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THE UNIVERSITY OF CHICAGO

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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.

STUDIES IN THE PERMANENT COLLECTION

H. RAFAEL CHACÓN

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[1]

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.[2] 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).[3] 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'aînesse* 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 reinstituted. 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

Fig. 1. French, *Definitive Sweeping of the Beautiful City of Paris (Adjudication définitive de l'entreprise générale du balayage de la bonne ville de Paris)*, circa 1830, lithograph, 8 x 11 1/4 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.454.

Fig. 2. French, *What Goes Up Must Come Down (Crachez en l'air ça vous retombera sur le nez)*, from *La Caricature*, no. 65, June 9, 1831, hand-colored lithograph, 8 15/16 x 11 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.445.

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 agrarian 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.[4] 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 *Charte*, 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.

Fig. 3. Charles-Joseph Traviès de Villers, *The Sheepskin/A Hidden Warrior* (*La peau d'un mouton/Un guerrier caché sous*), from *La Caricature*, no. 220, January 22, 1835, lithograph, 11 1/2 x 9 1/2 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.529.

The Rise of Satirical Journals

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

Article 7, Constitutional *Charte* of the July Monarchy, adopted August 9, 1830 [5]

From its inception, the July Monarchy's constitutional guarantee of freedom of the press backfired on the new government. 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 *Charivari*, which began publication on December 1, 1832, were founded by Charles Philipon and his brother-in-law Gabriel Aubert. Philipon, apprenticed for a year in the studio of the neo-classical painter Baron Antoine-Jean Gros, had worked for the republican journal *La Silhouette* in 1829. 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 Gérard Grandville, 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

Fig. 4. Jean-Ignace Isidore Gérard Grandville and Eugène-Hippolyte Forest, *Reception (Réception)*, from *La Caricature*, no. 106, November 15, 1832, lithograph, 5 7/16 x 6 5/8 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.498.

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,"[6] 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.[7] 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.[8] However, the liberal element, extremely nationalistic 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

Fig. 5. Jean-Ignace Isidore Gérard Grandville and Auguste Desperret, *Elevation of the Pear* (*Elévation de la Poire*), from the *Souscription Mensuelle* of *La Caricature*, no. 11, June 1833, lithograph, 10 15/16 x 17 3/8 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.481.

colloquially stands for "idiot" or "imbecile." 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."[9] 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, Sébastian Peytel, a member of the Philipon circle using the pseudonym "Louis Benoît-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 Traviès de Villers, who had begun as a genre painter, exhibiting in the Paris Salon of 1823 to much public acclaim. Traviès'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), Traviès 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

Fig. 6. English, *News from America, or the Patriots in the Dumps*, from *London Magazine*, 1776, engraving, 6 1/2 x 4 3/8 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1981.28.

a stubborn or headstrong character.

It was Grandville, however, who was most responsible for animating the character of the pear.[10] 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

Fig. 7. English, *The Political Cartoon for the Year 1775*, engraving, 4 1/8 x 7 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1981.22.

Fig. 8. Charles-Joseph Traviès de Villers, *The Carriage of State* (*Le char de l'état*), from *La Caricature*, no. 158, November 14, 1833, lithograph, 10 15/16 x 19 5/16 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.517.

until Napoleon.[11] While Napoleon had moved the ceremony to Nôtre Dame in Paris, Charles's relocation of the ritual to Rheims was a reassertion 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 pear surrounded by adoring pear-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 philipoirum." 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 pear 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."[12] On July 28, 1832 in *La Caricature*, Philipon 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 Philipon guaranteed, "will always have a value in excess of the price of the subscription."[13] The monies Philipon 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, Philipon'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.[14] 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

Fig. 9. Jean-Ignace Isidore Gérard Grandville and Auguste Desperret, *Listen, Children, Don't Play with Those Weapons* (*Enfans, croyez moi, ne joues pas avec ces armes là*), from the *Souscription Mensuelle* of *La Caricature*, no. 21, April 1834, lithograph, 10 15/16 x 18 1/8 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.497.

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, lawcourts, 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 compositionally 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 dismay 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 demoralized and fainting 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 "Obstinacy" 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, Traviès's *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

Fig. 10. Jean-Ignace Isidore Gérard Grandville, *Methods of Coercion* (*Moyens coercitifs*), from *La Caricature*, no. 110, December 13, 1832, hand-colored lithograph, 8 1/2 x 13 5/8 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.492.

Fig. 11. Jean-Ignace Isidore Gérard Grandville and Eugène-Hippolyte Forest, *This Is Not a Chamber But a Kennel* (*Ce n'est pas un chambre, c'est une chenil*), from *La Caricature*, no. 89, July 19, 1832, lithograph, 7 3/16 x 12 11/16 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.472.

Fig. 12. Jean-Ignace Isidore Gérard Grandville, *The Season for Destroying Pests and Sowing New Seeds* (*L'Echenillement et les semailles*), from the *Souscription Mensuelle* of *La Caricature*, no. 7, January 1833, lithograph, 14 3/4 x 12 1/4 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.483.

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 dissidents. 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."[15] 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.[16] 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.[17]

The Ministers Mocked

Like their English prototypes, Philipon's journals addressed specific political issues and policies; however, as *La Caricature* grew in popularity and circulation, its artists focused their attacks more and more on the personalities of a regime they held despicable. The cabinet ministers, chosen by the king from the Chamber of Deputies, became frequent objects of derision for the liberal press. Satirists ridiculed their lack of independence, undermined their personal honor, and mocked the Chamber as a whole for its passive obedience to Louis-Philippe and its distance from those who elected them. The various formulas for such satire ranged in tone from the benign and humorous to the humiliating and macabre.

Cabinet ministers were frequently portrayed as naughty children in political cartoons. Grandville used this device in the twenty-first edition of the *Souscription Mensuelle*: in an image captioned *Listen, Children, Don't Play with Those Weapons* (fig. 9),[18] the press is an exasperated mother or schoolmistress admonishing a group of children blasting down the backyard walls. The unmistakable Louis-Philippe takes aim at an image of a liberty cap sketched on the wall. Among the king's cohorts in this endeavor is Louis-Adolphe Thiers, the statesman, historian, and enthusiastic militarist, piling up cannonballs. Next to him stands the

Fig. 13. Honoré Daumier, *Masks of 1831 (Masques de 1831)*, from *La Caricature*, no. 71, March 8, 1832, lithograph, 10 1/4 x 14 1/16 in., Collection of Dr. and Mrs. Sidney Kaplan, Highland Park, Ill.

"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—hauls the next shot, while Talleyrand brandishes his sword. Marshal Nicolas-Jean de Dieu Soult, and Félix Barthe, Ministers of War and Justice respectively, load their muskets. Conspicuous in the foreground is a textbook on Niccolò 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."

Fig. 14. Louis Leopold Boilly, *The Grimaces, No. 3 (Les Grimaces, No. 3)*, 1825, from *Recueil de Grimaces*, 1823-1828, lithograph, 8 11/16 x 7 3/8 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.427.

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 "kennelmaster," Casimir Périer, 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"—"Pateau," "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*.[19] 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 Barthe, 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. 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.

Honoré 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.[20] The term "charged image" also referred to a remarkable series of small-scale, painted, and unfired clay

Fig. 15. Jean-Ignace Isidore Gérard Grandville, *Patience, Patience, Time Will Tell! (Le temps l'amene, patience, patience!)*, from *La Caricature*, no. 177, March 27, 1834, lithograph, 8 9/16 x 15 13/16 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.482.

Fig. 16. Jean-Ignace Isidore Gérard Grandville and Auguste Desperret, *Here's How (Comme Quoi)*, from the *Souscription Mensuelle* of *La Caricature*, no. 12, July 1833, lithograph, 10 7/16 x 17 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.486.

portrait busts and their corresponding lithographic portraits produced by Daumier from around 1832 to 1835. These bitingly satiric studies of the infamous celebrities of the July Monarchy were called in French *portraits charges*, "weighty" or "jesting" 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 *juste 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 Museé 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 loathing 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 physiognomic charts like those found in Johann Caspar Lavater's *L'Art de connaître les hommes par la physiognomie* (1806–1809).[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-Léopold 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 were gathered in a loose narrative context. For instance, *The Grimaces, No. 3* (fig. 14) shows three figures battling for a plate while a fourth looks askance and a fifth points out one of his teeth. While Boilly may have also derived these curious studies from Lavater's book on physiognomy, which includes similarly expressive heads reflecting the various states of man's moral character, it is likely that he shared the contemporary interest in gro-

Fig. 17. Charles-Joseph Traviès de Villers, *Death to Political Rats* (*La mort aux rats politiques*), from *La Caricature*, no. 213, 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.

tesque imagery that paralleled the popularity of mime on the French stage.

Boilly's inventory of types became a convenient reference for artists of *La Caricature*. Traviès, 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 beady bespectacled 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 revealed in their prints a self-conscious attitude about their role, frequently presenting the press in various aggrandizing 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 intrepid 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 Press defeated, in single combat, the Chevalier of the Sad Countenance who wished to rob him of his liberty," depicts a joust in front of the Hôtel de Ville. Here the press, a wiry, bearded fellow, rides a fierce lion and confidently knocks the bumbling Louis-Philippe from the royal cock. Equally humorous are the spectators in opposite camps. On the right, under the banner of the three glorious days of the July Revolution, is Lady Liberty casting a laurel wreath on the presumed victor. On the left, the defeated party includes the dismayed censor D'Argout, an angry Thiers with a clenched fist, and General Lobau attempting to impale himself with his strange attribute, the syringe. In the right foreground are the cheering heralds, animated versions of the journals *La Caricature* and *Le Charivari*, and on the left, the depressed supporters of the monarchy, the newspapers *Moniteur, Viennet*, and *Figaro*.

Finally, the press could parody as well as heroicize itself, appearing as a jester, clown, dwarf, or ratcatcher, 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 Rats* (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 bedbugs," "lotions for burns," "liquor for asphyxiating 'budgetivorous' vermin," as well as potent and precious "anti-dynastic water."

The press was aware that such dissent could imperil its very existence; freedom of expression was thus a constant concern in the graphics of the first five years of the July Monarchy. A collaborative print by Grandville and Desperret, for instance, the morbid *Nicolasky Gargantuakoff* (fig. 18), is a sharp indictment of Louis-Philippe's foreign policy, but also appeals for the defense of the press. The image is aimed at the French alliance with the Russian Empire under Tsar Nicholas I. At the center of the composition, the king is shown feeding a gargantuan Nicholas the liberties won during the July Revolution, including freedom of the press. Two of his ministers bring the main course, the French capon, on a platter. Others serve up passive obedience of the army, laws controlling public criers, and deportation orders for refugees of the recent Italian and Polish nationalist uprisings. Poland's democratic revolution, applauded by the French public, had been crushed by Imperial Russia with the aid of Louis-Philippe. In the print, partitioned Poland, a bleeding eagle, hangs from the tsar's bayonet. Austria, represented by a soldier in white, devours Italy, a bowl of spaghetti; England pours tea, grinning happily over the invasion of Belgium by French and English troops. Meanwhile, the Ottoman emperor stands resigned and a French Chamber of Deputies looks on impassively.

Censorship and the Liberal Press

"Insulting...the King...when it has as its object to arouse hate or scorn of his person or of his constitutional authority, is an offense against the security of the state."

Article 2, Press Law, passed September 9, 1835[27]

Critical of the state of international affairs in 1834, *Nicolasky 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 "Republican" 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 Minister of the Interior.[28] Fines were doubled and in some cases quadrupled, and publishers were tried not by juries but by "correction 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."[29] As a direct result of the new proscriptions, on August 27, 1835, *La Caricature* ceased publication.

Fig. 18. Jean-Ignace Isidore Gérard Grandville and Auguste Desperret, *Nicolasky Gargantuakoff*, from *La Caricature*, no. 172, February 20, 1834, lithograph, 9 3/4 x 18 3/4 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.496.

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 charge* of specific individuals to "emblematic types" too general or subtle for action by the government censors.[30] By the time the July Monarchy adopted the September Laws, a new form of satire had developed, one that outlasted 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, fables, 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 Traviès 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

Fig. 19. Charles-Joseph Traviès de Villers, *Pleasantries of M. Mayeaux* (*Facetiae de M. Mayeaux*), from *La Caricature*, no. 57, lithograph, 9 1/16 x 12 15/16 in. (image), David and Alfred Smart Museum of Art, University Transfer, Max Epstein Archives, 1967.116.533.

society, not unlike the jesters who represented the press. Like Daumier's emblematic figures to follow, Mayeaux developed a particular bearing and set of gestures and expressions that revealed his true intentions when captions and descriptions could not. His shifty eyes and sheepish grin are signs of his duplicitous character. Like many bourgeois opportunists, he supported the July Revolution, but only to advance his personal well being. Mayeaux could be a shopkeeper, member of the National Guard, an unwelcome uncle, a *bon vivant* and womanizer, but most importantly, he was a petty tyrant. His naive aspirations to positions of power within the new regime highlighted the corrupt ambitions of a political age. He embodied the weaknesses and faults of an entire generation of Frenchmen.[31]

The question of who won the "war by pinpricks" 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, Traviès 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."[32] 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 predecessor, 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.

1. Reprinted in Armand Pierre Marie Dayot, *Journées révolutionaires, 1830–1848* (Paris: Flammarion, 1897), 102.

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, 1989).

4. For a recent revisionist account of the respective roles of economics and ideology in the Revolution, see Simon Shama, *Citizens: A Chronicle of the French Revolution* (New York: Alfred A. Knopf, 1989).

5. Dayot, *Journées révolutionaires*, 97.

6. Jules [Champ]Fleury, *Histoire de La Caricature moderne* (Paris: E. Dentu, 1865), 271–281.

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 Métamorphoses 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, *La Vie et l'oeuvre de J. J. Grandville* (Paris: ACR Edition International, 1985), 48–65.

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 up 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 donned the trappings and symbols of the bourgeoisie, living unostentatiously, dressing like a businessman, and carrying an umbrella like the English. He never stopped strolling the streets of Paris as freely as he had roamed the wilds of America. See Louis Philippe, *Diary of My Travels in America*, trans. Stephen Becker (New York: Delacorte Press, 1977).

9. Dayot, *Journées révolutionaires*, 97.

10. Renonciat, *J. J. Grandville*, 66–97.

11. For an illustration and discussion of this image, see H. W. Janson and Robert Rosenblum, *Nineteenth-Century Art* (Englewood Cliffs, N. J.: Prentice-Hall, and New York: Harry N. Abrams, 1984), 114–115.

12. Edwin de T. Bechtel, *Freedom of the Press and L'Association Mensuelle: Philipon versus Louis Philippe* (New York: Grollier Club, 1952), no. XI, unpaginated.

13. *La Caricature*, 26 July 1832, 715-716.

14. See Cynthia Burlingham and James Cuno, *Politics and Polemics: French Caricature and the French Revolution, 1789–1799* (New York: Grey Art Gallery, 1988).

15. Philipon quoted in Bechtel, *L'Association Mensuelle*, 2.

16. See the introduction to the exhibition catalogue by D. Hill, *Cartoon and Caricature from Hogarth to Hoffnung* (London: Arts Council of Great Britain, 1962), unpaginated.

17. See John Wardropper, *The Caricatures of George Cruikshank* (London: Gordon Fraser, 1977), 134.

18. Bechtel, *L'Association Mensuelle*, no. XXI.

19. Bechtel, *L'Association Mensuelle*, no. VI.

20. The pseudo-scientific study of physiognomics and pathognomics, 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 physiognomics 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-Aristoteles 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 physiognomics 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 *Conférence 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 Jurgis Baltrusaitis, *Aberrations: Essai sur la légende des formes* [Paris: Flammarion, 1983], 9–53.)

21. Jeanne L. Wasserman, *Daumier Sculpture: A Critical and Comparative Study* (Cambridge, Mass.: Fogg Art Museum, Harvard University, 1969).

22. *La Caricature*, 26 April 1832, 622.

23. Johann Caspar Lavater, *L'Art de connaître des hommes par la physiognomie* (Geneva, 1806–1809).

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, Ill.

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

26. Since the Revolution, Marianne had stood for Liberty, Justice, France, or the Republic; in some instances in the 1830s, she even became the embodiment of the liberal press itself, defending freedom of expression. Maurice Agulhon, *Marianne into Battle: Republican Imagery and Symbolism in France, 1789–1880*, trans. Janet Lloyd (New York: Cambridge University Press, 1981).

27. Reprinted in Paul H. Beik, *Louis-Philippe and the July Monarchy* (Princeton, N.J.: Van Nostrand, 1965), 146–147.

28. Reprinted in Beik, *Louis-Philippe*, 147.

29. Ibid., 146–147.

30. Wechsler, *A Human Comedy*, 82.

31. For a development of this interpretation see Arthur Bartlett Maurice and Frederic Taber Cooper, *The History of the Nineteenth Century in Caricature* (New York: Dodd, Mead, & Co., 1904), 90–96.

32. Ernst Gombrich, *Art and Illusion* (Princeton, N.J.: Princeton University Press, 1960), 344–345.

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,[1] study of the artist has profitably focused on his adjustment to the radical change in taste that took place during his lifetime.[2] That late-eighteenth-century shift encompassed the gradual rejection of rococo sensibilities for the more rational and classicizing 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;[3] 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.[4] 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 on the scene 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 over his mouth, relishing the first bite. Next to him on the right stands a young woman holding a dish, waiting to receive her portion of the cooked meat. (She looks back in smiling approval at a little girl who stands quietly on the far right.) Two somewhat older or at least larger boys, possibly the woman's hungry sons, flank this central pair. These two panlike figures, more like midgets than children,

Fig. 1. Franz Anton Maulbertsch, *Die Würstelbräterin (The Sausage Woman)*, circa 1785–90, oil on wood panel, 12 1/16 x 14 1/16 in. (30.7 x 35.8 cm.), David and Alfred Smart Museum of Art, University of Chicago, Purchase, Gift of Viola Manderfeld, 1978.184.

form a strange duo: one tugs impatiently at his mother's red skirt, the other gazes uncertainly at the empty serving plate. In front of this group and the fire, a rather thin, poorly clad youth with short trousers approaches hesitatingly.

This repoussoir figure draws the viewer into the central scene, simultaneously setting up a rhythm of outer figures—the have-nots—versus the central trio in direct contact with the food. He seems to be eating a lump of bread while looking longingly at 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 archway can be dimly seen behind it in the upper left. In the right foreground, before a mossy rock, grows a thistle.[5]

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

Fig. 2. Franz Anton Maulbertsch, *Das Krapfenweib (The Pancake Woman)*, circa 1785–90, oil on wood panel, 12 1/16 x 14 1/16 in. (30.7 x 35.8 cm.), David and Alfred Smart Museum of Art, University of Chicago, Purchase, Gift of Viola Manderfeld, 1978.185.

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,

Fig. 3. Franz Anton Maulbertsch, *Lustige Gesellschaft (The Merry Company)*, circa 1753–54, oil on canvas, 17 1/8 x 20 5/8 in. (43 x 52 cm.), Garas 44, Manchester, Collection F. K. Pächt.

Fig. 4. Franz Anton Maulbertsch, *Der Guckkastenmann (The Peepsbow Man)*, 1785, etching, 12 7/8 x 15 5/8 in. (32.2 x 39.3 cm.), Garas 325.

Fig. 5. Franz Anton Maulbertsch, *Der Quacksalber (The Charlatan)*, 1785, etching, 13 3/16 x 16 3/16 in. (33 x 40.7 cm.), Garas 326.

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.[6] 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.[7] 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 town in primitive shelters or booths. Series of engravings showing these entertaining, sometimes touching peddlers on the outer fringe of commerce became very popular. Among the most famous and most important artistically (and most significant for Vienna) was the series *Cries of Paris*, produced by Edmé Bouchardon in Paris between 1737 and 1746; a second edition appeared in 1748. Italy, England, and Germany also produced such series, but the French prints by Bouchardon were the actual model for the first Austrian examples, which are of signal importance here.[8]

In 1773, a landscape painter and professor of painting at the Academy, Johann Christian Brand (1722–1795), began his famous *Wiener Kaufrufe* or *Vienna Street Cries*, a series of thirty drawings of street vendors which he, his family, and other coworkers engraved and published in 1775 and 1776.[9] Three prints from the series, titled *Zeichnungen nach dem gemeinen Volk besonders der Kaufruf in Wien. Etudes prises dans le bas peuple et principalement Les Cris de Vienne, 1775*, are illustrated here—a chestnut woman, a laurel vendor, and a miller's wife selling flour (figs. 6, 7, and 8). Brand took his idea for the series from Bouchardon, deriving figural poses and their placement without backgrounds from the French models. But the freshness of his approach, the detailed treatment of the various types, and the high artistic quality of his *Vienna Street Cries* are Brand's achievement. Brand

clearly based his figures on living models, but glossed over some of the shabbier and grimmer realities of the life of the poor, thus rendering his street vendors charming, pleasant, and more appealing to the public.

Brand's series of the *Vienna Street Cries* (sometimes called the *Grosse Kaufrufe* or *Large Street Cries* to distinguish it from a subsequent series smaller in format) must have been known to Maulbertsch: he and Brand were close personal friends as well as colleagues and fellow councillors at the Academy. Yet it is only in Maulbertsch's general treatment of the two street vendors, their tidy cheerfulness, and romantic settings that any relationship between Brand's engraved series and the Smart Museum paintings might be found. Moreover, the two specific types, the sausage woman and the pancake woman, do not appear among the street vendors in Brand's engraved series.

They do appear in a much more significant fashion in a second series of representations of the street cries of Vienna. In 1777, the art dealer and publisher Lukas Hochenleitter (or Hochleitner) produced a larger, more popular edition in octavo with the title *Abbildungen des gemeinen Volks zu Wien. Les Portraits du commun peuple à Viènne*. 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 miniature portraits. Only one plate in the *Abbildungen des gemeinen Volks*, number 55, is dated (1777).[10] Because of their size and in spite of their number, Adams'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 number 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 of 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. 6. Johann Christian Brand (designer) and Friedrich-Auguste Brand (engraver), *Kästenweib/ Femme aux marons (Chestnut Woman)*, 1775, engraving.

Fig. 7. Johann Christian Brand (designer) and Friedrich-Auguste Brand (engraver), *Lorberbläterkrämer/Vendeur de feuilles de laurier (Laurel Leaf Vendor)*, 1775, engraving.

Fig. 8. Johann Christian Brand (designer) and Friedrich-Auguste Brand (engraver), *Müllerinn/ Meuniere (Miller's Wife)*, 1775, engraving.

Fig. 9. Jakob Adam, *Bradelbraderin [sic]/La Rotiseusse (Sausage Woman)*, circa 1777, engraving.

Bradelbraderin [sic]/La Rotiseusse (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, her typical cap, the broad pan, the sausages hanging on the wall. To be sure, 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 Schmuzer), 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 diffident trespasser.

And how different is the aspect of the figure at the far left, the decently dressed old man all ready with mug, plate, knife, and a piece of bread 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. Jakob Adam, *Sagfeiler [sic]/Un limeur de scie (Handsaw Sharpener)*, circa 1777, engraving.

Fig. 11. Jakob Adam, *Krapfenweib/Une femme aux gateaux (Pancake Woman)*, circa 1777, engraving.

(fig. 10). He is the *Sägefeiler,* 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 *Krapfenweib/Une 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.[11] 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 a "Rembrandt

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, 1938.1818.

Renaissance."[12] Artists such as Christian Wilhelm Ernst Dietrich (called Dietricy, 1712–1771), Januarius Zick (1730–1797), Johann Georg Trautmann (1713–1769), and Johann Andreas Nothnagel (1729–1804) were some of the better known among them in Germany. As with Maulbertsch, their interest was also part of the trend away from the Rococo and its values. The main elements of Rembrandt's painting which chiefly interested them were his brown tonalities, chiaroscuro, and realistic types. By the late eighteenth century, paintings by Rembrandt were in major and minor art collections throughout Europe, but his etchings exerted the most widespread influence.

The *Pancake Woman* provides a splendid example of Maulbertsch's own use of one of Rembrandt's etchings. Beyond the muted color scheme, simple setting, and commonplace personages, which could point to a score of Dutch painters of the seventeenth century, one motif in the *Pancake Woman* is a very 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 etching 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 plebeian but delicious wares.

Notes

The manuscript for this essay, nearly complete at the time of Professor Maser's death in 1988, was edited for publication by Gretchen Anderson, with the kind permission of Mrs. Inge Maser.

1. Klara Garas, "Franz Anton Maulbertsch: Neue Funde," *Mitteilungen der Österreichischen Galerie* 15:59 (1971): 7–35, and David and Alfred Smart Gallery, *German and Austrian Painting of the Eighteenth Century* (Chicago: David and Alfred Smart Gallery, University of Chicago, 1978), cat. nos. 18, 20.

2. See, for example, the important exhibition catalogue *Franz Anton Maulbertsch: Ausstellung anlässlich seines 250. Geburtstages—Wien, Halbturn, Heiligenkreuz-Gutenbrunn* (Munich and Vienna: Kunstverein Wien in association with Verlag Jugend und Volk, 1974).

3. Edward A. Maser, "Franz Anton Maulbertsch as Portrait Painter," *Pantheon* 24:4 (1971): 292–307.

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. Realizing 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 painting during all periods of his life that it is often considered his signature; Franz Martin Haberditzl, for instance, regards it as such (*Das Barockmuseum im Unteren Belvedere* [Vienna: A. Schroll, 1923], no. 49). Nevertheless, the thistle cannot be seen as conclusive proof of Maulbertsch's authorship, for other painters used such a motif as well.

6. Bruno Bushart, *Deutsche Malerei des 17. und 18. Jahrhunderts* (Königstein im Taunus: Langewiesche, 1967), showed that the *Charlatan* etching derives from the painting in Augsburg.

7. See Dwight Miller, *Street Criers and Itinerant Tradesmen in European Prints* (Stanford, Calif.: Stanford University Department of Art, 1970).

8. One must remember that the mid-eighteenth century was also a period of great change in imperial foreign policy. The centuries-long enmity toward France changed to steady rapprochement through the influence of Maria Theresia's consort, Francis of Lorraine, and the efforts of her chancellor, Prince Kaunitz. An intense exchange, particularly in cultural matters, was one result of this *renversement des alliances*, as was the marriage of an Austrian archduchess to the French Dauphin.

9. This and all further information on the various depictions of the *Kaufrufe* in Vienna is taken from Hubert Kaut, *Kaufrufe aus Wien* (Vienna and Munich: Verlag Jugend und Volk, 1970).

10. Ibid., 38–42.

11. There is a bewildering plethora of German and Austrian names for this folk delicacy, most of them exceptionally regional in their use. "Strauben," "Pfannkuchen," "bayrische Küchel," or even "gebackene Mäuse" are highly localized variants of the more common and today more generally used term "Krapfen." For the sake of brevity and in order not to lose sight of the art historical purpose of this discussion, the English term "pancake" is employed here, although it implies a cake radically different both in ingredients and appearance from the German product in the *Kaufruf* print, the Maulbertsch painting, and the Rembrandt etching mentioned below.

12. See Otto Benesch, "Maulbertsch: Zu den Quellen seines malerischen Stiles," *Städel-Jahrbuch* 3/4 (1924): 107; Horst Gerson, *Ausbreitung und Nachwirkung der holländischen Malerei des 17. Jahrhunderts* (Amsterdam: B. M. Israël Boekhandel & Antiquariaat B.V., 1983), 337-38; and Elisabeth Herrmann-Fichtenau, *Der Einfluss Hollands auf die Österreichische Malerei des 18. Jahrhunderts* (Vienna: Böhlau, 1983), 51ff.

13. Pierre François Basan, *Recueil de quatre-vingt-cinq estampes originales—gravées par Rembrandt—et trente-cinq autres* (Paris, n.d.).

14. Klara Garas, *Franz Anton Maulbertsch 1724–1796* (Vienna: Amalthea-Verlag, 1960), 284.

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 how good it was.

—Genesis 1:16–18

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 lamps are very important because they were among the first mass-produced machine-made or machine-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 forerunners 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]

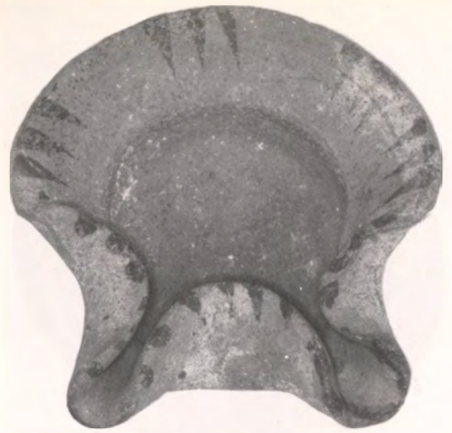


Fig. 1. North African, Tunisia, *Shell Lamp*, mid-7th to mid-6th century B.C., wheel-made and modeled earthenware with slip-painted decoration, l. 3 9/16 in., University of Chicago Classical Collection, Gift of Mr. George Whicker, 1967.115.143.

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 share 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

Fig. 2. Left: Greek, Attic, *Lamp*, circa 2nd half of 6th century B.C., wheel-made and modeled earthenware with slip-painted decoration, l. 2 1/2 in., Gift of Mrs. Carl E. Buck, 1966, 1967.115.437; Center: Greek, *Lamp Mold*, circa 2nd half of 6th century B.C., wheel-made and modeled earthenware, l. 1 15/16 in., Gift of Mrs. Carl E. Buck, 1966, 1967.115.439; Right: Greek, Attic (?), *Lamp*, circa late 6th to late 5th century B.C., wheel-made and modeled earthenware with slip-painted decoration, l. 2 3/4 in., Gift of Mrs. Carl E. Buck, 1966, 1967.115.438.

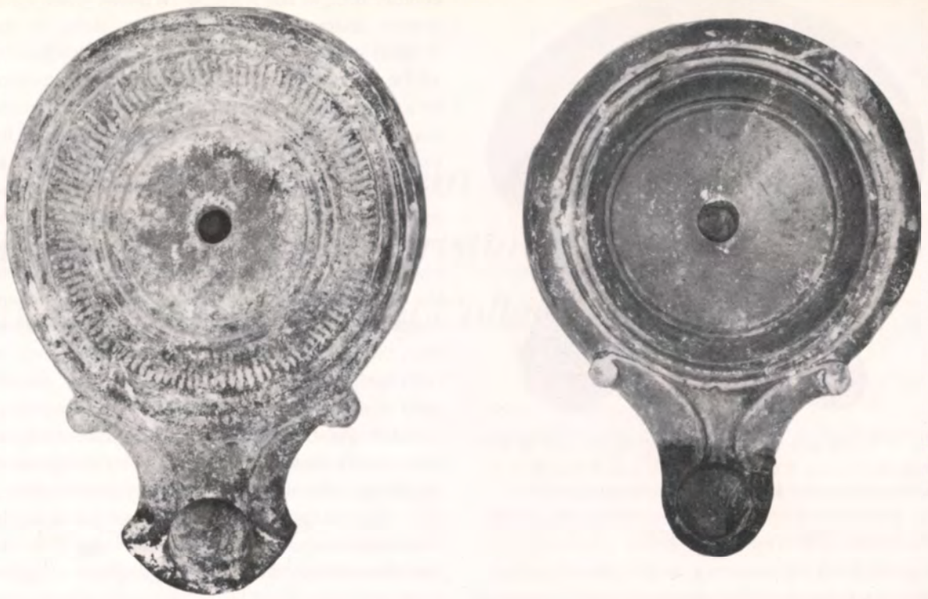


Fig. 3. Left: Roman period, *Lamp*, late 1st century B.C. to mid-1st century A.D., mold-made earthenware with brown varnish, l. 3 1/2 in., University of Chicago Classical Collection, 1967.115.766; Right: Roman period, *Lamp*, late 1st century B.C. to mid-1st century A.D., mold-made earthenware with brown varnish, l. 3 1/4 in., University of Chicago Classical Collection, 1967.115.768.

lamps were shipped to the northwest of the empire, where they were used widely until the third century A.D.[8] 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.[9] Palestine introduced its own type of lamp in the third century,[10] 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 wide 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,[11] and the Islamic-Arabic body type which, generally speaking, displays an elongated shape with rounded contours.

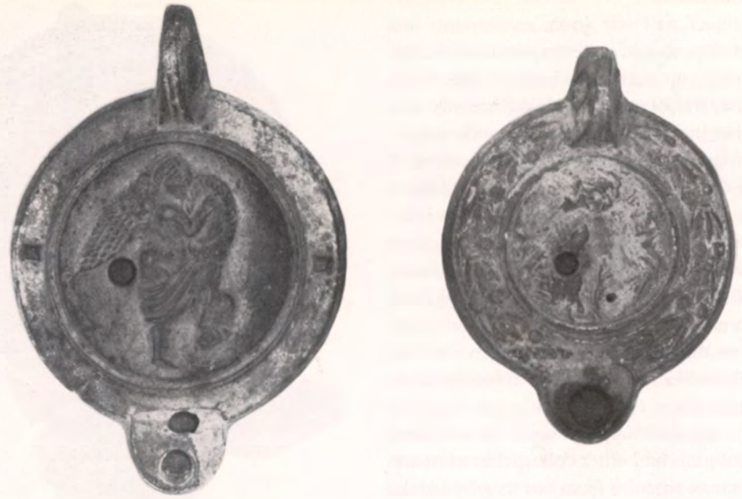


Fig. 4. Left: Roman period, North African, Carthage, *Lamp*, 1st century A.D., mold-made and modeled earthenware, l. 5 1/8 in., Gift of Mr. and Mrs. Max S. Perlman, 1977.21; Right: Roman period, Greek (?), *Lamp*, mid-1st to early 2nd century A.D., mold-made earthenware with brown varnish, l. 3 5/8 in., Gift of Robert L. Scranton, 1967.115.775.

Fig. 5. Left: Early Byzantine/Migration Period, Eastern Mediterranean, *Oil Lamp*, 5th-6th century, earthenware, 1 1/4 x 2 3/8 x 3 1/4 in., University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.33; Right: Early Christian/Early Byzantine, Eastern Mediterranean, *Oil Lamp*, 4th-5th century, earthenware, 3 x 3 x 5 1/2 in., University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.24.

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 display in museums and other collections, most are of clay and range in color from tan to gray-black, while 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 wick, the less oil was consumed. More wicks gave off more light, so some lamps have numerous nozzles—two, five, and seven were especially popular.[12]

Lamps came in many shapes, cast in the forms of heads, animals, and even statues. They were used not only in the home, but at work, feasts, plays, games, baths, in the temple, at religious gatherings, and in mausolea and catacombs. In Pompeii, streets and stores were illuminated by oil lamps.[13]

Fig. 6. Early Christian, Eastern Mediterranean (Tiberias, Galilee), *Oil Lamp*, 4th-5th century, cast bronze, h. 1 1/2 in., l. 4 7/8 in., University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.42.

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.[14]

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.[15] Notable among these are the Tarbell, Hale, Case Archaeological, and Carl D. Buck Collections.

Fig. 7. Hellenistic, Greek (?), *Lamp*, late 3rd to late 2nd century B.C., mold-made earthenware with red varnish, l. 3 1/16 in., University of Chicago Classical Collection, 1967.115.774.

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 (1853–1920) 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 in 1976 to the newly organized Smart Gallery. William Gardner Hale (1849–1928), Professor in the Department of Classics, had received an assortment of classical miscellany in 1889, presumably from Mycenae and Tiryns, and perhaps from Ithaca, 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 ampullae. 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).[16] It is made of coarse yellowish clay shaped into a platelike 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 decorates 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[17] 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 has no glaze at all. These lamps 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).[18] 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[19] 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,[20] 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), [21] 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 (1988.48) 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

1. Nahman Avigad, *Beth She'arim. The Excavations, 1935–1958*, vol. 3 (New Brunswick, N.J.: Rutgers University Press, 1976), 183–98.

2. Heinz Menzel, *Antike Lampen im Römisch-Germanischen Zentralmuseum zu Mainz* (Mainz: Von Zabern, 1969), 105.

3. Greg Knight, Lynn Stowell, et al., *Earth, Water, Fire: Classical Mediterranean Ceramics* (Chicago: David and Alfred Smart Gallery, University of Chicago, 1976). This publication contains information on many aspects of the classical collection.

4. Menzel, *Antike Lampen*, 97.

5. Rheinisches Landesmuseum Bonn, *Antiken aus rheinischem Privatbesitz* (Cologne: Rheinland-Verlag, 1973), 116–137.

6. Menzel, *Antike Lampen*, 104.

7. *The British Museum: A Guide to the Early Christian and Byzantine Antiquities* (London: British Museum, 1921), 37–40, 179–80.

8. Rheinisches Landesmuseum Bonn, *Antiken aus rheinischem Privatbesitz*, 120.

9. Menzel, *Antike Lampen*, 106.

10. Avigad, *Beth She'arim*, 185.

11. Walters Art Gallery, *Early Christian and Byzantine Art* (Baltimore: Walters Art Gallery, 1947), cat. no. 237.

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. 166–69.

13. Rheinisches Landesmuseum Bonn, *Antiken aus rheinischem Privatbesitz*, 129.

14. This trend needs to be studied, especially against contemporary sectarian ideas of evolution and interest in the Near East.

15. *Earth, Water, Fire* presents the most concise documentation of the classical collection to date. A brief account of the collection's history and function within the University can be found in Jeffrey Abt and Richard A. Born, "A History of the Collection," in *The David and Alfred Smart Museum of Art: A Guide to the Collection* (New York: Hudson Hills Press in association with The David and Alfred Smart Museum of Art, The University of Chicago, 1990), 13–15.

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. 237.

ACTIVITIES AND SUPPORT

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

Roman/Near Eastern
Spindle/Handle/Furniture Leg (?), 3rd–5th century (?)
Bone with turned decoration, l. 4 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: Ceramics

Early Christian/Early Byzantine
Eastern Mediterranean
Oil Lamp, 4th–5th century
Earthenware, 3 x 3 x 5 1/2 (7.6 x 7.6 x 14)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.24

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

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, 1 1/4 x 3 1/8 x 4 1/4 (3.2 x 8 x 10.8)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.27

Early Byzantine
Eastern Mediterranean
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, 1988.28

Early Byzantine
Eastern Mediterranean
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, 1988.29

Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/4 x 2 7/8 x 3 5/8 (3.2 x 7.3 x 9.2)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.30

Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/2 x 2 1/2 x 3 7/8 (3.8 x 6.4 x 9.8)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.31

Early Byzantine
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 3/8 x 2 1/2 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/Migration Period
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/4 x 2 3/8 x 3 1/4 (3.2 x 6 x 8.2)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.33

Early Byzantine/Migration Period
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/8 x 2 1/4 x 3 1/4 (2.9 x 5.7 x 8.2)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.34

Early Byzantine/Migration Period
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 1/8 x 2 1/8 x 3 1/8 (2.9 x 5.4 x 7.9)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.35

Early Byzantine/Migration Period
Eastern Mediterranean
Oil Lamp, 5th–6th century
Earthenware, 1 x 2 x 3 (2.54 x 5.1 x 7.6)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.36

Early Christian/Early Byzantine
Eastern Mediterranean
Oil Lamp Fragment: Cross Handle, 4th–5th century
Earthenware, 2 x 1 1/2 x 1 3/4 (5.1 x 3.8 x 4.5)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.37

Islamic Spanish (Omayyad dynasty), *Architectural Fragment: Composite Capital*, 10th century, 1988.78

Early Byzantine
Eastern Mediterranean
Oil Lamp Fragment: Handle, 5th 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, 1988.38

Early Christian
Syria–Palestine/Egypt
"Evil Eye"/Votive Plaque, 5th–6th century
Earthenware, cold-paint polychromy, 5 15/16 x 3 15/16 (15.1 x 10)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.39

Early Christian
Egypt
St. Menas Ampulla, 550–610
Unglazed mold-made and modeled earthenware, 2 3/4 x 2 3/4 x 7/8 (7 x 7 x 2.2)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.40

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 Vile, 3rd–4th century
Blown (greenish) glass, h. 2 3/8 (6.1)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.63

Roman/Early Byzantine
Ring, 3rd–4th century
Glass (yellow, tan, amber), diam. 7/8 (2.3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.64

Classical and Medieval: Metalwork

Early Christian
Eastern Mediterranean (Tiberias, Galilee)
Oil Lamp, 4th–5th century
Cast bronze, h. 1 1/2 (3.8), l. 4 7/8 (12.4)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.42

Early Christian
Eastern Mediterranean/Italy (?)
Oil Lamp Fragment: Cross, 4th–5th century
Cast bronze, 1 15/16 x 7/8 (5 x 2.2)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.48

Byzantine
Syria (?)
Pendant Cross, 6th century
Cast bronze, 1 1/4 x 13/16 (3.3 x 2.1)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.49

Byzantine
Palestine
Pectoral Cross, 6th or 12th century (?)
Cast copper or high copper-content bronze, two units held together by pins, 5/8 x 1 15/16 x 3 3/4 (1.6 x 4.9 x 9.5)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.43

Byzantine
Palestine
Pectoral Cross, 6th or 12th century (?)
Cast bronze or brass, two units held together by pins, 1/2 x 1 5/8 x 3 1/2 (1.3 x 4.1 x 8.9)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School 1988.44

Byzantine
Palestine
Pectoral Cross Fragment, 6th or 12th century (?)
Cast bronze, verso unit with (female ?) orant figure, 3 1/4 x 2 3/8 (8.3 x 6)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.45

Byzantine
Palestine
Pectoral Cross Fragment, 6th or 12th century (?)
Cast bronze, verso unit with male orant figure, 3 1/4 x 1 3/4 (9.5 x 4.5)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.46

Neo-Byzantine
Russia/Balkan States
Pendant Cross, 16th-17th century (?)
Cast bronze or brass (?), 3 3/8 x 2 1/4 (8.6 x 5.7)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.47

Neo-Byzantine
Balkan States
Pendant Cross, 12th-14th century
Cast bronze, 1 3/4 x 3/16 (4.4 x 3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.50

Neo-Byzantine
Balkan States
Pendant Cross, 14th-18th century
Cast bronze, 1 3/8 x 3/4 (3.5 x 2)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.51

Roman/Migration Period
Bow Fibula, 3rd-4th century
Gilt cast bronze, 1 1/8 x 2 3/8 x 3 3/8 (3 x 5.9 x 8.3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.52

Byzantine/Migration Period
Disc (Omphalos) Fibula, 4th–5th century
Cast bronze, 1 x 2 7/8 x 2 1/2 (2.6 x 7.3 x 6.4)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.53

Byzantine
Syria-Palestine (Gaza, Palestine)
Belt Buckle (with a Cross), 6th century
Cast bronze, 2 1/4 x 1 1/8 (5.8 x 2.9)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.54

Byzantine
Syria
Belt Buckle (in the shape of a Cross), 6th century
Cast bronze, 2 1/4 x 1 5/16 (5.8 x 3.5)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.55

Byzantine
Syria-Palestine
(Beit Jibrin, Palestine)
Holy Rider Pendant, 6th-7th century (?)
Bronze with incised decoration, 1 3/4 x 3/8 (4.5 x 1.6)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.56

Byzantine
Syria-Palestine/Egypt (?)
Holy Rider Pendant, 6th-7th century (?)
Bronze with incised decoration, 1 3/4 x 1 1/16 (4.4 x 2.7)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.57

Byzantine
Ring (with incised Cross), 6th-8th century (?)
Cast bronze, 7/8 x 13/16 x 1/2 (2.2 x 2 x 1.3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.58

Neo-Byzantine
Italy
Medallion: Profile Busts of Ss. Peter and Paul, late 19th century
Cast bronze, diam. 3 (7.7)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.59

Neo-Byzantine
Russia
Pendant/Votive Plaque: Hagiographic Scene, 16th–18th century
Cast bronze with traces of enamel, 2 1/4 x 1 7/8 (5.7 x 4.8)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.60

Neo-Byzantine
Russia (?)
Pendant: Mary Intercessor at Last Judgement (?), 16th–18th century
Cast bronze, 2 9/16 x 1 15/16 (6.5 x 4.85)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.61

Neo-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, *Angel*, 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)
Anonymous Gift in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1988.78

EUROPEAN 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 Palevsky Family in memory of Elaine Sammel Palevsky, Class of 1944, 1989.4

Artist Unknown, Dutch
Portrait of a Woman, circa 1625
Oil on panel, 24 1/2 x 20 1/2 (62.3 x 52.1) (sight)
Gift of Mrs. Edward B. McNeil, 1989.23

LUDWIG VON ZUMBUSCH
German, 1861–1927
Head, n.d.
Oil on cardboard, 8 3/4 x 8 1/2 (22.2 x 21.6)
Bequest of John N. and Dorothy C. Estabrook, 1989.57

Sculpture

EMIL ARMIN
American, 1883–1971
Miriam, 1923
Limestone, 12 x 12 x 4 7/8 (30.5 x 30.5 x 12.4)
Bequest of Hilda Armin, 1990.1

DEMETRE H. CHIPARUS
French, dates unknown
Female Nude, circa 1925
Cast terracotta, h. 22 1/2 (57.2)
Gift of Mr. and Mrs. John N. Stern, 1988.79

LUIGI PICHLER
Italian, active in Vienna, 1773–1854
Farnese Bull, n.d.
Intaglio cut amber glass oval medallion, h. 1 5/8 (4)
Gift of Mrs. Ruth Blumka in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1989.5

South German, Augsburg, possible Workshop of Matthias Walbaum or Johannes Flicker 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 9)
Gift of Mrs. Ruth Blumka in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1989.6

South German
Angel, 17th or early 18th century
Cast bronze, h. 21 (53.3)
Purchase, Gift of Mrs. Harold T. Martin in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1988.22

Drawings

Artist unknown
Seated Figures, n.d.
Pen and ink, pencil on paper, 6 1/8 x 5 3/4 (15.6 x 14.6) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.53

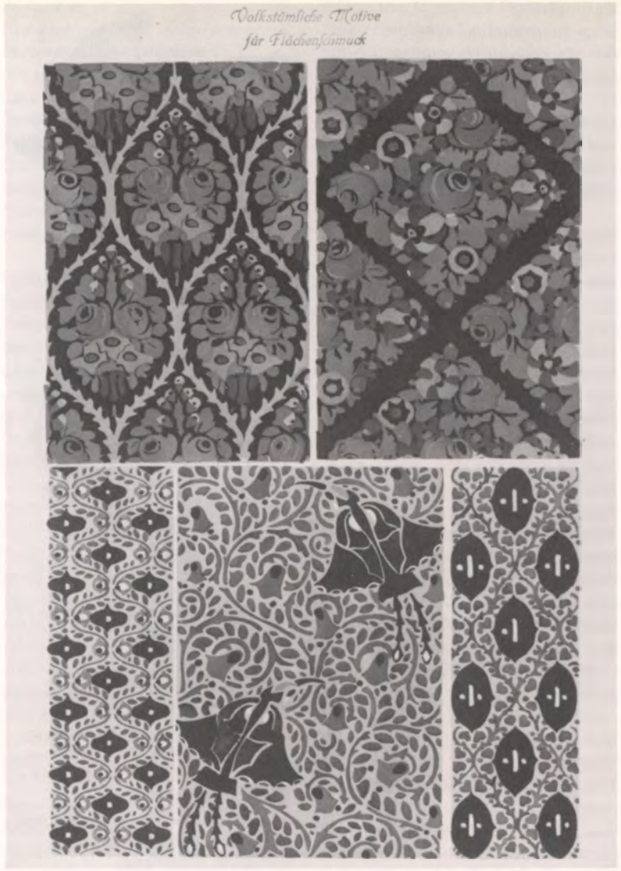
JAMES PETIT ANDREWS
English, dates unknown
Landscape, circa 1760
Pen and ink on paper, 3 5/8 x 5 (9.2 x 12.7) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.43

Austrian, Vienna, Circle of the Wiener Werkstätte
Folkloric Designs for Vase Decoration, circa 1910
Gouache on cardboard, 17 5/8 x 12 9/16 (44.8 x 31.9) (sheet)
Gift of Robert Kashey in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1988.68

PROSPER BACCUET
French, 1789–1854
Bridge in a Forest, 1827
Pen and ink, wash on paper, 6 x 7 3/4 (15.3 x 19.7) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.44

ROBERT BARNES
American, b. 1934
Severed Elm, 1989
Watercolor, ink on paper, 9 3/4 x 13 3/8 (24.7 x 34) (sheet)
Purchase, Anonymous Gift, 1989.19

JOSHUA CRISTALL
English, 1767–1847
East Cliff, Hastings, 1807
Pencil on paper, 9 x 17 (22.9 x 43.2) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.45



Austrian, Vienna, Circle of the Wiener Werkstätte, *Folkloric Designs for Vase Decoration*, circa 1910, 1988.68

HENRY DARGER
American, 1892–1972
[*Th*]*ey Awake to Find Themselves Really in Peril from Exploding Shells Hitting their Prison at Norma Catherine/But Again Escape. Capture Enemy's* [*sic*] *Plans* (recto); *Escape to the River Getting on Rafts* (verso), n.d.
Watercolor, pencil on paper (doubled-sided), 22 x 59 (55.9 x 149.9) (sheet)
Gift of Nathan Lerner, 1988.23

ALBERT-CHRISTOPHE DIES
Austrian, b. Germany, 1755–1822
Landscape (*The Roman Countryside*), 1783
Pen and ink, wash on paper, 7 1/4 x 9 5/8 (18.4 x 24.4) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.46

SAWREY GILPIN
English, 1733–1807 or
REV. WILLIAM GILPIN
English, 1724–1804
Landscape, n.d.
Pen and ink on paper, 10 3/4 x 14 1/2 (27.3 x 36.8) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.47

JOHN HENRY
American, b. 1943
Untitled (Study for Sculpture), 1972
Pencil, colored pencil on paper, 20 1/16 x 15 (51 x 38.1) (sheet)
Gift of Joseph P. Shure, 1990.8

WILLIAM JACKSON
English, 1730–1803
Untitled (*Landscape with Trees*), circa 1780
Pencil, wash on paper, 7 1/4 x 9 (18.4 x 22.9) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.48

Attributed to JEAN JOUVENET
French, 1644–1717
Reclining Male Nude, circa 1700–1710
Black and white chalk on blue wove paper, 16 x 17 1/4 (41.1 x 44) (sheet)
Purchase, Gift of the Friends of the Smart Gallery, 1988, and Mrs. George B. Young, 1988.69

MARYAN (PINCHAS BURSTEIN, after 1969 MARYAN S. MARYAN)
American, b. Poland, 1927–1977
Untitled, 1973
From the *Napoleon* series, 1972–1973
Color wax crayon on museum rag board, 30 x 40 (76.2 x 101.6)
Purchase, Anonymous Gift, 1988.67

Attributed to FREDERICK MORDAUNT
English, dates unknown
Glencoe, 19th century
Pen and ink on paper, 10 1/4 x 14 3/4 (26 x 37.5) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.49

JOHN CLAUDE NATTES
English, 1765–1822
Hyde Park, n.d.
Pen and ink on paper, 9 x 13 (22.9 x 33) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.50

JOHN CLAUDE NATTES
Hyde Park, 1813
Pen and ink on paper, 9 x 13 (22.9 x 33) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.51

Attributed to GEORGE VAN OVERBECK
Dutch, b. 1822
Untitled (*Farm Landscape*), n.d.
Pen and ink on paper, 4 3/4 x 6 (12.1 x 15.2) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.52

DAVID SHARPE
American, b. 1944
Amalfi, 1970
Pencil on paper, 12 3/4 x 19 13/16 (32.4 x 50.3) (sheet)
Gift of Joseph P. Shure, 1990.6

DAVID SHARPE
Untitled (*Happy Winter Holidays*), 1970
Pencil on paper, 10 3/8 x 19 15/16 (26.4 x 50.7) (sheet)
Gift of Joseph P. Shure, 1990.7

Prints

CLAES BERCHEM
Dutch, 1620–1683
Group of Cows and Sheep, n.d.
Etching, 4 5/8 x 6 3/4 (11.7 x 17.2) (trimmed to plate, sheet)
Hollstein 13 III/III, late impression
Bequest of John N. and Dorothy C. Estabrook, 1989.24

KARL BODMER
Swiss, 1809–1893
Swans and Ducks, 1872
Etching, 3 3/8 x 5 (8.6 x 12.7) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.25

Attributed to JEAN-JACQUES BOISSIEU
French, 1736–1810
Faces of Old People, n.d.
Etching, 9 3/4 x 7 1/2 (24.8 x 19.1) (trimmed to plate, sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.26

EDGAR CHAHINE
French, b. Armenia, 1874–1947
Jannik, n.d.
Etching, ed. 31/50, 13 3/4 x 11 3/8 (34.9 x 28.9) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.27

PELLIGRINO DA COLLE, after Vernet
Italian, 1737–1812
Tam Veris comites que mare temper, 1770
Etching, 7 1/2 x 10 1/4 (19.1 x 26) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.28

CHRISTIAN WILHELM ERNST DIETRICH (called DIETRICY)
German, 1712–1774
Untitled (*Three Goat Heads: A Family*), 1742 (plate)
Etching, 1 3/8 x 2 3/8 (3.5 x 6) (plate)
Gift of Sue Taylor in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1989.16

KAREL DUJARDIN
Dutch, 1622–1678
Ewe Tormented by Flies, 1655
Etching, 2 15/16 x 3 15/16 (7.5 x 10) (plate)
D. 38ii
Bequest of John N. and Dorothy C. Estabrook, 1989.29

EDWARD FISHER, after Jusèpe de Ribera
Irish, 1722-circa 1785
St. Matthew, n.d.
Mezzotint, 13 x 9 (33 x 22.9) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.30

JACQUES LIPCHITZ
French, b. Lithuania, 1891–1973
The Sacrifice, n.d.
Lithograph, ed. 43/100, 29 1/2 x 22 (74.9 x 55.9) (sheet)
Gift of Mrs. Edward A. Maser, 1989.7

FRANCESCO LONDONIO
Italian, 1723–1783
Goat, Ram, Kid, and Pony, 1759
Etching, 7 5/8 x 5 1/4 (19.4 x 13.3) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.31

CLAUDE MELLAN
French, 1598–1688
Jean de Saint Bonnet, n.d.
Engraving, 9 1/4 x 7 (23.5 x 17.8) (trimmed to plate, sheet)
M. 235 copy, Le Bl. 258iii
Bequest of John N. and Dorothy C. Estabrook, 1989.32

CHARLES MERYON
French, 1821–1868
Tourelle rue de la Texeranderie..., n.d.
Etching, 9 3/8 x 5 (23.8 x 12.7) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.33

GABRIEL (or possibly NICHOLAS) PERELLE
French, 1603–1677
An Italian Coast Town, n.d.
Etching, 5 x 7 3/4 (12.7 x 19.7) (plate)
Bequest of John N. and Dorothy C. Estabrook, 1989.34

WILLIAM STRANG
English, 1859–1921
Ca' the Yowes to the Knowes, n.d.
Etching, 5 3/4 x 7 3/4 (14.6 x 19.7) (plate)
D.S. 87, O.S. 65
Bequest of John N. and Dorothy C. Estabrook, 1989.35

Artist unknown, Dutch, after David Teniers II
Two Peasants Before a Fireplace, n.d.
Etching, 2 15/16 x 2 1/4 (7.5 x 5.7) (plate)
Hollstein 20
Bequest of John N. and Dorothy C. Estabrook, 1989.36

FELIX VALLOTTON
Swiss, 1865–1925
The Print Fanciers (*Les Amateurs d'estampes*), 1892
Woodcut, 7 5/8 x 10 (19.4 x 25.4) (block)
Vallotton and Georg 107c/d
Gift of Alan Henry, 1989.20

JAN GEORG (JORIS) VAN DER VLIET
Dutch, active circa 1631–1635
A Beggar with a Wooden Leg, circa 1632
From the series *Giving Is Our Living* (*By't geeue bestaet ons leeue*)
Etching, 3 5/8 x 2 5/8 (9.2 x 6.7) (plate)
Dutuit 74
Bequest of John N. and Dorothy C. Estabrook, 1989.41

JAN GEORG (JORIS) VAN DER VLIET
A Beggar, Seated on a Knoll, circa 1632
From the series *Giving Is Our Living* (*By't geeue bestaet ons leeue*)
Etching, 3 3/4 x 2 5/8 (9.5 x 6.7) (plate)
Dutuit 77
Bequest of John N. and Dorothy C. Estabrook, 1989.42

JAN GEORG (JORIS) VAN DER VLIET
A Peddler, circa 1632
From the series *Giving Is Our Living* (*By't geeue bestaet ons leeue*)
Etching, 3 7/8 x 2 15/16 (9.8 x 7.5) (plate)
Dutuit 79
Bequest of John N. and Dorothy C. Estabrook, 1989.38

JAN GEORG (JORIS) VAN DER VLIET
A Vendor of Rat-poison, circa 1632
From the series *Giving Is Our Living* (*By't geeue bestaet ons leeue*)
Etching, 3 3/4 x 2 1/2 (9.5 x 6.3) (plate)
Dutuit 80 (undescribed state without inscription)
Bequest of John N. and Dorothy C. Estabrook, 1989.40

JAN GEORG (JORIS) VAN DER VLIET
A Soldier, circa 1632
From the series *Giving Is Our Living* (*By't geeue bestaet ons leeue*)
Etching, 3 3/4 x 2 1/2 (9.5 x 6.3) (plate)
Dutuit 81
Bequest of John N. and Dorothy C. Estabrook, 1989.37

JAN GEORG (JORIS) VAN DER VLIET
A Soldier, circa 1632
From the series *Giving Is Our Living* (*By't geeue bestaet ons leeue*)
Etching, 3 3/4 x 2 1/2 (9.5 x 6.3) (plate)
Dutuit 81
Bequest of John N. and Dorothy C. Estabrook, 1989.39

H. C. WESTERMANN
American, 1922–1981
Red Planet, 1967
Color lithograph, ed. 30/50, 30 x 22 1/2 (76.2 x 56.5) (sheet)
Purchase, Anonymous Gift, 1989.18

H. C. WESTERMANN
The Human Fly, 1971
Woodcut, ed. 10/21, 15 1/8 x 12 3/8 (38.4 x 31.4) (block)
Purchase, Anonymous Gift, 1989.17

Photography

EDOUARD-DENIS BALDUS
French, 1813–1882
Roman Temple, Nîmes (*La Maison Carrée, Nîmes*), circa 1860s
Albumen print on original mount, vintage impression, 8 x 11 (20.3 x 27.9) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.70

EDOUARD-DENIS BALDUS
Medici Monument, circa 1860s
Albumen print, 18 1/2 x 10 1/2 (47 x 26.7) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.71

LOUIS-DESIRE BLANQUART-EVRARD
French, 1802–1872
St. Ursula and Her Companions by Memling (*Ste. Ursula et ses Compagnes peintes par Memling sur la Châsse conservée à l'hôpital St. Jean à Bruges*), from his first publication, *Album photographique de l'Artiste et de l'Amateur*, 1851
Positive print from a paper negative on original mount, vintage impression, 8 x 5 3/8 (20.3 x 13.6) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.72

BRASSAI (GYULA HALASZ)
Hungarian, b. 1899
Graffiti, circa 1930s or 1950s
Silver gelatin print, 9 1/4 x 7 (23.5 x 17.8) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.73

ADOLPHE BRAUN
French, 1811–1877
Rome, Vatican Palace, Sistine Chapel (*Rome, Palais du Vatican, Chapelle Sistine*), circa 1860s
Albumen print on original mount, vintage impression, 15 x 18 3/4 (38.1 x 47.6) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.74

BARON ADOLF DE MEYER
American, 1868–1946
The Fountains of Saturn, Versailles, circa 1912
Photogravure, on tissue mounted to leaf from *Camera Work* (1912, plate no. 40), 8 1/2 x 6 1/2 (21.6 x 16.5) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.75

CHARLES LENORMAND
French, dates unknown
Saône and Loire, The Porch of the Church of Paray le Monial (*Saône et Loire, Paray le Monial Porche de l'Eglise*), circa 1860s
Albumen print on original mount, vintage impression, 9 3/4 x 13 (24.8 x 33) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.76

CHARLES LENORMAND
Seine and Oise (*Seine et Oise*), circa 1860s
Salted paper print (?) on original mount, vintage impression, 12 7/8 x 10 (32.7 x 25.4) (image)
Gift of Mr. and Mrs. Kingman Douglass, 1988.77

DAVID J. TEPLICA
American, b. 1959
Charles Huggins: Nobel Prize 1966, 1987
Selenium toned gelatin silver print, artist's proof, edition of ten with five artist's proofs, 12 x 9 (30.5 x 22.9) (sheet)
Gift of the artist, 1989.13

Decorative Arts

Bohemian
Goblet with View of Grafenberg, circa 1840–1860
Blue-cased clear glass with cameo-cut engraved decoration, h. 5 1/8 (13), diam. of mouth 3 9/16 (9)
Gift of Max S. and Helen Harris Perlman in honor of Irving Brooks Harris, 1990.4

Flemish
The Fall of Simon Magus or *The Fall of Icarus*, 17th century
Tapestry, 134 x 102 (340.4 x 259.1)
University Transfer, 1989.11

German, Meissen Factory
Erich Hoesel, modeler
North America, circa 1900
Hard-paste porcelain with underglaze decoration, h. 13 (33)
Gift of Mrs. Ernest Joresco in memory of her husband, 1990.3

VILMOS HUSZAR
Hungarian, active in Holland, 1884–1960
Maquette for a Sidechair, circa 1918–19
Painted pine, h. 11 1/2 (29.2)
Purchase, Unrestricted Funds, 1988.80

GERTRUD NATZLER
Austrian, active in U.S.A., 1908–1971
OTTO NATZLER
Austrian, active in U.S.A., b. 1908
Bowl, n.d.
Glazed earthenware with "hare's fur" glaze, h. 3 (7.6), diam. of mouth 6 1/6 (16.5)
Gift of Mr. and Mrs. Joseph B. Fligman in memory of Mrs. Leonard M. Sperry, 1989.8

ERIK PLØEN
Norwegian, b. 1925
Vase, before 1964 (circa 1963)
Glazed earthenware, h. 14 1/4 (36.2)
Gift of Phil Shorr in honor of Teri J. Edelstein, 1990.5

ORIENTAL

Chinese: Paintings

TSENG YUHO (ZENG YOUHE) (Mrs. Gustav Ecke)
Chinese, active in U.S.A., b. 1923
Snow along the River, circa 1947–48
Ink, light color on paper, 11 x 18 11/16 (27.9 x 47.5)
Gift of Warren G. Moon, Ph.D. '75 in memory of Professor Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1989.12

Chinese: Sculpture

Chinese, Ming dynasty
Relief Fragment: Guanyin, possibly 18th century
Carved marble, h. 11 (27.9)
Gift of John F. Peloza in memory of Veronika Zuric Peloza, 1989.10

Chinese: Drawings

Artist unknown, Chinese
Landscape with Boat, n.d.
Ink on paper, 8 7/8 x 3 3/4 (22.6 x 9.5) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.54

Chinese: Ceramics

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Majiayao style
Pen (bowl), circa 3000–2800 B.C.
Slip-painted earthenware,
h. 6 1/2 (16.5), diam. of mouth
15 15/16 (40.5)
Purchase, Gift of Mr. and Mrs.
Gaylord Donnelley in honor of
Professor Harrie A. Vanderstappen, 1990.2

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Banshan-Machang style
Bowl, circa 2500–2200 B.C.
Unglazed earthenware with slip-painted decoration, h. 4 1/4 (13.7)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor in honor of Prof. and Mrs. Herrlee G. Creel, 1989.2

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Banshan-Machang style
Bowl with Handles,
circa 2500–2200 B.C.
Unglazed earthenware with slip-painted decoration, h. 5 (12.7)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor in honor of Prof. and Mrs. Herrlee G. Creel, 1989.3

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Banshan-Machang style
Bowl with Handles,
circa 2500–2200 B.C.
Unglazed earthenware with slip-painted decoration, h. 3 3/4 (9.6),
diam. of mouth 3 1/16 (7.8)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor in honor of Professor and Mrs. T. H. Tsien, 1989.21

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Banshan-Machang style
Bowl with Handles,
circa 2500–2200 B.C.
Unglazed earthenware with slip-painted decoration, h. 3 1/4 (8.3),
diam. of mouth 3 1/4 (8.3)
Gift of Mrs. Geraldine Schmitt-Poor and Dr. Robert J. Poor in honor of Professor and Mrs. T. H. Tsien, 1989.22

Chinese, Late Shang/Western
Zhou dynasty
Li (tripod cooking vessel),
circa 1000 B.C.
Unglazed buff earthenware with beaten cord-pattern decoration,
h. 5 5/8 (14.3)
Anonymous Gift in honor of the Divine Word Missionaries, 1989.1

Chinese, Southern Song dynasty
Bowl, 12th-13th century
Stoneware with "hare's fur" glaze (Jian ware), diam. of mouth
4 7/8 (12.4)
Gift of Mrs. Cora Passin, 1988.81

Chinese: Decorative Arts

Chinese, Qing dynasty
Ink Stone and Cover, 19th century
Black schist, rosewood (huanghuali), l. 11 1/2 (29.2)
Gift of Mrs. Cora Passin, 1988.124

Japanese: Drawings

WATANABE NANGAKU
Japanese, 1767–1813
Landscape, n.d.
Ink on paper, 10 1/2 x 7 1/4
(26.7 x 18.4) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.55

WATANABE NANGAKU
Fruit Blossom, n.d.
Colored inks on paper, 10 3/4 x 14 1/2 (27.3 x 36.8) (sheet)
Bequest of John N. and Dorothy C. Estabrook, 1989.56

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 fifty sheets on recto and fifty verso, consisting of nineteen separate compositions on recto and twenty-three 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 Stieglitz, 1989.14

Vilmos Huszár, *Maquette for a Sidechair*, circa 1918-19, 1988.80

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 verso, 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 Stieglitz, 1989.15

Japanese: Ceramics

Japanese, Shōwa period
(1912–1988)
Oribe-style Tea Bowl, n.d.
Glazed earthenware, h. 2 3/8 (6),
diam. of mouth 5 7/16 (13.8)
Gift of Mrs. Cora Passin, 1988.99

Japanese, Shōwa period
Pink Shino-style Tea Bowl, n.d.
Glazed earthenware, h. 2 3/4 (7),
diam. of mouth 5 1/2 (14)
Gift of Mrs. Cora Passin, 1988.100

Japanese, Shōwa period
Chosen Shino-style Tea Bowl, n.d.
Glazed earthenware, h. 2 3/4 (7),
diam. of mouth 5 3/8 (13.7)
Gift of Mrs. Cora Passin, 1988.101

Japanese, Shōwa period
Bowl, n.d.
Glazed earthenware, h. 3 (7.6),
diam. of mouth 4 15/16 (12.5)
Gift of Mrs. Cora Passin, 1988.103

Japanese, Shōwa period
Karatsu-type Bowl, n.d.
Glazed earthenware,
h. 3 1/8 (7.9), diam. of mouth
5 5/8 (14.3)
Gift of Mrs. Cora Passin, 1988.104

Japanese, Shōwa period
Water Dropper, n.d.
Glazed earthenware,
l. 2 1/2 (6.3)
Gift of Mrs. Cora Passin, 1988.106

Japanese, Shōwa period
Water Dropper, n.d.
Glazed earthenware, l. 2 (5.1)
Gift of Mrs. Cora Passin, 1988.114

Japanese, Shōwa period
Water Dropper, n.d.
Glazed earthenware, l. 2 3/4 (7)
Gift of Mrs. Cora Passin, 1988.123

Japanese, Shōwa period
Water Dropper, n.d.
Glazed earthenware,
l. 3 3/8 (8.6)
Gift of Mrs. Cora Passin, 1988.110

Japanese, Shōwa period
Water Dropper, n.d.
Glazed earthenware with over-glaze decoration, l. 2 3/4 (7)
Gift of Mrs. Cora Passin, 1988.109

Japanese, Shōwa period
Water Dropper, n.d.
Glazed stoneware, l. 1 3/4 (4.5)
Gift of Mrs. Cora Passin,
1988.107

Japanese, Shōwa period
Water Dropper, n.d.
Glazed stoneware, h. 1 7/8 (4.8)
Gift of Mrs. Cora Passin, 1988.108

Japanese, Shōwa period
Water Dropper, n.d.
Porcelain with underglaze polychrome decoration in Kakiemon pattern, h. 2 1/2 (6.3),
l. 2 1/2 (6.3)
Gift of Mrs. Cora Passin, 1988.120

Japanese, Shōwa period
Water Dropper, n.d.
Porcelain with underglaze blue decoration, h. 2 1/2 (6.3)
Gift of Mrs. Cora Passin, 1988.111

Japanese, Shōwa period
Water Dropper, n.d.
Porcelain with underglaze blue decoration, h. 2 5/8 (6.7),
diam. 1 15/16 (4.9)
Gift of Mrs. Cora Passin, 1988.112

Japanese, Shōwa period
Water Dropper, n.d.
Glazed porcelain, l. 1 9/16 (4)
Gift of Mrs. Cora Passin, 1988.113

TOKO BANDO
Japanese, dates unknown
Water Dropper, n.d.
Glazed earthenware with Neritage (marbleized) decoration (Taisetsu kilns), l. 4 (10.2)
Gift of Mrs. Cora Passin, 1988.102

KENJI FUNAKI
Japanese, b. 1927
Bowl, circa 1950
Glazed earthenware with slip-painted decoration (Fushina kilns), h. 2 13/16 (7.2),
l. 14 3/16 (36)
Gift of Mrs. Cora Passin, 1988.98

Japanese, Shōwa period,
Fushina kilns, Funaki Family
Water Dropper, n.d.
Glazed earthenware with slip-painted decoration, l. 2 5/8 (6.7)
Gift of Mrs. Cora Passin, 1988.115

Japanese, Shōwa period,
Fushina kilns, Funaki Family
Water Dropper, n.d.
Glazed earthenware with slip-painted decoration, l. 2 1/2 (6.3)
Gift of Mrs. Cora Passin, 1988.116

Japanese, Shōwa period,
Fushina kilns, Funaki Family
Water Dropper, n.d.
Glazed earthenware with slip-painted decoration,
diam. 2 1/2 (6.3)
Gift of Mrs. Cora Passin, 1988.117

Japanese, Shōwa period,
Fushina kilns, Funaki Family
Water Dropper, n.d.
Glazed earthenware with slip-painted decoration, l. 2 3/4 (7)
Gift of Mrs. Cora Passin, 1988.118

Japanese, Shōwa period,
Hagi kilns
Bowl, n.d.
Glazed earthenware, h. 3 1/4
(8.2), diam. of mouth
4 7/8 (12.4)
Gift of Mrs. Cora Passin, 1988.119

KOICHIRO KOMATSU
Japanese, dates unknown
(Shōwa period)
Deep Tea Bowl, n.d.
Glazed earthenware (Naraoki kilns), h. 3 (7.6), diam. of mouth
4 7/16 (11.3)
Gift of Mrs. Cora Passin, 1988.95

KOICHIRO KOMATSU
Deep Tea Bowl, n.d.
Glazed earthenware,
h. 2 5/8 (6.7), diam. of mouth
4 5/8 (11.7)
Gift of Mrs. Cora Passin, 1988.96

KOICHIRO KOMATSU
Chun-type Bowl, n.d.
Glazed earthenware, h. 2 3/4 (7),
diam. of mouth 5 1/4 (13.3)
Gift of Mrs. Cora Passin, 1988.97

KITAOJI ROSANJIN
Japanese, 1883–1959
Irregular-shaped Bowl,
circa 1950s
Glazed earthenware with Beni Shino glaze decoration (Mashiko kilns), h. 2 5/8 (6.7),
l. 5 13/16 (14.8)
Gift of Mrs. Cora Passin, 1988.121

KITAOJI ROSANJIN
Irregular-shaped Bowl, n.d.
Glazed earthenware with Beni Shino glaze decoration (Mashiko kilns), h. 1 7/16 (3.7), l. 3 (7.6)
Gift of Mrs. Cora Passin, 1988.122

TOTARO SAKUMA
Japanese, 1900–1976
Square Plate with Cut Corners, circa 1950s
Glazed earthenware with bamboo decoration (Mashiko kilns), 11 11/16 x 11 7/8 (29.7 x 30.2)
Gift of Mrs. Cora Passin, 1988.82

TOTARO SAKUMA
Deep Square Bowl, circa 1945-50
Glazed earthenware (Mashiko kilns), 2 1/2 x 7 3/8 x 7 3/8 (6.3 x 18.7 x 18.7)
Gift of Mrs. Cora Passin, 1988.83

TOTARO SAKUMA
Large Bowl, n.d.
Glazed earthenware (Mashiko kilns), h. 5 3/8 (13.6), diam. of mouth 15 1/4 (38.7)
Gift of Mrs. Cora Passin, 1988.84

TOTARO SAKUMA
Bowl, n.d.
Glazed earthenware (Mashiko kilns), h. 3 3/16 (8.1), diam. of mouth 5 5/16 (13.5)
Gift of Mrs. Cora Passin, 1988.85

TOTARO SAKUMA
Bowl, n.d.
Glazed earthenware (Mashiko kilns), h. 2 7/8 (7.3), diam. of mouth 5 1/2 (14)
Gift of Mrs. Cora Passin, 1988.94

TOTARO SAKUMA
Water Dropper, n.d.
Glazed earthenware (Mashiko kilns), l. 3 3/4 (9.5)
Gift of Mrs. Cora Passin, 1988.88

TOTARO SAKUMA, The Younger
Japanese, dates unknown, Shōwa period
Deep Bowl, n.d.
Glazed earthenware (Mashiko kilns), h. 3 5/16 (8.4), diam. of mouth 3 1/4 (8.2)
Gift of Mrs. Cora Passin, 1988.87

TOTARO SAKUMA, The Younger
Water Dropper, n.d.
Glazed earthenware (Mashiko kilns), 2 1/4 x 2 1/2 (with spout) (5.7 x 6.3)
Gift of Mrs. Cora Passin, 1988.91

TOTARO SAKUMA, The Younger
Water Dropper, n.d.
Glazed stoneware (Mashiko kilns), l. 2 3/4 (7)
Gift of Mrs. Cora Passin, 1988.90

Attributed to TOTARO SAKUMA, The Younger
Deep Bowl, n.d.
Glazed earthenware (Mashiko kilns), h. 3 7/8 (9.8), diam. 5 1/16 (12.8)
Gift of Mrs. Cora Passin, 1988.105

Attributed to TOTARO SAKUMA, The Younger
Footed Bowl, n.d.
Glazed earthenware (Mashiko kilns), h. 4 1/2 (11.4), diam. of mouth 3 1/2 (8.9)
Gift of Mrs. Cora Passin, 1988.92

Japanese, Shōwa period, Mashiko kilns, Sakuma Family
Honan-type Bowl, n.d.
Glazed earthenware, h. 3 3/16 (8.1), diam. of mouth 5 3/16 (13.2)
Gift of Mrs. Cora Passin, 1988.86

Japanese, Shōwa period, Mashiko kilns, Sakuma Family (possibly Totaro Sakuma)
Water Dropper, n.d.
Glazed stoneware, l. 2 (5.1)
Gift of Mrs. Cora Passin, 1988.89

Japanese, Shōwa period, Mashiko kilns, Attributed to Sakuma Family
Bowl, n.d.
Glazed earthenware, h. 2 7/8 (7.3), diam. of mouth 5 1/8 (13)
Gift of Mrs. Cora Passin, 1988.93

Japanese: Metalwork

Japanese, Edo period
Rabbit-shaped Water Dropper, 17th-18th century
Cast bronze, l. 2 3/8 (6)
Gift of Mrs. Cora Passin, 1988.125

Japanese, Edo period
Water Dropper in the Shape of a Peach with Leaves, 17th-18th century
Cast bronze, l. 2 1/4 (5.7)
Gift of Mrs. Cora Passin, 1988.126

Japanese, Edo period
Water Dropper in the Shape of a Rock with Birds and Shells, 17th–18th century
Cast bronze, h. 2 1/16 (5.2)
Gift of Mrs. Cora Passin, 1988.127

Japanese
Water Dropper, n.d.
Wrought brass and copper, l. 3 (7.6)
Gift of Mrs. Cora Passin, 1988.128

Japanese
Water Dropper, n.d.
Wrought silver, l. 3 (7.6)
Gift of Mrs. Cora Passin, 1988.129

Japanese
Water Dropper, n.d.
Gilt wrought copper, diam. 2 3/8 (6)
Gift of Mrs. Cora Passin, 1988.130

Japanese
Water Dropper, n.d.
Wrought copper, l. 3 5/8 (9.2)
Gift of Mrs. Cora Passin, 1988.131

Japanese, Meiji period
Buddhist Temple Bell, late 19th century
Cast bronze, h. 8 1/4 (20.9), diam. of mouth 5 1/4 (13.3)
Gift of John F. Peloza in memory of Veronika Zuric Peloza, 1989.9

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

NICCOLO BOLDRINI
Italian, 1510-1566
Milo of Croton Attacked by Wild Beasts (after Il Pordenone), mid-16th century
Chiaroscuro woodcut (key block only), 11 5/8 x 16 1/4 (29.5 x 41.3) (image)
Gift of Mr. and Mrs. H. W. Janson, 1977.109

GERMAINE RICHIER
French, 1904-1959
Horse with Six Heads (Small Version), 1956 (this edition 1959)
Cast bronze, ed. 0/8, 13 3/4 x 16 11/16 x 11 13/16 (34.9 x 42.4 x 30)
The Joel Starrels, Jr. Memorial Collection, 1974.162

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

EUGENE DELACROIX
French, 1798-1863
Hamlet, Act III, Scene 2: Hamlet and Guildenstern, 1864
Lithograph, 14 x 12 (35.7 x 29.1) (sheet)
Gift of the Carnegie Corporation, 1967.116.84

GEORGE GROSZ
German, 1893-1959
Massage, 1939
Pencil on wove paper, 18 3/16 x 23 11/16 (46.2 x 60.1) (sheet)
Bequest of Joseph Halle Schaffner in memory of his beloved mother, Sara H. Schaffner, 1974.113

ROCKWELL KENT
American, 1882-1971
Nightmare, 1941
Lithograph, 10 3/4 x 8 (27.5 x 20.5) (sheet)
Gift of the Art Library, 1967.116.3

LEON 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), 1971.1

HENRI DE TOULOUSE-LAUTREC
French, 1864-1901
Jeanne Granier, 1895
Lithograph, 13 1/2 x 9 (34.3 x 22.9) (sheet)
Delteil 154, Adhemar 178
Gift of Jesse and Penny Wheeler, 1987.23

GRANT WOOD
American, 1892-1942
Wheat Harvesters, n.d.
Lithograph, 13 7/8 x 11 3/4 (35 x 30) (sheet)
University Transfer from the Max Epstein Archives, 1967.116.6

GRANT WOOD
In the Spring, 1939
Lithograph, 10 1/8 x 11 7/8 (25.6 x 30.3) (sheet)
Harold H. Swift Bequest, 1967.116.7

GRANT WOOD
July Fifteenth, 1939
Lithograph, 10 x 11 3/4 (25.2 x 30.1) (sheet)
Harold H. Swift Bequest, 1967.116.8

Krannert Art Museum, University of Illinois at Urbana-Champaign, Champaign
Art, Life, and Holy Power in the Early Christian House
20 August–1 October 1989
Traveled to: Kelsey Museum, Ann Arbor, Michigan, 17 November 1989–15 March 1990

Byzantine, Syria-Palestine
(Beit Jibrin, Palestine)
Holy Rider Pendant, 6th-7th century (?)
Bronze with incised decoration, 1 3/4 x 3/8 (4.5 x 1.6)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.56

Byzantine, Syria-Palestine/Egypt (?)
Holy Rider Pendant, 6th-7th century (?)
Bronze with incised decoration, 1 3/4 x 1 1/16 (4.4 x 2.7)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.57

Early Christian, Syria-Palestine/Egypt
"Evil Eye"/Votive Plaque, 5th-6th century
Earthenware, cold-paint polychromy, 5 15/16 x 3 15/16 (15.1 x 10)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.39

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

The Art Institute of Chicago
Chicago Architecture 1872-1922: Birth of a Metropolis
16 July–5 September 1988
Traveled to: Museé d'Orsay, Paris, 2 October 1987–4 January 1988; Deutsches Architekturmuseum, Frankfurt-am-Main, 5 February–25 April 1988

GEORGE MANN NIEDECKEN, designer
American, 1878-1945
Armchair, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Oak, laminated oak, h. 39 1/2 (100.3)
University Transfer, 1967.66

FRANK LLOYD WRIGHT, designer
American, 1867-1959
Dining Table and Six Side Chairs, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Table: oak, laminated oak, clear and colored leaded glass, glazed earthenware, 55 5/8 x 96 1/4 x 53 1/2 (141.3 x 244.9 x 135.9)
Chairs: oak, leather, h. 52 3/8 (133)
University Transfer, 1967.73

FRANK LLOYD WRIGHT, designer
Window, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Clear and colored leaded glass in original painted wooden frame, 47 7/8 x 38 5/8 (124.5 x 76.8)
University Transfer, 1967.89

The Art Institute of Chicago
Private Taste in Ancient Rome: Selections from Chicago Collections
3 March–3 May 1990

Roman
Aphrodite 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 polychromy, h. 4 15/16 (12), l. 12 3/16 (31)
The F. B. Tarbell Collection, Gift of Prof. W. G. Hale, 1918, 1967.115.405

Roman
Head of a Philosopher, 2nd century A.D.
Stone, h. 5 1/2 (13.9)
Long-term loan from the Oriental Institute Museum, courtesy of the David and Alfred Smart Museum of Art

Illinois Arts Council Traveling Exhibits Program, Chicago
Partners in Purchase, Selected Works 1976-87
Traveled to: State of Illinois Art Gallery, Chicago, 18 September–9 November 1989; Lakeview Center for the Arts and Sciences, Peoria, Illinois, 25 February–22 April 1990

SUZANNE DOREMUS
American, b. 1943
Portrait, 1983
Oil, oil stick, enamel on paper, 38 x 43 13/16 (96.5 x 111.3) (sheet)
Purchase, Unrestricted funds and Illinois Arts Council Matching Grant, 1985.3

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

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

Byzantine/Migration Period
Disc (Omphalos) Fibula, 4th-5th century
Cast bronze, 1 x 2 7/8 x 2 1/2 (2.6 x 7.3 x 6.4)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.53

Early Christian/Early Byzantine, Eastern Mediterranean
Oil Lamp, 4th-5th century
Earthenware, 3 x 3 x 5 1/2 (7.6 x 7.6 x 14)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.24

Early Christian, Eastern Mediterranean
(Tiberias, Galilee)
Oil Lamp, 4th-5th century
Cast bronze, h. 1 1/2 (3.8), l. 4 7/8 (12.4)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.42

Greek
Mask for an Actor as Dionysus,
4th-3rd century B.C.
Unglazed earthenware, h. 2 3/16 (5.5)
Gift of E. P. Warren, 1967.115.394

Roman
Fragment of an Oil Lamp: Dead or Sleeping Man, circa 25 B.C.-75 A.D.
Slip-covered mold-made earthenware, l. 2 9/16 (6.4)
1967.115.373

Roman
Lamp: Eros Holding a Lyre and Situla,
circa 50-200 A.D.
Mold-made earthenware with varnish, l. 3 5/8 (9.2)
Gift of Robert L. Scranton, 1967.115.775

Roman
Oil Lamp, 1st century A.D.
Mold-made terracotta, l. 5 1/8 (13), diam. 3 9/16 (9)
Gift of Mr. and Mrs. Max S. Perlman, 1977.21

Roman, Arezzo (Arretium), Primus Manufacturer
Fragment of a Krater: Hercules with Club, circa 1-15 A.D.
Arretine ware, mold-made earthenware, h. 2 7/16 (6.1)
1967.115.370

Roman, Arezzo (Arretium)
Fragment of a Vessel: Kalathiskos Dancer, 15 B.C.-30 A.D.
Arretine ware, mold-made earthenware, h. 2 7/16 (6.1)
1967.115.375

Roman, Cyprus
Cup, 50-150 A.D.
Unglazed earthenware, h. 2 9/16 (6.5)
1967.115.65

Roman, Cyprus
Jug, 150-250 A.D.
Unglazed earthenware, h. 6 11/16 (17)
1967.115.60

Roman/Early Byzantine
Ring, 3rd-4th century
Glass (yellow, tan, amber), diam. 7/8 (2.3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.64

Roman/Migration Period
Bow Fibula, 3rd-4th century
Gilt cast bronze, 1 1/8 x 2 3/8 x 3 3/8 (3 x 5.9 x 8.3)
University Transfer, Early Christian Archaeological Seminar Collection of the Divinity School, 1988.52

Roman, Syria
Beaker, 1st-2nd century A.D.
Mold-blown glass with lotus bud-boss design, h. 3 15/16 (9.9)
Gift of Mrs. Chauncey J. Blair, 1967.115.68

Struve Gallery, Chicago
Dennis Adrian: A Critical Subject
13 July–4 August 1989

PAUL GEORGES
American, b. 1923
Portrait of Dennis Adrian, 1965
Oil on canvas, 72 x 56 1/4 (182.9 x 142.9)
Gift of Allan Frumkin, 1977.20

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 GREVEDON, 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 3/8 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, 1931-1987
Campbell Soup Can on a Shopping Bag, 1964
Screenprint on shopping bag, ed. approximately 300, print 6 x 3 1/4 (15.2 x 8.2), bag 19 1/4 x 17 (48.8 x 43.1)
Gift of Mrs. Richard Selle, 1978.109

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, 3.1978

Kulturgeschichtliches Museum, Osnabrück, Germany
Felix Nussbaum: Verfemte Kunst/Exilkunst/ Widerstandkunst—Die 100 wichstigsten Werke
6 May–22 July 1990

FELIX NUSSBAUM
German, 1904-1944
Portrait of a Young Man (*Porträt eines jungen Mannes*) (obverse), 1927
Carnival Group/Masquerade (*Narrengruppe/ Mummenschanz*) (reverse), circa 1939
Oil on canvas, obverse 38 1/2 x 28 1/2 (97.8 x 72.4), reverse 28 1/2 x 38 1/2 (72.4 x 97.8)
Purchase, Gift of Mr. and Mrs. Eugene Davidson, Dr. and Mrs. Edwin De Costa, Mr. and Mrs. Gaylord Donnelley, and the Eloise W. Martin Purchase Fund, 1982.10

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

AUGUSTE RODIN
French, 1840-1917
The Thinker (*The Poet*), 1880
(cast possibly after 1902)
Cast bronze, h. 28 (71.1)
The Harold H. Swift Bequest, 1967.30

AUGUSTE RODIN
Small Standing Torso, 1882 (cast 1958)
Cast bronze, h. 8 3/4 (22.2)
The Joel Starrels, Jr. Memorial Collection, 1974.213

AUGUSTE RODIN
Despair (*Woman with Her Foot in the Air*), early 1880s or circa 1890 (cast 1956)
Cast bronze, h. 6 3/4 (17.2)
The Joel Starrels, Jr. Memorial Collection, 1974.206

AUGUSTE RODIN
The Juggler, 1892–5 or 1909 (cast 1956)
Cast bronze, h. 11 1/4 (28.6)
The Joel Starrels, Jr. Memorial Collection, 1974.156

AUGUSTE RODIN
Nude, circa 1896
Pencil on paper, 12 1/4 x 7 11/16 (31.1 x 19.5) (sheet)
The Joel Strarrels, Jr. Memorial Collection, 1974.274

PAUL (PAVEL) TROUBETZKOY
Russian, lived in Europe and the United States, 1886-1938
Auguste Rodin, 1906-14
Cast bronze, h. 20 (50.9)
The Joel Starrels, Jr. Memorial Collection, 1974.144

Scottsdale Arts Center Association and the Frank Lloyd Wright Foundation, Scottsdale, Arizona
Frank Lloyd Wright: In the Realm of Ideas
Traveled to: LTV Center Pavilion, Dallas Museum of Art, 19 January–17 April 1988; National Museum of American History, Smithsonian Institution, Washington, D.C., 1 July–30 September 1988 [acc. no. 1967.87 only]; Center for the Fine Arts, Miami, Florida, 16 December 1988–26 February 1989; Museum of Science and Industry, Chicago, 8 June–14 September 1989; Bellevue Art Museum, Bellevue, Washington, 7 October–31 December 1989; Marin County Civic Center, San Rafael, California, 10 February–30 May 1990; San Diego Museum of Art, 23 June–12 August 1990; Scottsdale Center for the Arts, Scottsdale, Arizona, January–7 April 1991.

FRANK LLOYD WRIGHT, designer
American, 1867-1959
Barrel Armchair, 1900
Designed for the B. Bradley House, Kankakee, Illinois
Oak with upholstered seat, h. 27 (68.5)
University Transfer, 1967.70

FRANK LLOYD WRIGHT, designer
Window, 1909-10
Designed for the Frederick C. Robie Residence, Chicago
Clear leaded glass in original painted wooden frame, 33 1/2 x 35 1/4 (85.1 x 89.5)
University Transfer, 1967.87

Wellesley College Museum, Wellesley, Massachusetts
Diana 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
Diana, 19th-century copy after marble original
Cast bronze, h. 33 1/4 (84.5)
Gift of Mr. and Mrs. John N. Stern, 1987.16

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 Chacón, 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 Chacón 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 Traviès 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 Mitsuru Ishii of Japan's Institute of Dramatic Arts, *Zeami* offered viewers a glimpse of stage and costume designers working behind the scenes, as well as an impression of the beauty of the Japanese theater.

A Restless and Desperate Art
3 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 drypoint, etching, lithography, and transfer lithography. Organized by intern Stephanie D'Alessandro.

Dreamings: The Art of Aboriginal Australia
26 January–19 March 1989

The first major exhibition of Aboriginal art to travel outside Australia, *Dreamings* included paintings and sculptures in various media from the mid-

Dreamings: The Art of Aboriginal Australia

nineteenth century to the present. Organized by the Asia Society, New York and the South Australian Museum, Adelaide, the exhibition traced the history and evolution of Aboriginal "dreamings"—highly symbolic rituals and beliefs involving ancestral beings—in traditional paintings of animals or spirits rendered in natural pigments on bark as well as in colorful dot paintings in acrylic on canvas.

From Ukiyo-e to Sōsaku Hanga
26 January–6 April 1989

Focused on traditional and modern variations of the Japanese print, this exhibition included the work of *ukiyo-e* masters Andō Hiroshige and Katsushika Hokusai and modern *sōsaku hanga* artist Shiko Munakata. Selected by intern Stephanie D'Alessandro, the collection of wood-block prints engaged one theme of the concurrent loan exhibition, *Dreamings: The Art of Aboriginal Australia*—that of traditional ethnic art forms and their revitalization.

Nineteenth-Century Polish Painting: Valor, Memory, and Dreams
13 April–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 Grottger, 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 Linckh, Christian Johann Grabau, Charles-François Eustache, Lucien Pissarro, Karel Mašek, Paul Signac, and Erich Heckel.

MFA 1989
16 July–27 August 1989

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 Fahsbender, Yvonne Koble, Ben Portis, Karen Reimer, and Brian Smith.

French Nineteenth-Century Photography of Art
17 July–31 August 1989

Photographs of art and architecture by Edouard-Denis Baldus, Louis-Desiré Blanquart-Evrand, Adolphe Braun, Charles Lenormand, Charles Marville, and the Bisson Frères were featured in this selection from the museum's collection of nineteenth-century photographic prints. Organized by intern Susan Strause, the exhibition examined the use of photography in the 1850s to reproduce French artworks for decorative, educational, and documentary purposes.

Sōsaku Hanga and Mingei
3 October 1989–9 January 1990

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 Sadao Watanabe, Thoru 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
10 October–3 December 1989

Ritual and Reverence surveyed the museum's collections of Chinese art assembled by distinguished art historians and sinologists since founding of the University of Chicago in 1892. The exhibition focused on the Creel collection of ritual bronze vessels, bronze weaponry, and domestic articles in bone, stone, and clay, plus an important group of previously unpublished oracle bones, from the bronze-age Shang and Zhou dynasties. Also included were ink paintings of the later Ming and Qing dynasties.

Organized by curator Richard A. Born, with Professors Robert J. Poor, Edward L. Shaughnessy, and Harrie A. Vanderstappen acting as consulting curators. The exhibition was supported by the National Endowment for the Arts.

Eighteenth-Century Views of Rome
17 January–10 April 1990

This exhibition of *vedute* (view) prints by Giovanni Battista Piranesi and Giuseppe Vasi complemented the loan exhibition *Views of Rome* (see below). Engravings and etchings from the permanent collection as well as a large-scale fold-out engraving by Vasi on loan from the Department of Special Collections at the Joseph Regenstein Library, University of Chicago, demonstrated the variations of this popular eighteenth-century phenomenon. Organized by intern Stephanie D'Alessandro.

Views of Rome: Watercolors and Drawings from the Biblioteca Apostolica Vaticana
18 January–18 March 1990

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 Ashby (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*
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*

The Sigmund Freud Antiquities: Fragments from a Buried Past

or total work of art, that preoccupied German artists in the last decade of the nineteenth century.

The Sigmund Freud Antiquities: Fragments from a Buried Past
19 April–17 June 1990

Selections from Sigmund Freud's personal collection of Egyptian, Greek and Roman, and Oriental antiquities comprised this exhibition organized by the University Art Museum, State University of New York at Binghamton, with the cooperation of the Freud Museum in London. Informed by Freud's famous analogy between archaeology and psychoanalysis, this exhibition of excavated fragments and figurines featured sixty-five artifacts as well as archaeological books and prints from Freud's private library and photographs of his consulting room and study in Vienna.

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*:

"An Overview of the First Amendment and Freedom of Artistic Expression," Geoffrey R. Stone, University of Chicago Law School.

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

"The Role and Authority of Public Institutions," Vince Blasi, Columbia University Law School, New York.

"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.

Moderated by Geoffrey R. Stone, 19 November 1988.

Fellows meeting: "Honoré Daumier: To Be of One's Own Time," Devin Burnell, Department of Art History, Aesthetics, and Criticism, School of the Art Institute of Chicago, 1 December 1988.

Lectures in conjunction with the exhibition *Dreamings: The Art of Aboriginal Australia:*

"Graphic Art and 'Country' in Central Australia," Nancy Munn, Department of Anthropology, University of Chicago, 25 January 1989.

"Ideology and Translation: Exhibiting the Art of Non-Western Cultures," Ramona Austin, Department of Africa, Oceania, and the Americas, Art Institute of Chicago, 22 February 1989.

"The Meaning and Aesthetics of Spiritual Power in the Art of Northern Australia," Howard Morphy, Pitt Rivers Museum, Oxford, England, 8 March 1989.

Fellows meeting: "A Behind-the-Scenes Tour of the Gallery," Richard A. Born, Curator, 12 February 1989.

Fellows meeting: "A Private Viewing of the Marcia and Granvil Specks Collection of German Expressionist Prints," 19 March 1989.

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 Problem of 'Nation' in Nineteenth-Century Polish Thought," Andrzej Walicki, Department of History, University of Notre Dame, Notre Dame, Indiana.

Visitors on a tour of the Smart Museum galleries with education intern Kathleen Gibbons.

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

"Painting Poland," Agnieszka Morawinska, National Museum, Warsaw.

"Paris: An Outpost of Polish Art," J. Patrice Marandel, Department of European Painting, Detroit Institute of Arts.

"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.

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

Voice recital of Polish art song by soprano Juliana Gondek, 23 April 1989.

Fellows meeting: "Public Funding for the Arts," Robin Tryloff, Executive Director, Illinois Arts Council, Chicago, 23 May 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, Herrlee 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. Dennerline, Department of History, Amherst College.
>
> "The Art Exhibition in Twentieth-Century China," Ellen Johnston Laing, Department of Art History, University of Oregon.
>
> 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.

Lecture 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.

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

Colloquium in conjunction with the exhibition *Views of Rome,* 3 March 1990:

> "Means vs. Ends: The Role of Drawing for Visitors to Rome," Suzanne Folds McCullagh, Curator of Early Prints and Drawings, Art Institute of Chicago.
>
> "Views of Rome: Renaissance and Romantic," Earl Rosenthal, Professor of Art, University of Chicago.

Artist Thomas Fahsbender, Smart Museum intern, paints a happy face during Family Day, 11 June 1989.

> "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," Lorelei 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.
>
> "The Interpretable Object: Freud, Collecting, and Aesthetic Development," Rick Emery Robinson, Director of Research, Jay Doblin and Associates, Chicago.
>
> "Art Alone Endures," John E. Gedo, 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, 3 June 1990.

Ritual and Reverence: Chinese Art at the University of Chicago

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 "Later 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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