The Smart Museum of Art

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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 Nuveen 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 by graduating M.F.A. students from the University of Chicago's Midway Studios; and an exhibition featuring the work of Midway Studios facul-

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 on-site 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 Helsinger, 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 sculpture *Hawk* by Robert Arneson, given to the Museum by Joel and Carole Bernstein, 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 Frumkin, 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 Baum and Richard J. Faletti, whose collection will be the focus of a special exhibition in the spring of 1998.

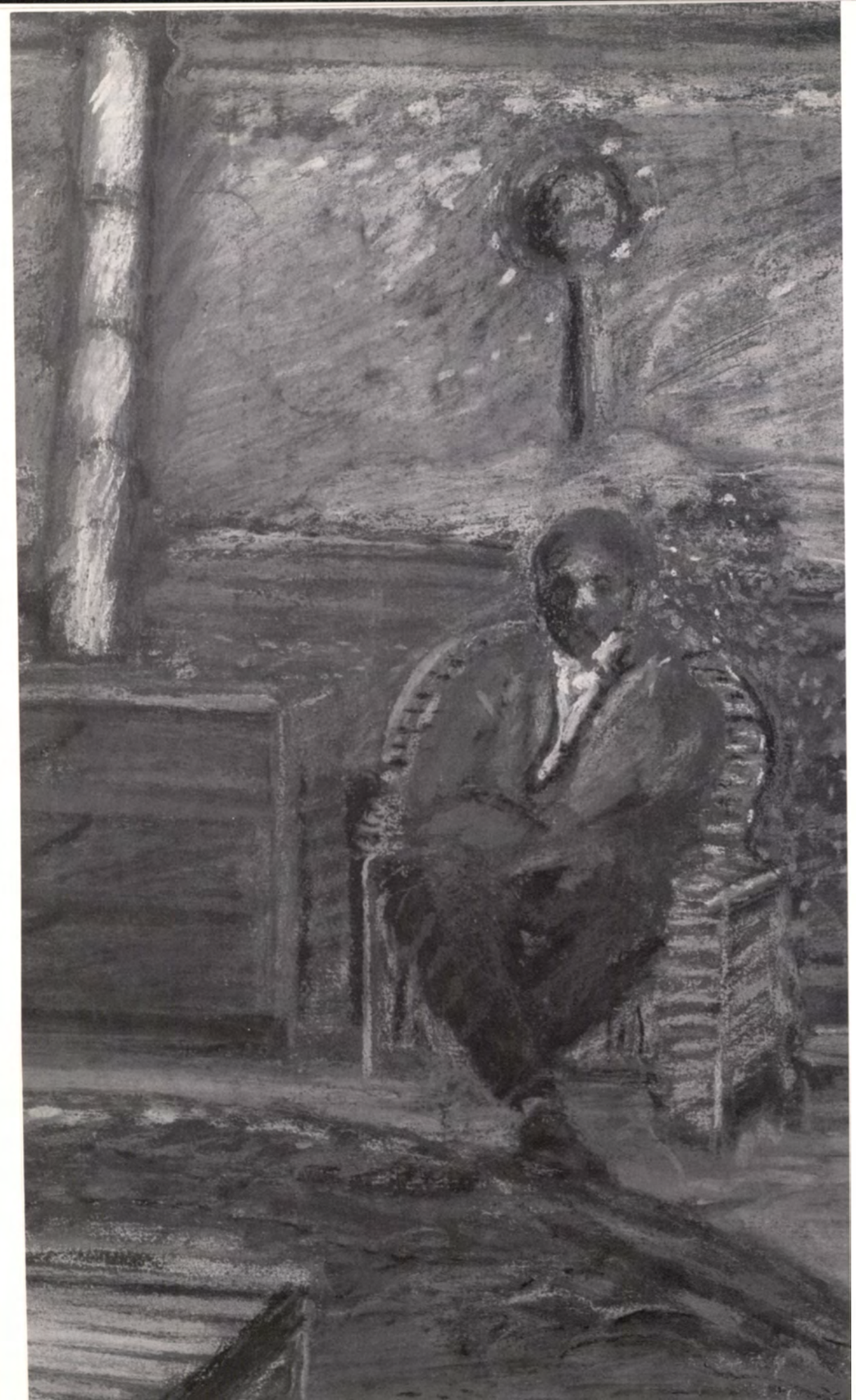
Our educational outreach activities have flourished as well, anchored, as in previous years, by a major lead grant from the Sara Lee Foundation, with additional support from the Polk Bros. Foundation and the Chicago Arts Partners in Education. Our innovative and effective *Docent for a Day* and *MusArts* 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

Kimerly Rorschach
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.



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

BY MICHAEL ROOKS

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.[1] 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*.[2]

The pastels' sequence corresponds to the order of the first ten cantos as published in *The Cantos of Ezra Pound* of 1948.[3] 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."[4]

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* (1930), reprinted as the first "book" of cantos in *The Cantos of Ezra Pound,* from which Barnes eventually culled his primary textual references.[5] 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.[6] *Canto I* begins with a voyage by sea: "And then went down to the ship, / Set keel to breakers, forth on the godly sea. . . ."[7] 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.[8] At the university, Barnes may have been introduced to *The Cantos* in "The World of James Joyce" or "Understand-ing Modern Poetry," classes taught by the late surrealist poet Paul Carroll.[9]

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 Pound's failure was allowing politics to cloud his vision, i.e. his cavalier acceptance of Mussolini's *Fascisti* philosophy. In fact, the consequences of fascist ascendancy in Italy and National Socialism in Germany are recalled in Barnes's *Canto X,* in which participants in an *auto-da-fé* hail the proceedings with the fascist salute[10] (fig. 1). (Pound gave the same salute for the benefit of press photographers before returning to Italy from the United States in 1958.)

Pound's working methods and thought processes in *The Cantos* have influenced Barnes's work since the late 1950s. For example, in his important early painting *Judith and Holofernes* (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 intertwine throughout the 116 poems regardless of the structure, chronology, logistics, or language within each canto.[11] 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 illustration to be "painting someone else's dreams."[12] In spite of this, Barnes's shared stylistic affinities with Pound made the idea of illustrating his work attractive.

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 *Canto 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 Odysseus[13] (fig. 2). Barnes also explored Homer and Dante, using Pound's *Cantos* as a starting point, enlarging upon them with the esoteric *La Hypnerotomachia di Poliphili,* which he likely saw at the Newberry Library in Chicago while a student at the School of The Art Institute.[14]

Figure 1.
Robert Barnes, *Canto X,* 1962, pastel on laid paper, 12 x 15 in., Gift of Allan Frumkin, 1996.58h.

Figure 2.
Robert Barnes, *Canto I,* 1961, pastel on laid paper, 14¼ x 18 in., Gift of Allan Frumkin, 1996.58a.

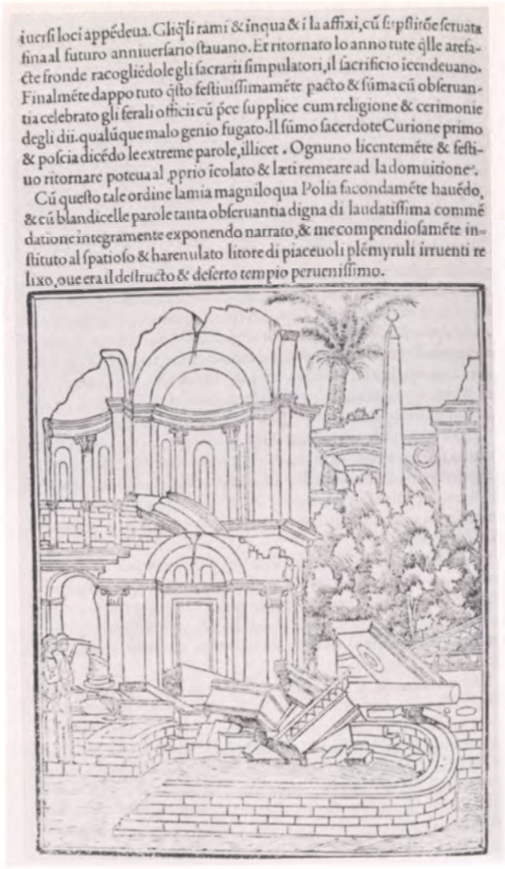


Figure 3.
Poliphilo in Francesco Colonna's *La Hypnerotomachia di Poliphili,* (Piii verso), Collection of the Newberry Library, Chicago.

Preeminent 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.[15] 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 Sigismundo Pandolfo Malatesta.[16]

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 Leon Battista Alberti, and even the name *Poliphilo* ("lover of Polia," "loved by many," "lover of many things," "lover of cities") recalls the Greek epithets *Poliorcetes* ("taker of cities") and *Polumetis* ("of many councils") given to Malatesta in *Canto IX*.[17] 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."[18] 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.[19]

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 Nehemiah) 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
> of their associates. . . .[20]

This is mirrored in Pound's *Canto X:*

> And the Angevins were gunning after Naples
> And we dragged in the Angevins,
> And we dragged in Louis Eleventh,
> And the *tiers Calixte* was dead, and Alfonso; . . .[21]

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.[22] 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.[23] One reference from 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.[24]

In both *The Cantos* and the Book of Ezra, the rebuilding of a temple is undertaken, by Christians and Hebrews respectively. In *Cantos 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.[25] Handed 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. . . ."[26]

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."[27] 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.[28] 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 "Caina attende"

Figure 4.
Robert Barnes, *Canto V,*
1961, pastel on laid paper,
12 x 17 in., Gift of Allan
Frumkin, 1996.58e.

Figure 5.
Detail depicting Ninevah burning,
from Eugène Delacroix's *The Death*
of Sardanapalus, 1826,
12' 1" x 16' 3", Louvre, Paris.

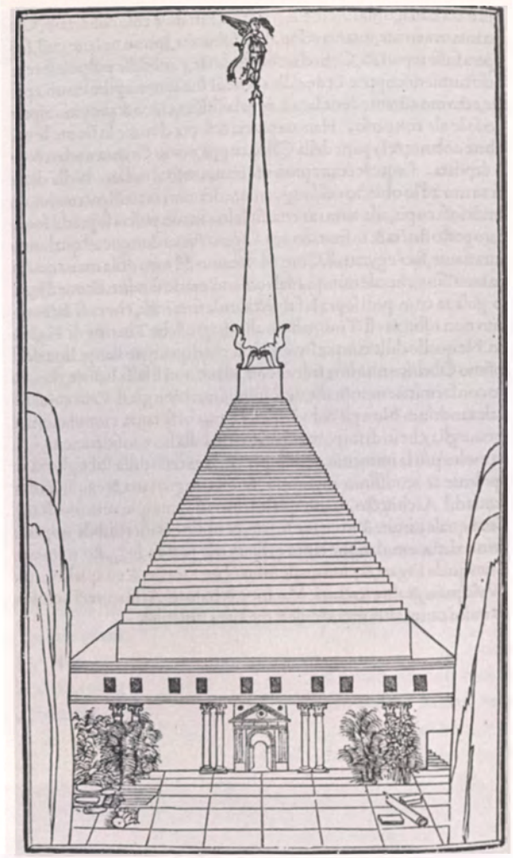


Figure 6.
Tower in Francesco
Colonna's *La Hyp-*
nerotomachia di
Poliphili, (Bi verso),
Collection of the
Newberry Library,
Chicago.

("'Caina' awaits"), a reference to the innermost ring of hell in Dante's *Inferno,* named "Caina" for the biblical figure, Cain, who murdered his brother Abel. Dante's "Caina" 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 Barque of Dante* (1822), 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 *Paradiso.* Similarly, Dante's Beatrice and Colonna's Polia evanesce 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 deemed the "noble simplicity and calm grandeur" of the antique, the epitome of solemn beauty for Pound.[29] 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).[30] 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 *Cantos 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.[31] 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 are its "bones," and they should not be too thick, for "who would not criticize a body for having excessively swollen limbs."[32] 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. . . ."[33]

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 Triumphal Carts* (c. 1490), the second canvas of the series *The Triumphs of Caesar* (c. 1484–1506).[34] 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. 412), 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."[35] 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."[36] 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 . . . ,"[37] 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 from Ovid's *Metamorphoses,* telling of the flight of a sea nymph named Ileuthyeria from a band of Tritons and her subsequent transformation into coral. Pound seems to have derived the name Ileuthyeria from the Greek word for "freedom," introducing this as one of the major themes in the poem. In the pastel for *Canto II* (fig. 7), Barnes focuses on the captain, who seems to be shedding layers of armor and clothing. "Acoetes" is also a self portrait of Barnes, which indicates 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

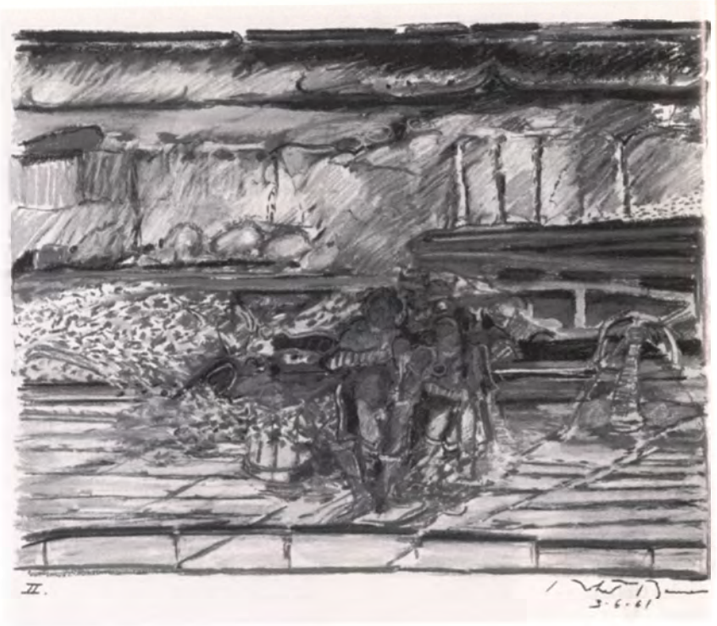


Figure 7.
Robert Barnes, *Canto II,*
1961, pastel on laid paper,
14 ¼ x 18 in., Gift of
Allan Frumkin, 1996.58b.

Figure 8.
Robert Barnes, *Canto* (VII),
1961, pastel on laid paper,
12 ½ x 16 in., Gift of Allan
Frumkin, 1996.58c.

Figure 9.
Robert Barnes, *Canto IV,*
1961, pastel on laid paper,
18 13/16 x 24 7/8 in., Gift of
Dennis Adrian in honor of
Bates Lowry, 1996.58d.

Figure 10.
Robert Barnes, *Untitled* (VIII),
1961, pastel on laid paper,
Private collection, Bloomington,
Indiana.

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 picciola barca" ("O you who are in a very small boat").[38] The metaphorical voyage is taken up in other pastels 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.[39] Less explicit journeys (flights of intellectual or poetic fancy) are suggested in others, such as the birdlike transformation of Philomela in Barnes's *Canto IV*[40] (fig. 9).

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. Isotta, 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 Isotta.[41] In Barnes's pastel illustrating *Canto VIII* (fig. 10), Malatesta is surrounded by the objects of his obsession: building materials, marble slabs, and workmen's tools. His figure is based on Piero della Francesca's fresco *St. Sigismund and Sigismondo Pandolfo Malatesta* (1451), located in the Chapel of Relics at the *Tempio.* In the fresco, Sigismund (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 Sigismund in profile.[42] 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 protagonists 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 and His Poem* (1465) by Domenico Di Michelino in the cathedral at Florence; the ominous citadel at Ecbatana is the fate of Giovanni Borgia and Alessandro di Medici in *Canto V;* the Temple at Jerusalem is the ostensible object of Eleanor's and Louis VII'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 ways, perhaps, with a renaissance vision of the Mother Church.

Pound's *Cantos* provided Barnes with a literary source for his investigation of the creative process and the artist's condition, revealing Barnes's Hoffmanesque interest in the involvement of universal and metaphysical forces that may never be resolved in the artist's destiny since, perhaps unavoidably, this quest is self-destructive. At least it was for Barnes, especially in the 1960s, when his troubled marriage made each day "blacker than the next."[43] If Pound's own example was not enough, there was that of Odysseus from *The Inferno* whose attempt to disembark upon the shore of Mt. Purgatory was quashed when God capsized his ship, or Malatesta, whose antagonism to Pope Pius II brought on his final defeat by the overwhelming forces of the papacy.[44] In fact, the forest in Barnes's *Canto* (IX) recalls Dante's *selva oscura* in the beginning

Figure 11.
Robert Barnes, *Canto VI*, 1961, pastel on laid paper, 12 x 16 in., Gift of Allan Frumkin, 1996.58f.

Figure 12.
Robert Barnes, *Canto* (IX), 1961, pastel on laid paper, 12½ x 17 in., Gift of Allan Frumkin, 1996.58g.

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 inexorably 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 highest realm 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*.

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NOTES

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

1. Robert Barnes, letter to his mother, Marjorie Dorothy Barnes, 12 July 1961, collection of Robert Barnes.

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 *Cantos* 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 1917. Eventually (in the 1923 revision) the third canto became *Canto I*; *Canto II* 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), 422. 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.

4. 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 Frumkin Gallery—an illustration of *Canto V* accompanying the *Chicago Daily News* exhibition review of 16 September 1961 shows no date—possibly on separate occasions after Barnes's return from London to the United States in January 1963. 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, "4 XVII 1961," being more than two months before Barnes received the request from Frumkin, although these may have been in progress long before Frumkin's request. *Canto* (VII) and *Canto* (IX) are dated "9 II 1961" and "9 VI 1961," respectively—Barnes left the U.S. on September 8. 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 14. 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 Frumkin'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.

5. Robert Barnes to Marjorie Dorothy Barnes, 12 July 1961; Ezra Pound, *A Draft of XXX Cantos* (New York: Hours Press, 1930); *idem, The Cantos of Ezra Pound* (New York: New Directions, 1948).

6. Barnes met Pound at the New York bookstore 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, 703–53.

7. Ezra Pound, *The Cantos* 1:3, lines 1–2; 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. . . ."

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

9. Barnes's School of The Art Institute of Chicago transcript, which includes University of Chicago grades, shows that he received a grade of "A" in both of Carroll's classes.

10. 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 pile wood onto a flaming pyre. Barnes borrowed the firemen from Courbet's *Firemen Going to a Fire* (1850–51); ironically, Barnes's "firemen" are fanning rather than dousing the flames.

11. See Franz Schulze, *Fantastic Images* (Chicago: Follett Publishing, 1972), 146; for an investigation into Barnes's working methods and thought processes see Michael Rooks, "Allusion and Metaphor in Robert Barnes's *Arthur Cravan Still Lives*" (M.A. thesis, School of The Art Institute of Chicago, 1995).

12. 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 through reference to Book X of the *Odyssey* (the *Nekyia*). In Book X, Odysseus has anchored his ship near the island *Aiaia* and encounters the sorceress Circe, who instructs him on the next leg of his voyage, which will take him to the underworld. Satirizing the epic hero, Barnes added a layer of art-historical reference by borrowing the figure of Napoleon from David's *Napoleon in His Study* (1812) as his visual model for Odysseus. (Napoleon was hardly the "master mariner"—his major naval expeditions were disastrous, and Napoleon's exile to Elba and death on St. Helena were the antitheses to the conclusion of Odysseus's Homeric journey). For Barnes, Napoleon's fate portended Pound's imprisonment and self-exile, but his ambition and talent as a military commander mirrored those of the central figure in the last three cantos, the Italian Renaissance *condottiere,* Sigismondo Pandolfo Malatesta.

14. The *Hypnerotomachia* is important in the history of illustrated incunabula, mainly for the great (and continuing) influence of its illustrations. The title, invented with Greek words, is translated "The strife of love in the dream of Poliphilo." For English descriptions and critical analyses of the text, see Linda Fiertz-David, *The Dream of Poliphilo*, Bolingen Series XXV (New York: Pantheon Books, 1950); an Aldine copy of the book was available in the Newberry Library for Barnes to see, along with several later editions. The Gotham Book Mart may have also provided him access to the 1883 French translation by C. Popelin, *Le songe de Poliphile*, or the Fiertz-David book cited above.

15. Liane Lefaivre has recently asserted that the author was not Francesco Colonna but Alberti, who had worked for the Roman Colonna family. See Liane Lefaivre, *Leon Battista Alberti's Hypnerotomachia Poliphili* (Cambridge: MIT Press, 1997). The Venetian printer Aldus Manutius (1450–1515) was educated as a humanist. He established the Aldine press in Venice principally to print Greek and Roman classics in small format and at prices low enough to be affordable to scholars of the day. He commissioned the design of italic type (after Italian cursive script) and was the first to print with it. He is sometimes referred to as Aldus Magnus to distinguish him from his grandson Aldus Manutius (1547–1597).

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 Cantos,* Pound deals with two extraordinary aspects of Malatesta's life—his defiance of and contempt for Pope Pius II and the building of his *Tempio Malatestiano* in Rimini.

17. An interesting connection between the *Hypnerotomachia Poliphili* and Pound's *Cantos,* particularly the *Malatesta Cantos* (VIII–XI), is the name "Colonna." Little is known about Fra Francesco Colonna, the purported author of the *Hypnerotomachia Poliphili*; he never revealed his true name. Sigismundo Malatesta's enmity for the papacy began after Pope Martin V attempted to claim Rimini for the papacy after the death of Malatesta's older brother, Carlo. The pope's given name was Oddone Colonna, of the powerful and ancient Roman Colonna family. Ironically, after the death of Martin V, the Colonna family, their lands, and fortunes were plagued by conflict with the papacy, as were those of Malatesta. The name "Colonna" means "column" and so is of further interest in unraveling hermetic meaning in the architectural fantasies in the *Hypnerotomachia Poliphili.*

18. Pound coined this term in reference to his repetition of subjects, such as Thomas Jefferson "building" a nation and Malatesta "building" the *Tempio Malatestiano*. See Walter Baumann, "The Structure of *Canto IV,*" in *Ezra Pound: the London Years, 1908–1920* (New York: AMS Press, 1978), 133.

19. 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 gentile wives and their children of Jews who had married outside of their faith.

20. Ezra 4:7.

21. Pound, *The Cantos,* 10:46.

22. See Carpenter, 583–97.

23. Barnes nicknamed his brother "Ishmael" after the protagonist of Melville's *Moby Dick*. (Melville was Barnes's favorite author at that time, and Barnes was well aware of the biblical allusions in *Moby Dick*.) He was particularly interested in the connection of Peleg, Abraham and Ishmael with their biblical antecedents and counterparts. Thus the connection of Ezra Pound with the biblical Ezra was for Barnes a matter of habit.

24. Robert Barnes, letter to Marjorie Dorothy Barnes, 13 April 1958, collection of Robert Barnes.

25. In the history of Israel, the Babylonian captivity is the period spanning the fall of Jerusalem in 586 B.C. to the completion of the new Temple at Jerusalem in 516 B.C. At the outset of his reign in 538 B.C., Cyrus the Great decreed the restoration of worship at Jerusalem, initiating the end of the captivity. It is likely that his motive for setting the Jews in power in Palestine was to establish a buffer state between Persia and Egypt.

26. Ezra 5:2.

27. Ezra 6:2. Ecbatana was the ancient capital of Media Magna, supposedly founded in the sixth century by Deioces, who was the first king of the Medes according to Herodotus in his *History.* Modern scholars suspect that Herodotus confused the petty Median chieftain, Deioces, with King Khshathrita, who ruled from 673 to 652 B.C.

28. Giovanni Borgia (147?–1497), the duke of Gandia, was the elder brother of Caesare Borgia, who probably murdered him in the interest of political ascendency. Alessandro de Medici (1511–1537) was appointed the head of the Florentine Republic in 1531 and hereditary Duke in 1532 by the emperor Charles V. He was murdered in an unsuccessful bid for power by his cousin Lorenzino de Medici.

29. "... eine edle Einfalt und eine stille Größe," from Johann Joachim Winckelmann, *Gedanken über die Nachahmung des griechischen Werke in der Malerei und Bildhauerkunst,* trans. Elfriede Heyer and Roger C. Norton (LaSalle: Open Court, 1987).

30. Architectural images, especially towers, fill Pound's *Canto III* as well as Barnes's pastel. In this canto, Pound introduces the mercenary Rodrigo Diaz de Bivar, the eleventh-century hero of the anonymous Spanish epic poem *Poema del Cid*. The Cid returns to his home in the Burgos to find himself shut out by orders of the king. Summoned, a young girl appears on a gallery between two watchtowers and reads the king's writ. In Barnes's pastel, El Cid and his horse stand in the foreground. Between them, a nude child stands in a raised enclosure. Deteriorating parapet walls complement the powerful last four lines of *Canto III,* which shifts in time and place from El Cid's home in eleventh-century Spain to the fifteenth-century frescoed walls of the *Camera degli Sposi* in the Castello di San Giorgio, Mantua: "Here stripped, here made to stand. / Drear waste, the pigment flakes from the stone, / Or plaster flakes, Mantegna painted the wall. / Silk tatters, 'Nec Spe Nec Metu'" ("neither hope, nor fear"). El Cid is the first of three outcasts that Barnes will take up from the *Cantos:* El Cid (political outcast), Pound (political and intellectual outcast), and Sigismundo Malatesta (political, intellectual, and religious outcast).

31. In twentieth-century literature about the *Hypnerotomachia Poliphili*, the accepted interpretation of the name Poliphilo is "lover of Polia." It could also refer to *Pollio* Vitruvius (my italics), whose *On Architectura* seems to have inspired the architectural descriptions and illustrations.

32. For the purposes of this paper, references to Leon Battista Alberti's *De Architectura* will be taken from the English translation by Joseph Rykwert, Neil Leach, and Robert Tavernor, *On the Art of Building in Ten Books* (Cambridge: MIT Press, 1988); Alberti, "The Seventh Book of Leon Battista Alberti on the Art of Building. Ornament to Sacred Buildings," 197, 219. A possible association with the number "ten" for Barnes in the ten pastels is the fact that Alberti's treatise is written in ten books, as is its model, Vitruvius's earlier treatise, *On Architecture*. See Pollio Vitruvius, *The Ten Books of Architecture/Vitruvius,* trans. Morris Hicky Morgan (New York: Dover, 1960).

33. 1 Cor. 6:19.

34. The Mantegna paintings are housed at Hampton Court Palace; Barnes studied them there while he was living in London.

35. Saint Augustine, *The City of God,* intro. Thomas Merton, trans. Marcus Dods (New York: Random House, 1950), 736.

36. Alberti, "The Seventh Book of Leon Battista Alberti on the Art of Building. Ornament to Sacred Buildings," 189. Ships at harbor mirror city skylines and are often named for cities, such as the early twentieth-century Atlantic liners *The City of New York* and *The City of Paris.*

37. "Some went down to the sea in ships. . . ." Psalm 107:23.

38. Pound, *The Cantos* 7:26 (Barnes's translation). Dante was not the only source for *Canto VII*. In it, time is swallowed whole as Pound moves between episodes and characters in Homer and those of nineteenth- and twentieth-century authors, sometimes from line to line. For example, the fourth paragraph in Flaubert's novel *Un Coeur Simple* (1877) provided Pound with a modern realist description of "an old room of a tawdry class."

39. Pound opens *Canto VI* with lyrics from a song by the eleventh-century troubadour Guillaume Poitier, the grandfather of Eleanor of Aquitaine, telling of Poitier's conquest of two noblewomen who, believing he was mute, made love to him in pity. Pound then shifts to Eleanor's marriage to Louis VII of France. The voyage made by the couple to Acre, Palestine during the Second Crusade mirrors the voyage of Odysseus in Book I of the *Odyssey,* and in Barnes's pastel they are shown aboard ship. The troubadour behind them is an apparition of Poitier playing the *viola de gamba*: because the scroll of the *viola da gamba* often terminates in a carved female head and its rounded shape imitates that of the female form, the back-and-forth stroking of the bow across the body has been regarded as a mimicry of fornication.

40. Philomela is pictured in the pastel illustrating Pound's *Canto IV,* which opens with the destruction of Troy and then changes abruptly to images of resurrection and the dawn. Barnes juxtaposes the devastation of war with renewal in the form of the allegorical figure of Liberty from Delacroix's *Liberty Leading the People* (1830). Next, Pound's setting is Provence, where the twelfth-century tragedy of Marguerite and Guillem da Castaban is interwoven with the myth of Procne and Tereus. In the pastel, Procne crouches in the new green field rising from the ruins of Troy. She covers her mute organ (her tongue having been cut out by Tereus, her husband) while Philomela, her sister, seems in mid-flight, her transformation into a bird suggested by two black wings behind her head. She carries the tri-color flag of France, connecting the pastel with Delacroix's painting and setting up a duality between individual freedom and nationalistic fervor—fateful factors in Pound's life.

41. Malatesta's devotion to Isotta can be seen both in the building of the *Tempio* and in the countless emblazoned monograms—S [igismundo] I [sotta]—on its facades and in its interior. In *Canto VIII,* Pound focuses first on the decorative scheme with Malatesta's letter emphasizing the importance of hiring Piero della Francesca to paint the *Tempio.* As the letter opens, Malatesta laments that the mortar on the walls is too wet for painting but arranges other work and reaffirms his commitment to Piero "so that he can work as he likes, or waste his time as he likes." This foray into the decoration of the *Tempio* is presented against the violence of the Italian Wars, in which numerous rival states fought with foreign alliances, particularly with France and Spain, to strengthen their military and financial powers. The drawn-out French and Spanish struggles to gain supremacy in Italy prevented Italian liberties for more than three centuries.

42. St. Sigismund was king of Hungary (from 1385), Germany (from 1411), Bohemia (from 1419), and Lombardy (from 1431), and Holy Roman Emperor by coronation in 1433.

43. Robert Barnes, interview with the author, 16 February 1995.

44. Pound's *Canto IX* refers to battles conducted by Malatesta and his men over the course of several years and describes a lengthy retreat through marsh lands. Malatesta "floundered about in the marsh" for three days, hunted by men and dogs, and he survived to fight later in the streets at Fano. The rest of the canto chronicles the building of the *Tempio* as recounted in letters found in Malatesta's postbag, which was seized by order of the bishop of Siena after Malatesta's aborted siege of Sorano against Count Pitigliano Orsini, an attack ordered by the bishop. In *Canto X,* Malatesta angers the Sienese by making a truce with Count Orsini. The bishop of Siena becomes Pope Pius II, Malatesta's most powerful enemy. Malatesta narrowly escapes as more enemies gather. Meanwhile, his case is presented to the College of Cardinals as he burns in effigy outside the Vatican. On Barnes's imagery, see note 10 above.

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

BY INGRID D. ROWLAND

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).[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 1919, 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 language. Furthermore, the inscription seems to be preserved in its entirety; generous spaces separate its first and last letters from the margins of the piece itself.

Both Etruscan and runic script used dots called interpuncts, positioned rather like 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 generous curvature, 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 ill-bred English pilgrims between the years 689 and 801, when Anglo-Saxon visits to Rome were well attested in historical sources.[2] 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.[3] 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 brazen vessel. Eadbald's stab at immortality has an evident motive; the alphabet, as yet, does not. Furthermore, the presence of runes in the Italian peninsula 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.

Figure 1.
Vessel fragment (wall and rim of a bowl), hammered bronze with incised inscription, 3 7/16 x 8 3/16 in., University Transfer, Gift of Mrs. Carl E. Buck, 1967.115.538.

Figure 2.
Transcription of the Old English runes inscribed on a bronze fragment in the David and Alfred Smart Museum of Art (see Carl Darling Buck, "An ABC Inscribed in Old English Runes," *Modern Philology* 17 [1919–20]: 44–45). The inscription has several anomalies: the form of the c-rune is reversed; the form of the æ-rune has been confused with the Roman letter "f" and therefore the same rune has been used to write both "e" and "f"; the w-rune has been inserted in its usual position after "g" in the Anglo-Saxon futhork; the d-rune has been used to denote the letter "h," presumably because of its physical similarity to the Roman "h"; and the k-rune has been used to denote "q."

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.[4] Forgers, too, have noticed the resemblance—not only the forgers of runes who continue to operate in Scandinavia, but also the forgers of Etruscan antiquities 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 temptations 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 1460, 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, *Mons 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 curry favor with the reigning Pope, a princely Tuscan named Pius II.[5]

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.[6]

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 terracotta 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 hardheaded curator of Classical Antiquities, Miss Gisela

Richter.[7] 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.[8]

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.[9] However, the Magnus brothers' crude, woodcut runic alphabets 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 Vulcanius followed in 1597 with a discussion of runes in his Latin excursus *On Lombard Letters.*[10] 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.[11] 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 1655. Late in 1636, he published the scarith in a lavish folio volume called *Fragments of Etruscan Antiquities,* 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]

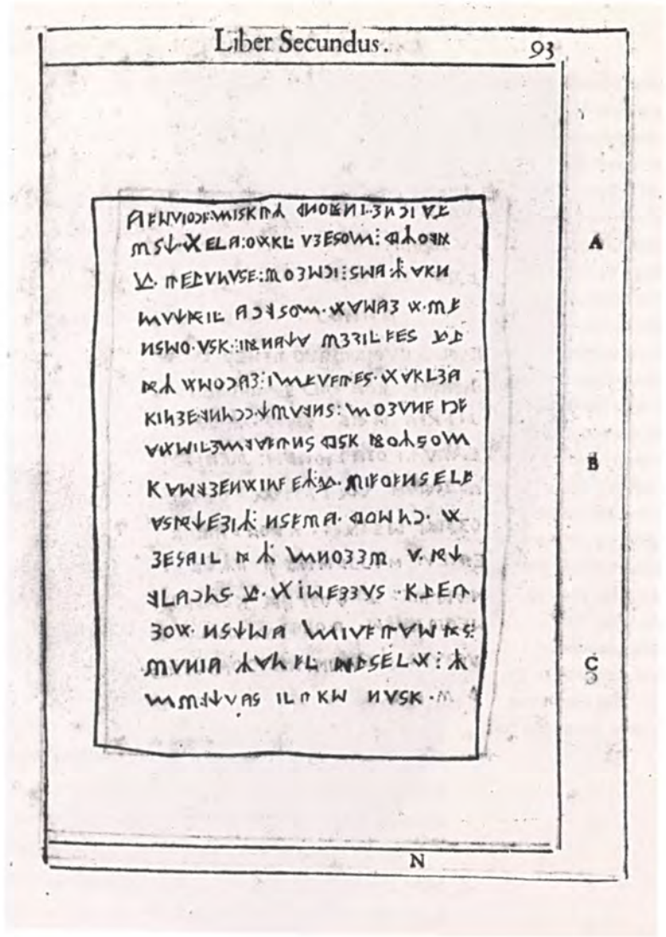

Figure 3.
Forged Etruscan text, circa 1636, from Corzio Inghirami's *Ethruscarum Antiquitatum Fragmenta,* Collection of the Vatican Library, Rome, Italy.

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 immanent enigmas of their past. For optimists like the German Jesuit Athanasius Kircher, Chinese characters, Egyptian hieroglyphs, and 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 motley 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 primeval 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 Lanzi's *Essay on the Etruscan Language* of 1789 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 1640s would make one attractive venue wherein to plant proof that the ancient Norsemen and the Etruscans shared a common history. But the distinctively Old English alphabet inscribed on the Smart bronze does not contain the same letters as the Scandinavian futharks recorded by the Magnus brothers, Vulcanius or Ole Worm. In the early twentieth century, however, Rome was a crucible of linguistic scholarship: the forged *Praeneste Fibula* (executed in the 1890s) seemed to be unveiling the origins of early Latin, and runic scholars like Carl Marstrander and Magnus Hammarström were beginning to use modern linguistic methods 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, Etruscologists, and antiquarians has as yet gone largely unrealized.

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NOTES

Thanks to Kimerly Rorschach, Richard Born, and Courtenay Smith for their help in attempting to decipher this enigmatic artifact.

1. Carl Darling Buck, "An ABC Inscribed in Old English Runes," *Modern Philology* 17 (1919–1920): 43–48.

2. René Derolez, "Anglo-Saxons in Rome," *Old English Newsletter* 21:1 (1987): 36–37.

3. René Derolez, "Runica Manuscripta Revisited," in Alfred Bammesberger, ed., *Old English Runes and their Continental Background* (Heidelberg: Carl Winter Universitätsverlag, 1991), 99n. 56; R. I. Page, "Anglo-Saxon Runic Studies: The Way Ahead?" *ibidem*, 17n. 2.

4. Piergiuseppe Scandigli, "Sulla derivazione della scrittura runica dalla scrittura etrusca settentrionale," in Massimo Pallottino, ed., *Gli Etruschi e l'Europa* (Milan: Fabbri Editori, 1992), 218–221; Richard L. Morris, *Runic and Mediterranean Epigraphy* (Denmark: Odense University Press, 1988), 33–40; theory refuted, 151–52.

5. Ingrid D. Rowland, "Due 'traduzioni' rinascimentali delle *Gesta Porsennae* dello Ps.-Vibenna," in Sesto Prete, ed., *Protrepticon: Studi in onore di Giovannangiola Secchi Tarugi* (Milan: Istituto Francesco Petrarca, 1989), 125–133.

6. For the life and achievements of Giovanni Nanni, who wrote as Annius of Viterbo, see Walter E. Stephens, *Giants in Those Days: Folklore, Ancient History, and Nationalism* (Lincoln and London: University of Nebraska Press, 1989); *idem, Berosus Chaldaeus: Counterfeit and Fictive Editors of the Early Sixteenth Century* (Ph.D. dissertation, Cornell University, 1979); *idem*, "The Etruscans and the Ancient Theology in Annius of Viterbo," in Paolo Brezzi and Maristella de Panizza Lorch, eds., *Umanesimo a Roma nel Quattrocento* (Rome: Istituto di Studi Romani; New York: Barnard College, Columbia University, 1984), 309–322; Anthony Grafton, *Forgers and Critics: Creativity and Duplicity in Western Scholarship* (Princeton, N.J.: Princeton University Press, 1990); E. N. Tigerstedt, "Ioannes Annius and *graecia mendax*," in C. Henderson, Jr., ed., *Classical, Medieval, and Renaissance Studies in Honor of Berthold Louis Ullmann* (Rome: Edizioni di Storia e Letteratura, 1964), Vol. 2, 293–310; Roberto Weiss, "Traccia per una biografia di Annio da Viterbo," *Italia medioevale e umanistica* 5 (1962): 425–441; *idem,* "An Unknown Epigraphic Tract by Annius of Viterbo," in *Italian Studies Presented to E. R. Vincent* (Cambridge: Heffer, 1962), 101–120; O. A. Danielsson, "Annius von Viterbo über die Gründungsgeschichte Roms," in *Corolla Archaeologica principi hereditario Regni Sueciae Gustavo Adolpho dedicata* (Lund: C. W. K. Glerup, 1932), 1–16; Edoardo Fumagalli, "Un falso tardo-quattrocentesco: lo pseudo-Catone di Annio da Viterbo," in Rino Avesani, ed., *Vestigia, Studi in onore di Giuseppe Billanovich* (Rome: Edizioni di Storia e Letteratura, 1984), 337–383; Gigliola Bonucci Caporali, ed., *Annio da Viterbo, Documenti e ricerche. Contributi alla Storia degli Studi Etruschi ed Italici,* 1 (Rome: Consiglio Nazionale delle Ricerche, 1981); C. Ligota, "Annius of Viterbo and Historical Method," *Journal of the Warburg and Courtauld Institutes* 50 (1987): 44–56.

7. Gisela M. A. Richter, *Etruscan Terracotta Warriors in the Metropolitan Museum of Art, with a Report on Structure and Technique by C. F. Binns.* Papers of the Metropolitan Museum of Art, 6 (1937).

8. The exposé was published by Dietrich von Bothmer and J. V. Noble, *An Inquiry into the Forgery of the Etruscan Terracotta Warriors in the Metropolitan Museum of Art.* Papers of the Metropolitan Museum of Art, 11 (1961). For the whole story of the warriors, A. A. Fioravanti, and his early apprenticeship with the Riccardi family of forgers, see Arvid Andrén, *Deeds and Misdeeds in Classical Art and Antiquities,* Studies in Mediterranean Archaeology, Pocket book 36 (Partille, Sweden: Paul Åström, 1986), 66–72.

9. See Kurt Johannesson, *The Renaissance of the Goths in Sixteenth-Century Sweden: Johannes and Olaus Magnu as Politicians and Historians* (Berkeley: University of California Press, 1991).

10. Bonaventura Vulcanius, *De Notis Lombardicis* (Louvain: Plantin, 1597), 43–47.

11. Ole [Olaus] Worm, *[Rúnir]: seu Danica Literatura antiquissima vulgó Gothica dicta* (Copenhagen: Melchior Martzen, 1636). See also *idem, Fasti Danici. Universam tempora computandi rationem antiquitus in Dania et vicinis Regionibus observatam* (Copenhagen: Joachim Moltkenius, 1643).

12. Curzio Inghirami, *Ethruscarum Antiquitatum Fragmenta* (Florence: Amadore Massi 1636, with a false imprint of Frankfurt, 1637).

13. The inscriptions used by Curzio are discussed in Françoise-Hélène Massa Pairault, "La stele di 'Avile Tite' da Raffaele il Volterrano ai giorni nostri," *MEFRA* 103 (1991): 499–528. The connections between Inghirami's texts and runes will be drawn in the author's forthcoming book on the scarith.

14. Joscelyn Godwin, *Athanasius Kircher: A Renaissance Man and the Quest for Lost Knowledge* (London: Thames and Hudson, 1979); Valerio Rivosecchi, *Esotismo in Roma Barocca: studi su Padre Kircher* (Rome: Bulzoni, 1982).

15. Gunnar Eriksson, *The Atlantic Vision: Olaus Rudbeck and Baroque Science* (Canton, Mass.: Science History Publications, 1994).

16. Olof Rudbeck Junior, *Specimen Usus Linguae Gothicae in Eruendis atque illustrandis obscurissimis quibusvis Sacrae Scripturae Locis* (Uppsala: J. H. Werner, 1717).

17. Luigi Lanzi, *Saggio di lingua etrusca e di altre antiche d' Italia* (Rome: Pagliarini, 1789).

18. For the *Praeneste Fibula,* see Arvid Andrén, *Deeds and Misdeeds in Classical Art and Antiquities,* 88–95. For the runic studies of Marstrander and Hammarström, see Richard L. Morris, *Runic and Mediterranean Epigraphy,* 33–40.

19. Buck, 47–48.

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
Gift of Harlan and Pamela Berk, 1996.63.1–1996.63.125

Turkey (Anatolia), Kilia culture
Group of 42 Figural Fragments, 2000–1500 B.C.E.
Carved marble, dimensions vary
Gift of Dr. Harold L. Klawans, 1996.62.1–1996.62.42

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 x 33 (83.8 x 83.8)
Gift of Don Baum, 1997.20

JAMES GILBERT
American, 1899–1969
Prairie Nudes, 1939–1945
Oil on pressboard, 24 x 27 (60 x 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, 89 ¼ x 68 (226.7 x 172.7)
Purchase, Anonymous Gift, 1996.60

RICHARD HULL
American, born 1955
All Balance, 1983
Oil and wax on canvas, 72 x 84 (182.9 x 213.4)
Anonymous Gift in honor of the artist, 1996.67

MARCOS RAYA
Mexican, lives in U.S.A., born 1948
The Anguish of Being, 1993
Oil on canvas, in artist's original frame, 72 ½ x 73 (184.2 x 185.4)
Purchase, Gift of Maria Bechily and Scott Hodes, 1997.24

SUELLEN ROCCA
American, born 1943
Game, 1966–1967
Oil on canvas, 72 x 68 (182.9 x 172.7)
Gift of Ruth Horwich, 1997.19

SCULPTURE

ROBERT ARNESON
American, 1930–1993
Hawk, 1985
Glazed hand-built stoneware, 2 units, h. 86 (218.4)
Gift of The Joel and Carole Bernstein Family Collection in honor of Jay Roshal, 1996.56a–b

Ivan Albright, *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 ¼ x 15 ¾ x 4 ⅞ (26 x 40 x 12.4), overall h. 44 ¼ (112.4), Multiple, ed. of 300 (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 (116.8 x 94 x 94)
Gift of the artist, 1997.32

DRAWINGS

ROBERT BARNES
American, born 1934
Cantos, 1961–1962
Pastel on laid paper, sheet sizes vary
Seven sheets from a suite of nine pastel drawings based on Ezra Pound's *Cantos*
Gift of Allan Frumkin, 1996.58a–c, e–h

ROBERT BARNES
Canto IV, 1961
Pastel on laid paper, 18 13/16 x 24 ⅞ (46.2 x 63.2) (sheet)
From a suite of nine pastel drawings based on Ezra Pound's *Cantos*
Gift of Dennis Adrian in honor of Bates Lowry, 1996.58d

GLADYS NILSSON
American, born 1940
Dancer, 1993
Diptych; collage, watercolor, and gouache on sketch paper, 8 ½ x 5 ½ (21.6 x 14) (each sheet)
Gift of the artist in honor of Ruth Horwich, 1997.22a–b

GLADYS NILSSON
Ohh-CO-CO, 1993
Diptych; collage, watercolor, and gouache on sketch paper, 8 ½ x 5 ½ (21.6 x 14) (each sheet)
Gift of the artist in honor of Lindy Bergman, 1997.21a–b

PRINTS

IVAN ALBRIGHT
American, 1897–1983
Fleeting Time, Thou Hast Left Me Old, 1945
Lithograph, 13 5/8 x 9 5/8 (34.5 x 24.4) (composition)
Gift of the Estate of John Forwalter, 1996.64

BRIAN ENO and PETER SCHMIDT in collaboration with PAE WHITE
British
Oblique Strategies: One Hundred Worthwhile Dilemmas, 1996
Mixed media, consisting of 100 commercially printed cards stored in a corian container, 6 1/8 x 5 1/16 (15.6 x 12.9) (each card)
Gift of the Peter Norton Family, 1997.11

ROBERTO MATTA ECHAURREN called MATTA
Chilean, active in U.S.A., born 1911
He Loves Best Who Loves Last (Aimera bien qui aimera le dernière), 1968
Color etching and aquatint, ed. 56/85, 16 3/8 x 13 ¾ (41.6 x 32.4) (plate)
Sabatier 194
Gift of Gerald and Roslyn Flegel, 1997.30

LASAR SEGALL
Brazilian, born in Lithuania, 1891–1957
Bübü, 1921
Portfolio of eight lithographs with text page and original folio cover, ed. 29/57, 23 x 18 ¾ (58.4 x 46.4) (each sheet)
Marcia and Granvil Specks Collection, 1997.29a–h

HANS THOMA
German, 1839–1924
Goatherders (Mother's Supporters III) (Ziegenhirten [Mutterslehn III]), 1916
Etching, state III/III, 7 ⅞ x 9 ⅛ (20 x 23.2) (plate)
Beringer 196–3
Gift of Mrs. Wallace Landau, 1997.26

Marcos Raya, *The Anguish of Being,* 1993, 1997.24

Art Green, *Consider the Options, Examine the Facts, Apply the Logic,* 1966, 1996.60

Laura Letinsky, *Untitled (Laura and Eric, jesus),* 1995, 1997.45

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. TEPLICA
American, born 1959
Untitled (The Dworkin Twins), from the *Twin Series,* 1990
Gelatin-silver print, artist's master proof, 4 ¾ x 5 ⅝ (12.1 x 14.3) (sheet)
Gift of the artist in honor of Barbara Stafford, 1997.18

DECORATIVE ARTS

AMERICAN
Zanesville, Ohio
Weller Pottery, manufacturer
Vase, circa 1896
Glazed earthenware with underglaze slip-painted decoration (Louwelsa ware), h. 10 ½ (26.7)
Gift of the Estate of John Forwalter, 1996.65

ARCHIBALD KNOX
designer, English, 1864–1933
London, Liberty & Co., manufacturer
Biscuit Barrel, circa 1903
Cast pewter with enamel inlay, h. 5 ½ (14)
Purchase, Gift of the Friends of the Smart Museum, 1997.23a–b

A. W. N. [AUGUSTUS WELBY NORTHMORE] PUGIN
designer, English, 1812–1852
Stoke-on-Trent, Minton and Company, manufacturer
Gothic Revival Octagonal Dessert Plate, circa 1849
Glazed stoneware with molded relief and underglaze painted and overglaze gilded decoration, max. diam. 9 ¼ (23.5)
Gift of Patricia John in memory of Richard Louis John, 1997.7

FRANK LLOYD WRIGHT
designer, American, 1867–1959
Side Chair, 1904 (design, possibly manufactured later), for the Larkin Building, Buffalo, New York
Oak with (replacement) upholstered back and slip seat, h. 43 1/16 (109)
University Transfer from the Frederick C. Robie Residence, 1997.10

FRANK LLOYD WRIGHT
designer
Side Chair, circa 1909, for the Frederick C. Robie Residence, Chicago, Illinois
Oak with (replacement) upholstered back and slip seat, h. 50 ¾ (128.9)
University Transfer from the Frederick C. Robie Residence, 1997.9

A. W. N. [Augustus Welby Northmore] Pugin, designer, *Gothic Revival Octagonal Dessert Plate,* circa 1849, 1997.7

ASIAN

CHINESE: PAINTING

PAINTER UNKNOWN
Zhe School, spurious signature and seal of Southern Song painter Ma Lin
Ming dynasty (1368–1644)
Scholar in a Boat, 16th century
Hanging scroll, ink on silk, 47 7/8 x 17 1/2 (121.6 x 44.5) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.68

PAINTER UNKNOWN
Qing dynasty (Qianlong reign, 1736–1795)
Calligraphy (in Manchu and Chinese): New Year Memorial (Shilang qing Li bao), 1791
Handscroll, ink and opaque colors on cloth, 148 1/2 x 12 (377.2 x 30.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.74

PAINTER UNKNOWN
Sino-Tibetan
Thanka: Tantric Buddhists Saints, probably 19th century
Hanging scroll, ink and opaque colors on cloth, 32 x 22 1/4 (81.3 56.5) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.75

CHA SHIBIAO
1615–1698
Landscape, 1662–1698
Hanging scroll, ink on paper, 29 3/4 x 18 7/16 (75.6 x 46.9) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.71

CHA SHIBIAO
Landscapes, 1662–1698
Four leaves from a dispersed album, ink on paper, 12 1/2 x 10 5/8 (31.8 x 27), 12 1/2 x 10 11/16 (31.8 x 27.2), 12 1/2 x 10 3/4 (31.8 x 27.3), 12 1/2 x 10 11/16 (31.8 x 27.2) (paintings)
Gift of the Estate of Lorraine J. Creel, 1996.72 a–d

CHIANG YEE
Contemporary
Calligraphy: Sheng, circa 1970 (?)
Hanging scroll, ink on paper, 48 3/4 x 25 (123.9 x 63.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.83

DAI MINGSHUO
Late Ming (Tianqi reign, 1621–1628) to early Qing dynasty (Kangxi reign, 1662–1723)
Bamboo, 17th century
Hanging scroll, ink on silk, 66 x 16 3/4 (167.6 x 42.5) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.70

DONG ZUOBIN
1895–1963
Calligraphy in Oracle Bone Script, December 1935
Hanging scroll, ink on paper, 49 1/16 x 9 3/4 (124.6 x 24.7) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.81

DONG ZUOBIN
Couplet of Calligraphy in Oracle Bone Script, probably 1930s
Pair of hanging scrolls, ink on paper, 53 3/8 x 9 1/8 (135.5 x 23.2) (each calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.82 a–b

DONG ZUOBIN
Calligraphy in Oracle Bone Script, probably 1930s
Hanging scroll, ink on paper, 20 1/2 x 7 11/16 (52.1 x 19.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.85

"KWO" DA WEI
Republican period (1912–1949)
Radishes, probably first third of 20th century
Hanging scroll, ink on paper, 32 1/4 x 13 1/2 (81.9 x 34.4) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.78

Teisai Hokuba, *Pair of Paintings: A Courtesan and A Suitor,* probably 1830–44, 1996.86 and 1996.87

MA LU
Republican period (1912–1949)
Landscape, 1932 (fall)
Hanging scroll, ink and light colors on paper, 26 x 13 (66 x 33) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.77

QIAN TANG
(in the style of Chen Lin)
Qing dynasty (1644–1912)
Bird and Flowers, 18th–19th century
Album leaf in the shape of a fan, ink and light colors on silk, 10 1/8 x 10 (25.7 x 25.4) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.73

WANG YAO
Ming dynasty (1368–1644)
Insects, Flowers, and Bamboo, 1429
Handscroll, ink and opaque color on silk, 14 1/2 x 90 (36.7 x 223.5) (painting)
Purchase, Brooks McCormick, Jr. Fund, 1997.35

XU BIN
Late Ming (1368–1644) to early Qing dynasty (1644–1912)
Foreign Tributaries to the Chinese Emperor, 17th century
Handscroll, ink and opaque color on silk, 12 x 72 (30.4 x 182.9) (painting)
University Transfer from the Department of Mathematics, 1997.4

ZHANG GUANJIA
Republican period (1912–1949)
Calligraphy: Confucian Text, 1935 (winter)
Hanging scroll, ink on gold-flecked paper, 15 7/8 x 45 11/16 (40.4 x 116.1) (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, 51 7/8 x 16 3/4 (131.7 x 42.5) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.84

ZHANG JUN
Republican period (1912–1949)
Calligraphy: Couplet Commemorating Professor Herrlee G. Creel's Studies in China, 1934 (summer)
Pair of hanging scrolls, ink on gold-flecked paper, 63 1/4 x 15 1/8 (160.6 x 38.4) and 63 1/4 x 15 1/4 (160.6 x 38.6) (calligraphy panels)
Gift of the Estate of Lorraine J. Creel, 1996.80 a–b

ZHANG JUN
Calligraphy: Commemorative Poem and Text Dedicated to Professor Herrlee G. Creel, 1935 (winter)
Hanging scroll, ink on paint-flecked paper, 18 15/16 x 52 1/8 (48.1 x 132.4) (calligraphy panel)
Gift of the Estate of Lorraine J. Creel, 1996.88

ZHANG RUOCHENG
Qing dynasty (Qianlong reign, 1736–1795)
Landscape, 1749
Hanging scroll, ink on silk, 61 3/16 x 18 5/8 (155.4 x 47.3) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.69

ZHOU BA
Late Qing dynasty (1368–1912)
Bamboo and Rocks, probably early 20th century
Hanging scroll, ink on paper, 70 9/16 x 36 15/16 (179.2 x 91.3) (painting)
Gift of the Estate of Lorraine J. Creel, 1996.76

CHINESE: SCULPTURE

Northern Wei dynasty (386–534)
Mingqi: Pair of Caparisoned Horses, circa 530
Modeled and molded earthenware with cold-painted decoration, h. 9 (22.9) and 8 1/2 (21.6)
Anonymous Gift, 1997.27 and 1997.28

CHINESE: CERAMICS

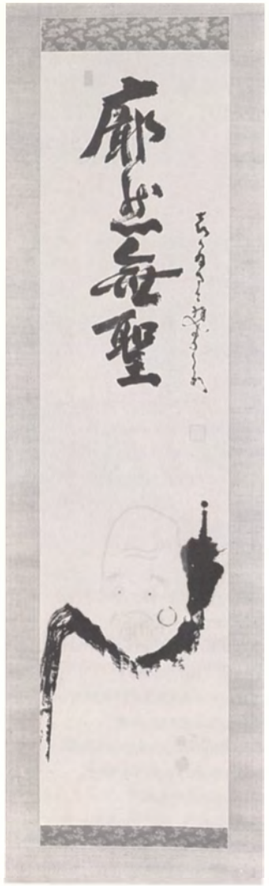
Late Song (1127–1279) to Yuan dynasty (1271–1368)
Mingqi: Pair of Funerary Vessels with Lids, 13th century
Yingqing ware, glazed stoneware with *qingbai* glaze and applied molded and modeled decoration, h. with lid 28 3/4 (73) and 29 3/8 (75.6)
Gift of Isaac S. and Jennifer A. Goldman, 1997.5a–b and 1997.6a–b

INDIAN: PAINTING

Kangra School
Temple Hanging (Pichhavi): The Autumn Full Moon (Sarat Purnama), 19th century
Opaque watercolor on cotton, approx. 68 x 132 (172.7 x 335.3)
Gift of Mary M. McDonald, 1996.57

JAPANESE: PAINTING

PAINTER UNKNOWN
Kano School, spurious signature and seal of Kano Tanyu
Edo period (1610–1868)
Hotei, probably 19th century
Hanging scroll, ink on paper, 40 1/2 x 11 (103 x 28) (painting)
Transfer from The Hood Museum, Dartmouth College in honor of Robert W. Christy, 1997.16



Nantembo Toju, *Daruma,* 1908, 1997.12

TEISAI HOKUBA

1771–1844
Pair of Paintings: A Courtesan and A Suitor, probably 1830–1844
Hanging scrolls, ink, color, and gold on silk, 38 x 12 (96.5 x 30.5) (each painting)
Anonymous Gift, 1996.86 and 1996.87

NANTEMBO TOJU

1839–1925
Daruma, 1908
Hanging scroll, ink on paper, 54 ¾ x 13 ½ (139.1 x 34.4) (painting)
Gift of Brooks McCormick, Jr., 1997.12

Attributed to SHOKAI REIKEN

1315–1396
Colophon inscribed by HEIKO, abbot of Seiunji Temple
Edo period (1610–1868)
Daruma ("One-stroke" Bodhidharma), late-14th century (inscription circa 1700)
Hanging scroll, ink on paper, 26 x 11 7/8 (66 x 30) (painting)
Transfer from The Hood Museum, Dartmouth College in honor of Robert W. Christy, 1997.15

RYUKO TAKAHISA

1801–1859
Four Classes of Society (Shinokosho): Warrior, Farmer, Artisan and Merchant, n.d.
Hanging scroll, ink and opaque colors on silk, 48 x 16 ½ (122 x 42) (painting)
Transfer from The Hood Museum, Dartmouth College in honor of Robert W. Christy, 1997.17

JAPANESE: CERAMICS

Meiji period (1868–1912)
Covered Urn, late-19th century
Satsuma ware, porcelain with overglaze and gilt decoration, h. with lid 12 (30.5)
Gift of Mrs. Miriam H. Kirkley in memory of Paul A. Kirkley, 1997.25

Attributed to SHOJI HAMADA

1894–1978
Winter Tea Bowl, n.d.
Glazed stoneware, h. 3 ½ (8.9)
Gift of the Estate of Kelvyn G. Lilley, 1997.8

YASUHISA KOHYAMA

Born 1936
Table Slab Vessel, circa 1990
Cut and modeled Shigaraki stoneware with natural ash glaze deposits, 4 3/8 x 11 1/8 x 8 ½ (11.1 x 27.9 x 21.6)
Gift of the artist, courtesy of Zetterquist Galleries, New York, 1997.31

KOREAN: CERAMICS

Choson dynasty (1392–1910)
Wine Cup Stand, 15th century
Punch'ong ware, glazed stoneware with white slip inlaid decoration (*sanggam*), h. 2 1/8 (5.4), diam. of plate 5 ½ (14)
Gift of Brooks McCormick, Jr., 1996.61

AFRICAN

SCULPTURE

Northern Ghana, Komaland, unidentified pre-modern peoples
Enthroned Royal Pair, 9th–18th century
Unglazed modeled terracotta, h. 10 (25.4) (male) and h. 10 ¼ (26) (female)
Gift of Richard J. Faletti, 1997.2 and 1997.3

Zaire, Kongo-Myumbe peoples
Mask, probably 19th century
Carved and painted wood, h. 13 ½ (34.3)
Gift of Dr. Richard and Jan Baum, 1997.1

Northern Ghana, Komaland, unidentified pre-modern peoples, *Enthroned Royal Pair,* 9th–18th century, 1997.2 and 1997.3

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 Baum Says: Chicago Has Famous Artists
17 November 1996–4 January 1997

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

Phyllis Bramson
American, born 1941
Existentialist Witness (for P. Adams) Stage 2, 1982
Oil and collage on canvas and wood, 61¾ x 73 x 3 ½ (115.5 x 185.4 x 8.9)
Gift of Maria Bechily and Scott Hodes, 1995.44

Pauline Simon
American, 1894–1976
Mother and Child, 1972
Acrylic on canvas, 34 x 26 (86.4 x 66)
The George Veronda Collection, 1996.35

Museum of Contemporary Art, Chicago
Art in Chicago 1945–1995
16 November 1996–23 March 1997

Ruth Duckworth
American, born 1919 in Germany, lived in England
Untitled, 1972
Glazed stoneware, 17 ¼ x 19 x 3 (44 x 48.2 x 7.6)
Gift of Margaret Fisher, 1967.24

Paul LaMantia
American, born 1933
Sorry Wrong Number, 1972
Oil on canvas, 73 3/8 x 84 ½ (186.3 x 213.4)
Gift of Richard and Naomi Vine, 1991.355

Spertus Institute of Jewish Studies, Chicago
Maryan's Truth: Paintings 1957–1975
9 May–28 August 1996

Maryan S. Maryan (Pinchas Burstein), called Maryan
American, born in Poland, lived in Israel and France, 1927–1977
Personage, 1962
Oil on canvas, 44 7/8 x 45 (114 x 114.3)
Gift of Robert A. Lewis in memory of Martha A. Schwarzbach, 1983.37

Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois
Second Sight: Modern Printmaking in Chicago
27 September–12 December 1996

George Cohen
American, born 1919
Study for Auger, 1955
Lithograph, 7 ½ x 11¾ (19 x 30) (composition)
The Joseph R. Shapiro Art to Live With Collection, TR 1180/251

Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin
Joan of Arc in Nineteenth-Century European Art
26 September–8 December 1996

Princess Marie-Christine d'Orléans
French 1813–1839
Joan of Arc, after 1835
Cast silvered bronze, h. 11 5/8 (29.5)
Purchase, Gift of the Friends of the Smart Gallery, 1983.4

Henri-Michel-Antoine Chapu
French, 1833–1891
Joan of Arc at Domrémy, after 1870–1872
Cast bronze, h. 17 ½ (44.5)
Purchase, Gift of the Friends of the Smart Gallery, 1986.12

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

Exhibitions

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, Piper, Rebecca Ravis, Stephanie Serpick, and L. Mikelle 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 sculpture, 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.*

The Fragrance of Ink: Korean Literati Paintings of the Chosŏn Dynasty (1392–1910) from the Korea University Museum
10 October 1996–8 December 1997

Made possible by a grant from the Hyundai Group, *The Fragrance of Ink* marked the first partnership between the Smart Museum and a Korean institution. Comprised of sixty-two ink paintings, including hanging scrolls, album leaves, fans, and screens, the exhibition presented works by some of the most significant literati painters of Korea's last royal dynasty. Organized jointly by the Korean Studies Institute and the Korea University Museum, the exhibition was circulated by the Smart Museum to Columbia University's Wallach Art Gallery; the University of Oregon Museum of Art; the Fowler Museum of Cultural History, University of California, Los Angeles; the University Art Museum, University of California, Berkeley; the Arthur Ross Gallery at the University of Pennsylvania; and the University of Pennsylvania Museum of Archaeology and Anthropology.

The catalogue published in conjunction with the exhibition by Korea University's Korean Studies Institute contains essays and detailed catalogue entries by scholars from Korea University and the Academy of Korean Studies, as well as color illustrations and a selected bibliography.

Mounted concurrently in the Smart Museum's Gallery II was *Korean Ceramics,* an exhibition of thirteen pieces of pottery from the Smart's permanent collection that demonstrated the evolution of Korean ceramics and glazes from the eighth to the nineteenth century.

Trends in Post-War Chicago Art
26 December–16 January 1997

Curated from the Smart Museum's significant collection, this exhibition explored artistic production in Chicago from 1945 to the present. Represented were artists such as Robert Barnes, Cosmo Campoli, Ruth Duckworth, Leon Golub, Art Green, Richard Hunt, Vera Klement, June Leaf, Jim Nutt, Ed Paschke, Frank Piatek, Hollis Sigler, and Ray Yoshida, among others.

Visitors peruse *The Fragrance of Ink: Korean Literati Paintings of the Chosŏn Dynasty (1392–1910) from the Korea University Museum,* which marked the first collaboration between the Smart Museum and a Korean Institution.

Roger Brown's *Winter Walk* (1976) was one of the works on view in *Trends in Post-War Chicago Art.*

Then and Now
6 February–16 March 1997

This exhibition offered the University community a comprehensive look at the work of Midway Studios faculty members Judith Brotman, Lynne Brown, Herbert George, Robert Hooper, Vera Klement, Laura Letinsky, and Tom Mapp. Recent works by each artist were contrasted with earlier pieces—some from the artists' graduate school days—to provide a context for current production. The diversity of the work, not only in media but in subject matter, underlined the continued innovation and development of Midway Studios as a force in studio art education.

A brochure published in conjunction with the show contains an exhibition checklist, color photographs, and commentaries on selected works by Assistant Curator Courtenay Smith.

Organized from the Smart's permanent collection, *From Blast to Pop: Aspects of Modern British Art 1915–1965* explored British avant-garde art movements.

African Affinities/Expressionist Essences: Vincent Smith's Eight Etchings, 1965–1966
7–28 February 1997

Mounted in honor of African-American Heritage Month, this exhibition featured eight etchings made by African-American artist Vincent Smith in 1965–1966 at the height of the civil-rights movement. Mounted alongside African masks and prints by Otto Dix and Max Beckmann, German printmakers who were great influences, Smith's prints exhibited the stylistic treatment and overtly political content characteristic of German Expressionism, as well as the motifs and forms of the tribal masks that continue to influence his work today.

Excavating the Smart Museum: (Re)viewing the Classical Greek and Roman Collection
1 April–8 June 1997

The outgrowth of a graduate seminar funded by a grant from the Andrew W. Mellon Foundation and taught by Gloria Pinney, professor of Art History and Classical Languages and Literatures at the University of Chicago, this show focused on eighty artifacts from the Smart Museum's classical Greek and Roman holdings. Students in Professor Pinney's seminar researched objects ranging from sculpture to coins and then catalogued them according to the themes of death, gender, public space, entertainment, and religion. By examining these objects in light of current scholarship, the students were able to reinterpret their meanings and better situate them within a social context.

From Blast to Pop: Aspects of Modern British Art 1915–1965
17 April–15 June 1997

Organized from the Smart Museum's little-known collection of British paintings, sculptures, and works on paper, *Blast to Pop* explored the complex chronology and diverse artistic traditions of British Modernism. Featuring over one hundred works by important British avant-garde artists such as Henry Moore, Barbara Hepworth and William Turnbull, the show explored the period between two defining movements in English Modernism: Vorticism, England's first abstract art movement, and British Pop art of the late 1950s. This exhibition and related programming were supported in part by grants from The John Nuveen Company and the Pritzker Foundation.

The catalogue *From Blast to Pop: Aspects of Modern British Art 1915–1965,* published by the Smart Museum, includes an introduction by Keith Hartley, deputy keeper of the Scottish National Gallery of Modern Art and catalogue entries by Smart Curator Richard Born.

Events

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

University of Chicago President Hugo Sonnenschein welcomes Vice President of Korea University Dr. Lee, Ki-Seo and Secretary General of the Korea Foundation for Advanced Studies Dr. Kim, Jae-Youl at the opening reception for *The Fragrance of Ink: Korean Literati Paintings of the Chosŏn Dynasty (1392–1910) from the Korea University Museum*.

Alyce Frank: Recent Landscapes

Opening reception: 10 July 1996

M.F.A. 1996

Opening reception with panel discussion moderated by Smart Assistant Curator, Courtenay Smith, and featuring artists Brett Bloom, Shawn Calvert, Mark Huddle, Piper, Stephanie Serpick, and Mikelle Standbridge: 10 July 1996

Peter Saul: Art World Portraits

Opening reception with gallery talk by artist Peter Saul: 22 August 1996

Gallery talk by art historian Franz Schulze (depicted in show): 5 September 1996

Closing talk and tour led by art historian and critic Dennis Adrian: 15 September 1996

Faces of Ancient Egypt: Ancient Egyptian Art from the Oriental Institute Museum

Opening reception: 9 September 1996

Family Program: *Awesome African Arts!*

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 Teeter, 23 February 1997

The Fragrance of Ink: Korean Literati Paintings of the Chosŏn Dynasty (1392–1910) from the Korea University Museum

Opening reception: 11 October 1996

Docent-guided tours: 13 October–8 December 1996

Symposium: *Korean Painting During the Chosŏn Dynasty (1392–1910)*

Participants included Mary C. Brinton, associate professor, Department of Sociology, University of Chicago; Hwi-joon Ahn, professor of Art History, Seoul National University; Dr. Kumja 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 Kwon Young-pil, professor in the Department of Archaeology and Art History at Korea University, Seoul, 27 October 1996

Young visitors participate in the Smart's Annual Family Day, an open house at the Museum co-sponsored by the Oriental Institute and Hyde Park Arts Center.

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, 26 October 1996

Lecture by artists Christo and Jeanne-Claude:

Works in Progress: Over the River, Project for Western U.S.A. and The Gates, Project for Central Park, NYC, 16 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 Rozendaal on viola da gamba with continuo, 24 November 1996

New Year's Open House Party: 10 January 1997

Poet Thom Gunn at The Arts Club of Chicago

Then and Now

Opening reception with panel discussion by participating artists Judith Brotman, Lynne Brown, Robert Hopper, Herbert George, Vera Klement, Laura Letinsky, and Tom Mapp: 5 February 1997

Members Collectors' Series: Guided visit of the studios of University of Chicago Midway faculty members Tom Mapp and Herbert George with Smart Museum curators Richard Born and Courtenay Smith, 1 March 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 Modernism: 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, 1928) and *Pett & Pott* (Alberto Cavalcanti, 1934) with an introduction by Katie Trumpener, Department of Germanic Studies, University of Chicago, 1 May 1997; *The Horse's Mouth* (Ronald Neame, 1958) 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, Departments of English and Comparative Literature, University of Chicago, 15 May 1997; *Peeping Tom* (Michael Powell, 1960) with an introduction by Thomas Gunning, Department of Art History and the Program in Cinema and Media Studies, University of Chicago, 22 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 Fischoff First Prize Winners, Junior Division, 8 June 1997

Annual Friends' Meeting: 19 May 1997

Annual Family Day:

An open house at the Smart Museum co-sponsored by the Oriental Institute and Hyde Park Arts Center, 1 June 1997

Performance Art Day:

Individual pieces were performed at the Smart Museum by University of Chicago students from lecturer Steven Totland'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, 11 June 1997

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 initiated 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 *Atelier Fellowship Program,* the Smart Museum, along with the Terra Museum of American Art and Northwestern's Block Gallery, participated in a series of teacher/artist workshops and training sessions. Additionally, the Smart hosted an all-day training workshop in January, team-taught by Kathleen Gibbons and Urban Gateways Master Artist Olivia Gude, for teachers from four Chicago schools: Niños Heroes Community Academy, Our Lady of the Garden, the Edward Hartigan School, and the Horace Greeley School. The teachers were introduced to the Smart's collections by focusing on portraiture and issues of identity, which provided a framework for classroom art projects and served as preparation for scheduled class visits to the Smart Museum. This collaboration will continue throughout the 1997–1998 academic year.

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 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.

NEW PROGRAMS

This year saw the creation of a Smart Museum Education Advisory Committee funded by the Polk Bros. 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 director 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 Intrater, third-year student at the University of Chicago; Aracely Munoz Contreras, coordinator of the University Community Service Center; and Michelle Obama, 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 Hornbrook, 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 Literati Paintings of the Chosŏn Dynasty (1392–1910) 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, Berkley, who also hosted the exhibition.

First Place winners from the eleven schools participating in the *MusArts Program.*

Fifth 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 Lorenze.

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.

Student Tours: Designed to complement school curricula and increase visual awareness, these thematic, docent-led tours of the permanent collection continue to be offered, free of charge, to school groups. All tours emphasize dialogue about topics such as *Art of Our Time, Nature in Art,* and *Decorative Arts.*

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 Group
Illinois Arts Council
Institute of Museum Services
The Andrew W. Mellon Foundation
The John Nuveen Company
Polk Bros. Foundation
Pritzker Foundation
The Sara Lee Foundation
The Smart Family Foundation, Inc.
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Statement of operations (unaudited) from 1 July 1996 through 30 June 1997.

Revenues	
Government grants and contracts	$ 62,000
Private and state gifts, grants, and contracts	388,000
Investment income	161,000
University allocation for direct expenses	238,000
University allocation for physical plant expenses	125,000
University allocation for capital improvements	40,000
Bookstore sales, gallery rental, and other income	109,000
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	40,000
Supplies and services	417,000
Insurance	1,000
TOTAL EXPENSES	1,060,000
Operating surplus (deficit)	63,000
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.

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Kathleen Gibbons, Education Director
Megan Lombardi, Public Relations and Marketing Assistant (as of May 1997)
Amy Neihengen, Educational Programs Coordinator (through March 1997)
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Priscilla Stratten, Operations Manager
Stefanie White, Public Relations and Marketing Manager

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