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Report of the Chair and Director

1996-1997 was an exciting year for the University of Chicago's David and Alfred Smart Museum of Art. We organized and circulated two international exhibitions, created and implemented a new long-range strategic plan, and worked with many generous funders and donors to underwrite our activities and to add significant works of art to our collections. We also offered a wide range of educational programs, from scholarly lectures and conversations with renowned artists to interactive programs for primary and secondary school students.

In the fall, we presented a major exhibition of Korean literati painting from the collection of the Korea University Museum in Seoul, which we also circulated to museums at Columbia University in New York, the University of Oregon, the University of California at Los Angeles, the University of California at Berkeley, and the University of Pennsylvania. Made possible by the Hyundai Group, this project established the Smart as an international venue for the presentation of groundbreaking exhibitions devoted to East Asian art. We also collaborated with the University of Chicago’s Oriental Institute Museum to present in our galleries an exhibition of ancient Egyptian artifacts drawn from their extensive holdings, so that visitors could view this material while the Oriental Institute galleries were closed for extensive renovations. This past spring, our exhibition From Blast to Pop: Aspects of British Modern Art, 1915-1965 highlighted works from our collection by such artists as Henry Moore (represented by twelve sculptures and twenty drawings), Barbara Hepworth, and Richard Hamilton. Currently on tour to two other museums, this exhibition introduced our extensive collection of 20th-century British art to a wide audience. The project was supported by generous grants from the John Noveen Company and the Pritzker Foundation.

A concurrent exhibition of classical Greek and Roman antiquities from our collection of over eight hundred objects further accomplished the goal of making our collections more widely known. Researched and assembled by Professor Gloria Pinney and her students, Excavating the Smart Museum: (Re)viewing the Classical Greek and Roman Collections was the product of a graduate seminar focusing on our classical collection and its contexts of fabrication, use, and collecting. This project was made possible by a large multi-year grant from the Andrew W. Mellon Foundation to encourage innovative faculty and student use of the Museum’s collections. A catalogue documenting the project will be published in 1998 with assistance from the Getty Foundation.

During the year we also mounted exhibitions of post-war art made in Chicago from our comprehensive collection; paintings by Peter Saul, the Texas-based artist whose work has greatly influenced many contemporary artists active in Chicago; an annual exhibition of works greatly influenced many contemporary artists active in Chicago; and an exhibition featuring the work of Midway Studios faculty.
ty members. All exhibitions were accompanied by educational programs ranging from an international symposium on Korean art, an interdisciplinary British film series, and a reading by renowned Anglo-American poet Thom Gunn, to gallery talks by artists and critics, musical performances, and lectures.

Another significant activity this year was the development of a new long-range strategic plan for the Smart Museum. As the Museum has matured and our activities have expanded over the past 23 years, we sensed the desirability of pausing to reflect on what has been accomplished. By formulating a plan that will guide us for the next ten years, we will continue to develop in a healthy fashion, managing growth and setting priorities and goals for programs, audiences, and fundraising. With skillful assistance from the global business consulting firm McKinsey & Company, Inc., we conducted a survey of our operations and how we are regarded among the various constituencies we serve, including the University of Chicago, the greater Chicago community, and the wider scholarly and museum world. We also surveyed (often by means of onsite visits and interviews) other university art museums from which we felt we could learn, including the Harvard University Art Museums, the Art Museum at Princeton University, the Spencer Museum of Art at the University of Kansas, and the Henry Art Gallery at the University of Washington, among others. These museums were selected for a variety of reasons, including quality of collections, excellence and innovation in teaching programs, special relationships with students and faculty, importance of art history and studio art in the university curriculum, and proximity to a major metropolitan area with other non-university art museums. The result of our research was a much clearer idea of how a university art museum can best serve its many diverse audiences, and how it can build long-term support for its efforts.

We now have in place a new long-range strategic plan that sets priorities and goals for the future and clearly articulates our mission. These issues are summarized in a new mission statement, adopted by the Smart's Board of Governors on September 16, 1997 (see page 7). Thanks are due to the Smart Board of Governors, and especially the long-range planning committee, including Robert Feitler, Lorna Ferguson, Neil Harris, Elizabeth Helzinger, and Patricia Swanson, as well as the entire Smart Museum staff, for their diligent and thoughtful work throughout the planning process.

In the coming months, look for changes in and around the Smart Museum: more frequently changing exhibitions and additional educational programs, increased visibility for all of our activities (including street banners and advertisements), and expanded opportunities for students and museum members to take advantage of our offerings. We are now open late on Thursday evenings, and we welcome your visits to the galleries, museum shop, and café anytime between 10 a.m. and 9 p.m. on Thursdays. We are also planning major renovations of our sculpture garden, which will provide new areas for outdoor seating and sculpture viewing, and of our exhibition spaces, which will allow us to present larger special exhibitions and more of our burgeoning American and European modern, contemporary, and East Asian collections. The renovation will also provide for a more flexible thematic display of our Ancient and Old Master works, which will better reflect contemporary trends in art-historical thinking and museum display. We will also create a new, more accessible study room, which will allow us to better serve both university students and primary and secondary school groups, and new storage space for our growing collections of paintings, prints, and drawings.

Thanks to many generous donors, we have continued to add to our collections, with an increased focus in modern, contemporary, and East Asian art. Of special note are the large ceramic sculptures Hawk by Robert Arneson, given to the Museum by Joel and Carole Bernard, and a group of works by artists active in Chicago in the 1960s, 1970s, and 1980s, including paintings and drawings by Robert Barnes, Sarah Canright, Art Green, Richard Hull, Gladys Nilsson, and Suellen Rocca, given by several donors including Allan Frankin, Ruth Horwich, Dennis Adrian, and Don Baum. In anticipation of our Lasar Segall exhibition, we received an important print portfolio by this German-Brazilian artist as a gift from Marcia and Granvil Specks. In the realm of East Asian art, significant Chinese, Japanese, and Korean works were generously given by Brooks McCormick, Jr., who also established a fund for the purchase of Asian art. Finally, we continued to build our small collection of traditional African art with gifts from Dr. Richard and Jan Bauman and Richard J. Faletti, whose collection will be the focus of a special exhibition in the spring of 1998.

Our educational outreach activities have flourished as well, anchored, as in previous years, by a major lead grant from the Sara Lee Foundation, with additional support from the Polk Bros. Foundation and the Chicago Arts Partners in Education. Our innovative and effective Docent for a Day and MasterArt programs, described elsewhere in this Bulletin, continue to serve record numbers of Chicago public school students, many of whom have no other access to arts education. In these days of concern for the future of the arts in this country, in the wake of debates about government funding, censorship, and community priorities, we feel a tremendous sense of energy and purpose. Educating tomorrow's audiences—primary, secondary, and university students—and encouraging them to understand and support the arts are a major part of our educational mission, and we look forward with confidence to the next ten years.

Richard Gray
Chairman, Board of Governors
Kimberly Rorsbach
Director

Mission Statement

The David and Alfred Smart Museum of Art is the art museum of the University of Chicago. In support of the University's educational mission, the Smart Museum collects, preserves, exhibits, and interprets works of art for the benefit of the University community, the citizens of greater Chicago and other general audiences, and the scholarly world at large. By means of both its own collection and loaned works, the Museum presents exhibitions of scholarly and visual merit, in the belief that contact with original works of art in a museum setting is an essential component of a liberal education and a key factor in understanding the world in which we live. To further enrich understanding of the visual arts, the Museum produces catalogues and other publications, and sponsors programs such as lectures, symposia, readings, and tours to elucidate the works on view and connect them to a wider intellectual, historical, and cultural discourse. In view of the University's long-standing commitment to interdisciplinary understanding in all spheres of study, the Museum especially seeks to foster a cross-disciplinary understanding of the visual arts by means of its exhibitions and programs. While embracing and serving the University of Chicago audience, the Museum also reaches beyond this audience, serving general adult visitors, the greater scholarly and artistic community, and primary and secondary school students. By means of its exhibitions, programs, and publications, the Museum makes available the University's unique intellectual resources to this wider audience, thus providing a public "window" on aspects of the University's scholarly discourse. At the same time, the Museum serves as a training ground for future teachers, artists, and museum professionals, involving a wide range of University of Chicago students in essential museum activities. In doing so, we serve not only the University, but also the larger community, by enlarging the pool of individuals committed to increasing understanding of the visual arts among a range of diverse audiences.
Studies in the Permanent Collection

Seeking the City of Truth: Robert Barnes’s Illustrations for the First Ten Cantos of Ezra Pound

The following essay presents permutations of subjects and themes in a series of early pastels by the American artist Robert Myrddyn Barnes (b. 1934). Barnes’s sources are taken from history, myth, art, and literature, creating layers of meaning and allusion in each individual pastel as well as in the suite ensemble.

In 1961, the American painter Robert Barnes received a Fulbright grant to study at the University of London’s Slade School of Art. In the summer of that year, before Barnes’s September departure aboard the Queen Elizabeth, his dealer, Allan Frumkin, requested that he make ten drawings. The resulting pastel drawings, eight of which have recently entered the collection of the David and Alfred Smart Museum of Art through the benefaction of two donors, are illustrations for Ezra Pound’s The Cantos.

The pastels’ sequence corresponds to the order of the first ten cantos as published in The Cantos of Ezra Pound of 1948. Nine of the ten pastels were shown at the Allan Frumkin Gallery in New York in September of 1961. Seven of them bear a roman numeral in the lower left corner denoting their correspondence to a particular canto, and dates on all but one suggest that they were completed in sequence, from “2-16-1961” to “4 XIX 1962.”

Although Frumkin requested only ten drawings, Barnes initially planned to complete thirty. Perhaps he had the first thirty of Pound’s Cantos in mind, for he owned a copy of A Draft of XXX Cantos (1940), reprinted as the first “book” of cantos in The Cantos of Ezra Pound, from which Barnes eventually culled his primary textual references. But after he began his studies at the Slade School of Art in 1961, the series of drawings was not resumed, apparently due to painting requirements set by the Fulbright committee.

Barnes’s approaching departure from New York motivated him to finish reading The Cantos, which he had been doing sporadically since meeting Pound at New York’s Gotham Book Mart in 1958. Canto I begins with a voyage by sea: “And then went down to the ship, / Set keel to breakers, forth on the godly sea. . . .” Pound’s own departure from his native United States for Europe in 1908 is reflected in The Cantos by the recurring theme of “the wanderer,” and would be paralleled by Barnes’s voyage.

Barnes had developed a keen appreciation for literature and poetry in his youth. While a student (from 1952-56) at the School of the Art Institute of Chicago, he was encouraged by Jessica Nilson North, a former editor of Poetry Magazine whom he had met casually in Chicago’s Hyde Park neighborhood, to take drama and poetry classes at the University of Chicago. At the university, Barnes may have been introduced to The Cantos in “The World of James Joyce” or “Understanding Modern Poetry,” classes taught by the late surrealist poet Paul Carroll.

Barnes felt an affinity with the young and
ambitious iconoclast Pound, who had also set out for London to establish himself and his art, but he did not share Pound’s politics or convoluted socio-economic hypotheses. He believed that for London to establish himself and his art, but he did not share Pound’s politics or convoluted Fascisti vision, i.e. his cavalier acceptance of Mussolini’s Fascist ascendancy in Italy and National Socialism in Germany are recalled in Barnes’s in which participants in an auto-da-fé hail the proceedings with the fascist salute. While the number of pastels that Barnes took was conceptually very ambitious. He did not set out simply to illustrate a parallel exploration of themes undertaken by Pound in the epic tradition. For example, in his important early painting Judith and Holopherne (1958), now in the Whitney Museum of American Art, Barnes interweaves personal, artistic, and literary allusions and themes in seamless strands of reference and meaning comparable to the fluid shifts of form and time in Pound’s Cantos, where characters, events, and themes interweave throughout the 116 poems regardless of the structure, chronology, logistics, or language within each canto. The manifold, heterogeneous themes and allusions in The Cantos impelled Barnes to study Pound’s work closely. His investigations are reflected in this suite of pastels, unique in his career since he considered his monk; it was first published by Aldus Manutius while a student at the School of The Art Institute. It is an allegorical narrative of a story of their associates. . . .

While the number of pastels that Barnes completed for this project is modest, his undertaking was conceptually very ambitious. He did not set out simply to illustrate The Cantos but to enter a parallel exploration of themes undertaken by Pound in the epic tradition. For example, in Cantos I Barnes satirizes the figure of the epic hero, alluded to in Pound’s first Canto through a reference to Book X of the Odyssey, by appropriating the figure of Napoleon from David’s Napoleon in His Study (1812) as his visual model for Odysseus1 (fig. 2). Barnes also explored Homer and Dante, using Pound’s Cantos as a starting point, enlarging upon them with the esoteric La Hypnerotomachia Poliphili, which he likely saw at the Newberry Library in Chicago while a student at the School of The Art Institute.20

Precmiment as an incunabulum in the history of illustrated books, the Hypnerotomachia Poliphili is thought to have been written by Francesco Colonna, a fifteenth-century Dominican monk; it was first published by Aldus Manutius in 1499.21 It is an allegorical narrative of a young man, Poliphilo, who in a dream seeks his beloved, Polia. In search of her, he wanders through fabulous cities filled with antique monuments and other ruins (fig. 3). Polia (like Dante’s Beatrice) is a symbol of the unattainable divine as earthly beauty and love; the analogous figure in Pound’s Cantos is Isotta degli Atti, the wife of Sigismondo Pandolfo Malatesta.22 Poliphilo’s fictive dream occurs in late fifteenth-century Venice near Rimini, where Malatesta was the ruling lord until his death in 1468. Poliphilo’s architectural fantasies can be compared to actual buildings designed by the humanist architect, painter, and theoretician Leonard Betti Alberti, and even the name Poliphilo (“lover of Polia,” “loved by many,” “lover of many things,” “lover of cities”) recalls the Greek spheric Polycleitos (“maker of cities”) and Polites (“of many council”) given to Malatesta in Cantos IX.23 More essentially, the beautiful Polia (perhaps derived from the Greek Polis, “city”) is the catalyst for the wanderer’s journey in the Hypnerotomachia Poliphili, mirroring the role played by Dante’s Beatrice and by Pound’s Isotta, for whom Malatesta builds Alberti’s grandiose Tempio Malatestiano in Rimini.

Barnes’s interest in associations of hermetic themes, subjects, and sources complemented Pound’s deep fascination with esoterica and love of analogy or “subject-rhymes.” Through these interests, Barnes recognized that the first decalogue of Pound’s Cantos parallels a thematic pattern in the Old Testament Book of Ezra (another name with obvious significance for both poet and artist), also written in ten chapters.24 Stylistically, Pound lapses into a tone of biblical austerity for the four “Malatesta Cantos” (Cantos VIII–XI). Much of the Book of Ezra (and the Book of Nohemith) is written in the form of lists and inventories, where the word “and” is used more for its metrical emphasis than its conjunctive purpose:

And in the days of Artaxerxes, Bishlam and Mithredath, and Tabeel and the rest

This is mirrored in Pound’s Cantos X:

And the Angevins were gunning after Naples
And we dragged in the Angevins,
And we dragged in Louis Eleventh,
And the tires Caliste was dead, and Alfonso...25

This parallel with the construction of the biblical text engaged Barnes’s love of irony, as did the absurdity of Pound’s anti-Semitic remarks in his 1938 radio broadcasts from Italy.26 The Old Testament, particularly the Book of Ezra, was fresh in Barnes’s mind in 1961 because his brother’s marriage to a Jewish woman had caused ripples of dissent in his family, an oddly mixed group of Catholics and Quakers, some of whom were anti-Semites.27 One reference from the
The Book of Ezra is the eviction from Israel of the gentile wives of Jewish sons and their families. Barnes wrote to his parents in support of his brother and found himself referring to this Old Testament scripture to point out the hypocrisy of their objections. In both The Cantos and the Book of Ezra, the rebuilding of a temple is undertaken, by Christians and Hebrews respectively. In Canto VIII and IX, Pound discusses Alberti's Tempio Malatestiano. This project, initiated by Malatesta in 1449, is a Gothic convent church (formerly San Francesco) that is given a new, classicized Renaissance form. In the Book of Ezra, the Jews return to the Holy Land from the Babylonian captivity in 538 B.C. Handled down to the Jews from Cyrus the Great, a charge from God commanded them to "rebuild the house of the Lord which is in Jerusalem." 

The issue for both Alberti and Ezra is the rebuilding of the temple as guardian of a sacred past that restores forgotten customs, beliefs, and ideas, revitalizing the actual and intellectual symbolic edifices of ancient times. It is interesting that the temple in the Book of Ezra, the Tempio Malatestiano, Pound's Cantos, and Barnes's illustrations were all left unfinished. "The Book of Ezra also provides an account of the discovery of Cyrus's decree at the "house of the archives in Ecbatana." Barnes connected this with the "gilded tower" in Ecbatana, described by Pound in Cantos IV and V. This ancient tower is a citadel that served as the king's treasury. Pound relates it to the subject of Canto V—the greed that brings about the demise of both Giovanni Borgia and Alessandro de Medici. For his part, Barnes gives us the bloodied figure of Borgia writhing in the Tiber between a ship in the foreground and the distant citadel (fig. 4).

Barnes's protagonist stands at the helm of the ship, staring out over its taffrail toward Ecbatana. The sprawling city is surmounted by the tall, black citadel. Surrounding it are seven concentric walls described by Herodotus in his History, each a different color. Barnes's depiction of the citadel at Ecbatana alludes to an image of Nineveh burning in the upper right corner of Delacroix's The Death of Sardanapalus (1826) (fig. 5). In the canto Pound states "Cainia awaits," a reference to the innermost ring of hell in Dante's Inferno, named "Cainia" for the biblical figure, Cain, who murdered his brother Abel. Dante's "Cainia" holds those who have been treacherous to their kin. With Pound's allusion to Dante in mind, Barnes borrowed a figure from another Delacroix painting, The Bur­que of Dante (1824), for the depiction of Borgia. Thrusting to the heavens, the tower of Ecbatana (like the Tower of Babel) becomes a symbol for the impossibility of reaching a com­mon footing with God—the impenetrable circuit walls around it recall the strata of purgatory and heaven in Dante's Purgatorio and Paradies. Similarly, Dante's Beatrice and Colonna's Polia evanesc into the heavens and disappear from the quests of their devotees, becoming physically and intellectually unattainable.

For Dante and Colonna, a vision of beauty (in this instance, a beautiful woman) is the sensi­ble manifestation of truth. But in Pound's first ten cantos, the beatific vision is often not a feminine but an architectural ideal. Similarly, in the Hypnerotomachia Poliphili, architecture betokens what Johann Winckelmann termed the "mobile simplicity and calm grandeur" of the antique, the epitome of solemn beauty for Pound. Pound's Canto III opens with a memory of Venice as seen from the steps of the Dogana di Mare. This cus­tomhouse, built in the late seventeenth century, is known for its tower topped by a figure of Fortu­na—the same winged goddess who stands atop a pyramidal temple in the beginning of the Hypnerotomachia Poliphili (fig. 6). Later in Pound's Canto III, the "gilded tower" of Ecbatana looms over the city's "plotted streets," and reappears at the beginning of Canto V. And in Canto VIII and IX, the construction of Alberti's Tempio is recounted in letters and through witnesses.

Colonna's rich succession of sculptural and architectural descriptions (illustrated with lavish woodcuts) are tangible surrogates for Polia, the object of Poliphilo's quest. Conversely, the root of her name, as noted above, suggests that Polia might be the personification of this fantastic architecture. Often the architectural decorations and hieroglyphic-like emblems described in Colonna's text and depicted in the anonymous woodcut illustrations are figurative, including grotesques in low relief on plinths and in the round in niches. Alberti, like Vitruvius, peppered his treatise On the Art of Building with analogies to the human figure: the interior walls of a build­ing arc its "bones," and they should not be too thick, for "who would not criticize a body for having excessively swollen limbs." This analogy is not unique to Vitruvius or Alberti—the body is a familiar literary metaphor for a building; in the First Letter of Paul to the Corinthians, St. Paul wrote, "Do you not know that your body is a temple of the Holy Spirit within you...?"

Carl Jung interpreted the City as a mother symbol, observing its personification in Renaissance images as the mother goddesses Rhea or Cybele. The mural crowns of these goddesses symbolize their tutelary function for a city or province, as in Andrea Mantegna's The Triumphs of Caesar (c. 1490), the second canvas of the series The Triumphs of Caesar (c. 1484-1506). Cities are also figured as feminine in the Old Testa­ment, and the idea of the "Mother Church,"
sometimes represented by images of the Virgin Mary, seems to follow from one of urban culture's original functions, to serve as a temple. This brings to mind St. Augustine's "autobiography of the Catholic Church," The City of God (c. 413), a discourse on the irreconcilable difference between the earthly city (Rome) and the heavenly city, personified as feminine, which he calls "a great city, new Jerusalem." Thus, "the church" can be both civic and feminine.

The ship is another entity featured prominently in The Cantos that figures both as woman and city. In his treatise, Alberti referred to the ancients who "compared the city to a ship on the high seas." And although even the sight of a woman at sea or before embarkation was (and perhaps still is) considered by some the worst of maritime ill omens, the ship, like the church, is almost universally expressed as feminine—she.

Pound's metaphysical quest in The Cantos begins aboard ship. Canto I opens with an allusion to both the Odyssey and Psalms: "And then went down to the ship . . . ." and in Canto II a ship's captain, Acoetes, recognizes the true godly identity of a child (Bacchus) who has been abducted by his men. Bacchus changes the sailors into fish while making Acoetes a priest of his cult. Pound focused on the metamorphosis of the sailors, which is also the moment depicted in Barnes's drawing. Pound fashions a new myth of transformation, which in his own identification with the wandering protagonist(s) of Pound's poem and suggests that Acoetes's inner vision—his recognition of truth through its misleading appearances—is like that of the artist while underscoring the uncommon nature of artistic transformation.

Even Venice in Canto VII is a water-world that can be imagined as a fleet of ships at sea. The seated figure in Barnes's pastel (fig. 8) is an imaginary portrait of Pound among "sham Memphis columns," holding an open book in his lap. He addresses his reader in Canto VII with a line from Dante's Paradiso: "O voi che siete in piccolata barca" ("O you who are in a very small boat"). The metaphorical voyage is taken up in other passages such as Canto V; where ships' bows and decks are depicted, as well as Canto VI, in which Eleanor of Aquitaine and Louis VII of France travel to Acre during the Second Crusade. Less explicit journeys (flights of intellectual or poetic fancy) are suggested in others, such as the birdlike transformation of Philomena in Barnes's Canto IV.

Focusing on Malatesta's preoccupation with the building of the Tempio Malatestiano, Pound, like Colonna, adopted the metaphor of a work of architecture as woman. Joetta, Malatesta's wife, only incidentally appears in Canto IX; referred to in letters to Malatesta from which Pound quotes. However, Pound showed Malatesta's devotion to her in his obsession with the Tempio. The Tempio is a monument of Malatesta's everlasting adoration of Joetta. In Barnes's pastel illustrating Canto VII (fig. 10), Malatesta is surrounded by the objects of his obsession: building materials, marble slabs, and archeological tools. His figure is based on Pietro della Francesca's fresco St. Sigmund and Sisimondo Pantalomo Malatesta (1451), located in the Chapel of Relics at the Tempio. In the fresco, Sisimund (1369-1437) wears a broad-brimmed hat with a high flaring crown; the same cappello is seen in Barnes's pastel, which also recalls Pisanello's (Antonio Pisano) portrait of Sisimund in profile. Barnes may have also been familiar with the Pisanello drawing of the Byzantine emperor John Palaeologus VIII (reigned 1425-48) in The Art Institute of Chicago—the drawing is peculiar for the emperor's odd, architectonic hat.

Symbolic architecture lies at journey's end for Pound's protagonist in the first ten cantos: for Odysseus in Canto I, it is Mt. Purgatory, depicted as a great architectonic spiral such as that in the fresco Dante e Hi Poem (1483) by Domenico di Michelino in the cathedral at Florence; the ominous citadels at Ecbatana in the tale of Giovanni Borgia and Alessandro di Medici in Canto V; the Temple at Jerusalem in the ostensibly obnoxious vision of Eleanor's and Louis's voyage to Acre in Canto VI (fig. 11); and Malatesta is pre-
occupied with the building of a pagan temple for his mistress and future wife in Cantos VIII and IX. Malatesta’s Tempio is the ultimate symbol of the humanist endeavor for philosophical, intellectual, and spiritual totality, identified in some ary source for his investigation of the creative ways, perhaps, with a renaissance vision of the

Figure 11. Robert Barnes, Canto VI. 1961, pastel on laid paper, 12 x 16 in., Gift of Allan Frumkin. 1996.50f.

Figure 12. Robert Barnes, Canto IX. 1961, pastel on laid paper, 12 1/2 x 17 in., Gift of Allan Frumkin. 1996.55f.

of the Inferno, in which the poet wanders alone in a dark wood (fig. 12). Like Dante, Malatesta wanders alone (but through tall marsh grass), eluding pursuers in the distance.

Pound resurrected the not-yet-corrupted spirit of ancient times, when the search for knowledge and beauty—Truth—was inextricably connected with universal harmony. Although for Pound the great corruption of civilization was usury (which can be seen as an aspect of the poet’s anti-Semitism), for Barnes, it was bondage—physical, emotional, and intellectual. Thus Truth for Barnes is manifested in the freedom of the artist to strive for unattainable resolution. This striving is only possible for Poliphilo in the freedom of his dream; for Dante, only in privileged access to the brightest visions of God. For Pound, only conceivable in the mythical world of the ancients; and for Barnes only in complete artistic autonomy symbolized by the iconoclast Malatesta whose rebellious spirit prevails in Barnes’s ten pastels for Pound’s The Cantos.

MICHAEL ROOKS is an independent writer and curator in Chicago. He is currently working on a catalogue raisonné of Robert Barnes’s paintings and is the H. C. Westermann Research Assistant at the Museum of Contemporary Art, Chicago.

NOTES

I would like to express my appreciation to George Adams, Dennis Adrian, Robert Barnes, Fred Hillenbrand, and Bates Lowry for sharing their time and resources.


2. The two remaining pastels, Canto III and Canto VIII, are currently in American private collections. I have arranged and studied the ten pastels in a sequence that corresponds to the Canto based primarily on the imagery, but also on their dates and roman numeral designations; the last three pastels are unnumbered.

3. "Three Cantos" were serialized in Poetry in 1957. Eventually (in the 1952 revision) the third canto became Canto II; Canto IV was replaced by the eighth canto, and part of the original Canto II was used for Canto III.

4. Three Cantos were serialized in Poetry in 1957. Eventually (in the 1952 revision) the third canto became Canto II; Canto IV was replaced by the eighth canto, and part of the original Canto II was used for Canto III. Humphrey Carpenter, A Serious Character: The Life of Ezra Pound (Boston: Houghton Mifflin Co., 1988), 212. The principal index that Barnes used, The Annotated Index to the Cantos of Ezra Pound (Berkeley: Univ. of California Press, 1957) by John Hamilton Edwards and William Vasse, is used here for most of the translations, explications of myth, and other literary sources. Some translations are Barnes’s own.

5. These dates are intriguing, for only a few of them could possibly reflect actual dates of completion. The pastels were probably dated long after the opening at the Frumin Gallery—"an illustration of Canto V accompanying the Chicago Daily News exhibition review of 16 September 1965 shows no date—possibly on separate occasions after Barnes’s return from London to the United States in January 1965. While in London, he had adopted a "European" method of dating his work, using Roman numerals for the days of the month. The first six are dated too early, the last date, "17 XII 1965," being more than two months before Barnes received the request from Frumin, although these may have been in progress long before the request. Canto VIII and Canto IX are dated "7 XI 1961" and "9 VI 1961," respectively. Barnes left the U.S. on September 8th, it is improbable that these pastels were finished to an acceptable degree and shipped to the gallery in New York within two days of Barnes’s departure for London, and within a week of the opening on September 17th. The last pastel in the suite, Canto X, is signed and dated "4 IX 1962." While it may have been the one work from the suite not shown at Frumin’s gallery (nine were shown), it seems unlikely since "Canto VIII" is not titled, dated, or signed. Of them, the signed drawing would have been displayed.


7. Barnes wrote a new ending to the New York bookshop at a celebration in honor of Pound organized by the James Joyce Society (of which Barnes was and still is a member). The poet had just been released from St. Elizabeth’s Hospital in Washington, D.C., where he was committed for thirteen years. He was judged legally insane during hearings at his trial for treason. See Carpenter, 709–51.

8. Ezra Pound, The Cantos, 113, lines 11–22; in his first line of Canto I, Pound may be referring to the first line of Psalms 107:23, which begins: "Some went down to the sea in ships...."

9. From its inception until April 1919, Pound was the "overseas editor" for Poetry, founded in Chicago by Har­riet Monroe in 1912.

10. Barnes’s School of the Art Institute of Chicago trans­script, which includes University of Chicago grades, shows that he received a grade of "A" in both of Carroll’s classes.

11. For the general organization of the drawing, Barnes referred to the fourth state of Rembrandt’s drypoint Christ Presented to the People (1655), which he may have seen at The Art Institute of Chicago or certainly in reproduction. The pope gives his blessing from a balcony while other ecclesiastics and fanatics pale wood onto a flaming pyre. Barnes borrowed the firemen from Courbet’s Firemen Going to a Fire (1862–63), ironically, Barnes’s "firemen" are facing rather than dousing the flames.


13. Robert Barnes, telephone interview with the author, 16 February 1995. These pastels are the only successful illustration project that Barnes has ever completed.
13. In Canto I, Pound set his poem in the epic tradition of Homer (X of the Odyssey the Nephys). In Book X, Odysses has anchored his ship near the island Idoia and encounters the sorceress Circe, who instructs him to follow the argonauts’ flag on the island’s eastern leg of its voyage, which will take him to the underworld. Saturating the epic hero, Barnes added a layer of art-historical reference by borrowing a term from Dante’s De Divina Commedia: His Study (1821) as his visual model for Odysses. (Napoleon was probably the ‘master-marter’—his major naval engagements were disastrous, and Napoleon’s exiles to Elba and death on St. Helena were the antecedents to the conclusion of Odysses’ Homeric journey.) For Barnes, Napoleon’s late portentous Pound’s impression of him and self-exile, but his ambition and talent as a military commander mirrored those of the central figure in the last three cantos of his poem—Sigismondo Pandolfo Malatesta.

14. The Hypnerotomachia Poliphili is important in the history of illuminated manuscripts, mainly for its great (and contesting) influence of its illustrations. The title, inverted with Greek words, is translated ‘The strife of love in the design of italic type (after Italian cursive script) and was the first to print with it. He is sometimes referred to as Albus Magnus to distinguish him from his grandson Albus Malachus (1477—1497).

15. Malatesta was a commissioned military strategist and condottiere, the duke of Gandia, named for cities, such as the early twentieth-century architectural image of towers, filling Pound’s poem and in Barnes’s pastel they are shown aboard El Cid’s home in eleventh-century Spain to the fifteenth-century frescoed walls of the City of Paris.

16. Malatesta was a commissioned military strategist and general in Renaissance Italy; he was also the ruling lord of Rimini, Fano, and Cesena. In the Canto, Pound deals with two extraordinary aspects of Malatesta’s life—his defiance of and contempt for Pope Pius II and the building of his Tempi Malatestiani in Rimini.

17. An interesting connection between the Hypnerotomachia Poliphili and Pound’s Canto, particularly the Malatesta Canto (VII-XII), is the name ‘Colonna.’ Little is known from Fria Francesco Colonna, the purported author of the Hypnerotomachia Poliphili; he never revealed his true name. Sigismondo Malatesta’s eminence for the papacy began after Pope Martin V attempted to claim Rimini for the papacy after the death of Malatesta’s older brother, but everyone knew was Odalchis Colonna, of the powerful and ancient Roman Colonna family. Ironically, after the death of Martin V, the Colonna family’s number of subjects, such as Thomas Jefferson’s ‘building a nation’ and Malatesta’s ‘building the Tempi Malatestiani. See Walter Baumer, “Die Struktur von Canto IV,” in Ezra Pound: The London Years, 1913-1918 (New York: AMS Press, 1978), 138-158.

18. Chapter 1 of Ezra begins in the first year of Cyrus the Great’s rule of Persia and his release of the Jews from their Babylonian captivity. Chapter 10 ends with the casting out from Jerusalem of the gentle wives and their children who had married outside of their faith. This foray into the decoration of the letterpress on the walls is too wet for painting but as he likes.” This foray into the decoration of the letterpress on the walls is too wet for painting but as he likes.” This foray into the decoration of the letterpress on the walls is too wet for painting but as he likes. As the letter opens, Malatesta laments that ‘an old room of a tawdry class. In Barnes’s pastel they are shown aboard El Cid’s home in eleventh-century Spain to the fifteenth-century frescoed walls of the City of Paris. Consequently, the fact that Alberti’s treatise is written in ten books, as in its model, Virgil’s earlier, treatise, On Architecture. See Poli/os Vitruvius, The Ten Books of Architecture (Cambridge: MIT Press, 1998); Alberti, “The Seventh Book of Leon Battista Alberti on the Art of Building,” translated by Robert Tavernor, On Architectura (Cambridge, Mass.: The MIT Press, 1997). 41. Malatesta’s devotion to Isotta can be seen both in the building of the Tempi Malatestiani and in the context of his pastel: ‘The Sea of Veil’, an allegorical figure of Liberty, one of the nationalistic fervor—fateful factors in Pound’s life.

42. Malatesta’s devotion to Isotta can be seen both in the building of the Tempi Malatestiani and in the context of his pastel: “The Sea of Veil’, an allegorical figure of Liberty, one of the nationalistic fervor—fateful factors in Pound’s life.

43. Robert Barnes, letter to Marjorie Dorothy Barnes, 13 April 1898, collection of Robert Barnes.

44. In the history of Israel, the Babylonian captivity is the period spanning the fall of Jerusalem in 586 BCE to the completion of the new Temple at Jerusalem in 516 BCE. At the center of his reign in 516 BCE, Cyrus decreed the restoration of worship at Jerusalem, initiating the end of the captivity. It is likely that his motive for setting the Jews in motion was to establish a buffer state between Persia and Egypt.

45. Ezra 7:22. Ezra 6:2. Ecbatana was the ancient capital of Media Magna, supposedly founded in the sixth millennium BCE and the first city of the kings of the Medes according to Herodotus in his Histories. Modern scholars suspect that Herodotus conflated the petty Median chieftains, Dares, with King Khashthira, who ruled from 653 to 633 BCE.

46. Giovanni Borgia (1474—1497), the eldest brother of Cesare Borgia, who probably murdered him in the interest of political ascendency. Alessandro de Medici (1513—1517) was appointed the head of the Florentine Republic in 1513 and elected pope in 1517 by the emperor Charles V. He was murdered in an unsuccessful bid for power by his cousin Lorenzo de Medici.


The Spurious Life and Possible Vicissitudes of an Etrusco-Runic Inscribed Bronze

Shortly before 1920, the distinguished University of Chicago philologist Carl Darling Buck received a striking present from his friend Professor Clifford H. Moore: a piece of ancient bronze, apparently the rim of a cauldron, inscribed with twenty-two letters in an unusual script (fig. 1). Buck eventually identified the script as a set of Old English runes and the inscription itself as a rough-and-ready alphabet. Runic alphabets had been found in medieval manuscripts with some frequency, and Buck surmised that his bronze fragment must have been inscribed for similar, and now wholly inscrutable, reasons. The only glaring problem with this enigmatic piece was the fact that Professor Moore had purchased it from a dealer in Rome, far from the Anglo-Saxons, Germans, and Scandinavians who used the script throughout the Middle Ages and sometimes well into the modern era. Buck surmised, therefore, that an English pilgrim passing through the Eternal City must have taken it into his (or her) head to cut a runic alphabet, with a sure hand and considerable strength, into the rim of this Etruscan or Roman vessel. No other scenario seemed plausible.

In 1967, Mrs. Carl Buck bequeathed her husband’s strange bronze fragment to what would become the David and Alfred Smart Museum of Art. Interest in the piece had always been limited by the utter lack of information surrounding its origin and the fact that runes were an anomalous script to find in Italy, even in cosmopolitan Rome. The fragment appears to form part of the lip of a hammered bronze vessel, a scrap that has been snipped and torn away—and very neatly, too—from the great circumference of the cauldron to which it once belonged. To judge from the fragment’s gentle curvature, this cauldron must have been immense, on the scale of the great vessels that passed between Etruria, Greece, and the Near East in the burst of international trade that enlivened the Mediterranean in the seventh century B.C.E. Yet neither the fragment’s simple folded-over lip nor the shape of the body beneath have any close parallels among other Etruscan cauldrons, or any other vessels for that matter, whether Etruscan, Greek, or Roman. Rims are usually better articulated, with a rolled margin on their edges, and most cauldron bodies bow strongly inward from the lip.

The inscription, unlike its comparatively crude medium, has been incised by a skilled and careful hand (fig. 2). As Buck noted in 1929, the letters conform to the shapes of standard Anglo-Saxon runes, which in turn resemble the 24-character Scandinavian set of runes known as the Old Futhark, the runic equivalent of the alphabet. As the word “futhark” (“futhork” in Old English) suggests, the standard order for runic letters (f, u, th, a, r, k, etc.) was quite different than that of such languages as Greek, Latin, Hebrew, Etruscan, and modern English, which all draw from
the order of the Phoenician alphabet. The order of the letters on Buck's bronze fragment, on the other hand, follows the Roman alphabet from A to Z, suggesting that the writer of this inscription must have been primarily literate in alphabetic script. The Smart inscription lacks any kind of punctuation. Both Etruscan and runic script used dots called interpuncts, positioned rather than our own colon, to mark breaks between words. The Smart inscription lacks any kind of punctuation. Runes, moreover, were usually written between two continuous lines, so that runic texts look like inscribed ribbons. The letters of the Smart fragment stand free.

The peculiarities of the inscription, when taken together with the fragment's gaudy curvatures, its crude lip, and its too-neatly trimmed edges, suggested to many of Buck's contemporaries that the whole piece was a fake, and it was considered as such by runic scholars for sixty years. Then, in the 1980s, the Italian archaeologist Carlo Carletti discovered a set of Anglo-Saxon graffiti on a medieval fresco in Rome and proposed that it had been scrawled there by illiterate English pilgrims between the years 689 and 801, when Anglo-Saxon visits to Rome were well attested in sources. One of these intrusive Britannic tourists, a certain Eadbald, cut his name into the fresco using runes rather than Roman letters. At about the same time, runic inscriptions came to light on the Gargano peninsula in Southern Italy. For the first time, runic scholars suggested that the "Rome fragment," which is now a Chicago fragment, might be worth a second look. Still, there is a vast difference between Eadbald's crudely hacked autograph and the careful incisions by which a runic alphabet was cut into the Smart Museum's bronze vessel. Eadbald's stab at immortality has peninsular does not alter the physical problems posed by Buck's bronze fragment. Its shape is still anomalous, its trimming excessively neat, and the reasons for its creation no less elusive than before.

There is one strongly attested tradition for inscribed alphabets in Italy, however, and that is the sudden appearance of Etruscan writing in the seventh century B.C.E. The Etruscans, dazzled by this new invention, seem to have gone alphabet-mad for a brief period, inscribing dishes, statues, and innumerable perishable surfaces of wood, cloth, or wax with alphabets. These early "abecedaria" record letters (like b, d, and g) that the Etruscans eventually abandoned because they had no use for them. One abecedarium, cut across the surface of a narrow little pot, goes so far as to include lists of syllables as well as individual letters. The sheer excitement of reading and writing has seldom made itself so evident.

In effect, Carl Buck's bronze fragment looks like an Etruscan abecedarium, except that it is inscribed in expensive material and in Anglo-Saxon runes. But it is difficult to imagine that many customers of that early twentieth-century Roman dealer would have known the difference. In fact, Etruscan letters and Nordic runes bear notable resemblances to one another, perhaps for good reason: many scholars trace the invention of runes to Germanic contact with the Etruscans, perhaps in the Alps or along the Danube, during the latter days of the Roman empire. Forgers, too, have noticed the resemblance—not only the forgers of runes who continue to operate in Scandinavia, but also the forgers of Etruscan antiques who have operated for centuries in Rome. Indeed, from its very beginnings in the mid-fifteenth century, the history of Etruscan studies has been, to a disproportionate extent, the history of forgery. The combined temptation of the gorgeous Tuscan countryside, tantalizing references from ancient Greek and Roman historians, enigmatically charming artifacts, imposing architectural ruins, and an inaccessible language have continually induced both patriotic Italians and whimsical foreigners to embellish the Etruscans' fragmentary record with fresh, if fictitious, information. Often the forgers' stories tell as captivating a tale as any real history of Etruria. In 1946, for example, a newly discovered ancient manuscript "revealed" that the Etruscan warlord Lars Porsenna had presided, King Arthur-like, over a cohort of knights whose stronghold, Monte Poli­ticus (Mount Politic), had been an earthly paradise of paved streets, careful zoning regulations, and elegant public architecture (as well as a statue of Porsenna's Mamma on a pedestal in Mount Politic's main piazza). If Porsenna conducted himself like a Renaissance prince, the resemblance was only natural; the History of Lars Porsenna had just been composed by a Florentine scholar, Leonardo Dati, in order to carry favor with the reigning Pope, a princely Tuscan named Pius II.

A generation later, beginning in the 1490s, a Dominican monk named Giovanni Nanni began unearthing extraordinary Etruscan and Egyptian artifacts in his native city of Viterbo. Combining these finds with information culled from two medieval manuscripts in his possession, Nanni was able to prove that Etruscan civilization had actually been instituted by Noah himself in a spurt of activity to replenish the earth after the devastations of the Flood. Therefore, the Etruscan language, Nanni insisted, was really a primeval version of Hebrew, complete with right-to-left script. Amazingly, Nanni's pronouncements had a profound effect on contemporary European belief and on the conduct of scholarship. Such disparate creations as Michelangelo's Sistine Chapel ceiling, Martin Luther's theology, and the original design of St. Peter's Basilica reverberate with the sly monk's persuasive fantasies.

Nor has the advent of modern archaeology altered fiction's inventive challenge to archaeological fact about Etruria. From 1933 to 1961, a set of three Etruscan terra-cotta warriors graced the Metropolitan Museum of Art in New York, their raw artistic power hymned in enraptured prose by none other than the Met's headhunted curator of Classical Antiquities, Miss Gisela
Yet once these mighty heroes had been exposed as the handiwork of an enterprising twentieth-century ceramicist and forger named Alfredo Adolfo Fioravanti, they were relegated to quick oblivion in the museum’s storerooms. Italian scholars and forgers had good access to information about runes as early as the mid-1530s, when two Swedish Catholic brothers, the bishops Ole (1490-1557) and Johan (1488-1544) Magnus, published histories of their native land in order to further their unsuccessful attempts to lure Swedish Christians away from Lutheranism and into the bosom of Catholic Europe. However, the Magnus brothers’ crude, woodcut runes do not correspond with particular closeness to the letters incised on the Smart Museum’s bronze fragment. It is a more sophisticated piece of work than that.

As it happened, the Magnus brothers’ histories, written in Latin, deliberately aimed to attract an international European audience, and they succeeded. By the close of the sixteenth century, Ole Magnus’s History of the Nordic Peoples had gone into several Italian vernacular editions. The Belgian scholar Bonaventura Vulcamius followed in 1597 with a discussion of runes in his Latin excursus On Lombard Letters. Italians’ continuing interest in runes and other alphabets received new impetus after 1636 from a Danish scholar, Ole Worm (1588-1654), whose Runes or, the Ancient Literature commonly called Gothic of 1636 used a far more polished and extensive typeface to print its runes than had the Magnus brothers a century before. Worm’s work reached Italian readers, as it happened, at the precise moment when they were once again profoundly engaged in Etruscan studies. In November 1634, a Tuscan teenager named Curzio Inghirami claimed to have discovered a cache of Etruscan documents buried just outside his native city of Volterra. Encased in lead-lined capsules known as “scarith,” these tantalizing new texts were written in Etruscan and Latin on scrolls of paper, whose watermarks from the local paper factory were only noticed in 1700, nearly half a century after Curzio’s death in 1659. Late in 1636, he published the scarith in a lavish folio volume called Fragmenta Etrusca Antiquitatum.

This text, which included woodcut and engraved reproductions of several of the Etruscan texts in their entirety (fig. 3),12 The young forger borrowed most of his Etruscan characters from two well-known local inscriptions in Volterra, both indisputably genuine, but his scarith texts also contained some anomalous letter forms, which, like the anomalous letter forms on the Smart fragment, can be traced—perhaps even directly—to Scandinavian runes.13

Indeed, the seventeenth century was an age in which the systematic comparison of languages and alphabets occupied European scholars intent on probing both the mysteries of a world broadened by exploration and the enigmatic immanence of their past. For optimists like the German Jesuit Athanasius Kircher, the mysterious languages of the Americas promised to reveal a single origin for humankind and a single primeval language.14 Kircher would eventually claim to be able to read hieroglyphs, more than a century before the discovery of the Rosetta Stone. For Kircher, as for many of his contemporaries, the world’s first language was Hebrew, the language of God. But whereas Kircher was content to imagine the garden of Eden securely set in the Holy Land, other European patriots, like the Swedish doctor, architect, fire chief, and runic scholar Olof Rudbeck of Uppsala (1630-1702), began to set mythic realms like Atlantis in their own climes and populate their own regions of the earth with lost tribes of Israel.15 A generation later, Olof Rudbeck Junior (1660-1740) would continue his father’s systematic comparisons of Swedish and Hebrew (as well as Chinese, Phoenician, and Hungarian) in order to reveal the fundamental identity of these languages and peoples.16

In all these wonderfully moeley antiquarian studies, Etruscan and runic script continued to be associated with one another because of the similarity between their letter forms; the fact that in both cases the texts were most frequently inscribed in stone suggested to European scholars that their content must be profound enough to record for the ages. Hopeful seventeenth- and eighteenth-century linguists continued to analyze both as sacred languages suitable only for the transmission of deep religious truths. Even the eighteenth-century Enlightenment could go only so far toward clarifying the relationship between primitive Hebrew and other languages; both runic and Etruscan script retained their reputation as sacred, probably Hebraic, scripts. Although Giovanni Nanni of Viterbo and Curzio Inghirami of Volterra had been exposed as forgers long before 1700 (though never entirely so), first-rate eighteenth-century Italian scholars like Filippo Buonarroti and Anton Francesco Gori still remained uncertain about where exactly to place the Etruscans and their language. Only with Abbot Luigi Lanza’s Essay on the Etruscan Language of 1786 did the mystery of written Etruscan receive what began to resemble systematic linguistic presentation in a modern sense.17

Placing the Smart’s bronze fragment within this continuum of forgeries and sincere misconceptions can only be a matter of guesswork, and guesswork of a peculiarly specialized sort. With its carefully recorded Anglo-Saxon runes, the bronze fragment shows both a sure hand and scholarly accuracy. At the earliest, it might be a seventeenth-century piece, and the controversies surrounding the discovery of the Volterran scarith in the 1630s and 1700s would make one attractive venue wherein to plant proof that the ancient Norsemen and the Etruscans shared a common history. But the distinctive Old English alphabet inscribed on the Smart bronze does not contain the same letters as the Scandinavian futharks recorded by the Magnus brothers, Vulcamius or Ole Worm. In the early twentieth century, however, Rome was a crucible of linguistic scholarship, where the forger Praeneste Fibula (executed in the 1890s) seemed to be unveling the origins of early Latin, and runic scholars like Carl Marstrander and Magnus Hammarström were beginning to use modern linguistic techniques to trace the origins of runic script to contacts with Etruria.18 Buck himself cites the work of a contemporary, Georg Hempel, to illustrate connections between “North Etruscan” alphabets and the runic futharks. On the whole, it seems most likely that the Smart’s fragmentary cauldron is a cunningly bent strip of scrap metal that has been
incised within the past three-quarters of a century, whose potential to generate scholarly excitement among Old English patriots... Marstrander and Hammarstrom, see Richard L. Morris, Runic and Mediterranean Epigraphy, 33–40.

Acquisitions to the Permanent Collection

Objects listed below entered the permanent collection from 1 July 1996 through 30 June 1997. Dimensions are in inches followed by centimeters in parentheses; unless otherwise indicated, height precedes width precedes depth. Known catalogue references with page numbers follow dimensions.

ANCIENT
Yugoslavia, Vinca culture

**Group of 125 Figural Fragments and Artifacts**, 4500–3500 B.C.E.
Unglazed terracotta, stone, and bone, dimensions vary

EUROPEAN AND NORTH AND SOUTH AMERICAN PAINTINGS

**SARAH CANRIGHT**
American, born 1941

*Untitled*, circa 1968
Oil on canvas, in artist's original painted frame, 33 × 33 (83.8 × 83.8)
Gift of Don Baum, 1997.20

**JAMES GILBERT**
American, 1899–1969

*Prairie Nudes*, 1939–1945
Oil on pressboard, 24 × 27 (60 × 68.5)
Gift of Charles G. Bell, 1996.59

**ART GREEN**
American, lives in Canada, born 1941

*Consider the Options, Examine the Facts, Apply the Logic*, 1966
Oil on canvas, 87 7/8 × 68 (222.3 × 172.7)
Purchase, Anonymous Gift, 1996.60

**SUELLEN ROCCA**
American, born 1943

*Game*, 1966–1967
Oil on canvas, 72 7/8 × 73 (184.2 × 185.4)
Gift of Ruth Horwich, 1997.19

**RICHARD HULL**
American, born 1955

*All Balance*, 1983
Oil and wax on canvas, 72 3/4 × 81 1/4 (184.4 × 206.4)
Anonymous Gift in honor of the artist, 1996.67

**MARCOS RAYA**
Mexican, lives in the U.S.A., born 1948

*The Approach of Rising*, 1993
Oil on canvas, in artist's original frame, 72 1/4 × 73 (183.4 × 185.4)
Purchase, Gift of Maria Bechily and Scott Hodes, 1997.24

**SUELLEN ROCCA**
American, born 1943

*Game*, 1966–1967
Oil on canvas, 72 7/8 × 73 (184.2 × 185.4)
Gift of Ruth Horwich, 1997.19

**SCULPTURE**

**ROBERT ARNESON**
American, 1930–1992

*Head, 1985*
Gilded hand-built stoneware, 2 units, h. 90 (228.6)
Gift of The Joel and Carole Bern­stein Family Collection in honor of Jay Rosen, 1996.36a-b

**IVAN ALBRIGHT**
American, 1897–1978

*Fleeting Time, Thou Hast Left Me Old*, 1945, 1996.64
EDWARD KIENHOLZ
American, 1927-1994
Dome, 1972
Metal suitcase with screen printing
and hand painting and plastic tarp
with metal grommets and chain,
suitcase 10 3/4 x 9 3/8 x 3/4 (26.9 x 24 x 9.2)
overall h. 44 1/2 (113.2)
Multiple, ed. of 50 (each work unique due to hand painting)
Gift of Walter C. Goodman in honor of Patrick C. Duffy, 1996.66

PETER SAUL
American, born 1934
CCCP, circa 1966
Painted wood, 46 x 37 x 37
Gift of Mrs. Wallace Landau,
1997.31

ROBERT BARNES
American, born 1934
Canto IV, 1961-1962
Pastel on laid paper, 18 1/2 x 12 1/2
(47.3 x 31.8) (sheet)
Gift of the Estate of John Forwalter,
1996.64

ROBERTO MATTA
Chilean, active in U.S.A., born 1911
He Loves Best Who Loves Last
(Amours bien qui aimer la derniere), 1966
Color etching and aquatint,
ed. 75/75, 16 1/2 x 13 1/2
(42.4 x 34.4) (plate)
Gift of Gerald and Roslyn Flegel,
1997.37

LASAR SEGALL
Brazilian, born in Lithuania, 1891-1957
Babi, 1921
Portfolio of eight lithographs with
text page and original, folio court,
ed. 225/252, 23 x 18 3/8
(58.4 x 47.3) (each sheet)
Marcu and Gravim, Specks Collection,
1977.25-a-b

HANS THOMA
German, 1837-1922
Gothterdamers (Mother's Supporters III)
(Zyppenheim: Motorbuch Verlag), 1916
Etching, state III, 7 7/8 x 9 3/4
(20 x 24.6) (plate)
Beringer 196-3
Gift of Mrs. Wallace Landau,
1997.26

ROBERTO MATTA
SCHAIREDEN called MATTA
Chilean, active in U.S.A., born 1911
The Anguish of Being,

GLADYS NILSSON
American, born 1940
Dancer, 1993
Dipnych collage, watercolor, and
gouache on sketch paper, 8 1/2 x 5 1/2
(21.6 x 14) (each sheet)
Gift of the artist in honor of Linda Bergman,
1997.21-a-b

GLADYS NILSSON
Oak, CO-COL, 1994
Dipnych collage, watercolor, and
gouache on sketch paper, 8 1/2 x 5 1/2
(21.6 x 14) (each sheet)
Gift of the artist in honor of Linda Bergman,
1997.21-a-b

IVAN ALBRIGHT
American, 1897-1933
Fleeting Time, Thin Hes
Left Me Old, 1945
Lithograph, 13 3/8 x 9 3/4
(34.5 x 24.4) (composition)
Gift of the Estate of John Forwalter,
1996.64

BRIAN ENO and PETER SCHMIDT in collaboration with PEARL WHITE
British
Oblique Strategies: One Hundred Worthwhile Dilemmas,
1997.11
Mixed media, consisting of 100 commercially printed cards
stored in a corian container,
6 1/4 x 5 3/8 (15.9 x 13.2) (each card)
Gift of the Peter Norton Family,
1997.11

ROBERTO MATTA
SCHAIREDEN called MATTA
Chilean, active in U.S.A., born 1911
The Anguish of Being,

PHOTOGRAPHS
LAURA LETINSKY
Canadian, lives in U.S.A., born 1962
Untitled (Laura and Eric, Jesus), 1995
Chromogenic print, 30 x 40
(76.2 x 101.6) (sheet)
Purchase, Lulu M. Quantrell Bequest, by exchange, 1997.45

DAVID J. TEPILICA
American, born 1959
Untitled (The Drunken Twins),
from the Verso Series, 1995
Gelatin-silver print, artist's master
copy, 4 3/4 x 5 3/4
(12.5 x 15.1) (sheet)
Gift of the artist in honor of Barbara Stafford,
1997.18

A. W. N. [AUGUSTUS WELBY NORTHMORE] PUGIN
American, born 1812-1852
Untitled (The Drunken Twins),
from the Verso Series, 1995
Gelatin-silver print, artist's master
copy, 4 3/4 x 5 3/4
(12.5 x 15.1) (sheet)
Gift of the artist in honor of Barbara Stafford,
1997.18

ARCHIBALD KNOX
American, born 1864-1913
London, Liberty & Co.,
manufacturer
Biceat Barred, circa 1903
Cast pewter with enamel inlay,
h. 5 1/4 (13.4)
Purchase, Gift of the Friends of the
Smart Museum, 1997.225-b

FRANK LLOYD WRIGHT
American, 1867-1959
Side Chair, circa 1904
Oak with (replacement) upholstered back and slip seat,
h. 45 1/4 (116)
University Transfer from the Fred­
erick C. Robie Residence,
1997.10

FRANK LLOYD WRIGHT
American, 1867-1959
Side Chair, circa 1904
Oak with (replacement) upholstered back and slip seat,
h. 45 1/4 (116)
University Transfer from the Fred­
erick C. Robie Residence,
1997.10

DECO RATE ARTS
AMERICAN
Zanesville, Ohio
Weller Pottery, manufacturer
Face, circa 1876
Glazed earthenware with underglaze slip-painted decoration
(Lovehearts wafer), h. 10 3/4 (27.2)
Gift of the Estate of John Forwalter,
1996.65

G之事 G, GREEN. CONSIDER THE OPTIONS. EXAMINE THE FACTS. APPLY THE LOGIC, 1966. 1996.60

DOME, 1972
Metal suitcase with screen printing
and hand painting and plastic tarp
with metal grommets and chain,
suitcase 10 3/4 x 9 3/8 x 3/4 (26.9 x 24 x 9.2)
overall h. 44 1/2 (113.2)
Multiple, ed. of 50 (each work unique due to hand painting)
Gift of Walter C. Goodman in honor of Patrick C. Duffy, 1996.66

EDWARD KIENHOLZ
American, 1927-1994
Dome, 1972
Metal suitcase with screen printing
and hand painting and plastic tarp
with metal grommets and chain,
suitcase 10 3/4 x 9 3/8 x 3/4 (26.9 x 24 x 9.2)
overall h. 44 1/2 (113.2)
Multiple, ed. of 50 (each work unique due to hand painting)
Gift of Walter C. Goodman in honor of Patrick C. Duffy, 1996.66

DOME, 1972
Metal suitcase with screen printing
and hand painting and plastic tarp
with metal grommets and chain,
suitcase 10 3/4 x 9 3/8 x 3/4 (26.9 x 24 x 9.2)
overall h. 44 1/2 (113.2)
Multiple, ed. of 50 (each work unique due to hand painting)
Gift of Walter C. Goodman in honor of Patrick C. Duffy, 1996.66

DOME, 1972
Metal suitcase with screen printing
and hand painting and plastic tarp
with metal grommets and chain,
suitcase 10 3/4 x 9 3/8 x 3/4 (26.9 x 24 x 9.2)
overall h. 44 1/2 (113.2)
Multiple, ed. of 50 (each work unique due to hand painting)
Gift of Walter C. Goodman in honor of Patrick C. Duffy, 1996.66
CHANG YEE
Contemporary
Calligraphy: Sheng, circa 1970 (f)
Hanging scroll, ink on paper, 48 3/4 x 27 1/2 (123.5 x 49.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.83

DZI MINGSHUO
Late Ming (Ta-ung reign, 1623—1644) to early Qing dynasty (Kangxi reign, 1662—1722)
Hanging scroll, ink on paper, 199 5/8 x 98 7/8 (511.3 x 249.7) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.70

DONG ZUOBIN
1897—1949
Calligraphy in Oracle Bone Script, December 1935
Hanging scroll, ink on paper, 49 3/4 x 11 1/2 (126.5 x 29.7) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.61

DONG ZUOBIN
Couples of Calligraphy in Oracle Bone Script, probably 1935
Pair of hanging scrolls, ink on paper, 35 3/4 x 11 7/8 (90.5 x 30.4) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.82 a–b

DONG ZUOBIN
Calligraphy in Oracle Bone Script, probably 1935
Hanging scroll, ink on paper, 20 1/4 x 10 7/8 (53.4 x 27.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.71

"KWO" DA WEI
Republican period (1912—1949)
Radios, probably first third of 20th century
Hanging scroll, ink on paper, 32 1/4 x 13 3/8 (82.3 x 34.4) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.38

MA LU
Republican period (1912—1949)
Landscape, 1932 (fall)
Hanging scroll, ink and light colors on paper, 28 3/4 x 17 1/2 (73.4 x 44.9) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.77

QIAN TANG
(1829—1900)
Insects, Flowers, and Bamboo, 1889
Hanging scroll, ink and opaque color on silk, 14 1/2 x 90 (37.1 x 223.5) (painting)
Purchase, Brooks McCormick, Jr. Fund, 1997.35

WANG YAO
Republican period (1912—1949)
Insects, Flowers, and Bamboo, 1890
Hanging scroll, ink on paper, 14 1/2 x 90 (37.1 x 223.5) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.38

XU BIN
Late Qing dynasty (1644—1912)
View of the River, 1725 (winter)
Hanging scroll, ink on paper, 107 1/2 x 31 1/2 (273.1 x 80.2) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.96

ZHANG GUANJIA
Republican period (1912—1949)
Calligraphy: Confucian Text, 1935 (winter)
Hanging scroll, ink on gold-flecked paper, 73 1/4 x 16 1/5 (185.7 x 41.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.79

ZHANG GUANJIA
Calligraphy: Confucian Text, 1935
Hanging scroll, ink on gold-flecked paper, 73 1/4 x 16 1/5 (185.7 x 41.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.84

ZHANG JUN
Republican period (1912—1949)
Calligraphy: Complimentary Poem and Text Dedicated to Professor Henry G. Creel's Studies in China, 1934 (summer)
Pair of hanging scrolls, ink on gold-flecked paper, 65 5/8 x 15 7/8 x 15 7/8 (166.5 x 39.8 x 39.8) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.80 a–b

ZHANG JUN
Calligraphy: Complimentary Poem and Text Dedicated to Professor Henry G. Creel's Studies in China, 1934 (summer)
Hanging scroll, ink on paint-flecked paper, 18 1/8 x 115 5/8 (46.3 x 293.2) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.88

ZHANG RUKUCHENG
Qing dynasty (1856—1912)
Landscape, 1750 (winter)
Hanging scroll, ink on paper, 61 1/4 x 18 1/2 (155.4 x 47.3) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.99

INDIAN: PAINTING
Kano School
Temple Hanging (Hokushi: The Autumn Full Moon (Shiwan Shupa), 17th century
Opaque watercolor on cotton, approx. 68 x 123.2 (172.7 x 335.3) (painting)
Gift of Mary M. McDonald, 1996.57

JAPANESE: PAINTING
Kano School
Temple Hanging (Hokushi: The Autumn Full Moon (Shiwan Shupa), 17th century
Opaque watercolor on cotton, approx. 68 x 123.2 (172.7 x 335.3) (painting)
Gift of Mary M. McDonald, 1996.57

PAINTER UNKNOWN
Kano School, spurious signature and seal of Kano Tanpy
Edo period (1615–1868)
Hanging scroll, ink on paper, 40 1/2 x 11 (103.3 x 28.2) (painting)
Transfer from The Hood Museum, Dartmouth College in honor of Robert W. Chilton, 1997.16

ASIAN
CHINESE: PAINTING
PAINTER UNKNOWN
Zhe School, spurious signature and seal of Southern Song painter Ma Lin
Ming dynasty (1368—1644)
Hanging scroll, ink on silk, 47 7/8 x 15 7/8 (121.5 x 44.9) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.68

PAINTER UNKNOWN
Qing dynasty (Qianlong reign, 1736—1796)
Calligraphy, ink on paper, 1791 (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.35

PAINTER UNKNOWN
Shaoli, spurious signature
Late Ming (Ta-ung reign, 1623—1644) to early Qing dynasty (Kangxi reign, 1662—1722)
Pair of hanging scrolls, ink on paper, 28 3/4 x 17 1/2 (73.4 x 44.9) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.70

CHA SHIBIAO
Landscape, 1602—1608
Hanging scroll, ink on paper, 29 1/4 x 18 5/8 (75 x 47.5) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.71

CHA SHIBIAO
Landscape, 1602—1608
Four leaves from a dispersed album, ink on paper, 12 1/2 x 10 15/16 (41.6 x 27.5), 12 1/2 x 10 15/16 (31.8 x 27.2), 12 1/2 x 10 15/16 (31.8 x 27.2), 12 1/2 x 10 15/16 (31.8 x 27.2) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.59

CHINESE: CERAMICS
Mingqi: Pair of Caparisoned Horses, 15 th century
Painted and molded earthenware with gold-painted decoration, h. 9 1/2 x 8 1/2 (24.1 x 21.6) (calligraphy panel)
Anonymous Gift, 1997.27 and 1997.28

Mingqi: Pair of Funerary Vessels with Lids, 13 th century
ndo ware, glazed stoneware with qimao glaze and applied molded and molded decoration, h. with lid 28 1/2 x 15 3/4 (72.5 x 40) (calligraphy panel)

INDIAN: PAINTING
Kangra School
Temple Hanging (Hokushi: The Autumn Full Moon (Shiwan Shupa), 17th century
Opaque watercolor on cotton, approx. 68 x 123.2 (172.7 x 335.3) (painting)
Gift of Mary M. McDonald, 1996.57

PAINTER UNKNOWN
Kano School, spurious signature and seal of Kano Tanpy
Edo period (1615–1868)
Hanging scroll, ink on paper, 40 1/2 x 11 (103.3 x 28.2) (painting)
Transfer from The Hood Museum, Dartmouth College in honor of Robert W. Chilton, 1997.16
** Loans from the Permanent Collection **

Exhibitions to which works of art from the permanent collection have been lent from 1 July 1996 through 30 June 1997:

** The Hyde Park Art Center, Chicago **

* Don Ranon Says: Chicago Has Famous Artists *

17 November 1996–4 January 1997

- Gertrude Abercrombie

- Moses (1 Demolition), 1957

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

- Gift of the Gertrude Abercrombie Trust, 1979.14

- Phyllis Bramson

- American, born 1941

- Enthroned Royal Pair (for P. Adams), 1984

- Oil and collage on canvas and wood, 61 x 84.3 x 17.8

- Gift of Robert A. Lewis in memory of Martha A. Schwartzbach, 1983.57

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

- Second Sight: Modern Printmaking in Chicago

27 September–14 December 1996

- George Cohen

- American, born 1949

- Study for Angle, 1955

- Lithograph, 7 1/2 x 11 1/2 x 7/8 x 3/4 (composition)

- The Joseph R. Shapiro Art to Live With Collection, TR.1190/251

- Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin

- Joan of Arc

- French, 1813–1839

- Princess Marie-Christine d'Orleans

- Joan of Arc at Domremy, 1996

- Oil on canvas, 213 x 17 x 30 (composition)

- Joan of Arc: An Exhibition of French Paintings

20 September–8 December 1996

- Prince Marie-Christine d'Orleans

- French, 1813–1839

- Joan of Arc, after 1835

- Cast silvered bronze, h. 11 1/2 (composition)

- Purchase, Gift of the Friends of the Smart Gallery, 1983.4

- Henri-Michel-Antoine Chapan

- French, 1813–1891

- Joan of Arc at Domremy, after 1870–1872

- Cast bronze, h. 17 1/4 (composition)

- Purchase, Gift of the Friends of the Smart Gallery, 1986.12

** KOREAN: CERAMICS **

- Choson dynasty (1392–1910)

- Water Cup Stand, 19th century

- Gilt ol Brooks McCormick, Jr., 1997.15

- Northern Ghana, Komland, unidentified pre-modern peoples

- Enthroned Royal Pair, 19th–20th century

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

- Gift of Richard J. Faletti, 1997.2

- Enthroned Royal Pair, 9th–18th century

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

- Gift of the Gertrude Abercrombie Trust, 1979.14

- Pauline Simon

- American, born 1949

- Mother and Child, 1972

- Acrylic on canvas, 36 x 26 (86.4 x 66)

- The George Veronda Collection, 1996.45

- Museum of Contemporary Art, Chicago

- Art in Chicago 1945–1995

16 November 1996–13 March 1997

- Ruth Duckworth

- American, born 1919 in Germany, lived in England until 1972

- Glazed stoneware, 17 1/2 x 19 x 3 (44.2 x 48.3 x 7.6)

- Gift of Margaret Fisher, 1997.24

- Paul LaMantia

- American, born 1934

- Sorry Wrong Number, 1972

- Oil on canvas, 73 1/2 x 34 1/2 x 1 (186.5 x 87.4 x 2.5)

- Gift of Richard and Naomi Vink, 1991.355

- Joan of Arc (1171–1902), 1870

- Cast iron, h. 18 3/8 (composition)

- Joan of Arc, after 1870–1872

- Cast bronze, h. 17 1/4 (composition)

- Purchase, Gift of the Friends of the Smart Gallery, 1986.12

** Activities and Support / Collections **
Installation view of Excavating the Smart Museum:
(Re)viewing the Classical Greek and Roman Collection

Activities and Support/
Exhibitions and Programs

Permanent collection, loan, and traveling exhibitions from 1 July 1996 through 30 June 1997:

Alyce Frank: Recent Landscapes
2 July–18 August 1996
An exhibition of recent paintings by Alyce Frank (B.A. 1950) was mounted as part of an alumni artists series. A resident of New Mexico, Frank is known for her large canvases of the regional landscape, including a series on the Grand Canyon, painted in brilliant colors reminiscent of German Expressionism and Fauvism.

M.F.A. 1996
11 July–6 August 1996
Ranging from video to painting to photography, the work of Brett Bloom, Shawn Calvert, Mark Huddle, David Krause, Pipo, Rebecca Ravis, Stephanie Serpick, and L. Michelle Standbridge, in this thirteenth annual Midway Studios graduate exhibition, explored broad cultural issues and personal histories. Exhibited as an ensemble rather than a showcase of individual artists, the exhibition explored how objects and images can complement, neutralize, or repel one another.

The accompanying exhibition brochure includes an introduction by Tom Mapp, director of Midway Studios, an essay by Laura Letinsky, assistant professor in the Committee on the Visual Arts, artists' statements, and black-and-white illustrations.

Peter Saul: Art World Portraits
20 August–15 September 1996
This exhibition of fourteen pencil and gouache works revisited a little-known body of work by Austin-based artist Peter Saul, an innovator of American pop art whose work pushes the limits of acceptability and taste. Created in the early 1970s, Saul's satirical portraits critique the "superheroes" of the art world including Andy Warhol, Frank Stella, Clement Greenberg, Allan Frumkin, and Leo Castelli. Rendered in a comical manner, with Day-Glo colors and enlarged female and male genitalia, each "sitter" becomes a parody of himself, a tactic Saul used to assail modernism and its practitioners.

Faces of Ancient Egypt: Ancient Egyptian Art from the Oriental Institute Museum
10 September 1996–9 March 1997
The first in a series of collaborative exhibitions with the University of Chicago's Oriental Institute during its renovation and expansion, this show highlighted the Institute's important Egyptian holdings by examining the role of the human figure within the cultural and religious life of Egyptian civilization. The idealized, abstract quality of the forty-five objects displayed, including sculptures, paintings, and several funerary masks, demonstrated the Egyptian belief that figurative representation was not only the physical record of an individual, but his/her link to immortality.
Artist Peter Saul discusses his Art World Portraits.
Events

Lectures, gallery talks, opening receptions, concerts, special events, colloquia, and symposia from 1 July 1996 through 30 June 1997.

Faces of Ancient Egypt: Ancient Egyptian Art from the Oriental Institute Museum
Opening reception: 9 September 1996

Family Programs: African Art!
Hands-on crafts, music, and entertainment celebrating the arts of ancient and contemporary Africa. Co-sponsored by the Oriental Institute Museum, 20 October 1996.

Seminar: Portraits: Ancient to Modern
Workshop comparing portraiture from Faces of Ancient Egypt to classic examples of portraits from the Smart's permanent collection. Led by Smart Museum Education Director Kathleen Gibbons and Oriental Institute Associate Curator Emily Teter, 23 February 1997

The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392-1910) from the Korea University Museum
Opening reception: 11 October 1996

Docent-guided tours: 15 October--8 December 1996

Symposium: Korean Painting During the Choson Dynasty (1392-1910)
Participants included Mary C. Brinton, associate professor, Department of Sociology, University of Chicago; Ewi-joon Ahn, professor of Art History, Seoul National University; Dr. Kumji Paik Kim, curator of Korean Art, Asian Art Museum of San Francisco; Yi Song-mi, professor of Art History, the Academy of Korean Studies, Seoul; and Kwun Young-pil, professor in the Department of Archeology and Art History at Korea University, Seoul, 27 October 1996

Poet Thom Gunn at the Arts Club of Chicago

Members Collectors’ Series: Collecting and Connoisseurship of East Asian Art
Behind-the-scenes tour of the Smart Museum’s East Asian art collection with Curator Richard Born, 9 November 1996

University of Chicago Humanities Day:
Docent-guided tours of the Smart Museum’s collection, 20 October 1996

Lecture by artists Chris and Jeanne Claude:
Works in Progress: Over the River, Project for Western U.S.A. and The Gates, Project for Central Park, NYC, 10 November 1996

Special events during the holiday season:
Newberry’s Very Merry Bazaar: Participation in a holiday bazaar featuring Chicago’s museums, cultural centers, and other non-profit organizations at the Newberry Library, Chicago, 22-24 November 1996

Mostly Music Concert: Chicago Baroque Ensemble featuring David Schrader on harpsichord and John Rosenldahl on viola da gamba with continuo, 24 November 1996

New Year’s Open House Party: 1 January 1997

From Blast to Pop: Aspects of Modern British Art 1915-1965
Opening reception with gallery talk by British artist Sylvia Sleigh: 16 April 1997
Related exhibition at Regenstein Library: A Medium for Modernist: British Poetry and American Audiences, organized by the University of Chicago Department of Special Collections, 20 April–16 June 1997

Docent-guided tours: 20 April–15 June 1997
British film series: Farmer’s Wife (Alfred Hitchcock, 1929) and Peep & Pett (Alberto Cavalcanti, 1921) with an introduction by Katie Trumpener, Department of Germanic Studies, University of Chicago; 1 May 1997; The Horse’s Mouth (Ronald Neame, 1943) with an introduction by Richard Born, Smart Museum curator, 8 May 1997; A Hard Day’s Night (Richard Lester, 1964) with an introduction by Lawrence Rothfield, Department of English and Comparative Literature, University of Chicago, 15 May 1997; Paping Tom (Michael Powell, 1941) with an introduction by Thomas Gunning, Department of Art History and the Program in Cinema and Media Studies, University of Chicago, 23 May 1997
Co-sponsored by the University of Chicago Film Studies Center.

Staged reading: Look Back in Anger (John Osborne, 1956) at the Court Theatre, directed by Charles Newell. Followed by a tour of the Blast to Pop exhibition and a reception. Co-sponsored by Court Theatre, 12 May 1997

Poetry reading: Thom Gunn at The Arts Club of Chicago Co-sponsored by The Arts Club of Chicago, 4 June 1997

Mostly Music Concert:
Midwest Young Artist String Quartet, 1996
Fischhoff First Prize Winners, Junior Division, 8 June 1997

Annual Friends’ Meeting: 14 May 1997

Annual Family Day:
An open house at the Smart Museum co-sponsored by the Oriental Institute and Hyde Park Arts Center, 7 June 1997

Performance Art Day:
Individual pieces were performed at the Smart Museum by University of Chicago students from lecturer Steven Tolan’s performance art class. Co-sponsored by the Committee on General Studies in the Humanities and the University Theater, and supported by an Andrew W. Mellon Foundation grant to the Smart Museum, 1 June 1997

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Activities and Support/Exhibitions and Programs

Education

Educational programming and outreach, both continuing and new, from 1 July 1996 through 30 June 1997.

Collaborations in Museum Education

The past year was a time of growth in virtually all areas of museum education, especially collaborative programming. As part two of an International Partnership of Art Museums exchange grant, Smart Education Director Kathleen Gibbons trained docents and helped incorporate new programming outreach projects at the Johannesburg Art Gallery (JAG) of South Africa. Working closely with junior college students from Funda College in the South African township of Soweto, she ran an intensive four-week training workshop on how to implement art appreciation programs, such as the Smart's Docent for a Day, in six Johannesburg lower schools. She also introduced the Docent for a Day program to the Cape Town School system.

Closer to home, a two-year collaboration was instituted with Urban Gateways, the premier Chicago arts-in-education organization that provides training for teachers and artists and integrates the arts into local school curricula. As part of the Article Fellowship Program, the Smart Museum, along with the Terra Museum of American Art and Northwestern's Block Museum, this ongoing program provides paid positions to undergraduate students at the University of Chicago, funded by the Sara Lee Foundation, which supports the work of the University Art Museum, the Smart Museum, and the Terra Museum. This collaboration afforded the Smart's education department the opportunity to conduct training sessions with Oriental Institute docents, and provided a rich exchange of ideas and topics about the differences between archaeological and fine arts educational programming.

New Programs

This year saw the creation of a Smart Museum Education Advisory Committee funded by the Pritzker Foundation. The committee met for the first time in June to discuss outreach to various audiences. Committee members Mark Johnson, director of Harper Court Foundation; Jackie Terressa, former education manager of the Hyde Park Art Center; Richard Pettengill, director of arts education at the Goodman Theater; Mary Cobb, teacher at the William Ray School; Zach Ingrao, third-year student at the University of Chicago, Araraki Museum Conseiller; and Michelle Okuma, associate dean of student services and director of the University Community Service Center will meet quarterly to discuss new educational materials and programming and ways for university students to take more active roles at the Smart and within the larger community.

Another new project was developed in October of 1996 by Kathy Horbrook, a University of Chicago graduate student and Smart Museum education assistant, who created teacher curriculum packets to accompany twenty-five school tours of the Smart's fall exhibition The Fragrance of Ink: Korean Calligraphy from the Korea University Museum. The packets, which included a brief history of Korean culture and language and an introduction to the exhibition's major themes, were later used as models at the University Art Museum, University of California, Berkeley, who also hosted the exhibition.

Another successful collaborative effort took place on campus between the Smart Museum and the Oriental Institute. While closed for renovation and expansion, the O. I. continued its educational programming at the Smart with a two-part tour combining Faces of Egypt, an exhibition of works from the Oriental Institute, with Faces in the Smart, a selection of portraits from the Smart's permanent collection. In October, fifteen teachers from four Chicago schools were introduced to this tour through a workshop at the Smart. Subsequently, docents from both the Oriental Institute and the Smart led three hundred and seventy-six students (eighteen tours) and approximately two hundred and fifty adults (thirteen tours) through the Museum to examine works from both collections. This collaboration afforded the Smart's education department the opportunity to conduct training sessions with Oriental Institute docents, and provided a rich exchange of ideas and topics about the differences between archaeological and fine arts educational programming.

Fourth graders give art tours to parents and friends as part of the Docent for a Day Program, funded by the Sara Lee Foundation, which completed its fifth successful year.

ONGOING PROGRAMS

Docent for a Day Program: Funded by the Sara Lee Foundation, this program completed its fifth successful year. A record high of eighteen classes (approximately five hundred and seventy students from thirteen Chicago schools) participated in the five-week program that culminates in special weekend tours in which fifth graders serve as "docents for a day," and guide parents and family through the Museum. An annual Docent for a Day workshop was also held at the Smart during which participating teachers met for a day of gallery discussions and art projects.

MusArts (Art and Music Program): Funded by the Polk Bros. Foundation, this four-part program explores the expressive qualities between music and art and, this year, involved eleven schools and approximately six hundred and sixty middle-school students in a classroom art project based on the theme of world music. Participating students created works of art in response to designated music; these were then displayed at the Smart Museum and judged by a volunteer jury of professional artists and musicians. A concurrent concert featured the music of African Ensemble and Loose Roots, a University of Chicago Korean percussion group, as well as a lecture by university composer Ricardo Lorenzo.

The South-Side Arts Partnership: The Smart Museum continues to be an active member of this consortium of south-side arts organizations and neighborhood schools founded in 1992 to bring the arts into the daily lives of local students. It is part of Marshall Field's Chicago Arts Partnerships in Education. This year the Smart worked with individual teachers from the William Ray School and Murray Language Academy to create several custom-tailored tours such as Landscapes in Art, Anatomy in Art, and What is Abstract Art?

Student Docent Program: Involving graduate and undergraduate students at the University of Chicago, this ongoing program provides paid positions to students who wish to broaden their knowledge of art history and refine their teaching skills. By leading groups of children and adults through the Museum, these student docents many of whom go on to jobs in museum education around the country—gain the opportunity to give something back to the Hyde Park community through our outreach programs. This year several docents volunteered for extra work on special in-class art projects at the William Ray School.

Third Place winners from the eleven schools participating in the MusArts Program.
Sources of Support
Cash and in-kind contributions received from 1 July 1996 through 30 June 1997.

Grants
Chicago Arts Partners in Education (CAPE)
Nathan Cummings Foundation
Hyundai Illinois Arts Council
Institute of Museum Services
The Andrew W. Mellon Foundation
The Smart Museum
Committee on the Visual Arts
Chicago Arts Partners in Education (CAPE)

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Gifts of $10,000 or more
Mr. and Mrs. Stanley M. Frohling
Joan W. and Irving B. Harris
The John Nuveen Company
The Smart Family Foundation
The Sara Lee Foundation
The John Nuveen Company

Benefactors and gifts of $5000-$9999
Maria Rechy and Scott Hodes
Joel E. and Carol F. Hodes
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Yasuhisa Kohyama
Mrs. Harold L. Klawans
Estate of Kelvyn G. Lilley
Brooks McCormick, Jr.
Dr. D. Vesselinovitch
Estate of Kelvyn G. Lilley
Mrs. Wallace Landau
Estate of Kelvyn G. Lilley
Brooks McCormick, Jr.
Dr. D. Vesselinovitch
Estate of Kelvyn G. Lilley
Brooks McCormick, Jr.

Operating Statement

Statement of operations (unaudited) from 1 July 1996 through 30 June 1997.

Revenues

Government grants and contracts
362,000
Private and state gifts, grants, and contracts
358,000
Investment income
101,000
University allocation for direct expenses
239,000
University allocation for physical plant expenses
125,000
University allocation for capital improvements
40,000
Bookstore sales, gallery rental, and other income
199,000
TOTAL REVENUES
1,123,000

Expenses

Staff salaries
410,000
Benefits
67,000
TOTAL COMPENSATION
477,000
Operations and maintenance of physical plant
125,000
Amortized capital improvement expense
450,000
Supplies and services
147,000
Insurance
1,000
TOTAL EXPENSES
1,060,000
Operating surplus (deficit)
65,000
Transferred to reserves for 1997-1998 programs
63,000
Net operating results
0

Prepared by the University Office of Financial Planning and Budget, edited by the Smart Museum of Art.
Kimery Rorschach, Director
Burton Avery, Administrative Assistant (as of May 1997)
Rudy Bernal, Preparator
Richard Born, Curator
Martha Coomes-Sharma, Registrar
Julie Gard, Membership Coordinator (as of July 1996)
Kathleen Gibbons, Education Director
Megan Lombardi, Public Relations and Marketing Assistant (as of May 1997)
Amy Nation, Educational Programs Coordinator (through March 1997)
Courtenay Smith, Assistant Curator
Priscilla Stratten, Operations Manager
Stefanie White, Public Relations and Marketing Manager

Interns
Jessica de Jesus, Curatorial
Crispin Goulet, Curatorial
Kathrine Harris, Registrarial
Todd Maternowski, Preparatorial
Elizabeth Siegel, Curatorial
Jessica Stewart, Curatorial

Office Assistants
Lauren Gable, Operations Assistant
Matthew Irvin, Education Assistant
David Gates, Operations Assistant
Anu Goldman, Public Relations and Marketing Assistant
Nancy Lee, Public Relations and Marketing Assistant
Xiao Zhang, Public Relations and Marketing Assistant

Student Guards
Vicke Bayona
Catherine Bendowicz
Christopher Bishop
Sienna Brown
Melissa Chambers
Marc Doiron
Adrien DeRone
Rhina Echols
Gina Fieramosca

Cafe Attendants
Francisco Borras
Kearstin Dorchinger
David Gates
Matthew Irvin
Lars Jatko
Molly Kim

Volunteers
Helen Halpern, Curatorial
Joseph P. Shoar, Curatorial
Agnes Zellner, Curatorial

Docents
Christopher Bishop
Joanna Dowd
Clive de Frittas
Merceh Fluke
Kirsten Giese
Adrienne House
Matthew Irvin
Cory Korkow
Johanna Krynycky
Jennifer Milioto
Madeline Ranz
Ana Maria Reyes
Amy Silverman

Kimerly Rorschach, Director
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