

THE SMART MUSEUM OF ART

BULLETIN

1990-1991 1991-1992

THE DAVID AND ALFRED SMART MUSEUM OF ART
THE UNIVERSITY OF CHICAGO

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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.

STUDIES IN THE PERMANENT 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 tortuous 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 from topic to topic with equal enthusiasm, but from the moment that I held an ancient bronze in my hands, I moved unselfconsciously from an interest in all forms of Asian art to a specialized research interest in ancient Chinese ritual vessels. My interest was nurtured by all my teachers and most especially by Bachhofer and his successor, the Reverend Harrie A. Vanderstappen. I chose the ancient bronze vessels and the Song dynasty

publications of antiquities of this sort as my thesis topic and completed my work under Professor Vanderstappen. 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.¹ 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.

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.² 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.³



Fig. 1. Late Shang dynasty, Anyang period, *Gu*, wine beaker, late 13th–12th century B.C., cast bronze, h. 8 11/16 in. (22.1 cm.), diam. mouth 5 1/4 in. (13.3 cm.), Gift of Prof. and Mrs. Herrlee G. Creel, 1986.331.

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 ves-

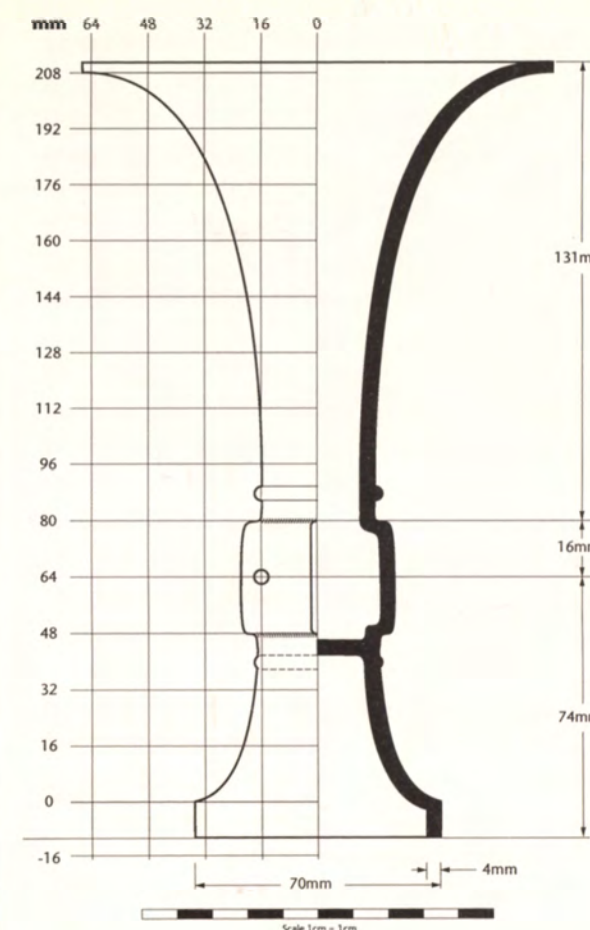


Fig. 1a. Late Shang dynasty, Anyang period, *Gu*, 1986.331.

sel 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.⁴

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 as the diameter of the waist; the waist section (within the flattened bulge) fits within a 32 millimeter square. From the line of the eyes in the waist band to the lower edge of the foot rim, the distance is almost identical to the diameter of the foot, forming another square. Finally, the diameter of the mouth, which measures 133 millimeters, is very close to the height of the neck section (131 millimeters). It seems very likely that the neck section was supposed to fit in a design square of eight units (128 millimeters) per side. All the major parts of the vessel—waist, foot, and neck—fit into imaginary squares which progressively double in size 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 broadest 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



Fig. 2. Shang dynasty, Anyang period, *Ding*, ritual cooking vessel, 13th–12th century B.C., cast bronze, h. with handles 8 in. (20.3 cm.), h. without handles 6 5/16 in. (16.1 cm.), diam. mouth 6 1/4 in. (15.9 cm.), Gift of Prof. and Mrs. Herrlee G. Creel, 1986.328.

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



Fig. 2a. Shang dynasty, Anyang period, *Ding*, 1986.328.

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 *yuan 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 stability that is echoed by the thickness of the bronze itself.⁸ Its pleasing shape does not reveal any special proportional features. However, once we "remove" the handles it is apparent that the height of the vessel (161 millimeters) is almost identical to its diameter (159 millimeters) and that the body and legs fit within an imaginary square (fig. 2a). If we ignore the legs and compare the depth of the body to its width, the ratio of these two measurements is 1:1.64—very near the Golden Mean. A difference of only 2 or 3 millimeters in either dimension would make the relationship perfect; the "error" could be the result of shrinkage in the model, minor variations in the dimensions of various parts of the vessel caused by slippage during casting, or simply from inaccuracies of measurement. At any rate, what is clear is that there are several important proportional relationships hidden in the structure and that these only become evident through the process of deconstruction.

Other proportional relationships are encoded as well in the decorative patterns on the surface of the piece. The classic mask motif of the *ding*, conventionally called the *taotie* and which circles the body of the vessel, is simply stated and yet boldly contrasted to the fine lines of the background. Two large eyes, set to either side of the prominent flange, form the nucleus of the design and establish a natural animal conceit. The mask effect, then, imparts special meaning to all of the other shapes within the field of decoration: the curving forms above the eyes and the leaf-shaped devices beside them become horns and ears, respectively. None of these geometric figures, of course, look like the body parts of real animals since this is an art of conventions, unconcerned with what we call naturalism. But that does not diminish the power of these images: they exert a compelling presence and evoke a sense of the spiritual powers associated with the ceremonial vessels on which they appear. We might think that such a dramatic design came spontaneously from the mind of the artist. In reality, it was produced according to some exact laws of composition which governed the dis-

position of the decorative patterns and their relationship 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).⁹ 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 *taotie* 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 recurs 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



Fig. 3. Shang dynasty, late Erligang–early Anyang period, *Ding*, ritual cooking vessel, 14th–13th century B.C., cast bronze, h. with handles 6 5/8 in. (16.8 cm.), h. without handles 5 9/16 in. (14.1 cm.), diam. mouth 5 11/16 in. (14.4 cm.), Gift of Mr. and Mrs. Isaac S. Goldman, 1976.163.



Fig. 3a. Shang dynasty, late Erligang–early Anyang period, *Ding*, 1976.163.

beyond the splayed-leg versions of the *ding* made in previous generations and towards a more solid type. The *taotie* 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. 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. Seen in this way, our vessel can be dated to the late Erligang or early Anyang phase of Shang dynasty art. However, the historical judgement should not obscure the unique qualities of this dainty vessel as an independent work of art.

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 *taotie* 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 undecorated 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



Fig. 4. Shang dynasty, Anyang period, *Gu*, ritual wine beaker, late 13th–early 12th century B.C., cast bronze, h. 11 5/8 in. (29.4 cm.), diam. mouth 6 1/4 in. (15.9 cm.), Gift of Prof. and Mrs. Herrlee G. Creel, 1986.330.

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 *ding* of differing periods; they serve as good models for all of the round-bodied vessels, and with only a few adjustments, square-bodied or boxlike structures as well. There are other stereomorphic shapes common among ritual bronzes, such as forms set on a ring-foot or legs, and they were fashioned along the same lines as the *ding*.¹⁰

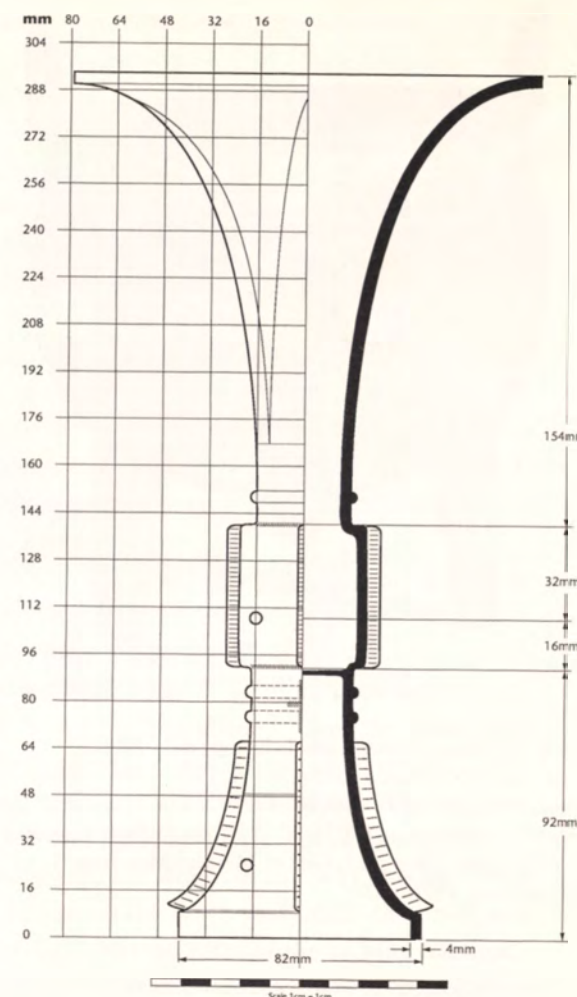


Fig. 4a. Shang dynasty, Anyang period, *Gu*, 1986.330.

A more unusual shape, the *gu* is basically two truncated cones joined at their narrow ends by a short cylinder. Although we have only discussed a plain example of the type thus far, the rules for this vessel's design are not affected by the addition of decoration 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).¹¹ The form of this vessel is quite typical of the mature *gu*: the long bell of the neck seems to fit into the socket of the short tubular waist section, and the floor of the vessel is at the lowest

point of the waist, just above the cross-shaped opening in the hollow foot.

The architectonic structure of the piece reflects the way it was made. Casting the vessel with piecemolds, the bronze master did nothing to hide the traces of the procedure. Instead, elements like the low flanges actually mark the junctures between mold sections on the foot and waist assemblies. They are often seen on later vessels and seldom on earlier ones. In every instance, however, they do not appear out of technical necessity but because the bronze masters of the Anyang period, like their neolithic predecessors in the Yangshao era, delighted in celebrating structure despite the complicated and risky way in which they made bronzes. They first had to produce clay molds which could be carved or impressed with the delicate designs that would appear in reverse on the finished object. A vessel like this one required twelve mold pieces, four each for the foot, waist, and neck. Next, all the molds had to be bound around two cores shaped like the interiors of the vessel's foot and neck. Finally, the whole assembly had to remain stable when the molten metal was poured into the narrow cavity between the mold sections and the cores. In 1936, H.G. Creel marveled at the precision of the cast decoration on a *gu* similar to this one and noted that the Shang standard had yet to be equalled in modern times.¹² His remarks still hold true.

All of the decorative motifs on this vessel are confined to distinct fields. Each zone, whether large or small, enjoys a quasi-independent status while simultaneously contributing to the overall composition. Thus, 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.¹³ 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.¹⁴ Moreover, the snakes and cicada, which are arranged in strict bisymmetrical 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 Yinxu II-III phase of Shang art, that is, the late 13th 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 this 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*.¹⁶ 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, tales 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



Fig. 5. Shang dynasty, Anyang period, *Jue*, ritual wine vessel, late 13th–early 12th century B.C., cast bronze, h. 6 5/8 in. (16.8 cm.), Gift of Prof. and Mrs. Herrlee G. Creel, 1986.329.

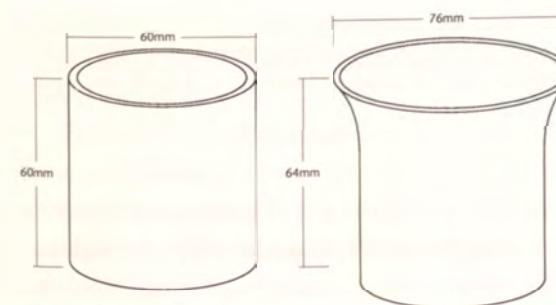


Fig. 5a. Shang dynasty, Anyang period, *Jue*, 1986.329; reconstruction of clay cylinder (left) and flared lip (right).

and assigned to the Yinxi 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 flared mouth and the overall length of the tail-spout section. Extending further away from 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 (i.e., 84.6) 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 nascent decor panel on the other. In a subtle move, the two posts which rise from the rim were set 85 millimeters away from the tip of the tail, or 65 millimeters from the tip of the spout, an exact inversion of the previous procedure. With their

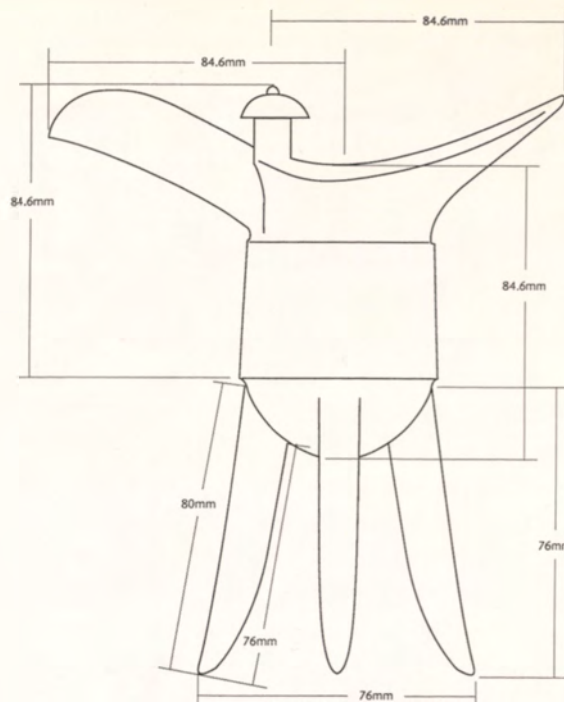


Fig. 5b. Shang dynasty, Anyang period, *Jue*, 1986.329; reconstruction of body and leg assembly.

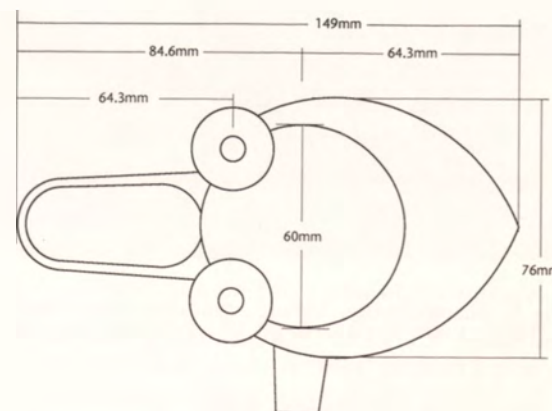


Fig. 5c. Shang dynasty, Anyang period, *Jue*, 1986.329; reconstruction of spout, tail section, and knob and post fixtures.

knobs, the two posts rise to a level line that runs horizontally from the tip of the tail to the high end of the spout. It seems more than coincidental that the height of the vessel from the lower edge of the

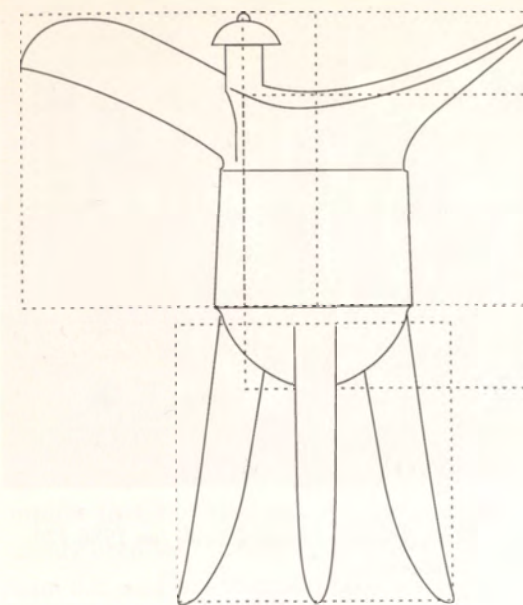


Fig. 5d. Shang dynasty, Anyang period, *Jue*, 1986.329; reconstruction.

decor panel to the top of the knob is 85 millimeters—the same as the distance from the knob to the tip of the tail—and forms another box. The depth of the body, from the rim near the base of the post to the point of its rounded bottom, is also approximately 85 millimeters.

And now the legs. The diameter of the flared mouth established the length of the inner side of the leg (76 millimeters) and the circumference of the flared lip, divided by 3, dictated their outside length (80 millimeters). Finally, the distance between them is the same as the length of the inner leg itself; the distance from the tip of the leg to the bottom of the decor field is the same as the distance between them; and the whole lower section of the vessel is contained within still one more imagined square (fig. 5d). There was nothing accidental about the features of this vessel shape, nor of its decoration.

Convention had dictated from the outset that the decor should be placed on the body of the *jue* and that it be spanned by the handle—this vessel is no exception. One need only extend diagonal lines from the lower corners of the body panel (just above the boundary between the tubular body and

its curved bottom) to the highest points of the opposite tail and spout to determine the center of the decor panel. In this vessel there are slight differences between the two sides' design panels, though this does not influence an analysis of the general composition. The distance from the center of the eye on one side of the *taotie* mask to the central flange is 16 millimeters, the same as the distance from the center of the eye to 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.

What is the significance of all of this? Does the use of a module and the resulting system of proportional relationships carry any special meaning, or are these devices used by clever craftsman to achieve pleasing effects?

The heart of the matter is that the design module used to construct a Chinese ritual vessel provided the unseen 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. Lucca 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 south eastern 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



Fig. 5e. Shang dynasty, Anyang period, *Jue*, 1986.329; reconstruction of *taotie*.

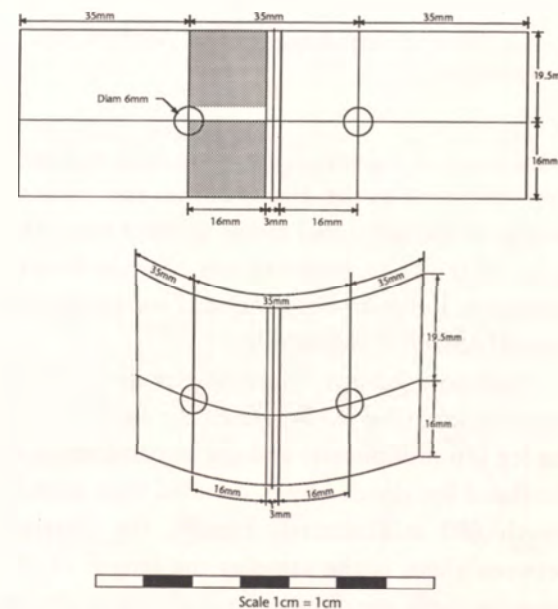


Fig. 5f. Shang dynasty, Anyang period, *Jue*, 1986.329; reconstruction of *taotie*.

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 rivals 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.³⁰

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.

Notes

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.*, 48–49, cat. no. 16.

3. For example, Herrlee Glessner 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 tooling 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 1935): 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* WH8, published in the original reports of the Anyang excavations, has the same decoration and general proportions as our vessel. See Li Chi and Wan Chia-pao, *Studies of the Bronze Ku-Beaker*, edited by Li Chi, Shih Chang-ju, and Kao Ch'ü-hsün, *Archaeologia Sinica*, no. 1 (Nanking, Taiwan: Institute of History and Philology Academia Sinica, 1964), 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 Euclidean 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 "*li-ding*," which has hollow conical legs that merge into a lobed body; for an example, see the ceramic vessel illustrated in *ibid.*, 41, 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 (*pan*) which are said to have been used for washing. Presumably, these basins were only adjunct 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, *Birth of China: A Survey of the Formative Period of Chinese Civilization* (London: Jonathan Cape, 1937; hereafter cited as *Birth 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 perdue*, 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 Yin Xu III phase (*Yin Xu qingtongqi*, Yi series no. 24 [Beijing: Wenwu chubanshe, 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 Yin Xu 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 (*Yin Xu qingtongqi*, 474, pl. 193 [incorrectly identified as GM198:3], figs. 71.3, 73.6; the earlier-looking piece, pl. 202). A pair of vessels found in M2006, R1043 and R1044, are so close to the first example GM198:3 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 a critique of this typology in light of archaeological excavations in China since 1949, see Harrie A. Vanderstappen, "Shang Ceremonial Bronzes and Decor," in *Ritual and Reverence*, 27–36, esp. 28.

15. A special discussion of this vessel is published in Poor, *ibid.*, 45, cat. no. 14.

16. Creel, "Origins," 39–69, and *idem*, *Birth of China*, 118, pl. VI.

17. Creel, "Origins," 69, pls. IX A and B.

18. Creel, *Birth of China*, 118, pl. VI. For a recent interpretation of the original function of the *jue*, see Elizabeth Childs-Johnson, "The *Jue* and Its Ceremonial Use in the Ancestor Cult of China," *Artibus Asiae* 48, 3/4 (1987): 171–196.

19. The frequency of occurrence of the *gu* and *jue*, alone and together and in relation to other vessels in Shang burials is discussed and quantified in Robert L. Thorp, "Growth of Early Shang Civilization: New Data from Ritual Vessels," *Harvard Journal of Asian Studies* 45, 1 (1985): 6–75, esp. 20–22, 29–37, and tables 2 and 4.

20. Robert W. Bagley, "The Beginnings of the Bronze Age: The Erlitou Culture Period," in Wen Fong, ed., *The Great Bronze Age of China: An Exhibition from the People's Republic of China* (New York: Metropolitan Museum of Art, 1980), 74, figs. 17–18, pl. I, provides some very fine photographs of the early *jue* from Erlitou.

21. The alignment of the high point of the spout, knob, 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. Compare, for example, the unglazed *li* in the collection of the Smart Museum. See also Robert Poor, "An Inquiry into the Manufacturing Techniques of Ancient Chinese Pottery," in *Collected Essays on Chinese Bibliography, Literature, and History: A Festschrift in Honor of the Eightieth Birthday of Professor Tsuen-hsün Tsién* (in Chinese) (Taipei: Cheng Chung Book Co., Ltd., 1991; hereafter cited as "Inquiry"), 177–195, in which various pottery types from prehistoric and early historic periods are illustrated. For the *li* which I dated to the late Shang/Western Zhou dynasty, see *Ritual and Reverence*, 41, cat. no. 10.

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 adaption of the modular system by examining prehistoric pottery from Yangzhou and Lungshan 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.

28. Poor, "The Master of the 'Metropolis' Emblem *Ku*," (1988): tables 1–13 and charts 1–2 provide some exact data on the measurements and proportions of thirty-two *gu*.

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 our 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 Danjūrō VII and Segawa Kikunojō 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) and Utagawa Kuniyoshi (1797–1861).

Surimono is a term used to designate both privately commissioned single-sheet prints of various formats and loosely bound pamphlets or albums. As vehicles for *kyōka* (thirty-one syllable) or *haiku* (seventeen syllable) poems, which were often complemented by illustrations, such small publications were used with increasing frequency and regularity during the eighteenth and nineteenth centuries along with the popularization of poetry writing

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 *kubarimono* (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 and mineral derived pigments; glittering metallic 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



Fig. 1. Katsushika Hokusai, *Two Women Fulling Cloth by a River*, circa 1800, *surimono* woodblock, 7 13/16 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.

theme of the *Mutamagawa* (Six Tama Rivers). The river winding its way into the background refers to the so-called *Kinuta no Tamagawa* 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 woman 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. 2. Katsushika Hokusai, *A Group of Six Women*, circa 1823, *surimono* woodblock, 7 15/16 x 10 7/8 in. (20.2 x 27.6 cm.) (sheet), Gift of Mr. and Mrs. Gaylord Donnelley, from the Frances Gaylord Smith Collection, 1974.66.

panels under the eave; the narrow tree trunks marking the corner of the house and the door frame; and the two short, light green vertical bars above the door and the six long, light green horizontal dividers of the base panel of the wall. Due to their respective sizes, vertical center creases, and lack of poems and embossing, it is possible that both prints are sheets detached from unidentified poetry albums rather than single-sheet *surimono*.

Hokusai gained recognition in the world of poets at the end of the eighteenth century—a golden age for the arts of Japan. He is believed to have been introduced to these circles around 1791 by the foremost Edo publisher, Tsutaya Jūzaburō (1750–1797), who had a talent for discovering, promoting, and organizing the collaboration of the best new artists and poets with whom he socialized in the Yoshiwara pleasure quarters. Hokusai, like the equally well-known *ukiyo-e* artists Kitagawa Utamarō (1753–1806) and Kitao Shigemasa (1739–1820), consequently produced

numerous designs for *surimono* and albums commissioned by the most influential Edo *kyōka* (literally, “mad verse”) *gawa* or *ren* (clubs).⁴

Created during this very productive time in Hokusai's career, *Two Women Fulling Cloth by a River* bears the rare signature “Tōyō Hokusai ga” (Drawn by Hokusai of the Eastern Sun [Edo]), which the artist used in the year 1800.⁵

A Group of Six Women by Hokusai

The second of Hokusai's prints was designed in the early 1800s and is a *saitan* (New Year) *surimono*. In a small horizontal format, it shows a group of six mostly seated ladies positioned around a bird cage.⁶ The women are drawn in a manner which reflects the eighteenth-century taste for stockier, slightly more contorted figures with bristling decorative hairpins and voluptuous robes. Also characteristic is the heavier and more contrasted use of

pigments in addition to busier designs on the *kimono* and undergarments, accomplished by embossing and silver, gold, bronze, and brass powders. These later eighteenth-century stylistic and technical changes are evident when juxtaposing the Smart Museum print with an *e-goyomi surimono* (privately published pictorial lunar calendar print) of a similar subject in the collection of the Rijksmuseum, Amsterdam, executed by Hokusai in 1798.⁷ Both *surimono* show six ladies of varied ages and costumes. The Rijksmuseum print, however, depicts the women, dressed in *kimono* with subdued designs and fluid drapery folds, in comparatively upright positions and seated closer together in a smaller circle. It is possible that this print and the later, much livelier, Smart Museum *surimono* are *mitate* (fanciful modern transpositions) of the familiar theme of the Six Immortal Poets.⁸ Except for the appropriate number of figures, however, there is no definitive evidence for this claim.

The Smart Museum *surimono* is signed in the lower left corner “Hokusai aratame litsu hitsu” (Brushed by Hokusai changed to litsu)—a signature used by the artist from 1820 to circa 1830.⁹ In combination with the two characters in the upper left corner “Sheep [year]-Spring,” and considering that the beginning of spring coincided with the New Year according to the Japanese lunar calendar, this particular signature helps to date the print to New Year 1823. The characters directly above the signature read “Shin-gyō-sō no hitsui” (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 right is clearly a princess from the classical Heian period (794–1185); she is looking down at the prim matron seated in the lower left. The princess has painted dots for eyebrows; long, straight hair tied at the back in a ponytail; and a multilayered *kimono*. The white, pleated skirt which fans out behind her is contrasted with the black *uchikake* (outer robe) with curvilinear hem worn by the

matron. The matron may belong to a *daimyō* (feudal lord) or *samurai* family; her *uchikake* has slipped off her shoulder to reveal a black *kimono* marked with crests.

The matron glances up at a courtesan dressed in a pink *kimono* decorated with silver blossoms along the edge who stands behind her to the viewer's left. This courtesan has large, light yellow pins in her hair and wears her robe with a seductively low neckline and exposed red undergarment. She raises her arm in an alluring gesture and looks diagonally down at the country woman in the lower right corner. This attractive peasant woman wears a red scarf, a green *kimono*, and an undergarment with a wavy edge and embossing which gives it the look of crinkled crêpe. She unselfconsciously leans back on her right hand. Before her on the ground are plum and pine branches wrapped in straw brought for the celebrations of the New Year. The “informal” style courtesan ready for the bedroom and peasant woman relaxing on the ground are both barefoot.

In the middle, bracketed by the “formal” and “informal” pairs, are two women of “semi-formal” appearance—both cultured courtesans. One is dressed in a gray *kimono* with a wave pattern; she reads a poem on a *tanzaku* (poem slip). The curved angle of the *tanzaku* leads the viewer's eye to the second “semi-formal” courtesan wrapped in elaborately patterned robes. She looks down at the bird cage 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 *kyōka* placed above the design. The verse was composed by a poet who used the *kyōmei* (*kyōka* poetry name) “Shokkeien shujin” (Master of the Green Chicken Garden). It reads:

Hatsuyume no	With New Year dreams
makura agetemo	we rise
uguisu no	yet the <i>uguisu</i>
mada ne mo taranu	still needs sleep
haru no akebono	spring dawn!

*The Actors Ichikawa Danjūrō VII and
Segawa Kikunojō V at Leisure*
by Utagawa Toyokuni

Toyokuni's *kakuban* (square format) size *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 Kunisada. Toyokuni and his student Kunisada devotedly created numerous *surimono* which show Danjūrō's striking elongated face with downturned mouth, slanted eyebrows, and large bulging eyes.¹⁰

In the Smart Museum print, Danjūrō is dressed in a formal *kimono* with a white sash. The *kimono* is decorated with his personal crest of triple-crossed squares and a central peony on the shoulders and sleeves.¹¹ 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 1823.¹² 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 Rōgetsutei Kinka. It evokes a mystic connection with places on the distant mainland:

<i>Daisōrei</i>	Far from the [scenic] Western Lake
<i>seiko wa oroka</i>	and Daisō Peak ¹³
<i>ume yanagi</i>	yet with plum trees and willows
<i>konna enishi no</i>	such bonds are even sensed
<i>an ni mo aroka</i>	in my hermitage!

The second *kyōka* is by the poet Ōsai 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 Shikatsube Magao (also called Kyōkadō, Hall of *Kyōka*, 1753–1829). Leaving his job as a merchant, Magao became a *hanja* (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



Fig. 3. Utagawa Toyokuni, *The Actors Ichikawa Danjūrō VII and Segawa Kikunojō V at Leisure*, circa 1824, *surimono* woodblock, 8 9/16 x 7 3/8 in. (21.7 x 18.7 cm.) (sheet), Gift of Mr. and Mrs. Gaylord Donnelley, from the Frances Gaylord Smith Collection, 1974.68.

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 *kyōka* poet Yadoya no Meshimori (literally, "Servant at the Inn"; also called Rokujuen, 1753–1830), had both been students of the *kyōka* poet Ōta Nampo (poet names, Yomo no Akara and Shokusanjin, 1749–1823). Yadoya no Meshimori was the son of the famous *ukiyo-e* artist Ishikawa Toyonobu (1711–1785) and he was the leader of the Gogawa *kyōka* 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 *kyōka* as a light hearted variation of *waka* (classical thirty-one syllable verses).¹⁴ Magao's verse on the Smart Museum *surimono* reads:

<i>Hirahira to</i>	Fluttering,
<i>fukaba koboren</i>	if it blows, it will spread
<i>haru kaze ni</i>	in the [chilly] spring wind
<i>mada te o dasanu</i>	my hands still pocketed
<i>sode no umegaka</i>	in sleeves of plum fragrance.

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

1. *Surimono* are defined and discussed in Theodore Bowie, James T. Kenney, and Fumiko Togasaki, *Art of the Surimono* (Indiana: Indiana University Art Museum, 1979); Roger Keyes, *Surimono: Privately Published Japanese Prints in the Spencer Museum of Art* (New York: Kodansha International, 1984); idem, *The Art of the Surimono: Privately Published Japanese Woodblock Prints and Books in the Chester Beatty Library, Dublin*, 2 vols. (London: Philip Wilson Publishers for Sotheby Publications, 1985); Matthi Forrer, *Egoyomi and Surimono* (Uithoorn: J.C. Gieben, 1979); Sidney C. Ward, *One Hundred Surimono in the Collection of Sidney C. Ward* (Privately printed, 1976); and Eiko Kondo, "Three Albums of *Surimono* Preserved in the Bibliothèque Nationale in Paris," *East and West* 35 (September 1985): 211–262.

2. The theme of longing associated with the sound of *kinuta* is well-known in Chinese poetry of the Tang dynasty, classical Japanese literature, and notably, also in the Nō play called *Kinuta* 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.

3. Matthi Forrer, *Hokusai: Prints and Drawings* (Munich and London: Prestel Verlag and Royal Academy of Arts, 1991), n.p., cat. no. 90.

4. For more information regarding Tsutaya and his involvement with poets and *ukiyo-e* artists, see Eiko Kondo, "L'évolution des *kyōka* et leurs rapports avec l'*ukiyo-e*," in *Les objets tranquilles: Natures mortes japonaises* (Paris: Galerie Janette Ostier, 1978), n.p. The *kyōka* movement, as well as Hokusai's poetry *surimono*, albums, and picture books, is discussed in Richard Lane, *Hokusai: Life and Work* (New York: E.P. Dutton, 1989), 25–27; and Matthi Forrer, *Hokusai* (New York: Rizzoli, 1988), 44–144.

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, issued for the year 1800. The print was a gift of Helen C. Gunsaulus (accession number 1954.647) and is reproduced in Forrer, *Hokusai*, 62, fig. 62.

6. Another impression of this print is preserved in the Fitzwilliam Museum, Cambridge, England (accession number P.55–1938); see the very small reproduction in *ibid.*, 295, fig. 344.

7. *Ibid.*, 104, fig. 103 [mistakenly dated 1796–97]; Charlotte van Rappard-Boon, *Hokusai and His School: Japanese Prints circa 1800–1840* (Amsterdam: Rijksmuseum, 1982), 14, 16, cat. no. 3; and Bowie, Kenney, and Togasaki, *Art of the Surimono*, 152–153, cat. no. 92. The print measures 7 1/4 x 9 1/8 in. (18.4 x 23.2 cm.); Rijksmuseum accession number 64:810. Embossed on the fan are the long and short months of the lunar calendar year. The print features six *kyōka*.

8. These six poets (Kisen Hōshi, Sōjō Henjō, Ōtomo no Kuronushi, Fun'ya no Yasuhide, Ono no Komachi, and Ariwara no Narihira) are mentioned by Ki no Tsurayuki (circa 872–945) in the preface of the *waka* collection called *Kokinshū* (circa 905); see Helen Craig McCullough, *Kokinshū: The First Imperial Anthology of Japanese Poetry* (Stanford: Stanford University Press, 1985), 7.

9. This signature is shown and dated in Lane, *Hokusai*, 278–279.

10. A characteristic portrait of Danjūrō, shown preparing to inscribe a fan in his dressing room, can be seen in Keyes, *The Art of the Surimono*, 1:274 (cat. no. 241). Toyokuni designed a series of *surimono* for the Gogawa *kyōka* club in circa 1820 which featured portraits of all the Danjūrō, from the first to the seventh. The portrait of Danjūrō VII bears the descriptive inscription "Danjūrō the Seventh with the Great Eyeballs." It is reproduced in Bowie, Kenney, and Togasaki, *Art of the Surimono*, 112, cat. no. 65. For further information regarding the *surimono* and the Kabuki theater, see also *ibid.*, 98–147.

11. Danjūrō's personal crest is seen on a small cloth for removing make-up in a *surimono* which was commissioned by the Gogawa club and designed by

Toyokuni. The print depicts Danjūrō VII's dresser, make-up utensils, and a mirror which dramatically reflects the actor's face made up for the role of Soga Gorō; see Ward, *One Hundred Surimono*, cat. no. 51; and Bowie, Kenney, and Togasaki, *Art of the Surimono*, 22–23, cat. no. 8. Another *surimono*, commissioned by the Gogawa and designed by Hokusai's student Totoya Hokkei (1780–1850), repeats this crest in a wide decorative lower border. The border frames a picture of Danjūrō represented as the fat, generous, genial god Hotei; see *ibid.*, 144–145, cat. no. 88. Danjūrō also used the Ichikawa family crest which consisted of three concentric squares.

12. Ihara Toshiro, *Kabuki nempyō* (Tokyo: Iwanami Shoten, 1956–1963), 6:101.

13. Western Lake and Daisō Peak are places in China. The Western Lake was known for its beautiful vistas of islands and nearby sites with funerary mounds. See Shinmura Izuru, *Kōjien* (Tokyo: Iwanami Shoten, 1976), s.v. "Seiko".

14. Donald Keene, *World Within Walls: Japanese Literature of the Pre-Modern Era, 1600–1867* (New York: Holt, Rinehart and Winston, 1976), 521–522; Bowie, Kenney, and Togasaki, *Art of the Surimono*, 25–38; Kondo, "L'Évolution des *kyōka*"; Kanō Kaian, ed., *Kyōka jinmei jisho* (Tokyo: Bungyōdō and Hirota Shoten, 1928), 214, 228; Sugimoto Nakashige and Hamada Giichirō, comp., *Senryū-kyōka shū*, Nihon koten bungaku taikai, no. 57 (Tokyo: Iwanami Shoten, 1958), 477; *Kodansha Encyclopedia of Japan* (Tokyo: Kodansha, 1983), s.v. "kyōka"; "Ishikawa Masamochi"; "Shikatsube Magao"; and Suga Chikuhō, *Kinsei kyōka shi* (Tokyo: Nakanishi Shobō, 1925), 333–343.

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.¹ 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 clas-

sical 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] (Snow Along the River by Tseng Yuho) (fig. 1).² Below the title and artist's name appear two square red seals that read, *Zeng Zhaohe yin* [Tseng Chao-ho yin] and *Youhe shu hua* [Yuho shu hua]; Zhaohe [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 snowy 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,



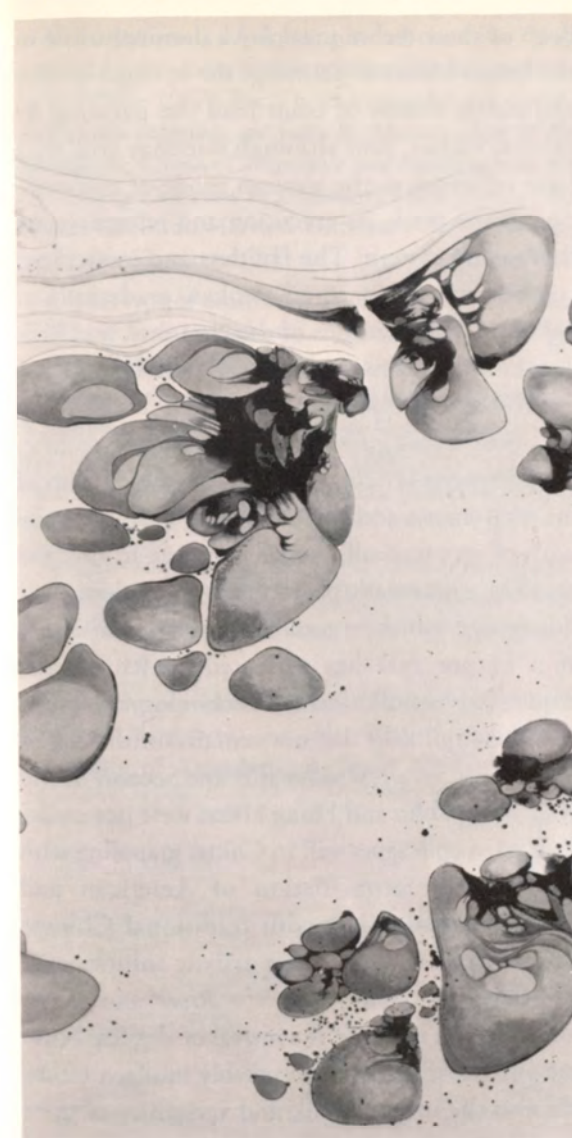
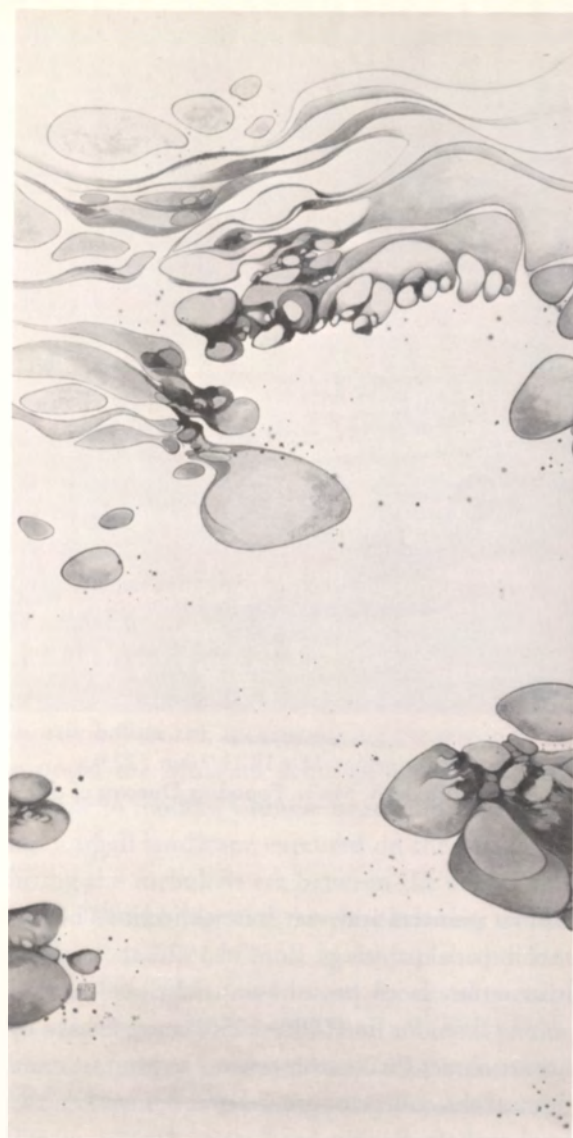
Fig. 1. Tseng Yuho, *Snow Along the River*, circa 1947–48, ink and light color on paper, 11 x 18 11/16 in. (27.9 x 47.5 cm.) (painting), Gift of Warren G. Moon, Ph.D. '75, in memory of Edward A. Maser, Founding Director of the Smart Gallery, 1973–1983, 1989.12.

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, advanced 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 *pima cun* (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.³ 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, *pinyuan* (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



Figs. 2a-c. Hung Hsien, *Green Matter*, 1971, hanging scroll triptych, ink and colors on paper, 73 x 37 in. (185.4 x 94 cm.) (each painting), Gift of Mary McDonald in honor of Harrie A. Vanderstappen, 1991.360a-c.

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*.

The Smart Museum painting displays brushwork comparable to Tseng's works of the late 1940s.⁴ 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 sequences of 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.⁶ 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

(1896–1963), who was classically trained as a scholar in literature and calligraphy, and achieved fame in the 1930s as a painter.⁷ He traveled to Taiwan in 1949 and began teaching at the Taiwan Normal University where Hung Hsien became his outstanding pupil. In addition, she studied both Chinese and western painting with other artists then working in Taiwan. In 1958 Hung Hsien moved to the United States, settling in Evanston with her architect husband, T.C. Chang. After studying both art history and western art techniques at the Art Department of Northwestern University, she began to explore relationships between western and Chinese painting traditions. Oil painting was her primary concern until the mid-sixties, when she resumed work in a more traditional Chinese manner. She and some artists in Taiwan, especially Liu Guosong (born 1932), combined western modes with traditional Chinese brush techniques in ink and color on roughly textured paper. Hung's experiments led to some highly textured and densely brushed paintings, of which *Rising Tides*, mentioned earlier, is one of the best examples.⁸

The open, spatial largesse of *Green Matter* coincides with a return to Chinese painting techniques and references to Chinese painters of the past. As a student, Hung Hsien received a thorough training in the Chinese calligraphic stroke and the use of color without outline or, as it is called in Chinese, *mogu* (the boneless manner).

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 achievement centered around brush and ink painting; see Indianapolis Museum of Art, *Views from Jade Terrace: Chinese Women Artists 1300–1912* (Indianapolis and New York: Indianapolis Museum of Art and Rizzoli International Publications, 1988); see also *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting*, edited by Marsha Weidner (Honolulu: University of Hawaii Press, [1990]). Prior to these recent donations, the accomplishment of

Both of these techniques play a dominant role in the Smart Museum painting: 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).⁹ 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 Yuho 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.

Chinese women artists was represented in the Smart Museum's collection by a late Qing handscroll of orchids by the Daoist nun Yun Xiang, which was published for the first time in *Ritual and Reverence: Chinese Art at the University of Chicago* (Chicago: David and Alfred Smart Gallery, University of Chicago, 1989), 136–140, cat. no. 121.

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 Yuho and Hung Hsien will be retained in order to reflect both the artists' preferences and publications of their life and work.

3. Pu Jin was a Manchu, a member of the Qing imperial family, and a distant cousin of the last emperor Pu Yi (1906–1967). For a brief biography and discussion of his painting, see Julia K. Murray, *Last of the Mandarins: Chinese Calligraphy and Painting from the F.Y. Chang Collection* (Cambridge, Mass.: Arthur M. Sackler Museum, Harvard University Art Museums, 1987), 56–57, cat. no. 21.

4. This type of brushwork appears in *Claws of Wood and Fist of Rock* (1947) in the collection of the Honolulu Academy of Arts. 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 Yuho and Howard A. Link, *The Art of Tseng Yuho* (Honolulu, Hawaii: Honolulu Academy of Arts, 1987), n.p., fig. 1.

5. Chu-ting Li, "Rocks, Trees, Clouds, and Water: The Art of Hung Hsien," in Spencer Museum of Art, *Hung Hsien* (Lawrence, Kansas: Spencer Museum of Art, 1978): n.p.

6. For the economic and social background of middle-Qing Yangzhou, see Ho Ping-ti, "The Salt Merchants of Yangshou: A Study of Commercial

Capitalism in Eighteenth-Century China," *Harvard Journal of Asiatic Studies* 17 (1954): 130–169 and William Henry Scott, "Yangchow and Its Eight Eccentrics," *Asiatische Studien* 17 (1964): 1–19, esp. 1–5.

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

8. Artists such as Liu Guosong and Fong Zhongray 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).

9. For a recent discussion of Bada Shanren and his work, see the exhibition catalogue by Wang Fangyu and Richard M. Barnhart, *Master of the Lotus Garden: The Life and Art of Bada Shanren (1626–1705)* (New Haven: Yale University Art Gallery, 1990).

ACTIV

ACTIVITIES AND SUPPORT

TIES AND SUPPORT

Acquisitions

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.

EUROPEAN AND AMERICAN

Painting

Artist unknown, probably American
View of Venice, circa 1900–10
Oil on board, 5 1/4 x 8 1/2
(13.3 x 21.6)
University Transfer, 1991.270

KAREL APPEL
Dutch, born 1921
Untitled, 1969
Acrylic on paper and canvas, 26 x 20
(66 x 50.8)
Gift of Arthur Paul, 1992.37

MILTON AVERY
American, 1893–1965
Gaspe—Pink Sky, 1943
Oil on canvas, 36 x 42 (91.4 x 106.7)
The Mary and Earle Ludgin
Collection, 1991.406

THOMAS HART BENTON
American, 1889–1975
Cats, circa 1956
Oil on board, 6 x 8 1/4 (15.2 x 21)
Gift, Collection of Edward A. and
Inge Maser, 1991.2

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 Sleigh in memory of
Lawrence Alloway, 1991.277

JESSIE ARMS BOTKE
American, born 1883
Study for the "Masque of Youth" Mural,
Ida Noyes Theater, University of
Chicago, n.d.
Oil on canvas, 15 3/4 x 37 1/4
(40 x 94.6)
University Transfer, 1991.267

ROGER BROWN
American, born 1941
Spies, 1985
Oil on canvas, 48 x 33 (121.9 x 83.8)
Gift of Judith and Howard A.
Tullman, 1992.20

CYNTHIA CARLSON
American, born 1942
Comedy in Three Acts, 1977
Acrylic and wax paint stick on
canvas, 30 x 42 (76.2 x 106.7)
Gift of June and Francis Spiezer,
1991.275

JOANNE CARSON
American
Heaven, 1981
Mixed media construction (oil, wood
and objects), 84 x 103 x 27
(213.3 x 236.2 x 68.6)
Gift of Dr. and Mrs. Stephen M.
Harrison, 1991.408

WILLIAM CONGER
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

Attributed to CORRADO
GIAQUINTO (possibly a contempo-
raneous studio copy)
Italian, Roman School,
circa 1690–1765
Bozzetto for the Soffit of the Capella
della Madonna in the Duomo of
Casena: Madonna and Child,
circa 1750
Oil on canvas mounted on board,
15 1/2 x 38 3/4 (39.4 x 98.4)
Gift, Collection of Edward A. and
Inge Maser, 1991.356

LEON GOLUB
American, born 1922
Prodigal Son, 1956
Oil on canvas, 45 x 36 3/4
(114.3 x 93.3)
Gift of Allan and Jean Frumkin,
1991.396

ART GREEN

American, lives in Canada, born 1941
Cold Facts, 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.
Tullman, 1992.21

BRIAN ILLSEY
British, born 1937
Abstract, 1985
PVA and sand on cardboard, with
frame designed by artist, 5 1/8 x 9 5/8
(13 x 24.4) (without frame),
10 3/4 x 15 3/8 (27.3 x 39.1)
(with frame)
Gift of P.N. Barnes-The London
Gallery, 1991.367

BRIAN ILLSEY
Abstract, 1985
PVA and sand on masonite, with
frame designed by artist, 9 3/4 x 9 3/4
(24.8 x 24.8) (without frame),
16 1/8 x 15 5/8 (41 x 39.7)
(with frame)
Gift of P.N. Barnes-The London
Gallery, 1991.368

MARK JACKSON
American
Manoeuvres, 1981
Oil on plywood, 24 x 24 (61 x 61)
Anonymous Gift in memory of
Dr. Martin Arons, 1991.6

PAUL LAMANTIA
American, born 1938
Sorry Wrong Number, 1972
Oil on canvas, 73 3/8 x 84 1/2
(186.3 x 213.4)
Gift of Naomi and Richard Vine,
1991.355

BEN MAHMOUD
American, born 1935
Some Things Come Apart, 1989
Acrylic on canvas, 56 x 60
(142.2 x 152.4)
Gift of Dr. Avi Lotan and
Prof. Shulamit Ran, 1992.45

LEON A. MAKIELSKI
American, born 1885
Landscape Study, n.d.
Oil on board, 6 1/8 x 9 (15.6 x 22.8)
University Transfer, 1991.269



Peter Blake, *Wall*, 1959, 1991.277.

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 Lindy and Edwin Bergman,
1991.289

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

GEORGE NICK
American, born 1927
French Consulate, Boston, 1973
Oil on canvas, 35 1/8 x 21
(84.1 x 53.3)
Gift of P.N. Barnes-The London
Gallery, 1991.369

GEORGE NICK
Holbrook, Mass., 1973
Oil on canvas, 40 1/2 x 44 1/4
(102.2 x 112.4)
Gift of P.N. Barnes-The London
Gallery, 1991.370

KENZO OKADA
American, born in Japan, 1902–1982
Solstice Number 1, 1953
Oil on canvas, 70 x 58 (177.8 x 147.3)
The Mary and Earle Ludgin
Collection, 1991.407

ED PASCHKE
American, born 1939
Automagica, 1986
Oil on canvas, in original artist's
frame, 20 x 48 (50.8 x 121.9)
(without frame), 20 1/2 x 48 5/8
(52.1 x 123.5) (with frame)
Gift of Judith and Howard A.
Tullman, 1992.22

MAX PECHSTEIN
German, 1881–1955
Head of a Girl, 1910
Oil on canvas, 20 1/2 x 20
(52.1 x 50.8)
Gift of Mr. and Mrs. Joseph Randall
Shapiro, 1992.19

JOHN PHILLIPS
American
Henri Matisse Paints a Tree, 1989
Oil and collage on canvas, 60 x 70
(152.4 x 177.8)
Gift of the Friends and Students of
Jerald C. Brauer, 1992.49

CARL RUNGIUS
German, active in U.S.A., 1869–1959
The End of the Roundup, n.d.
Oil on canvas, 50 3/8 x 60 1/4
(127.9 x 153)
University Transfer, 1991.268



Max Pechstein, *Head of a Girl*, 1910, 1992.19.

WALTER SARGENT
American, 1868–1927
November Twilight, 1911
Oil on canvas, 27 1/8 x 32 1/8
(68.9 x 81.6)
University Transfer, 1991.263

WALTER SARGENT
Landscape, before 1915
Oil on canvas, 32 x 40 (81.3 x 101.6)
University Transfer, 1991.271

WALTER SARGENT
Apple Blossom, n.d.
Oil on canvas, 22 3/4 x 27 3/8
(57.8 x 69.5)
University Transfer, 1991.264

Attributed to
CARL OTTO SCHURIG
German
Apostle (after Rembrandt van Rijn?),
1893
Oil on canvas, 50 x 39 1/8
(127 x 99.4)
University Transfer, 1991.272

DAVID SHARPE
American, born 1944
Conk, 1972
Oil on canvas, 24 x 28 (61 x 71.1)
Gift of Arthur Paul, 1992.44

WILLIAM TURNBULL
British, born 1922
Untitled, n.d.
Oil on canvas, 73 1/2 x 100
(186.7 x 254)
Gift of Sylvia Sleight, 1991.3

BENJAMIN WEST
American, active in England,
1738–1820
The Graces Unveiling Nature,
circa 1780
Study for the ceiling of the entrance
hall of the Royal Academy, London
Oil on canvas, diam. 10 3/4 (27.3)
Gift, in honor of Teri J. Edelstein
from the Collection of Edward A. and
Inge Maser, 1991.276

WILLIAM WILKINS
American
Maria, 1978
Oil on canvas, with gessoed frame
designed by the artist, 14 x 18
(35.6 x 45.7) (without frame)
Gift of the Joel and Carole Bernstein
Family Collection, 1991.361

Sculpture

DON BAUM
American, born 1922
False Image "O", 1972
Mixed media, 24 1/2 x 18 1/2 x 4 1/2
(62.2 x 47 x 11.4)
Gift of Arthur Paul, 1992.38

SCOTT BURTON
American, 1939–1989
Bench and Table, designed 1988,
realized 1991
Polished carved granite, two units,
19 x 52 x 26 (48.2 x 132.1 x 66)
(bench), h. x diam. 28 x 15
(71.1 x 38.1) (table)
Purchase, Gift of the Smart Family
Foundation in honor of Vera and
A.D. Elden, 1991.255

COSMO CAMPOLI
American, born 1922
Birth of Death, 1950–51
Cast bronze, l. 32 (81.3)
Gift of Joyce Turner Hilkevitch, in
memoriam Jonathan B. Turner,
1991.357

JEAN-BAPTISTE CARPEAUX
French, 1827–1875
*L'Afrique or Une Nègresse (An African
Woman)*, after 1868
Cast bronze, h. 13 1/4 (33.7)
Gift of J.H.J. Lewis, 1991.358

JEAN-BAPTISTE CARPEAUX
Le Chinois (A Chinese Man),
after 1868
Cast bronze, h. 13 5/8 (34.6)
Gift of J.H.J. Lewis, 1991.359

ALEXANDRE-LOUIS-MARIE
CHARPENTIER
French, 1856–1909
*Inkwell (Encrier) or Starvation
(Affamé)*, 1894
Cast bronze, h. 9 (22.9), l. 10 (25.4)
Gift of Mr. and Mrs. John N. Stern,
1992.25

FERDINAND DELPERIER
French, active 1900
Plaque, circa 1900
Cast bronze, l. 18 3/4 (47.6)
Gift of Fay S. Stern, 1990.10

French, Burgundy (?)
*Architectural Fragment: Foliate
Capital*, circa 1150
Carved and drilled limestone,
h. 11 1/4 (28.6)
Gift of Rolf Achilles and Patricia John,
1992.2

HERBERT GEORGE
American, born 1940
Spacehold #10, 1975
Sitka spruce and mahogany plywood,
80 x 142 x 31 (203.2 x 360.7 x 78.7)
Gift of Herbert and Anna George,
1992.46

AKOP GURDJAN[E]
Armenian
Untitled (Seated Egyptian Woman),
1930s
Cast bronze, h. without base
13 1/8 (33.3)
Gift of Mr. and Mrs. John N. Stern,
1992.28

EMMANUEL HANNAUX
French, 1855–1934
Helmeted Youth (Young Warrior), n.d.
Cast bronze, h. 15 1/4 (38.8)
Purchase, Edward A. Maser Memorial
Purchase Fund, 1990.17

JENE HIGHSTEIN
American, born 1942
Truncated Pyramid, 1989
Carved marble, h. 66 (167.6)
Purchase, Gift of the Smart Family
Foundation in memory of Dana
Feitler, 1992.27

ANNA VAUGHN HYATT
HUNTINGTON
American, 1876–1973
Diana, 1950
Cast aluminum, h. 31 1/4 (79.4)
University Transfer, 1991.265

GASTON LACHAISE
American, born in France,
1886–1935
Standing Nude, n.d.
Cast bronze, ed. 3/11, h. without base
7 7/8 (20)
Gift of Fay S. Stern, 1991.10

CHARLES SALERNO
American, born 1916
Apple Tasters, 1957
Carved serpentine, h. 12 (30.5)
Gift of John N. Stern, 1990.9

LORADO TAFT
American, 1860–1931
Abraham Lincoln as a Young Lawyer,
1927
Original model for the bronze in
Court House Square, Urbana, Illinois
Carved and modeled plaster,
h. 75 (179)
University Transfer from Midway
Studios, 1991.283

PIERRE PHILIPPE THOMIRE
French, 1771–1843
*Table Centerpiece: Two Dancing
Maidens and a Youth*, n.d.
Gilt cast bronze, h. 25 (63.5)
Gift of Mrs. Robert B. Mayer,
1991.274

WILLIAM TURNBULL
British, born 1922
Game, 1949
Cast bronze, 8 3/4 x 12 x 20
(22.2 x 30.5 x 50.8)
Gift of Sylvia Sleight, 1991.4

WILLIAM WRIGHT
English
*Flying Draped Female Figure (Fame?)
Blowing A Trumpet*, 1883
Modeled and carved terracotta
(or tinted plaster?), 18 1/4 x 12 3/4
(46.4 x 32.4)(sight)
Gift of John N. Stern, 1991.1

JACK ZAJAC
American, born 1929,
Untitled, n.d.
Polished cast bronze with wooden
mount, h. 44 (111.7) (without mount)
Gift of Mrs. Diane Palmer, 1992.47

Drawings

Artist unknown, probably English
Untitled (Winter Holiday Scene), 1920s
Pen and ink on wove paper,
6 1/8 x 5 1/2 (15.6 x 14) (image)
Gift of Teri J. Edelstein, 1991.293

WILLIAM BAILEY
American, born 1930
Reclining Nude, 1975
Pencil on wove paper, 11 1/4 x 15
(28.6 x 38.1) (sheet)
Gift of the Joel and Carole Bernstein
Family Collection, 1991.362

ROBERT BARNES
American, born 1934
Six Mile Bottom II, 1977
Brush and casein on wove paper,
16 1/2 x 17 (41.9 x 43.2) (sheet)
Gift of Phil Shorr, 1992.7

JACK BEAL
American, born 1931
Untitled (Tennis Shoe), 1968
Colored pastels on gray laid paper,
19 1/2 x 25 3/4 (49.5 x 65.4) (sheet)
Gift of Arthur Paul, 1992.39

ARTHUR BRISCOE
English, 1873–1942
Noon, 1930
Ink and watercolor on wove paper,
14 x 18 3/4 (35.5 x 46.8) (sheet)
Gift of Mr. and Mrs. Stanley G.
Harris, Jr., 1991.285

ALEXANDER CALDER
American, 1898–1977
Untitled (Sans titre), 1967
Gouache on wove paper,
29 3/8 x 43 1/8 (74.6 x 109.5)
Gift of Beatrice Cummings Mayer,
1991.404

RONNIE CARSON
American
Martyred, 1979
Pencil on wove paper, 14 x 11
(35.6 x 27.9) (sheet)
Gift of the Joel and Carole Bernstein
Family Collection, 1991.363

RONNIE CARSON
Untitled (Doll), 1979
Pencil on wove paper, 14 x 11
(35.6 x 27.9) (sheet)
Gift of the Joel and Carole Bernstein
Family Collection, 1991.364

ROBYN DENNY
British, born 1930
Untitled (Abstraction), 1959
Gouache on wove paper, 21 15/16 x
22 (55.7 x 55.9) (sheet)
Gift of Sylvia Sleight, 1991.300

ROBYN DENNY
Untitled (Abstraction), 1959
Gouache on wove paper, 22 3/4 x
32 3/16 (57.8 x 81.8) (sheet)
Gift of Sylvia Sleight, 1991.301

ROBYN DENNY
Untitled (Abstraction), 1959
Gouache on wove paper, 32 3/16 x
22 3/4 (81.8 x 57.8) (sheet)
Gift of Sylvia Sleight, 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 Sleight, 1991.303

GUSTAVE DOYEN
French, 1837–?
Untitled (Twilight in the Field),
circa 1865
Black and white chalks (or black
charcoal) with stumping
on wove paper, 11 7/8 x 19 1/2
(30 x 49.6) (sheet)
Gift of Dr. Phyllis Hattis in honor of
her parents, 1991.329

DAVID GARLAND
British, born 1941
Study for Triptych "Pacific Myth", 1984
Pastel on wove paper, 11 3/4 x 31 1/8
(29.8 x 79.1) (sheet)
Gift of P.N. Barnes-The London
Gallery, 1991.371

DAVID GARLAND
Man Searching, n.d.
Pastel on wove paper, with artist's
frame, 24 3/4 x 35 3/4 (62.9 x 90.8)
(sheet), 29 3/8 x 40 1/4 (74.6 x 102.2)
(with frame)
Gift of P.N. Barnes-The London
Gallery, 1991.372

WALTER SIGMUND HAMPEL
Austrian, 1868–?
Nude: Beauty (Akt: Schönheit), 1921
Pencil, pen and ink, colored pencil,
gouache and gold paint on wove
paper, 23 1/4 x 14 1/4
(59 x 36.2) (sheet)
Gift of Mr. and Mrs. John N. Stern,
1992.29

PETER HOLBROOK
American, born 1940
Untitled, 1964
Oil on wove paper, 25 3/4 x 20
(65.4 x 50.8) (sheet)
Gift of Arthur Paul, 1992.41

GASTON LACHAISE
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)
Gift of John N. Stern, 1991.291

ELLEN LANYON
American, born 1926
Black Fan Coccydrillus, 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 LAZZARI
American, born in Italy, 1898–1979
Group of 234 works on paper and
photographs, various media and vari-
able dimensions
Gift of the artist's wife,
1991.21–1991.254

JUNE LEAF
American, lives in Canada, born 1929
Untitled, circa 1975
Colored inks and colored pencil on
wove paper, 16 15/16 x 21 3/8
(43.1 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 (29.8 x 19.7) (sheet)
Gift of Arthur Paul, 1992.43

GLADYS NILSSON
American, born 1940
Untitled, circa 1967
Watercolor on wove paper, in original
artist's matt and frame, 14 7/8 x 11
(37.8 x 27.9) (sheet)
Gift of Don Baum, 1992.1

JIM NUTT
American, born 1938
Grasping at Straws, 1986
Pencil and colored pencil on wove
paper, 12 x 18 (30.5 x 45.7) (sheet)
Gift of Judith and Howard A.
Tullman, 1992.23

PHILIP PEARLSTEIN
American, born 1924
*Models Seated on Couch, Arms
Intertwined*, 1971
Pencil on wove paper, 18 3/4 x 23 7/8
(47.6 x 60.6) (sheet)
Gift of the Joel and Carole Bernstein
Family Collection, 1991.365

SIR ROLAND PENROSE
British, 1900–1984
Untitled, 1937
Pencil, frottage and collage on paper-
board, 19 5/8 x 25 5/8
(49.8 x 65.1) (board)
Gift of Sylvia Sleight in memory of
Lawrence Alloway, 1991.304

KERIG POPE
American, born 1935
Untitled, 1962
Pencil, crayon, pastel and collage on
wove paper, 22 1/2 x 28 1/2
(57 x 72.5) (sheet)
Gift of Phil Shorr, 1991.299

PETER SAUL
American, born 1934
Murder in the Kitchen, 1960
Crayon and collage on wove paper,
19 13/16 x 19 3/8
(53.3 x 49.2) (sheet)
Gift of Mr. and Mrs. B.C. Holland,
1991.16

ROBERT SMITHSON
American, 1938–1973
Movie Treatment for Spiral Jetty, 1970
Pencil on wove paper (detached from
a sketchbook), 11 15/16 x 9
(30.2 x 22.9) (sheet)
Gift of Sylvia Sleight in memory of
Lawrence Alloway, 1991.278

ROBERT SMITHSON
Movie Treatment-Spiral Jetty, 1970
Pencil on wove paper (detached from
a sketchbook), 11 15/16 x 9
(30.2 x 22.9) (sheet)
Gift of Sylvia Sleight in memory of
Lawrence Alloway, 1991.279

THEOPHILE-ALEXANDRE
STEINLEN
Swiss, 1859–1923
*Black Cat on My Writing Desk (Chat
noir sur mon tabouret)*, circa 1896
India ink, gouache and blue colored
pencil over preliminary pencil drawing
on wove paper, 8 7/16 x 12 1/8
(21.4 x 31.1) (sheet)
Gift of Alan P. Henry, 1992.3

WILLIAM TURNBULL
British, born 1922
Untitled (Two Figures), 1952
Colored pencil on wove paper,
19 1/2 x 14 9/16 (49.5 x 37) (sheet)
Gift of Sylvia Sleight, 1991.311

WILLIAM TURNBULL
Untitled (Walking Figures), 1953
Pencil and pen and ink on wove paper,
29 3/4 x 21 5/8 (75.6 x 54.9) (sheet)
Gift of Sylvia Sleight, 1991.307

WILLIAM TURNBULL
Untitled (Walking Man), 1953
Thumb and ink on wove paper,
22 x 15 1/8 (55.9 x 38.4) (sheet)
Gift of Sylvia Sleight, 1991.313

WILLIAM TURNBULL
Untitled (Figures in a Crowd), 1953
Crayon and ink (oil?) on wove paper,
24 7/16 x 15 1/8 (62.1 x 38.4) (sheet)
Gift of Sylvia Sleight, 1991.314

WILLIAM TURNBULL
Untitled (Walking Figure), 1954
Oil on paper, 30 1/16 x 22 1/16
(76.3 x 56) (sheet)
Gift of Sylvia Sleight, 1991.315

WILLIAM TURNBULL
Untitled (Head), 1955
Gouache and colored ink on wove
paper, 30 x 22 (76.2 x 55.9) (sheet)
Gift of Sylvia Sleight, 1991.308

WILLIAM TURNBULL
Untitled (Head), 1955
Pen and ink on wove paper,
18 9/16 x 13 3/4 (47.1 x 34.9) (sheet)
Gift of Sylvia Sleight, 1991.312

WILLIAM TURNBULL
Untitled (Abstraction), 1956
Brush and ink on wove paper,
22 x 30 1/8 (55.9 x 76.5) (sheet)
Gift of Sylvia Sleight, 1991.305

WILLIAM TURNBULL
Untitled (Abstraction), n.d.
Brush and ink on laid paper,
22 1/8 x 30 1/16 (56.2 x 76.3) (sheet)
Gift of Sylvia Sleight, 1991.309

WILLIAM TURNBULL
Untitled (Abstraction), n.d.
Brush and ink on rice paper,
25 1/2 x 34 1/4 (64.8 x 87) (sheet)
Gift of Sylvia Sleight, 1991.306

WILLIAM TURNBULL
Untitled (Abstraction), 1957
Watercolor on wove paper,
30 1/16 x 22 1/8 (76.3 x 56.2) (sheet)
Gift of Sylvia Sleight, 1991.310

KARL WIRSUM
American, born 1939
Teresa's Torso #1, 1970–71
Colored pencil and india ink on
paperboard, 40 x 30 (101.6 x 76.2)
(board)
Gift of Judith and Howard A.
Tullman, 1992.24

Prints

Various artists, German, 15th century,
*W.L. Schreiber Woodcuts from Books of
the Fifteenth Century* (Munich: Weiss
and Co., 1929)
Woodcuts, some hand-colored, vari-
able dimensions
From the Collection of Louis E. Asher
(1877–1948), 1991.20a-ccc

RICHARD ANUSKIEWICZ
American, born 1930
Volumes, 1970
Silkscreen on polyester plastic, 9 units
grouped in threes for variable
configurations, ed. 54/150,
1 1/8 x 27 3/4 x 47 3/8
(2.9 x 70.5 x 120.3) (each 3-part unit)
Gift of Barbara Cowan Herst, 1992.6

ENRST BARLACH
German, 1870–1938
*Christ in Gethsemane (Christus in
Gethsemane)*, 1919
Woodcut, ed. 3/100, 8 1/8 x 10 1/16
(20.7 x 25.6) (block)
Schult 155
Marcia and Granvil Specks Collection,
1991.330

MAX BECKMANN
German, 1884–1950
Klara, 1917
Etching, ed. of 50, 11 3/4 x 8 3/16
(29.8 x 20.8) (plate)
Gallwitz 91
Marcia and Granvil Specks Collection,
1991.331

MAX BECKMANN
*Portrait of Reinhard Piper (Bildnis
Reinhard Piper)*, 1920
Drypoint, proof ed. of 100, 11 5/8 x
5 11/16 (29.5 x 14.5) (plate)
Gallwitz 134, Hofmaier 163 II B d
Marcia and Granvil Specks Collection,
1991.332

MAX BECKMANN
The Tall Man (Der Grosse Man), 1921
From the portfolio *Jahrmarkt*, 1922
Drypoint, proof ed. of 125, 12 x 8
(30.5 x 20.3) (plate)
Gallwitz 167, Hofmaier 192 II B d
Marcia and Granvil Specks Collection,
1991.333

MAX BECKMANN
*Portrait of Dr. Heinrich Simon (Bildnis
Dr. Heinrich Simon)*, 1922
Lithograph, proof ed. of 50,
26 11/16 x 20 7/8 (67.8 x 53) (sheet)
Gallwitz 193, Hofmaier 224 B
Marcia and Granvil Specks Collection,
1991.334

MAX BECKMANN
*Portrait of the Composer Fredrik Delius
(Bildnis des Komponisten Fredrik
Delius)*, 1922
Lithograph, proof ed. of 220,
26 3/4 x 15 (68 x 38.1) (sheet)
Gallwitz 194, Hofmaier 225 B c
Marcia and Granvil Specks Collection,
1991.335

MAX BECKMANN
*Sarika Holding a Cigarette (Sarika mit
Zigarette)*, 1922
Lithograph, proof ed. of 200,
27 3/8 x 21 1/8 (69.5 x 53.7) (sheet)
Gallwitz 198
Marcia and Granvil Specks Collection,
1991.336

MAX BECKMANN
Sarika, 1922
Lithograph, 29 1/2 x 23 5/8
(74.9 x 60) (sheet)
Gallwitz 203
Marcia and Granvil Specks Collection,
1991.337

ARTHUR BRISCOE
English, 1873–1942
Noon, 1930
Etching, ed. 58/75, 8 7/8 x 12 3/8
(22.5 x 31.5) (plate)
Gift of Mr. and Mrs. Stanley G.
Harris, Jr., 1991.286

ARTHUR BRISCOE
Untitled, circa 1930
Etching, ed. 55/75, 5 7/8 x 11 3/4
(19.5 x 30) (plate)
Gift of Mr. and Mrs. Stanley G.
Harris, Jr., 1991.287

HEINRICH CAMPENDONK
German, 1889–1957
*The Beggars (after Brueghel) (Die
Bettler [nach Brueghel])*, 1922
Published in *The Second Ganymed
Portfolio (2. Ganymed Mappe)* and *The
Marées Society Yearbook (Jahrbuch der
Marées-Gesellschaft)*
Woodcut, ed. of 300, 5 5/8 x 6 3/4
(14.3 x 17.2) (block)
Engels 62
Marcia and Granvil Specks Collection,
1991.338

WARRINGTON COLESCOTT
American, born 1921
Dream of the Printseller, 1968
Color etching, artist's proof, ed. of 60,
9 x 13 3/4 (22.9 x 34.9) (plate)
Purchase, Fay and John Stern Fund,
1990.15

LOVIS CORINTH
German, 1858–1925
Faun and Nymph (Faun und Nympe),
1914
Drypoint, ed. 24/25,
10 1/8 x 6 11/16 (25.7 x 17) (plate)
Schwarz 165 IV/IV
Marcia and Granvil Specks Collection,
1991.339

LOVIS CORINTH
*The Temptation of St. Anthony
(Die Versuchung des heiligen
Antonius)*, 1919
Published in the portfolio *Annual
Portfolio of the Dresden Artists
Organization (Jahresmappe
Kunstvereins Dresden)*
Drypoint, 10 1/4 x 11 5/8
(26 x 29.5) (plate)
Schwarz 353 II/II
Marcia and Granvil Specks Collection,
1991.340

LOVIS CORINTH
Cain and Abel (Brudermord), 1919
From the series *Biblical Scenes
(Biblische Szenen)*
Woodcut, ed. 10/75, 12 11/16 x
15 13/16 (32.2 x 40.2) (block)
Schwarz H373
Marcia and Granvil Specks Collection,
1991.341

LOVIS CORINTH
*The Crucified Christ (Christus am
Kreuz)*, 1919
From the series *Biblical Scenes
(Biblische Szenen)*
Woodcut, ed. 10/75, 14 1/2 x 12
(36.8 x 30.5) (block)
Schwarz H374
Marcia and Granvil Specks Collection,
1991.342

LOVIS CORINTH
*Miss Daehn (Secretary of the Secession)
(Frl. Daehn [Sekretärin der Secession])*,
1922
Drypoint with lithographic crayon
emendations, artist's proof,
9 3/8 x 7 1/4 (23.8 x 18.4) (plate)
Mueller 584 (undescribed first state)
Marcia and Granvil Specks Collection,
1991.343

LOVIS CORINTH
The Deluge (Die Sündfluth), 1923
Series of eight lithographs, no regular
edition, sheet sizes vary
Mueller 815–822
Marcia and Granvil Specks Collection,
1991.344a-h



Jean-Baptiste Carpeaux, *L'Afrique* or *Une Nègresse (An African Woman)*, after
1868, 1991.359.

CONRAD FELIXMULLER
German, 1897–1977
*Nervous Breakdown in the Studio
(Bedrücktsein im Atelier)*, 1917
(possibly 1916)
Woodcut, ed. of 10, 11 11/16 x
9 13/16 (29.7 x 24.9) (block)
Söhn 99 a
Marcia and Granvil Specks Collection,
1991.345

LEON GOLUB
American, born 1922
Sphinx and Victim, 1953
Lithograph, 19 7/8 x 26
(50.5 x 66) (sheet)
Gift of Sylvia Sleight in memory of
Lawrence Alloway, 1991.316

LEON GOLUB
*Transformation of the Lineaments
(Gumbo Soup)*, 1954
Lithograph, 14 7/8 x 11 3/4
(37.8 x 29.8) (composition)
Gift of Sylvia Sleight in memory of
Lawrence Alloway, 1991.317

LEON GOLUB
Untitled (Two Heads in Profile), n.d.
Etching, 7 13/16 x 13 15/16
(19.8 x 35.4) (plate)
Gift of Sylvia Sleight in memory of
Lawrence Alloway, 1991.318

LEON GOLUB
3 Heads, plate 1949/50, edition
1987/88
Etching, ed. 10/18, 7 15/16 x 11 3/4
(20.2 x 29.8) (plate)
Purchase, Gift of the Friends of the
Smart Museum, 1992, 1992.4

ADOLPH GOTTLIEB
American, 1903–1974
Untitled, 1972
Color lithograph, ed. 83/150,
18 3/4 x 24 (47.6 x 61) (composition)
Gift of Arthur Paul, 1992.40

RICHARD HAMILTON
British, born 1922
A little bit of Roy Lichtenstein for...,
1964
Color screenprint, ed. of 40,
23 1/16 x 36 (58.6 x 91.5) (sheet)
Waddington 53
Gift of Sylvia Sleight, 1991.319

RICHARD HAMILTON
The Solomon R. Guggenheim, 1965
Color screenprint, ed. of 50,
23 1/16 x 22 15/16 (58.6 x 58.3)
(sheet), 21 15/16 x 22
(55.7 x 55.9) (image)
Waddington 60
Gift of Sylvia Sleight, 1991.320

RICHARD HAMILTON
Swingeing [sic] London 67-poster, 1968
Color offset lithograph,
27 7/8 x 19 11/16 (70.8 x 50) (sheet)
Waddington 67
Gift of Sylvia Sleight, 1991.321

ERICH HECKEL
German, 1883–1970
*Bathing Youths (Badende
Jünglinge)*, 1918
Lithograph, 18 15/16 x 14 5/8
(48.1 x 37.2) (composition)
Dube 252
Marcia and Granvil Specks Collection,
1991.346

ERICH HECKEL
The Brothers Karamazoff (Die Brüder Karamazow), 1919
 Lithograph, ed. of 120, 10 3/4 x 8 5/8 (27.3 x 21.9) (composition)
 Dube 253
 Marcia and Granvil Specks Collection, 1991.347

ERICH HECKEL
Dancers (Tänzerinnen), 1922
 Lithograph, proof impression, 19 3/8 x 14 15/16 (49.2 x 38) (composition)
 Dube 270
 Marcia and Granvil Specks Collection, 1991.348

NIGEL HENDERSON
 British, 1917–1984
Eduardo Paolozzi & Nigel Henderson, 1957
 Poster for their two-person exhibition
 Color screenprint and lithograph, 29 15/16 x 22 (76 x 55.9) (sheet)
 Gift of Sylvia Sleigh in memory of Lawrence Alloway, 1991.322

WINSLOW HOMER
 American, 1836–1910
Eight Bells, 1887
 Etching on vellum, ed. of 100, 18 3/4 x 24 1/4 (47.5 x 61.5) (plate)
 Goodrich 100
 Gift of Mr. and Mrs. Stanley G. Harris, Jr., 1991.288

ALLEN JONES
 British, born 1937
Fast Car, 1962
 Color lithograph, artist's proof, 22 7/8 x 31 1/16 (58.1 x 78.9) (sheet)
 Gift of Sylvia Sleigh, 1991.323

OTTO LANGE
 German, 1879–1944
Two Boys at Carnival (Zwei Knaben im Fasching), n.d.
 Etching, 15 3/4 x 13 1/4 (40 x 33.7) (plate)
 Marcia and Granvil Specks Collection, 1991.349

MARYAN S. MARYAN (Pinchas Burstein), called MARYAN
 American, born in Poland and lived in Israel and France, 1927–1977
Dog, 1967
 Color lithograph, ed. 8/20, 18 1/8 x 27 3/8 (46 x 69.5) (composition)
 Gift of Rolf Achilles and Patricia John, 1992.48

HENRI MATISSE
 French, 1869–1954
Lagoon (Le Lagon), 1947
 Color stencil lithograph, plate 17 from *Jazz*, ed. 182/250, 16 3/4 x 25 1/2 (42.5 x 64.8) (sheet)
 Gift of Florence S. Hattis in memory of her husband Daniel B. Hattis, 1991.354

ROBERT MOTHERWELL
 American, 1915–1991
London Series II, 1970
 Silkscreen, 28 x 41 (71.1 x 104.1) (sheet)
 Gift from Joan and Robert Feitler, 1991.14

ROBERT MOTHERWELL
Tobacco Roth-Handle, 1975
 Lithograph and silkscreen, ed. 26/45, 40 x 29 (101.6 x 73.7) (sheet)
 Gift from Joan and Robert Feitler, 1991.15

THOMAS A. O'SHAUGHNESSY
 American, 1870–1956
28th International Eucharistic Congress, 1926
 Color lithograph, 28 1/4 x 20 (71.7 x 50.8) (sheet)
 Gift of Mr. and Mrs. Joseph O'Shaughnessy in memory of Thomas A. O'Shaughnessy, 1991.262

EDUARDO PAOLOZZI
 British, born 1924
Untitled (Head), 1955
 Lithograph, 29 15/16 x 19 15/16 (76 x 50.6) (sheet)
 Gift of Sylvia Sleigh in memory of Lawrence Alloway, 1991.324

MAX PECHSTEIN
 German, 1881–1955
Relaxing Out of Doors (Auf dem Lager), 1947
 Color lithograph, ed. of 100, 8 3/4 x 13 1/2 (22.2 x 34.3) (composition)
 Krüger L415
 Marcia and Granvil Specks Collection, 1991.350

MAX PECHSTEIN
The Mothers (Die Mütter), 1948
 Published in the portfolio *Boettcher-Mappe*, no. 3
 Color lithograph, numbered "32", 10 x 14 (25.4 x 35.6) (composition)
 Krüger L419
 Marcia and Granvil Specks Collection, 1991.351

JOHN PLUMB
 British, born 1927
Untitled (Blue Abstraction), 1965
 Color screenprint, artist's proof, 24 1/16 x 19 15/16 (61.1 x 50.6) (composition)
 Gift of Sylvia Sleigh, 1991.325

JOHN PLUMB
Untitled (Orange Abstraction), 1965
 Color screenprint, artist's proof, 24 x 20 (61 x 50.8) (composition)
 Gift of Sylvia Sleigh, 1991.326

THOMAS ROWLANDSON
 British, 1756–1827
Johnson's Tour of the Hebrides, mid-19th-century
 restrike or reissue of the 1786 publication *Picturesque Beauties of Boswell*
 Bound portfolio of 20 etchings after drawings by Samuel Collings, 15 x 21 5/8 (38 x 55) (each sheet)
 From Robert E. Asher in memory of Louis E. Asher, 1991.295

GEORG SCHRIMPF
 German, 1889–1938
Girl with Bird (Mädchen mit Vogel), 1917
 Woodcut, ed. 15/30, 5 1/4 x 3 11/16 (13.3 x 9.4) (block)
 Marcia and Granvil Specks Collection, 1991.352

WILLIAM TURNBULL
 British, born 1922
Untitled (Head), 1956
 Lithograph, ed. 19/30, 30 1/8 x 22 (76.5 x 55.9) (sheet)
 Gift of Sylvia Sleigh, 1991.327

WILLIAM TURNBULL
Untitled (Head), 1956
 Color monoprint, unique, 30 1/8 x 22 1/16 (76.5 x 56.1) (sheet)
 Gift of Sylvia Sleigh, 1991.328

Photography

CHESTER BRUMMEL
 American, born 1933
Jerónimos, 1980 (printed 1988)
 Color photograph, 23 x 17 7/16 (58.4 x 44.3) (image)
 Gift of the artist in honor of Professor Earl A. Rosenthal, 1991.284

DANNY LYON
 American, born 1942
Building Shakedown, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.8

DANNY LYON
On the Line, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.9

DANNY LYON
Seven Years Flat on a Twenty Year Sentence, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.10

DANNY LYON
Shakedown, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.11

DANNY LYON
The Shakedown, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.12

DANNY LYON
Young Boss, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 13 7/8 x 11 (35.2 x 27.9) (sheet), 11 3/8 x 8 (30 x 20.3) (image)
 Gift of Temmie and Arnold Gilbert, 1992.13

DANNY LYON
Jones and Raymond Jackson... Ten Years Robbery, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.14

DANNY LYON
Dayroom, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 13 7/8 x 11 (35.2 x 27.9) (sheet), 11 13/16 x 8 (30 x 20.3) (image)
 Gift of Temmie and Arnold Gilbert, 1992.15

DANNY LYON
Heat Exhaustion, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.16

DANNY LYON
Return from the Fields, Shakedown at Rear Gate Twice Every Workday, 1967–68
 From the series *Conversations with the Dead*
 Gelatin silver print, 11 x 13 7/8 (27.9 x 35.2) (sheet), 8 1/8 x 12 (20.6 x 30.5) (image)
 Gift of Temmie and Arnold Gilbert, 1992.17

DAVID TEPLICA
 American, born 1959
Gary and Terry Shank, Polk, OH, 1989, 1989
 From the series *Twins*
 Dye transfer, artist's proof #4, 11 3/4 x 18 15/16 (29.8 x 48.1) (sheet)
 Gift of the artist, 1991.397

DAVID TEPLICA
Louis Keith, Chicago, IL and Donald Keith, Reston, VA, 1989, 1989
 From the series *Twins*
 Dye transfer, artist's proof #4, 11 3/4 x 18 15/16 (29.8 x 48.1) (sheet)
 Gift of the artist, 1991.398

DAVID TEPLICA
Albert and Alcius McCoy, Chicago, IL, 1989, 1989
 From the series *Twins*
 Dye transfer, artist's proof #4, 9 1/4 x 18 1/2 (23.5 x 47) (sheet)
 Gift of the artist, 1991.399

DAVID TEPLICA
Kelly and Kimberly Meinken, Indianapolis, IN, 1989, 1989
 From the series *Twins*
 Dye transfer, artist's proof #4, 10 7/8 x 19 (27.6 x 48.3) (sheet)
 Gift of the artist, 1991.400

DAVID TEPLICA
Louise and Lucille Irwin, San Antonio, TX, 1989, 1989
 From the series *Twins*
 Dye transfer, artist's proof #4, 11 3/4 x 19 (29.8 x 48.3) (sheet)
 Gift of the artist, 1991.401

DAVID TEPLICA

David Teplica, Chicago, IL, 1989, printed 1991
Dye transfer, artist's proof,
11 x 15 1/8 (27.9 x 38.4) (sheet)
Gift of the artist, 1991.402

Decorative Arts

American, probably Chicago, Kalo
Workshop, designer/craftsman
unknown
Spoon, circa 1910
Wrought silver with semiprecious
cabachon, l. 5 (12.7)
Gift in memory of Quigg Lewis,
1990.16

Austrian, Vienna, J. and J. Kohn &
Mundus (manufacturer)
Arm Chair, circa 1878-79
Bentwood with (replacement) cane
seat, h. 36 (91.4)
Gift of Hy and Annie Laurie Fish in
honor of John Dymock Entenza,
1991.294

ALISON BRITTON

British, born 1948
Vase Bowl, n.d.
Glazed stoneware, h. 16 1/2 (41.9),
l. 21 (53.3)
Gift of P.N. Barnes-The London
Gallery, 1991.373

SANDY BROWN

British, born 1946
Bowl, n.d.
Partially glazed stoneware,
h. 12 (30.5),
diam. of mouth 12 1/2 (31.7)
Gift of P.N. Barnes-The London
Gallery, 1991.374

TREVOR CORSOR

British?
Vase, n.d.
Glazed earthenware, h. 10 1/4 (26)
Gift of P.N. Barnes-The London
Gallery, 1991.375

JILL CROWLEY

British, born 1946
Foot, n.d.
Partially glazed earthenware
(raku ware), h. 4 1/4 (10.8),
l. 5 1/4 (13.3)
Gift of P.N. Barnes-The London
Gallery, 1991.376

RUTH DUCKWORTH

American, born in Germany and lived
in England, born 1919
Vessel, n.d.
Partially glazed stoneware, h. 11 3/4
(29.8), diam. of mouth 24 3/4 (62.9)
Gift of Dodie and Lee Baumgarten,
1991.9

English, Worcester Factory,
Dr. Wall period
Bowl, circa 1760
Soft-paste porcelain with underglaze
blue decoration, diam. of mouth
8 1/2 (20.6)
Gift of Eileen H. Duncan, 1992.35

English, Worcester Factory,
Dr. Wall period
Mask Jug, circa 1765
Soft-paste porcelain with molded
and underglaze blue transfer printed
decoration, h. 9 (22.9)
Gift of Eileen H. Duncan, 1992.36

French-Belgian, designer/craftsman
unknown
Lamp, after 1885
Patinated cast bronze with glass shade,
h. 27 (68.6)
Gift of John N. Stern, 1991.11

DAVID GARLAND

British, born 1941
Bowl, n.d.
Glazed earthenware, h. 8 1/4 (21),
diam. of mouth 14 5/8 (37.2)
Gift of P.N. Barnes-The London
Gallery, 1991.377

DAVID GARLAND

Platter, n.d.
Glazed earthenware, h. 3 (7.6),
l. 17 (43.2)
Gift of P.N. Barnes-The London
Gallery, 1991.378

EWEN HENDERSON

British, born 1934
Sculptural Form, n.d.
Glazed earthenware, h. 12 1/4 (31.1)
Gift of P.N. Barnes-The London
Gallery, 1991.379

JOSEF HOFFMANN, designer

Austrian, 1870-1956
Josef Böck, manufacturer
Covered Butter Dish, circa 1900
Porcelain with overglaze decoration,
diam. of rim 6 1/4 (15.9)
Purchase, Gift of the Friends of the
Smart Museum, 1991, 1991.12

Italian
Chasuble with Orphrey Band, late
16th- early 17th century
Velvet with embroidery panels in poly-
chrome, silver and gold threads,
h. back 48 1/4 (122.5),
w. back 30 (76.2)
Gift of Becky D'Angelo, 1992.34

Design Team of:
WILLIAM KATAVOLOS
American, born 1924
DOUGLAS KELLY
American
ROSS LITELL
American
American, New York, Laverne
International, manufacturer
Laverne 3LC (also called *T Chair*),
1952
Chromed and painted metal and
leather (original), h. 31 3/4 (80.5)
Gift of Rochelle D. Aschheim, A.B.
1961, 1991.290

WALTER KEELER

British, born 1942
Milk Jug, n.d.
Salt-glazed stoneware, h. with lid
15 3/4 (40), max. diam. of body
7 3/16 (18.3)
Gift of P.N. Barnes-The London
Gallery, 1991.380

JANET LEACH

American, active in England, born
1918
Vase, n.d.
Glazed earthenware, h. 11 (27.9)
Gift of P.N. Barnes-The London
Gallery, 1991.381

JOHN MALTBY

British, born 1936
Square Dish, n.d.
Glazed earthenware, 2 1/8 x 11 3/8 x
11 1/8 (5.4 x 28.9 x 28.3)
Gift of P.N. Barnes-The London
Gallery, 1991.382

CAROL McNICOLL

British, born 1943
Green Wedges, n.d.
Glazed earthenware, h. 11 5/8 (29.5),
l. 19 1/2 (49.5)
Gift of P.N. Barnes-The London
Gallery, 1991.383

HENRY PIM

British, born 1947
Large Bowl, n.d.
Glazed stoneware, h. 5 1/2 (14), diam.
of rim 21 1/2 (54.6)
Gift of P.N. Barnes-The London
Gallery, 1991.384

RICHARD SLEE

British, born 1946
Ceramic Blade, n.d.
Glazed porcelain, h. 15 3/4 (40),
l. 14 (35.6)
Gift of P.N. Barnes-The London
Gallery, 1991.385

MARIA STEWART

British?
Bowl, n.d.
Glazed porcelain, h. 4 (10.2),
diam. of mouth 7 1/4 (18.4)
Gift of P.N. Barnes-The London
Gallery, 1991.386

MARIA STEWART

Pierced Bowl, n.d.
Glazed porcelain, h. 3 3/4 (9.5),
diam. of mouth 4 7/16 (11.3)
Gift of P.N. Barnes-The London
Gallery, 1991.387

ANGUS SUTTIE

Scottish, active in England, born 1946
Lidded Dish, n.d.
Glazed earthenware, h. with lid 7
(17.8), l. 7 1/2 (19.1)
Gift of P.N. Barnes-The London
Gallery, 1991.388

ANGUS SUTTIE

Sculpture, n.d.
Glazed earthenware, h. 22 (55.9)
Gift of P.N. Barnes-The London
Gallery, 1991.389

JANICE TCHALENKO

British, born 1942
Platter, n.d.
Glazed stoneware, h. 2 3/4 (7),
l. 22 3/4 (57.8)
Gift of P.N. Barnes-The London
Gallery, 1991.390

JANICE TCHALENKO

Large Platter, n.d.
Glazed stoneware, h. 4 1/4 (10.8),
l. 25 5/16 (64.3)
Gift of P.N. Barnes-The London
Gallery, 1991.391

JANICE TCHALENKO

Leaf Platter, n.d.
Modeled and molded glazed
earthenware, h. 1 3/4 (4.5),
l. 16 (40.6)
Gift of P.N. Barnes-The London
Gallery, 1991.392

JANICE TCHALENKO

Bowl, n.d.
Glazed earthenware, h. 6 1/2 (16.5),
diam. of mouth 12 13/16 (32.5)
Gift of P.N. Barnes-The London
Gallery, 1991.393

JANICE TCHALENKO

Jug, n.d.
Glazed stoneware, h. 12 1/2 (31.7),
diam. of mouth 12 13/16 (32.5)
Gift of P.N. Barnes-The London
Gallery, 1991.394

SARAH WALTON

British, born 1945
Tall Bowl with Lid, n.d.
Glazed stoneware, h. with lid 4 1/4
(10.8), diam. of mouth 3 5/8 (9.2)
Gift of P.N. Barnes-The London
Gallery, 1991.395

HANS WEGNER

Danish, born 1914
60-101 Folding Chair, 1960
Oak with original woven cane seat
and back, h. 30 1/2 (77.5),
w. 24 1/2 (62.2)
Gift from Lois B. Wolf, 1991.353

O R I E N T A L

Chinese: Paintings

Artist unknown, Chinese, Qing
dynasty
Album (Landscapes after Wang Meng),
18th century (?)
Album with 12 leaves, ink and color
on paper, 10 7/8 x 8 9/16
(27.6 x 21.7) (each painting)
Anonymous Gift, 1991.282

Artist unknown, Chinese, Qing
dynasty
Fan, late 19th century
Ink and light color on silk,
h. (oval) 10 (25.4)
Gift of Joan and Edward Anders,
1991.18

HONG XIAN

([Hung Hsien] Margaret Chang)
Chinese, born 1933
Green Matter, 1971
Hanging scroll triptych, ink and colors
on paper, 73 x 37 (185.4 x 94) (each
painting)
Gift of Mary McDonald in honor of
Professor Harrie A. Vanderstappen,
1991.360a-c

HUANG JUNBI [Huang Chün-pi]

Chinese, born 1898
Untitled (Winter Landscape),
circa 1930-45
Hanging scroll, ink on paper, 72 1/8 x
37 1/2 (183.2 x 95.3) (painting)
Anonymous Gift, 1991.281

Chinese: Ceramics

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Banshan-Machang style
Bowl with Handles,
circa 2500-2200 B.C.
Unglazed earthenware with slip-paint-
ed decoration, h. 5 1/4 (13.3), diam.
of mouth 3 3/4 (9.5)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor in honor of
Professor Ludwig Bachhofer, 1990.11

Chinese, Neolithic period,
Gansu Yangshao culture phase,
Banshan-Machang style
Bowl with Handles,
circa 2500-2200 B.C.
Unglazed earthenware with slip-
painted decoration, h. 4 1/4 (10.8),
diam. of mouth 4 7/16 (11.3)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor in honor of
Professor Ludwig Bachhofer, 1990.12

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 Schmitt-Poor
and Dr. Robert J. Poor in honor of
Professor Ludwig Bachhofer, 1990.13

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

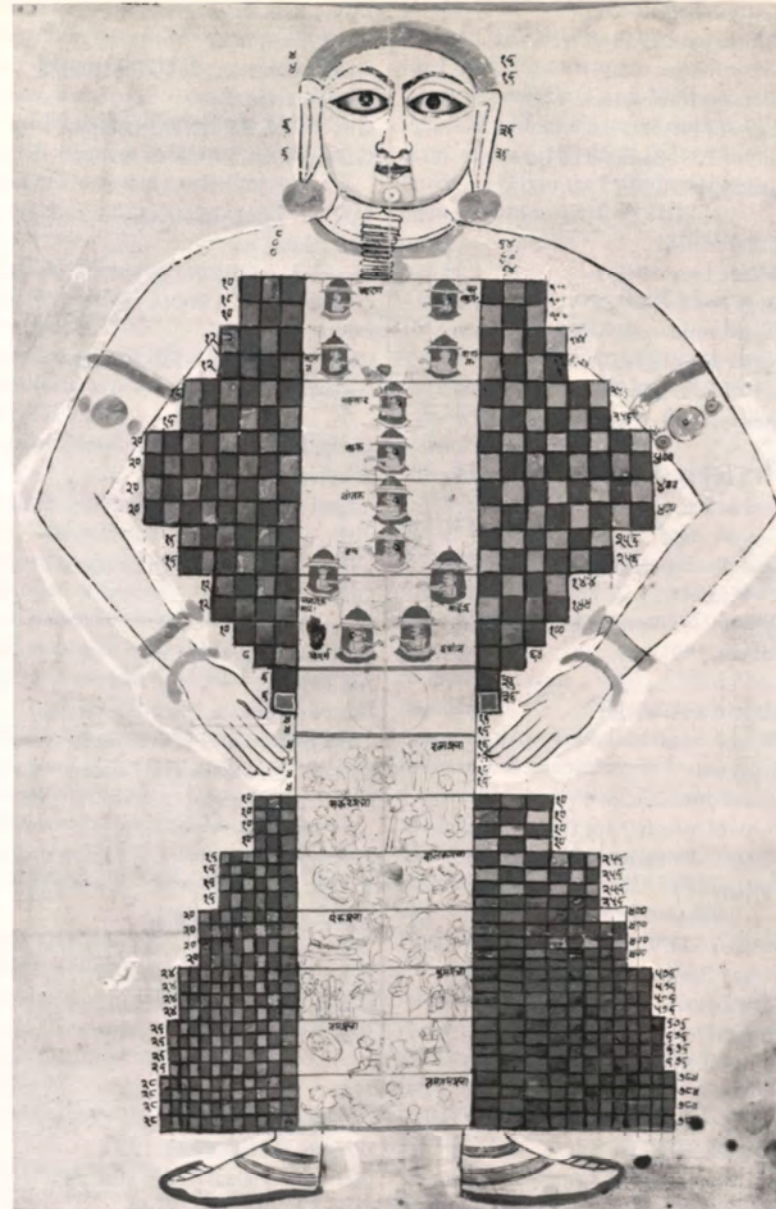
Chinese, Sui or early Tang dynasty
Caparisoned Horse, circa 600
Partially glazed, molded and modeled
earthenware, h. 17 (43.2)
Gift of Mrs. Robert B. Mayer,
1991.273

Chinese, Tang dynasty
Groom, circa 7th-8th century
Molded and modeled earthenware
with cold-painted decoration,
h. 16 1/2 (41.9)
Gift of Mrs. Robert B. Mayer,
1991.296

Chinese, late Song or Yuan dynasty
Funerary Vase, 13th 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



Indian, Jain, Rajasthan, *Tantric Cosmogram (Puruskara Yantra)*, 18th century,
1992.26.

Chinese, late Qing dynasty
Bowl, 19th century
Porcelain with overglaze polychrome
enamel decoration, h. 6 1/4 (15.9),
diam. of mouth 14 1/2 (36.8)
University Transfer, 1991.266

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

SUN CHAO
Chinese, 20th century
Vase, n.d.
Stoneware with zinc crystalline glazes,
h. 26 1/2 (67.3)
Gift of Dr. Lien Chan, Governor of
the Taiwan Provincial Government,
Republic of China, to his *alma mater*,
1991.260

SUN CHAO
Vase, n.d.
Stoneware with zinc crystalline glazes,
h. 26 3/8 (66.7)
Gift of Dr. Lien Chan, Governor of
the Taiwan Provincial Government,
Republic of China, to his *alma mater*,
1991.261

Chinese: Decorative Arts

Chinese, Shang dynasty
Yuan, collared disk,
circa 13th-11th century B.C.
Marble, diam. 4 1/4 (10.8)
Gift of Margaret and Michael Chung
in honor of Professor Harrie A.
Vanderstappen, 1991.7

Chinese, Shang dynasty
Yuan, collared disk,
circa 13th-11th century B.C.
Marble, diam. 4 1/4 (10.8)
Gift of Margaret and Michael Chung
in honor of Professor Harrie A.
Vanderstappen, 1991.8

Japanese: Paintings

Japanese, Muromachi period
The Buddha of Heavenly Virtue
(*Tentoku Nyorai*),
15th-early 16th century
Ink, color, gold paint and cut gold leaf
on silk, 22 1/4 x 16 3/4 (56.5 x 42.5)
(painting)
Gift of Mrs. Geraldine Schmitt-Poor
and Dr. Robert J. Poor in honor of
Professor Harrie A. Vanderstappen,
1991.19

Japanese: Ceramics

Japanese, Edo period
Storage Jar, probably 19th century
Glazed stoneware (Shigaraki ware),
h. 9 1/2 (24.1)
Gift of Mr. and Mrs. Michael A.
Cunningham in honor of Professor
Harrie A. Vanderstappen, 1991.13

Indian: Paintings

Indian, Jain, Rajasthan
Tantric Cosmogram (Puruskara
Yantra), 18th century
Gouache on cloth, 29 11/16 x 19 1/4
(75.4 x 48.9)
Gift of Mr. and Mrs. B.C. Holland,
1992.26

Indian, Nathadwara
Temple Hanging: Krishna Dancing at
the Center of a Circle of Twenty-four
Milkmaids (Gopis) (Rasa Lila),
early 20th century
Opaque watercolor on cotton,
97 x 85 (246.4 x 215.9)
Gift of Mr. Karl B. Mann, 1992.30

Indian, Nathadwara
Temple Hanging: Two Priests and Six
Village Milkmaids (Gopis) Pay Homage
to an Image of Krishna as Sri Nath-ji,
early 20th century
Opaque watercolor on cotton,
88 1/2 x 92 (224.8 x 233.7)
Gift of Mr. Karl B. Mann, 1992.31

Indian, Nathadwara
Temple Hanging: Four Priests and Four
Village Milkmaids (Gopis) Pay Homage
to an Image of Krishna as Sri-Nath-ji,
early 20th century
Opaque watercolor on cotton,
75 x 56 (190.5 x 142.2)
Gift of Mr. Karl B. Mann, 1992.32

Indian, Nathadwara
Temple Hanging: The Village
Milkmaids (Gopis) Pay Homage to the
Empty Throne of Krishna, early 20th
century
Opaque watercolor on cotton,
48 x 44 (121.9 x 111.7)
Gift of Mr. Karl B. Mann, 1992.33

Indian: Drawings

Indian, Jodhpur
Krishna and the Milkmaids (Gopis),
1825-50
Ink on laid paper, with emendations
in white pigment, pricked for transfer,
16 3/4 x 19 3/4 (42 x 50.2) (sheet)
Gift of Dr. Barbara Schmitz, 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, 1991.366

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
Seventy-fifth Anniversary Exhibition
11 May–26 June 1992

ALEXANDER ARCHIPENKO

Ukrainian, 1887–1964

Nude Torso, 1914

Cast bronze with blue patina, h. without base
15 5/16 (39.6)

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

JULIO GONZALEZ

Spanish, lived in France, 1876–1942

Small Sickie or Standing Woman (Petite fougille
[*Femme debout*]), 1937

Cast bronze, ed. 2/6, h. 11 (27.9)

The Joel Starrels, Jr. Memorial Collection, 1974.139

ARISTIDE MAILLOL

French, 1861–1944

Woman with a Crab, 1905

Cast bronze, 6 1/2 x 5 1/2 x 4 3/4 (16.5 x 14 x 12)

The Joel Starrels, Jr. Memorial Collection, 1974.211

The School of the Art Institute of Chicago
From America's Studio: Twelve Contemporary Masters
10 May–14 June 1992

JOHN CHAMBERLAIN

American, born 1927

Untitled, 1963

Welded, painted, and chromium-plated steel auto-
mobile parts, 36 x 50 x 53 (91.4 x 127 x 134.6)

Gift of Mr. and Mrs. Richard L. Selle, 1972.3

The State of Illinois Art Gallery, Chicago

Gertrude Abercrombie

18 March–17 May 1991

Traveled to: Illinois State Museum, Springfield,
28 July–25 October 1991

GERTRUDE ABERCROMBIE

American, 1909–1977

Doors (3 Demolition), 1957

Oil on canvas, 18 x 24 (45.7 x 61)

Gift of the Gertrude Abercrombie Trust, 1979.14

The Montreal Museum of Fine Arts

The 1920s: Age of the Metropolis

20 June–10 November 1991

OTTO DIX

German, 1891–1969

Nineteen prints from the portfolio *Der Krieg*, 1924

Etching, engraving, and aquatint, various
measurements

The Marcia and Granvil Specks Collection,

1984.48, .50, .52, .66, .69; 1986.254, .255, .257,

.259, .261, .262, .264, .265, .266, .269, .271, .273,

.275, .276

Kulturgeschichtliches Museum, Osnabrück, Germany
Felix Nussbaum: Verfemte Kunst/Exilkunst/Widerstandkunst
6 May–22 July 1990

FELIX NUSSBAUM

German, 1904–1944

Portrait of a Young Man (Porträt eines jungen
Mannes) (verso), 1927

Carnival Group/Masquerade (Narrengruppe/
Mummenschanz) (recto), circa 1939

Oil on canvas, 38 1/2 x 28 1/2 (97.8 x 72.4) (verso),
28 1/2 x 38 1/2 (72.4 x 97.8) (recto)

Purchase, Gift of Mr. and Mrs. Eugene Davidson,
Dr. and Mrs. Edwin De Costa, Mr. and Mrs.

Gaylord Donnelley, and the Eloise W. Martin

Purchase Fund, 1982.10

Musée du Louvre, Paris

Euphronios, Athenian Painter of the Sixth Century B.C.

21 September–31 December 1990

Traveled to: Staatliche Museen, Preussischer
Kulturbesitz, Berlin, 18 March–26 May 1991

EUPHRONIOS

Greek, Attic

Red-figure Neck-pelike Fragment: Ephebe (Youth) with
a Walking Stick, circa 510 B.C.

Slip-painted earthenware, l. 7 1/4 (18.4)

The F.B. Tarbell Collection, 1967.115.287

Scottsdale Arts Center Association and the Frank Lloyd
Wright Foundation, Scottsdale, Arizona

Frank Lloyd Wright: In the Realm of Ideas

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

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

FRANK LLOYD WRIGHT, designer

American, 1867–1959

Barrel Armchair, 1900

Designed for the B. Bradley House, Kankakee,
Illinois

Oak with upholstered seat, h. 27 (68.5)

University Transfer, 1967.70

FRANK LLOYD WRIGHT, designer

Window, 1909–10

Designed for the Frederick C. Robie Residence,
Chicago

Clear leaded glass in original painted wooden frame,
33 1/2 x 35 1/4 (85.1 x 89.5)

University Transfer, 1967.87

Rose Art Museum, Brandeis University, Waltham,
Massachusetts

Robert Hudson: Sculpture/William T. Wiley: Painting
12 May–28 June 1991

WILLIAM T. WILEY

American, born 1937

Drifting Net, 1987

Acrylic and pencil on canvas, 99 1/2 x 165 3/4
(252.7 x 421)

G.U.C. Collection, courtesy of the David and Alfred
Smart Museum of Art, 6.1990a

WILLIAM T. WILEY

Drifting Net, 1987

Ink on paper, 14 1/4 x 10 1/4 (36.2 x 26)

G.U.C. Collection, courtesy of the David and Alfred
Smart Museum of Art, 6.1990b

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



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

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.

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 Asian 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 Hoffmann: Drawings and Objects from Conception 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 Asher, Joanne Berens, Norah Flatley, Peter Kapper, Elizabeth Manley, Philip Matsikas, Jane Meredith, Robert Mitchell, Lisa Schwarzbek, John Tanner, Colleen Tracey, Krister 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.



A Museum visitor reads a didactic text in the exhibition *Imagining an Irish Past: The Celtic Revival 1840–1940*.

Portrait Prints from Nolde to Dine: Selections from the Joseph P. Shure Collection
3 December 1991–8 March 1992

Joseph P. Shure, an alumnus of the University of Chicago, has been collecting 20th-century art for many years. Particularly interested in graphics, Mr. Shure has sought out the very direct and personal artistic statements which are possible in these often private media, and the seventeen portraits and self-portraits in this exhibition each presented considerations beyond mere physical appearances. *Portrait Prints from Nolde to Dine* was guest-curated by Dennis Adrian, himself a University of Chicago alumnus and a collector of fine art.

Imagining an Irish Past: The Celtic Revival 1840–1940
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.

Depth Studies: Illustrated Anatomies from Vesalius to Vicq d'Azyr
17 March–7 June 1992

Organized by Professor Barbara Stafford of the University of Chicago's Department of Art and her graduate seminar, this exhibition of twenty-nine anatomy texts from the University of Chicago Library explored the diverse ways in which anatomy text illustrators from the 16th to the 20th centuries fathomed the realms of biology and physiology. Small manuals and large folios alike worked as narratives to explain certain relationships between the body and mind and to establish links between the physical and metaphysical. The exhibition was mounted in conjunction with the University of Chicago Centennial Conference, "Imaging the Body: Art and Science in Modern Culture" (2–4 April 1992).

Jene Highstein: Drawings
16 June–23 August 1992

Part of an ongoing series of intimate exhibitions focusing on the works of alumni artists, this show featured three large-scale drawings by sculptor Jene Highstein. Curated by intern Britt Salvesen, these works on paper complemented the May 1992 installation of Highstein's marble sculpture, *Truncated Pyramid*, a gift of the Smart Family Foundation, in the Vera and A.D. Elden Sculpture Garden, thus allowing viewers to investigate the relationship between drawing and carving in the artist's work.

Events

Lectures, gallery talks, concerts, special events, colloquia, and symposia, 1 July 1990–30 June 1992.

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

Gallery talks for *M.F.A. 1990* by participating artists: Libby Wadsworth, 12 August 1990; Gary Cannone, 19 August 1990.

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

Opening Reception Lecture: "Royal Patrons and Wandering Monks: The Art of Pāla 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 Pāla Art," Frederick Asher, Professor of the History of Art, University of Minnesota, 5 November 1990.

Symposium: *Images and Rituals: The Pāla 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 Waghorne, Assistant Professor of Religious Studies, University of North Carolina at Chapel Hill.

"Vajrayana Images and Practices in Tibet," Matthew Kapstein, Assistant Professor of Religion, Columbia University, New York.

"Accretion, Obliteration, and Renewal: The Art of Ritual in the Kathmandu Valley," Bruce Owens, Mellon Instructor in the Social Science Collegiate Division, University of Chicago.

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



Richard Elden and Joan Feitler of the Smart Family Foundation at the dedication ceremony for Scott Burton's *Bench and Table* in the Vera and A.D. Elden Sculpture Garden, 7 June 1991.

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.

Concert: Arioso String Quartet, co-sponsored by Mostly Music, 17 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:

"Mindcraft," Margaret McCurry, Architect, Tigerman McCurry.

"(De) Sign," Stanley Tigerman, Architect, Tigerman McCurry.



A capacity audience enjoys a Mostly Music Concert in the Smart Museum lobby.

"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 Siegal, 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 Lope de Vega's *Fuente Ovejuna*, 21 April 1991.

Platform Presentation: readings of Viennese literature selections, Kenneth J. Northcott, Professor Emeritus, Department of Germanic Languages and Literature, University of Chicago, 19 May and 9 June 1991.

Fellows Lecture: "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 1991.

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, 28 July 1991; Norah Flatley, 11 August 1991.

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



Arts Day participants browse through books at the Museum gift shop, while enjoying desserts and jazz music in the lobby, 6 October 1991.

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

Events scheduled in connection with the exhibition *Multiple Perspectives: Cubism in Chicago Collections*:

Aspects of Cubism, lecture series co-sponsored by the Arts Club of Chicago to complement the exhibition, *Multiple Perspectives: Cubism in Chicago Collections*:

"Anarchist Self-Fashioning: Salon Painting, Political Satire, Modernist Art," Patricia Leighton, Associate Professor of Art History, University of Delaware, 7 October 1991.

"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 Gallery, England, 21 October 1991.

"Reading Cubism," Rosalind Krauss, Distinguished Professor of Art History, Graduate Center, City University of New York, 28 October 1991.

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 1991.

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.

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



Smart Museum preparator Rudy Bernal helps build a collage with a young artist during Family Day, 28 June 1992.

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.

Concert: Hyde Park Youth Sinfonia, John Hope Dancers, and St. Thomas the Apostle Liturgical Dancers, 8 December 1991.

Holiday Party: seasonal open house, 13 December 1991.

Mostly Music Concert: *Basically Bach*, David Sullivan, harpsichord; John Rozendaal, cello; Washington McClain, oboe; and Cynthia Koppelman, violin; 2 February 1992.

Annual Friends Meeting: vote on acquisition to permanent collection, 20 February 1992.

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

Fellows Lecture: "The Evolution of Irish Silver," John Teahan, Keeper of Art and Industrial Division, National Museum of Ireland, Dublin, 22 January 1992.

Gallery Talk: "Emblems of National Pride: Celtic Art Revival," Kathleen Gibbons, Education Coordinator, 7 February 1992.

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.

Gallery Talk: "The Influence of the Celtic Revival on American Art," Kathleen Gibbons, Education Coordinator, 6 March 1992.

Lecture: "Imagining an Irish Past: The Creation of the Celtic Myth," Martin Burke, Lecturer, Social Sciences Division, University of Chicago, 8 March 1992.

Mostly Music Concert: Saint Patrick's Day commemoration with Jamie O'Reilly and the Rogues, 15 March 1992.

Platform Presentation: poetry of W.B. Yeats read by Jerome Kilty, cast member of the Court Theatre's production of *The Gigli Concert*, 15 March 1992.

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

Lecture: "Hidden Treasure: The Legacy of Chicago's Irish Parishes," Ellen Skerrit, independent scholar, 5 April 1992.

Dramatic Performance: Lady Gregory's *Spreading the News* (the inaugural production of the Abbey Theatre of Dublin) performed by Erin Go Bragh Theatre Company, 26 April 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.

Education

Educational programming from 1 July 1990 through 30 June 1991.

Museum Tours

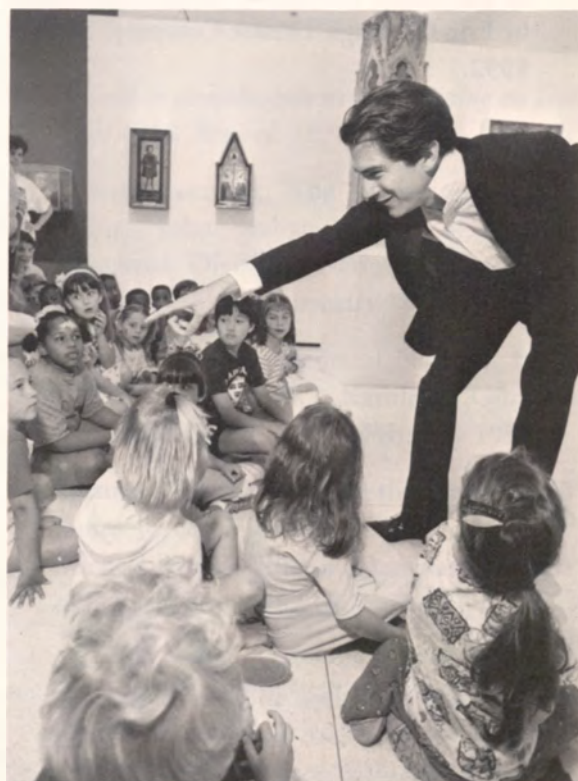
An increasingly visible role in introducing the public to the Museum's collections has been played by the Smart Museum's docents, University of Chicago graduate and undergraduate students who attend regular training and work sessions to learn about special exhibitions and aspects of the permanent collection. 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.



Actor John Leovy makes the Daphne and Apollo legend come alive during a Museum tour.

Literature 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"



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

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.

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 Smart Museum. 216 pages, seven black-and-white illustrations, 86 color plates.

Imagining an Irish Past: The Celtic Revival 1840-1940

Edited by T.J. Edelstein, with the following essays: Michael Camille, "Domesticating the Dragon: The Rediscovery, Reproduction, and Re-invention of Early Irish Metalwork"; Linda Seidel, "Celtic Revivals and Women's Work"; Anthony Jones, "Knox of Manx and Liberty's of London: In the Ministry of the Beautiful"; Frank Kinahan, "Douglas Hyde and the King of the Chimps: Some Notes on the De-Anglicization of Ireland"; Neil Harris, "Selling National Culture: Ireland at the World's Columbian Exposition"; Cheryl Washer, "The Work of Edmond Johnson: Archaeology and Commerce"; with additional contributions by Richard A. Born, Sue Taylor, Mary McLaurin, and Karen Woodworth. *Imagining an Irish Past* also contains a checklist of 284 objects from various collections, including that of the Smart Museum. Published on the occasion of the exhibition of the same title mounted at the Smart Museum from 5 February through 16 June 1992. 158 pages, 56 black-and-white illustrations, seven color plates.

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

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 Shahzad Najmuddin, Guard Captain
 Austin Nichols
 Noelani Nitz
 Timothy Olsen
 Rachel G. Overton
 Gretchen Papazian
 Andrew B. Payne, Guard Captain
 David R. Pehlke, Guard Captain
 Julia Perlman
 David Pyle
 Cathy Momeni
 Vijay Prashad
 Christopher Randle
 Jessica L. Rose, Guard Captain
 Shami Shenoy
 Lihbin L. Shiao
 Jennifer L. Spreitzer
 Benjamin Staniger
 Meggan E. Stock
 Andrea Taylor
 Mark H. Tengenfelt
 James F. Tracy
 Rachel Trummel
 John D. Ward

Volunteers

Helen Halpern
 Joseph P. Shure
 Joyce Poole
 Michael Worley
 Agnes Zellner

Docents

Calvin Burwell
 Mahinda Deegalle
 Sheree Fogel
 Ellen Foley
 Suzanne Gerstner
 Julia Giardina
 Anne Harris
 Julie Johnson
 Rob Levine
 Merle Khoo-Ellis
 Andrew Moore
 Karla Niehus
 Julia Perlman
 Jennifer Spritzer
 Eva Silverman
 Wanda Turks
 Aileen Wang
 Noelle Wenger

