
BULLETIN

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THE DAVID AND ALFRED SMART GALLERY
THE UNIVERSITY OF CHICAGO

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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.

Volume 1, 1987-1988.
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ISSN: 1041-6005

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*We note with deep sorrow
the passing of our teacher and colleague
Edward A. Maser
founding director of the Smart Gallery*

STUDIES IN THE
P E R M A N E N T
C O L L E C T I O N

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 Holofernes*; Gian Giacomo de Caprotti's copy of Leonardo da Vinci's famous *Madonna with the Christ Child and Saint Anne*; Lorenzo di Credi's *Adoration of the Christ Child*; Jacopo da Empoli's pendant paintings, the *Drunkenness 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*.¹

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.² 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.³

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*.⁴ 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



Fig. 1a. Giuseppe Marrubini, copy after Sandro Botticelli, *Discovery of the Body of Holofernes* (1487), 1840-46, pencil on ivory-colored board, 18 3/8 x 12 7/16 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.81.92.



Fig. 1b. Giuseppe Marrubini after Sandro Botticelli, *Discovery of the Body of Holofernes*, reproduced from Ferdinando Ranalli, *L'Imperiale e Reale Galleria di Firenze...* (Florence, 1841-46).



Fig. 2a. Giuseppe Marrubini, copy after Gian Giacomo de Caprotti (Andrea Salaino), *Holy Family* (after Leonardo da Vinci, *Madonna with Christ Child and St. Anne*), 1840-46, pencil (and wash?) on cream-colored board, 10 1/2 x 8 3/8 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.81.95.



Fig. 2b. Giuseppe Marrubini after Gian Giacomo de Caprotti, *Holy Family* (after Leonardo da Vinci, *Madonna and Child with St. Anne*), reproduced from Ferdinando Ranalli, *L'Imperiale e Reale Galleria di Firenze...* (Florence, 1841-46).



Fig. 3a. Leon Carlo Castelnuevo, copy after Lorenzo di Credi, Adoration of the Christ Child, 1840-46, pencil and wash on cream-colored board, 10 3/4 x 9 3/4 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.85.93.



Fig. 3b. Leon Carlo Castelnuevo after Lorenzo di Credi, Adoration of the Christ Child, reproduced from Ferdinando Ranalli, *L'Imperiale e Reale Galleria di Firenze...* (Florence, 1841-46).



Fig. 4a. Giuseppe Marrubini, copy after Jacopo da Empoli, The Drunkenness of Noah (1594), 1840-46, pencil on ivory-colored paper, 15 3/8 x 11 7/8 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.81.96.



Fig. 4b. Giuseppe Marrubini after Jacopo da Empoli, The Drunkenness of Noah, reproduced from Ferdinando Ranalli, *L'Imperiale e Reale Galleria di Firenze...* (Florence, 1841-46).

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.⁴

Supervising the illustration of Ranalli's edition were three noted Florentine artists: painter Giuseppe Bezzuoli (1784-1855), sculptor Lorenzo Bartolini (1777-1850), and engraver Samuele Jesi (1788-1853). Bezzuoli'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 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.⁵

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 miniature 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 "dis" (for *disegno*, or "drawn by"). Evidence of the care and expense that went into Ranalli's publication suggests that he would have engaged the best draftsmen available. Gustavo Sanguinetti'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. 1a, 2a, 4a, 5a, 6a), was a skillful observer and visual interpreter with an eye for detail. Leon Carlo Castelnuevo's drawing after di Credi's *Adoration* (fig. 3a) has the startling visual effect of a cameo miniature. Yet, draftsmen such as Sanguinetti, Marrubini, and Castelnuevo 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,



Fig. 5a. Giuseppe Marrubini, copy after Jacopo da Empoli, The Sacrifice of Isaac (1594), 1840-46, pencil on cream-colored board, 12 7/8 x 9 7/8 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.81.241.



Fig. 5b. Giuseppe Marrubini after Jacopo da Empoli, The Sacrifice of Isaac, reproduced from Ferdinando Ranalli, L'Imperiale e Reale Galleria di Firenze... (Florence, 1841-46).



Fig. 6a. Giuseppe Marrubini, copy after Onorio Marinari, David Conquering Goliath, 1840-46, pencil (and wash?) on cream-colored board, 16 5/8 x 11 13/16 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.81.97.



Fig. 6b. Giuseppe Marrubini after Onorio Marinari, David Conquering Goliath, reproduced from Ferdinando Ranalli, L'Imperiale e Reale Galleria di Firenze... (Florence, 1841-46).



Fig. 7a. Agnolo Bronzino, Portrait of Bia, Illegitimate Daughter of Cosimo I Medici, 1542, oil on panel, 25 2/8 x 19 7/8 in., Florence, Uffizi Gallery.



Fig. 7b. Gustavo Sanguinetti, copy after Agnolo Bronzino, Portrait of Bia, Illegitimate Daughter of Cosimo I Medici (1542), 1840-46, pencil and wash on cream-colored board, 13 5/8 x 10 1/8 in., The David and Alfred Smart Gallery, The University of Chicago, Gift from the children of Leopold and Birdie Metzenberg, 1985.81.94.



Fig. 7c. Gustavo Sanguinetti after Agnolo Bronzino, Portrait of Bia, Illegitimate Daughter of Cosimo I Medici, reproduced from Ferdinando Ranalli, L'Imperiale e Reale Galleria di Firenze... (Florence, 1841-46).

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 borne 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 Castelnovo.

John C. Baum
The University of Chicago

Notes

¹ All but one of the paintings were still catalogued among the Uffizi's holdings as of 1979; the whereabouts of the Marinari *David Conquering Goliath* are presently unknown.

² At least eleven drawings survive from this group, which initially numbered several hundred. In addition to the Smart Gallery's seven, four drawings currently in a private collection represent other paintings from the Uffizi.

³ A seminal text on the impact of reproductive images is of course Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction," first published in 1936 and reprinted in *Illuminations: Essays and Reflections*, ed. Hannah Arendt (New York: Schocken Books, 1985), pp. 217-251.

⁴ Complete sets of Ranalli's history are extremely rare today; the author is grateful to the staff of the Department of Special Collections at the Goldfarb Library, Brandeis University, Waltham, Mass., for permission to consult their copy and for providing photographs of relevant illustrations.

⁵ Such a device is represented in use in A.-J. de Fehrt's illustration of *An Etching Workshop* published in 1769 in the fourth livraison of Diderot's *Encyclopédie* (Paris, Bibliothèque

Nationale, *Inventaire VIII*, 1955, p. 495, cat. nos. 360-366). By contrast, an optical device is conspicuously absent in Abraham Bosse's 1643 etching of *The Etcher and the Engraver* (A. Blum, Bosse, 1924, p. 29, cat. no. 356). The details of the construction of such devices varied greatly, but the principle is remarkably simple. The basic arrangement is described by Jules Adeline in *Les Arts de reproduction vulgarisés* (Paris: Librairie-Imprimeries Réunies, n.d. [circa 1889]), p. 22: "If you are engraving after a small drawing, it will suffice to place it before you on a table with the top facing towards you.... Above the drawing place a mirror at an angle of forty-five degrees. On looking in the mirror you will see a reversed image of the drawing which will appear properly oriented vertically and which you can always consult during the work of engraving." In the second half of the nineteenth century, photographic techniques were developed to aid the printmaker's transfer of the drawing to his plate, ready for engraving or etching by hand. An early example of a drawing photographically transferred onto a printing surface, Arthur Boyd Houghton's pencil drawing on boxwood of *The Chronicles Being Read to the King* (circa 1861/2, published as a wood engraving by the Dalziel Brothers), is illustrated in Antony Griffiths, *Prints and Printmaking* (London: British Museum Publications, Limited, 1980), pp. 26, 27.

⁶ Adeline, *Les Arts de reproduction*, p. iv.

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 won him 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 eighteenth and nineteenth 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.¹ In addition to providing retrospective justification for his own neo-classical figural 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 the 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 1893 he produced a picture titled *Sculpturae vitam insufflat pictura* (*Painting Breathes Life into Sculpture*) in which a girl wearing classical garb colors figurines of the hoop-dancer in an ancient studio whose shelves are anachronistically filled with other works by



Fig. 1. Jean-Léon Gérôme, *Pygmalion and Galatea*, 1890, oil on canvas, 17 1/2 x 13 1/4 in., *The David and Alfred Smart Gallery, The University of Chicago*, Gift of Mr. and Mrs. Eugene Davidson, 1980.73.

Gérôme. Finally, in *Working on the Marble*, also known as *The Artist and His Model* (1895, fig. 3), Gérôme painted himself in his studio working from a live model on the marble version of his 1890 *Tanagra*. Hanging conspicuously on the rear wall in this picture is Gérôme'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 Gérôme'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 Gérôme's painted rendition of the event, the process of metamorphosis from dead stone to living flesh is depicted through color transitions as well as gesture.



Fig. 2. Jean-Léon Gérôme, *Pygmalion and Galatea*, 1890, oil on canvas, 35 x 27 in., *New York, The Metropolitan Museum of Art*, Gift of Louis C. Raegner, 1927 [27.200]. All rights reserved.



Fig. 3. Jean-Léon Gérôme, *The Artist and His Model*, 1895, oil on canvas, 20 1/4 x 15 1/4 in., *Stockton, California, Haggin Collection, The Haggin Museum*.



Fig. 4. Jean-Léon Gérôme, *Pygmalion and Galatea*, 1891, marble with traces of polychromy, 76 x 39 in. overall, *San Simeon, California, Hearst San Simeon State Historical Monument*. All rights reserved.

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. Gérôme's identification with Pygmalion is overt: Pygmalion's studio cabinets, model's dais, stool, and mounting box are identical to the furnishings of Gérôme'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 Gérôme'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 Gérôme'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 Gérôme had founded and pursued his long career.

Naomi Maurer
Minneapolis, Minnesota

Notes

¹ See Gerald M. Ackerman, *Jean-Léon Gérôme (1824-1904)* (Dayton: The Dayton Art Institute, 1972), p. 93.

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).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.² It is a story of overweening 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 unconvincing lion gnawing 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 great cultural center like Venice (or Genoa, where Pordenone also worked during that decade) rather than his more typical provincial clientele.

The plastic strength, expressive power, and heightened emotional atmosphere in Pordenone's painting, all characteristics of his mature style, appealed to Venetians as they became more

receptive to non-Venetian art during the second quarter of the sixteenth century. Something of the same violence, vigorous yet idealized muscularity, and incipient illusionism are visible in remains or reflections of lost Venetian works by Pordenone from the early 1530s.³ Even if not actually painted in Venice, *Milo of Croton* is a valuable indication of what Pordenone's great secular, public commissions must have been like in the fourth decade, such as his work in the Palazzo Ducale and for Andrea Doria in Genoa, as well as many painted house façades, almost all of which have been destroyed.

Moreover, *Milo of Croton* reveals Pordenone's profound assimilation of Roman artistic ideas, 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,⁴ 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



Fig. 1. Giovanni Antonio de Sacchi, called Il Pordenone, *Milo of Croton* Attacked by Wild Beasts, 1534-36, oil on canvas, 80 1/2 x 93 3/4 in., The David and Alfred Smart Gallery, The University of Chicago, The Cochrane-Woods Collection, 1975.31.

stressed Pordenone's impact on the young Tintoretto, 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 now 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.⁵ 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).⁶ 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



Fig. 2. Niccolò Boldrini, *Milo of Croton after Il Pordenone*, mid-sixteenth century, chiaroscuro woodcut, 13 x 17 3/8 in., The David and Alfred Smart Gallery, The University of Chicago, Gift of Mr. and Mrs. H. W. Janson, 1977.109.

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. Couché (fig. 5).⁷ 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 Egalité, to the Brussels banker Walkvers, who sold it almost immediately to the French financier, Laborde de Méréville. 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 Darnley 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. P. Roupel, 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 Il Pordenone*, sixteenth century, pen and wash heightened with white on blue-green paper, Paris, Musée du Louvre, Cabinet des dessins, inv. no. 5545.



Fig. 4. Italian (?), *Milo of Croton after Il Pordenone*, sixteenth century (?), ex. coll. Bertini, Northern Italy.



Fig. 5. B. A. Niccollet, *Milon le Crotoniate*, late eighteenth century, engraving, 10 3/8 x 11 1/2 in., reproduced by J. Couché 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. 4993/1981.



Fig. 7. *Il Pordenone*, Studies for Milo of Croton, 1534-36, red chalk on paper, 9.9 x 17.2 cm., Paris, Musée du Louvre, Cabinet des dessin, inv. no. 10828.

Notes

¹ The limited recent bibliography on this picture includes: C. E. Cohen, "The Art of Giovanni Antonio de Pordenone," unpublished doctoral dissertation, Harvard University, 1971, vol. I, pp. 503-505, vol. II, pp. 400-401; M. Lucco, "Pordenone à Venezia," in *Paragone*, no. 309, 1975, p. 26; D. Rosand, M. Muraro, *Titian and the Venetian Woodcut* (exh. cat.), Washington, D. C., 1976, pp. 250-252; C. Furlan, "Tra Giorgione e il Pordenone: a proposito di alcuni dipinti già nella collezione de duca d'Orléans," in *Giornata di studio per il Pordenone*, ed. P. Ceschi Lavagetto, Piacenza, 1982, pp. 18; C. Furlan, catalogue entry in *Il Pordenone* (exh. cat.), ed. C. Furlan, Friuli, 1984, pp. 136-7; G. Bora, "Nota su Pordenone e i cremonesi (e su alcuni nuovi disegni)," in *Il Pordenone, Atti del convegno internazionale di studio*, ed. C. Furlan, pp. 155, 156, no. 23. Bora published the present author's discovery that the little chalk drawing in the Louvre (fig. 7) is a rapid series of *pensieri* for the difficult posture of Milo, and the only known preparatory study for the painting.

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 Pordenone's compositions (ca. 1532), and a highly finished drawing of the *Conversion of St. Paul* in the J. 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 Prophets (e.g., Samson in the central cupola of S. M. di Campagna in Piacenza), though continuing connections with works like the figure of Sacripante in Pordenone's design for Ludovico Dolce'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 Malchiostro Chapel, Treviso (1519-20) and the Cremona 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 Fabio 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* (exh. cat.), Los Angeles, 1988, pp. 54-55.

⁷ J. Couché, *Galerie du Palais Royal gravée d'après 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 Fontenai*, Paris, 1786-1808.

ACTIVITIES AND SUPPORT

Collection Development and Use

ACQUISITIONS

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 panel, 9 3/8 x 11 3/8 in. (24.3 x 28.7 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.10

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 59.9 cm.)
Gift of Lindy Bergman in memory of Edwin A. Bergman
Acc. no. 1986.14

LARRY RIVERS
Spirit of Chicago, 1967
Oil and collage on canvas, 47 x 56 1/2 x 7 in. (119.4 x 143.5 x 17.8 cm.)
Gift of Mr. and Mrs. Richard Selle
Acc. no. 1986.167



Larry Rivers, *Portrait*, 1956, Acc. no. 1986.14

SEYMOUR ROSOFSKY
American, 1924-1981
Birds of Prey, 1961
Oil on canvas, 60 x 50 3/4 in. (152.4 x 128.9 cm.)
Gift of Diane S. Newbury and Robert M. Newbury
Acc. no. 1986.171

SYLVIA SLEIGH
British, lives in U.S.A.
Nancy Spero, Leon Golub and Sons Stephen, Phillip and Paul, 1973
Oil on canvas, 72 x 96 1/4 in. (182.9 x 243.4 cm.)
Gift of Leon Golub and Nancy Spero
Acc. no. 1988.6

WILLIAM STRANG
English, 1886-1952
Landscape with Figure, 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



Sylvia Sleigh, Nancy Spero, Leon Golub and Sons Stephen, Phillip and Paul, 1973, Acc. no. 1988.6

Artist unknown, English (formerly attributed to John Constable, English, 1776-1837)
Study of a Grove of Trees, 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, probably English
Head of a Young Boy, late 19th century
Oil on canvas, oval, H. 8 in. (20.3 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.17

Artist unknown, after Flemish, School of Jaspas (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, French, 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 14 1/2 in. (47.5 x 36.2 cm.)
Gift of Mr. and Mrs. Alexander J. Cassatt, Jr.
Acc. no. 1986.309

Artist unknown, German or Italian, School of Anton Raphael Mengs (German, 1728-1779)
Head and Bust 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

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

Sculpture

LOUIS-ERNEST BARRIAS
French, 1841-1905
Nature Unveiling Herself to Science, after 1898
Cast bronze with partial *doré* patination, H. 18 1/2 in. (47.0 cm.)
Gift of Mr. and Mrs. John N. Stern
Acc. no. 1987.15

LYNDA BENGLIS
American, b. 1941
Untitled, 1980
Paper pulp over wire, H. 30 in. (76.2 cm.)
Gift of Barbara Balkin Cottle and Robert Cottle
Acc. no. 1986.308

MAURICE BOUVAL
French, circa 1870-1920
Untitled (Standing Woman)
Cast bronze with partial *doré* patination, 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 23 x 21 3/4 in. (58.4 x 53.3 x 52.1 cm.)
Gift of Mrs. Leonard Horwich
Acc. no. 1987.6



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

RUTH DUCKWORTH
Untitled, 1976
 Partially glazed slab-built porcelain, H. 20 1/2 in. (52.1 cm.)
 Gift of Barbara Balkin Cottle and Robert Cottle
 Acc. no. 1986.306

French, after Jean-Antoine Houdon (French, 1741-1823)
Diana, 19th-century copy after the marble original
 Cast bronze, H. 33 1/2 in. (85.1 cm.)
 Gift of Mr. and Mrs. John N. Stern
 Acc. no. 1987.16

ITALO SCANGA
 Italian, b. 1932
Origin of the Circle, 1983
 Painted wood, H. 81 in. (205.8 cm.)
 Gift of Barbara Balkin Cottle and Robert Cottle
 Acc. no. 1986.305

MICHAEL STEINER
 American, b. 1945
Otzaki
 Cast bronze, edition of 6, H. 35 1/2 in. (90.2 cm.)
 Gift of Barbara Balkin Cottle and Robert Cottle
 Acc. no. 1986.307

Drawings

CHARLES-FRANÇOIS EUSTACHE
 French, 1820-1870
Landscape
 Black and white chalks on gray laid paper, 9 5/8 x 16 in. (24.33 x 40.64 cm.) (sheet)
 Gift of Julius Lewis
 Acc. no. 1986.170

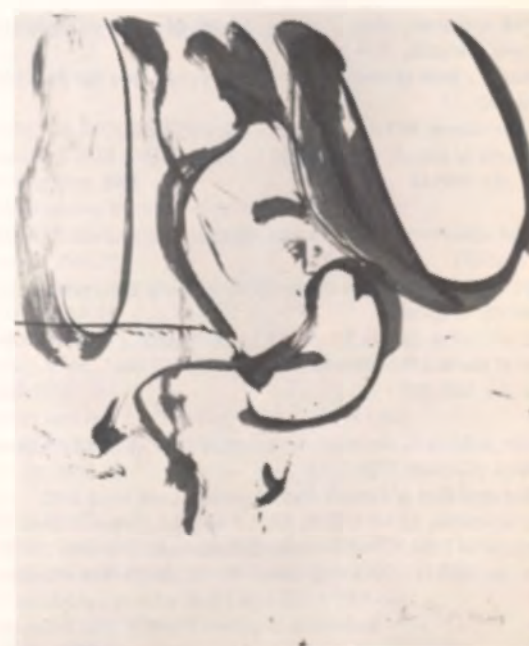
WILLEM DE KOONING
 American, b. Holland, 1904
Black and White Study, 1960
 Brush and ink on wove paper, 16 7/8 x 13 3/4 in. (41.9 x 34.3 cm.) (sheet)
 Gift of Mrs. Robert B. Mayer from the Robert B. Mayer Memorial Loan Collection
 Acc. no. 1986.191

Prints

GEORGE BELLOW'S
 American, 1882-1925
Nude Study, Classic on a Couch, 1923-4
 Lithograph, edition of 32, 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. 1987.41

PAUL ALBERT BESNARD
 French, 1849-1934
Carmen, 1885
 Etching with drypoint and roulette, proof impression, 11 1/4 x 6 1/4 in. (28.58 x 15.87 cm.) (plate)
 Copier 23
 Gift of Mrs. Julian Bentley
 Acc. no. 1986.173

PAUL ALBERT BESNARD
Dans les Cendres (In the Ashes), 1887
 Etching with drypoint and roulette, second state, 22/75, 16 3/4 x 12 1/2 in. (42.54 x 31.75 cm.) (plate)
 Copier 57
 Gift of Mrs. Julian Bentley
 Acc. no. 1986.174



Willem de Kooning, *Black and White Study*, 1960, Acc. no. 1986.191



Otto Dix, *Mahlzeit in der Sappe (Lorettohöhe) (Mealtime in the Trenches, Lorretto Heights)*, 1924, From the series *Der Krieg (The War)*, 1924, Acc. no. 1986.258

PHYLLIS 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. 1986.176

PHYLLIS BRAMSON
Psychology of Fire #2 (Woman), 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. 1986.177

LOVIS CORINTH
 German, 1858-1925
Weiblicher Akt mit Halskette in Lehnstuhl (Female Nude with Necklace Seated in an Armchair), 1914
 Lithograph, 12 1/2 x 9 3/4 in. (31.8 x 24.8 cm.) (composition)
 Schwarz 156
 Marcia and Granvil Specks Collection
 Acc. no. 1986.193

LOVIS CORINTH
Martin Luther, 1920
 Set 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*, composition dimensions vary, 19 x 13 in. (48.3 x 33.0 cm.) (each sheet)
 Schwarz 44 II-IV, VI A, VII-VIII, VIII A, IX-XI, XII 1 and 2, XIII-XXI, XXI A, XXII-XXIII, XXIII A, XXIV-XL A and B
 Marcia and Granvil Specks Collection
 Acc. nos. 1986.194 through 1986.239

LOVIS CORINTH
Tod und Jungling (Death and a Boy), 1920-1
 From the series, *Totentanz (Dance of Death)*
 Soft-ground etching, 11 5/8 x 9 5/8 in. (29.5 x 24.4 cm.) (plate)
 Müller 547
 Marcia and Granvil Specks Collection
 Acc. no. 1986.192

LOVIS CORINTH
Wilhelm Tell (William Tell), 1923
 Series of thirteen color lithographs (title page and twelve compositions) forming the 1923 suite of illustrations for Schiller's *Wilhelm Tell*, from the edition of 75 on handmade J.W. Zanders paper, 9 x 7 1/2 in. (22.9 x 19.1 cm.) (each composition)
 Müller 775-786
 Marcia and Granvil Specks Collection
 Acc. nos. 1986.240 through 1986.252

OTTO DIX
 German, 1881-1969
Der Krieg (The War), 1924
 Twenty-four prints combining etching, aquatint, and drypoint, joining twenty-six intaglio prints donated in 1984 to complete the portfolio *Der Krieg*, with all works from the portfolio numbered 10/70 on B.S.B. cream laid paper, media, plate dimensions and sheet sizes vary
 Karsch 72, 75, 78-9, 81-2, 85, 87-8, 91-2, 94-7, 102-3, 104 II, 105, III IV, 112, 114, 117 II, 119
 Marcia and Granvil Specks Collection
 Acc. nos. 1986.253 through 1986.276 (joining 1984.46 through 1984.71)

MARTHA ERLEBACHER

American, b. 1937

Shawl, 1984

Color lithograph, X/X, 17 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

MARTHA ERLEBACHER

Brocade, 1985

Color lithograph, X/X, 17 1/16 x 14 1/8 in. (42.7 x 35.2 cm.) (composition)

Gift of Mr. and Mrs. Stanley M. Warsaw

Acc. no. 1986.178

VERNON FISHER

American, b. 1943

Composition Red, White and Blue, 1985

Color lithograph, X/X, 30 1/8 x 42 1/2 in. (75.2 x 106.2 cm.) (sheet)

Gift of Mr. and Mrs. Stanley M. Warsaw

Acc. no. 1986.180

VERNON FISHER

Dark Night Full of Stars, 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. 1986.181

ALBERTO GIACOMETTI

Swiss, 1901-1966

Death, 1962

Etching, 24/25, 9 3/4 x 6 5/8 in. (24.8 x 16.9 cm.) (plate)

Gift of Jesse and Penny Wheeler

Acc. no. 1987.20

FRANCISCO DE GOYA Y LUCIENTES

Spanish, 1746-1828

Nadie nos ha visto (No One Has Seen Us), 1797-8 (plate)

Plate 79 from the series *Los Caprichos*

Etching, aquatint, and drypoint, 8 1/4 x 5 7/8 in. (20.9 x 14.6 cm.) (plate)

Harris 114 (after the first edition and before the fourth edition)

Gift of John F. Pelozo

Acc. no. 1988.3

SEYMOUR HADEN

British, 1818-1910

A Brig at Anchor, 1870

Etching with drypoint, 5 1/2 x 8 1/8 in. (14.0 x 20.6 cm.) (plate)

Schneiderman 134 V(?)

Gift of Mr. and Mrs. William Salloch

Acc. no. 1987.49

STEWART HITCH

American, b. 1940

Sham Goddess, 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

American, b. 1955

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. 1986.183

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

Texas Waltz, 1985

Color lithograph, 9/50, 48 x 32 7/16 in. (120.0 x 81.2 cm.) (composition)

Gift of Mr. and Mrs. Stanley M. Warsaw

Acc. no. 1986.185

MAURIE KERRIGAN

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. 1986.186

MISCH KOHN

American, b. 1916

The Last General, 1962

Sugar-lift etching on chine collé, 45/100, 23 1/16 x 18 in. (58.6 x 45.7 cm.) (plate)

Gift of Jesse and Penny Wheeler

Acc. no. 1987.19

OSKAR KOKOSCHKA

Austrian, 1886-1980

Der Gefesselte Kolumbus (Columbus Chained), 1916

Suite of twelve lithographs, first edition, composition dimensions vary

Wingler-Wely 44-54

Marcia and Granvil Specks Collection

Acc. nos. 1986.277 through 1986.288

ELLEN LANYON

American, b. 1926

Black Egret, 1985

Color lithograph, 10/25, 44 5/8 x 30 1/4 in. (111.4 x 75.6 cm.) (sheet)

Gift of Mr. and Mrs. Stanley M. Warsaw

Acc. no. 1986.187

ANDRE LHOE

French, 1885-1962

Grande Lague (Broad Sweep), 1925

Deluxe edition of the portfolio, consisting of six woodcut prints together with the six original studies in the original jacket, number one from the 1925 edition of twenty-five (1/21-21/21 plus A, B, C, D) on Dutch van Gelder paper, dimensions of blocks and sheets vary

Le Marin accordéoniste (Sailor with Concertina), 1925

Woodcut, 4 5/8 x 5 in. (11.7 x 12.7 cm.) (block)

Acc. no. 1986.289

Le Marin accordéoniste (Sailor with Concertina), 1925

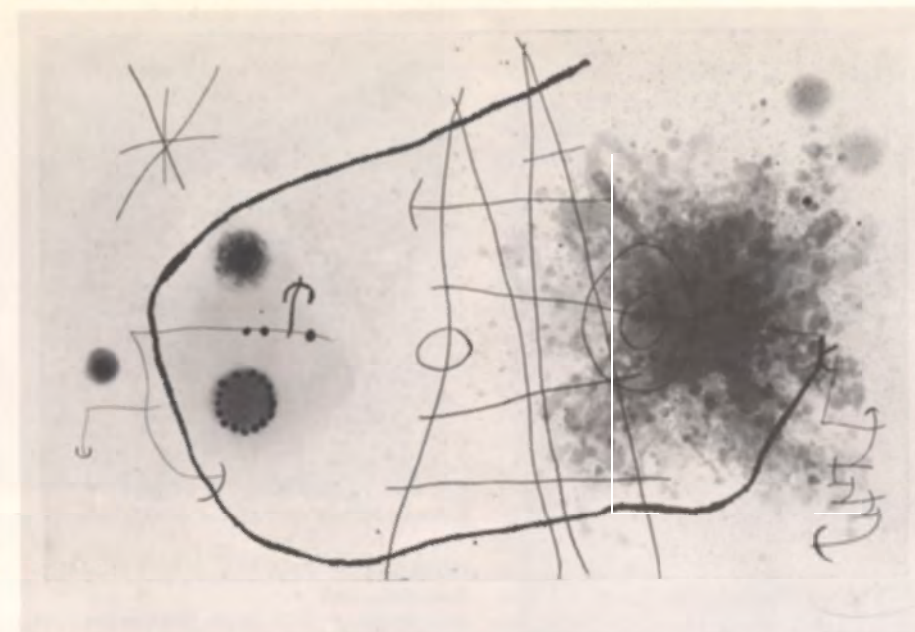
Pen and ink on thin wove paper, 8 1/8 x 10 5/8 in. (20.6 x 27 cm.) (sheet)

Acc. no. 1986.290

Escapes (Ports of Call), 1914

Woodcut, 7 x 12 in. (17.8 x 30.5 cm.) (block)

Acc. no. 1986.291



Joan Miró, *La Partie de Campagne I (Country Outing I)*, 1968, Acc. no. 1987.22

Escapes (Ports of Call), 1914

Pen and ink on thin wove paper, 7 1/8 x 11 in. (18.1 x 27.9 cm.) (sheet)

Acc. no. 1986.292

Sirène (Siren)

Woodcut, 6 1/4 x 8 in. (15.9 x 20.3 cm.) (block)

Acc. no. 1986.293

Sirène (Siren)

Pen and ink on thin wove paper, 7 7/8 x 11 1/4 in. (20.0 x 28.6 cm.) (sheet)

Acc. no. 1986.294

Gypsy's Bar, 1914

Woodcut, 5 5/8 x 6 5/8 in. (14.9 x 16.8 cm.) (block)

Acc. no. 1986.295

Gypsy's Bar

Pen and ink on thin wove paper, 7 3/4 x 11 1/2 in. (19.8 x 29.2 cm.) (sheet)

Acc. no. 1986.296

Jugement de Paris (Judgment of Paris), 1915

Woodcut, 6 3/4 x 11 3/4 in. (17.2 x 29.9 cm.) (block)

Acc. no. 1986.297

Jugement de Paris (Judgment of Paris)

Pen and ink, with pen and ink over pencil studies on verso, on thin wove paper, 6 1/2 x 12 in. (15.9 x 30.5 cm.) (sheet)

Acc. no. 1986.298

Le Marin joyeux (The Happy Sailor), 1915

Woodcut, 7 1/4 x 6 1/2 in. (18.4 x 15.9 cm.) (block)

Acc. no. 1986.299

Le Marin joyeux (The Happy Sailor)

Pen and ink on thin wove paper, 7 7/8 x 10 5/8 in. (20.0 x 27.0 cm.) (sheet)

Acc. no. 1986.300

Marcia and Granvil Specks Collection

Acc. nos. 1986.289 through 1986.300

CLAUDE GELLEE, called CLAUDE LORRAIN

French, 1600-1682

Apollo Leading the Four Seasons in a Dance, While Father Time Plays the Harp, 1662 (plate)

Engraving, 7 1/16 x 9 7/8 in. (17.9 x 25.1 cm.) (plate)

Robert-Dumesnil 20

Gift of Mr. and Mrs. William Salloch

Acc. no. 1987.48

ARISTIDE MAILLOL

French, 1861-1944

Le Retour des Champs (Returning from the Fields)

From the series of fifty-five woodcuts, *Les Géorgiques (The Georgics)*, published in 1950

Woodcut, 18/20, 4 3/4 x 5 7/16 in. (12.1 x 13.8 cm.) (composition)

Guérin 199

Gift of Jesse and Penny Wheeler

Acc. no. 1987.21

JOAN MIRO

Spanish, 1893-1983

La Partie de Campagne I (Country Outing I), 1968

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. 1987.22

PABLO PICASSO

Spanish, lived in France, 1881-1973

Toros and Toreros, 1959

Color offset lithograph, 10 11/16 x 14 5/8 in. (27.1 x 37.1 cm.) (sheet)

Gift of Jesse and Penny Wheeler

Acc. no. 1987.17

ROBERT RAUSCHENBERG

American, b. 1925

Untitled, 1970

Color offset lithograph, 8/175, 24 1/4 x 21 in. (61.6 x 53.3 cm.) (image)

Gift of Mrs. Aaron Hilkevitch in memory of Joseph B. Turner

Acc. no. 1986.327



Rembrandt Harmensz van Rijn, *Virgin and Child in the Clouds*, 1641, Acc. no. 1988.4

REMBRANDT HARMENSZ VAN RIJN
Dutch, 1606-1669
Virgin and Child in the Clouds, 1641 (plate)
Etching and drypoint, 6 1/2 x 4 1/4 in. (16.5 x 10.7 cm.) (plate)
Bartsch 61
Gift of John F. Pelozo in memory of Sylvia Spacapan Pelozo
Miletich
Acc. no. 1988.4

CHRISTIAN ROHLFS
German, 1849-1938
Der Tod (Death), circa 1912-13
Woodcut (linocut?), printed in blue, 8 x 9 1/2 in. (20.3 x 24.1 cm.)
(composition)
Vogt 64
Gift of John F. Pelozo
Acc. no. 1988.5

GEORGE ROUAULT
French, 1871-1958
Untitled, 1929
From the series of twenty-three intaglio prints, *Réincarnations du Père Ubu: Edition miniature (Reincarnations of Father Ubu: Small-scale Edition)*
Etching, 9 7/8 x 7 3/8 in. (25.1 x 18.7 cm.) (plate)
Chapon-Rouault 31
Gift of Jesse and Penny Wheeler
Acc. no. 1987.18

THOMAS ROWLANDSON
British, 1756-1827
A Cake in Danger
Engraving, hand-colored in watercolor, 12 x 8 5/8 in. (30.5 x 21.9 cm.) (plate)
Gift of Jesse and Penny Wheeler
Acc. no. 1987.24

PETER SAUL
American, b. 1951
Daisy Crochet, 1985
Color lithograph, 10/20, 31 1/8 x 27 1/4 in. (77.9 x 68.1 cm.) (sheet)
Gift of Mr. and Mrs. Stanley M. Warsaw
Acc. no. 1986.188

PETER SAUL
Politics, 1985
Color lithograph, 10/25, 32 1/8 x 23 1/2 in. (80.4 x 58.7 cm.) (sheet)
Gift of Mr. and Mrs. Stanley M. Warsaw
Acc. no. 1986.189

PETER SAUL
Texas Artist, 1985
Color lithograph, 10/20, 30 1/8 x 30 1/4 in. (75.4 x 75.6 cm.) (sheet)
Gift of Mr. and Mrs. Stanley M. Warsaw
Acc. no. 1986.190

HENRI DE TOULOUSE-LAUTREC
French, 1864-1901
Jeanne Granier, 1895
Lithograph, 13 1/2 x 9 in. (34.3 x 22.9 cm.) (composition)
Deltail 154, Adhemar 178
Gift of Jesse and Penny Wheeler
Acc. no. 1987.23

ANDERS ZORN
Swedish, 1860-1920
Zorn and His Wife, 1890
Etching, 12 3/8 x 8 3/8 in. (31.45 x 21.28 cm.) (plate)
Asplund 43 II
Gift of Mrs. Julian Bentley
Acc. no. 1986.175

Photography

RUDOLF BALOGH
At the Fair-Hill
Silver gelatin print, 7 1/16 x 9 3/8 in. (179 x 23.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.38

BISSON FRERES:
Auguste-Rosalie Bisson and Louis-Auguste Bisson (French,
1826-1900 and 1814-1876, respectively)
St. Germain, circa 1860s
Albumen print, 14 1/4 x 17 in. (36.2 x 43.2 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.25

ADOLPHE BRAUN
French, 1811-1877
Untitled (Rooftops with Fortress in Distance), circa 1860s
Albumen print, 14 1/2 x 18 3/4 in. (36.8 x 47.6 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.26



Adolphe Braun, *Untitled (Wreath of Flowers)*, circa 1860s, Acc. no. 1987.27

ADOLPHE BRAUN
Untitled (Wreath of Flowers), circa 1860s
Albumen print with original mount, 14 3/4 x 17 5/8 in. (37.5 x 44.8 cm.) (print)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.27

ADOLPHE BRAUN
Untitled (Alpine Scene), circa 1860s
Albumen print, 6 1/2 x 7 5/8 in. (16.5 x 19.4 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.28

ADOLPHE BRAUN
Untitled (Two Men on a Mountain Bridge), circa 1860s
Albumen print on original mount, 7 3/4 x 6 3/8 in. (19.7 x 16.2 cm.)
(print)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.29

ADOLPHE BRAUN
Untitled (Tomb of Lorenzo de Medici, Florence, by Michelangelo), circa 1870
Albumen print, 18 3/4 x 14 5/8 in. (47.6 x 37.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.30

ADOLPHE BRAUN
Untitled (Tomb of Giuliano de Medici, Florence, by Michelangelo), circa 1870
Albumen print, 18 3/4 x 14 5/8 in. (47.6 x 37.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.31

Attributed to ADOLPHE BRAUN
Untitled (Mill and a River)
Albumen print, 14 1/2 x 17 1/4 in. (36.8 x 43.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.36

HENRI CARTIER-BRESSON
French, b. 1908
Untitled (India, People Seated Under a Canopy), circa 1948
Silver gelatin print, 6 x 9 1/4 in. (15.2 x 23.5 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.311

HENRI CARTIER-BRESSON
Times Square, New Year's Eve, circa 1950s
Silver gelatin print, 11 1/8 x 7 1/8 in. (28.3 x 18.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.319

HENRI CARTIER-BRESSON
Untitled (Group of Workers), circa 1950s
Silver gelatin print, 9 7/8 x 6 5/8 in. (25.1 x 16.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.32

HENRI CARTIER-BRESSON
Untitled (Two Children on a Barge with a Factory in the Distance), circa 1950s
Silver gelatin print, 9 3/4 x 6 5/8 in. (24.8 x 16.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.34

HENRI CARTIER-BRESSON
Old Servants in the Streets of Shanghai, 1954
Silver gelatin print, 7 1/4 x 10 7/8 in. (18.4 x 27.6 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.316

HENRI CARTIER-BRESSON
Untitled (Woman Seated on Bench in Moscow Subway Station), circa 1954
Silver gelatin print, 6 5/8 x 9 7/8 in. (16.8 x 25.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.33

HENRI CARTIER-BRESSON
Untitled (Seated Woman Under a Portrait Bust of Lenin), circa 1954
Silver gelatin print, 9 1/8 x 5 7/8 in. (23.2 x 14.9 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.310

HENRI CARTIER-BRESSON
People in Moscow Subway Corridors
Silver gelatin print, 9 1/4 x 6 1/8 in. (23.5 x 15.6 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.312

HENRI CARTIER-BRESSON
Untitled (Beach Scene), circa 1955
Silver gelatin print, 6 1/8 x 9 3/8 in. (15.6 x 23.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.317

HENRI CARTIER-BRESSON
Hyde Park, circa 1955
Silver gelatin print, 6 x 8 5/8 in. (15.2 x 21.9 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.318

HENRI CARTIER-BRESSON
Cette grand-mère méditative (This Contemplative Grandmother)
Silver gelatin print, 12 x 8 5/8 in. (30.5 x 21.9 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.313



Henri Cartier-Bresson, *Untitled (Two Children on a Barge with a Factory in the Distance)*, circa 1950s, Acc. no. 1987.34

HENRI CARTIER-BRESSON

Interior of Butcher Shop

Silver gelatin print, 9 7/8 x 6 3/4 in. (25.1 x 17.2 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.320

HENRI CARTIER-BRESSON

Workers Loading Carts along the Seine

Silver gelatin print, 6 9/16 x 10 1/16 in. (16.7 x 25.6 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.321

HENRI CARTIER-BRESSON

Untitled (Man and Woman Seated along the Seine)

Silver gelatin print, 9 1/8 x 5 7/8 in. (23.2 x 14.9 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.314

HENRI CARTIER-BRESSON

Untitled (People in Church)

Silver gelatin print, 9 1/4 x 6 1/8 in. (23.5 x 15.6 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.315

ANDRE DIENES

Untitled (Railyard with Silhouettes of Three Men)

Silver gelatin print, 7 1/2 x 6 15/16 in. (19.1 x 17.6 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.39

ROBERT DOISNEAU

French, b. 1912

Untitled (Man in Semi-Darkness with Pots)

From the *Arts of France Series*
Silver gelatin print, 9 3/8 x 7 in. (23.8 x 17.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.322

ROBERT DOISNEAU

Untitled (Man Wearing Goggles)

From the *Arts of France Series*
Silver gelatin print, 9 3/8 x 7 1/8 in. (23.8 x 18.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.323

ROBERT DOISNEAU

Untitled (Stage Set and Props)

From the *Arts of France Series*
Silver gelatin print, 9 1/8 x 7 1/8 in. (23.2 x 18.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.324

ROBERT DOISNEAU

Untitled (Weaver's Hands and Work)

From the *Arts of France Series*
Silver gelatin print, 9 1/2 x 7 in. (24.1 x 17.8 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.325

ROBERT DOISNEAU

Tourist Group

Silver gelatin print, 9 x 6 3/4 in. (22.9 x 17.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1986.326

IZIS (ISRAELIS BIDERMANAS)

Lithuanian, lived in France, 1911-1980

Untitled (Man Examining a Musical Instrument in a Flea Market)

Silver gelatin print, 9 3/8 x 7 3/16 in. (28.3 x 18.3 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.37

CHARLES MARVILLE

French, 1816-1880

Untitled (Gothic Columns), circa 1850s or 1860s

Albumen print, 14 x 10 3/4 in. (35.6 x 23.7 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.35

WILLY RONIS

French, b. 1910

Untitled (View of Greece with Boys and Horse-Drawn Carts)

Silver gelatin print, 7 7/8 x 7 1/8 in. (20.0 x 18.1 cm.)
Gift of Mr. and Mrs. Kingman Douglass
Acc. no. 1987.40

Decorative Arts

American, designer and manufacturer unknown

Chair, 1870s or possibly 1920s

Wood with original fabric upholstery, H. 39 in. (99.1 cm.)
Gift of Chase Gilmore in honor of John and Peggy Carswell
Acc. no. 1987.9



German, Wächtersbach (near Darmstadt), Wächtersbacher Steingut, Neureuther, designer, *Cake Tray*, 1906, Acc. no. 1986.169

American, New York, Tiffany Studios

Louis Comfort Tiffany, designer

American, 1848-1933

Bud Vase

Blown Favrite glass and gilt cast bronze, H. 13 1/4 in. (33.65 cm.)
Gift of Mr. and Mrs. Herbert C. Kalk
Acc. no. 1986.172a, b

American, New York, Tiffany Studios

Louis Comfort Tiffany, designer

Free-form Vase, 1906-07

Blown Favrite glass, H. 4 3/16 in. (10.6 cm.)

Gift of Annie Laurie and Hy Fish

Acc. no. 1986.304

English, London

Large Plate, circa 1760

Cobalt-blue tin-glazed earthenware (delftware), Diam. 13 7/8 in. (35.2 cm.)

Gift of Chase Gilmore in honor of John and Peggy Carswell

Acc. no. 1987.10

English, London

Large Plate, circa 1760

Polychrome (cobalt-blue, manganese, red, green and mustard) tin-glazed earthenware (delftware), Diam. 13 7/8 in. (35.2 cm.)

Gift of Chase Gilmore in honor of John and Peggy Carswell

Acc. no. 1987.11

German, Wächtersbach (near Darmstadt), Wächtersbacher Steingut

Neureuther, designer

Cake Tray, 1906

Glazed earthenware with copper border and handles, Diam. without handles 13 1/2 in. (34.3 cm.)

Marcia and Granvil Specks Collection

Acc. no. 1986.169

CHARLES RENNIE MACKINTOSH, designer

Scottish, 1868-1928

Cutlery, circa 1903-04

Designed for the Glasgow tea rooms of Miss Cranston,

including the Ingra, Street, and Willow Tea Rooms

Electroplate, L. of knife 8 1/4 in. (21.0 cm.)

Purchase, Gift of the Friends of the Smart Gallery, 1987

Acc. nos. 1987.42-47

GERTRUD NATZLER

Austrian, lived in U.S.A., 1908-1971

OTTO NATZLER

Austrian, lives in U.S.A., b. 1908

Cup

Glazed earthenware, H. 2 1/4 in. (5.7 cm.)

Gift of Mr. and Mrs. Robert Metzberg

Acc. no. 1986.301

GERTRUD and OTTO NATZLER

Small Cup

Glazed earthenware, H. 1 3/4 in. (4.4 cm.)

Gift of Mr. and Mrs. Robert Metzberg

Acc. no. 1986.302

GERTRUD and OTTO NATZLER

Free-form Dish

Glazed earthenware, Diam. 4 3/8 in. (11.1 cm.)

Gift of Mr. and Mrs. Robert Metzberg

Acc. no. 1986.303

EMILE JACQUES RUHLMANN, designer

French, 1869-1933

Dining Chair

From the ocean liner *Ile de France*

Fruitwood with fabric seat, H. 36 in. (91.4 cm.)

Gift of Bud Holland

Acc. no. 1987.5

Scottish

Child's Cradle, 17th century

Wood, probably oak, 37 1/2 x 25 x 36 in. (95.3 x 63.5 x 91.4 cm.)

Gift of Chase Gilmore in honor of John and Peggy Carswell

Acc. no. 1987.8

FRANZ SINGER, designer

Austrian, 1896-1954

Buffet, circa 1933

Designed for the residence and surgery of Dr. Joseph Deutsch and

Dr. Ella Deutsch, Vienna

Ebonized wood, walnut, fruitwood veneer, glass, brass and nickel-

plated (?) metal, 70 1/2 x 92 x 25 1/2 in. (179.1 x 233.8 x 64.8 cm.)

Gift of Hanne Deutsch Sonquist and John Sonquist, and Steven

and Elizabeth Deutsch in memory of their parents, Dr. Joseph

Deutsch and Dr. Ella Deutsch

Acc. no. 1988.18



Franz Singer, designer, *Pair of Dining Armchairs*, circa 1933, Acc. nos. 1988.19 and 1988.20

FRANZ SINGER, designer
Pair of Dining Armchairs, circa 1933
 Designed for the residence and surgery of Dr. Joseph Deutsch and Dr. Ella Deutsch, Vienna
 Fruitwood and ebonized wood with original cane back and seat, H. 30 in. (76.2 cm.) (each)
 Gift of Hanne Deutsch Sonquist and John Sonquist, and Steven and Elizabeth Deutsch in memory of their parents, Dr. Joseph Deutsch and Dr. Ella Deutsch
 Acc. nos. 1988.19 and 1988.20

FRANZ SINGER, designer
Hanging Ceiling Lamp, circa 1933
 Designed for the residence and surgery of Dr. Joseph Deutsch and Dr. Ella Deutsch, Vienna
 Nickel-plated (?) metal and frosted glass, H. 22 in. (55.9 cm.), Diam. of glass, 22 in. (55.9 cm.)
 Gift of Hanne Deutsch Sonquist and John Sonquist, and Steven and Elizabeth Deutsch in memory of their parents, Dr. Joseph Deutsch and Dr. Ella Deutsch
 Acc. no. 1988.21

ORIENTAL

Chinese: Metalwork

Shang dynasty, Anyang (An-yang) period
Ding (Ting), cooking vessel, 13th-11th century B.C.E.
 Bronze, H. with handles 8 in. (20.3 cm.), H. without handles 6 9/16 in. (16.7 cm.), Diam. 6 1/4 in. (15.9 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.328

Shang dynasty, Anyang (An-yang) period
Jue (Chüeh), wine vessel, 13th-11th century B.C.E.
 Bronze, H. 6 5/8 in. (16.8 cm.)
 Inscribed behind handle
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.329

Shang dynasty, Anyang (An-yang) period
Gu (Ku), wine beaker, 13th-11th century B.C.E.
 Bronze, H. 12 in. (30.5 cm.), Diam. (mouth) 6 1/4 in. (15.9 cm.)
 Inscribed inside foot
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.330

Late Shang dynasty, Anyang (An-yang) period/Early Western Zhou (Chou) dynasty
Gu (Ku), wine beaker, 11th century B.C.E.
 Bronze, H. 8 11/16 in. (22.1 cm.), Diam. (mouth) 5 1/4 in. (13.3 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.331

Shang dynasty
Ju (Ch'ü) Ge (Ko), socketed dagger-axe
 Bronze, L. 8 in. (20.3 cm.), W. 2 5/8 in. (6.7 cm.)
 Inscribed on socket
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.332

Shang dynasty
Ju (Ch'ü) Ge (Ko), socketed dagger-axe
 Bronze, L. 9 3/8 in. (23.8 cm.), W. 2 in. (5.1 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.333



Shang dynasty, Anyang (An-yang) period, Gu (Ku), wine beaker, 13th-11th century B.C.E., Acc. no. 1986.330

Shang dynasty
Kai (K'uei) Ge (Ko), dagger-axe
 Bronze, L. 8 1/2 in. (21.6 cm.), W. 2 1/2 in. (6.3 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.334

Shang dynasty
Ge (Ko), dagger-axe
 Bronze, L. 10 in. (25.4 cm.), W. 2 3/4 in. (7.0 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.335

Shang dynasty
Ge (Ko), dagger-axe
 Bronze, L. 11 3/8 in. (28.9 cm.), W. 3 in. (7.6 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.336

Shang dynasty
Ge (Ko), dagger-axe
 Bronze, L. 9 1/2 in. (24.1 cm.), W. 3 in. (7.6 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.337

Western Zhou (Chou) dynasty
Ge (Ko), dagger-axe
 Bronze, L. 10 1/16 in. (25.5 cm.), W. 5 5/16 in. (13.5 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.338

Shang dynasty/Western Zhou (Chou) dynasty
Socketed Axe Head
 Bronze, L. 5 in. (12.7 cm.), W. 1 7/8 in. (4.7 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.339

Shang dynasty
Mao, spearhead
 Bronze, L. 9 5/8 in. (24.5 cm.), W. 1 7/8 in. (4.7 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.342

Shang dynasty
Arrowhead
 Bronze, L. 2 13/16 in. (7.1 cm.), W. 13/16 in. (2.0 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.343

Shang dynasty
Arrowhead
 Bronze, L. 2 1/2 in. (6.4 cm.), W. 3/4 in. (1.9 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.344

Shang dynasty
Arrowhead
 Bronze, L. 2 3/16 in. (5.6 cm.), W. 7/8 in. (2.2 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.345

Shang dynasty
Knife
 Bronze, L. 10 3/4 in. (27.3 cm.), W. 1 15/16 in. (4.9 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.340

Shang dynasty
Knife
 Bronze, L. 13 7/8 in. (35.3 cm.), W. 2 1/4 in. (5.7 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.341

Zhou (Chou) dynasty
Tun (T'ün), ferrule
 Bronze, L. 3 7/8 in. (9.9 cm.), Diam. (mouth) 1 3/16 in. (3.0 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.346

Zhou (Chou) dynasty
Caparison Mounts
Two-part Bit
 Bronze, L. (each unit) 4 1/4 in. (10.7 cm.) and 4 3/16 in. (10.6 cm.), W. (each unit) 1 5/8 in. (4.2 cm.) and 1 5/8 in. (4.2 cm.)
 Acc. no. 1986.347a

Stirrup Fastener
 Bronze, L. 3 3/16 in. (8.1 cm.), W. 2 1/8 in. (5.4 cm.)
 Acc. no. 1986.347b

Ornament
 Bronze, L. 2 in. (5.2 cm.), W. 15/16 in. (2.4 cm.)
 Acc. no. 1986.347c

Ornament
 Bronze, L. 1 5/8 in. (4.1 cm.), W. 1 3/16 in. (2.9 cm.)
 Acc. no. 1986.347d

Boss
 Bronze, Diam. 1 11/16 in. (4.3 cm.)
 Acc. no. 1986.347e

Pair of Bosses
 Bronze, Diam. (each unit) 1 1/8 in. (2.8 cm.)
 Acc. nos. 1986.347f, g

Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. nos. 1986.347a-g

Late Western Zhou (Chou) dynasty/Han dynasty
Luan, chariot jingle
 Bronze, H. 7 in. (17.8 cm.), W. 4 in. (10.3 cm.), D. 1 7/8 in. (4.7 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1987.348

Tang (T'ang) dynasty
Lion and Grapevine Mirror
 Bronze, Diam. 5 3/8 in. (13.7 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.349

Chinese: Bone, Shell, and Stone

Shang dynasty
Arrowhead
 Bone, L. 4 1/2 in. (11.5 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.350

Shang dynasty
Arrowhead
 Bone, L. 3 5/8 in. (9.2 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.351

Shang dynasty
Arrowhead
 Bone, L. 3 5/8 in. (9.2 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.352

Shang dynasty
Arrowhead
 Bone, L. 3 7/16 in. (8.7 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.353

Shang dynasty
Arrowhead
 Bone, L. 2 7/8 in. (7.4 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.354

Shang dynasty
Arrowhead
 Bone, L. 2 in. (5.1 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.355

Shang dynasty, Anyang (An-yang) period
Fragment of a Spatula with Carved Taotie (T'ao-t'ieh) Decoration, 13th-11th century B.C.E.
 Bone, L. 2 9/16 in. (6.5 cm.)
 Gift of Prof. and Mrs. Herrlee G. Creel
 Acc. no. 1986.361

Shang dynasty
Fragment of a Spatula with Drilled Decoration
Bone, L. 2 3/4 in. (7.1 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.364

Shang dynasty
Fragment of a Handle or Pendant with Incised Decoration
Bone, L. 1 5/8 in. (4.2 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.365

Shang dynasty
Pendant
Bone, L. 5 in. (12.8 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.363

Shang dynasty
Fragment from a Carved and Inlaid Vessel (?)
Bone inlaid with turquoise, L. 1 1/4 in. (3.2 cm.), W. 5/8 in. (1.6 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.362

Shang dynasty
Hairpin
Bone, L. 5 1/16 in. (12.9 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.356

Shang dynasty
Hairpin
Bone, L. 4 15/16 in. (12.6 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.357

Shang dynasty
Hairpin
Bone, L. 3 1/2 in. (8.9 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.358

Shang dynasty
Hairpin
Bone, L. 3 3/16 in. (8.1 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.359

Shang dynasty
Hairpin Finial
Bone, L. 2 9/16 in. (6.5 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.360

Shang dynasty
Spindle Whorl Ornament
Shell, Diam. 1 1/2 in. (3.8 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.366

Shang dynasty
Spindle Whorl Ornament or Button
Shell, Diam. 3/4 in. (1.9 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.367

Shang dynasty
Carved Inlay (Teeth)
Shell, H. 1 1/16 in. (1.7 cm.), W. 7/8 in. (2.3 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.368

Shang dynasty
Carved Inlay (Flange ?)
Shell, H. 5/8 in. (1.6 cm.), W. 1 1/4 in. (3.1 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.370

Shang dynasty
Carved Inlay
Shell, H. 13/16 in. (2.1 cm.), W. 1 1/4 in. (3.1 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.369

Shang dynasty
Carved Inlay (Eye and Brow ?)
Shell, H. 1 1/16 in. (1.7 cm.), W. 7/8 in. (2.3 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.371

Shang dynasty
Carved Ornament (Bead ?)
Shell, H. 7/8 in. (2.3 cm.), W. 9/16 in. (1.4 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.372

Shang dynasty
Carved Inlay
Stone (jade ?), H. 1 in. (2.54 cm.), W. 1 1/16 in. (2.8 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.373

Shang dynasty
Fragment of a Bi (Pl) disc
Jade, H. (max. dim.) 1 3/4 in. (4.5 cm.), W. (max. dim.) 1 1/2 in. (3.8 cm.), D. 3/16-1/4 in. (0.5-0.6 cm.), Diam. (reconstruction of inner ring) 1 1/2 in. (3.8 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.374

Shang dynasty (?)
Carved Ornament
Stone, H. 1 1/16 in. (2.7 cm.), W. 1 5/16 in. (3.4 cm.), D. 7/8 in. (1.0 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.384

Chinese: Ceramics

Shang dynasty, Anyang (An-yang) period
Fragment of a Bronze Ritual Vessel Casting Mold
Unglazed buff earthenware, H. 1 5/8 in. (4.1 cm.), W. 2 1/16 in. (5.3 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.375

Shang dynasty, Anyang (An-yang) period
Fragment of a Vessel
Unglazed light buff earthenware (white ware ?), with incised and modeled decoration, H. 1 9/16 in. (4.0 cm.), W. 1 3/4 in. (4.5 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.376



Lan Ying, Landscape (after Huang Gongwang [Huang Kung-wang]), circa 1637-38, Acc. no. 1987.56

Shang dynasty
Fragment of a Vessel
Unglazed light gray earthenware (gray ware), with combed and coiled decoration, H. 2 15/16 in. (7.5 cm.), W. 7 1/2 in. (19.0 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.377

Shang dynasty, Anyang (An-yang) period, found at Houjiazhuang (Hou Chia Chuang)
Fragment of a Vessel
Unglazed light gray earthenware (gray ware), with incised decoration, H. 3 1/16 in. (7.6 cm.), W. 3 1/2 in. (8.8 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.378

Shang dynasty, Anyang (An-yang) period, found at Houjiazhuang (Hou Chia Chuang)
Fragment of a Vessel
Unglazed dark gray earthenware (gray ware), with incised and applied decoration, H. 2 1/2 in. (6.5 cm.), W. 4 9/16 in. (11.6 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.379

Shang dynasty, Anyang (An-yang) period, found at Xiaotun (Hsiao Tun)
Fragment of a Vessel
Unglazed red earthenware (red ware), with beaten paddle decoration, H. 4 in. (10.2 cm.), W. 5 1/8 in. (13.0 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.380

Shang dynasty, Anyang (An-yang) period
Fragment of a Vessel
Unglazed red earthenware (red ware), with beaten paddle decoration, H. 3 3/8 in. (8.6 cm.), W. 3 1/2 in. (9.0 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.381

Shang dynasty, Anyang (An-yang) period
Fragment of a Vessel
Unglazed red earthenware (red ware), with beaten paddle decoration, H. 4 3/8 in. (11.1 cm.), W. 6 in. (15.2 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.382

Shang dynasty, Anyang (An-yang) period, found at Houjiazhuang (Hou Chia Chuang)
Fragment of a Vessel
Unglazed red earthenware (red ware), with combed decoration, H. 3 11/16 in. (9.4 cm.), W. 6 in. (15.2 cm.)
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. no. 1986.383

Chinese: Oracle Bones

Shang dynasty
Oracle bones
Forty-three oracle bones of animal bone and tortoise shell collected by Prof. Herrlee G. Creel in China during the 1930s, the largest and best preserved including an ox scapula with several sets of divinations and an inscribed tortoise plastron. Others are fragmentary with as few as one graph, but most contain nearly complete inscriptions.
Gift of Prof. and Mrs. Herrlee G. Creel
Acc. nos. 1986.385 through 1986.427

Chinese: Painting

LAN YING
Chinese, 1585-after 1664
Landscape (after Huang Gongwang [Huang Kung-wang]), circa 1637-38
Handscroll, ink and color on silk, 23 1/16 x 379 1/8 in. (58.6 x 963.1 cm.) (painting)
Gift of Jeannette Shambaugh Elliott in honor of Prof. Harrie A. Vanderstappen
Acc. no. 1987.56

TONG YU (TUNG YÜ)
Chinese, 1721-1782
Plum Blossom
Hanging scroll, ink on paper, 33 1/2 x 10 3/4 in. (85.1 x 27.3 cm.) (painting)
Gift of Richard and Mali Edmonds
Acc. no. 1988.7

ZHU QIZHEN (CHU CHI-CHEN)
Chinese
Landscape, 1633
Hanging scroll, ink and color on silk, 67 13/16 x 17 1/8 in. (172.3 x 43.5 cm.) (painting)
Gift of Jeannette Shambaugh Elliott
Acc. no. 1987.12

Artist unknown
Chinese, Qing (Ch'ing) dynasty
Standing Lady, 19th century
Hanging scroll, 34 x 8 1/4 in. (86.4 x 21.0 cm.) (painting)
Gift of Mr. and Mrs. Frank Schubel
Acc. no. 1987.14

Artist unknown
Chinese, Qing (Ch'ing) dynasty
The Six Sages, circa 1900
Hanging scroll, 48 1/2 x 29 1/2 in. (123.2 x 74.9 cm.) (painting)
Gift of Mr. and Mrs. Frank Schubel
Acc. no. 1987.13

Japanese: Metalwork

Japanese, Meiji period
Vase, probably late 19th century
Cast bronze, H. 9 3/4 in. (24.8 cm.)
Bequest of John N. and Dorothy C. Estabrook
Acc. no. 1988.15

Japanese: Painting

DONKEI TOSHITSU
Japanese, d. 1668
Children Playing in the Garden
Hanging scroll, ink and color on paper, 45 5/8 x 18 in. (115.9 x 45.8 cm.) (painting)
Gift of Jeannette Shambaugh Elliott in honor of Prof. Harrie A. Vanderstappen
Acc. no. 1987.54

Artist unknown
Japanese, Edo period
Portrait of Priest Yōgetsu Ryōsaku, inscribed by Priest Taiden, 1795
Hanging scroll, ink and color on silk, 41 1/16 x 16 1/2 in. (194.4 x 41.2 cm.) (painting)
Gift of Jeannette Shambaugh Elliott in honor of Prof. Harrie A. Vanderstappen
Acc. no. 1987.55

Korean

Korean, Koryŏ dynasty
Wine Cup with Stand, circa 1300
Cup: stoneware, with celadon glaze and carved, incised, and black and white inlaid decoration, with later gold lacquer repairs, H. 2 3/4 in. (6.9 cm.), Diam. 3 in. (7.6 cm.)
Stand: stoneware, with celadon glaze and carved, incised, and black and white inlaid decoration, with later gold lacquer repairs, H. 2 in. (5 cm.), Diam. 5 1/2 in. (13.9 cm.)
Gift of John F. Pelozo
Acc. no. 1988.2a, b



Tong Yu (Tung Yu), Plum Blossom, Acc. no. 1988.7

Indian

Indian, Mughal
Necklace and Ring, late 18th century (ring possibly 20th century)
Rose-cut diamonds, pearls and champlevé enamel on metal,
L. (necklace) 8 in. (20.3 cm.)
Gift of Mildred Othmer Peterson
Acc. nos. 1987.50 (necklace) and 1987.51 (ring)

Pre-Columbian

Western Mexican, Nariit culture, circa 200 B.C.E.-250 C.E.
Seated Female Figure with Bowl
Terracotta with cold-paint decoration, H. 13 in. (33.0 cm.)
Gift of John F. Pelozo in memory of Edwin Norman Pelozo
Acc. no. 1988.1

LOANS FROM THE PERMANENT COLLECTION

Exhibitions to which works of art have been lent are listed alphabetically by the city of the organizing institution. Loans listed date from July 1, 1986 through June 30, 1988.

The Art Institute of Chicago
Renaissance Decorative Arts from Chicago Collections
March 2 - June 14, 1987

Italian, Venice (Murano)
Tazza (Footed Bowl), circa 1500
Blown green glass, partially enameled and gilded,
H. 5 15/16 in. (15.1 cm.), Diam. of mouth 9 15/16 in. (25.2 cm.)
Gift of the Samuel H. Kress Foundation
Acc. no. 1973.56

Italian, Rome
Reliquary, circa 1534-49
Silver gilt, lapis lazuli, crystal, enamel, and eglomisé,
H. 23 1/2 in. (59.7 cm.)
Gift of the Samuel H. Kress Foundation
Acc. no. 1973.54

PETER FLOETNER
German, circa 1493-1546
Allegory of the Sense of Smell
Cast bronze plaque, 2 1/2 x 3 3/8 in. (6.3 x 8.6 cm.)
Purchase, The Cochrane-Woods Collection
Acc. no. 1977.116

HANS REINHARDT, THE ELDER
German, circa 1517-1581
The Fall and The Redemption of Man: Adam and Eve (obverse), The Crucifixion (reverse), 1536
Cast silver medallion, Diam. 2 11/16 in. (6.8 cm.)
Purchase, The Cochrane-Woods Collection
Acc. no. 1977.100

Italian, Urbino, Workshop of Orazio (?) Fontana
Clotilda puerperile (Birth Bowl), circa 1560
Polychrome tin-glazed earthenware (majolica), H. 2 1/8 in. (5.4 cm.), Diam. of mouth 8 3/4 in. (22.2 cm.)
Purchase, The Cochrane-Woods Collection
Acc. no. 1979.42

The Art Institute of Chicago
Chicago Architecture 1872-1922: Birth of a Metropolis
July 16 - September 5, 1988

Traveled to: Musée d'Orsay, Paris, October 2, 1987 - January 4, 1988; Deutsches Architekturmuseum, Frankfurt-am-Main, February 5 - April 25, 1988

GEORGE MANN NIEDECKEN, designer
American, 1878-1945
Armchair, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Oak and laminated oak, H. 39 1/2 in. (100.3 cm.)
University Transfer
Acc. no. 1967.66

FRANK LLOYD WRIGHT, designer
American, 1867-1959
Dining Table and Six Side Chairs, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Table: oak and laminated oak, clear and colored leaded glass and glazed earthenware, 55 5/8 x 96 1/4 x 53 1/2 in. (141.3 x 244.9 x 135.9 cm.)
Chairs: oak and leather, H. 52 3/8 in. (133 cm.)
University Transfer
Acc. no. 1967.73

FRANK LLOYD WRIGHT, designer
Window, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Clear and colored leaded glass in original painted wood frame, 47 7/8 x 38 5/8 in. (124.5 x 76.8 cm.)
University Transfer
Acc. no. 1967.89

R. H. Love Galleries, Chicago
Louis Ritman: The Giverny Years
September 18 - October 18, 1987

LOUIS RITMAN
American, b. Russia, 1889-1963
Portrait of J. Wellington Reynolds, 1906-7
Oil on canvas, 36 x 29 in. (91.4 x 73.7 cm.)
Gift of the Estate of Louis Ritman in memory of J. Wellington Reynolds
Acc. no. 1982.75

State of Illinois Art Gallery, Chicago
Julia Thecla (1896-1973)
June 2 - July 25, 1986

JULIA THECLA
American, 1896-1973
Harbinger, 1940
Gouache on board, 6 x 6 1/2 in. (15.2 x 16.5 cm.)
The Mary and Earle Ludgin Collection
Acc. no. 1981.142

JULIA THECLA
Guarded Ones, 1955
Tempera and charcoal on paper, 8 x 10 in. (20.3 x 25.4 cm.)
(sheet)
Gift of Mrs. Leon Despres
Acc. no. 1985.25

Palazzo Strozzi, Florence
Il Seicento Fiorentino
December 20, 1986 - May 4, 1987

FRANCESCO MONTELATI, called CECCO BRAVO
Italian, 1607-1661
Angelica and Ruggiero, circa 1645
Oil on canvas, 12 3/4 x 17 1/2 in. (32.5 x 44.5 cm.)
Gift of the Samuel H. Kress Foundation
Acc. no. 1973.42

Hamburger Kunsthalle, Hamburg, West Germany
Eva und die Zukunft
July 11 - September 14, 1986

HENRI-MICHEL-ANTOINE CHAPU
French, 1833-1891
Joan of Arc at Domrémy, after 1870
Cast bronze, H. 17 1/2 in. (44.5 cm.)
Purchase, Gift of the Friends of the Smart Gallery, 1986
Acc. no. 1986.2

Honolulu Academy of Arts, Hawaii
*Wen-jen Hua: Chinese Literati Painting from the
Collection of Mr. and Mrs. Mitchell Hutchinson*
March 30 - May 1, 1988

ZHANG PENGZHONG (CHANG PENG-CHUNG)
Chinese, 1688-1745
Jade Hall in the Autumn Mountains, 1744
Hanging scroll, 24 3/8 x 25 in. (62 x 63.6 cm.) (painting)
Gift of Mitchell Hutchinson
Acc. no. 1984.97

The University Gallery at Memphis State and The
Dixon Gallery and Gardens, Memphis, Tennessee
*Journeys of the Spirit: Landscape Portraits of Places
in China*
May 3 - June 14, 1987

QIAN GU (CH'EN KU)
Chinese, 1508-after 1575
The Red Cliff
Handscroll, ink and light color on silk, 10 1/16 x
49 1/16 in. (25.6 x 124.6 cm.) (painting)
Anonymous Gift
Acc. no. 1974.90

UWM Art Museum, Art History Gallery, The
University of Wisconsin-Milwaukee
*Reactions to the War: The European Avant-Garde,
1914-1925*
November 3 - December 14, 1986

MARCEL GROMAIRE
French, 1892-1971
L'Ami (The Friend), 1916
Pen and ink on paper, 9 3/4 x 12 5/8 in. (24.8 x 32.1 cm.)
(sheet)
Marcia and Granvil Specks Collection
Acc. no. 1983.142

PABLO PICASSO
Spanish, lived in France, 1881-1973
Les Trois Baigneuses III (The Three Bathers III), 1922-3
Etching, 11/100, 7 1/16 x 5 1/16 in. (17.9 x 12.8 cm.) (plate)
Gift of Mrs. George R. Ranney
Acc. no. 1974.58

William Beadleston Gallery, New York
Paul Guigou 1834-1871

April 28 - May 30, 1987
Traveled to: Columbus Museum of Art, Columbus,
Ohio, June 6 - July 12, 1987

PAUL GUIGOU
French, 1834-1871
*Un Bras de la Durance à sec (A Bend on the Dry Durance
River)*, 1869
Oil on canvas, 8 1/4 x 18 1/8 in. (21.0 x 46.0 cm.)
Gift of Mr. and Mrs. Frank H. Woods, Jr.
Acc. no. 1980.31

Michael Ward Gallery, New York
*A Romantic Vision of Greece and Turkey: Louis
Duprés's Voyage of 1819 to Athens and
Constantinople*
April 20 - June 30, 1988

LOUIS DUPRE
French, 1789-1837
*Portrait of M. Fauvel, the French Consul, with View of the
Acropolis*, 1819
Oil on canvas, 20 1/2 x 25 1/4 in. (52.1 x 64.1 cm.)
Gift of Mr. and Mrs. Frank H. Woods, Jr.
Acc. no. 1980.33

Lakeview Museum of Arts and Sciences, Peoria,
Illinois
The Passion of Rodin
May 1 - July 3, 1988

AUGUSTE RODIN
French, 1840-1917
The Thinker (The Poet), 1880 (cast possibly after 1902)
Cast bronze, H. 28 in. (71.1 cm.)
The Harold H. Swift Bequest
Acc. no. 1967.30

AUGUSTE RODIN
Small Standing Torso, 1882 (cast 1958)
Cast bronze, H. 8 3/4 in. (22.2 cm.)
The Joel Starrels, Jr. Memorial Collection
Acc. no. 1974.213

AUGUSTE RODIN
Despair (Woman with Her Foot in the Air), early 1880s or
circa 1890 (cast 1956)
Cast bronze, H. 6 3/4 in. (17.2 cm.)
The Joel Starrels, Jr. Memorial Collection
Acc. no. 1974.206

AUGUSTE RODIN
The Juggler, 1892-5 or 1909 (cast 1956)
Cast bronze, H. 11 1/4 in. (28.6 cm.)
The Joel Starrels, Jr. Memorial Collection
Acc. no. 1974.156

AUGUSTE RODIN
Nude, circa 1896
Pencil on paper, 12 1/4 x 7 11/16 in. (31.1 x 19.5 cm.) (sheet)
The Joel Starrels, Jr. Memorial Collection
Acc. no. 1974.274

PAUL (PAVEL) TROUBETZKOY
Russian, lived in Europe and U.S.A., 1886-1938
Auguste Rodin, circa 1906-14
Cast bronze, H. 20 in. (50.9 cm.)
The Joel Starrels, Jr. Memorial Collection
Acc. no. 1974.144

Memorial Art Gallery of the University of Rochester,
Rochester, New York

*La Grande Manière: Historical and Religious
Painting in France, 1700-1800*
May 2-July 26, 1987

Traveled to: The Jane Voorhees Zimmerli Art Museum, Rutgers
University, New Brunswick, New Jersey, September 6 - November
8, 1987; The High Museum of Art at Georgia-Pacific Center, Atlanta,
December 7, 1987 - January 22, 1988

NOEL HALLE
French, 1711-1781
Joseph Accused by Potiphar's Wife, circa 1740-44
Oil on canvas, 55 1/4 x 65 1/8 in. (140.5 x 165.5 cm.)
Purchase, Gift of the Mark Morton Memorial Fund and
Mr. and Mrs. Eugene Davidson
Acc. no. 1974.116

Washington University Gallery of Art, St. Louis
The School of Paris and Modern Art
August 24 - November 9, 1986

MARCEL DUCHAMP
French, lived U.S.A., 1887-1968
Boite en valise (The Green Box), 1941
Mixed media, 14 15/16 x 15 7/8 in. (38.0 x 40.3 cm.) (closed)
Gift of Mrs. Robert B. Mayer
Acc. no. 1983.30

Scottsdale Arts Center Association and the Frank
Lloyd Wright Foundation, Scottsdale, Arizona
Frank Lloyd Wright: In the Realm of Ideas

Traveled to: LTV Center Pavilion, Dallas Museum of Art, January 19
- April 17, 1988; National Museum of American History,
Smithsonian Institution, Washington, D.C., July 1 - September 30,
1988 [acc. no. 1967.87 only]; Center for the Fine Arts, Miami,
Florida, December 16, 1988 - February 26, 1989; Museum of
Science and Industry, Chicago, June 8 - September 14, 1989;

Bellevue Art Museum, Bellevue, Washington, October 7, -
December 31, 1989; Marin County Civic Center, San Rafael,
California, February 10 - May 30, 1990; San Diego Museum of Art,
June 23 - August 12, 1990; Scottsdale Center for the Arts, Scottsdale,
Arizona, January - March 1991

FRANK LLOYD WRIGHT, designer
American, 1867-1959
Barrel Armchair, 1900
Designed for the B. Bradley House, Kankakee, Illinois
Oak with upholstered seat, H. 27 in. (68.5 cm.)
University Transfer
Acc. no. 1967.70

FRANK LLOYD WRIGHT, designer
Window, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Clear leaded glass in original painted wood frame,
33 1/2 x 35 1/4 in. (85.1 x 89.5 cm.)
University Transfer
Acc. no. 1967.87

Whitney Museum of American Art, Fairfield County,
Stamford, Connecticut
Contemporary Cutouts
November 20, 1987 - January 27, 1988

KARL WIRSUM
American, b. 1939
The Phantom of Hackle Park, 1982
Acrylic on wood, H. 24 1/2 in. (62.2 cm.)
Purchase, Illinois Arts Council Matching Grant and
Unrestricted Funds
Acc. no. 1984.129

International Exhibitions Foundation, Washington,
D.C.

American Women Artists 1830-1930

Traveled to: National Museum of Women in the Arts, Washington,
D.C., April 10 - June 14, 1987; Minneapolis Institute of Arts, July 5 -
August 30, 1987; The Wadsworth Atheneum, Hartford,
Connecticut, September 19 - November 15, 1987; San Diego
Museum of Art, December 5, 1987 - January 31, 1988; Meadows
Museum, Southern Methodist University, Dallas, February 20 -
April 17, 1988

MARGARET FOLEY
American, 1827-1877
Bust of Jenny Lind, 1865
Marble, Diam. 16 1/2 in. (41.9 cm.)
Gift of Dr. and Mrs. Isadore Iscoe
Acc. no. 1973.35

Smithsonian Institution Traveling Exhibition
Service, International Gallery, Washington, D.C.
Generations
September 11, 1987 - March 31, 1988

Cambodian (People's Republic of Kampuchea)
Siva Linga, circa 7th-11th century
Sandstone, H. 17 1/4 in. (43.8 cm.)
Gift of Gaylord Donnelley
Acc. no. 1982.20

Special Exhibitions and Programs

EXHIBITIONS

Exhibitions July 1, 1987 through June 30, 1988.

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, Koni Fujiwara, Dan K. Harris, Johnna Marcil, Tom Morris, Ann Schaefer, Julie Schnatz, J. Vincent Shine, and Cynthia Vandever. Coordinated by Smart Gallery intern Koni Fujiwara, under the supervision of curator Richard A. Born.



The Chicago Imagist Print

The Chicago Imagist Print: Ten Artists' Works, 1958-1987

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 raisonné 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.



Visitors admire Karl Wirsum's suspended airplane exhibited in The Chicago Imagist Print.



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 Philippon for his famous journal during the reign of the French Citizen King, Louis-Philippe. Dedicated to the memory of Professor Bertha H. Wiles, professor emerita 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.

Illinois Prints, 1950-1987
October 4 - December 6, 1987

To complement *The Chicago Imagist Print*, a selection of eleven graphic works drawn from the Smart Gallery's permanent collection highlighted the accomplishments of artists Vera Berdich, Phyllis Bramson, Roland Ginzel, Leon Golub, Richard Hull, Ellen Lanyon, June Leaf, and Dan Ramirez. Organized by Smart Gallery intern H. Rafael Chacón.

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.



Illinois Prints, 1950-1987



The Aura of Neo-Impressionism



John Graham: Artist and Avatar



Chicago artists Don Baum and Vera Klement and Smart Gallery guard Jane Miller at the opening of John Graham: Artist and Avatar.



From the American Scene to Abstract Expressionism



Smart Gallery Governing Board member Lindy Bergman with John Graham's *Apotheosis* (1955-57), on loan from her collection for the Chicago venue of John Graham: Artist and Avatar.



Blossoms from the Desert

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 Süleyman 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: Three Centuries of Rajput Painting, 1450-1750

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

Lectures, gallery talks, and symposia, July 1, 1987 through June 30, 1988.

Colloquium in conjunction with the exhibition *The Chicago Imagist Print*, with artists Roger Brown, Philip Hanson, Suellen Rocca, 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

Moderated by Martha Ward, The University of Chicago, January 30, 1988.

Smart Gallery Fellows meeting: "Gauguin and Beethoven: Color in the Vollard Exhibition of 1898," Richard R. Brettell, Curator of European Painting, The Art Institute of Chicago, February 17, 1988.

Smart Gallery Fellows meeting: "Problems in Museum Directing," I. Michael Danoff, Director, Museum of Contemporary Art, Chicago, March 29, 1988.

Lecture in conjunction with the exhibition *John Graham: Artist and Avatar*: "Ego and Alter Ego in the Work of John Graham," Eleanor Green, Guest Curator for *John Graham*, April 12, 1988.

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

"On Graham's 'Value of the Strange, Enigmatic, and Absurd in Art,'" Jeffrey Abt, Acting Director, The David and Alfred Smart Gallery, May 18, 1988.

"Graham, the Antique, and Historicism," Richard A. Born, Curator, The David and Alfred Smart Gallery, May 25, 1988.

"Theosophy and Mysticism in John Graham," Mark A. Hall, Gallery Intern, The David and Alfred Smart Gallery, June 1, 1988.

"Graham, Primitivism, and the New York School," Sue Taylor, Visiting Associate Curator, The David and Alfred Smart Gallery, June 8, 1988.

Smart Gallery Fellows meeting: "On Works of Art in the Process of Restoration," Barry R. Bauman, Director and Painting Conservator, Chicago Conservation Center, May 26, 1988.



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 and Alter Ego in the Work of John Graham."

PUBLICATIONS

July 1, 1987 through June 30, 1988.

The Chicago Imagist Print: Ten Artists' Works, 1958-1987. A Catalogue Raisonné.

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.
Foreword by John Carswell, essays by John Carswell, Edward A. Maser, and Jean McClure Mudge, 1985.

Jean Dubuffet: Forty Years of His Art.
Foreword by Richard A. Born and Joseph D. Ketner II, essays by Jean Dubuffet, Dennis Adrian, Reinhold Heller, and Sue Taylor, 1984.

Alumni Who Collect I: Drawings from the Sixteenth Century to the Present.
Foreword by Edward A. Maser, introduction by Richard A. Born, 1982.

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TEN ARTISTS' WORKS
1958-1987
6 October through 6 December 1987
The David and Alfred Smart Gallery The University of Chicago

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