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This issue of the Bulletin, with three articles on East Asian works of art in the collection of the Smart Museum, is dedicated to Professor Emeritus Harrie A. Vanderstappen, SVD. Professor Vanderstappen taught Chinese and Japanese art history in the Art Department of the University of Chicago from 1950 to 1991 and was chairperson between 1970 and 1975. In the decade preceding the opening of the Smart Museum in 1974, he established—through the generosity of several donors—a study collection of traditional Chinese and Japanese ink painting and Edo period Japanese color woodcuts. Since 1974, he has guided the curatorial staff of the Museum in the development of the East Asian collection, which has more than tripled in size in the last seventeen years and expanded in areas previously unrepresented.

In conjunction with a symposium sponsored by the Art Department and presented by eleven former students of Professor Vanderstappen, in March 1991 the Smart Museum opened Scholarly Treasures, an exhibition which consisted of Chinese and Japanese works of art given in honor of Professor Vanderstappen by various donors. Since then, several other works of art have been given in recognition of his connoisseurship and dedication to an oriental study collection at the Smart Museum. These gifts are listed elsewhere in this publication and some are discussed by Professor Vanderstappen in one of the articles also published in this issue. The other two, each by a former student of Professor Vanderstappen, center on new research in Chinese ritual vessels of the Shang dynasty and on nineteenth-century Japanese suri-mono. All three embody the importance of this study collection, in which students, faculty, and independent scholars have available for sustained firsthand examination significant examples of over 5,000 years of artistic production in China and Japan. The Smart Museum gratefully recognizes the knowledge, discrimination, and dedication Professor Harrie A. Vanderstappen has demonstrated in helping to form this impressive collection.
Sectionalism at Work: Construction and Decoration Systems in Ancient Chinese Ritual Vessels

The ancient Chinese ritual bronzes given by Professor and Mrs. Herrlee Glessner Creel to the Smart Museum of Art in 1986 were the first that I ever handled when I was a student many years ago in Professor Creel's introductory Chinese language course. It was an extraordinary experience. Although meant to be an introduction to the Chinese language, in reality the class was much more than that because for Creel, language led to culture. The course, then, was a humanistic introduction to Chinese culture by way of our often toruous translations of the classics. As a special reward to those who survived the rigors of the first two quarters of his course (most did not), Creel brought in his collection. There on the Shang dynasty bronzes and oracle bones that sat on the table before us were actual examples of the ancient written language. The inscribed bronzes and the other ritual artifacts brought life to a historical tradition which we had known only through our tenuous translations of difficult classical texts. For me, majoring in art history with the late Ludwig Bachhofer, the opportunity to hold these pieces in my hands was a rite of passage: I was fascinated by every aspect of Chinese art and followed Bachhofer, the opportunity to hold these pieces in his collection. There on the Shang dynasty bronzes (fig. 1). Although the ancient name of the vessel is not known, it is generally assumed that it served as a wine beaker. The decoration of this particular vessel is obscured by a thick patina formed from the layers of minerals leached from the original bronze during its prolonged burial in the soil of northern China. Its blue-green surface has a jadelike quality greatly admired by connoisseurs of bronzes. In the past, scholars regarded this patina as evidence of age, and its specific color was even considered evidence of provenance. Today, the scientific examination of an object's physical properties, including its patina, has become an important part of bronze studies.

Of all of the vessels in the Smart Museum collection, one of the most difficult to discuss is the plain trumpet-shaped piece which has been called a gu ever since the 11th century A.D., when scholars of the Northern Song dynasty published the first systematic studies of early Chinese ritual bronzes (fig. 1). Although the ancient name of the vessel is not known, it is generally assumed that it served as a wine beaker. The decoration of this particular vessel is obscured by a thick patina formed from the layers of minerals leached from the original bronze during its prolonged burial in the soil of northern China. Its blue-green surface has a jadelike quality greatly admired by connoisseurs of bronzes. In the past, scholars regarded this patina as evidence of age, and its specific color was even considered evidence of provenance. Today, the scientific examination of an object's physical properties, including its patina, has become an important part of bronze studies.

Publication of antiquities of this sort as my thesis topic and completed my work under Professor Vandervestappen. It was not until 1989, when I was invited by the Smart Museum to contribute an essay as part of a catalogue of their Chinese collections, that I looked again at the Creel bronzes. The auspicious gift of this collection to the University and its first publication and public exhibition prompted me to look once more at the vessels which had played such an important part in forming my early career. Here is what I have learned about those pieces since my student days so many years ago.

Relatively plain vessels such as this one may have served some special purpose in antiquity. One possibility is that they were mingqi; that is, inexpensive vessels which presumably did not require decoration and were made specifically for burial. Another prospect is that they were practical drinking vessels, utilitarian counterparts of fully ornamented ceremonial pieces. Whatever their use, plain vessels of all types (including the gu), and even sets of undecorated vessels, are often found alongside elaborately ornamented ones at Shang dynasty burial sites. In a sense, plain pieces are simply abbreviated versions of their more elaborate mates, or, as I shall later suggest, the fully decorated ones are just more elaborate versions of the plain ones. The decoration on the waist of our vessel illustrates the nature of this abbreviation. One can barely discern two small dots and a short vertical fin on the bulbous midsection of the piece. These attenuated motifs are all that is left of the conventional animal mask that regularly appears in this location on more fully decorated vessels.

Both kinds of gu, plain and ornamented, were made throughout the Shang and early Western Zhou dynasties, and their proportions generally correspond. The shape of our vessel provides a clue to the general date of its manufacture: the articulation of the foot, waist, and neck into a tightly structured entity is characteristic of the late phase in the development of the gu. This is likewise visible in the emphasis given to the raised foot rim, edge of the mouth, and pronounced bulge in the
waist. Although it is difficult to date a plain vessel with much precision, it seems likely that our piece was made in the late 13th or 12th century B.C.6 Every aspect of the shape of this vessel was planned according to a system of proportions based on a design module equivalent to a 16 millimeter square (fig. 1a). The thickness of the bronze is 4 millimeters throughout the vessel, which is also the approximate width of the bow-string ornaments above and below the waist section. All of these measures equal one quarter of the module. The eyes are set 16 millimeters to either side of the central vertical flange and positioned the same distance from the top and bottom of the waist section; the flange itself is 16 millimeters long. Between the bow-string ornaments and the waist section, the distance is just one-half the module, or 8 millimeters. The break in the curvature of the neck begins 16 millimeters above the waist. Although it is difficult to follow a detailed verbal description of this sort, we can easily comprehend its general visual effect: the bronze master formed a shape which can be imagined as being within a series of three interrelated squares.

Minimal decoration was constructed the same way and incorporated into square structural units. The distance between the eyes, for example, is the same measurement (excluding the 4 millimeter fin) as the height of the waist section and almost the same distance from the narrow waist to the broad foot, and again, to the splayed mouth. While we may sense that this vessel is well-proportioned, we do not actually see the sequence of squares in its design. We are probably unaware of the care that went into the equidistant placement of the eyes between the upper and lower edges of the waist and its central axis. There are other proportional relationships which are even more difficult to detect, despite their profound impact on composition. The circumference of the foot of the vessel, for example, is 220 millimeters—almost identical to its overall height (the difference amounts to only one-tenth of one percent)—and the circumference of the mouth, 418 millimeters, is almost the same as six times the diameter of the foot, or 420 millimeters. If we adjust the height of the vessel to exclude the foot and mouth rim (which can be justified by an examination of the method of casting in molds), we find that the adjusted height of the vessel is exactly three times the diameter of the foot and six times the diameter of the waist, or the same as the sum of the diameter of the waist and foot doubled. All of these proportional relationships cannot be accidental, and although we may not see them, they are nonetheless there. We can, however, observe one obvious feature: the relationship of the breadth part of the vessel (the span of the mouth) to its overall height. The proportional ratio between the width and the height of the vessel is 1:1.6, virtually identical to the so-called "Golden Mean."5

What were the determinants which established the proportions of this vessel? Is every dimension set to result in a certain relationship, or are some of these just the secondary mathematical by-product of other primary associations? What is cause and what effect? In order to uncover the hidden formulae that determined the design we must first imagine the actual process of making a vessel, returning to that moment when the shape of the vessel was being developed but had not yet been committed to its final cast bronze form. To facilitate this, let us examine several vessels from the Smart Museum collection to demonstrate how structure evolved from simple geometric figures to three-dimensional objects displaying complex proportional relationships in the arrangement of various parts.

Before we begin a detailed analysis of the structure of any specific vessel, a word must be said about their shapes and the relationship of their parts, like handles or legs, to their overall structure. In dealing with various vessel types, most notably the ding tripod (cf. fig. 2), I discovered that certain proportional relationships only become clear if one omits parts, such as the upright handles, from the general design. Once that is done, major proportional relationships emerge (for instance, the height of a ding minus its handles is identical to the broadest diameter of the body). Things like handles, therefore, were treated as appendages—items to be attached after the basic proportions of the structural core of the vessel had already been determined.

The notion of a basic form to which parts could be added is somewhat dependent upon an understanding of the process of piecemold manufacture. In some instances, pre-cast fixtures like handles or legs were actually cast on the body of the vessel. The idea of the divisibility of an object into a series of constituent units (or sectionalism, if you will) reflects the way one thinks about its design, as well as how one makes it, for there is a psychological element associated with the technical procedures of the casting process. Thought of in this way, almost any vessel can be analyzed as though it were made up of a series of parts, and more often than not, this is the actual case. At the most basic level, every vessel is just a body with parts added; even a very complicated shape can be designed following the same general guidelines as those employed for determining the form of a more simply shaped vessel. In the long run, then, all vessels have bodies shaped like hemispheres, tubes, cones, or boxes to which appendages can be attached.

This premise can be demonstrated by a structural analysis of a ding tripod from the Creel Collection (fig. 2).6 By definition, the ding (or yun ding, i.e. round ding) is a hemispheric bowl set on three solid, tubular legs with two upright handles which rise off the rim.7 The robust shape
of this piece is a perfect vehicle for its forceful decoration: the stout legs and handles (called “ears” in older Chinese texts) sound an emphatic note of the bronze master's vocabulary until the end of the dynasty and beyond. More importantly, geometric figures like the T will be used as building blocks in the formation of the images of all creatures, real or imagined, which appear in Shang art. The piece exemplifies a transitional style in which we witness the last flowering of an old ideal and the first indications of a new set of artistic values.

In previous generations and towards a more solid approach to the shape of the vessel itself.

For instance, the height of the decorative zone which wraps around the body is 57 millimeters—the same as between the eyes of the animal mask. Likewise, the distance from the center of the eye to the top of the decor zone is 29 millimeters—the exact same length as from the center of the eye to the central flange. Other elements of the mask design, such as the horns and the upright tail of the animal, also measure 28–29 millimeters, as does the vessel's handle. And a final surprise in this system of “squares” the ding appears to have been constructed with a module equivalent to 7–8 millimeters, for nearly every dimension of measure is divisible by that number.

All bowl-shaped tripods are classified as ding. Those with a full, rounded shape, like the vessel in the Smart Museum collection that is the gift of Mr. and Mrs. Isaac S. Goldman, are called guan ding, meaning “pot-shaped,” and the deep, continuous curve is characteristic of all types of early Shang vessels with such body shapes (fig. 3). Two additional characteristics of an early stage in the typology of the ding are the way the legs were placed low on the body, well under the bowl, and the straight vertical form of the arching handles.

The style of this vessel's decoration points in the same direction as the previous ding. Ornament is limited to a single, broad taoite band on the shoulder, which is repeated three times. A low flange, flanked by two large eyes, centers the motif and serves as a facial shield. Just below this “nose” there is something that looks like a mouth, complete with tiny fangs. Above and to the side of the eyes, an assortment of geometric figures suggests an array of burgeoning body parts. The realization of the mask, and the rest of the imagined creature, depends on the conversion of these hooks, quills, and T-shaped devices into images—most especially the T. It recurrs throughout the composition in varying size, both upright and inverted, to form a horn, a body, or anything else that is needed. This is an early version of the animal mask.

This ding illustrates a special moment in the development of the bronze art during the Shang dynasty. Its animated shape, and even its slightly awkward leg placement, represent a significant step beyond the splayed-leg versions of the ding made in previous generations and towards a more solid type. The taoite motif is richer in content and more complex in construction. Newly introduced elements, like a jaw, will remain permanent parts of the bronze master's vocabulary until the end of the dynasty and beyond.

Despite the early date of the Goldman ding, it displays all of the features of a mathematical design system. This is most apparent if the handles are once again excluded while assessing the vessel's overall proportions (fig. 3a). Once done, the adjusted height of the vessel (handles removed but including its legs, 141 millimeters) is almost identical to the diameter of the bowl (144 millimeters). The adjusted height minus the length of the legs (52 millimeters) provides the sum of 89 millimeters for the final adjustment of the body. A perfect Golden Mean proportion of 1:1.61 (the ratio of the depth of the body to the overall height is 1:1.65) is reflected in the ratio of the adjusted height to width. There are other features worth noting: the eye of the taoite mask, for instance, is equidistant from the lower edge of the decorative band and the central “nasal” flange. And here is an unexpected coincidence: the distance between the eyes of the mask is identical to the height of the decorative band plus the uncovered neck up to the rim of the mouth. This is not accidental and the odd correspondence of the two measurements, 46–47 millimeters, may reveal the size of the module which dictated the dimensions of this vessel. More importantly, it may provide a clue to the absolute value of the unit of measure used during the Shang dynasty. Although the layout of the decoration and the structure of the Goldman vessel are not as precisely ordered as the later example.
provided by the Creel ding, it is obvious that both vessels conform to the same general rules of design. Composing a vessel in this way seems to have been a common practice among Shang dynasty bronze masters. Thus far we have examined two round-bodied vessels of differing periods; they serve as good examples of the type thus far, the rules for this vessel's design are not affected by the addition of the vertical blade motif to its surface. Another gu in the collection of the Smart Museum, also a gift from Professor and Mrs. Creel, demonstrates this point (fig. 4). The form of this vessel is quite typical of the gu in general. The animal mask on the foot can be read alone, with its complimentary cicada band, or as part of the total design, but no figure ever spreads beyond its borders. The snakes at the base of the neck zone, like the cicada at the top of the foot, are anchored in their assigned bands within a single mold section and do not intrude on the adjacent designs. Of course, the snakes and cicada could trade places; their relative positions are not absolute. Decorative appeal depends on the cumulative effect of the arrangement. One element added to another like the motifs in a musical composition. The immediate charm of the piece is in its tall and slender shape.

Several excavated gu, all from Anyang, have the exact sequence of motifs found on this vessel. Their decoration is rendered in prominent relief and the different parts of the animal mask (horns, eyebrows, etc.) float unattached on the fine lines of the background. The relief and so-called dissolved form of the taotie are symptoms of a late date, yet neither trait is apparent in our vessel. Moreover, the snakes and cicada, which are arranged in strict binumerical formality on other pieces, occur in serial order on this gu. Our vessel seems somewhat earlier than the excavated ones and can be placed in the Yinshu II-III phase of Shang art, that is, the late 15th or early 12th century B.C.

Another characteristic of a late Shang date is the way in which the shape of the vessel and composition of its decorative motifs are framed by a numerical module (fig. 4a). Measuring 294 millimeters, the overall height of the vessel is approximately four times the diameter of the foot and ten times the diameter of the waist. The midpoint of the vessel falls at the base of the trumpet-shaped section, where the vertical blade motif meets the narrow horizontal band decorated with small snakes. This snake band is 16 millimeters—a significant number, for a 16 millimeter square must have served as one of the governing modules for both the decoration and shape of the vessel. The distance between the eyes of the small upright animals in the waist section and the flange which divides them is 16 millimeters. Likewise, the eyes of these creatures are set 16 millimeters above the bottom of the waist field and 32 millimeters below the top of the design field. The distance between the eyes of the two creatures is 32 millimeters, and the overall height of the waist section is 48 millimeters. Based on these measurements, we can see that every major dimension in the composition of the waist section decor is divisible by 16 and is also true of the design of the foot decoration. In retrospect, we may note that the overall height of 294 millimeters is just 6 millimeters away from being eighteen modules tall; the diameter of the mouth (159 millimeters) is 1 millimeter short of ten modules; the diameter of the waist is merely 2 millimeters from being two modules wide; and even the circumference of the waist is only 2 mil-
limeters shy of six modules. All of these figures come very close to perfect modularity: the overall height, for instance, is 96.9% accurate, while the diameter of the mouth is 99.4%. There can be no doubt, then, that a module very near the modern measure of 16 millimeters was employed to design this vessel.

Could there have been another unit of measure which dictated the form of the vessel, a second figure which lies in the design? Possibly so, as we shall see below. But for the moment, let us concentrate on the numbers at hand and acknowledge that the isolation of a module employed to construct the shape and decor of these vessels is especially important for the very notion of a modular system of decoration which led to the rational system of proportions and provided the aesthetic underpinning of the design—put differently, the appearance of these vessels has more to do with reason than "artistic intuition." We may easily sense that a certain ratio of height to width is pleasing and creates a form according to that instinctive feeling, but it is quite another matter to maintain a canon of proportions which affects every aspect of the shape and decoration of a piece. A module provided the building block for the integrated design of these vessels. Indeed, by imagining the systematic use of a module we can even reconstruct the process of making a ritual bronze and may illustrate this with another vessel from the Creel collection, in this case a wine vessel of the jue type (fig. 5).15

Before we discuss its structural issues, a few words should be said about the history of this particular piece. Professor Creel published this vessel in 1935 in the inaugural issue of Monumenta Serica and again, two years later, in his famous Birth of China. In the earlier article, he noted that the single character of the inscription "is probably a pictograph of a jar used to contain liquor, and may denote the pouring of a libation."17 He pursued that idea in his book, commenting that it would be difficult to drink from this vessel but that the spout was "suited admirably" for pouring.18 The questionable stories of the origin of this type—that its shape was supposed to be derived from an inverted helmet to which horns had been attached, or that the vessel was fashioned after a bird whose cry sounded like the Chinese phrase "temperance, temperance, enough, enough"—are, as he says, talks that have "more color...than plausibility." Creel made two other observations which bear directly on the archaeology of the type: namely, that the size of the jue is related to the size of the gu and that they are "the commonest Shang vessels found today." That is still the case.19 In fact, the jue may actually have been the first kind of vessel made in metal.20

Our example illustrates the general features common to most jue: a handle set over a leg, at an awkward right angle to the spout; two capped posts rising from the rim just at the base of the spout; and an elongated tail balancing the body on the opposite side. On later examples of jue, like the Smart Museum's, the walls of the body are straight and the bottom may be either round or flat. Decoration, if there is just a single band, appears as it does here, filling the side wall and bridged by the handle. In more elaborately ornamented vessels, the decoration continues under the lip, spout, and tail. The jue has a complicated shape—so much so, that parts like legs, handles, and even the little caps on the rim posts were cast separately and later placed in the mold assembly allowing the molten metal of the body to fuse around them at the time of the final casting. This jue was made according to strict mathematical rules which governed its shape, proportions, positioning of its parts, and decoration—in short, every aspect of its design.21 The decoration on this vessel offers an excellent example of the kind of ambiguous imagery which allows us to read the motif both as a powerful animal mask and as two animals seen in profile. On the uninterrupted side of the body the mask effect predominates. There, the small vertical fin serves as a nasal ridge which helps to complete the animal conceit. But on the handle side, where we can only see half the motif, the animal in profile is most apparent. In either instance, there is no ambivalence in the casting. The motifs are set against the background with authority, conviction, and an exceptional degree of clarity which is characteristic of many of the vessels found at Anyang.
and assigned to the Yinxu II phase of Shang art. This jue, in fact, may be dated to that general period, the late 13th or early 12th century B.C.

Let us now turn to an analysis of the vessel in an attempt to reconstruct its manufacture. Although the geometry of the jue is complicated, it can be reduced to a cylindrical cup with spout, tail, handle, and legs attached. We can imagine that the first step in the making of the vessel was the preparation of the clay model. The process began by building a cylinder which had a diameter and height of 60 millimeters (fig. 5a). Next, a short flared mouth was added to the top of the column so that its new height was 64 millimeters. Why add just 4 millimeters? Because there is a presumed module equivalent to 15 millimeters, and 60 divided by 15 equals 4 (this, at least, is the only reason I can deduce for this particular addition). When the tube was extended, one end was flared and the new diameter of the broad lip became 76 millimeters. By this point, the designer had established a column with a flared lip which would become the body of the vessel when a bottom was added.

Determining the length of the spout and tail was quite simple. The distance from tip to tip (149 millimeters) is nearly twice the diameter of the body than the tail, the spout led to the most complicated maneuver in the design. The height of the body and its flared lip (minus the rounded base) is approximately 64 millimeters; the tip of the tail was also set that distance away from the central axis of the cup (figs. 5b and 5c). Projecting 85 millimeters off the central axis, the long spout section was set at an angle which oriented the tip of the spout exactly 85 millimeters above the lower edge of what would later be the decor panel. This spout section, therefore, fits into an imaginary square bounded on one side by the central axis of the vessel and the lower edge of the decorated field (figs. 5e and 5f). Between the eyes, the distance is 35 millimeters—equal to the length of the decorated field's outer edges. This measurement is also identical to the overall height of the entire decor panel. It is noteworthy that the possible module of 15 millimeters suggested by the structure of the body of the jue is near to the potential module of 16 millimeters implied in the composition of the decoration. And once again, we see a series of interlocking squares. Thus, every feature of the design of this vessel—its shape, distribution of the decor, and composition of decorative patterns—was subject to a system of proportional design.

The heart of the matter is that the design module used to construct a Chinese ritual vessel provided the unspoken foundation for the structure of a form which would project a sense of order. This, however, is not a uniquely Chinese idea: the English Gothic Salisbury Cathedral was designed in this way (with its nave as long as its height) and the paintings and drawings of Piero della Francesca illustrate the same ordered approach. Luca Pacioli, who is best known as the father of double entry bookkeeping, is said to have learned much about mathematical design systems from Piero and later incorporated that material into his 1509 work entitled Divina Proportione (illustrated by Leonardo da Vinci, who was tutored in proportion by Pacioli). For the artists of the Renaissance and their medieval predecessors, a sense of order in a work of art was considered a reflection of the presumed order of the heavenly sphere and a projec-
tion of beauty; that is the meaning of the poetic sentiment, "Euclid alone has looked on beauty bare." This same sentiment must have been responsible for the mathematically driven design systems that were used in ancient Egypt and Greece. The sense of order which was the natural result of using a system of this sort gave the finished product an air of refinement. It is not surprising, then, that the Chinese people of the Bronze Age would wish to impart that same sense of dignity to the ritual vessels which they used in the ceremonial worship of their ancestors. Their success is evident in the imposing beauty of the bronze vessels in the collection of the Smart Museum of Art. It would be a mistake, however, to suppose that this modular system of design was reserved exclusively for the production of ritual bronzes. Various kinds of pottery vessels, also known from a tomb context, were designed in the same way. It does not seem to matter if they are the plain gray or more rare and finely executed white pottery; they all reveal a modular underpinning which governs the vessels' shape and decoration.22

More surprising is the discovery that the same design was employed to produce pottery vessels during the neolithic era in areas of modern China that are very far apart. Painted vessels of the Yangshao phase of the neolithic period found at the Banshan and Machang grave sites in Northwestern China (mid- to late 3rd millennium B.C.) are also fashioned in this way,23 and several pieces in the Smart Museum collection illustrate the type.24 The same is true of at least a few of the earlier water jars uncovered at the Banpo site located near the modern city of Xian which are dated to the 5th millennium B.C.25 Various jade implements including the tubular forms known as cong, as well as the Liangzhu plaques with engraved "faces" (circa late 4th to late 3rd millennia B.C.) found in southeastern coastal sites, display the same modular system of design.26 Almost all of these pottery and jade objects are known from a tomb context. The very fact that they were deposited in graves must indicate that they had some sort of ritual importance and perhaps that is why they were designed with such care. Until more

is known about habitation sites, we cannot make any definitive comparison of these tomb objects and ordinary household utensils. What is clear, however, is that objects of all sorts, made from a variety of materials, were constructed with remarkable precision from the late neolithic era down through the early historic period.

The early use of a modular design system and its wide geographic distribution throughout ancient China prompts a number of questions: how precise was the application of the system in the prehistoric era? To what extent was it consistently employed? In a more comprehensive examination of neolithic pottery from Yangshao sites (both scientifically excavated materials and "collected" specimens) I have found a degree of correctness in the proportional relationships that rival the method of the bronze masters in the historic period.27 The Shang did no better than their neolithic predecessors in this regard, and there does not seem to be any conspicuous drop in accuracy from one region to another. This implies that the modular system of decor had already been well thought out by the 3rd millennium B.C. and was common currency throughout the Chinese cultural sphere. One wonders, then, if there was a common module—some mean measurement that appeared frequently enough to identify its value as a kind of neolithic or bronze-age "inch." I believe so, for the Smart Museum bronzes were all designed around a module that is between 15 or 16 millimeters in modern measure. Such a module is unequivocal on the plain gu (fig. 1) and in the height and mouth diameter of the decorated gu (fig. 4; the mouth is 1 millimeter short and the height 6 millimeters too tall for a perfect score). The mouth diameter of the earlier ding (fig. 3) is perfectly divisible by 16 and only 1 millimeter off in the mouth diameter of the other ding (fig. 2). A 15 millimeter module has already been proposed for the jue (fig. 5). The same common denominator occurs in a large number of other bronzes including many with a well-documented archaeological provenance.28 Does this indicate that this apparent mean figure, 15 to 16 millimeters, was a standard unit of measure? Is it the neolithic or Shang dynasty inch? I think not.

There is another, less obvious number encoded in the design of these vessels. It is most easily seen in a major dimension—like the overall height, or broadest diameter, of a vessel. The mouth diameter of the Goldman ding (fig. 3), for example, is 141 millimeters; if divided by 6, it yields a possible module of 23.5 millimeters. Its overall height is 168 millimeters, just 3 millimeters too large to provide the same result if we divide by 7. Since it shares the same measurement as the overall height of the Goldman ding, the jue (fig. 5) provides the same results. The foot diameter of the plain gu (fig. 1) is 70 millimeters, just a 1/2 millimeter too small to provide the integer 13 when it is divided by 23.5. Only 2.5 millimeters off the mark to yield the integer 3, the diameter of the foot of this last gu is 73 millimeters. Measuring 94 millimeters, however, the circumference of the waist of the vessel is perfectly divisible by 23.5, and yields the integer 4. Why presume that such an odd dimension as 23.5 millimeters could be the module? Because that number, or one very near to it (23, 24, etc.), occurs as a frequent dimension of many details on the Liangzhu jade artifacts dating from the late 3rd or 2nd millennium B.C.29 And documented by excavated rulers, the length of the late Zhou and Han period inch corresponds to 23 millimeters in modern measure—today, it is equal to 25.4 millimeters. It is probably not coincidental that the two numbers are so close to one another. Both probably derived from the span of the hand or fingers. Indeed, the Chinese word for inch, cun, also has the meaning of thumb.

A great deal more could be said about the mathematics that went into the design of these objects because the procedure needed to integrate two modules, one measuring 23.5 and another 15 or 16 millimeters, is not a simple matter. But that is another subject and I had better stop here, for I find that like my former mentor Professor Creel, who moved from classical texts to ancient cultures, I too have gone from the specific to the general—from bronze objects to the systems of proportions which governed their design along with the design of other ceremonial objects made during the Shang dynasty. In retrospect it seems natural that these vessels were formed in this orderly way. These fine bronze vessels were the premier symbols of office, the palpable expression of veneration for the ancestors. They could not help but reflect the knowledge, faith, and beliefs of the people that made them.
1. David and Alfred Smart Gallery, Ritual and Reverence: Chinese Art at the University of Chicago (Chicago: David and Alfred Smart Gallery, University of Chicago, 1989).

2. See Robert J. Poor, ibid., 68–49, cat. no. 16.

3. For example, Hervee Glomme Creel noted the instance of mold slippage along the vertical axis of this gu and illustrated some abrasions on the inner bell which are the result of postcast pooling to clean up rough edges and other imperfections: see Creel, “On the Origins of the Manufacture and Decoration of Bronze in the Shang Period,” Monumenta Serica 1, fasc. 1 (October 1958): 67–68, pls. IV A and B (hereafter cited as “Origins”). I have discussed the different kinds of problems that can arise and the defects that can result during the various stages of casting a vessel; see Robert J. Poor, “The Master of the ‘Metropolis’ Emblem Ku,” Archives of Asian Art 41 (1988): 74–75.

4. Gu with, published in the original reports of the Anyang excavations, has the same decoration and formal proportions as our vessel. See Li Chi and Wan Chia-pao, Studies of the Bronze Ku-Beaker, edited by Li Chi, Shih Chiang-ju, and Hao Ch’u-hsin, Archaeologia Sinica, no. 1 (Nanking, Taiwan: Institute of History and Philology Academia Sinica, 1966), 14, 51, pl. XXXIX. I was tempted to view the pieces as a pair because their dimensions are so similar. The Creel vessel was previously published; see Creel, “Origins,” 67–68, pls. IV A and B.

5. Based on a Euclidian theory and worked out in the 1st century B.C. by Vitruvius, the Golden Mean or Golden Section is a canon of proportion (1:1.61) based on the ratio between two unequal parts of a whole when the ratio of the smaller to the larger is equal to that of the larger to the whole.

6. For more information on this specific vessel, see Poor in Ritual and Reverence, 44, cat. no. 13.

7. There is a variation of this vessel, called a “lǐ-dǐng,” which has hollow conical legs that merge into a lobed body; for an example, see the ceramic vessel illustrated in ibid., cat. no. 10.

8. Vessels like this one illustrate the social value of bronze; the thicker the casting the better, for expensive casting meant prestige.

9. More information on this specific object can be found in Poor, Ritual and Reverence, 42–43, cat. no. 12.

10. The group of ring-footed vessels is especially prominent, including the vessel types associated with grain sacrifices. The tripods are traditionally associated with meat offerings (in the case of the ding) or libations of liquor (as with the three-legged jue and jia). It may be significant that all of the ritual vessels are lifted off the ground by a foot of one sort or another. The single exception are the large basins (pa) which are said to have been used for washing. Presumably, these basins were only adjacent to the offering ceremonies and thus did not need to be elevated in any special way.

11. See Poor in Ritual and Reverence, 46–47, cat. no. 15, for specific data regarding this piece.

12. Creel, Birds of China: A Survey of the Formative Period of Chinese Civilisation (London: Jonathan Cape, 1937), hereafter cited as Birds of China, 113, had very fine insight regarding the use of molds for casting and technical procedures in general. In 1937, when “common knowledge” had it that bronzes were made by the cire perdu, or lost wax, method, he wrote, “...there is other evidence which makes it seem that vessels were certainly sometimes cast directly from sectional molds.

13. The gu found in the western-zone tomb GM198 demonstrates a mask effect in both the waist and foot zones and stresses frontality throughout. Chinese archaeologists assign this tomb to the Yinxu III phase (Shao yingyonggu, Yi series no. 24 [Beijing: Wenwu chuban, 1985], 472, pl. 201 [incorrectly captioned GM907], figs. 68.3, 69, and 73.8). A gu from another western-zone tomb, GM907, also dated to the Yinxu III phase, has more reserved plasticity, like our vessel, and a similar decor in the waist zone. But GM907 was very much a mixed find. Another gu from that tomb looks like a pre-Anyang vessel (Shao yingyonggu, 474, pl. 193 [incorrectly identified as GM1983]), figs. 73.1, 73.6; the earlier-looking piece, pl. 202. A pair of vessels found in M2006, 11043 and 11044, are so close to the first example GM1983 that I attribute them to the same workshop (Li Chi and Wan Chia-pao, 50, pls. XXIX–XXX, figs. 35–37). By a strange coincidence, Creel illustrated a vessel in the collection of P.C. Huang which could also belong to this group (Birth of China, pl. IX).

14. The styles of the decor of Shang bronzes have been divided conventionally into five groups according to Max Loehr’s definition of Style I through V. For another unpub­lished catalogue of the collection of P.C. Huang which could also be significant that all of the ritual vessels are lifted off the ground by a foot of one sort or another. The single exception are the large basins (pa) which are said to have been used for washing. Presumably, these basins were only adjacent to the offering ceremonies and thus did not need to be elevated in any special way.

15. See Poor in Ritual and Reverence, 46–47, cat. no. 15, for specific data regarding this piece.

16. Creel, Birds of China, 46–47, cat. no. 15, for specific data regarding this piece.


20. The alignment of the high point of the spout, and tail on a common horizontal axis is unusual. Although I have not studied this aspect of the design of the jue in detail, I suspect that the common height of these parts is atypical.


22. Poor, “Inquiry,” pls. 2–4, and figs. 2a, 2b, 133b, 3c.

23. Poor, “Inquiry,” pls. 2–4, and figs. 2a, 2b, 133b, 3c.

24. For more on this subject see Poor in Ritual and Reverence, 38–41, cat. nos. 1 and 2.

25. Poor, “Inquiry,” pl. 1, fig. 1.

26. I presented my analysis of several Liangzhu jade plaques as supporting evidence in an unpublished paper entitled “Marginalia on Two Jue” delivered at the annual meeting of the Mid-Western Art History Association held in Lawrence, Kansas in 1990 and in an analysis of some jade blades and a Liangzhu cong another unpublished paper, “Rule of Thumb,” at the regional meeting of the Early China group which convened in Ann Arbor in 1990.

27. Poor, “Inquiry,” specifically addresses the question of the geographical and temporal adaptation of the modular system by examining prehistoric pottery from Yangshao and Longshan sites in various areas of China as well as some later wares from several Shang sites. The application of this system of design in ritual bronzes is treated in an article dealing with a single vessel type and a group of vessels which I attribute to a single workshop; see Poor, “The Master of the ‘Metropolis’ Emblem Ku: Another View,” Archives of Asian Art 43 (1990): 61–62.


29. David Keightly generously sent me a copy of his publication Archaeology and Mentality, Representations 18 (Spring 1987), in which he suggest­ed that the length of the Chinese inch might be derived from certain features of the cong (his footnote 74). Keightly measured the height of the horizontal registers on the cong and noted the regular, but not exact, occurrence of an approximately 23–24 millimeter measure­ment (with some deviation ranging from 18–21 mil­limeters). Following Keightly’s lead, I measured the registers on several cong with the same result. However, I had greater success in measuring the disposition of the facial features on the Liangzhu jade plaques; there I dis­covered the regular occurrence of a module equal to 23.5 millimeters.

30. In my private communications, David Keightly outlined his ideas about literally relating the length of the neolithic “inch” to parts of the thumb. I am indebted to him for influencing my thinking about the process of measurement and the tools at hand, so to speak.
Three Rare Poetic Images from Japan

The David and Alfred Smart Museum of Art has in its collection three charming, privately published Japanese surimono (literally, "printed objects") donated by Mr. and Mrs. Gaylord Donnelley. These full color woodblock prints were designed by two famous Edo (now Tokyo) artists in the outlined and detailed style of ukiyo-e (or, "floating world pictures"). Two Women Fulling Cloth by a River and A Group of Six Women (figs. 1 and 2) were created by the eclectic and prolific Katsushika Hokusai (1760-1849), best known for his commercially published print series entitled Thirty-Six Views of Mount Fuji (circa 1830-33). The third surimono, The Actors Ichikawa Danjuro VII and Segawa Kikunosyo V at Leisure (fig. 3), was designed by Utagawa Toyokuni (1769-1825), a skillful artist known especially for his depictions of Kabuki theater actors. His surimono were either ordered by poetry club members who were also theater devotees or by actors, often proud of their own talents, who distributed the prints to their patrons and fans. Toyokuni had many successful students, such as Tsunoda Kunisada (1786-1864), a grayish number of famous poems on the subject which number have similar narrow features and graceful flowings. The Art Institute surimono shows the veranda of an elegant city mansion. The house in the Smart Museum print, though placed in a rural setting, is, however, equally refined. One can delight in the red trimmings around the two

and monthly club gatherings. The function of surimono was primarily to celebrate the New Year or to announce or commemorate special occasions, such as name or residence changes, meetings, outings, birthdays, retirements, and death anniversaries; they were also employed to circulate poems of special merit and to announce musical performances. Editions were usually small since surimono were only distributed by subscription or as fukurimono (gifts) among friends and associates. Amateur poets, often closely assisted by artists, competed with each other in conceiving innovative designs, which often incorporated cryptic allusions to national customs, historical events and figures, or classical literature. The carefully planned prints were carved and printed by master craftsmen, who lavishly used cherry wood blocks; thick and absorbent, long-fibered paper; delicate plant powders and mica; subtle shading and texturing techniques; and blind printing (embossing). The resulting superb quality of the surimono made them collectible treasures. At poetry gatherings, for example, they were awarded as prizes or exchanged and traded under lively discussion.¹

Two Women Fulling Cloth by a River
by Katsushika Hokusai

Hokusai's design of two ladies in front of a rural dwelling probably embodies an allusion to a river which is part of the classic artistic and literary theme of the Mutamagawa (Six Tama Rivers). The river winding its way into the background refers to the so-called kinuta no tomagawa situated in Mishima County of Settsu Province—a river traditionally associated with women beating woven cloth with kinuta, or wooden mallets, in order to soften it. An educated man or woman of Hokusai's time who might view the scene would associate a number of famous poems on the subject which describe the lonely feeling experienced by a poet upon hearing the rhythmic beating of kinuta.²

The women in profile on the left is dressed in a grayish kimono with a pink sash and a pink undergarment with dark green border; she is older than her companion on the right, depicted in three-quarter view. Wielding her kinuta with great vigor, the younger woman wears more hair ornaments and a bright pink kimono matched with a rust-red obi (sash). The older woman's tightly tucked sash is decorated with a white, detailed, formal medallion design, while the younger woman's obi displays a lively yellow sparrow-and-rope design and hangs in a large, loose bow at the back.

This particular depiction of women in an evocative setting is stylistically similar to many of Hokusai's idealized bijin-ga (pictures of beautiful women) in quiet color schemes designed during the 1790s and early 1800s. This is apparent when compared to another print in the Clarence Buckingham Collection of The Art Institute of Chicago, Two Women Stretching Cloth on a Balcony by a River (circa 1799).³ In both prints the slender women have similar narrow features and gracefully flowing robes. The Art Institute surimono shows the veranda of an elegant city mansion. The house in the Smart Museum print, though placed in a rural setting, is, however, equally refined. One can delight in the red trimmings around the two

Fig. 1. Katsushika Hokusai. Two Women Fulling Cloth by a River, circa 1800, surimono woodblock. 7 1/8 x 11 15/16 in. (19.1 x 30.3 cm.) (sheet), Gift of Mr. and Mrs. Gaylord Donnelley, from the Frances Gaylord Smith Collection, 1974.67.
The Smart Museum surimono is signed in the lower left corner "Hokusai aratame Hiru hitotsu" (Brushed by Hokusai changed to Hiru—signature used by the artist from 1820 to circa 1830) and in the upper left corner "Sheep [year]-Spring," and contains the New Year according to the Japanese lunar calendar, this particular signature helps to date the print to New Year 1823. The characters directly below the signature read "Shin-gyo-so no hitsuji" (Block-semi-cursive-cursive brush style), an expression grouping the three main calligraphy styles and used by Hokusai to provide the viewer with a clue for interpreting the content of his print.

Each of the women in the image can be said to belong to three main categories. Two of the women are "formal" in appearance and social occupation. The young woman in the upper left corner is clearly a princess from the classical Heian period (794–1185); she is looking down at the kimono seated in the lower left. The princess has painted dots for eyebrows; long, straight hair tied back in a ponytail; and a multilayered kimono. The white, pleated skirt which fans out on the ground are plum and pine branches wrapped in straw brought for the celebrations of the New Year. The "informal" style courtesan is a peasant woman relaxing on the ground with bright red and green bars, the central focus of the print. Although the women lead very different lives, they all share the same expectation for the New Year, namely, they long to hear the first song of the uguisu (bush warbler, or Japanese nightingale) which is housed in the bird cage. This spring bird is mentioned in the kyoka placed above the design. The verse was composed by a poet who used the kyokuten (poetry name) "Shokkeien shujin" (Master of the Green Chicken Garden). It reads:

Hatayume no
makura agetemo
uguisu no
mada ne no taranu
bara no akebune

With New Year dreams we rise
yet the uguisu
still needs sleep
spring dawn!
The Actors Ichikawa Danjūrō VII and Segawa Kikunojō V at Leisure
by Utagawa Toyokuni

Toyokuni’s kakuban (square format) surimono depicts the famous actors Ichikawa Danjūrō VII (1791-1859) and Segawa Kikunojō V (1802-1832) at leisure off stage. Danjūrō is shown in front of a large screen with a wide golden border and black lacquer frame with brass fittings. A descendant of the most illustrious of the major acting families, he was a brilliant, multifaceted, and immensely popular performer during the 1820s and 1830s. Danjūrō also excelled as a producer, playwright, and poet, and was a celebrated bon vivant. Intent on furthering the fame of his lineage, he cultivated the close friendship of artists, especially Utagawa Toyokuni and Tsunoda Kuniisa. Toyokuni and his student Kuniisa devotedly created numerous surimono which show Danjūrō’s striking elongated face with downturned mouth, slanted eyebrows, and large bulging eyes.\(^2\)

In the Smart Museum print, Danjūrō is dressed in a formal furisode (long-sleeved) kimono with a white sash. The kimono is decorated with his personal crest of plum blossoms and bears the Segawa family crest of chrysanthemums. The actor, known for his manly flair, holds a pipe in his right hand; in front of him are a red tobacco pouch, a square wooden smoking tray/basket with a lacquered handle holding a white bowl for glowing ashes, and a tall green cup for disposing used tobacco. Toyokuni’s signature, almost rubbed out from handling, is found near the lower right edge of the surimono.

Danjūrō glances at his actor colleague Kikunojō seated beside him. Celebrated for his enactment of female roles, Kikunojō here strikes a shy, coquettish pose as an unmarried woman from a good family. His furisode (long-sleeved) kimono is decorated with white and light yellow embossed chrysanthemums and bears the Segawa family crest of tied cotton. The chrysanthemum pattern was probably chosen since the name of this flower, kiku, matches the first character of the name of Kikunojō.

The red and white embossed plum blossom branch and bamboo stalks which adorn the screen indicate that it is the New Year season. An exotic robe, embellished with silver tassels, cloud, phoenix, and hexagonal medallion designs, and a long white scarf for wrapping the head and neck hang over the screen. Helping to direct the viewer’s attention to the figure of Danjūrō, these items may also allude to the role of a Mongolian king which Danjūrō played with great success at the Moritaza Theater in Edo in the sixth month of 1823.\(^3\) By inference, the Smart Museum surimono was probably issued for the New Year 1824.

Three kyōka are inscribed in the upper left half of the print. The first, on the right, is by a poet called Rōgersutei Kinka. It evokes a mystical connection with places on the distant mainland:

**Daisōri**

*Far from the [scenic] Western Lake*

*seiko wa oroka* and *Daisō Peak*

*ume panagi* yet with plum trees and willows

*konna enishi no* such bonds are even sensed

*an ni mo aruka* in my hermitage!

The second kyōka is by the poet Ōhai Yaemaru. It mentions “cherishing the jewels of an uguisu,” “spreading fragrance,” and “plum scented sleeves.” Since the paper is abraded, it is difficult to decipher all the characters and reach a final, cohesive translation of the verse.

The last poem, in the place of honor on the left, is signed “Yomō Utagaki Magao” (literally, “Four Directions—Singing and Dancing—Serious Face”) and was composed by the kyōka poet Shikatsubē Magao (also called Kyokado, Hall of Magao, 1753-1829). Leaving his job as a merchant, Magao became a hanga (judge) and then the leader of the prominent Yomo (Four Directions) kyōka club; he made his living judging and grading poems. Since the Yomogawa (Yomo club), along with affiliated groups, commissioned numerous surimono in the 1810s and 1820s, and since his name appears in more prints than any other kyōka poet, Magao can be said to be the poet most responsible for the popularization of kyōka and the proliferation of surimono. He created new, strict, yet flexible rules inspired by the philosophy that
all human beings carry the seed of enlightenment in their hearts and can hope to discover and express this truth in their verses. Magao and his arch rival, the inn keeper and kyoka poet Yadoya no Meshimori (literally, "Servant at the Inn"); also known as Kosuke-kun (1753–1830), had both been students of the kyoka poet Ota Nampo (poet names, Yomo no Akara and Shokusanjin, 1749–1823). Yadoya no Meshimori was the son of the famous adayo-e artist Ishikawa Toyonobu (1711–1785) and he was the leader of the Gogawa kyoka club. Although a scholar of national studies, Meshimori indulged in vulgar slang, humorous puns, and references to the customs of the Yoshiwara pleasure quarters. Magao described ordinary emotions using contemporary language, but unlike his rival, he also insisted on endowing his verses with a restrained courtly elegance and gentleness because he thought of kyoka as a light-hearted variation of waka (classical thirty-syllable verses)." Magao's verse on the Smart Museum surimono reads:

Hirishina to fukakobore
bara kaze ni
mada te o daasanu
sode no umegake

In their style, content, and format, surimono contributed to the advancement of a visual culture centered on the prosperous middle class that rose to prominence in eighteenth- and nineteenth-century Japan. As striking visual records of literary and theatrical activity in late-Edo Japan, these prints document the cultural aspirations of a bygone era. Through their evocation of longing and hope for well-being shared by poetic spirits, the surimono of Katsushika Hokusai and Utagawa Toyokuni in the collection of the Smart Museum of Art can excite the viewer of today as they did in the artists' own time.

Notes

2. The theme of longing associated with the sound of kinsa is well-known in Chinese poetry of the Tang dynasty, classical Japanese literature, and notably, also in the N6 play called Kinsa by the great playwright Zeami (1363–1443). See David and Alfred Smart Gallery, Ritual and Reverence Chinese Art at the University of Chicago (Chicago: David and Alfred Smart Gallery, University of Chicago, 1989), 99–100, cat. no. 101.


5. Regarding the date of the signature, see Lane, Hokusai, 279. The signature is also found on a long, horizontal format surimono of tortoises and rocks at The Art Institute of Chicago, inscribed for the year 1800. The print was a gift of Helen C. Gussausl (accession number 1954.647) and is reproduced in Forrester, Hokusai, 62, fig. 62.

6. Another impression of this print is preserved in the Fitzwilliam Museum, Cambridge, England (accession number F.55–1938); see the very small reproduction in ibid., 295, fig. 344.
Brush and Ink Paintings by Modern Chinese Women Artists in the Smart Museum Collection

Assisted by a grant from the National Endowment for the Arts, in 1989 the Smart Museum organized and mounted an exhibition of ancient artifacts and later dynastic scroll paintings from its permanent collection of Chinese art. Shortly before the accompanying catalogue went to press, the Museum acquired by gift its first example of modern Chinese brush and ink painting, a small landscape executed on the mainland during the turbulent era between the end of the Second World War and the establishment of the People’s Republic of China. In the past three years, this and other gifts from several donors of twentieth-century scroll paintings have encouraged the development of a new direction of collecting, scholarship, and appreciation of Chinese art at the Museum that is a significant addition to the material presented in the exhibition and catalogue, Ritual and Reverence: Chinese Art at the University of Chicago. Of special interest are two works, Snow Along the River and Green Matter, by women painters that reflect and continue a centuries-old tradition of sustained cultural and artistic activity in China. These two acquisitions by prominent modern painters schooled in traditional Chinese brush techniques, painting styles, and subject matter interestingly incorporate western forms and contemporary attitudes into this conservative matrix.

The first modern Chinese painting entered the collection in September 1989, a gift from the late Professor Warren G. Moon, the distinguished University of Chicago alumnus, specialist in classical art and archaeology, and chair of the Art History Department of the University of Wisconsin-Madison until his untimely death in June 1992. Brushed in ink and light color on fibrous paper, the small painting represents a winter landscape in snow and is inscribed in the upper right Xue jiang tu Zeng Youhe (Tseng Yuho) (fig. 1). Below the title and artist’s name appear two square red seals that read, Zeng Zhaobei zin (Tseng Chao-ho zin) and Youhe shu hua (Yuho shu hua); Zhaobei (Chao-ho), in the first seal, is the artist’s given name while the second seal translates as “written and painted by Youhe (Yuho).”

Upon first inspection, one sees the zigzagging shoreline of a cold gray river stretching far into the distance of the snow white land under a leaden sky. The shoreline is constructed as a sequence of snow-covered spits of land that diminish in size as they recede towards the horizon. Scattered here and there on the landspits in the left part of the painting, fir and pine trees alternate with leafless shrubs and accent the lonely path into the far horizon. The contrast of these black ghostlike trees and bushes with the white blanket of snow adds a subtle poignancy to the bleak setting.

This, however, is only one potential reading of the image. Its title and manner of execution call to mind a more than thousand-year-old Chinese painting tradition associated since the seventeenth century with the orthodoxy of the so-called Southern School, an artistic lineage defined by the late Ming painting connoisseur, art critic, gentleman-painter, calligrapher, and poet, Dong Qichang (1555-1635). This type of composition supposedly was invented and first brushed by the famous poet and painter Wang Wei (699-759); it was modified and emulated by a number of great artists such as Dong Yuan in the tenth century, Zhao Mengfu (1250-1322), and later by Dong, all of whom, according to Southern School tenets, adhered to the “scholar-amateur” manner of painting (a literatus approach as opposed to professional and court academic practice). This tradition is suggested compositionally by the arrangement of trees and landspits, and technically by the use of pínzu (hemp fiber) brushstrokes for contours and textures. Human presence would insert an unwelcome reminder of temporality into this scene, which is preserved in its pristine beauty as an abstract and poetic reflection on wintry loneliness.

Tseng Yuho’s link to the venerable tradition of literatus painting was established during her formative years as an art student in the Qing dynasty capital city of Beijing, with its classically trained scholar painters and vast state collections of former imperial paintings. Born in 1923, she received instruction from prominent traditional artists, among them Pu Jin (1880-1966, better known by his art name, Pu Xuezhai), who, as professor and dean of the college of art at Furen University and teacher at the Beijing Academy of Art, was associated with the conservative group of painters in north China who espoused traditional principles of brush and ink painting in his studio course on landscape painting. The disciplined brushwork, compositional scheme, and canonical subject matter of Tseng’s Snow Along the River point to the influence of Pu’s artistic philosophy.

Another interpretive consideration in this painting is the faint overtone of western perspective. The consistent linear recession seems more prominent than the traditional Chinese mode for extended views, pínzhàn (level distance), in which symmetry is maintained between areas as they recede into the background. Instead of gradually adjusting the local scene to a place in the ever-increasing distance according to the standards of

Fig. 1. Tseng Yuho, Snow Along the River, circa 1947-48, ink and light color on paper, 11 x 18 11/16 in. (27.9 x 47.5 cm.) (painting). Gift of Warren G. Moon, Ph.D. ’75, in memory of Edward A. Maser, Founding Director of the Smart Gallery, 1973-1983, 1989.12.
level distance, Tseng Yuho indicates that all things unite as they move to a single vanishing point on the horizon.

Tseng's use of western perspective, like her command of traditional style painting methods, may be traced to her student training in Beijing at Furen University, a Catholic institution administered under the auspices of the Apostolic See by the Society of the Divine Word (SVD), a worldwide missionary order. The department of art, although mainly staffed by Chinese artists, included some western methods of painting and drawing and art history in its curriculum. Tseng Yuho graduated in 1942 and despite the fact that she trained almost exclusively in Chinese painting—with its demands for excellence in brushwork, knowledge of Chinese art history, and thorough grounding in traditional painting techniques—she also took with her an understanding and appreciation of western artistic traditions. In any case, the influence is notable in only a few examples of her work, among them Snow Along the River. It was during this time that the artist and her husband Gustav Ecke, an art historian who taught at Furen University and whom she married in 1945, moved to Fujian in South East China. In late 1949, after Beijing fell to the forces of Mao Zedong, Tseng and Ecke moved again, this time to Hawaii where she has made her home ever since.

Since that time, Tseng Yuho has established herself as a remarkable Chinese artistic personality, as an art historian, a student and practitioner of calligraphy, and a remarkable producer of paintings, such as Snow Along the River, in which the colors of earth and precious stone are complemented by the textures of calligraphy and the shapes of distant hills, revealing unending rows of trees that express the continual flow of life.

Hong Xian ([Hung Hsien] Margaret Chang, born 1933) is a Chinese artist of a slightly younger generation than Tseng Yuho and the Smart Museum is the fortunate recipient of one of her paintings generously donated in December 1991 by Mary McDonald of Lincolnwood, Illinois. Entitled Green Matter (figs. 2a-c), this unique triptych is signed, sealed, and dated 1971 in the lower left part of the central panel and sealed on the lower left part of the left panel. Its subject matter is the graceful movement of cell-like organisms clustering and floating into shapes that readily translate into rock formations. Hovering lines and shapes in the upper part of the painting allude to flowing water and banks of mist, while in the center and upper left, indications of gullies lead into distances beyond. All shapes share a common color and malleable bulk. In Green Matter, nature appears to wait at the edge of its own consciousness for, as its title poetically suggests, the prototypal existence of a world in which clean shape, finely fading color, and flowing contour are open to any transformation into a life of wonder and excitement.

This painting was made in Evanston, Illinois during a period of extraordinary activity and artistic maturation. Already well-established during the sixties when she created such exquisite landscapes as Rising Tides of 1969 (Betty Monroe Collection, Chicago) that are filled with all manner of watery gestures, Hung continued to refine her work creating paintings like Green Matter that quiet down into spaces which make room for rocklike shapes "as if these were animated objects in open primordial space." 5

Hung Hsien was born in Yangzhou, a city that became famous for its culture and its wealth in the salt trade, especially in the eighteenth century. To this day, Yangzhou has remained a beautiful city and Hung Hsien and her family have continued many of its cultural traditions, making notable contributions, for example, as poets and calligraphers. When they were involved in the unfortunate turmoil of the Second World War, Hung's family moved to Chongqing; after spending some time in post-war Nanjing, Hung Hsien moved to Taiwan in 1948.

Her earliest teacher was Prince Pu Xinyu...
Both of these techniques play a dominant role in the Smart Museum paintings: the strength of line and subtle shades of color lend the painting its pristine clarity. And although one may still see a faint reference to the western mode of composition in the work, its execution and references are thoroughly eastern. The faultless and meticulous combination of textured strokes, gradations of light and dark turnings in the contours, and brilliant contrasts between color and dark ink recesses recall the work of such great artists as the Qing Buddhist monk painter and peripatetic recluse, Bada Shanren (1626–1705). Still, the rhythm of the rock shapes and the tantalizing abstract variations of repeated silhouettes combine to link the painting with emancipated forms of modern visual language, which in turn produce a dream-image of a nature that has retreated to its origins, untouched by pollution and technology.

Although they did not remain on the mainland except for a few years after the Second World War, Tseng Yuhou and Hung Hsien were not unlike their artist colleagues still in China, grappling with the difficult reconciliation of American and European modernism with traditional Chinese styles and aesthetics. Their artistic solutions, as witnessed in Snow Along the River and Green Matter, reveal not only the revival of classical brush and ink painting in unmistakably modern terms but also the insight, skill, and versatility of these two Chinese women artists.

Notes

1. The role of women painters during the Song, Yuan, Ming, and Qing dynasties has itself only recently received critical scholarly attention, and the work of these artists is increasingly recognized as a rich and varied manifestation of traditional Chinese cultural achievements centered around brush and ink painting. For a brief biography and discussion of his painting, see Julia K. Murray, Last of the Mandarin: Chinese Calligraphy and Painting from the F.F. Chang Collection (Cambridge, Mass.: Arthur M. Sackler Museum, Harvard University Art Museums, 1987), 56–57, cat. no. 21.

2. Although it has been more common since 1979 to adopt the pinyin romanization system of Chinese characters, the older Wade-Giles spelling of Tseng Yuhou and Hung Hsien will be retained in order to reflect both the artists' preferences and publications of their life and work.


4. This type of brushwork appears in Class of Wood and Fire of Rock (1947) in the collection of the Honolulu Academy of Art. Although the subject matter is different, some of the strokes and dotting in this painting can be recognized readily in the Smart Museum's painting. See Tseng Yuhou and Howard A. Link, The Art of Tseng Yuhou (Honolulu: Honolulu Academy of Arts, 1987), n.p., fig. 1.


7. Prince Pu was a Manchu, a descendent of the Daoguang emperor (r. 1821–1851), and a cousin of Pu Jin. See Chu-ning Li, Trends in Modern Chinese Painting (The C.A. Drenowatz Collection) (Ascona, Switzerland: Arthaus Publishers, 1979), 105–111.

8. Artists such as Liu Guocong and Fong Zhonggray were part of the Fifth Moon Group, an artists' exhibiting society founded in Taiwan in 1957 and active in the 1960s. Liu invited Hung Hsien to join the Fifth Moon Group in 1966. For a brief yet informative discussion of the group and its members, see The Arts Club of Chicago, Fifth Moon Group (Chicago: The Arts Club of Chicago, 1974).

ACTIVITIES AND SUPPORT
Objects listed below entered the permanent collection from 1 July 1990 through 30 June 1992. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth.

**Art Green**
American, lives in Canada, born 1941
Gold Farm, 1979
Oil on canvas, in original artist’s frame, 48 3/4 x 35 3/4 (123.8 x 90.8) (without frame), 49 1/2 x 36 1/4 (125.7 x 92.1) (with frame)
Gift of Judith and Howard A. Tallman, 1992.21

**Brian Illesy**
British, born 1937
Alhambra, 1985
PVA and sand on canvas, with frame designed by artist, 5 1/8 x 9 5/8 (13 x 24.3) (without frame), 16 3/4 x 55 2/9 (42.9 x 29.3) (with frame)

**Jesse Arms Botke**
American, born 1883
Landscape Study, circa 1750
Anonymous Gift in memory of Lawrence Alloway, 1991.408

**Jessie Arms Botke**
American, born 1883
Study for the “Masque of Youth” Mask, circa 1690-1765
Gift of Dr. and Mrs. Stephen M. Harrison, 1991.356

**Joanne Carson**
American, born 1937
Untitled, 1981
Oil on canvas, 20 3/4 x 18 3/8 (52.7 x 46.7)
Anonymous Gift in memory of Dr. Martin Arons, 1991.5

**William Conger**
American, born 1937
Untitled, 1981
Oil on canvas, 20 3/4 x 18 3/8 (52.7 x 46.7)
Gift of Dr. and Mrs. Stephen M. Harrison, 1991.6

**Jennifer Arms Botke**
American, born 1937
Comedy in Three Acts, circa 1900–10
Gift of June and Francis Spiezer, 1991.275

**Peter Blake**
British, born 1932
Wall, 1959
Collage, wood and oil on masonite, in original painted wooden frame, 18 1/4 x 10 7/16 (46 x 26.5) (without frame), 18 7/8 x 11 1/4 (47.8 x 28.6) (with frame)
Gift of Sylvia Stiegl in memory of Lawrence Alloway, 1991.277

**Peter Blake**
British, born 1932
Study for the “Masque of Youth” Mask, 1979
Oil on canvas, in original artist’s frame, 48 3/4 x 35 3/4 (123.8 x 90.8) (without frame), 49 1/2 x 36 1/4 (125.7 x 92.1) (with frame)
Gift of Judith and Howard A. Tallman, 1992.21

**Brian Illesy**
British, born 1937
Alhambra, 1985
PVA and sand on canvas, with frame designed by artist, 5 1/8 x 9 5/8 (13 x 24.3) (without frame), 16 3/4 x 55 2/9 (42.9 x 29.3) (with frame)

**Mark Jackson**
American, born 1938
Maneouvres, 1981
Oil on plywood, 24 x 24 (61 x 61)
Anonymous Gift in memory of Dr. Martin Arons, 1991.6

**Paul Lamanita**
American, born 1938
Sorry Wrong Number, 1972
Oil on canvas, 73 3/8 x 84 1/2 (186.8 x 214.4)

**Ben Mahmoud**
American, born 1939
Some Things Come Apart, 1989
Acrylic on canvas, 56 x 60 (142.2 x 152.4)
Gift of Dr. Art Lotan and Prof. Shulamit Ran, 1992.45

**Leon A. Makielksi**
American, born 1885
Landscape Study, n.d.
Oil on board, 6 1/8 x 9 (15.6 x 22.8)
University Transfer, 1991.369

**Roberto Matta Echaurren**
called MATTA
Chilean, active in U.S.A., born 1911
Je marche, 1949
Oil on canvas, 76 1/4 x 55 (193.7 x 139.7)
Gift of Linda and Edwin Bergman, 1991.529

**Ludwig Meidner**
German, 1884—1966
Interior (The Artist’s Bedroom), 1909
Oil on canvas, 23 5/8 x 23 5/8 (60 x 60)
Gift of Mrs. Ruth M. Durchslag, 1991.405

**Peter Blake**
British, born 1932
Gold Farm, 1979
Oil on canvas, in original artist’s frame, 48 3/4 x 35 3/4 (123.8 x 90.8) (without frame), 49 1/2 x 36 1/4 (125.7 x 92.1) (with frame)
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<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Dates</th>
<th>Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAX Pechstein, Head of a Girl</td>
<td>American, born 1916</td>
<td>1910</td>
<td>Pen and ink on wove paper, 6 1/8 x 5 1/2 (15.6 x 14) (image)</td>
<td>Gift of Teri J. Edelstein, 1991.293</td>
</tr>
<tr>
<td>WALTER SARGENT</td>
<td>American, born 1865</td>
<td>1927</td>
<td>Oil on canvas, 73 1/2 x 100 (187.5 x 254) (with frame)</td>
<td>University Transfer, 1991.263</td>
</tr>
<tr>
<td>WALTER SARGENT</td>
<td>American, born 1865</td>
<td>1927</td>
<td>Oil on canvas, 19 3/4 x 12 3/4 (50.3 x 32.5) (sight)</td>
<td>Gift of the Friends and Students of J. Burum, 1992.49</td>
</tr>
<tr>
<td>CARL RUNGIES</td>
<td>American, born in U.S.A., 1869</td>
<td>1995</td>
<td>Oil on canvas, 50 3/8 x 60 1/4 (127.9 x 153)</td>
<td>University Transfer, 1991.268</td>
</tr>
<tr>
<td>DAVID SHARPE</td>
<td>American, born 1944</td>
<td>1971</td>
<td>Oil on canvas, 24 x 28 (61 x 71.1)</td>
<td>Gift of Arthur Paul, 1992.44</td>
</tr>
<tr>
<td>WILLIAM WILKINS</td>
<td>American</td>
<td>1910</td>
<td>Oil on canvas, 75 1/2 x 100 (191.8 x 254)</td>
<td>Gift of John N. Stern, 1991.10</td>
</tr>
<tr>
<td>FERDINAND DELPERIER</td>
<td>French, active 1900</td>
<td>1975</td>
<td>Table Centerpiece: Two Dancing Maidens and a Youth, 1930s</td>
<td>Gift of Mr. and Mrs. Robert B. Mayer, 1991.274</td>
</tr>
<tr>
<td>SMART MUSEUM BULLETIN</td>
<td>American, born 1939</td>
<td>1992</td>
<td>Table Centerpiece: Two Dancing Maidens and a Youth, 1930s</td>
<td>Gift of Mr. and Mrs. Robert B. Mayer, 1991.274</td>
</tr>
</tbody>
</table>

**Activities and Support**

- **University Transfer from Midway Studios, 1991.283**
- **Huntington Art Collection, 1991.297**
- **Gift of Sylvia Sleigh, 1991.4**
- **Gift of Mr. and Mrs. John N. Stern, 1991.10**
- **Gift of the Friends and Students of J. Burum, 1992.49**
- **Gift of the Friends and Students of J. Burum, 1992.49**
- **Gift of the Joel and Carole Bernstein Family Collection, 1991.361**
- **Gift of Mr. and Mrs. John N. Stern, 1991.10**
ROBYN DENNY
Untitled (Abstraction), 1959
Gouache on wove paper, 22 3/4 x 32 3/16 (58.7 x 81.8) (sheet)
Gift of Sylvia Sleigh, 1991.301

ROBYN DENNY
Untitled (Abstraction), 1959
Gouache on wove paper, 32 3/16 x 22 3/4 (83.8 x 57.8) (sheet)
Gift of Sylvia Sleigh, 1991.302

ROBYN DENNY
Untitled (Abstraction), circa 1959
Gouache on wove paper, 9 5/8 x 8 1/4 (24.4 x 21) (sheet)
Gift of Sylvia Sleigh, 1991.303

GASTON LAHACHE
American, born in France, 1886–1935
Nude (No. 17), n.d.
Pencil on wove paper, 18 x 11 15/16 (47.5 x 30.3) (sheet)

EILEN LANYON
American, born 1926
Black Fan Coccoyriel, 1975
Colored pencil on black wove paper, 21 7/8 x 30 (55.6 x 76.2) (sheet)
Gift of Arthur Paul, 1992.42

PIETRO IAZZARI
American, born in Italy, 1898–1979
Group of 254 works on paper and photographs, various media and variable dimensions

JUNE LEAF
American, born in Canada, 1929
Untitled, circa 1975
Colored inks and colored pencil on wove paper, 16 15/16 x 21 3/8 (43.5 x 54.3) (sheet)
Gift of Don Baum, 1991.17

ROBERT LOSTUTTER
American, born 1935
Untitled, 1969
Watercolor on wove paper, 11 1/4 x 7 3/4 (28.9 x 19.7) (sheet)
Gift of Arthur Paul, 1992.43

GLADYS NILSSON
American, born 1927
Untitled, circa 1967
Watercolor on wove paper, original artist’s mant and frame, 14 7/8 x 11 (37.8 x 29.7) (sheet)
Gift of Don Baum, 1992.1

JIM NUTT
American, born 1938
Grouping at Smoke, 1986
Pencil and colored pencil on wove paper, 12 1/2 x 18 (31.6 x 45.7) (sheet)
Gift of Judith and Howard A. Tullman, 1992.23

ROBYN DENNY
British, born 1930
Untitled (Abstraction), 1959
Gouache on wove paper, 15 1/16 x 22 (35.5 x 55.9) (sheet)
Gift of Sylvia Sleigh, 1991.300

PETER HOLBROOK
American, born 1940
Untitled, 1966
Oil on wove paper, 25 3/4 x 20 (65.6 x 50.8) (sheet)
Gift of Arthu Paul, 1992.41

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<tr>
<th>Item</th>
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</tr>
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Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style Bowl, circa 2500-2200 B.C. Unglazed earthenware with slip-painted decoration, h. 1 3/4 (4.5), diam. of mouth 4 1/4 (10.8) Gift of Mrs. Geraldine Schmidt-Poor and Dr. Robert J. Poor in honor of Professor Ludwig Backhuister, 1990.13

Chinese, Late Western Han dynasty Funerary Vase (Mingqi): Grave Jar, circa 1st century B.C. Unglazed earthenware with incised and applied decoration, h. 9 (22.9) Gift of Yuraka Mino and Katherine Trieng Mino in honor of Professor Harrie A. Vanderstappen, 1991.292

Chinese, Sui or early Tang dynasty Caparisoned Horse, 13th century Semi-glazed stoneware, h. 32 3/4 (83.2) Gift of Mrs. Robert B. Mayer, 1991.296

Chinese, Tang dynasty Guan, circa 7th-8th century Molded and modeled earthenware with cold-painted decoration, h. 16 1/2 (41.9) Gift of Mrs. Robert B. Mayer, 1991.273

Chinese, late Song or Yuan dynasty Funerary Vase, 15th century Glazed stoneware (yingqing ware), h. 32 3/4 (83.2) Gift of Mrs. Robert B. Mayer, 1991.297

Chinese, late Song or Yuan dynasty Funerary Vase, 13th century Glazed stoneware (yingqing ware), h. 29 (73.6) Gift of Mrs. Robert B. Mayer, 1991.298

Chinese, late Song or Yuan dynasty Funerary Vase, 13th century Glazed stoneware (yingqing ware), h. 33 (83.9) Gift of Mrs. Robert B. Mayer, 1992.5

Chinese, Republican period, during four-year rule of self-proclaimed President Yuan Shihkai Vase, circa 1912-16 Porcelain with underglaze and overglaze polychrome enamel decoration, h. 13 5/16 (33.8) Gift of Norman V. Moore and daughter Anya, 1991.403

Chinese, Neolithic period, Gansu Yangshao culture phase, Banshan-Machang style Bowl, circa 2500-2200 B.C. Unglazed earthenware with slip-painted decoration, h. 1 3/4 (4.5), diam. of mouth 4 1/4 (10.8) Gift of Mrs. Geraldine Schmidt-Poor and Dr. Robert J. Poor in honor of Professor Ludwig Backhuister, 1990.13

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SUN CHAO Chinese, 20th century Vase, n.d. Stoneware with zinc crystalline glazes, h. 36 1/2 (92.7) Gift of Dr. Lien Chan, Governor of the Taiwan Provincial Government, to his alma mater, 1991.260

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Indian, Jain, Rajasthan, Tantric Cosmogram (Panchkara Yavata), 18th century, 1992.26

Indians, Ceramics Indian, Edo period Steeple Jar, probably 19th century Glazed stoneware (Shigaraki ware), h. 9 (24.1) Gift of Mr. and Mrs. Michael A. Cunningham in honor of Professor Harrie A. Vanderstappen, 1991.13

Indians, Paintings Indian, Jain, Rajasthan Tantric Cosmogram (Panchkara Yavata), 18th century Glazed stoneware, h. 29 11/16 x 19 1/4 (75.4 x 48.9) Gift of Mr. and Mrs. B.C. Holland, 1992.26

Indians, Drawings Indian, Jodhpur Krishna and the Milkmaids (Gopis), 1825-30 Ink on laid paper, with emendations in white pigment, pricked for transfer, 16 3/4 x 19 3/4 (42.9 x 50.2) (sheet) Gift of Dr. Barbara Schmin, 1992.18

Pre-Columbian, Textiles Peruvian Chancay Poncho, 1100-1400 Woven wool with deep fringe, 11 3/4 x 28 (29.8 x 71.1) Gift of the Joel and Carole Bernstein Family Collection, 1991.566

Japanese, Ceramics Japanese, Edo period Steeple Jar, probably 19th century Glazed stoneware (Shigaraki ware), h. 9 (24.1) Gift of Mr. and Mrs. Michael A. Cunningham in honor of Professor Harrie A. Vanderstappen, 1991.13

Japanese, Drawings Japanese, Edo period Temple Hanging: The Village Milkmaids (Gopi), 1825-30 Ink on laid paper, with emendations in white pigment, pricked for transfer, 16 3/4 x 19 3/4 (42.9 x 50.2) (sheet) Gift of Dr. Barbara Schmin, 1992.18

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COLLECTIONS

Loans from the Permanent Collection

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

Loans listed date from 1 July 1990 through 30 June 1992.

The Arts Club of Chicago

The School of the Art Institute of Chicago

From America’s Studio: Twelve Contemporary Masters

The Joel Starrels, Jr. Memorial Collection, 1974.211

The Joel Starrels, Jr. Memorial Collection, 1974.139

The John L. Strauss Loan Collection, courtesy of the David and Alfred Smart Museum of Art, 32.1980

The Gertrude Abercrombie Trust, 1979.14

The F.B. Tarbell Collection, 1967.115.287

Acrylic and pencil on canvas, 99 1/2 x 165 3/4 (252.7 x 421.3)

Designed for the Frederick C. Robie Residence, Illinois

Barrel Armchair, 1900

Designed for the B. Bradley House, Kankakee, Illinois

Oak with upholstered seat, h. 27 (68.5)

University Transfer, 1967.70

Designed for the Frederick C. Robie Residence, Chicago

Clear leaded glass in original painted wooden frame, 35 1/2 x 35 1/4 (89.9 x 89.5)

University Transfer, 1967.87

The F.B. Tarbell Collection, 1967.115.287

Designed for the Frederick C. Robie Residence, Chicago

Clear leaded glass in original painted wooden frame, 35 1/2 x 35 1/4 (89.9 x 89.5)

University Transfer, 1967.87

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Clear leaded glass in original painted wooden frame, 35 1/2 x 35 1/4 (89.9 x 89.5)

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Exhibitions

Permanent collection, loan, and traveling exhibitions from 1 July 1990 through 30 June 1992.

The Drawn Image
11 July–25 August 1990
The changing role of drawing within the broader context of art production in the 20th century was examined in this exhibition of ten works on paper from the Smart Museum's permanent collection, curated by intern Stephanie D'Alessandro. Drawings by Lynn Chadwick, Alberto Giacometti, Julio Gonzales, Joan Miró, George Grosz, José Clemente Orozco, Henry Moore, and Helen Saunders demonstrated the variety of techniques and applications that make drawing a vital aspect of these modern artists' work.

M.F.A. 1990
12 July–26 August 1990
Paintings, sculpture, and installations by Gary Cannone, Jill Glick, Raina Grigg, Kathy Rice, Brian Ritchard, Deb Vandenbroucke, and Libby Wadsworth were exhibited in the seventh annual exhibition of works by recent graduates of the Master of Fine Arts program at Midway Studios of the University of Chicago. Aspects of the nature of representation were explored in the twenty-seven works that made up this show, organized by intern Stephanie D'Alessandro, under the supervision of curator Richard A. Born.

Leaves from the Bodhi Tree: The Art of Pāla India (8th–12th Centuries) and Its International Legacy
9 October–2 December 1990
This major loan exhibition of sculpture, painting, and decorative arts, organized by the Dayton Art Institute in Dayton, Ohio, and curated by Susan L. Huntington and John C. Huntington, Professors of the History of Art at Ohio State University, brought together more than 100 objects created in India during the medieval Pāla period and in the many Asian centers under the influence of the Pāla rulers. Including both portable objects and monumental temple sculptures out of public and private collections from around the world, this exhibition continued the Museum's commitment to interdisciplinary scholarship and investigation of the role of the fine arts in varied cultural contexts.

Devotion and Performance: Traditional Uses of Visual Form in South Asia
9 October–16 December 1990
In this exhibition of twelve Indian devotional images from the collections of The Art Institute of Chicago and the Smart Museum, University of Chicago graduate student Woodman Taylor emphasized the methods by which these works were produced and the uses for which they were intended in an attempt to understand their historical role. The sculpture, paintings on paper, prints, and oil and tempera paintings included in this exhibition, dating from the 19th and 20th centuries, provided a useful complement to the concurrent loan exhibition, Leaves from the Bodhi Tree.

Between Goddess and Mother: Renaissance and Baroque Views of Women
8 January–24 February 1991
In the 16th and 17th centuries in Europe, varied and often contradictory images of women were disseminated in reproductive prints, which came to be understood as aesthetically valuable in their own right. Collected in this period by wealthy male patrons, many of these prints depicted women as goddesses, nymphs, or madonnas. The interaction between techniques and themes, each with particular expressive values and ideological implications, was examined by intern Suzanne Gerstner in this exhibition of nineteen works from the permanent collection.

Cross Sections II: Acquisitions to the Permanent Collection
17 January–17 March 1991
The diversity and richness of the Smart Museum's collection was revealed in this exhibition of purchases and gifts during the preceding three years.

Leaves from the Bodhi Tree: The Art of Pāla India (8th–12th Centuries) and Its International Legacy.

Curated by Richard A. Born, the 125 important paintings, sculptures, prints, drawings, photographs, and decorative art objects from many different periods and countries were discussed by Born and interns Stephanie D'Alessandro and Kathleen Gibbons. Along with the concurrently published Guide to the Collection, this exhibition demonstrated the Smart Museum's emergence as one of America's leading university collections.

Scholarly Treasures: Donations in Honor of Harrie A. Vanderstappen
1 March–21 April 1991
Curated by Richard A. Born, this exhibition focused on many important periods of East Asian art by featuring eight donations to the permanent collection in honor of the respected scholar of Chinese art and former professor in the University of Chicago's Department of Art, Harrie A. Vanderstappen. Chinese neolithic pottery, Shang dynasty marble carvings, 18th-century Japanese prints, and painted Chinese and Japanese scrolls from different periods provided a small cross-section of this important part of the Smart Museum's collection.
Independent Expressions: Spanish and Mexican Drawings and Sculpture, 1650-1960
30 April–9 June 1991
Selected from the Smart Museum's permanent collection, this exhibition considered the diverse and innovative artistic production of Spanish and Mexican artists during the baroque and modern periods. These fourteen works on paper and three sculptures demonstrated several aspects of the history of Spanish and Mexican culture. The exhibition was organized by intern Stephanie D'Alessandro with the assistance of Professor Earl Rosenthal of the University of Chicago's Department of Art.

Josef Hoffman: Drawings and Objects from Concept to Design
20 April–16 June 1991
Featuring 261 drawings and twenty decorative objects from the Austrian Museum of Applied Art in Vienna and fourteen objects from the Smart Museum and private Chicago collections, this exhibition was organized by the Goldie Paley Gallery at Moore College of Art, Philadelphia. These works embodied the rigorous standards of craftsmanship that were espoused by Hoffmann and disseminated through the production of the Wiener Werkstätte, which he founded in 1903; furthermore, the juxtaposition of drawings with finished products offered a unique view of the designer's creative process.

M.F.A. 1991
11 July–25 August 1991
Thirteen recent graduates of the University of Chicago's Midway Studios submitted paintings, drawings, installations, and sculpture to be displayed both in the Smart Museum and at outdoor sites around the University campus. Organized by assistant curator Stephanie D'Alessandro, this selection of works by Donald Ashen, Joanne Berens, Norah Flaitley, Peter Kapper, Elizabeth Manley, Philip Matsikas, Jane Meredith, Robert Mitchell, Lisa Schwarzbein, John Tanner, Colleen Tracey, Kriste Tracey, and Ben Whitehouse presented the diverse issues of contemporary art in highly individual ways.

The American Color Print
18 June–18 August 1991
More than twenty prints from the Smart Museum's permanent collection were gathered to examine how American printmakers from the late 19th to the late 20th centuries have employed traditional media such as woodcut, screenprinting, and lithography, as well as remarkably experimental and mixed techniques. Organized by curator Richard A. Born, this exhibition included works by Gustave Baumann, Romare Bearden, Stanley William Hayter, and Andy Warhol.

The Gray City: Architectural Drawings of the University of Chicago
27 August–24 November 1991
In honor of the University of Chicago's Centennial, this exhibition (the first of a two-part series devoted to the University's building plans) focused on campus buildings constructed between 1893 and 1986. Although the twenty-one drawings ranged in style from collegiate gothic to modernist, they revealed as well the strong continuity of the planning precepts of the University. Guest-curated by University Planner Richard Bumstead, the exhibition featured selections from the archives of the University of Chicago Library and the Office of Facilities Planning and Management.

Multiple Perspectives: Cubism in Chicago Collections
8 October–1 December 1991
Comprised of sixty works (paintings, sculpture, drawings, and prints) from public, private, and corporate Chicago-area collections, this exhibition provided an overview of cubism's permutations from its initial years through the late 1920s. Featuring examples of the early experiments of Pablo Picasso and Georges Braque along with works by foreign artists in Paris who amplified and extended the central concepts of cubism, Multiple Perspectives was organized by curator Richard A. Born and associate curator Sue Taylor, and demonstrated the power and diversity of one of the most significant movements in twentieth-century art.

Imagining an Irish Past: The Celtic Revival 1840–1950
5 February–16 June 1992
This exhibition, organized by the curatorial staff, brought together nearly 300 works of art from many institutions including the National Museum of Ireland in Dublin, Ulster Museum in Belfast, Art Institute of Chicago, Chicago Historical Society, and Smart Museum, as well as several private collections, to focus on one of the last great 19th-century historical revivals in the arts. Initially sparked by archaeological discoveries, the revival and its implications for fine and applied arts, literature, and music were examined in the sculpture, jewelry, textiles, stained glass, graphic design, and architectural fragments presented in the exhibition and studied in the accompanying catalogue published by the Museum.

ACTIVITIES AND SUPPORT
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Events


Family Day: annual open house for families, 22 July 1990.


Special events complementing Leaves from the Bodhi Tree: The Art of Pala India (8th–12th Centuries) and Its International Legacy.

Opening Reception Lecture: "Royal Patrons and Wandering Monks: The Art of Pala India and Its Influence," Susan L. Huntington and John C. Huntington, Professors of the History of Art, Ohio State University and curators of the exhibition.

Platform Presentation: dramatic reading of Indian poetry selections, Nicholas Rudall, Artistic Director, Court Theatre, University of Chicago, 14 October and 11 November 1990.

Fellows Lecture: "The Ambiguity of Images in Indian Art and Myth," Wendy Doniger, Mircea Eliade Professor of Divinity, South Asian Languages and Civilizations, and the Committee on Social Thought, University of Chicago, 24 October 1990.

Lecture: "In the Beginning: The Prelude to Pala Art," Frederick Asher, Professor of the History of Art, University of Minnesota, 5 November 1990.

Symposium: Images and Rituals: The Pala Tradition and Beyond, with opening remarks by Ron Linden, Professor of History and South Asian Languages and Civilizations, University of Chicago, 10 November 1990:

"Opening the Eyes of the Buddha: Rituals of Consecration in Thailand," Donald Swearer, Professor of Religion, Swarthmore College, Pennsylvania. "From Sculpture to God: Dressing the Hindu Image in Asia," Joanne Punzo Wagborne, Assistant Professor of Religious Studies, University of North Carolina at Chapel Hill.


Concert: classical Indian music, Lyon Leifer playing the banuri (Hindustani bamboo flute) and accompanied by the tabla and tambura, 18 November 1990.

Annual Holiday Party, 2 December 1990.

Holiday Concert: Hyde Park Youth Sinfonia and the Chicago Association of Children's Choirs, 9 December 1990.

Platform Presentation: dramatic reading of Joe Orton's diaries by Denis O'Hare, cast member of the Court Theatre's production of What the Butler Saw, 10 February 1991.

Annual Friends Meeting: vote on acquisition to permanent collection, 12 February 1991.


Special event in conjunction with the exhibition, Scholarly Treasures: Donations in Honor of Harrie A. Vanderstappen:

Fellows Lecture: Harrie A. Vanderstappen, Professor Emeritus in the Departments of Art and East Asian Languages and Civilizations, University of Chicago, commentary on the occasion of the exhibition, 6 March 1991.

Concurrent programming with the exhibition, Josef Hoffmann: Drawings and Objects from Conception to Design:

Symposium: From Conception to Consumption: Contemporary Architects/Contemporary Design, 20 April 1991:

"The China Syndrome," Mark Hacker, 
Vice President of Design and Development, 
Swid Powell.

"From the Magical to the Mundane," Susan 
Grant Lewin, Creative Director, Formica 
Corporation.

"Snakes and Ladders, by Peter Eisenman, 
The Craft of Textiles: A Collaboration with 
Hazel Siegal, Knoll Textiles," Hazel Siegel, 
Managing Director of Design Worldwide, 
Knoll Textiles.

"Ah...But Can You Make It?", John 
Laughton, Manager of Marketing Projects, 
American Standard.

Platform Presentation: "Conception and 
Execution of Stage Design," Linda Buchanan, 
set designer for Court Theatre's production of 

Platform Presentation: selections from works 
by modernist authors Ezra Pound, Gertrude 
Stein, and William Carlos Williams, read by 
Nicholas Rudall, Artistic Director of the 
Court Theatre, 27 October and 17 November 

Mostly Music Concert: David Richter on the clas­
sical guitar playing works by Dowland, Sor, 
Rodrigo, and Albeniz, 19 November 1991.

Arts Day: open house for the campus arts organi­
izations in honor of the University's Centennial, 
6 October 1991.

Events scheduled in connection with the exhi­
bition Multiple Perspectives: Cubism in Chicago 
Collections:

- "Anarchist Self-Fashioning: Salon Painting, 
  Political Satire, Modernist Art," Patricia 
  Leighten, Associate Professor of Art 
  History, University of Delaware, 7 October 

- "Reform versus Revolution: Fernand Léger 
  and Russian Constructivism," Robert 
  Herbert, Professor of Art, Mount Holyoke 
  College, 14 October 1991.

- "Spatial Geometry: Aspects of Twentieth-
  Century Sculpture," Evelyn Silber, Assistant 
  Director, Birmingham Museum and Art 

"Reading Cubism," Rosalind Krauss, 
Distinguished Professor of Art History, 
Graduate Center, City University of New 

Platform Presentation: Barbara Schubert, Music 
Director of Court Theatre's production of 
Candide, discussion of the musical version of 
Voltaire's play; musical performance of songs from 
the Leonard Bernstein score, 20 October 1991.

Platform Presentation: "Josef Hoffmann: Design as 
Totality," Franz Schulze, Hollander Professor 
of Art, Lake Forest College, 22 May 1991.

Dedication ceremony for Scott Burton's 
Bench and 
Table in the Vera and A.D. Elden Sculpture 
Garden with opening remarks by Judith Russi 
Kirshner, Director of the School of Art and 
Design, University of Illinois at Chicago, 7 June 

Family Day: annual open house with events 
designed for family participation, 14 July 1991.

Gallery talks by artists featured in M.E.A. 1991: 
Ben Whitehouse, 21 July 1991; Elizabeth Manley, 

Mostly Music Concert: I Diversi, Edward 
Druzinjsky, harp; Charles Pickler, violin; and 
Maxwell Raimi of the Chicago Symphony per­
formed works by Schubert, Saint Saëns, Guere, 
and Raimi, 29 September 1991.

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Rodrigo, and Albeniz, 19 November 1991.
Fellows Lecture: commentary on methods of print-making and works in the exhibition, *Portrait Prints from Nolde to Dine: Selections from the Joseph P. Shure Collection*, by Dennis Adrian, art historian, 4 December 1991.


Events held in conjunction with *Imagining an Irish Past: The Celtic Revival, 1840–1940*:


Lecture: "Couldn't you do the Yeats touch?: James Joyce's View of the Celtic Revival," Michael Patrick Gillespie, Associate Professor of English, Marquette University, 16 February 1992.


Platform Presentation: readings from the works of James Joyce by Nicholas Rudall, Artistic Director, Court Theatre, 29 March 1992.


Platform Presentation: readings from modern Irish poets by Nicholas Rudall, Artistic Director, Court Theatre, 26 April 1992.

Bloomsday Celebration: public reading of selected passages from James Joyce's novel, *Ulysses*, led by Frank Kinahan, Associate Professor of English Language and Literature, University of Chicago, 16 June 1992.

Mostly Music Concert: Bonita Hyman, mezzo-soprano, accompanied by Philip Morehead, harpsichord; and Pat Morehead, oboe; 17 May 1992.

Dedication ceremony for Jene Highstein's *Truncated Pyramid* in the Vera and A.D. Elden Sculpture Garden, with opening remarks by Herbert George, Associate Professor, Committee on Art and Design, and the artist, 30 May 1992.

Family Day: annual open house with events designed for family participation, 28 June 1992.
EXHIBITIONS AND PROGRAMS

Education

Educational programming from 1 July 1990 through 30 June 1991.

Museum Tours

An increasingly visible role in introducing the public to the Museum's collections has been played by the Smart Museum's docents, University of Chicago graduate and undergraduate students who attend regular training and work sessions to learn about special exhibitions and aspects of the permanent collection. Docents not only offer tours to both adult and school groups, but also contribute to the expanding number and scope of specialized tours which include *Portraiture in Art*, *Elements of Art*, *Mythology*, *Art of This Century*, and *Narratives in Art*. Over the past two years, docents have led 173 school tours (3,810 students) through the galleries of the Smart Museum. In addition to weekly Sunday afternoon tours and monthly lunch hour gallery walks, tours have also been developed to meet the interests of adult visitors, including special interest and senior citizen organizations; during this period, docents have conducted 128 specialized adult tours.

Programs

Important efforts to integrate the Museum's endeavors with the Hyde Park community include:

*Docent for a Day:* a program which allows 5th-8th grade students to act as docents in the Museum for families and friends. In preparation, participating students must make several class visits to the galleries, do research on a selected art object, and finally present their work to an audience. The event concludes with an informal reception in the main lobby of the Museum; successful *Docent for a Day* participants have come from the Laboratory Schools and William H. Ray School.

*Literture and Art:* in conjunction with Kenwood Academy, this project allows students to examine the correspondence of visual art and literature from the same period through numerous class visits to the galleries, creative writing projects, and readings from important texts.

*Literacy through Art:* designed for high school women who are also young mothers, and to encourage the use of the visual arts for storytelling; this year's pilot program was in conjunction with Carver Area High School.

*Annual Hyde Park Teachers Meeting:* inaugurated in September 1991, this endeavor introduces teachers to the Museum's schedule of special exhibitions and new school programs for the upcoming academic period, and suggests ways in which teachers might integrate Museum visits into syllabi.

*Elderhostel Program:* initiated in July 1992, this project, in conjunction with the University of Chicago's International House, introduces senior citizens from across the country to the Museum's collections through an informal afternoon discussion.

*The Master Class:* offered by the Office of Continuing Studies, taught by artist Ben Whitehouse, and hosted by the Smart Museum, this class is intended to examine painting techniques and the related issues of "expression" and "representation". During the 1992 winter and spring academic quarters, art students set up their easels on Saturday afternoons to follow the academic tradition of learning how to paint by copying master works. Museum visitors were welcomed to discuss students' activities; this program will run again during the 1992 summer and 1993 winter quarters.

Artist Ben Whitehouse discusses student progress with a Smart Museum visitor during a Saturday Master Class.
EXHIBITIONS AND PROGRAMS

Publications

Published material from 1 July 1990 through 30 June 1992.

The David and Alfred Smart Museum of Art: A Guide to the Collection
Edited by Sue Taylor and Richard A. Born and featuring color illustrations and individual essays on eighty-six works from the permanent collection as well as a checklist documenting more than five hundred additional objects in the Museum. In addition to the detailed reference materials and texts provided by University of Chicago faculty, alumni, advanced graduate students, and Museum staff, the Guide to the Collection relates the history of the Smart Museum since its establishment in 1967 and discusses the ways in which the collection has since expanded and diversified. Published on the occasion of the fifteenth anniversary of the Museum. Published on the occasion of the fifteenth anniversary of the Museum. 216 pages, seven black-and-white illustrations, 86 color plates.

Imagining an Irish Past: The Celtic Revival 1840-1940

Sources of Support

Cash and in-kind contributions received from 1 July 1990 through 30 June 1992.

Grants

Austrian Cultural Institute, New York, and Consulate General of Austria, Chicago
British Council
Friends of the Smart Museum
Illinois Arts Council
Institute of Museum Services
The Andrew W. Mellon Foundation
National Endowment for the Arts
The Program for Cultural Cooperation Between Spain's Ministry of Culture and the United States Universities
Idea and William Rosenthal Foundation
Sara Lee Foundation
Smart Family Foundation
U.S. Spanish Joint Committee for Cultural and Educational Cooperation
Visiting Committee on the Visual Arts Women's Board of the University of Chicago

Contributions

Gifts of $1,000 and more
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Mr. Sven Dahlquist
Ms. Allison Daley
Mr. and Mrs. George H. Daikul, Jr.
Mr. and Mrs. Richard Davis
Mrs. Robert and Josephine Dawson
Mr. Laura S. de Frees
Mr. and Mrs. Leslie J. De Groot
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Mrs. Joseph R. Defrancisco
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Virginia and George Dick
Ruth Card Dickson
Mr. Leonard W. Dohlson
Mr. and Mrs. Edward Drusinsky
Ms. Victoria Duran
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Mr. Joshua Edelson
Dr. Phillips S. Epstein
Mr. and Mrs. Robert Erickson
William and Naico Erickson
Mr. and Mrs. Beren Eggens
Mr. and Mrs. Richard Evans
Mr. and Mrs. Philip Falk
Mr. and Mrs. Alan M. Fern
Ms. Cynthia Fey
Helen T. Findlay
Emily H. Fier
Mr. and Mrs. Robert Fitzgerald
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David and Barbara Frankel
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Helmut and Sybile Fritzach
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Jack and Joan Gaughan
J. Getzef
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Mr. and Mrs. Seymour Glow
Ms. Jacqueline Glassman
Cara Glatt
Nanette and Howard Goldberg
Mr. and Mrs. Mitchell Goldman
and Dr. Raoul U. Salta
Mr. and Mrs. Julian R. Goldstein
Ms. Sherry Goodman and
Mr. and Mrs. Richard T. Grant
Mr. and Mrs. Marvin A. Gordon
Mr. and Mrs. Robert R. Goolland
Mr. and Mrs. Robert Grant
Dr. Jonathan Green
Mr. and Mrs. Charles Gregory
Georgia Groomes-Cook
N. Gross, M.D.
Mr. Benjamin Gruber
Mr. and Mrs. H.G. Guenrook
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Rita Kay Halvorsen
Maia H. Hand
Mr. and Mrs. Chauncey D. Harris
Inge Hocket
Dr. and Mrs. Arthur L. Herbert
James Herbst
James and Barbara Cowan Horse
Claude Hill
Dr. Kehn C. Hill
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Concordia Huffman
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Ms. Sheila H. Hori
Ms. Aimor I. Horton
Mr. and Mrs. Cyril O. Houle
Armen A. Hovanesian
Mr. Oren A. Hrynewych
Clyde and Jane Hutchinsen
Mr. Phillip W. Jackson
Mr. and Mrs. Evelyn Jaffe
Pat and Don Jessie
Ms. Susan S. Joseph
Mrs. Adelle E. Kamp
Dr. and Mrs. Gerard Kaplan
Mona and Emile Ksatul
Mr. and Mrs. Joseph C. Karas
Mr. and Mrs. Joseph Katz
Mr. John T. Kees
Diane and Thomas Kelly
Mr. and Mrs. John C. Kern
Mr. Lawrence Keuel
Michael Klein
Ms. Mary Kidder
Spencer L. Kimball
Daniel and Joan Kohl
Gwen and Rush Kohl
Muriel Kolinsky
Marianne Konfeld
Dr. Shoffy J. Keaelp
Peter J. Knihal
Catherine Krause
Mr. Richard G. Klen
R.J. Koby
Mrs. Louise L. Landau
Lila Metsa Long
Gary T. Lask
Mr. and Mrs. Seymour L Dock
Mr. and Mrs. Willard Lasker
Ms. Katherine A. Lathrop
Ms. Gerry Lawrence
Mr. and Mrs. Gerhard Laves
Mary S. Lawson
Kendra S. Leidnecker
Dr. and Mrs. Leonard Lerner
Madeline D. Levin
Margaret A. Levi
Dr. Eva F. Lichtenberg
Ms. Grew Lonwinky
Maria and Adrian Lelato
Ms. Claire C. Lyden
Ms. Edna Mates
Mr. and Mrs. Herbert Manning
Anthony M. Marzuraro
Friedericka Meyers
Georgianna M. Maynard
Virginia McDavid
Mr. and Mrs. Margaret McDonald
George and Jane McElroy
Mrs. John H. Meyer
Jerrie Michals
Mr. Shelley A. Miller
Katherine and Yuriada Mitro
Robert R. Moeler
Mr. Thomas Monahan
Mr. and Mrs. Hans W. Morebach
Joshua Morroen
Mr. Charles Montell
Dr. and Mrs. Nathaniel Schlessinger
Mr. and Mrs. Logan Schlessinger
Mr. and Mrs. Edwin A. Rothschild
Dr. and Mrs. Frank Sherwood
Rowland
Donald and Jester Rowley
James Rubens
Carol and Leo Seidow
Judith Sagan
Mrs. Lee W. Sagers
Ms. Carolyn Sapers
Mrs. Elizabeth Scanlan
Dr. and Mrs. Nathan Schlessinger
Mrs. Beut Schlemmer
Mr. Lynne D. Schneier
Frank and Jane Schubel
Raye R. Seiders
Jo Anne and Barry Scott
Mr. and Mrs. Robert S. Scannell
Susan Seid
Mary Koten Seeryth
Ms. Margaret Shannaham-Moore
DOVERS TO THE COLLECTION
Anonymous (4)  
Rolf Achilles and Patricia John  
John H. Shiner  
Mr. and Mrs. D.F. Shortino  
Erbeth Schulte  
Joseph P. Shure  
Mr. and Mrs. D.F. Shortino  
Wm. H. and Lois Z. Sickels  
Roberta Siegel  
Mr. and Mrs. Robert Barnes  
Don Baum  
Mr. Edwin A. Bergman  
Henry Cohen  
Wendy Doniger  
G.U.C. Collection  
Julius and Harriet Hyman  
Michael S. Hyman  
Ronald B. Inden  
Estate of Kelyn G. Lilley  
The Mary and Earle Ludgin Collection  
The Robert B. Mayer Memorial Loan Collection  
Carol Prins  
Marcia and Grauel Specks  
Edwin D. Steins  
Mr. and Mrs. John N. Stern  
John L. Straus, Jr.  
Lenders to the Collection  
A. E. Allen  
Michael G. Allen  
Don Baum  
Mr. and Mrs. D.F. Shortino  
Wm. H. and Lois Z. Sickels  
Ethel Shufro  
Robert Nelson (ex officio)  
Linda Seidel (ex officio, 1990-91)  
Raymond L. Smart  
ACTIVITIES AND SUPPORT  
John H. Shiner  
Mr. and Mrs. D.F. Shortino  
Erbeth Schulte  
Joseph P. Shure  
Mr. and Mrs. D.F. Shortino  
Wm. H. and Lois Z. Sickels  
Roberta Siegel  
Mr. and Mrs. Robert Barnes  
Don Baum  
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Ethel Shufro  
Robert Nelson (ex officio)  
Linda Seidel (ex officio, 1990-91)  
Raymond L. Smart  
ACTIVITIES AND SUPPORT
SMART MUSEUM STAFF

Teri J. Edelstein, Director (1990-92)
Richard A. Born, Acting Director
(April 1992 – )

Rudy Bernal, Chief Preparator
Mary E. Braun, Registrar (through May 1992)
Emmett Collins, Security Supervisor (through May 1993)
Stephanie D’Aleandro, Assistant Curator
Lisa Evans, Marketing Manager (through June 1991)
Kathleen A. Gibbons, Education Coordinator
Julianne Gormey, Public Relations Officer
Glen Laffery, Administrative Assistant (through July 1990)
Felix Lambers, Security Supervisor
Rachel E. Lerner, Public Information Officer and Membership Coordinator
Laura McKeever, Administrative Assistant (1990)
Mary C. Pommer, Assistant Director for Development (1991)
Priscilla Stratten, Operations Manager
Sue Taylor, Assistant Curator (through July 1991)

Interns
Stacey Elbel, Registrar
Suzanne Germsen, Registrar
Gregory Lane, Preparator
Bruce Lime, Registrar
Thomas Modoff, Preparatoral
Beit M. Salvesen, Curatorial
Liliana M. Sokola, Curatorial
Steven Szreg, Preparatoral
Gavin H. Witt, Development/Preparatoral

Office Assistants
Laurie Barata, Bookstore
Carrie Bryan, Administration
Jessica Clark, Public Relations
Meredith Corcos, Administration
Julie Hendricks, Membership
Carolyn Oliva, Administration
Gabrielle Pak, Administration

Vipala M. Patel, Membership Coordinator
Noelle Wenger, Bookstore

Smedley Guard
Sibben Arnold
Joseph R. Becker
Matthew Beekman
Anthony Berkley
Christine L. Blackburn
Edward N. Boehme
Faith F. Bugel
James Calvin Burwell
Vincent P. Byrne
Scott W. Campbell
Joe D. Campos
John S. Caperton
Joan Carroldy
Piyu Chatterjee
Gabrielle Chouney
Randall Clark
Elisabeth Clewett
Laura N. Clewett
Shane Cordova
Malathi N. de Alwis
Thomas A. Doyle
Shawn Early
Jennifer Ferrin
Leila Fernandez
Erika R. George
Bryan Glover
Amanda Godley, Guard Captain
Cesar Guiterrez
Edward M. Gutting
Michael Hajjar
Virginia A. Hoffman
Joan Holbous
Timothy Howington
Scott M. Huggan
Zachary J. Hunter, Guard Captain
Onsaya Irnai
Jessica L. Jennings
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Anne C. Kho
Erik Laughlin
Anne Locascio
Jennifer L. Locascio, Guard Captain
Heather Lord
Andrew Lyons, Guard Captain
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Andrew R. Payne, Guard Captain
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Meggan E. Stock
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Mark H. Tengenfelt
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John D. Ward
Vladmirsky
Helen Halpern
Joseph P. Shure
Joyce Poole
Michael Winley
Agnes Zellers

Dunmen
Cabin Burwell
Mahinda Dongalle
Sheree Fogel
Elton Foxey
Suzanne Germsen
Julia Giardina
Anne Harris
Julie Johnson
Rob Levine
Merle Klomo-Ellis
Andrew Moore
Kara Niehaus
Julia Perlman
Jennifer Sprinter
Eva Silverman
Wanda Turks
Aileen Wang
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June 1991

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