The David and Alfred Smart Gallery invites scholars to submit articles relating to works of art in the Gallery’s permanent collection for publication in the annual Bulletin. For further information, write to: Editor, Bulletin, The David and Alfred Smart Gallery, The University of Chicago, 5550 South Greenwood Avenue, Chicago, Illinois 60637.

**Contents**

**Studies in the Permanent Collection**

Interpretation and Amelioration in the Art of the Reproductive Printmaker before the Age of Photography .......................... 4

**JOHN C. BAUM**

Breathing Life into Sculpture: *Pygmalion and Galatea* by Jean-Léon Gérôme .................. 11

**NAOMI MAURER**

The Fame and Influence of Pordenone’s *Milo of Croton* .................. 14

**CHARLES E. COHEN**

**Activities and Support**

Collection Development and Use .................. 22

ACQUISITIONS

LOANS FROM THE COLLECTION

Special Exhibitions and Programs .................. 40

EXHIBITIONS

PROGRAMS

PUBLICATIONS

Sources of Support .................. 50

GRANTS

CONTRIBUTIONS

DONORS TO THE COLLECTION

LENDERS TO THE COLLECTION
We note with deep sorrow
the passing of our teacher and colleague
Edward A. Maser
founding director of the Smart Gallery
Interpretation and Amelioration in the Art of the Reproductive Printmaker before the Age of Photography

JOHN C. BAUM

As part of a generous gift of works on paper, the David and Alfred Smart Gallery in 1985 received a group of seven pencil-and-wash drawings depicting important fifteenth- and sixteenth-century Italian paintings. Superbly and meticulously executed, the drawings, which date to between 1840 and 1846, reproduce a number of well-known religious pictures then in the collection of the Uffizi Gallery in Florence: Sandro Botticelli's Discovery of the Body of Holophernes; Gian Giacopo de Caprotti's copy of Leonardo da Vinci's famous Madonna with the Christ Child and St. Anne; Lorenzo di Credi's Adoration of the Christ Child; Jacopo da Empoli's pendant paintings; the Drummers of Noah and Sacrifice of Isaac; and Onorio Marinari's David Conquering Goliath. In addition to these, the group includes one secular image, Agnolo Bronzino's beautiful, richly detailed Portrait of Bia, Illegitimate Daughter of Cosimo I Medici. Exceptional for their fine technique, the drawings are also extremely rare examples of the nineteenth-century reproductive printmakers' craft. Draftsmen made such drawings after paintings and sculptures in museums, galleries, churches, and private collections to guide etchers and engravers in the process of making reproductive prints. Because the printmaker, with his cumbersome equipment and materials, could not easily go to the work of art, such a drawing would, in a sense, bring it to him in his workshop. Moreover, the draftsman acted as an interpreter, creating a monochromatic, reduced-scale copy of the original work of art for the printmaker. Few of these highly specialized drawings exist today, since certain processes required the destruction of the drawing during the transfer of the image to the printing surface. Drawings that were not actually destroyed were mostly lost, or simply discarded when they were of no further use to the printmaker; as utilitarian products of skilled craftsmen, they were not considered works of art worthy of care and preservation.

Along with the importance of the paintings they represent, however, the intrinsic visual appeal and remarkable technical mastery of the Smart Gallery's seven drawings certainly contributed to their unusual survival. Today, they are of considerable scholarly value, documenting the work of otherwise forgotten draftsmen and, more importantly, providing information about the conditions under which early art reproductions were made. Because the nineteenth century saw a tremendous growth in the number and variety of reproductive prints, concurrent with important developments in the study of art history, an understanding of these conditions is pertinent to a number of art historical issues, not least of which is the role of the reproductive image in the history of art history itself.

The Smart Gallery's drawings were made in preparation for a large-format illustrated history of art based on the holdings of the Uffizi. Authored by the Florentine historian and connoisseur Ferdinando Ranalli (1813-1894), the work was published in Florence between 1841 and 1846 under the title L'Imperiale e Reale Galleria di Firenze... Ranalli's edition represented a significant early effort to illustrate and describe major works among the Uffizi's holdings, and was undertaken at considerable expense. One hundred and fifty years later, the reproductions are of considerable value, documenting the work of otherwise forgotten draftsmen and, more importantly, providing information about the conditions under which early art reproductions were made. Because the nineteenth century saw a tremendous growth in the number and variety of reproductive prints, concurrent with important developments in the study of art history, an understanding of these conditions is pertinent to a number of art historical issues, not least of which is the role of the reproductive image in the history of art history itself.

The Smart Gallery's drawings were made in preparation for a large-format illustrated history of art based on the holdings of the Uffizi. Authored by the Florentine historian and connoisseur Ferdinando Ranalli (1813-1894), the work was published in Florence between 1841 and 1846 under the title L'Imperiale e Reale Galleria di Firenze... Ranalli's edition represented a significant early effort to illustrate and describe major works among the Uffizi's holdings, and was undertaken at considerable expense. One hundred and fifty years later, the reproductions are of considerable value, documenting the work of otherwise forgotten draftsmen and, more importantly, providing information about the conditions under which early art reproductions were made. Because the nineteenth century saw a tremendous growth in the number and variety of reproductive prints, concurrent with important developments in the study of art history, an understanding of these conditions is pertinent to a number of art historical issues, not least of which is the role of the reproductive image in the history of art history itself.
patterns of evenly spaced horizontal and vertical lines are still clearly visible on the three unfinished drawings; such grids aided the draftsman in accurately scaling down the image of the original painting. Faint remainders of the grid pattern are generally unknown today, since their task was seen to be mere copying and thus received little note in contemporary records.

While these drawings are indeed reproductions and skills of a number of artists and artisans, including draftsmen who copied the original works of art more or less faithfully into small-scale pencil-and-wash drawings, printmakers who transferred the draftsmen’s miniatures designs onto the printing surfaces, and pressmen who carefully inked and wiped the plates before putting them through the heavy presses. The inscriptions that appear below the images in the Smart Gallery’s drawings give some idea of the extent of this organization and identify some of the draftsmen who worked on this project. At the left on each sheet is the name of the artist who painted the original, followed by the standard abbreviation “dip” (for dipinto, or “painted by”). And at the right is the name of the draftsman who drew the copy, followed by “disegno” or “disegnato by”. Evidence of the care and expense that went into Ranalli’s publication suggests that he would have engaged the best draftsmen available. Gustavo Sanguineti’s copy of the Portrait of Bia (fig. 7b) is unquestionably the work of a master craftsman with great sensitivity for the coloristic and tactile nuances of Bronzino’s magnificent painting (fig. 7a). Likewise, Giuseppe Marrubini, who was responsible for five of the seven drawings (figs. la, 2a, 4a, 5a, 6a), was a skilful observer and visual interpreter with an eye for detail. Leon Carlo Castelnuovo’s drawing after di Credi’s Adoration (fig. 3a) has the startling visual effect of a cameo miniature. Yet, draftsmen such as Sanguineti, Marrubini, and Castelnuovo are generally unknown today, since their task was seen to be mere copying and thus received little note in contemporary records.

fascicules were originally projected, treating separately the histories of painting and sculpture, but publication ceased prematurely after the ninety-eighth installment. Issued only in a folio-sized edition with Italian text, it was surely never intended merely to guide the tourist or casual visitor, but rather to serve as a reference and visual aide-mémoire for serious collectors, scholars, and artists.

Supervising the illustration of Ranalli’s edition were three noted Florentine artists: painter Giuseppe Bezzoli (1784-1855), sculptor Lorenzo Bartolini (1777-1856), and engraver Samuele Jesi (1788-1853). Bezzoli’s and Bartolini’s signatures on four of the Smart Gallery’s drawings—after the paintings by Botticelli, di Credi, Bronzino, and Caprotti—probably indicate that they approved these particular drawings for reproduction by the printmaker. Of the seven drawings, the four that are signed are the most completely rendered in detail, the other three are relatively unfinished, with the main figures carefully drawn and the rest, especially the foliage and backgrounds, only sketched in with preliminary indications. For reasons that may never be known, all the drawings, both finished and unfinished, were eventually sent to the printmaker and appear in the published volumes. It is highly characteristic of workshop practices that the published engravings precisely reproduce even the unfinished drawings, not straying from the model provided by the draftsman, the printmaker himself thus offers clear evidence of the critical interpretive link the draftsman provided to the original painting.

Patterns of evenly spaced horizontal and vertical lines are still clearly visible on the three unfinished drawings; such grids aided the draftsman in accurately scaling down the image of the original painting. Faint remainders of the grid pattern are visible on the four finished drawings as well, and probably helped the printmaker to transfer the image to his plate. This stage of the process required the printmaker to reverse the drawing from right to left to produce a mirror-image which would, when printed, appear as a correctly oriented reproduction of the original. He may not always have had to rely on the grid, however, since it was common practice in print workshops from at least the eighteenth century to use mirrored optical devices to reverse the image while copying it onto the printing plate.

By the mid-nineteenth century, reproductive printmaking was a highly organized workshop procedure which required coordinating the talents and skills of a number of artists and artisans, including draftsmen who copied the original works of art more or less faithfully into small-scale pencil-and-wash drawings, printmakers who transferred the draftsmen’s miniatures designs onto the printing surfaces, and pressmen who carefully inked and wiped the plates before putting them through the heavy presses. The inscriptions that appear below the images in the Smart Gallery’s drawings give some idea of the extent of this organization and identify some of the draftsmen who worked on this project. At the left on each sheet is the name of the artist who painted the original, followed by the standard abbreviation “dip” (for dipinto, or “painted by”), and at the right is the name of the draftsman who drew the copy, followed by “disegno” or “disegnato by.” Evidence of the care and expense that went into Ranalli’s publication suggests that he would have engaged the best draftsmen available. Gustavo Sanguineti’s copy of the Portrait of Bia (fig. 7b) is unquestionably the work of a master craftsman with great sensitivity for the coloristic and tactile nuances of Bronzino’s magnificent painting (fig. 7a). Likewise, Giuseppe Marrubini, who was responsible for five of the seven drawings (figs. la, 2a, 4a, 5a, 6a), was a skilful observer and visual interpreter with an eye for detail. Leon Carlo Castelnuovo’s drawing after di Credi’s Adoration (fig. 3a) has the startling visual effect of a cameo miniature. Yet, draftsmen such as Sanguineti, Marrubini, and Castelnuovo are generally unknown today, since their task was seen to be mere copying and thus received little note in contemporary records.

While these drawings are indeed reproductions in a sense, they nevertheless reveal the stylistic habits of the draftsmen themselves and the aesthetic concerns of their age: each draftsman injected into his copy of the original the academically inculcated neo-classical values of the mid-nineteenth century. The result is the homogenization of the various styles of the original paintings, making the high-Renaissance manner of Caprotti, for example, resemble the very different late-Renaissance maniera of Bronzino. This may reflect the unconscious tendencies of the draftsmen, or it may indicate their attempt to “improve”—that is, make more classical—the style of the original. Although the idea of a reproduction deliberately attempting to improve upon the original is largely inconsistent with today’s understanding of the function of a reproductive image, such was certainly not the case in the past. A French writer on the arts, Jules Adeline,
looked back with regret at the waning craft of handmade reproductive prints in the late 1880s, at a point when photomechanical and photochemical techniques had all but replaced traditional methods; he remained confident, however, that a demand for the finest reproductive printmakers would endure, because, "without doubt, talented engravers have saved from oblivion and given new life to many mediocre paintings..." Equally telling is Adeline’s classification system for reproductive print techniques he categorized prints such as the ones prepared from the Smart Gallery’s drawings as "interpretive reproductions," and distinguished them from "direct reproductions" achieved by photochemical means.

While Adeline’s hopes for the continued vitality of traditional methods of reproductive printmaking have not been born out by history, and his view of the printmaker’s intercessory role in the redemption of mediocre works of art and the promulgation of good taste would find little sympathy in current art historical circles, he should not be too harshly judged for his belief that a place would remain in the printmaker’s workshop for the talents of sensitive draftsmen such as Gustavo Sanguinetti, Giuseppe Marrubini, and Leon Carlo Castelnuovo.

John C. Baum
The University of Chicago
Breathing Life into Sculpture: Pygmalion and Galatea by Jean-Léon Gérôme

NAOMI MAURER

Throughout most of the second half of the nineteenth century, Jean-Léon Gérôme’s highly polished, detailed paintings of picturesque subjects were his critical acclaim and lucrative public and private commissions in both Europe and America. An ardent champion of the French Academy’s idealized themes and refined techniques, he argued against official recognition for the unconventional, controversial works of realist and impressionist artists right up to the end of the century, when a gradual acceptance of the avant garde marked the waning of Gérôme’s own status.

During the nineteenth and early twentieth centuries, nearly all artistic training, exhibitions, and commissions in France were dominated by the Académie des Beaux-Arts, established in the seventeenth century by Louis XIV to control and codify artistic production in accordance with the much-admired values of classical antiquity and the Italian High Renaissance. The Academy held that art should depict only ennobling, elevating, or picturesque subjects in a scrupulously illusionistic and elegant manner, vulgar, unpleasant, or even ordinary aspects of life were deemed unworthy of art’s spiritual purpose of conveying only “important” truths to humanity, while any indication of the painter’s working process in rendering forms was deplored as inferior manual labor that degraded the conceptual content of the work. Maintaining strict categories and hierarchies of subject matter, as well as standards of beauty and rules governing composition and facture, the Academy preferred mythological, historical, and exotic genre themes presented in a graceful and decorous fashion. Only in the preliminary oil sketch, which had its own purposes and aesthetic conventions, was the artist allowed to indulge some individualism, to exhibit that idiosyncratic or expressive brushwork so revered in modern art. Freed from the constraints of meticulous finish, the academic sketch not only reveals more of the artist’s working methods, but often communicates a greater sense of vitality than the perfected painting.

Gérôme executed the Smart Gallery’s oil sketch of Pygmalion and Galatea (fig. 1) preparatory to a larger painting, a work of his old age, which he completed in the summer or fall of 1890 (fig. 2). The subject of Pygmalion and Galatea was one he found particularly compelling for several reasons. Always enamored of antique sculpture, Gérôme had been fascinated by the discoveries in the 1870s of the Tanagra figurines of Boeotia—small Hellenistic statuettes of genre figures painted in bright colors. In addition to providing retrospective justification for his own neo-classical figurative style, palette, and preference for genre motifs, these figurines also inspired him to begin making polychromed sculpture. His first major sculptural work was exhibited in 1878, and he continued to work in plaster and marble throughout the remainder of his century. In 1890, the year he painted Pygmalion and Galatea, he exhibited a tinted marble called Tanagra, a seated nude in the antique style holding a painted figure of a hoop-dancer which Gérôme himself had executed in gilded bronze. In 1895 he produced a picture titled Sculpture aux modes tragico-flat picture (Painting Breaths Life into Sculpture) in which a girl wearing classical gaurd colors figurines of the hoop-dancer in an ancient studio whose shelves are anachronistically filled with other works by
Gerôme. Finally, in Working on the Marble, also known as The Artist and His Model (1895, fig. 3), Gerôme painted himself in his studio working from a live model on the marble version of his 1890 Tanagra. Hanged conspicuously on the rear wall in this picture is Gerôme's painting Pygmalion and Galatea, and it is especially significant that in January of 1891, shortly after he completed the latter, he had executed a large painted marble group of the figures of Pygmalion and Galatea, now in the collection of the Hearst San Simeon State Historical Monument, San Simeon, California (fig. 4).

These indications of Gerôme's preoccupations with classical statuary, the relationship between painting and sculpture, and giving life to sculpted form through color all provide us with the philosophical context in which his Pygmalion and Galatea was created. Pygmalion was a sculptor of Greek legend who fell so deeply in love with his own idealized marble of a woman that Aphrodite, taking pity on him, caused the statue to come to life. In Gerôme's painting rendition of the event, the process of metamorphosis from dead stone to living flesh is depicted through color transitions as well as gesture.

Galatea's immobile lower legs, with feet still embedded in the unfinished marble base, are painted in cold, bluish-white tones. As these melt just below her knees into the rosy flush that suffuses her upper body, she bends gracefully around to return the sculptor's embrace, as if thanking him for endowing her with life. Gerôme's identification with Pygmalion is overt: Pygmalion's studio cabinets, model's dais, stool, and mounting box are identical to the furnishings of Gerôme's own studio as represented five years later in Working on the Marble, and on the cabinet at the left we find a vaguely articulated sculpture that closely resembles the seated Tanagra figure he produced the same year as this oil sketch.

Technically, this preliminary version of Pygmalion and Galatea exhibits the relative freedom associated with the academic sketch. Only the principal figures and foreground elements are fully delineated, and even they reveal a looser handling than do Gerôme's finished pictures. The objects of the background as well as the marble base of the statue are only crudely defined with broad, rough strokes, and both the rear wall and floor are painted with strong, directional applications of pigment which lend the work a greater sense of vigor and immediacy than we find in the completed version. In accordance with academic regulations, the strongest color is restricted to the main figures: Pygmalion's vivid blue tunic and Galatea's radiantly lit pink skin and ruddy blond hair make them the major focus in the dim studio ambiance of dark earth tones, a contrast that again suggests Gerôme's views about color as a vehicle of vitality. It was precisely because of their desire to expand this quality of life and dramatic intensity to all parts of the painted surface as well as to the portrayal of modern subjects that the Impressionists and Post-Impressionists were at this very date engaged in undermining the moribund academic dicta of limited color, invisible brushwork, and traditional themes on which Gerôme had founded and pursued his long career.

Notes

1 See Gerald M. Ackerman, Jean-Leon Gerôme (1824-1904) (Dayton: The Dayton Art Institute, 1972), p. 95.

Studies in the Permanent Collection 13
The Fame and Influence of Pordenone's Milo of Croton

CHARLES E. COHEN

Pordenone's Milo of Croton is a unique work of art which sheds light on a poorly understood aspect of the artist's career and on a critical moment in the history of Venetian art (fig. 1). The painting represents the comparatively rare Renaissance subject of Milo of the Greek city of Croton in southern Italy, who was devoured by wild beasts in the sixth century B.C.E. It is a story of overpowering pride and its punishment in which the great athlete, while walking in the forest, comes upon a tree trunk partially split and held apart by wedges. Too confident of his strength, Milo attempts to pull the trunk apart, causing the wedges to fall out. But he is not strong enough to split the two halves of the tree, which trap him when they snap together, leaving Milo helpless, prey to animals, including the rather unholy lion gravuring at his leg in Pordenone's painting.

Easel pictures, especially of such non-religious subjects, are extremely rare in the extant oeuvre of Pordenone, since he mainly painted altarpieces and large fresco cycles, still often in situ in provincial towns throughout northern Italy. The importance of Milo of Croton derives from the fact that, although undocumented, it certainly dates to the influential late phase of Pordenone's career, much of which was spent in Venice. Stylistic evidence points to a date in the 1530s and to the sophisticated patronage of a famous earlier works, especially those of Michelangelo—breadth of form, use of complex anatomy under stress, and even a certain ferocity of expression. It was probably those aspects of Pordenone's art, inspired by central Italian ideas and developed during one or more trips to Rome, that particularly impressed the Venetians; he thus became the most important early carrier of the Roman High Renaissance to northern Italy. It was, however, typical of Pordenone's carefully calculated response to very diverse patronage that, while working in Venice, he modulated the violence and pathos in his art, compared at least with some of his famous earlier works, to make his style palatable to a more sophisticated clientele. Perhaps for the same reason there is, in Milo of Croton, a distinctly Giorgionesque landscape as well as unusually rich chiaroscuro and facture—in short, deliberately Venetianizing qualities.

Although we cannot be certain that this particular work was known in Venice, Pordenone's paintings had great influence there. Modern writers have stressed Pordenone's impact on the young Titian, on Jacopo Bassano, Bonifazio dei Pitati, Paris Bordone, and Lorenzo Lotto. But the most important relationship Milo of Croton helps us reconstruct is the painter's almost legendary rivalry with Titian, which was already cited in the sixteenth century by Vasari and which became a major theme in later discussions of Pordenone's career. Titian's works of the period of his so-called mannerist crisis in the early 1540s, such as his Old Testament scenes in Santa Maria della Salute, derive major impetus from Pordenone's Venetian pictures.

For whom Milo of Croton was painted and where it originally hung is unknown. But one of the most fascinating aspects of the painting is its fame as a historical image which can be traced through a series of distinguished collections and numerous graphic reproductions. The renown of Pordenone's composition is reflected, for example, in a powerful single-block woodcut, attributed to Niccolò Boldrini but also assigned to Ugo da Carpi, of which the Smart Gallery owns an impression (fig. 2). A chiaroscuro version of the same design in the British Museum closely follows Pordenone's figural invention, although it simplifies and freely adapts the landscape. Even more faithful to Pordenone's original conception, a fine but pedantic and polished drawing in the Louvre (fig. 3) is surely a sixteenth-century record of the painting, which it reproduces quite literally, including many details in the landscape. On the other hand, much weaker in quality, with a number of misunderstood passages, is a drawing recently sold at Christie's (fig. 4), which may be another sixteenth-century record of the Smart composition. All these various reflections of Milo of Croton demonstrate that Pordenone, who
left no important followers when he died in Ferrara in 1539, nevertheless impressed and influenced numerous artists, from Titian to Rubens.

The first secure historical appearance of the actual painting was in the collection of Vincenzo Imperiali in Genoa in 1661. It was purchased by Queen Christina of Sweden in 1667, remaining in her palace in Rome until after her death in 1689. It was in Christina's collection that the picture was first associated with a painting of Hercules and Achelous, which was apparently a pendant by Pordenone that remained with our picture until it was lost in modern times. Acquired by Livio Odescalchi in Rome in 1692, Milo of Croton was purchased—as a Giorgione—after Odescalchi's death, by Pierre Crozat in 1721 for Philippe, Duke of Orleans, whose collection was housed in the Palais Royal in Paris. The painting is engraved, in reverse, as a Giorgione by B. A. Nicollet (although the Hercules and Achelous is attributed to Pordenone) in the three-volume catalogue of the Orleans collection (1786-1808) supervised by J. Couchd (fig. 5). In a somewhat later print of the Milo by the Italian engraver Angelo Zaffonato (fig. 6), now attributing the design to Pordenone, the landscape is considerably expanded, though it probably reflects Nicollet's engraving in the Orleans catalogue. The painting was sold in 1792 by the great grandson and heir of the Duke, the notorious Philippe Égalité, to the Brussels banker Walleroy, who sold it almost immediately to the French financier, Laboëe de Mézières. After the Revolution, Milo of Croton found its way to England as part of a purchase of some of the Orleans paintings by a consortium of British nobles including the Duke of Bridgewater, who sold it out of his share of the paintings between 1798 and 1800, still as a Giorgione, to the Earl of Darley of Cobham Hall. In 1887 it was sold along with Hercules and Achelous under the name of Rubens. It was subsequently in the collections of R. R. Ropes, Esq. and the Honorable Society of Lincoln's Inn. David Edge, Esq. sold it at Sotheby's on March 21, 1973 to the London dealer Christopher Gibbs, Ltd., from whom it was purchased for the Cochrane-Woods Collection of the Smart Gallery.

Charles E. Cohen
Department of Art
The University of Chicago

Fig. 3. Italian, Milo of Croton after II Pordenone, sixteenth century, pen and wash heightened with white on blue-green paper, Paris, Musée du Louvre, Cabinet des dessins, inv. no. 5543.

Fig. 4. Italian (?), Milo of Croton after II Pordenone, sixteenth century (?), ex. coll. Bertini, Northern Italy.
Fig. 5. B. A. Nicollet, Milon le Crotionate, late eighteenth century, engraving, 10 3/8 x 11 1/2 in., reproduced by J. Couch in Galerie du Palais Royal, Paris, 1786-1808. Pordenone, Museo civico, inv. no. 221/1981.

Fig. 6. Angelo Zaffonato, Milo of Croton after Il Pordenone, late eighteenth/early nineteenth century, engraving, 11 1/2 x 13 3/4 in., Pordenone, Museo civico, inv. no. 499/1981.

Fig. 7. Il Pordenone, Studies for Milo of Croton, 1534-36, red chalk on paper, 9.0 x 17.2 cm., Paris, Musée du Louvre, Cabinet des dessins, inv. no. 10828.

Notes


2. Valerius Maximus 9:12.

3. Examples of such remains or reflections include an almost totally destroyed fresco cycle in the Cloister of Santo Stefano known today only in a few fragments and engravings after traditionally, reconstructed (ca. 1532), and a highly finished drawing of the Conversion of St. Paul in the Pierpont Morgan Library, which was probably the modello for a famous lost easel painting (ca. 1532). A relatively early date of ca. 1532 is also supported by Milo's relation to the great muscular semi-nude Prophet (e.g., Samson in the central cupola of S. M. di Campagna in Piacenza, though continuing connections were works like the figure of Sacripante in Pordenone's design for Ludovico Dolci's Il primo libro di Sacripante of 1536 demonstrate that he continued to work in this athletic style far into the decade.

4. Examples of such early works would include the frescoes in the Malchino Chapel, Treviso (1519-20) and the Comogna Passion cycle (1520-22).

5. The author Count di Maniago recorded a painting of this theme in a palace of Girolamo Rorario in the artist's home town of Pordenone, but this was almost certainly a fresco. See Fabrio di Maniago, Storia delle belle arti friulane, 2nd ed. (Udine, 1823), p. 189.

6. Another impression of the Boldrini woodcut, in the Mary Stansbury Ruiz Collection in the Los Angeles County Museum of Art, was recently published by Bruce Davis in Mannerist Prints: International Style in the Sixteenth Century (ed. cat.), Los Angeles, 1984, pp. 54-55.

7. J. Couch, Galerie du Palais Royal grave d'apres les tableaux des différentes écoles qui le composent avec une abrégé de la vie des peintres et une description historique de chaque tableau par m.r. l'abbé de Foruenai, Paris, 1786-1808.
Objects listed below entered the permanent collection between July 1, 1986 and June 30, 1988. Dimensions are in inches followed by centimeters; unless otherwise indicated, height precedes width precedes depth.

**EUROPEAN AND AMERICAN Paintings**

**GEORGE CRUIKSHANK**
English, 1792-1878

*Farm House Interior with Mother and Child*, circa 1860
Oil on canvas, 32 1/2 x 21 in. (82.5 x 53.3 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.8

**MARGO HOFF**
American, b. 1912

*The Rose Mystery*, 1987
Acrylic and collage on panel, 54 x 48 in. (137.2 x 121.9 cm.)
Gift of Mrs. Owen Fairweather
Acc. no. 1987.7

**ATTRIBUTED TO GEORGE MORLAND**
English, 1763-1804

*Portrait of Henrietta Morland*, circa 1800
Oil on canvas, 32 1/2 x 21 in. (82.5 x 53.3 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.8

**LARRY RIVERS**
American, b. 1923

*Portrait*, 1956
Oil on canvas, 21 x 26 in. (53.3 x 66.0 cm.)
Gift of Lindy Bergman in memory of Edwin A. Bergman
Acc. no. 1986.14

*Portrait*, 1956, Acc. no. 1986.14

**SEYMOUR ROOFENSKY**
American, 1924-1991

*Birds of Prey*, 1961
Oil on canvas, 60 x 50 3/4 in. (152.4 x 128.9 cm.)
Gift of Mrs. Frederick and Robert M. Newbury
Acc. no. 1986.171

**SYDIA SLEIGH**
British, lives in U.S.A.

*Nancy* [piece, Leonard Gob and Sons Stephen, Philip and Paul], 1975
Oil on canvas, 73 x 66 1/4 in. (185.2 x 168.4 cm.)
Gift of Leonard Golub and Nancy Spero
Acc. no. 1986.7

**WILLIAM STRANG**
English, 1886-1952

*Landscape with Figures, North Wales*, circa 1900
Oil on canvas, 19 1/2 x 23 1/2 in. (49.5 x 59.7 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.16

**ARTIST UNKNOWN**

*Study of a Group of Peas*, circa 1800
Oil on canvas, 12 1/2 x 9 1/2 in. (31.7 x 24.1 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.9

**LORD BYRON**
English (formerly attributed to John Constable, English, 1776-1837)

*Study of a Grove of Peas*, circa 1800
Oil on canvas, 12 1/2 x 9 1/2 in. (31.7 x 24.1 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.9

**ARTIST UNKNOWN**

*Christ Carrying the Lamb (I am the Good Shepherd)*, probably 19th century
Oil on copper, 10 x 7 7/8 in. (25.4 x 19.8 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.13

**ARTIST UNKNOWN, AFTER FLEMISH, SCHOOL OF JASPAR (CASPAR) DE CRAYER (FLEMISH, 1584-1667)**

*Head of Christ*, probably a 19th-century copy after the circa 1660 original
Oil on canvas, 16 1/4 x 13 3/8 in. (41.2 x 33.8 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.12

**ARTIST UNKNOWN, AFTER JEAN-BAPTISTE GREUZE (FRENCH, 1725-1805)**

*Girl with Green Ribbon (Mme. Greuze)*, early 19th-century copy after the original
Oil on canvas, 19 x 24 1/2 in. (47.5 x 62.2 cm.)
Gift of Mr. and Mrs. Alexander J. Cassatt, Jr.
Acc. no. 1986.309

**ARTIST UNKNOWN, GERMAN OR ITALIAN, SCHOOL OF ANTON RAPHAEL MENGES (GERMAN, 1728-1779)**

*Head and Should of Female Mythological Figure*, circa 1770
Oil on canvas, 23 3/4 x 19 in. (60.3 x 48.2 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.11

**LYNDA BENGUS**
American, b. 1941

*Untitled*, 1980
Paper pulp over wire, H. 30 in. (76.2 cm.)
Gift of Barbara Blahnik Cottle and Robert Cottle
Acc. no. 1986.308

**MAURICE BOUVAL**
French, circa 1870-1920

*Standing Woman*, 1975
Cast bronze with partial patina, H. 17 1/2 in. (44.5 cm.)
Gift of Mr. and Mrs. John N. Stern
Acc. no. 1987.52

**RUTH DUCKWORTH**
American, b. England, 1919

*Maquette*, circa 1968
Model for the mural project, *Earth, Water, Sky*, 1968-69, in the Henry Hinds Laboratory for the Geophysical Sciences, The University of Chicago
Glazed ceramic and wood, 20 1/2 x 25 x 21 3/4 in. (52.4 x 63.5 x 55.2 cm.)
Gift of Mrs. Leonard Horwich
Acc. no. 1987.6

**SYLVIA SLEIGH**
American, b. England, 1919

*Nancy Spero, Leon Golub and Sons Stephen, Phillip and Paul*, 1973
Oil on canvas, 19 3/4 x 96 1/4 in. (50.3 x 243.4 cm.)
Gift of Leon Golub and Nancy Spero
Acc. no. 1988.6

**LOUIS-ERNEST BARRIAS**
French, 1841-1905

*Nature Unveiling Herself to Science*, after 1898
Cast bronze with partial patina, H. 17 1/2 in. (44.5 cm.)
Gift of Mr. and Mrs. John N. Stern
Acc. no. 1987.15

**LYNDA BENGUS**
American, b. 1941

*Untitled*, 1980
Paper pulp over wire, H. 30 in. (76.2 cm.)
Gift of Barbara Blahnik Cottle and Robert Cottle
Acc. no. 1986.308

**MAURICE BOUVAL**
French, circa 1870-1920

*Standing Woman*, 1975
Cast bronze with partial patina, H. 17 1/2 in. (44.5 cm.)
Gift of Mr. and Mrs. John N. Stern
Acc. no. 1987.52

**RUTH DUCKWORTH**
American, b. England, 1919

*Maquette*, circa 1968
Model for the mural project, *Earth, Water, Sky*, 1968-69, in the Henry Hinds Laboratory for the Geophysical Sciences, The University of Chicago
Glazed ceramic and wood, 20 1/2 x 25 x 21 3/4 in. (52.4 x 63.5 x 55.2 cm.)
Gift of Mrs. Leonard Horwich
Acc. no. 1987.6

**SYLVIA SLEIGH**
American, b. England, 1919

*Nancy Spero, Leon Golub and Sons Stephen, Phillip and Paul*, 1973
Oil on canvas, 19 3/4 x 96 1/4 in. (50.3 x 243.4 cm.)
Gift of Leon Golub and Nancy Spero
Acc. no. 1988.6
page 24

Louis-Ernest Barrias, Nature Unveiling Herself to Science, after 1898, Acc. no. 1987.15

RUTH DUCKWORTH

Untitled, ... Specks Collection

Activities and Support 25

WILLIAM DE KONING

American, b. Holland, 1904
Black and White Study, 1960
Brush and ink on wove paper, 16 7/8 x 13 3/4 in. (42.9 x 35.4 cm.) (sheet)
Gift of Mrs. Robert R. Mayer from the Robert R. Mayer Memorial Loan Collection
Acc. no. 1986.35

Prints

GEORGE BELLows

American, 1882-1924
Nude Study: Classic on a Glastch, 1923-4
Lithograph, edition of 52, 10 1/8 x 12 1/2 in. (25.7 x 31.8 cm.) (composition)
Mason 170
Purchase, Gift of the Friends of the Smart Gallery, 1987
Acc. no. 1987.4

PHYLIS BRAMSON

American, b. 1941
Psychology of Fire #1 (Man), 1984
Color woodcut, 10/25, 22 x 29 1/2 in. (55 x 73.7 cm.) (composition)
Gift of Mr. and Mrs. Stanley M. Warsaw
Acc. no. 1986.175

LOUIS CORINTH

German, 1858-1925
Totentanz (Dance of Death)
Soft-ground etching, 11 5/8 x 9 5/8 in. (29.5 x 24.4 cm.) (plate)
Müller 775
Marcia and Granvil Specks Collection
Acc. no. 1986.152

OTTO DIX

German, 1891-1969
Der Krieg (The War)
Portfolio of forty-six lithographs of proofs and trial proofs of various states in the original mats, with progressive annotations by the artist, for the 1920 suite of forty lithographs, Martin Luther, commission dimensions vary, 10 3/16 x 13 in. (25.9 x 33.0 cm.) (each composition)
Twenty-four prints combining etching, aquatint, and drypoint, with all works from the portfolio numbered XXII-XXIII, XXIV-XL A and B
Müller 776
Marcia and Granvil Specks Collection
Acc. nos. 1986.240 through 1986.252

Activities and Support 25
MARTHA ERLEBACHER  
American, b. 1937  
Shawl, 1984  
Color lithograph, X/X, 1 7 1/16 x 14 1/8 in. (42.7 x 35.2 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.179

VERNON FISHER  
American, b. 1947  
Composition Red, White and Blue, 1985  
Color lithograph, 10/35, 24 1/2 x 27 1/2 in. (61.2 x 68.7 cm.) (sheet)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.178

VERNON FISHER  
American, b. 1947  
Brocade, 1985  
Composition, view of chinese collage, 45.000, 25 1/10 x 18 in. (63.5 x 45.7 cm.) (plate)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1987.19

VERNON FISHER  
American, b. 1947  
Dark Night Full of Stars, 1986  
Color lithograph, 10/35, 28 x 27 3/4 in. (70.0 x 69.3 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.183

RICHARD HULL  
Return, 1986  
Color lithograph, X/X, 25 x 25 in. (62.5 x 62.5 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.184

LUIS JIMENEZ  
American, b. 1940  
Bateau, 1985  
Color lithograph, 9/50, 48 x 52 7/8 in. (120.0 x 81.2 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.185

MURIE KERGAN  
American, b. 1951  
Oxidation, 1985  
Color woodcut, 10/30, 17 7/8 x 23 3/4 in. (45.0 x 59.4 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.187

MICHI JOHN  
American, b. 1946  
Arbitration, 1985  
Color lithograph, 10/35, 24 1/2 x 27 1/2 in. (61.2 x 68.7 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.186

SEYMOUR HADEN  
American, b. 1916  
Jugement de Paris, 1915  
Etching, aquatint, and drypoint, 7 1/8 x 11 1/4 in. (18.1 x 27.9 cm.) (sheet)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1987.48

SECRET HOITE  
French, 1895-1962  
Les Giorgiques, 1914  
Color aquatint, 48/75, 22 7/8 x 36 1/4 in. (58.1 x 92.1 cm.) (plate)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1987.21

STEWART HITCH  
American, b. 1940  
Gypsy's Bar, 1985  
Color lithograph, 10/35, 28 x 27 3/4 in. (70.0 x 69.3 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.182

RICHARD HULL  
Change, 1986  
Color lithograph, X/X, 33 7/8 x 24 in. (84.4 x 60.0 cm.) (composition)  
Gift of Mr. and Mrs. Stanley M. Warsaw  
Acc. no. 1986.181

ALBERTO GIACOMETTI  
Swiss, 1901-1966  
A Brig at Anchor, 1870  
Etching with drypoint, 5 1/2 x 8 1/8 in. (14.0 x 20.6 cm.) (plate)  
Gift of Mr. and Mrs. William Salloch  
Acc. no. 1986.180

FRANCISCO DE Goya y Lucientes  
Spanish, 1746-1828  
Nuide mas el rueto (No One Has Seen Us), 1797-98 (plate)  
Pen and ink over pencil studies on verso, 7 3/4 x 11 1/2 in. (19.8 x 29.2 cm.) (sheet)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1986.297

ELLEN LANYON  
French, 1885-1962  
Hi Partie de Campagne / (Country Outing I), 1968  
Color aquatint, 40/50, 15 7/8 x 14 1/4 in. (40.4 x 36.2 cm.) (sheet)  
Gift of Mrs. Aaron Hilkevitch in memory of Joseph B. Turner  
Acc. no. 1986.289

JOAN MIRO  
Spanish, 1893-1983  
La Partie de Campagne I (Country Outing I), 1968  
Color aquatint, 40/75, 24 1/4 x 21 in. (61.6 x 53.3 cm.) (sheet)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1987.22

ARISTIDE MAILLOL  
French, 1861-1944  
Le Retour des Champs (Returning from the Fields)  
From the series of fifty-five woodcuts, Les Giorgiques, 1862  
Woodcut, 5 5/8 x 6 5/8 in. (14.9 x 16.8 cm.) (composition)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1986.299

PABLO PICASSO  
Spanish, lived in France, 1881-1973  
Toros y Toreros, 1959  
Color aquatint, 10 1/16 x 14 5/8 in. (27.1 x 37.1 cm.) (composition)  
Gift of Jesse and Penny Wheeler  
Acc. no. 1986.300

ROBERT RUSCHENBERG  
American, b. 1925  
Untitled, 1963  
Color offset lithograph, 8/175, 24 1/4 x 21 in. (60.5 x 53.5 cm.) (image)  
Gift of Mrs. Aaron Hilkevitch in memory of Joseph B. Turner  
Acc. no. 1986.327
Special Exhibitions and Programs

EXHIBITIONS


LOAN EXHIBITIONS

MFA 1987
July 16 - August 30, 1987

Offering Chicago audiences an early opportunity to view the achievements of a new generation of emerging artists, the exhibition presented thirty-one recent works by students completing the Master of Fine Arts degree in the Committee on Art and Design, University of Chicago—John Brunetti, Elizabeth Carrera, Kori Fujiwara, Dan K. Harris, Johnna Marcil, Tom Morris, Ann Schaefer, Julie Schnatz, J. Vincent Shine, and Cynthia Vandeveer. Coordinated by Smart Gallery intern Kori Fujiwara, under the supervision of curator Richard A. Born.

The Chicago Imagist Print

October 4 - December 6, 1987

Nearly five hundred and fifty prints, posters, and printed ephemera by ten renowned Chicago artists were included in this extensive historical survey. Organized by Smart Gallery curator Richard A. Born and guest curator Dennis Adrian, the exhibition featured graphic works by Roger Brown, Art Green, Philip Hanson, Gladys Nilsson, Jim Nutt, Ed Paschke, Christina Ramberg, Suellen Rocca, Barbara Rossi, and Karl Wirsum. The artists collaborated on an exquisite corpse which was published by the Smart Gallery as a full-color offset poster marking the occasion of The Chicago Imagist Print. A comprehensive, fully illustrated catalogue accompanied the exhibition, documenting thirty years of printmaking activity in Chicago.

The Aura of Neo-Impressionism: The W. J. Holliday Collection of the Indianapolis Museum of Art
January 14 - March 6, 1988

The exhibition consisted of fifty-two paintings and drawings from the foremost public collection of neo-impressionist works in the United States. Organized for tour by the Indianapolis Museum of Art, The Aura of Neo-Impressionism was accompanied by a comprehensive, fully illustrated catalogue by Ellen Wardwell Lee, Associate Curator of Painting and Sculpture at Indianapolis and curator of the exhibition. The works included revealed the early "scientific" approach of French painters such as Georges Seurat and Paul Signac in the late 1880s and 1890s, as well as their influence among Belgian, Dutch, Italian, Russian, and even American artists well into the twentieth century.
Ellen Lee of the Indianapolis Museum of Art, curator of The Aura of Neo-Impressionism, discusses a painting by the Belgian artist George Morren with Smart Gallery curator Richard A. Born and Professor Hollis Clayson of Northwestern University.

John Graham: Artist and Avatar
April 14 - June 12, 1988
This retrospective presented eighty-five paintings and drawings by the influential Polish-born American artist, writer, collector, and curator, as well as a number of comparative works by his American contemporaries such as Lee Krasner, Jackson Pollock, and Willem de Kooning. Organized for national tour by the Phillips Collection in Washington, D.C., the exhibition was supplemented in Chicago by the Smart Gallery with eight additional loans from the local private collections of Mrs. Edwin A. Bergman, Eileen and Peter Broido, and Mr. Joseph P. Shure. A catalogue with essay, chronology, and bibliography by guest curator Eleanor Green presented much previously unpublished material about the life and work of this important advocate of modernist aesthetics and mentor to young Abstract Expressionists in the 1930s and 1940s.

PERMANENT COLLECTION EXHIBITIONS
La Caricature and the French July Monarchy
May 15 - August 30, 1987
This exhibition of fourteen lithographs from the permanent collection investigated political satire by artists employed by Charles Philipon for his famous journal during the reign of the French Citizen King, Louis-Philippe. Dedicated to the memory of Professor Bertha H. Wiles, professor emeritus in the Department of Art of the University of Chicago and curator of the Max Epstein Archives, the exhibition was organized by Smart Gallery intern H. Rafael Chacón.

Post-War Czechoslovakian Printmakers in the Permanent Collection
July 15 - August 30, 1987
A selection of forty-eight etchings, engravings, and lithographs from 1964 through 1978 chronicled the technical proficiency and political commitment of the principal practitioners of the modern Czechoslovakian print revival. Co-organized by Smart Gallery interns H. Rafael Chacón and Anizia Karmazyn.

Post-Impressionism and Printmaking
January 14 - March 6, 1988
In conjunction with The Aura of Neo-Impressionism, an exhibition of late nineteenth-century European prints was chosen from the permanent collection by Smart Gallery intern H. Rafael Chacón. Artists represented were Paul Albert Besnard, James Ensor, Paul Gauguin, Maximilien Luce, Henri de Toulouse-Lautrec, and Félix Vallotton.

Activities and Support
From the American Scene to Abstract Expressionism
April 14 - June 12, 1988

Augmenting the John Graham exhibition, this selection of eight works on paper outlined the dramatic transformation of American art from the time of Graham's arrival in the United States in 1920 until his death in 1961. Organized by Smart Gallery intern Allison Courtney Perkins, the exhibition included works by Morris Graves, Rockwell Kent, Franz Kline, Karl Knaths, David Smith, Theodore Roszak, Pavel Tchelichev, and Esteban Vicente.

SPECIAL PROJECT EXHIBITIONS

Ev: An Evocation of Ottoman Istanbul
June 21 - August 16, 1987

On the occasion of an international symposium on "The Age of Sultan Suleyman the Magnificent," co-sponsored by the Center for Middle Eastern Studies at the University of Chicago and the Art Institute of Chicago, the Smart Gallery mounted an installation coinciding with an exhibition of art from the golden age of the Ottoman Empire at the Art Institute of Chicago. Designed by Smart Gallery director John Carswell, Ev employed photographic enlargements of Old Master European engravings and Turkish miniatures depicting buildings, events, and figures of Ottoman officials, dervishes, courtesans, and royalty to evoke the spirit of everyday life in Istanbul from the sixteenth to the eighteenth century.

Blossoms from the Desert
October 6 - December 6, 1987

To coincide with an Indian painting course scheduled in the Department of Art, twenty Indian miniatures on loan from the Art Institute of Chicago were researched and assembled for exhibition at the Smart Gallery by Marion Covey, a graduate student in art history at the University of Chicago, under the guidance of Carol Bolon, Assistant Professor in Art and South Asian Languages and Civilizations, with the supervision of curator Richard A. Born. Co-sponsored with the South Asia Language and Area Center, University of Chicago.
PROGRAMS


Colloquium in conjunction with the exhibition The Chicago Imagist Print, with artists Roger Brown, Philip Hanson, Suellen Bocca, Barbara Rossi, and Karl Wirsum, moderated by Dennis Adrian, November 21, 1987.

Justice in Society; Harmony in Art: The Political and Social Context of Neo-Impressionism, symposium in conjunction with the exhibition The Aura of Neo-Impressionism:

"In Search of Solid Ground: Neo-Impressionism and Anarchism in Late Nineteenth-Century France," John Hutton, Trinity University, San Antonio

"Italian Divisionism, An Overview," Annie-Paule Quinsac, University of South Carolina, Columbia

"Belgian Neo-Impressionism," Sura Levine, Hampshire College, Amherst, Massachusetts

"Art, Anarchism, Atomism, A Reconsideration of the Scientific Aesthetic of Neo-Impressionism," Robyn Roslak, University of Minnesota, Duluth


Noon-time gallery talks in conjunction with the exhibition John Graham: Artist and Avatar:


Moderator Martha Ward and panelists Robyn Roslak, Sura Levine, John Hutton, and Annie-Paule Quinsac consider a question from the audience at the symposium Justice in Society; Harmony in Art.

Eleanor Green talks with visitors at a reception following her lecture, "Ego and Alter Ego in the Work of John Graham."
PUBLICATIONS


Foreword by John Carswell, text by Dennis Adrian, catalogue by Richard A. Born, 1987. Received an Award of Merit in the 1988 American Association of Museums Publication Competition.

The Chicago Imagist Print
Offset poster reproducing an original exquisite corpse drawing by the ten artists represented in The Chicago Imagist Print: Ten Artists' Works, 1958-1987. Commissioned in conjunction with the exhibition in the fall of 1987, the poster received an Award of Excellence in the Eighteenth Annual Design Competition sponsored by the University and College Designers Association, Washington, D.C., September 1988. Published in a signed edition of 250 and an unsigned edition of 1,250.

Previous publications, still in print:

Blue and White: Chinese Porcelain and Its Impact on the Western World.

Jean Dubuffet: Forty Years of His Art.

Abstract Expressionism: A Tribute to Harold Rosenberg. Paintings and Drawings from Chicago Collections.
Foreword by Edward A. Maser, introduction by Saul Bellow, excerpts from the critical writings of Harold Rosenberg, 1979.

Earth, Water, Fire: Classical Mediterranean Ceramics.

Activities and Support
Sources of Support

Cash and in-kind contributions received from July 1, 1987 through June 30, 1988.

Grants

The Government of Turkey, Turkish Consulate, Chicago
Hyde Park Bank and Trust Company
Illinois Arts Council
Institute of Museum Services
National Endowment for the Arts
Sara Lee Corporation
South Shore Bank of Chicago

Contributions

Benefactors (Gills of $1,000 or more)
Anonymous (2)
Mr. and Mrs. Stanley M. Freelsing
Mrs. Harold T. Markey
Mr. Robert B. Marvin
John N. and Niles Stern

Fellows (Gills of $500 - $999)
Mr. Edwin A. Bergman
The Honorable Edward Hirsch Levi and Letty Levi
Mrs. George R. Young

Fellows (Gills of $150 - $499)
Mr. Jeffrey Aft
Mr. and Mrs. G. John Akles
Mr. E. M. Baldwin
Mr. Robert H. Bergman

Mr. and Mrs. E. V. Barrett
Mr. and Mrs. R. V. Barrett
Mr. and Mrs. S. Chandrasekhar
Mr. and Mrs. S. V. D. Nemer, S.V.D.
Mr. and Mrs. J. Michael Newberger
Mr. and Mrs. A. Jerry Luebbers
Mr. and Mrs. Tom Meites
Mr. and Mrs. Max J. Putzel
Mr. and Mrs. J. Putzel
Mr. and Mrs. James M. Ratcliffe
Dr. George W. Reed, Jr.
Mrs. Else Regensteiner

Activities and Support
PHOTO CREDITS

Pages 5-9, figs. 1a, 2a, 3a, 4a, 5a, 6a, 7a, Jerry Kobylecky Museum Photography; fig. 7a, Alinari/Art Resource, New York; figs. 1b, 2b, 3b, 4b, 5b, 6b, 7b, courtesy Brandeis University Libraries, Waltham, Mass.

Pages 12-13, fig. 1, Jerry Kobylecky Museum Photography; fig. 2, Photographic Services, The Metropolitan Museum of Art, New York (all rights reserved); fig. 3, reproduced through the courtesy of the Haggin Museum, Stockton, Calif.; fig. 4, courtesy Hearst San Simeon State Historical Monument, San Simeon, Calif. (all rights reserved), photo by Ken Raveill.

Pages 15-19, fig. 1, Jerry Kobylecky Museum Photography; figs. 2-6, courtesy Charles E. Cohen; fig. 7, Documentation photographique de la Réunion des musées nationaux, Paris, courtesy Charles E. Cohen.

Pages 22-36, 40, 42 (bottom), 43, 44 (bottom left), 45, 49, Jerry Kobylecky Museum Photography.

Pages 41, 42 (top), 44 (top, bottom right), 47, Jim Wright, Chicago.

Editor: Sue Taylor
Design: Cynthia C. Susmilch and Jeffrey E. Hall
Printing: The University of Chicago Printing Department