Lisbon, FCG, AL, reservados ERCS 5, doc 24, for his correspondence with the Brazilian ambassador in Buenos Aires dated from 26 August 1969 to 5 July 1973. The study of *Rocaille* furniture in Brazilian interiors died with him in 1975.

31. Lisbon, FCG, AL, reservados ERCS, CFT008 reserved level 1 (for the photographs of the traveling exhibition).
32. Sponsored by Artur Nobre de Gusmão (1920-2001), head of the Serviço de Belas Artes da Fundação Calouste Gulbenkianm, after Smith's death, the itinerant exhibition traveled throughout the country and beyond between 1978 and 1991, visiting Vila do Conde (1978); Guimarães (1979); Arcos de Valdevez (1979); Paris (1980); Pequim (1982); Xangai (1982); Cantão (1982); Macau (1982); Hong-Kong (1982); Vila Nova de Gaia (1983); Dakar (1984); Viana do Castelo (1984); Lamego. On this itinerant exhibition: Silvia FERREIRA (2021), "A itinerância das imagens: Robert C. Smith e a exposição 'A Talha em Portugal' (1963-1991)", in XXIII Congresso Nacional de historia del arte Universidad de Salamanca, *Universitas. Las artes ante el tiempo*, p. 116-127.
33. M. N. VILARINHO ROCHA LOURENÇO (2014), *A vida e a obra do historiador Flávio Gonçalves (1929-1987)*, tese de Mestrado em Estudos do Património Estudos do Património do Departamento de Ciências Sociais e de Gestão da Universidade Aberta, <<http://hdl.handle.net/10400.2/4009>>.
34. Consumer Book Division, Meredith Corporation, 250 Park Avenue, NY, NY 10017, see Lisbon, FCG, AL, reservados ERCS 3, 7 2 doc, *Introduction* (unnumbered).
35. Ibid.
36. Ibid.
37. E. Matt KAVALER (2012), *Renaissance Gothic: Architecture and the Arts in Northern Europe, 1470-1540*, New Haven, Yale University Press.
38. On whom see the latest M. RAMPLEY (2014), *The Vienna School of Art History: Empire and the Politics of Scholarship, 1847-1918*, Pennsylvania, University of Pennsylvania Press.
39. See note 31.
40. Lisbon, FCG, AL, reservados ERCS8, 17, a letter dated July 7, 1959, detailing the Portuguese photography studios and the names of the photographers who accompanied him in his activity in the 1960s and 1970s: Mário de Novais and Casa Alvão's studio in Porto (1985-86); Viseu (1986) Miranda do Corvo (1987); Porto (1989); Évora (1989); Arouca (1990); Bragança (1990) and Coimbra (1991).
41. L. FEDUCHI (1969), *El Mueble Español*, Barcelona, Ediciones Polígrafa. Text in Spanish, English, French and German. It was divided into 14 chapters: *Preliminary note, Iberian and Roman furniture, pre-Romanesque and Mozarabic furniture, high Middle Ages, low Middle Ages, Gothic, Mudéjar, first national furniture, Renaissance Spanish style furniture, Baroque, Neoclassical or Charles IX, Fernandine or Empire, Romanticism and 19<sup>th</sup> century, 20<sup>th</sup> century Gaudi and Modernism*.
42. The masterpiece, restored in 1843, is an assemblage that includes a throne and the monstrance for the procession of the Corpus Christi: <<http://saintrafe.blogspot.com/2013/05/a-throne-fit-for-king-of-kings.html>>. For the illustration: Marqués de Lozoya, *Muebles de estilo español desde el gótico hasta el siglo XIX con el mueble popular*, ill. José Claret Rubira, arq. II ed., Barcelona, G. Gili, 1965, p. 24, reproduced also in an illustration by P. Hawke published in H. SHAW (1843), *Dresses and Decorations of the Middle Ages from the Seventh to the Seventeenth Centuries*, London.
43. New York, Metropolitan Museum of Art, Cloister Collection, acc. N. 47,144, via Gimbel Brothers Department Store, ca 1905, Philadelphia (USA).
44. Yet it is likely he did, and it would be important to have feedback from the current administration of the Foundation (<<https://www.fundacion-rpa.org/>>).
45. See Museum of Fine Arts, Boston. Gift of Robert Hall McCormick, 46,856 (<<https://meadowsmuseum.oncell.com/en/martin-de-soria-altarpiece-of-saint-peter-c-1480-244326.html>>).
46. *The Hispanic Society of America Handbook Museum and library collections*, New York, 1938, p. 243-273 (map of the Iberian Peninsula with indication of the regional provenance of the pieces in the collection). On Smith and these institutions: A. J. R. RUSSELL-WOOD, *Robert Chester Smith: researcher and historian*, in D. SALA (ed.), *Robert C. Smith (1912-1975)*, op. cit., p. 31-65; M. D. JIMÉNEZ-BLANCO (2011), *Archer Milton Huntington y el viaje del arte español*, in M. CABAÑAS BRAVO (ed.), *El arte y el viaje*, Madrid, CSIC, p. 673-682.
47. For a compelling overview on the topic of Hispanic and Iberian studies in the US: Richard L. KAGAN (2019), *The Spanish Craze: America's Fascination with the Hispanic World, 1779-1939*, Lincoln, University of Nebraska Press, and *History of Hispanism: Spain and beyond*, exhibition catalogue, Mexican Cultural Center, 23 September 2024 to 17 January 2025, ed. Richard Kagan, Washington DC, 2024. It includes five sessions: *Spain's Golden Age in the United States: Collecting the Spanish Old Masters* (Ellen Prokop); *Architectural History of Early Modern Spain and Spanish America in the United States* (Luis Gordo Peláez); *Pioneering Women Hispanists in the United States* (Rebecca Teresi); *Spanish Golden Age Theater and Literary Hispanism* (Amy Sheeran); *The "Spanish Idiom" and Spanish Virtuosity in America* (Louise Stein); *Historiographies of Islamic and Imperial Spain: Art, Literature & History from the Caribbean, Philippines, and Harlem Renaissance, 19<sup>th</sup>-20<sup>th</sup> centuries* (Amy Chang).
48. Lisbon, FCG, AL, reservados CFT166.15.
49. As already suggested in Silvia FERREIRA (2022), "Gold on blue in Philadelphia...", op. cit.
50. J. Pérez-Flecha González, who studies the relationship between the merchant José Weissberger (1878-1954) and the gallery French & Co.
51. Photograph reference 355: *15 Spanish chest with late Gothic lambrequin (Met.)*, probably identifiable with: <<https://www.metmuseum.org/art/collection/search/470258>>.

52. For an exemplar Smith could meet: <<https://www.metmuseum.org/art/collection/search/201926>>.
53. For example: <<https://drouot.com/en/l/18928413-arcon-catalan-del-siglo-xvimad>> Catalan chest from the 16<sup>th</sup> century.
54. Likely: <<https://www.metmuseum.org/art/collection/search/470258>>.
55. Reference to photos 358, 359 and 360: *Circular-back throne in Instituto de Valencia. Madrid, same showing inner faces of doors, wardrobe with late Gothic carving on outside doors (Mus. Deco. Art, Barcelona)*.
56. Reference to photograph 361. Probably identifiable with: <<https://collections.mfa.org/objects/32984/altarpiece-of-saint-peter;jsessionid=0D70F79EF508B598F9C954FAC7062284>>
57. Reference: *display on the front leg*.
58. Reference to photograph 362: (*Met.*) and photograph 363: (*Philadelphia*).
59. Reference to: *Met. and Phila. Mus.*
60. Note: *Phila. Museum*.
61. Note: *Chicago*.
62. Reference to photograph 366: *Table with 4 side supports and drawers (where?)*.
63. Reference to photograph 367: *Painting of Dutch Consul in Sumatra, (Rijksmuseum) showing Islamic interior* and shortly after: reference: *Dutch Consul in Sumatra, c. 1750, Rijksmuseum*.
64. Reference to photograph 368: *Cabinet from Taraca (Arch. Museum, Madrid)*.
65. I am very grateful to Professor Bonaventura Bassegoda Hugas for introducing me to the researcher and curator at the Museu del Disseny de Barcelona, Mr Josep Capsir (Institut de Cultura Ajuntament de Barcelona) with whom I have corresponded to identify some of the pieces that Smith cites in this appendix text. Dr Capsir very kindly informed me that most of the pieces are identifiable in the collections he oversees and that the typology indicated here refers to the *Vargas pieces* n. MADB 40.914 and MADB 64157 (figures 14-15). Evidently, even if his text is a bit
- confusing, Smith was very clear about the difference between the so-called *chest with drawers* (in Catalan: *caixa amb calaixos*), also known as *bride's chest* (*caixa de núvia*) and the *vargués*, better known internationally, which he describes at the end of his text.
66. Reference to photograph 369: *Writing cabinet (Barcelona/Madrid?) showing general view*.
67. Reference to photograph 370: *detail. same as 369, but detail of inside of top, showing portraits of helmeted warriors*.
68. Reference to photograph 371: *Interior of cabinet, showing compartments: drawers (Valencia de Don Juan)*; shortly after another reference: *Valencia de Don Juan*.
69. Photograph reference 373: *Detail of bargueño showing a twisted column*.
70. Photograph reference 374: *Detail of bargueño showing column with polychrome moldings*.
71. Reference to photograph 375: *Detail of bargueño showing 18 garlands and painted flowers, and shortly after it refers to: Fenway Court*.