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## APPENDIX: COLOR PHOTOGRAPHS

Todini's Golden Harpsichord Revisited . . . . . HERBERT HYDE

(a)



(c)

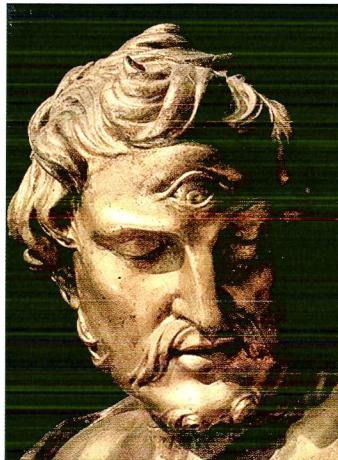


FIGURE 1. The Golden Harpsichord and its two models. (a) The Golden Harpsichord, Rome, 1692–93. Wood, gilded and painted. The Metropolitan Museum of Art in New York, no. 89.4.2929. Photo courtesy of The Metropolitan Museum of Art, New York. (b) See p. 9. (c) Model 1, Rome, 1690. Terracotta. Museo di Venezia, Rome, inv. 10373. Photo permission of Museo di Venezia, Rome.

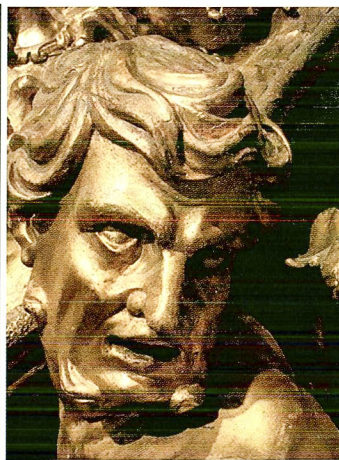


FIGURE 2. Polyphemus with sordellina doppia (the fourth pipe is covered).  
Photo courtesy of The Metropolitan Museum of Art, New York.

(a)



(b)



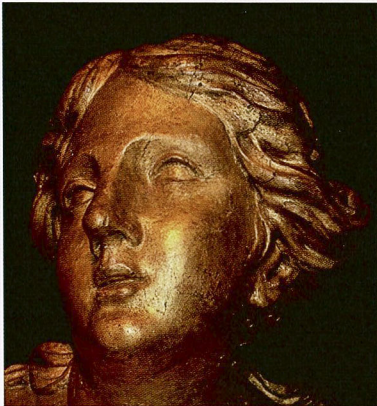
(c)



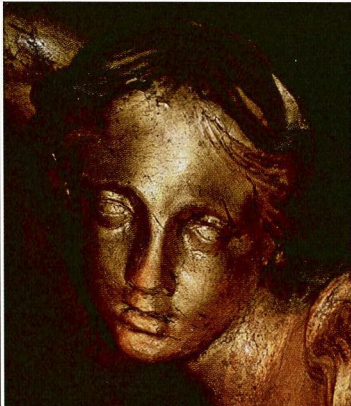
FIGURE 3. Comparison of the male faces. (a) Polyphemus. (b) Older Triton. (c) Younger Triton. Photos by Herbert Heyde.



(a)



(b)



(c)

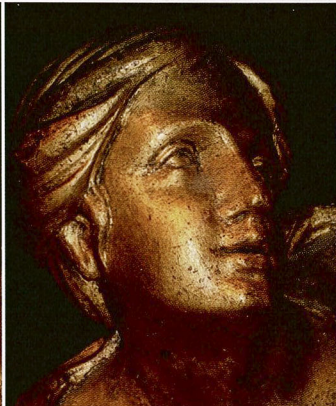


FIGURE 4. Comparison of the female faces. (a) Galatea. (b) Younger Nereide. (c) Older Nereide. Photos by Herbert Heyde.



FIGURE 5. Galatea. Photo courtesy of The Metropolitan Museum of Art, New York.





FIGURE 8. Frieze of the harpsichord's bentside (detail). Galatea in a chariot with two Cupids. Gilded bas-relief. Photo courtesy of The Metropolitan Museum of Art, New York.



FIGURE 9. Frieze of the harpsichord's bentside (detail). Aurora with sunrays, two cornua players, and Tritons wrestling with a sea monster. On the left an Amoretto riding on a sea lion and a turtle on his head. Gilded bas-relief. Photo courtesy of The Metropolitan Museum of Art, New York.

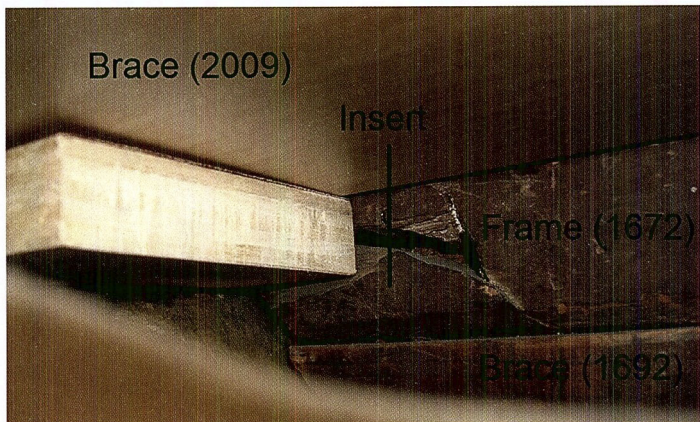


FIGURE 10. Support system of the harpsichord's case (detail). View onto the inner cheek from underneath the keyboard. The 7 cm wide insert was added in about 1692. It indicates the original position of the Triton's right shoulder, before the Triton was shifted farther to the right. Photo by Herbert Heyde.



FIGURE 11. Overlay of model 1 and full-scale Golden harpsichord. The bright parts represent the model, the others the surviving instrument. Overlay by Edward Toran.





FIGURE 12. The cheek section of the harpsichord's case. (a) Model 1 (1690). Photo permission of Museo di Venezia, Rome. (b) the surviving harpsichord (1692–93). Photo courtesy of the Metropolitan Museum of Art, New York.

An Unfolding Tale: the Making and Transformation of the Decorative Elements of the Golden Harpsichord . . . . PASCALE PATRIS  
AND ADRIANA RIZZO

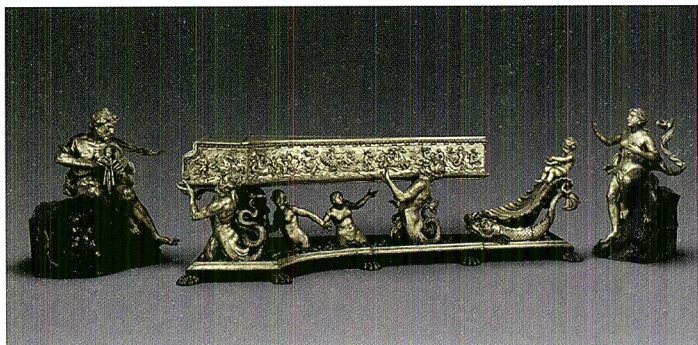
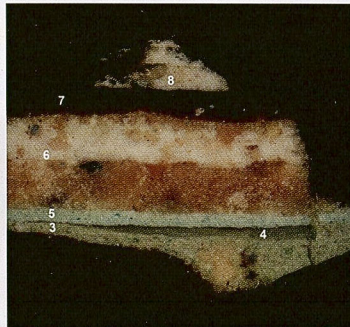


FIGURE 1. The Golden Harpsichord. Dimensions: case: L. 299.7 x W. 96.5 x D. 37.5cm (118 x 38 x 14  $\frac{3}{4}$  in.); Polyphemus: H. 152.4 x W. 132.1 x D. 127cm (60 x 52 x 50 in.); Galatea: H. 144.8 x W. 119.4 x D. 88.9cm (57 x 47 x 35 in.). The Metropolitan Museum of Art, The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2929 a-e). Reproduced with permission, The Metropolitan Museum of Art.

(a)



(b)



(c)



FIGURE 9. Stratigraphy of the sea viewed through the combination of three complementary cross sections obtained from adjacent areas. (a) upper and middle layers; (b) middle layers; (c) bottom layers. Paint cross-sections: 100x original magnification. Reflected visible light.



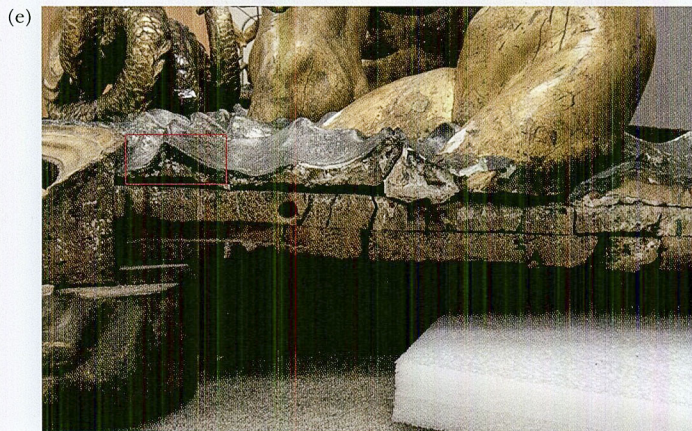
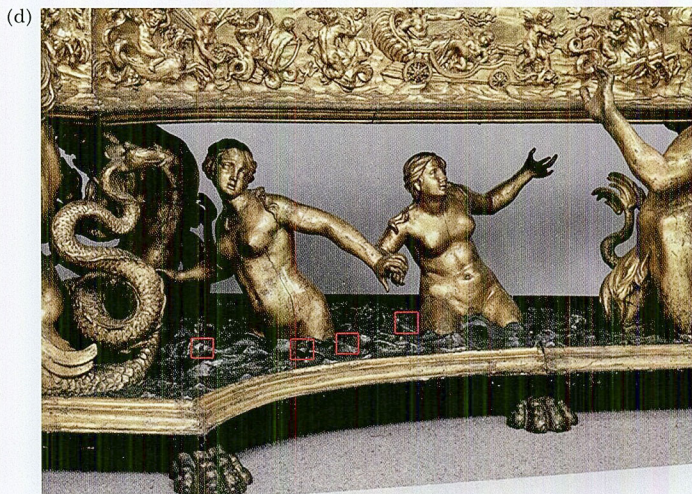


FIGURE 9 (continued). (d) and (e) show the stratigraphy locations (see red boxes). Photographs by The Sherman Fairchild Center for Objects Conservation. Reproduced with permission, The Metropolitan Museum of Art.





FIGURE 10. Stratigraphy of the upper layers of the sea, as from top layers in Fig. 9, with metal leaves and flakes marked. Paint cross section: 500x original magnification. Reflected visible light. Photograph by The Sherman Fairchild Center for Objects Conservation. Reproduced with permission, The Metropolitan Museum of Art.

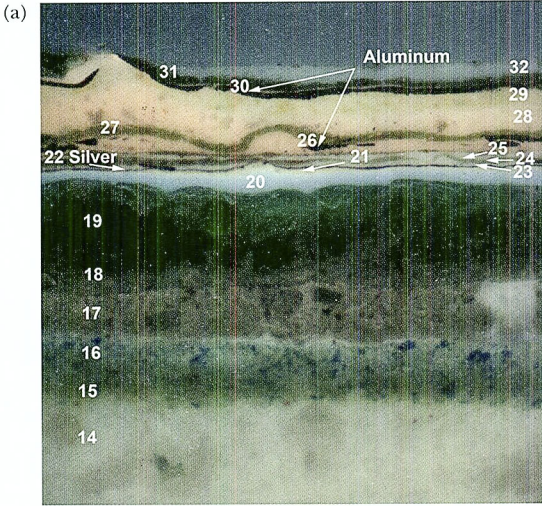
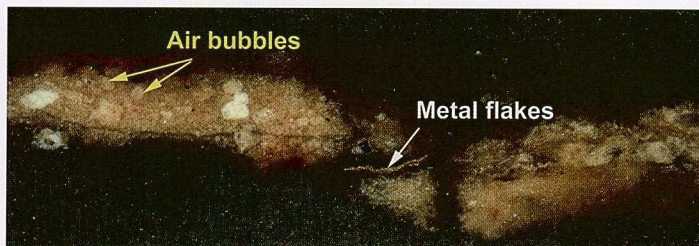


FIGURE 11. (a) Stratigraphy of the upper layers of the sea, as from top layers in Fig. 9, showing the superimposition of varnishes and glazes. Paint cross section: 500x original magnification. Ultraviolet illumination. (b) Detail of the carved waves showing the reflective aluminum leaf below the upper green glaze. Photographs by The Sherman Fairchild Center for Objects Conservation. Reproduced with permission, The Metropolitan Museum of Art.



(a)



(b)



FIGURE 12. Cross sections of one sample delaminated in two parts (top and bottom), from Galatea's inner thigh. (a) upper gypsum ground (two layers) with residue of lowest ground layer; (b) lowest gypsum ground layer. Reflected visible light; 100x original magnification. Photographs by The Sherman Fairchild Center for Objects Conservation. Reproduced with permission, The Metropolitan Museum of Art.



FIGURE 13. Front Triton with newly restored hand. (a) Detail: left hand of Triton with disruptive fingers replacement and removal of fills in progress. (b) Detail: left hand of Triton during restoration. Photographs by The Sherman Fairchild Center for Objects Conservation. Reproduced with permission, The Metropolitan Museum of Art.



The Organ with Paper Pipes of the Correr Museum in Venice: . . . . . EMANUELE MARCONI AND  
a Review and New Insights JEAN-PHILIPPE ECHARD

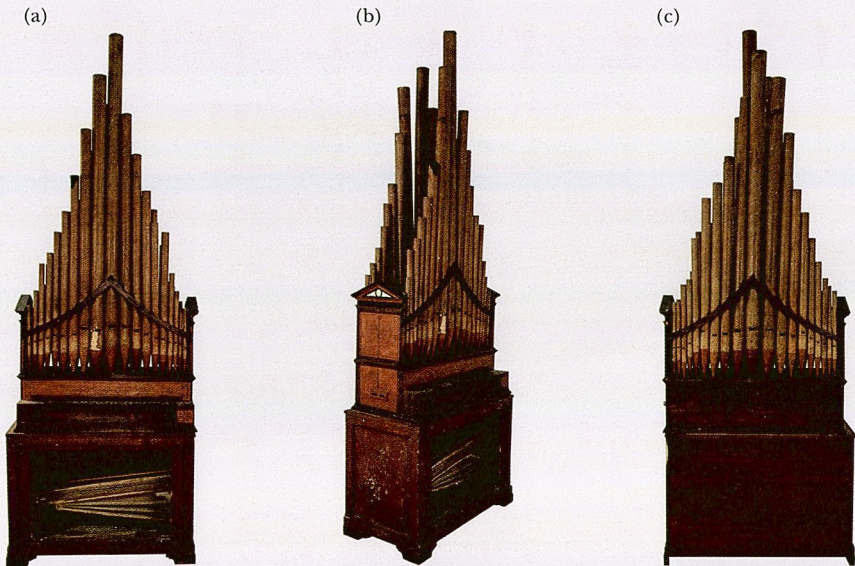


FIGURE 1. (a) Front view of the instrument (b) 3/4 view (c) back view. Photos by Emanuele Marconi, © Ministero per i Beni e le Attività Culturali.

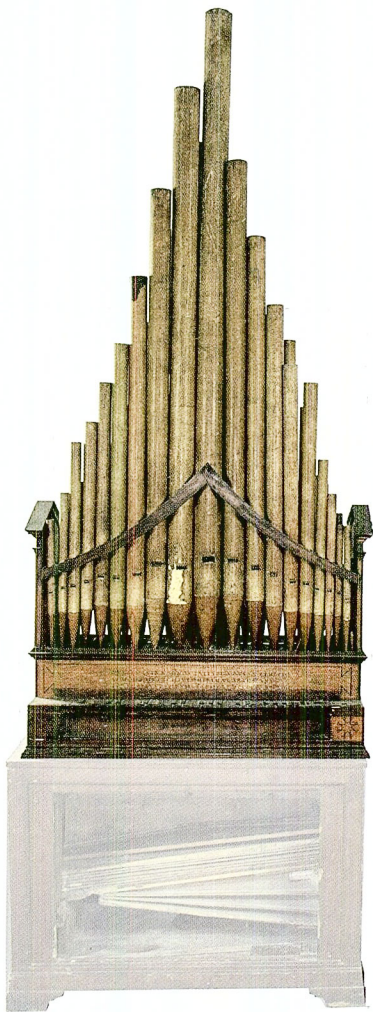


FIGURE 8. The probable setup of the instrument in 1494. Photo by Emanuele Marconi, © Ministero per i Beni e le Attività Culturali.

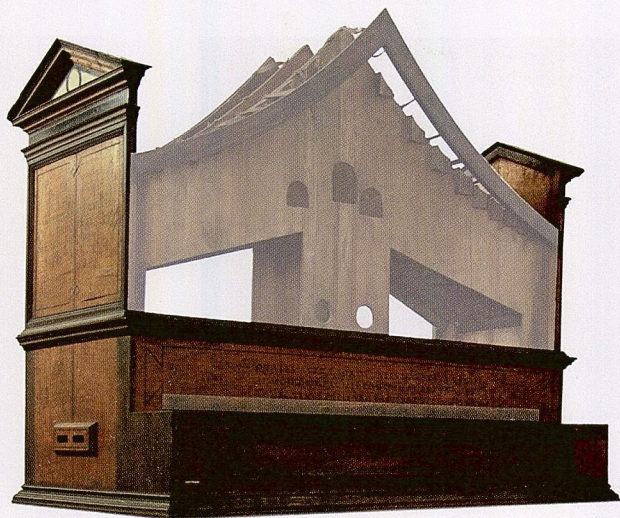


FIGURE 9. Detail of the non-original pipe rank. Photo by Emanuele Marconi, © Ministero per i Beni e le Attività Culturali.

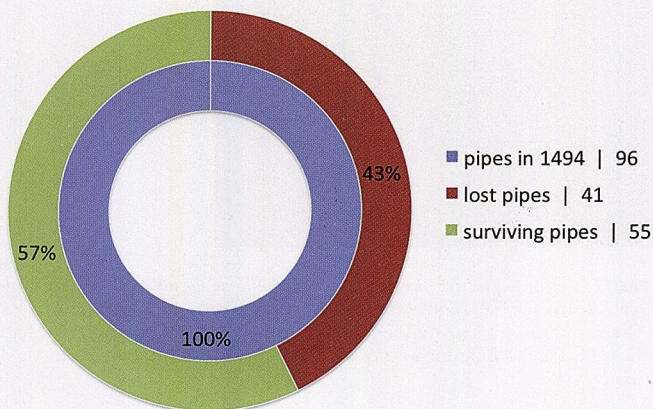


FIGURE 10. Percentage of surviving and lost pipes.



(a)



(c)



(b)



FIGURE 11. (a) detail of the bass side panel (b) UV image of the bass side panel. One can clearly see the woodworm repairs and the green fluorescence of the inlaid Greek phrase. (c) The wooden foot of a pipe. Note the two different handwritings. Photos by Emanuele Marconi, © Ministero per i Beni e le Attività Culturali.





FIGURE 14. Visible light and UV image of the date, inlaid on the front panel above the keyboard. The different fluorescence of the last letter is clearly visible. Photo by Jean-Philippe Echard, © Cité de la Musique.

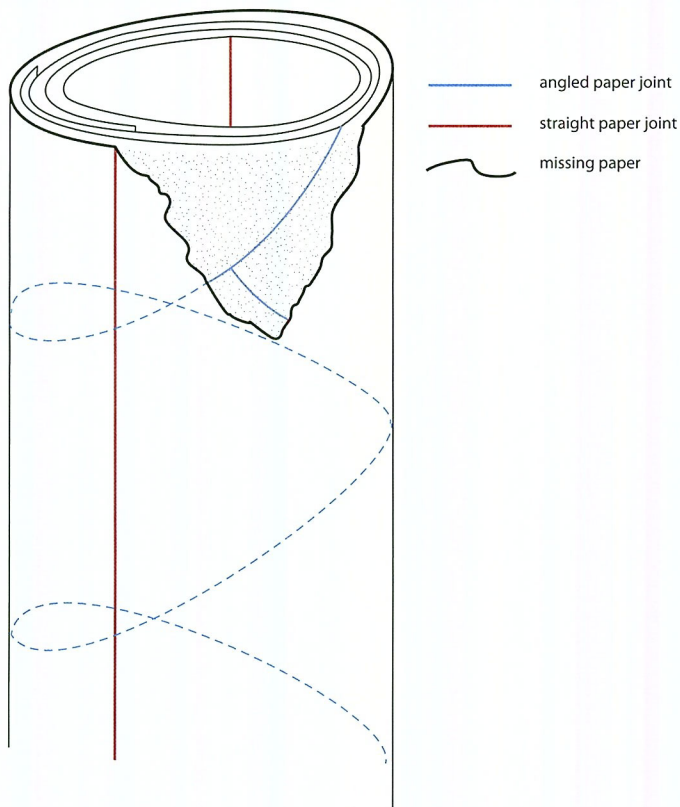


FIGURE 19. Possible construction method of the paper pipes. Photo by Emanuele Marconi, © Ministero per i Beni e le Attività Culturali.





FIGURE 22. Anchor watermark as observed on one pipe of the Correr organ.  
Photo by Emanuele Marconi, © Ministero per i Beni e le Attività Culturali.

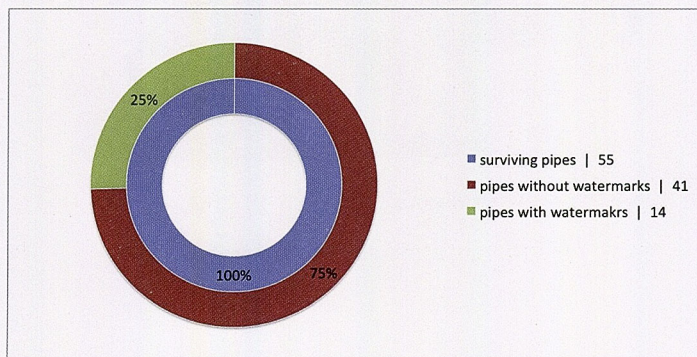


FIGURE 23. Number of watermarks on the surviving pipes.

*Mehter*: Western Perceptions and Imitations . . HARRISON POWLEY

FIGURE 1. *Makamen of Hariri*, 1237 C. E. Bibliothèque nationale, Paris, MS Arabe 5847, fol. 19r. Mounted Turkish military musicians. 2 boru, 1 nakkara. Reproduced with permission.





FIGURE 3. *Sur-name-I Vehbi*, by Abdülcelil (Levni) ca. 1720 C. E. Istanbul, Library of the Topkapi Seraglio Museum, III. A. 3593, fol. 113a (detail). Standing *mehter* performing the circumcision ceremony of the son of Sultan Ahmed III (1673–1730), detail. 3 *boru*, 5 *zurna*, 6 *duval*. Permission applied for.