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On 5 February 1990, in order better to reflect the nature of the institution and its permanent collection, the name of the David and Alfred Smart Gallery was changed to the David and Alfred Smart Museum of Art by the Executive Committee of the Board of Trustees of the University of Chicago.
Power and Polemics: Political Satire and the July Monarchy

The Ascent of the Citizen King

Freedom of the press is suspended.

Article I, Ordinances of the King, Charles X, 1830

The period in French history known as the July Monarchy began with a popular uprising that swept Paris in the summer of 1830. From the beginning of the Revolution, censorship of the press by the crown and the denial of freedom of expression were pivotal issues. In July, Charles X, the Bourbon King, met with opposition both in the restricted elections of the Chamber of Deputies, when the liberals won a majority, and in the republican press. When Charles imposed censorship on publications under twenty-five pages, effectively suspending freedom of the press, the liberal newspaper Le National called for civil disobedience. The people rallied in support of the newspapers, erected barricades in the streets, and overthrew the Bourbon monarchy on July 27, 28, and 29, "les trois glorieuses." Charles was forced into exile.

These events did not go unremarked by artist-journalists whose explicitly political cartoons were eagerly followed throughout the capital city. The ousting of the Bourbons, for instance, was immediately celebrated in the liberal press in lithographs such as Definitive Sweeping of the Beautiful City of Paris (fig. 1). This anonymous print, depicting the bourgeoisie and National Guard literally sweeping Charles out of France, also satirizes the close relationship between the crown and clergy. Because the unpopular king, who had been reared by Jesuits and, according to rumors, had taken secret vows in the Catholic Church, had attempted to reunify the monarchy and the Church during his five-year reign, he is shown here riding on the back of a priest. Clerical paraphernalia such as a bishop’s miter and crozier can be found among the trappings of the monarchy brushed away like so much trash by the revolutionaries. Also part of the rubbish are the loi du sacrement, a law that punished the desecration of the host by death, the droit d’ainesse or law of primogeniture, Charles’s own constitutional Charte, and a host of revised electoral laws. Parisians had not experienced such revolutionary zeal since the 1790s, and prints such as this one vividly documented the euphoria felt by a significant part of the population.

Louis-Philippe, the Duke of Orléans, an aristocrat of the younger branch of the Bourbon dynasty, successfully concluded the Revolution on the thirtieth of July. His ride on horseback to the Paris Hôtel de Ville or city hall, where he assumed the title of Lieutenant General of the Realm, was triumphant. A symbolic kiss bestowed on Louis-Philippe by the Marquis de Lafayette, aging veteran of the American Revolution, sealed the alliance between populists favoring a republican form of government and various competing monarchical and Bonapartist groups. To the chagrin of the liberal faction that had brought down the monarchy, the crown was quickly reinstated. On August 9, with the support of the juste milieu, a coalition of anti-Bourbon monarchists and republicans favoring an elected national assembly, Louis-Philippe was crowned "King of the French by the will of the nation"—as opposed to the traditional title of "King of France."

The violence and triumph of the "three glorious days" marked the climax of a long process of liberalization of French society since the Revolution.
of 1789. Moving from the Revolution, to the Empire under Napoleon, and finally to the Restoration of the Bourbon monarchy, France had witnessed a struggle between conservative and liberal causes, played out by the traditional privileged classes of the ancien régime and the antagonistic forces of the emerging middle class. As the basis of French national wealth and power shifted from an agricultural to an industrial economy, the landed aristocracy and the Catholic Church—the elite before the Revolution—gave way to a new class of bankers, industrialists, and merchants who sought a political voice commensurate with their emerging economic and social status. In 1830, France moved again toward the democratic ideals of the Revolution with the formation of a constitutional monarchy under Louis-Philippe and a parliamentary system empowered by an increased electorate drawn from the bourgeoisie. Louis-Philippe's was to be a hybrid government, established with a mandate that in principle attempted to balance reactionary and liberal causes. The compromise government drafted a new constitutional Charter, signed by the so-called 'Citizen King' on the same day. The Constitution removed Catholicism as the state religion, gave the elected legislature power to suspend or change the law, and guaranteed freedom of the press. However, what began as a significant, if moderate, political change with all the attendant hopes of reform quickly broke down into political factionalism, graft, and corruption.

The Rise of Satirical Journals

The French have the right to publish and to print their opinions, in conformation with the laws. Censorship can never be re-established.

Article 7, Constitutional Charter of the July Monarchy, adopted August 9, 1830

From its inception, the July Monarchy's constitutional guarantee of freedom of the press backfired. The most overt opposition to Louis-Philippe and his regime came under immediate attack by the liberal press, which favored abolishing the crown altogether. The most overt opposition to Louis-Philippe came from satirical political journals which took full advantage of their newly won freedom. The two most successful of these, La Caricature, a weekly formed on November 4, 1830, and the daily Chartier, which began publication on December 1, 1832, were founded by Charles Philipon and his brother-in-law Gabriel Aubert. Philipon, appointed for a year in the studio of the neo-classical painter Baron Antoine-Jean Gros, had worked for the republican journal La Silhouette in 1820. His greatest strength lay in his ability to recognize artistic talent. Philipon brought together the finest draftsmen in Paris, artists such as Honoré Daumier, Jean-Ignace Isidore Grangé, and Charles-Joseph Traviès de Villers, to illustrate his journals. Although academically trained, these young radicals rejected established forms of recognition and patronage in order to give visual support to their liberal ideology. Their sharp-edged political commentary probed the limits of freedom of expression and governmental tolerance, often leading to fines and even imprisonment. Moreover, by 1834, the offices of La Caricature had been seized twenty-seven times by government officials. The perceived threat the press presented to the July Monarchy is a measure not only of the insecurity of the regime but also of the communicative power of French satire in the early 1830s, which owes its success to a sophisticated language of highly charged images. A host of verbal and visual puns, emblems, allegories, and recognizable caricatures of public officials taunted the government censors. Philipon, as Jules Champfleury later wrote, unleashed "a war by pinpricks," criticizing the policies of the July Monarchy and questioning the personal integrity of its prominent figures. The first to come under attack was Louis-Philippe himself. Among the earliest parodies of the king in La Caricature was an image of the monarch as an elephant (fig. 2), perhaps executed by Gérard Grandville, who, in official portraits as well as popular prints distributed by the new crown, Louis-Philippe was often shown as a heroic military leader of the French Revolution. In spite of his aristocratic origins, at the age of eighteen he had joined the Jacobins Club, siding with the republicans. He later enlisted in the army and, as a lieutenant general, lead major victories against the Austrians at Jemmapes and Valmy. However, the liberal element, extremely nationalist and pro-war after the July Revolution, viewed Louis-Philippe's apparent pacifism in international affairs as a weakness for France. Thus in contrast to traditional depictions of the revolutionary hero riding a spirited steed to the Hôtel de Ville, this print shows Louis-Philippe as an overweight, lethargic figure leading an army of sheep while a bourgeois mob jeers. The most successful and biting satire of the king, however, was Philipon's poire, a clever image which compared the Citizen King's long, heavy-jowled face to a pear. "Poire," French for "pear," also
The pear quickly spread in use among the artists of *La Caricature*, easily becoming the most popular caricature of its day in Paris, and indeed the whole nineteenth century. But while depending on the right guaranteed by the new Constitution to publish critiques of the king, Philipon's success with the pear came into direct conflict with another article of the Constitution, which held that “the person of the king [was] inviolable and sacred.”

Although many writs were issued against Philipon in the year after the founding of *La Caricature*, it was not until November 1831 that he was first jailed and tried for defaming the king's character. Acting in his own defense at the trial, Philipon drew for the jury a series of four sketches in which he transformed a line drawing of Louis-Philippe into the simple shape of a pear. Reminding the jury of the liberties promised by the Constitution of 1830, he then asked, “Is resemblance a crime?” He was quickly discharged and the image proliferated throughout the city. In January 1832, Philipon was again tried, and this time convicted, for offenses against the person of the king and members of the royal family.

The war continued; in the hands of Philipon and his associates, the image of the monarch in the form of the pear went through a series of creative permutations throughout Louis-Philippe's tenure. Later in 1832 for example, Sebastian Peytel, a member of the Philipon circle using the pseudonym “Louis Benoit-Jardinier,” attacked the king by publishing the famous caricature in a caustic little book titled *Physiology of the Pear*. Other variants of the pear motif came from the hand of the Swiss-born Travies de Villers, who had begun as a genre painter, exhibiting in the Paris Salon of 1823 to much public acclaim. Travies’s liberal sentiments eventually brought him to the attention of Philipon, who launched his career as an illustrator for *La Caricature*. With the clever *Sheepskin/A Hidden Warrior* (fig. 3), Travies revived a tradition of images of reversible human heads with animal counterparts popular since the Middle Ages. The print is essentially a portrait of the king as a bruised and lumpy pear, but when turned upside down becomes the head of a ram, inviting associations of a stubborn or headstrong character.

It was Grandville, however, who was most responsible for animating the character of the pear. A prolific illustrator, Grandville had learned to draw in a meticulous and disciplined manner from his father, who, apart from his profession as a stage actor, was also a miniaturist. The younger Grandville came to Paris in 1817 to study painting but, like Philipon, soon turned to the medium of lithography. After publishing the highly acclaimed *Métamorphoses du jour* in 1829 (see n. 7 below), he gained Philipon's regard, and was able to channel his fervent republicanism and hatred of Louis-Philippe into angry cartoons which were often transferred into lithographs for *La Caricature* by artists such as Eugène-Hippolyte Forest and Auguste Desperret. Grandville's formula often involved many figures, symbols, and processions of bureaucrats and government ministers in expansive and richly detailed landscapes or interiors. *Reception* (fig. 4), for example, set in a Gothic interior associated with the origins of the French monarchy, parodies Louis-Philippe's court. This print is in effect a satire of François Gérard's monumental painting of *The Coronation of Charles X* (Musée National du Château de Versailles), an event that took place in the choir of Rheims Cathedral, the traditional site since medieval times for the coronation of French monarchs...
until Napoleon.\(^1\) While Napoleon had moved the ceremony to Notre Dame in Paris, Charles’s relocation of the ritual to Rheims was a reassessment of his links to a monarchical past before the Revolution. Grandville’s spoof of Gérard’s official painting suggests that there is essentially no difference between the ultraroyalist Charles and the compromising Louis-Philippe. The Citizen King is depicted as the supreme bear surrounded by adoring bear-bodied subjects bearing names such as “Drooling Duchess,” “Baron Butter,” and “Abbot Good Christian.” The pear motif, like a royal coat of arms, also embellishes the carpet, tapestries, throne, and stained-glass windows of the cathedral.

A similarly rich satire of the reign can be seen in the *Elevation of the Pear* (fig. 5), by Grandville and Desperret, subtitled “Adoremus in aeternam sanctissimum philippoirum.” In a mock mass celebrating the cult of the pear before the altar of City Hall, Charles Maurice de Talleyrand, former Bishop of Autun, a shrewd diplomat and one of Louis-Philippe’s closest friends, elevates a pear-shaped host. Meanwhile, Louis-Philippe’s ministers kneel and dispense incense. Above the altar of the Hôtel de Ville, a flying bear hovers like the Holy Spirit, obscuring the rays of the three glorious days of the July Revolution. This print was part of a series produced for *L’Association mensuelle lithographique, “The Monthly Lithographic Association,” commonly known as the Souscription Mensuelle or “Monthly Subscription.”\(^2\) On July 28, 1832 in *La Caricature*, Philippe announced from prison, where he was serving time for defaming the crown, his intention to form a subscription society of print collectors to raise funds for the defense of the press. For twelve francs a year, subscribers would receive specially created lithographs, twice the size of *La Caricature’s* usual illustrations, which Philippe guaranteed, “will always have a value in excess of the price of the subscription.”\(^3\) The monies Philippe collected helped defray the cost of fines and imprisonment imposed by the government upon him and his artists.

The English Cartoon as Paradigm of Political Satire

Although the early years of the July Monarchy represent the golden age of French political satire, Philippe’s artists drew from an already rich legacy. Satirical cartoons with both social and political content had flourished in France when censorship restrictions were eased in the period between the fall of the Bastille and the rise of Napoleon. This was a brief but glorious era for republican artists, followed by a long phase of censorship of various kinds.\(^4\) England, on the other hand, had an uninterrupted tradition of visual satire in the form of political cartoons; since the 1730s, caricature was a recognized mode of public discourse as popular and important as the written word in English newspapers and pamphlets. In the last quarter of the eighteenth century, a period of waning monarchical absolutism and unprecedented freedom of political expression, satirical prints appeared regularly in magazines and newspapers such as the *Political Register.* The aristocracy, clergy, lawyers, political parties, and every segment of government were subject to ridicule in the popular press. Moreover, satirists reflected the spectrum of political opinion, from royalist to radically anti-royalist and anti-clerical positions. Their cartoons depended on allegorical and emblematic figures, heraldic devices, mottoes, and/or verses identifying the often moral or polemical lesson. In this composition rich format, the eighteenth-century English political cartoon provided a major stimulus to French satirists of the 1830s.

With some awareness of political events and the aid of explanatory texts, readers could easily comprehend the polemical opinions expressed in these satires, such as the conservative *News from America,* or the *Patriots in the Dumps* (fig. 6). The image impugns the diensay of the Patriot party, a republican and anti-royalist society, over news of a British naval victory in America. Bare-breasted and holding a Phrygian cap, a distraught woman, an early allegorical reference to republicanism and popular revolution, is shown denouncing and pointing in the center of the composition. The cartoon demands what sort of “patriots” will not support an English victory. In the heavy-handed anti-royalist *Political Cartoon for the Year 1775* (fig. 7), George III is depicted driving the chariot of state, pulled by the horses of “Obstancy” and “Pride” over a precipice, while trampling the Magna Carta and the Constitution underfoot. The king receives accolades from a group of clerics appointed and rewarded for their loyalty to the monarchy. “National Credit” goes literally to the devil, while in the background the American colonies are aflame. Meanwhile in the foreground, George’s henchmen bribe the aristocracy. The king brandishes a cartouche claiming, ironically, “I Glory in the Name of Englishman.” In fact, George III was a German of the Hannover lineage.

Interestingly, the theme is repeated in a French print of the early 1830s, Travies’s *The Carriage of State* (fig. 8). A summary of the first three years of the July Monarchy, the composition also uses the metaphor of a coach driven by a monarch and his cronies into
an abyss. Louis-Philippe clutches a cartouche stating "I have always been a Republican," when, in fact, in the eyes of the antagonistic press he remains the embodiment of the old aristocracy. Along with Talleyrand, the king drives the pear-shaped carriage from city hall into a swamp on route to Cherbourg, the royal forest. His horses, with the familiar heads of the cabinet ministers, are caparisoned with issues like the burning of the tricolor, the revolutionary flag; a tally of injustices against the press; and the conversion of the monastery of Mont-Saint-Michel into a prison for dissenters. The carriage is burdened by the excess weight of the civil list: the huge salary of Louis-Philippe's son, the Duke of Nemours; maintenance of royal forests and estates; martial law; and an inflated government payroll. Among the members of the liberal press, La Caricature, represented by a jester with bow and quiver, distributes caricatures of the monarch, including Philipon's famous print of Louis-Philippe as a pear.

While specific connections between such images and their English counterparts have not yet been investigated, Philipon and his circle were surely aware of the satirical tradition across the Channel. Upon his conviction and sentencing in 1831, Philipon remarked, "I must pay with six months of my freedom for my first efforts to establish at home a right that is undisputed in England." There are also undeniable formal and compositional connections between the prints of La Caricature's artists and those of English satirists working in the first quarter of the century, such as George Cruikshank. In fact, Philipon's depiction of Louis-Philippe as a pear may be based on Cruikshank's satires (executed from around 1811 to 1820) of the likewise corpulent Prince Regent, later crowned George IV. Also, the anonymous Definitive Sweeping of the Beautiful City of Paris (fig. 1) is remarkably related in both form and content to a Cruikshank composition titled Sweeping Measures or Making a Clean House (March 23, 1831). The latter print depicts Lord John Russell, champion of parliamentary reform, wielding a broom that sweeps political corruption from the House of Lords.
“Hydraulic General” Lobau, wearing a paper hat. Count Antoine-Maurice Apollinaire D’Argout, Minister of Commerce, Public Works, and Fine Arts—and also the official government censor—loads the next shot, while Talleyrand brandishes his sword. Marshal Nicolas-Jean de Dieu Soult, and Felix Barthé, Ministers of War and Justice respectively, load their muskets. Conspicuous in the foreground is a textbook on Niccolo Machiavelli, whose political doctrine denied morality and urged craft and deceit in maintaining political power. In the opinion of many liberals, the July Monarchy’s attack on French civil liberties represented a war on its own people.

The Belgian Crisis of 1832 precipitated visual attacks on Louis-Philippe’s foreign policy. In Grandville’s Methods of Coercion (fig. 10), the pompadoured Louis-Philippe, Marshal Soult, and the Ministers of War and Navy are shown as children sending toy troops into Antwerp to besiege the Dutch/Belgian state established by the Congress of Vienna. England and France had formed an alliance to defeat the Dutch and attempted to set up a Belgian monarchy under Leopold of Saxe-Coburg, Louis-Philippe’s son-in-law, in October 1832. This French-English alliance and the subsequent establishment of an independent monarchy in Belgium were opposed by the expansionist republican element within Paris, which favored instead its annexation by France. Grandville’s mock battle, with little boys using chickpeas for cannonballs, wooden soldiers, and paper boats, naturally takes place under a banner touting, “With the permission of England.”

Most demeaning to public officials were satires that portrayed them as animals. Grandville, who had a particular expertise for this type of satire, depicted the Chamber of Deputies as a pack of dogs whipped by its domineering speaker or “kennel-master,” Casimir Perier, in This Is Not a Chamber But a Kennel (fig. 11). On a board in the background appear the names of “Dogs for Reform”—French equivalents of “Fido” or “Spot”—“Fateau,” “Topino,” and “Tambo.” In The Season for Destroying Pests and Sowing New Seeds (fig. 12), Grandville presents a group of citizens pruning the tree of the nation, which is infested with the pests of the juste milieu. Here satire is combined with optimistic idealism; in the background, near a healthy tree topped with the Phrygian cap, Lady Liberty sows the seeds of republicanism: sovereignty of the people, local assemblies, salaries for deputies, progressive taxes, and new municipal and divorce laws. Among the fantastic vermin to be exterminated for the sake of such progressive reform are creatures with heads of specific ministers such as Barthé, François-Pierre-Guillaume Guizot, Soult, and Thiers; the Prefect of Police is a slug with tentacle eyes. The Legitimist party, which favored the restoration of the Bourbons, is represented as a blind mole, and Henry V, the pretender to the throne, as a mushroom. The Legitimist party, which favored the restoration of the Bourbons, is represented as a blind mole, and Henry V, the pretender to the throne, as a mushroom. In the left foreground, a gardener prunes a pear tree whose trunk has the face of Louis-Philippe. Whether presented as anthropomorphized fruit, unruly children, spineless dogs, or grotesque pests, public officials of the July Monarchy were seen as less than respectable if not less than human.

Honore Daumier and the “Charged Image”

Perhaps the most important development in visual satire at this time was the introduction of the “charged image.” This was a highly accessible form of direct political satire, dependent on the exaggeration of idiosyncratic facial features of specific individuals. Often the satiric content of such portraits related to an physiognomic tradition, which drew analogies between the forms of humans and animals, or to the expressive distortions of a pathognomic tradition. The term “charged image” also referred to a remarkable series of small-scale, painted, and unfired clay
portrait busts and the corresponding lithographic portraits produced by Daumier from around 1832 to 1835. These biting satiric studies of the infamous celebrities of the July Monarchy were called in French portraits charges, "weighty" or "poignant" portraits, which lampooned— in Philipon's description of the first such bust portrait published in La Caricature— "that energetic character, that burlesque trait" of the unfortunate subject. 21

On April 26, 1832, Philipon announced in La Caricature a "gallery of portraits of celebrities of the just milieu" to be drawn exclusively by Daumier. 22 Philipon had hired the talented but then unknown artist as an illustrator-journalist for La Caricature in 1830. Daumier, who had grown up in poverty, began his academic training in 1822 under Alexandre Lenoir, founder of the Musée des Monuments Français and a long-time family friend. In Lenoir's studio, Daumier learned to draw from classical casts and mingled with a generation of young artists who shared his longing for the monarchy and his interest in republicanism.

Daumier's early satirical prints, panoramic views filled with groups of figures, mimicked the style of the more established artists in Philipon's employment, such as Grandville. But Daumier quickly moved from these complex compositions to a simpler portrait format. His first charged image for Philipon was the lithograph Masks of 1831 (fig. 13), containing three rows of caricatured heads of individual cabinet members surrounding the symbolic pear-king. The print imitates popular physiognomich charts like those found in Johann Caspar Lavater's L'Art de connaître les hommes par la physionomie (1805–1809). 23 Although Lavater's treatise may have inspired Daumier's format, it is possible that the specific source for the latter's highly stylized portrait group was a series of lithographs by the popular artist Louis-Leopold Boilly. The ninety-six lithographs titled The Grimaces, produced by Boilly between 1823 and 1828 in France, represented a thorough collection of character types. In each plate, five or six grimacing heads reflected the various states of man's moral character, it is likely that he shared the contemporary interest in grotesque imagery that paralleled the popularity of La Caricature's Toilettes de Villers, Death to Political Rats (La mort aux rats politiques), from La Caricature, no. 215, December 4, 1834, lithograph, 12 x 9 7/16 in. (image). David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.530.

Boilly's inventory of types became a convenient reference for artists of La Caricature. Travies, in fact, imitated The Grimaces with his own series of grotesque heads in The Little Grimaces (1830–31), which featured well-known figures of the July Monarchy. Another source for the charged image, however, was of course direct observation. Daumier, for instance, attended legislative sessions to study the distinctive physical characteristics of each deputy. One of his best portraits is that of André-Marie-Jean Jacques Dupin, Louis-Philippe's attorney general and a principal figure in the king's inner circle. 24 Much despised for his opposition to freedom of the press, Dupin appeared frequently in the pages of La Caricature; identified by his lawyer's hat and robes, and long face with large mouth and heavy bearded eyes, Daumier's forceful bust of Dupin ridicules his role as orator by exaggerating the open mouth and thick lips. At some point in 1832, possibly during a period when sketching was not allowed in the legislative chamber, Daumier began fashioning sculpted versions of these portraits in clay. 25 For his impertinent offenses against the regime, Daumier was imprisoned at Saint-Pélagie for six months, his sentence probably ending in February 1833.

The Press in Its Own Image

Editors and artists of the liberal press suffered judgments, served prolonged prison sentences, and paid thousands of francs in fines for their blasphemies against the July Monarchy. However, they were also aware of the power they wielded despite the government's repression. Each injustice committed against them won them further public support. Moreover, popular defense of the press had brought down the Bourbons and made the July Monarchy possible in the first place. With self-assurance and a certain arrogance, artist-journalists in England and the United States revealed in their prints a self-conscious attitude about their role, frequently presenting the press in various allegorical and allegorical guises.

In Grandville's Patience, Patience, Time Will Tell (fig. 15), the press is personified by a beautiful but maimed woman, pleading the cause of justice before Marianne, here the symbol of the French nation. 26 Marianne holds the banner of liberty and book of law, accompanied by Father Time carrying a sack filled with the crowns and scepters of defunct monarchies. A quill under lock and key, the scissors of police censorship, and documents such as the violated Constitution of 1830, the ban on free assembly, and judgment without jury are displayed as evidence against the July Monarchy. In a vast battlefield behind the figure of the press—a variant, in this case, of the interred Marianne—lies the monarch's camp. Louis-Philippe is a preened parrot surrounded by adoring subjects. Flanking his tent are two columns, suggestive of the Vendôme Column, one surmounted by a bag of money, the other by a statue of Napoleon, whom Louis-Philippe is said to have emulated both as successor to the Revolution and founder of the Empire. Significantly, Louis-Philippe was responsible for the transfer of the Emperor's remains from Elba to the Les Invalides in Paris.

Another symbol of the press was the heroic
bourgeois, a burly male figure who engaged in combat with the oppressive regime, raising barricades and taking up arms when civil liberties were threatened. In two of the Souscription Mensuelle lithographs, by Grandville and Daumier respectively, the press was portrayed as such a champion. One of these, Grandville’s light-hearted Here’s How (fig. 16), subtitled “How the Chevalier of the Free attribute, the syringe. In the right foreground are the depressed supporters of the monarchy, the news­paper Menestrel, and on the left, the sympathetic supporters of the monarchy, the newspaper Montperrisien, Viennois, and Figaro.

Finally, the press could parody as well as heroize itself, appearing as a jester, clown, dwarf, or rascal, a traditional outsider and lowly member of society. Implicit in such images are an ostensibly unbiased view of political reality and an ability to unmask politicians to the public with impunity and humor. In Traviès’s Death to Political Bats (fig. 17), for example, a traveling peddler carries a staff from which dangle some of his trophies: ministers Thiers and Persil, and the king himself. Strapped around the peddler’s waist is a box full of remedies, including “water for bed bugs,” “lotions for burns,” “liquor for asphyxiating ‘bub­pernic’s foreign policy, but intolerant of dissent. Poland, for example, was a constant concern in the graphics of the press. August 1835 also proved prophetic of August 1830, Mayeaux was invented by Travies in 1830 (fig. 19) in a transition from political to social satire. A rakish, insidious little man, Mayeaux was a hunchback; a misshapen mocker of

Critical of the state of international affairs in 1834, Nicolásky Gargantuakoff also proved prophetic of the future of freedom of the press. August 1835 marked the passage of the notorious September Laws, which curbed freedom of the press by forbidding direct attacks on the government or the king’s person. There had been an attempt on Louis-Philippe’s life in July of that year; and under the new laws any political satire that portrayed the monarch directly could be construed as an act of treason against the state. Even the use of the term “Republic” was controlled. Furthermore, any call from the Legitimist element for a Bourbon restoration was a punishable offense. The law of Prior Censorship held that “no design, no engravings, lithographs, medals and stamps, no emblem of whatever nature” could be published without first receiving approval from the Ministry of the Interior. Artists were doubled and in some cases quadrupled, and publishers were tried not by juries but by “correct­tion tribunals” composed of the king’s magistrates. While the constitution protected freedom of opin­ion, the September Laws contended that “when opinions are converted into actions by the circula­tion of drawings, it is a question of speaking to the eyes. That is something more than the expression of an opinion; it is an incitement to action.” As a direct result of the new proscriptions, on August 27, 1835, La Caricature ceased publication.

Although the period of 1830 to 1835 was notable for its brash and pointed political cartoons, artists under the threat of imprisonment and fines had already begun to turn from the explicit portrait of specific individuals to “emblematic types” too general or subtle for action by the government censors. By the time the July Monarchy adopted the September Laws, a new form of satire had developed, one that outsized the reign of Louis-Philippe. The emblematic type was a fictional character with a proper name and recognizable physical traits. Usually derived from the popular stage, these stock types were already known to the French from literature, fabliaux, or folk myths. Four such provocative characters—Robert Macaire, Monsieur Mayeaux, Joseph Prudhomme, and Ratapoil—appeared in the press between 1830 and 1870. The earliest of these, Mayeaux, was invented by Travies in 1830 (fig. 19) in a transition from political to social satire. A rakish, insidious little man, Mayeaux was a hunchback; a misshapen mocker of

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Archaeology, 1989).

102. Overcome its own intellectual and administrative weaknesses and faults of an entire generation of Frenchmen.

The question of who won the "war by pin-pricks" is not easily answered. Philipon's antagonistic view of the July Monarchy was in a sense contradictory. On the one hand, he maintained that the regime, embodied in the living symbol of Louis-Philippe, was passive, ineffective, and unable to overcome its own intellectual and administrative incapacities. On the other, he described an active, corrupt, and manipulative regime, a real and present danger to individual liberty and the security of the state. Regardless of the conflict in reasoning, however, Philipon and his artists succeeded in portraying the monarchy as a flawed and obsolete institution. By 1835, Louis-Philippe silenced their ridicule and abuse, and, with admirers both in France and abroad, managed to reign for eighteen years. But the very harshness of the September Laws is also testimony to the strength of the opposition. The character of the king, and that of the entire regime, had been permanently tainted by the incessant pillory of the liberal press. With their satirical portraits, Daumier, Grandville, Philipon, and others had amply demonstrated the power of caricature, which, in the words of Ernst Gombrich, "offers a visual interpretation of a physiognomy which we can never forget and which the victim will always seem to carry with him like a man bewitched." At almost regular intervals, every five years of his reign, attempts were made on Louis-Philippe's life. The Citizen King was continually compelled to react more as king than as citizen, until finally, in February 1848, a bloody revolution toppled the July Monarchy and, like his predecessors, Louis-Philippe was forced to abdicate.

Notes

The images discussed in this article formed the core of The Charged Image: Political Satire in the Age of Daumier, an exhibition of prints and sculpture presented at the David and Alfred Smart Gallery from 4 October through 4 December 1988.


2. Ibid., 106-107.

3. For additional information and bibliography on the art of this period, see The Art of the July Monarchy: France 1830 to 1848 (Columbia, Mo.: Museum of Art and Archaeology, 1980).


5. Dayot, Journées révolutionnaires, 97.


7. Grandville began distributing separate sheets presenting human beings in the guise of animals in 1827. These were published in 1829 in an album of seventy-three lithographs, Les Métempsycomorphes du Jour, which won for Grandville much public recognition as a lithographer. The Smart Museum print is stylistically linked and, more importantly, thematically similar to Grandville's satires. See Annie Renonciat, L'Association Mensuelle: Philipon versus Louis Philippe (New York: Groucher, 1952), no. XI, unpaginated.

8. Louis-Philippe's early populist ideas are recorded in his diaries of 1796, when he and his two brothers were exiled from the Empire under penalty of death. During his year in America, he was received by George Washington, who drew an itinerary for his sojourn, as well as other prominent Federalists including Alexander Hamilton. He was exiled three times under Napoleon and once under the reactionary regime of Louis XVIII for his opposition in the House of Peers to the elder branch of the Bourbons. He consistently opposed the latter's claim to the throne as well as the belief in the divine right of kings. Upon his coronation, wishing to appear liberal and conciliatory, he banned the trappings and symbols of the bourgeoisie, living unostentatiously, dressing like a businessman, and carrying an umbrella like the English. He never stopped sending anti-Napoleonic streets of Paris as freely as he had ruled the wilde of America. See Louis-Philippe, Diary of My Travels in America, trans. Stephen Becker (New York: Delacorte Press, 1977).


13. La Caricature, 26 July 1852, 715-716.


18. Bechel, L'Association Mensuelle, no. XXI.


20. The pseudo-scientific study of physiognomies and pathognomies, that is, a dual tradition of classifying character types according to features of the head and interpreting emotions by facial or bodily expression, has a long history in Western art, particularly among French theoreticians. The study of physiognomies dates back to ancient Greece and a series of treatises attributed in the Middle Ages to Aristotle. See Charles B. Schmitt and Dilwyn Knox, Pseudo-Aristotlean Latinus: A Guide to Works Falsely Attributed to Aristotle before 1500 (London: Warburg Institute, University of London, 1985), 45-50. These texts held that outward bodily traits revealed the inward character of the individual. The practitioners of physiognomies made analogies between human features and those of animals; thus, for example, "persons with hooked noses are hawklike." See Judith Wechsler, A Human Comedy: Physiognomy and Caricature in 19th Century Paris (Chicago: University of Chicago Press, 1982), 16. These ideas were reiterated in the late-seventeenth century by the French artist and critic Charles Le Brun in his Conference sur l'expression générale et particulière (Amsterdam, 1698), a manual for painters which established rules for depicting emotion and character. Starting with an emotion, Le Brun showed how to represent it. An even more influential treatise was L'Art de connaître les hommes par la physiognomie (Paris, 1806-09) by the Swiss physiognomist Johann Caspar Lavater. Reflecting a broader cultural interest in nineteenth-century France, Lavater's treatise provided a method of reading visual codes. Beginning with an outward sign, Lavater taught how to read and interpret inward character. See Jungis Balluinsnis, Alternation: Essai sur la légende des fomes (Paris: Flammarion, 1985, 9-55).


22. La Caricature, 26 April 1852, 622.


24. An example of this lithographic portrait by Daumier, titled Dup... and published in La Caricature, no 85, on June 14, 1832, can be found in the collection of Dr. and Mrs. Sidney Kaplan, Highland Park, III.

25. Daumier executed thirty-six of these sculptural studies, of which Philipon owned thirty examples; all were of unfired clay and naturally painted. None were cast in bronze until after Daumier's death, at which time many had already begun to deteriorate. See Wasserman, Daumier Sculpture.


29. Ibid., 146-147.

30. Wechsler, A Human Comedy, 82.

31. For a development of this interpretation see Arthur Bartlett Maurice and Frederic Taler Cooper, The History of the Nineteenth Century in Caricature (New York: Dodd, Mead, & Co., 1940), 90-96.


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18 SMART MUSEUM BULLETIN
Edward A. Maser and Gretchen Anderson

Two Late Genre Scenes by Franz Anton Maulbertsch

Dedicated to Viola Manderfeld

The fame of Franz Anton Maulbertsch has always been justifiably based on his monumental secular and religious frescoes, canvases, and brilliant preliminary oil sketches, especially those of his early years, the 1750s and 1760s. He is known as the painter of phosphorescent apotheoses and glorifications of the great themes of Western civilization, the wonders of faith and glamour of power. But as many new works by Maulbertsch have been discovered in the past several decades, through scholarly research or reattribution after restoration, study of the artist has profitably focused on his adjustment to the radical change in taste that took place during his lifetime. That late-eighteenth-century shift encompassed the gradual rejection of rococo sensibilities for the more rational and classicalizing ideals of the Enlightenment.

In considering Maulbertsch’s long and active career, and acknowledging the obvious attraction of his earlier productions, one sees in the work of his later years the essential problematic of his life and time. A fuller understanding of this late work suggests significant exceptions to the accepted generalizations about his style and subject matter. Maulbertsch must have painted many other kinds of pictures than the religious and history paintings usually associated with him. Some few examples of still lifes, genre scenes, or portraits do exist, the majority of those known are from his later years, and are related to another activity of his final decades, his efforts in printmaking. Discovered at auction in 1978 and presented to the David and Alfred Smart Gallery the following year are two paintings from this late period, two genre scenes, obviously pendants. They represent a noteworthy addition to the relatively small number of such works in his total production, and occupy a rather special place in it. These genre scenes offer new ideas about the nature of his late work, furnishing important insights into the personality of the aged painter about whom we have such fragmentary documentation.

The two small pictures, painted in oil on unevenly planed oak panels of nearly identical size, both depict night scenes in the open air. In each case, people gather around a fire to observe the preparation of food presumably for sale. In one painting (fig. 1), with the early evening moon clouded over in a slate-blue sky, a group of such people stand before a wooden booth whose shutters have been lifted up to form a canopy hung with pieces of meat, a ham, various sausages, and a lamp. Behind a waist-high open hearth, a buxom woman in a white blouse with a bright blue bodice and a white apron manipulates two forks in a large metal basin in which sausages cook over glowing coals. Behind her, a heavy-set man (perhaps the butcher, her husband, or lover) looks out from inside the booth. Barely discernible in the right background are several houses, a slender tree, and part of a wall supporting a plant-filled urn. Around the handsome sausage cook her eager customers are crowded. A cheerful-looking youth with a broad-brimmed hat lifts one of her sausages from the cooking sausages. Lying directly in his path is a large shaggy dog, watching belligerently, suspiciously guarding the bones and scraps upon which he has been gnawing. On the left, opposite this lively group of customers, a bearded old man sits on a bench, leaning on his staff and holding a mug in his hand, waiting for his supper. At his feet lies a wood-cutting saw of a type common in the eighteenth century and even today. Behind him on another ledge or bench are a plate, knife, and loaf of bread, undoubtedly all standing ready for his evening meal once it is cooked. The wooden shed or booth seems to be set up against a large building or a wall, for an archedway can be dimly seen behind it in the upper left. In the right foreground, before a mossy rock, grows a thistle.

The companion painting (fig. 2) presents a somewhat similar scene. A simply but decently dressed old woman sits in front of a primitive wooden shed or hut busily stirring in a large frying pan which she holds over a fire. On the ground beside her stands a wooden bucket out of which sticks the handle of a ladle. Before her is a heap of wood, fuel for her fire on a somewhat jerry-built
raised hearth of wood and stone. A small brown and white dog lunges for the food held by a seated, white-clad blond child, who tries to keep it from him. On the far side of the fire waits a group of eager customers for the old woman’s wares. The man with the feather in his hat next to the cook seems already to have his portion of what appears to be some sort of brown fried cake. Facing the cook is a young woman dressed in a blue skirt, who holds out her capacious white apron, to receive her portion of the freshly made food. Between these two adults and standing behind the fire are two children intently watching the proceedings. On the left, a man wearing a top hat peers hungrily from behind the open wooden door of the shed. Houses are dimly seen in the distance on either side of the shed; a slender twisted tree hangs over the scene from the right, where a man seated behind the old woman’s stall smokes his pipe.

On the basis of the activity on which the two scenes center, and for the purposes of this discussion, the paintings can be titled The Sausage Woman and The Pancake Woman respectively. The immediacy of these two scenes and their many realistic details indicate that they are not so much inventions by the artist as direct observations of subjects familiar to the aged Maulbertsch and his clients in eighteenth-century Vienna. The pictures are different in tonality and feeling, for instance, from the gay little painting of The Merry Company (fig. 3) from his early days. Yet all three may have subjects far removed from the everyday, and perhaps represent allegories of the senses or some such typically baroque theme. The Smart Museum panels relate,
quite obviously, to some of his works of the 1780s such as his two famous etchings The Peepshow Man and The Charlatan (figs. 4 and 5), the painting in the Städtische Kunstsammlungen Augsburg from which The Charlatan etching derives, and the preparatory oil sketch for The Peepshow Man in the Staatsgalerie Stuttgart. A comparison between these etchings and paintings and the Smart Museum pictures reveals, moreover, a stylistic and coloristic affinity which supports dating The Sausage Woman and The Pancake Woman to this same period, the last decade of Maulbertsch's life.

Common among such subjects from everyday life since the sixteenth century were the so-called "street cries" of the city. These were representations of itinerant vendors too poor to have a fixed place of business, who wandered freely through the streets and advertised their wares with characteristic cries, or who at best established themselves on street corners, in market squares, or on the edge of streets and advertised their wares with characteristic town in primitive shelters or booths. Series of "street cries" of the city.

In 1775, a landscape painter and professor of painting at the Academy, Johann Christian Brand (1722–1795), began his famous Wiener Kaufrufe in Vienna. In 1777, the art dealer and publisher Lukas Hochenleiter (or Hochenleiten) produced a larger, more popular edition in octavo with the title Abbildungen des gemeinen Volkes zu Wien. Les Portraits du commun peuple à Vienne. The volume contained one hundred numbered engravings (including the engraved title page) produced by the draftsman and engraver Jakob Adam (1728–1811), who had studied engraving under Jakob Schmuzer at the Academy and whose specialty was engraving miniatures portraits. Only one plate in the Abbildungen des gemeinen Volks, number 55, is dated (1777). Because of their size and in spite of their number, Adam's series is known as the Kleine Kaufrufe or Little Street Cries. The series was anything but a copy of Brand's earlier one. Adam's drawing of the various types is not only clumsy and lacking charm, but is drastically realistic, with little of Brand's idealization. Adam's stiff schematic drawing seems to communicate more of what these poor hawkers and threadbare peddlers and their rather marginal existences must have been like. Of the forty-five types in the several editions of Brand's Vienna Street Cries, only forty were among the hundred produced by Adam, and only eight of these appear to have been directly inspired by Brand's depictions. All the rest are presumably Adam's own invention, and three of these in particular relate to the Smart Museum panels.

Although completely different in conception and treatment of the subject, the engraving of the
Fig. 8. Johann Christian Brand (designer) and Friedrich-Auguste Brand (engraver), Mullerinn/Meuniere (Miller’s Wife), circa 1775, engraving.

Fig. 9. Jakob Adam, Bradelbraderin [sic]/La Rotisseuse (Handsaw Sharpener), circa 1777, engraving.

Bradelbraderin [sic]/La Rotisseuse (fig. 9) is clearly related to Maulbertsch’s Sausage Woman. Most of the elements found in the painting are in Adam’s print: the woman working at her table-like hearth, the elements found in the painting are in Adam’s print: the woman working at her table-like hearth, the lean and discontented-looking woman in her skimpy fur-trimmed jacket in the print is a far cry from the abundantly endowed, busy cook in the painting, with her rosy cheeks, blue bodice, and spotless linen. Maulbertsch’s transformation of this source of inspiration, giving it a more cheerful and appealing air, suggests the temperament of the happy and benevolent artist in his later years. Newly remarried to a young wife (the daughter of his friend Schumacher), and the father of two sons, Maulbertsch apparently enjoyed his declining years as a respected academy professor experimenting with popular etchings as a substitute for major commissions.

In his version of the Sausage Woman, Maulbertsch reveals a sensitive understanding of the insecure life and simple pleasures of the common folk. This becomes clear as one peruses the personalities gathered around the Sausage Woman and her warm glowing stove—the youth ostentatiously savoring his sausage as he holds it in the air, or the young mother waiting with plate in hand for the evening meal she has purchased. Maulbertsch may well have felt a special sympathy for the boy standing before the hearth, perhaps remembering himself, a lifetime earlier, in 1739, as he too had come from the country to seek his fortune in the great city. The boy, his walking stick left behind him leaning on the rock where a thistle grows, edges up to the stove, hungrily eyeing the sausages while he gnaws at his own supper, a piece of bread. His ragged clothes, falling stockings, and hesitant gait are in sharp contrast to all the others, so that even the black and white mastiff (if that is the breed of this peculiar-looking hound, dogs never having been a strong point of Maulbertsch’s in painting) growls at this trespasser.

And how different is the aspect of the figure at the far left, the decently dressed old man all ready for his meal of succulent sausage. The old man is another of the ambulant craftsmen celebrated in the Street Cries, as another print in the Adam series shows (fig. 10). He is the Sagefeiler, a handsaw sharpener, as the saw lying at his feet and his distinctive workbench attest. Visible, if only barely, is the simple but ingenious vise-like extension of the bench holding the saw to be sharpened, clearly visible in the engraving. Maulbertsch, while certainly influenced by the prints, created personalities for his various folk types which were indisputably his own and which reflect his own personal attitude towards them. The Sausage Woman, filled with such accurate and well-observed details from late-eighteenth-century Viennese life in the less fortunate levels of society, reveals a new side of Maulbertsch’s personality as an artist, and although related to the other paintings and prints produced around 1785, represents a unique example in his oeuvre.

It is clearly an autonomous work, one of a pair such as were regularly sold to hang in the best room of some middle-class apartment in Vienna, one on either side of the fireplace or doorway. Its pendant, the Pancake Woman, is also inspired by or at least related to a print in the Adam Street Cries, the Knuffenweith/la femme aux gateaux (fig. 11). In this engraving, an old woman sits in a wooden booth, scooping up some batter from a vessel on her left to fry it in a pan on her right. In front of the booth she displays the fried cakes heaped in a pan. She wears a cap, a scarf, and a short coat over her dress, and looks rather unhappy. The common English name for this vendor is “Pancake Woman,” a term used here for reasons of simplicity. In his painting of the Pancake Woman, Maulbertsch has remained somewhat closer to Adam’s print than in the Sausage Woman. The old crone with her white cap sits working at her open hearth before her ramshackle booth, but in the painting she is surrounded by customers—eagerly watching children, a man already holding his cake, and a young woman who holds out her apron ready to receive her share. Near the old woman is a wooden bucket containing the batter while farther back, leaning against the side of the booth, sits an old man smoking, probably her aged spouse.

But in this scene there is one element that reveals a much more distinguished source than a print from Adam’s series—Rembrandt. Maulbertsch often drew inspiration from Rembrandt as one of a large number of eighteenth-century European painters who participated in what has been called “Rembrandt's Industry.”
specific borrowing. The small blond child dressed in white, sitting on the ground before the old woman and her fire, protecting his cake from an aggressive little dog, is taken directly (in reverse) from Rembrandt's painting of the same subject, his own *Pancake Woman*, signed and dated 1635 (fig. 12). There are a number of other points of similarity between the people represented in the panel and this specific print, but this is by far the most striking. While Rembrandt seems to emphasize the rather earthy humor of the motif, the classicizing Maulbertsch of the 1780s seems to prefer to make it charming and pretty. The Rembrandt etching was certainly available to him in Vienna, in the original or in such a work as Pierre François Basan's first publication of Rembrandt's prints,13 sometime after 1786 when he had acquired seventy-eight of Rembrandt's plates from the estate of Claude Henri Watelet, and in his *Dictionnaire des Graveurs* published in Paris in 1789, in which the *Pancake Woman* is number 122. Since we know, moreover, that Maulbertsch himself owned a large collection of prints, as evidenced by the inventory of his estate after his death, he even may have owned this etching among his Rembrandt prints.14

The two small panels provide not only excellent examples of Maulbertsch's late style of painting, but also evidence of his ability, even in his later years, to stay current, as his Rembrandtism and his concern with the folk types of the Street Cries—both matters of some immediacy and popularity during the late eighteenth century—reveal. This desire to stay abreast of the new and to incorporate it in his work can again be seen as a typical trait of the artist which also indicates something of his personality as a painter and a man. The obviously sympathetic treatment of the hungry people gathered around the sausage woman and the pancake woman suggest something of the benevolent nature of the old man who, although a famous and respected member of the artistic community of Vienna, seemed to look at them with gentleness and even affection, remembering perhaps how some fifty years earlier he too as a poor young student of painting must have frequented their booths and savored their plebian but delicious wares.

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**Fig. 12. Rembrandt Harmensz van Rijn, The Pancake Woman, 1635, etching, plate 4 1/4 x 3 1/16 in. (10.8 x 7.8 cm.), The Art Institute of Chicago, Clarence Buckingham Collection, 1938-1918.**

**Notes**


2. See, for example, the important exhibition catalogue *Fritz Anton Maulbertsch: Ausstellung ausländischer Zeichnungen*, 1781-1831 (Munich and Vienna: Kunstverein Wien in association with Verlag Jugend und Volk, 1974).


4. It was Professor Maser himself who discovered these pictures, which were identified at the time as "Dutch School, 18th century, *The Well Fed Family* and *The Hungry Family: A Pair of Paintings." See Sotheby Parke Bernet, Old Master Paintings and Drawings (New York: Sotheby Parke Bernet, 28 November 1978), n.p., no. 110. Recognizing their true authorship, Professor Maser persuaded Viola Manderfeld to purchase them for the collection of the Smart Museum.—Ed.

5. This thistle is such a frequent motif in Maulbertsch's paintings during all periods of their booths and savored the plebian but delicious wares.
ROLF ACHILLES

The Glow of the Ancient World: Roman and Early Christian Oil Lamps in the Smart Museum Collection

And God made the two great lights, the greater one to govern the day, and the lesser one to govern the night; and he made the stars. God set them in the dome of the sky, to shed light upon the earth, to govern the day and the night, and to separate the light from the darkness. God saw bow good it was.

—Genesis 1:16

The urge to light up the dark is an ancient one. Hollowed out stones or stone bowls, some with burn marks, have been interpreted by archaeologists as man-made tallow lamps from the paleolithic era. Since that time, the thought of lighting the dark has never been lost. From the late third millennium B.C., evidence exists in Palestine that lamps were used consciously and consistently.1 Thereafter, a regular production of shallow round bowl-shaped clay lamps began in the area of the eastern Mediterranean. These lamps are characterized by a nozzle, to hold the wick, created by pinching in the rim of the bowl in one or two places. The rim was sometimes decorated. This lamp type and shape proved exceptionally popular and found wide distribution in Asia Minor until the time of Alexander the Great.2 Hand-formed at first, these shallow bowl-shaped lamps were easily adapted to the potter's wheel once it was invented. Variations of this basic lamp, which resembled the later Tunisian double-nozzle type in the Smart Museum collection (fig. 1), have been found in Mycenaean sites dated to the second half of the second millennium B.C.3

For the history of technology and culture these assisted objects; they were cheap to manufacture, common, and widely distributed.

By the beginning of the first millennium B.C., the single-nozzle shape had spread to Cyprus and to North Africa, where by the seventh century, in its double-nozzle variant, it became the Punic lamp of choice until the destruction of Carthage. Simultaneously, the shape was accepted in Greece and found wide distribution in the Greek colonies. Deep-bowled containers of clay with open channels for wicks, or large, monumental containers of stone, documented within the Minoan realm from the first half of the second millennium B.C., could very well be the forebears of the covered lamp with a short nozzle, the type now commonly thought of as a classical oil lamp.4 But only a few transition pieces have come to light in Syria and Asia Minor. Athens adopted this new shape in the sixth century B.C. and soon became the leader in lamp production, exporting its lamps throughout the Greek-speaking Mediterranean and Black Sea lands. The type was often copied by local producers but none ever achieved the high quality of the original Attic ware.5

This lamp type, with its wheel-formed body, added nozzle and handle, had many variants, most of which tended to close the bowl partially by turning the lip inward. This innovative feature helped reduce spilling when the lamp was carried, while leaving an opening large enough to pour oil in easily. The Smart Museum has three lamps of this type (fig. 2).

Lamp production was simplified further during the Hellenistic age by a new technology that allowed clay, in an almost liquid state (slip) to be cast in a mold, thinly. This innovation made possible more rapid production and led to a proliferation of shapes. A workshop could now have many molds and only a few skilled craftsmen. Because the mold, a negative container, gave the artist an opportunity to cut into the surface, relief ornamentation began to appear on lamp rims, or shoulders. During the fourth century B.C., Ephesos and Knidos became major production centers along with Athens.6

Hellenistic lamps were very popular throughout the Mediterranean until the end of the first century B.C., in late Republican times, when Italo-Roman shapes began to displace them in the western Mediterranean.7 These lamps quickly flooded all the markets. Their production was characterized by a great variety of patterns and sizes, but shared the common feature of a volute-flanked nozzle, as for example in the Smart Museum lamps illustrated in figure 3, or a simple round nozzle found on those in figure 4. The rounded nozzle appeared in the middle of the first century B.C. and soon became extremely common and remained so until well into the fourth century A.D., especially in the eastern Mediterranean. But an even more salient feature than the two different nozzle shapes common to both lamp types is the decoration of the circular field or mirror, which by Roman times completely covered the bowl and served as a roof to the contents. From then on, the shoulder would serve mainly as a frame to the decorated central disk.

This change in surface decoration had a profound effect: the oil lamp's top became a space for narrative scenes illustrating mythology, religious concepts, cults, daily life, sexual acts, theater, and sports alongside the more traditional animals, plants, and abstract ornament. Originating in Italy, lamps with pictures were exported to all corners of the Roman empire, and rapidly found local imitators. By the second half of the first century A.D., the high quality of both material and image characteristic of the early lamps had decreased noticeably. As if to counter this decline in workmanship, a generic lamp type was developed in northern Italy; such lamps were being cast en masse by the end of the first century A.D. and left no room for individuality. The Hellenistic lamps were thus replaced by the Roman lamps, which in turn were replaced by the Christian lamps.

These lamps were not given up, however. They continued to reflect the ideas and concepts of the later Roman empire, and rapidly found local imitators as far east as Syria and as far west as Spain. But the lamps were made and decorated in a manner distinctly different from the Hellenistic lamps. The lamps were made in a different manner and were decorated in a manner distinctively Roman. Roman lamps continued to be made as late as the fifth century A.D. in Italy, Spain, and Gaul.

Fig. 1. North African, Tunisia, Shell Lamp, mid-7th to mid-6th century B.C., wheel-made and modeled earthenware with slip-painted decoration, 1 3/16 in., University of Chicago Classical Collection, Gift of Mr. George Whicker, 1967.115.143.

Fig. 2. Left: Greek, Attic, Lamp, circa 2nd half of 6th century B.C., wheel-made and modeled earthenware with slip-painted decoration, 1 1/2 in., Gift of Mrs. Carl E. Buck, 1966, 1967.115.457; Center: Greek, Lamp Mold, circa 2nd half of 6th century B.C., wheel-made and modeled earthenware, 1 15/16 in., Gift of Mrs. Carl E. Buck, 1966, 1967.115.459; Right: Greek, Attic (?), Lamp, circa late 6th to late 5th century B.C., wheel-made and modeled earthenware with slip-painted decoration, 1 3/4 in., Gift of Mrs. Carl E. Buck, 1966, 1967.115.458.

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Lamps were shipped to the northwest of the empire, where they were used widely until the third century A.D. The generic lamp was cast from a simple mold, had little or no ornamentation, and gave the producer's or firm's name, frequently as initials, on its base. Often imitated, the generic lamp found little demand in the east or south of the empire.

Oil lamps had no tradition among the local population in the northwest of the empire, where they seem to have been used mostly in Roman garrisons, olive oil being a very rare commodity north of the Alps and familiar only to those acquainted with Mediterranean culture. The common lamps of the northwest were designed to burn tallow; that is, they had open tops akin to the ancient Eastern lamps.

With the decline of the Roman empire in the West, beginning in the third century A.D., the production of lamps of all kinds almost stopped in the northwest provinces (France, Germany, England), but continued in the East. Palestine introduced its own type of lamp in the third century, which became the ancestor of the Islamic lamp. In the third and fourth century, Christian symbols replaced pagan narrative scenes. In Egypt, the "frog lamp" was developed, so named in the nineteenth century because its shape is reminiscent of a squatting frog, with broad head and wide rounded body. Many of these lamps sport crosses, anchors, or other Christian symbols. The Smart Museum has ten examples of this type, such as the two shown in figure 5. From the fourth century on, North African red clay lamps display Christian symbols and biblical scenes. These lamps were very popular and found widespread distribution. By the fifth and sixth centuries, just at the threshold of the early Middle Ages, there was again a high point of production achieved in western Asia Minor, exemplified among the Museum's holdings by two fragments of tan clay handles, and the classical lamp was replaced without much innovation by the Christian-Byzantine lamp. The latter is defined by Christian symbols, as in figure 6, a bronze lamp with a hinged cross, and the Islamic-Arabic body type which, generally speaking, displays an elongated shape with rounded contours.
Technique and Use

Until the development of the two-part mold in the third to second century B.C., oil lamps were of one piece. At first, the bowl for holding the oil was uncovered, but this proved impractical and eventually the bowl's lip developed into a rim turned inward over the bowl; the rim grew in width until it became a complete cover. This cover not only kept the oil from spilling, but was slightly concave, with a small hole at its low point, to function as a funnel for filling. A second hole was often required as a vent to allow airflow to the wick. But most important was the surface the cover provided for decoration. Handles and loops for hanging were added as needed.

Of the countless lamps now on deposit and on display in museums and other collections, most are of clay and range in color from tan to grey-black, white some are cut from stone or, more rarely, cast from metal, usually bronze, although silver and gold lamps exist too. Overall form, profile, nozzle, and top view, especially showing the decoration of the shoulder or cover, are the key criteria for the established chronology and typology of oil lamps. Roman lamps burned a low-grade olive oil with a fiber wick. The flame was like that of a candle; the shorter the wick, the less soot, and the thinner the fiber wick. The flame was like that of a candle; the shorter the wick, the less soot, and the thinner the flame; the oil filled the large open bowl. A three-point pattern painted in a weak red slip inward-turned lip kept the oil in the bowl; the rim was pinched inward to form two nozzles to hold the wicks. The oil filled the large open bowl. A three-point pattern painted in a weak red slip decorated the rim. Three other Greek lamps and one fragment represent an Attic type which was widely distributed in the second half of the fifth century B.C. These lamps were turned on a potter's wheel, with their handles and nozzles added later. The inward-turned lip kept the oil in the bowl. The nozzle and handle of the largest piece illustrated in figure 2 were dipped in thin black glaze while the white unglazed clay was shaped into a pinched-in shape.

Biblical times. For much of the nineteenth and well into the twentieth century, many educators took for granted that institutions of higher learning would be concerned with the history, literature, philosophy, and religions of classical and biblical cultures. A department of classics, however modest, where classical and Near Eastern languages and cultures could be studied, was an essential element of this education and provided the context in which the advances of modern history could be judged against those of a heroic classical past. Ancient objects, specifically from the Near East, Egypt, North Africa, and Asia Minor, entered the study collections of such departments. In the Midwest, Beloit College, Rockford College (chartered in 1846 and 1847 respectively), and the University of Chicago had classics departments at their founding or shortly thereafter.

The University of Chicago Collections

Throughout the nineteenth century, it was common, both in the United States and Europe, to collect ethnographic and archaeological artifacts in quantity. Collections sometimes numbered many thousands of objects, and were often assembled by businessmen, dilettantes of independent means, doctors, or professors who frequently donated them to museums, academies, colleges, and universities. Sectarian foundations were particularly interested in possessing tangible evidence from biblical times. For much of the nineteenth and well into the twentieth century, many educators took for granted that institutions of higher learning would be concerned with the history, literature, philosophy, and religions of classical and biblical cultures. A department of classics, however modest, where classical and Near Eastern languages and cultures could be studied, was an essential element of this education and provided the context in which the advances of modern history could be judged against those of a heroic classical past. Ancient objects, specifically from the Near East, Egypt, North Africa, and Asia Minor, entered the study collections of such departments. In the Midwest, Beloit College, Rockford College (chartered in 1846 and 1847 respectively), and the University of Chicago had classics departments at their founding or shortly thereafter.

The Smart Museum's collection of forty-eight whole or partial oil lamps, ranging from Greek specimens before the seventh century B.C. to fourteenth-century Islamic examples, is a conflation of various earlier University of Chicago study collections. Notable among these are the Tarbell, Hale, Case Archaeological, and Carl D. Buck Collections.

Of the four, the Tarbell contains the finest lamps; for decades, it was housed in the Classics Building, although it did not technically belong to the Department of Classics. In 1893, shortly after the founding of the University, Frank Bigelow Tarbell (1853-1928) had created the Department of Classical Archaeology. Two years later, he was joined by James Henry Breasted (1865-1935), and in 1902, this department became the Department of Art. Feeling a pull away from the classical, Breasted began to organize a center for the study of Near Eastern languages, art, and culture, which soon developed into the Oriental Institute. Meanwhile, Tarbell continued to champion classical art within the Department of Art. He acquired for the University a group of antiquities from E. P. Warren of Lewes, England, establishing with these ninety-nine objects a departmental study collection. Warren was a collector and agent who traveled widely in the Near East and Europe. As was common in his day, he obtained vast quantities of archaeological material from dealers, at sales, and elsewhere. His contributions and sales of antiquities to museums and universities along the East Coast were very important, and Tarbell's acquisitions, though modest, were nevertheless significant.

The Hale Collection was long on display in the Department of Classics with pieces from the Tarbell Collection and was among the first transfers to the newly organized Smart Gallery. William Gardner Hale (1849-1926), Professor in the Department of Classics, had received an assortment of classical miscellany in 1889, presumably from Mycenae and Troy, and perhaps from Achaia, from Heinrich Schliemann himself, the famous excavator of Troy. More recent gifts to the collection have come from the family of Carl Darling Buck (1866-1955), one of the early members of the University faculty and Professor of Comparative Philology. Today he is remembered as one of the founding leaders in the study of Greek and Latin from the structural linguistic point of view. The most recent transfer of lamps to the Smart Museum is the Case Archaeological Collection, established in the 1930s by Dean Shirley Jackson Case (1872-1947) of the Divinity School and housed in Swift Hall until 1988. In addition to bronze and terracotta oil lamps, the Case Collection includes Early Christian, Byzantine, and Egyptian artifacts such as evil-eye charms, ivories, and amulets. The crosses on the handles and tops of the Case lamps indicate their intended use by early Christians.

The majority of the lamps in the Smart Museum's collection date from the first to the third century, but four lamps are distinctly Greek. The oldest of these, a shell lamp, is Punic and dates from the eighth to the seventh century B.C. (fig. 1). It is made of coarse yellowish clay shaped into a plate-like disk whose rim was pinched inward to form two nozzles to hold the wicks. The oil filled the large open bowl. A three-point pattern painted in a weak red slip decorated the rim. Three other Greek lamps and one fragment represent an Attic type which was widely distributed in the second half of the fifth century B.C. These lamps were turned on a potter's wheel, with their handles and nozzles added later. The inward-turned lip kept the oil in the bowl. The nozzle and handle of the largest piece illustrated in figure 2 were dipped in thin black glaze while the line around the rim was added with a brush; another lamp in figure 2 has black glaze inside the bowl only, and the third still has no glaze at all. It came to the University in 1966 as part of the Carl D. Buck gift.
Four Hellenistic lamps round out the Greek examples. Of particular interest is the one with raised dots decorating its shoulder (fig. 7). This lamp dates from the mid-third to the late-second century B.C. and is an early example of the mold-produced type. The lamp is made of two pieces of red clay, top and bottom, joined at the shoulder with a thick slip. The top is convex with one large central hole, and the nozzle is long and unadorned.

The fifteen Roman lamps range in date from the first century B.C. to the third century A.D.; all are mold cast and all but one have decorated tops. Most of the images are worn or were blurred during production. A fragment of the upper disc of a lamp displays a molded decoration of a well-articulated sleeping nude lying on a pillow or cloak with the right arm under the head and an outstretched left arm. Such images were popular at the time of Christ. A lamp without a handle, dated to the first or second century A.D., has a rosette of sixteen petals with the air hole as the center, decorating its top.

Other lamps from this period and of this type with and without handles show a stag, lion, or palmette.

One bronze lamp (fig. 6), Early Christian, from Tiberias, Galilee, was designed to hang from a stand and is of special interest because of its shape. It has a long spout, projecting ornamentation around its relatively small bowl, a circular base, and large handle. Although it has a base, this lamp was not intended to stand on a surface. A moveable cross of sixth-century type, held in place by a small pin, served as the connector to the lamp's stand or chain. The cross stood perpendicular to the bowl and would shine when the lamp was lit. But this kind of lamp is rare; a small cross is all that survives of another such example among the Smart Museum's holdings. This extraordinary study collection, with its numerous and diverse specimens, provides a unique opportunity to trace the fascinating developments in lamp production throughout the ancient Mediterranean world.

Notes
8. Rheinisches Landesmuseum Bonn, Antiken aus rheinischem Privatbesitz, 120.
10. Avigad, Beth She'arim, 185.
12. For examples of two-nozzle lamps, see John Ward-Perkins and Amanda Claridge, Pompeii A.D. 79 (Bristol: Imperial Tobacco Ltd., 1976), cat. nos. 106-69.
14. This trend needs to be studied, especially against contemporary sectarian ideas of evolution and interest in the Near East.
16. Earth, Water, Fire, 37, cat. no. 55.
17. Ibid., 38, cat. no. 56.
18. Ibid., 38, cat. no. 57.
19. Ibid., 39, cat. no. 59.
20. Ibid., 39, cat. no. 60.
21. This lamp, formerly in the Ohan Collection, was exhibited and published in 1947 in the Walters Art Gallery, Early Christian and Byzantine Art, cat. no. 257.
Acquisitions

Objects listed below entered the permanent collection from 1 July 1988 through 30 June 1990. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth.

ANCIENT

Classical and Medieval: Bone
Roman/Near Eastern
Spindle/Handle/Furniture Leg (?), 3rd–5th century (?)
Bone with turned and incised decoration, L 4 1/8 (10.6), diam. 1 1/8 (2.9)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.65

Classical and Medieval: Ceramics
Early Christian/Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th century
Earthenware, 2 1/4 x 3 4/4 (5.8 x 7.6 x 12)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.25

Early Byzantine
Early Christian/Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th century
Earthenware, 1 3/4 x 2 5/8 x 4 1/4 (4.5 x 6.7 x 10.8)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.26

Early Christian
Eastern Mediterranean/North Africa
Oil Lamp, 4th century
Earthenware, 3 1/4 x 3 1/8 x 4 1/4 (8.2 x 8.1 x 10.8)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.27

Oil Lamp, 5th–6th century
Earthenware, 1 5/8 x 2 5/8 x 4 1/8 (4.1 x 6.7 x 10.5)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.31

Islamic Spanish (Omayyad dynasty), Architectural Fragment: Composite Capital, 10th century, 1988.76

Historical Spanish
Architectural Fragment: Composite Capital, 10th century, 1988.76

Syria–Palestine
Architectural Fragment: Composite Capital, 10th century, 1988.76

Roman/Near Eastern
Spindle/Handle/Furniture Leg (?), 3rd–5th century (?)
Bone with turned decoration, L 1 1/4 (10.8), diam. 1 3/16 (3)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.66

Classical and Medieval: Glass
Early Christian/Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/8 x 2 1/4 x 3 3/4 (3.5 x 6.4 x 9.5)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.32

Early Byzantine
Early Byzantine/Migration Period
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/4 x 2 5/8 x 5 1/4 (3.2 x 6.7 x 8.2)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.33

Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 2 1/8 x 1 1/4 x 3/4 (5.4 x 3.2 x 1.9)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.35

Islamic Spanish (Omayyad dynasty), Architectural Fragment: Composite Capital, 10th century, 1988.76

Syria–Palestine
Architectural Fragment: Composite Capital, 10th century, 1988.76

Early Christian
Egypt
St. Menas Ampulla, 610–640
Unglazed mold-made and modeled earthenware, h. 3 1/2 (8.9)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.41

Classical and Medieval: Glass
Roman/Early Christian
Perfume Vial, 3rd–4th century
Blown (greenish) glass, h. 2 5/8 (6.3)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.63

Early Christian
Egypt
St. Menas Ampulla, 550–610
Unglazed mold-made and modeled earthenware, 3 5/8 (8.9)
University Transfer, Early Christian Archaeological Seminar
Collection of the Divinity School, 1988.64

Study of the early Christian and Byzantine collections is ongoing, and more acquisitions are expected in the near future.
Classical and Medieval: Metalwork

Early Christian

Eastern Mediterranean (Tiberias, Galilee)

Oil Lamp, 4th-5th century

Cast bronze, 1 2/7 x 2 1/2 (6.8 x 5.9)

University Transfer, Early Christian Archaeological Seminar

Collection of the Divinity School, 1988.44

Early Christian

Eastern Mediterranean/Italy (?)

Oil Lamp: Cross, 4th-5th century

Cast bronze or high copper-bronze, two units held together by pins, 1 5/8 x 1 1/2 (4.4 x 3.8)

University Transfer, Early Christian Archaeological Seminar

Collection of the Divinity School, 1988.47

Byzantine

Palestine

Pectoral Cross Fragment, 6th or 12th century (?)

Cast bronze, 1 3/4 x 1 1/8 (4.5 x 2.9)

University Transfer, Early Christian Archaeological Seminar

Collection of the Divinity School, 1988.56

Neo-Byzantine

Russia/Eastern Europe

Ring (with incised Cross), 6th-8th century (?)

Cast bronze, 7/8 x 1 13/16 x 1 1/2 (2.2 x 2 x 3.3)

University Transfer, Early Christian Archaeological Seminar

Collection of the Divinity School, 1988.63

Neptune-BYzantine

Russia

Pendant: Trinity (after Rublev icon), 16th-18th century

Cast bronze, 2 3/8 x 1 11/16 (6 x 4.2)

University Transfer, Early Christian Archaeological Seminar

Collection of the Divinity School, 1988.62

South German, Anglo, 17th or early 18th century, 1988.22

CLASSICAL AND MEDIEVAL: SCULPTURE

Islamic Spanish (Omayyad dynasty), near Córdoba (palace-city of Medina az Zahra?)

Architectural Fragment: Composite Capital, 10th century

Marble, h. 7 1/2 (19)


ECONOMIC AND AMERICAN:

PAINTING

JOHN CLEM CLARKE

American, b. 1937

Abstract 20, 1971

Oil on canvas, 61 x 89 1/2 (154.9 x 227.3)

Gift of the Paley Family in memory of Elaine Samuel Paley, Class of 1944, 1989.4

1989.63

LUDWIG VON ZUMBUSCH

German, 1861-1927

Head, n.d.

Oil on cardboard, 8 3/4 x 1 1/2 (22.2 x 21.6)

Bequest of John N. and Dorothy C. Estabrook, 1989.57

Sculpture

EMIL ARMIN

American, 1883-1971

Marble, 12 x 1 1/2 x 1 15/16 (30.5 x 5 x 2.4)

Gift of Hilda Armin, 1990.1

DEMETRE H. CHIPARUS

French, dates unknown

Female Nude, circa 1925

Cast terracotta, h. 2 2/7 (5.7)

Gift of Mr. and Mrs. John N. Stern, 1988.79

LUIGI PICHLER

Italian, active in Vienna, 1775-1854

Female Nude, n.d.

Intaglioglio amber glass oval medallion, h. 3/4 (2)


South German, Augsburg, possible Workshop of Matthias Waldbau or Johannes Flieder III or IV

Allegory of Summer, late 16th century

From a series of four plaquettes of the seasons

Cast brass or bronze, 1 5/8 x 3 5/8 (4 x 4.3)

Gift of Mrs. Ruth Blumka in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973-1983, 1989.6
### Chinese Ceramics

- **Chinese, Neolithic period**, Gansu Yangshao culture phase, Majiaoyao style
  - **Pen (bowl)**, circa 1000 B.C., h. 1 7/16 (3.7), diam. of mouth 4 7/8 (12.4)
  - **Gift of Mrs. Cora Passin, 1988.122**

- **Chinese, Neolithic period**, Gansu Yangshao culture phase, Jiayeao style
  - **Pen (bowl)**, circa 1000 B.C., h. 1 7/16 (3.7), diam. of mouth 4 7/8 (12.4)
  - **Gift of Mrs. Cora Passin, 1988.81**

### Japanese Ceramics

- **Japanese, Late Shang/Western Zhou dynasty**, (tripod cooking vessel), circa 1000 B.C., h. 1 7/16 (3.7)
  - **Gift of Mrs. Cora Passin, 1988.101**

- **Japanese, Shōwa period**, Water Dropper, n.d., h. 1 7/16 (3.7), diam. of mouth 1 7/16 (3.7)
  - **Gift of Mrs. Cora Passin, 1988.103**

- **Japanese, Shōwa period**, Water Dropper, n.d., h. 1 7/16 (3.7), diam. of mouth 1 7/16 (3.7)
  - **Gift of Mrs. Cora Passin, 1988.111**

- **Japanese, Shōwa period**, Water Dropper, n.d., h. 1 7/16 (3.7), diam. of mouth 1 7/16 (3.7)
  - **Gift of Mrs. Cora Passin, 1988.112**

- **Japanese, Shōwa period**, Water Dropper, n.d., h. 1 7/16 (3.7), diam. of mouth 1 7/16 (3.7)
  - **Gift of Mrs. Cora Passin, 1988.113**

### Japanese Prints

- **Various Artists**, Japanese, Meiji period
  - **Collector's Album of Prints, late 19th century**
    - Collection of 19th-century color woodblock prints, mounted in album format, with forty-six sheets on recto and forty-six verses, consisting of twenty-separate compositions on recto and sixteen verso, 14 x 19 1/4 (35.6 x 23.4) (each sheet)
    - **Gift of Dr. and Mrs. Herman Pines in honor of Dr. Julius Steiniglitz, 1989.15**

### Japanese Ceramics

- **Japanese, Shōwa period**, Water Dropper, n.d., h. 1 7/16 (3.7), diam. of mouth 1 7/16 (3.7)
  - **Gift of Mrs. Cora Passin, 1988.102**

### A C T I V I T I E S  A N D  S U P P O R T

- **Activities and Support 47**
COLLECTIONS

Loans from the Permanent Collection

Exhibitions to which works of art from the permanent collection have been lent are listed alphabetically by the city of the organizing institution. Dimensions are in inches followed by centimeters; height precedes width precedes depth.

Loans listed date from 1 July 1988 through 30 June 1990.

University of Michigan Museum of Art, Ann Arbor
All Creatures Great and Small
1 March–31 May 1989

GEORGE GROSZ
German, 1893-1959

Mausoleum, 1939
Pencil on wove paper, 18 5/16 x 23 11/16 (46.2 x 60.3) (sheet)
Gift of Joseph H. Schaffner in memory of his beloved mother, Sara H. Schaffner, 1974.113

ROCKWELL KENT
American, 1882-1971

Nighthawks, 1941
Lithograph, 10 3/4 x 7 3/4 (27.5 x 20.3) (sheet)
Gift of the Art Library, 1967.116.3

GEORGE GROSZ
German, 1893-1959

Mausoleum, 1939
Pencil on wove paper, 18 5/16 x 23 11/16 (46.2 x 60.3) (sheet)
Gift of Joseph H. Schaffner in memory of his beloved mother, Sara H. Schaffner, 1974.113

LEXON KROLL
American, b. 1884

My Model, n.d.
Oil on canvas, 27 3/4 x 36 1/2 (77 x 106.5)
Gift of Mrs. John P. Howe (Mrs. Treadwell Ruml), 1971.3

HENRI DE TOULOUSE-LAUTREC
French, 1864-1901

Jeune Crâne, 1895
Lithograph, 13 1/2 x 9 3/4 (34.3 x 24.8) (sheet)
Gift of the Art Library, 1967.116.3

LOUIS BERGER
American, 1890-1974

Woman Standing, 1941
Lithograph, 12 1/2 x 9 (32 x 22.9) (sheet)
Gift of the Art Library, 1967.116.3

BLOOMINGTON, ILLINOIS

McLean County Arts Center, Bloomington, Illinois
Fifty Years of the Central Illinois Art Exhibition
28 September–27 October 1989

EUGENE DELACROXE
French, 1978-1983

Hamlet, Act II, Scene 2: Hamlet and Guildenstern, 1864
Lithograph, 14 x 12 (35.7 x 29.8) (sheet)
Gift of the Carnegie Corporation, 1967.116.84
FRANK LLOYD WRIGHT, designer
American, 1867-1959
Diurnal Table and Six Side Chairs, 1909-10
Designed for the Frederick C. Robie
Residence, Chicago
Table: oak, laminated oak, clear and colored
leaded glass, glazed earthenware, 55 5/8 x 96
1/4 x 53 1/2 (141.5 x
244.9 x 135.9)
Chairs: oak, leather, h. 52 3/8 (135)
University Transfer, 1967-75
FRANK LLOYD WRIGHT, designer
Windus, 1909-10
Designed for the Frederick C. Robie
Residence, Chicago
Clear and colored leaded glass in original
painted wooden frame. 47 7/8 x 38 5/8
(121.5 x 76.8)
University Transfer, 1967-89

The Art Institute of Chicago
Private Tour in Ancient Rome: Selections from
Chicago Collections
3 May–3 May 1990
Roman
Aphrodisias from Aphrodisias, 2nd-3rd century A.D.
Marble, h. 7 7/8 (20)
The F. B. Tarbell Collection,
Gift of E. P. Warren, 1902, 1967.115.413
Roman
Nike Sacrificing a Bull, 1st-2nd century A.D.
Terracotta with traces of cold-paint polychro­
my, h. 4 15/16 (12), l. 3 5/16 (9.3)
The F. B. Tarbell Collection, Gift of
Prof. W. G. Hale, 1918, 1967.115.405
Roman
Head of a Philosopher, 3rd-4th century A.D.
Stone, h. 5 1/2 (13.9)
University Transfer, Early Christian Archaeo­
logical Seminar Collection of the Divinity
School, 1989.41

Illinois Arts Council Traveling Exhibits
Program, Chicago
Partners in Purchase, Selected Works 1976-87
18 September–9 November 1989; Lakeview
Center for the Arts and Sciences, Peoria, Illinois,
25 February–22 April 1988

PAUL LA MANTA
American, b. 1933
Untitled, 1984
Mixed media, 28 1/4 x 22 3/8 (71.8 x 56.9)
Purchased, Restricted funds and Illinois Arts
Council Matching Grant, 1985.5

Maurice Sperati Museum of Judaica, Chicago
Vizuals of Memory, Jewish and Christian
Imagery in the Catacombs of Rome
10 September–10 December 1989

PAUL GEORGES
American, b. 1929
Porträt von einem Arzt, 1984
Oil on canvas,
72 x 56 1/4 (182.9 x 142.9)
Gift of Allan Franklin, 1977.20

SMART MUSEUM BULLETIN
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ACTIVITIES AND SUPPORT 51
Museum of Art and Archaeology, University of Missouri-Columbia, Columbia

The Art of the July Monarchy: France 1830 to 1848
21 October 1989–3 December 1989
Traveled to: Memorial Art Gallery of the University of Rochester, New York, 14 January–4 March 1990; Santa Barbara Museum of Art, 31 March–20 May 1990

HENRI GREVE D, after Franz Xaver Winterhalter
French, 1776–1860
S.A.R. Madame la Duchesse d’Orléans, Princesse Royale (Her Royal Highness the Duchess of Orleans and Royal Princess), 1843
Lithograph, 22 5/8 x 15 7/16 (57.8 x 39.2) (sheet)
Gift of J. Partrice Marandel, 1975.44

Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois

The Depths of Superficiality: Andy Warhol’s Screenprints
6 July–20 August 1989

ANDY WARHOL
American, 1928–1987
Campbell Soup Can on a Shopping Bag, 1964
Screenprint on shopping bag, ed. approximately 300, print 6 x 5 1/4 (15.2 x 8.2), bag 19 1/4 x 17 (48.8 x 43.1)

ANDY WARHOL
Campbell’s II, 1969
Suite of ten prints, ed. 17/250, each sheet 36 1/4 x 24 3/8 (92 x 61.9)
The Robert B. Mayer Memorial Loan Collection, courtesy of the David and Alfred Smart Museum of Art, 8.1987-17.1987

Heckscher Museum, Huntington, New York

Arthur Dove and Helen Torr: The Huntington Years
3 March–30 April 1989

ARTHUR G. DOVE
American 1880–1946
Harbor in Light, 1929
Oil on canvas, 21 1/2 x 29 5/8 (54.6 x 75)
Anonymous long-term loan, courtesy of the David and Alfred Smart Museum of Art, 1974.1798

Kunsthistorisches Museum, Osnabrück, Germany

Felix Nussbaum: Verfolgte Kunst/Exil Kunst/ Widerstandskunst—Die 100 wichtigsten Werke
6 May–22 July 1990

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6 May–22 July 1990

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

FRANK LLOYD WRIGHT, designer
American, 1867–1959
Barrel Armchair, 1900
Designed for the B. Bradley House, Kankakee, Illinois
Oak with upholstered seat, h. 27 (68.5)
Gift of Mr. and Mrs. John N. Stern, 1987.16

Wellesley College Museum, Wellesley, Massachusetts

Dianna in Late Nineteenth-Century Sculpture: A Theme in Variations
3 November 1989–2 January 1990
Traveled to: Allen Memorial Art Museum, Oberlin, Ohio, 7 February–25 March 1990; Mount Holyoke College Art Museum, South Hadley, Massachusetts, 8 April–3 June 1990

French, after Jean-Antoine Houdon
Dianna, 19th-century copy after marble original
Cast bronze, h. 33 1/4 (84.5)
Gift of Mr. and Mrs. Eugene Starrels, 1974.274

Scottsdale Arts Center Association

ACTIVITIES AND SUPPORT 53
Exhibitions

Exhibitions from 1 July 1988 through 30 June 1990.

**MFA 1988**
7 July–28 August 1988

Part of an ongoing series of annual exhibitions of works by artists completing the Master of Fine Arts degree at Midway Studios of the University of Chicago, MFA 1988 included paintings, drawings, and sculpture by Kevin Cooney, Marilyn Derwenskus, Mary Markey, Bonita McLaughlin, and John Santoro. Coordinated by intern H. Rafael Chacon, under the supervision of curator Richard A. Born.

**The Charged Image: Political Satire in the Age of Daumier**
4 October–4 December 1988

The Charged Image explored the unique history of French nineteenth-century political cartoons and in particular the hostile relationship between the July Monarchy and artists associated with the liberal press. Organized by interns H. Rafael Chacon and Mark Hall with the assistance of former University professor Alan Kahan, the exhibition focused on prints and sculptures by Honoré Daumier and satirical cartoons by Gérard Grandville and Charles-Joseph Trévès de Villers. Objects on view were selected from the permanent collection, with loans from the Art Institute of Chicago, the Joseph Regenstein Library of the University of Chicago, Robert Barnes, Dr. and Mrs. Sidney J. Kaplan, Mrs. Robert B. Mayer, the Reva and David Logan Foundation, and an anonymous lender.

**Zeami**
21–27 October 1988

In conjunction with the University of Chicago's Court Theater production of Zeami, the museum presented a traveling exhibition of original costume and stage designs, photographs of actors and actresses, and a small-scale model of the Sunshine Theater stage in Tokyo, which honored the play on its thirtieth anniversary. Organized by designer Mitsuhiro Ishii of Japan's Institute of Dramatic Arts, Zeami offered viewers a glimpse of stage and costume designs working behind the scenes, as well as an impression of the beauty of the Japanese theater.

**A Restless and Desperate Art**
5 November 1988–21 January 1989

Chosen to complement The Charged Image, this selection of graphic works surveyed the politically inspired art of Weimar Germany. Prints by Ernst Barlach, Max Beckmann, Otto Dix, George Grosz, Käthe Kollwitz, and Rudolf Schlichter documented the pervasive anger and pessimism in Germany between the two World Wars, and also represented a range of printmaking techniques including dry-point, etching, lithography, and transfer lithography. Organized by intern Stephanie D'Alessandro.

**Dreamings: The Art of Aboriginal Australia**
26 January–6 April 1989

From Ukiyo-e to Sosaku Hanga
26 January–18 June 1989

This exhibition included eighty paintings, drawings, and prints by over forty Polish artists of the nineteenth and early twentieth centuries. History paintings, allegories, landscapes, and portraits by such artists as Aleksander Gierymski, Artur Geogrner, Jan Matejko, and Marcin Zaleski, encoded the Polish people's aspirations for national sovereignty during a time of occupation and rule by surrounding powers. Comprised of loans from five Polish state collections, the exhibition was organized by the National Museum in Warsaw and the National Academy of Design, New York.

**Traditions of Landscape in Nineteenth-Century Europe**
13 April–9 July 1989

In conjunction with Nineteenth-Century Polish Painting, this group of nineteenth-century drawings and watercolors from the permanent collection surveyed the Western European manifestations of styles utilized by Polish artists in the main exhibition. Organized by intern Stephanie D'Alessandro, the selection included works on paper by Jacob Linck, Christian Johann Grabau, Charles-Francois Eustache, Lucien Pissarro, Karel Malek, Paul Signac, and Erich Heckel.

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In conjunction with Nineteenth-Century Polish Painting, this group of nineteenth-century drawings and watercolors from the permanent collection surveyed the Western European manifestations of styles utilized by Polish artists in the main exhibition. Organized by intern Stephanie D'Alessandro, the selection included works on paper by Jacob Linck, Christian Johann Grabau, Charles-Francois Eustache, Lucien Pissarro, Karel Malek, Paul Signac, and Erich Heckel.
**Selections from Sigmund Freud's Personal Collection**

Coordinated by intern Stephanie D'Alessandro, under the supervision of curator Richard A. Born, MFA 1989 continued the museum's commitment to highlighting the work of recent graduates of the University of Chicago's Midway Studios. From oil paintings and charcoal drawings to mixed media installations and photographs, nineteen selections represented the work of Tom Fabbro, Yvonne Kobie, Ben Portis, Karen Reimer, and Brian Smith.

### French Nineteenth-Century Photography of Art

*Photographs of art and architecture*

Arranged to supplement *Ritual and Reverence* (see below), this exhibition presented contemporary Japanese prints and ceramic bowls by artists involved in a return to traditional craft techniques after Japan's industrial revolution. Featuring colorful prints by Sadou Watanabe, Toru Mabuchi, and Hideo Hagiwara, and tea bowls produced at the Mashiko folk kilns, *Sōsaku Hanga and Mingei* demonstrated the artistic interaction and mutual influence between the East and West. The exhibition was organized by intern Stephanie D'Alessandro.

#### Ritual and Reverence: Chinese Art at the University of Chicago


Featuring views by such artists as Jan Brueghel the Elder, Claude Lorrain, and Giacomo Quarenghi, *Views of Rome* included watercolors and drawings of the ancient ruins and monuments of Rome. The exhibition, jointly organized by the Smithsonian Institution Traveling Exhibition Service and the Biblioteca Apostolica Vaticana, was assembled from the century-old collection of Thomas Ashley (1875–1931), a classics scholar who lived in Rome for many years. A rare collection of fine landscapes, *Views of Rome* also offered its audience documents of the growth and dramatic transformation of the Eternal City.

**A Love by Max Klinger**

*Eternal City.*

*17 April–1 July 1990*

Recounting a young couple's tragic love, Max Klinger's 1887 graphic cycle *A Love (Eine Liebe)* was exhibited in its entirety in this exhibition mounted by Smart Museum intern Stephanie D'Alessandro. The portfolio illustrates the various technical possibilities of etching, engraving, and aquatint, as well as theoretical notions, such as the Gesamtkunstwerk.

- **Ritual and Reverence: Chinese Art at the University of Chicago**
- **Japanese prints and ceramic bowls by artists**
- **Eighteenth-Century Views of Rome**
- **Views of Rome: Watercolors and Drawings from the Biblioteca Apostolica Vaticana**
- **A Love by Max Klinger**
- **The Sigmund Freud Antiquities: Fragments from a Buried Past**
Programs

Lectures, gallery talks, concerts, colloquia, and symposia, 1 July 1988 through 30 June 1990.

The First Amendment and Freedom of Artistic Expression, colloquium in conjunction with the exhibition The Charged Image: Political Satire in the Age of Daumier:


"Political Satire and Group Defamation," Robert Post, University of California Law School, Berkeley.


"The Influence of Public Funding," Fred Schauer, University of Michigan Law School, Ann Arbor.

"Defining and Restricting Pornography," Mary E. Becker, University of Chicago Law School.


A Nation with Sovereignty: Polish Society and Culture in the Nineteenth Century, symposium sponsored by the National Endowment for the Humanities in conjunction with the exhibition Nineteenth-Century Polish Painting: Valor, Memory, and Dreams:

"Partitioned Poland: Political and Socio-Economic Context," Piotr S. Wandycz, Department of History, Yale University, New Haven, Connecticut.


"The Culture of the Polish American Immigrant," Victor Greene, Department of History, University of Wisconsin, Milwaukee.


"Unknown Patrimony: Polish Photography from the Beginning to the First World War," Arthur Uznanski, Department of Art, City University of New York.

"Literature and the Fine Arts: A Dynamic Relationship," Jerzy R. Krzyzanowski, Department of Slavic Literature, Ohio State University, Columbus.

"Polish Theater and Drama in the Age of Partitions," Halina Filipowicz, Department of Languages, University of Wisconsin, Madison.

"Hearing Poland: Chopin and Nationalism," Jeffrey Kallberg, Department of Music, University of Pennsylvania, Philadelphia.

Modulated by University of Chicago Professors Reinhold Heller, Departments of Art and Germanic Languages and Literatures; Leszek Kólszakowski, Committee on Social Thought; and Samuel Sandler, Department of Languages and Literatures, 22 April 1989.


Family Day with the theme of mythology in art, 11 June 1989.
Soprano Juliana Gondek performs Polish art songs in the Smart Museum Lobby during the exhibition Nineteenth-Century Polish Painting: Valor, Memory and Dreams.

Recent Developments in Early Chinese Studies, workshop in conjunction with Ritual and Reverence: Chinese Art at the University of Chicago and the Early China Midwest Regional Seminar, 21 October 1989:

Opening Remarks, Henlee G. Creel, Martin A. Ryerson Distinguished Service Professor Emeritus, Departments of History and East Asian Languages and Civilizations, University of Chicago.

"Modular Structures in Chinese Bronzes," Robert J. Poor, Department of Art History, University of Minnesota.

"Shang-Zhou Relations as Seen in Shang Oracle-Bone Inscriptions," Edward L. Shaughnessy, Department of East Asian Languages and Civilizations, University of Chicago.

Fellows meeting: "Ritual and Reverence: Chinese Art at the University of Chicago," private viewing with commentary by Professor Harrie A. Vanderstappen, Departments of Art and East Asian Languages and Civilizations, 19 November 1989.

"Re-visioning a Sinological Community: Art and Culture in China," colloquium in conjunction with Ritual and Reverence, 11 November 1989:

"Adjusting Our Image of the Chinese Artist," James Cahill, Department of East Asian Languages and Cultures, University of California, Berkeley.

"Self, Text, and Image in Shitao's Theory of Painting," Richard E. Strassberg, Department of East Asian Languages and Cultures, University of California, Los Angeles.

Response, Susan E. Nelson, Department of Fine Arts, Indiana University, Bloomington.

"Ritual and Conflict: The Dilemma of Educated Youth in Late Imperial China," Jerry P. Denneffine, Department of History, Amherst College.


Response and Discussion, Leo Ou-Fan Lee, Department of East Asian Languages and Civilizations, University of Chicago.

Fellows meeting: "Seeking Rome in Rome, or, Only the Transient Remains and Lasts," Margaret Murata, Professor of Music, University of California, Irvine, 10 February 1990.

Concert, Sherwood Conservatory Honors Flute Choir, 11 March 1990.

Colloquium in conjunction with the exhibition Views of Rome, Watercolors and Drawings from the Biblioteca Apostolica Vaticana: "Musical Views of Rome," Margaret Murata, Professor of Music, University of California, Irvine, 11 February 1990.


Three Roman Squares," Andrew Morrough, Assistant Professor of Art, University of Chicago.

Sigmund Freud and Art, symposium in conjunction with the exhibition The Sigmund Freud Antiquities: Fragments from a Buried Past:

"Visual Art and Art Criticism: The Role of Psychoanalysis," Donald B. Kuspit, Professor of Art History and Philosophy, State University of New York at Stony Brook.

"Image and Form in the Antiquities of Sigmund Freud," Warren G. Moon, Professor of Art History and Classics, University of Wisconsin, Madison.

"Exploring the Archaeological Metaphor: The Egypt of Freud's Imagination," Loredel Corcoran, Assistant Curator, Oriental Institute, University of Chicago.

"She is Perfect Only She Has Lost Her Spear": Freud, Athena, and H.D., Marian Tolpin, M.D., Training and Supervising Analyst, Institute for Psychoanalysis, Chicago.


Moderated by Harry Trosman, M.D., Professor of Psychiatry, University of Chicago, and Faculty Member and Training and Supervising Analyst, Institute for Psychoanalysis, Chicago, 5 May 1990.

Lecture in conjunction with The Sigmund Freud Antiquities: "Sigmund Freud: Archaeologist of the Mind," James Anderson, Assistant Professor of Clinical Psychology, Northwestern University Medical School, and Visiting Assistant Professor, Department of Psychology, University of Chicago, 5 June 1990.


Publications

1 July 1988 through 30 June 1990.

Ritual and Reverence: Chinese Art at the University of Chicago. Foreword by Jeffrey Abt, introduction by Richard A. Born, with the following essays: Robert J. Poor, "Chinese Antiquities in the Smart Gallery Collection"; Edward L. Shaughnessy, "Shang Oracle-Bone Inscriptions"; and Harrie A. Vanderstappen, "Shang Ceremonial Bronzes and Their Decor" and "Latter Traditions of Chinese Painting." In addition, Ritual and Reverence contains annotated catalogues of the Smart Museum's holdings of Chinese ritual bronzes, weaponry, and domestic articles, Shang oracle bones, and Ming and Qing paintings. Also included are maps, a chronological table, and bibliographies on Chinese bronze-age art and archaeology and on painting of the Ming and Qing dynasties. Published on the occasion of the exhibition of the same title mounted at the Smart Museum from 10 October through 3 December 1989. 148 pages, numerous black-and-white illustrations, 12 color plates.

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