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Bulletin

Krannert Art Museum

University of Illinois
Urbana-Champaign
Volume III, Number 2, 1978



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Cover,

Jacob van Ruisdael, Dutch, 1628/29–1682

Ford in the Woods, circa 1660

oil on canvas, 52.4 × 60 cm. (20-5/8" × 23-5/8")

Krannert Art Museum

Gift of Mr. and Mrs. Merle J. Trees, 1953 (53-1-2)

Mailing Address

Krannert Art Museum
500 Peabody Drive
Champaign, Illinois 61820

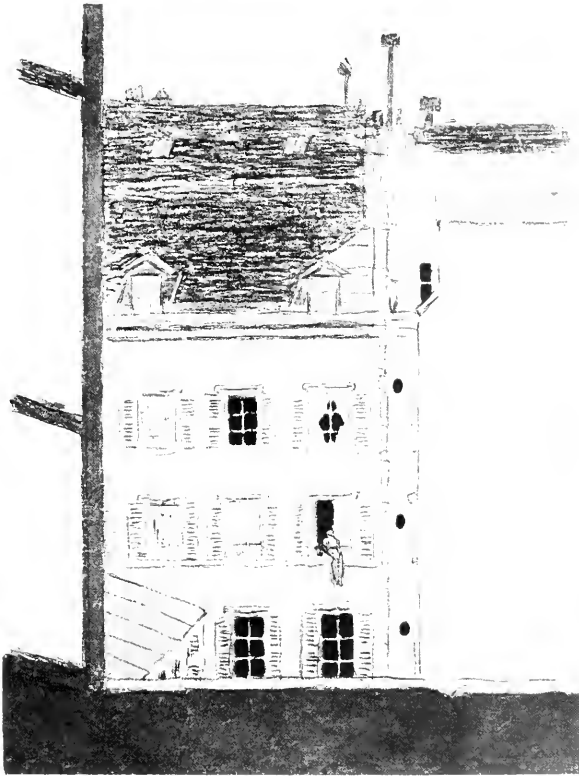
Hours

Mondays through Saturdays: 9 a.m. to 5 p.m.

Sundays: 2 p.m. to 5 p.m.

Closed on National Holidays

Spring Exhibitions



Pierre Bonnard, French, (1867–1947),
House on a Court from
Quelques Aspects de la Vie de Paris, 1895.
Paris, Ambroise Vollard, Plate IV.
color lithograph, 34.6 × 26 cm (13-5/8 × 10-1/4 in.).
The Museum of Modern Art, New York,
Larry Aldrich Fund

Eagerly awaited is the exhibition, *Impresario Ambroise Vollard*, scheduled for display at the Krannert Art Museum from January 15 through February 19. In the history of late nineteenth and early twentieth century art, the name Vollard appears frequently, for his role was a crucial one in establishing some of the then-unrecognized artists who now are regarded as leaders in the modern movement.

Vollard became the preeminent dealer of the time in the sale of works by Cezanne; he gave Picasso his first Paris exhibition; but he was especially influential through his activity as a publisher. He persuaded painters to turn illustrators, and he issued books illustrated by—or portfolios of prints by—Bonnard, Redon, Vuillard, Rodin, Rouault, Picasso, and Braque, as well as editions of sculpture by Picasso, Maillol, and Renoir.

In addition to the Museum of Modern Art, lenders to the exhibition are Dr. Ruth Morris Bakwin; Mr. and Mrs. Gerald Chusid; Mr. and Mrs. Alex Cohen; Mr. and Mrs. Graham H. R. Jenkins; The Albert A. List Foundation; Mr. and Mrs. Perry T. Rathbone; three anonymous collectors; The Baltimore Museum of Art; The Museum of Fine Arts, Boston; The Boston Public Library; The Art Institute of Chicago; Dartmouth Art Gallery, Hanover, N. H.; The Walker Art Center, Minneapolis; The Brooklyn Museum, New York; The Metropolitan Museum of Art, New York; The Philadelphia Museum of Art; The Toledo Museum of Art; The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D. C.; The National Gallery of Art, Washington, D. C.; Associated American Artists, New York; Stephen Hahn Gallery, New York; Anahid Iskian, New York; Kornfeld and Klipstein, Bern; Perls Galleries, New York; David Tunick, Inc., New York; Galerie Paul Vallotton S. A., Lausanne.

The exhibition is supported with grants from the National Endowment for the Arts, Washington, D. C., and the Exxon Corporation. It was planned and assembled by Riva Castleman of the Museum of Modern Art; the catalogue text is by Una E. Johnson.

Following the Vollard exhibition and opening on March 5 will be the exhibition of paintings by Cleve Gray. Gray's paintings of the last decade have elicited comparisons with music, dance, poetry and philosophy. But he is respected by artists as a painter's painter who is known for his color sensitivity and his technical facility. The exhibition was assembled by and shown at the Knox-Albright Gallery in Buffalo. A catalogue of the exhibition was written by Thomas Hess, art critic, art editor, and art historian.

A Members' Preview will be held on Saturday evening, March 4 from eight until ten o'clock. All Krannert Art Museum Associates will receive invitations, and admission will be by invitation only. Be sure to present your invitation, which will admit two.

Spring Lecture Course

The opening lecture in the Krannert Art Museum Associates' course on "Great Artists of the Italian Renaissance" is advanced to the date of January 26. The first lecture will be presented at 2:30 in the afternoon, to be followed by the second lecture at 3:45 the same day. The series of eight lectures, therefore, will run from Thursday, January 26 through Tuesday, February 7.

All lectures will be given by Allen S. Weller on consecutive Tuesday and Thursday afternoons and will take place in the Museum auditorium. Dr. Weller also will be teaching a University of Illinois credit course on the same subject during the Spring semester. All Krannert Art Museum Associates are urged to take advantage of the exceptional opportunity offered by the special lecture course for Museum members. Admission will be by membership card.

One of the two principal contributors to the initial building fund for the Krannert Art Museum was the Class of 1908. Its members were celebrating their 50th Reunion when the decision to construct an art museum was made. They provided funds equivalent to the cost of a large gallery, as a 50th Anniversary Memorial. Since that time, members of The Class of 1908 in the name of The Class of 1908 have given additional sums which have been used for the purchase of Chinese porcelains, terra cottas, paintings, Tibetan art, and Japanese prints. Their accumulated gifts to the Krannert Art Museum constitute the largest Memorial of any graduating class.

These good friends of the Krannert Art Museum will mark their 70th Anniversary in May, 1978. To salute them, their loyalty to the University of Illinois, and their generosity to the Krannert Art Museum, a special issue of the **Bulletin** will be published in early May.



Dr. Richard J. Betts,
Department of Architecture,
University of Illinois

In a city which still bears evidence of two thousand years of continuous habitation, the prospect can be bewildering. A way to organize one's sense of time is to select a period in history and then be guided to its monuments. The spirit of the age will soon identify itself.

Dr. Richard Betts, of the University of Illinois Architecture Faculty, will speak to the Krannert Art Museum Associates on *Renaissance Rome* at the Council-sponsored Spring Lecture–Luncheon.

Dr. Betts is especially qualified to discuss Rome of the sixteenth and seventeenth centuries, with its wealth of Antiquity still standing beside such emerging structures as the new St. Peter's Basilica. His master's thesis concerned architecture in the early Roman Republic, while his doctoral dissertation examined Renaissance architectural theories.

He has published articles on the work of Titian, on the drawings of Michaelangelo, on the architectural treatises of Francesco di Giorgio, and other articles on the history of Italian architecture.

Dr. Betts received a bachelor's degree from Rice University, a master of arts degree from The University of Pennsylvania, and M.F.A. and Ph.D. degrees from Princeton University. He has taught at Princeton University, Occidental College, and at the University of Illinois.

The luncheon will be held at the Champaign Country Club on Tuesday, March 28, at twelve o'clock. It will be followed by the lecture, which will be presented from 1:15 to 2:15. Krannert Art Museum Associates are invited to enjoy Dr. Betts' view of Rome during the time of the Renaissance. Reservation information will be sent to members in early March.



Niki de Saint-Phalle. French,
(b. 1930).
Lou Lou and Mimi,
papier-mâché, 213.36 cm (84 in.),
Collection of Mrs. Robert B. Mayer,
Chicago

The Krannert Art Museum has received as loans a group of objects from The Mayer Collection, which has been described variously as "the largest private collection of contemporary art in an American home," "the largest private collection of Chinese art in the United States," and "one of the major private collections in the United States."

As these descriptions suggest, The Mayer Collection is very diverse, and this diversity is reflected in the selection of objects now in the Museum. They include three examples of Pop sculpture by artists Lucas Samaras, Richard Stankiewicz, and Niki de Saint-Phalle, plus ten of Andy Warhol's Campbell Soup Cans. Five Oriental objects, among them a large Yung-cheng (1723-35) garden vase, have been installed in the Oriental Gallery.

The Robert B. Mayer Collection was assembled, object by object, as an expression of a very personal taste: "I buy what I like and want to live with," Mr. Mayer explained in an interview published by the North Shore Art League of Winnetka, Illinois. His selections have been sure and occasionally even prophetic.

His first acquisitions set the pattern for the development of his entire collection: "If I have an immediate reaction to an art work, then I know it's right." The collection began with Mr. Mayer's fascination with the monumental frescoes of the Mexican colorists Orozco and Rivera, whose works he encountered in Mexico City in 1937. He went first to the gallery which handled Rivera's work, then directly to Diego Rivera himself. After a visit, Mr. Mayer left with three watercolors. "That was my introduction to art."

On wartime duty with the Michael Reese Hospital Unit in Naples, Italy, he wandered the nearly demolished antiques section, and asked a shopkeeper about paintings. He bought several Italian Renaissance masterworks from crates kept beneath the dealer's bed, where they were hidden for safekeeping, and transported them back to his Army camp via garbage truck.

The same circumstances prevailed shortly thereafter in Florence, where a book dealer offered to trade 'anything' to Mr. Mayer in exchange for an

oil stove. The dealer got his stove, and Mr. Mayer got a sixteenth century, two-volume edition of Vasari's *Lives of the Artists*.

On rest leave in Paris during the war, Mr. Mayer was able to locate Pablo Picasso by consulting the telephone book. "Picasso himself answered his door, was very gracious and invited us in. He lived in a three-story house: one floor of paintings, one floor of sculpture, one of odds and ends. We spent the afternoon . . . I asked if I could buy a painting—he had just begun his distorted figures, which I didn't understand at all. I wanted something more innocuous. I chose one which I did understand, and he told me it was by one of his pupils! I had to go through the works again and finally bought a small still life."

Picasso also gave Mr. Mayer a note of introduction to Henri Matisse, who received Mayer in the bedroom of his villa in southern France. Matisse, sick with a cold, was so taken with the novelty of visiting American soldiers that he kept them the entire afternoon, and sent Mr. Mayer away with a drawing, as well as his autograph on the reverse of Picasso's note.

By the end of the war, Mr. Mayer's collection was beginning to catch up with his penchant for collecting. He married, and the collection became a double venture. The Mayers then concentrated on the French Impressionists: "[I] began with Bonnard when I didn't even know the artist's name." He still felt hesitant about trusting his own intuition, however, and relied on the advice of dealers to secure recognized master works of the past.

It was a major turning point, when, in the early 1950's, a business associate urged Mr. Mayer to seek out works of the latest movement in contemporary art. He devoted three days to looking at Abstract Expressionism in New York galleries. The first day he intensely disliked the new art, but on the second and third, he bought works by Franz Kline, Adolph Gottlieb and Robert Motherwell.

The attraction Mr. Mayer felt on seeing these powerful, non-representational images propelled

him into the world of contemporary art of the 1950's, and established his tastes as prophetic indeed. "The great lesson I had learned from my manufacturer friend was to keep an open mind at all times, and to permit myself to be exposed to new artists." Throughout the decade, Mr. Mayer bought works by such artists as Larry Poons, Tom Wesselman, Roy Lichtenstein, Robert Rauschenburg and Jasper Johns. He bought one of Claes Oldenburg's first pieces and the second work ever sold by George Segal. "I have never believed in buying names . . ."

Again, Mr. Mayer sought out the artists whose works he lived with. He and Segal became good friends; Andy Warhol entertained him in his studio; and Marisol was his house guest. "It was a revealing experience to meet these young artists. I found them dedicated, visionary, with the courage of their convictions. I feel a great thrill that we were able to help them in small ways when they hadn't yet sold their work. Seeing them recognized in their life time is rewarding when so many artists have not had that recognition."

"Again, it is so important to keep an open mind in art. America has been in the forefront of art since the Abstract Expressionists and the Pop artists. Now we are collecting Neo-Realism and are tremendously involved in it."

In addition to their collection of contemporary art, the Mayers assembled a large private holding of Chinese art objects, as well as a library filled with rare books and first editions.

Robert B. Mayer died in 1974. Mrs. Mayer feels strongly the necessity of sharing the collection of some seventeen hundred objects, which has been housed in seven galleries in their former home in Winnetka, Illinois. She has developed the practice of making memorial loans in her late husband's name. The Krannert Art Museum is fortunate to benefit from the foresight and artistic acumen with which Robert B. Mayer formed his collection, and grateful for the generosity of Mrs. Mayer in sharing the collection. L. M.

The Krannert Art Museum was pleased to receive an eighteenth century Chinese export plate for its decorative arts collection, the gift of Mrs. William Kappauf. The "Jesuit ware" plate shows the Crucifixion scene, enamelled in black "encre de chine" and embellished with gold on a soft gray ground.

The plate was produced around Canton, China, about 1750 to 1775, for export to Europe. It shows one of the finest line renderings of the few known Crucifixion scenes on Chinese porcelain. It was probably copied from a print supplied by the European buyer or perhaps by a Christian missionary in China.

The Chinese interpretation of the Crucifixion is untraditional, in that the artist had no understanding of the event itself, nor its meaning. Thus, the facial expressions convey a whimsical attitude, and the scene takes on an almost casual air. At the same time, Western artistic conventions, such as perspective or nude anatomy were unknown to the artist.

The Jesuit ware Crucifixion plate is on display in the lower level Decorative Arts Gallery. It will be discussed at length in a forthcoming issue of the **Bulletin**.

Other recent gifts include another fine Toulouse-Lautrec lithograph, a signed trial proof for the cover of *Estampe Originale*, from Mr. William S. Kinkead; a nineteenth century Carnival glass fruit dish from Jeanette Cohen Ricewasser, B. S. 1934, M. S. 1936, in honor of her paternal grandparents Joseph and Rebecca Yanofsky Cohen; and an additional group of twelve signed prints by twentieth century American artists Thomas Hart Benton, Ernest Fiene, Joseph Hirsch, Joe Jones, Mervin Jules, Jackson Lee Nesbit, Umberto Romano, Lawrence Beale Smith, and Grant Wood from Professor Emeritus Seichi Konzo.

The Museum has purchased four important prints by Henry Moore, world-acclaimed contemporary artist. While best known for his monumental sculpture, Moore has executed prints in various media since early in his career, and has concentrated much effort since 1969 on graphics.

It was a turnabout fortune that Moore was twice forced into convalescence during the years 1973 and 1974, which made it necessary to abandon his sculpture and concentrate his attention on printmaking.

While conceived independently of his sculpture, much of his graphic work evokes those familiar, sinuous, yet massive forms, and invites similar responses. This is clearly demonstrated in the lithograph, "Rainwashed Stones," from the Stonehenge Suite (1973), of which Moore has said: "I was above all exited by the monumental power and stoniness of the massive, man-worked blocks and the effect of time on them. Some four thousand years of weathering has produced an extraordinary variety of interesting textures . . . in some of the lithographs I have tried to recapture this emotion, tried to get the monumentality of Stonehenge, its power, the stoniness of its close-up texture and the weathering of centuries."

Moore also described the relationship of his sculpture to his etchings, which may be seen in the Museum's "Fat Lambs" from *The Sheep Album* (1974): "People may think it's funny that someone like Henry Moore should draw sheep, as though it's unnatural to want to draw from Nature, as though one should become what you may call a sculptor of forms that are half invented, as though you shut your eyes to Nature—it's a silly attitude. I see no difference, it's just two points of view in your attitude to form; one you draw directly from Nature, the other you use your sum total of information and repertoire from Nature. You are imagining or evolving a sculptural idea, but the two are not contrary activities, not to me."

Equally sculptural in approach is the color lithograph, "Reclining Figures and Reclining Mother and Child" (1971, 1974), and the black and white lithograph, "Seated Woman in Armchair" (1973), whose inspirational forms and subjects also are to be found in Moore's sculpture.

The artistic view which prompts Moore's integration of the two dimensional and the three



dimensional has not, however, dulled his acute sensitivity to the properties of the print media. The three dimensional mass and undefined space of the sculptures becomes a convincing and definite illusion in the prints. He has translated tones, colors, and textures from one medium to the other. Even where the relationship between print and sculpture is discernible, it is not a dependency situation. Each of the prints is a distinct work of art, and each subject is rendered specifically for the two-dimensional surface.

The delicate etching needle, which so touchingly describes the woolly fleece of the "Fat Lambs," was felt unsuitable when Moore approached the *Stonehenge Suite*. He executed this series on the lithographic stone, which he considered a more sympathetic medium for this subject. Thus, Moore has given individual care that each print embodies and expresses the subject directly, de-emphasizing any vehicle that would come between the vision and the final product itself.

The "Rainwashed Stones," "Fat Lambs," and the "Seated Woman in Armchair," were acquired through The Weller Fund; "Reclining Figures and Reclining Mother and Child," was acquired with Art Acquisition funds from Mr. and Mrs. Richard Noel. L. M.



Jesuit Ware Crucifixion Plate,
China, 1750-1775,
porcelain, 22.9 cm dia (9.02 in dia),
Gift of Mrs. William Kappaul

Henry Moore English (b. 1898),
Reclining Figures and Reclining Mother and Child, 1971 and 1974
color lithograph, 29.8 x 23.7 cm (11-3/4 x 9-3/8 in.),
University of Illinois Purchase 77-7-1

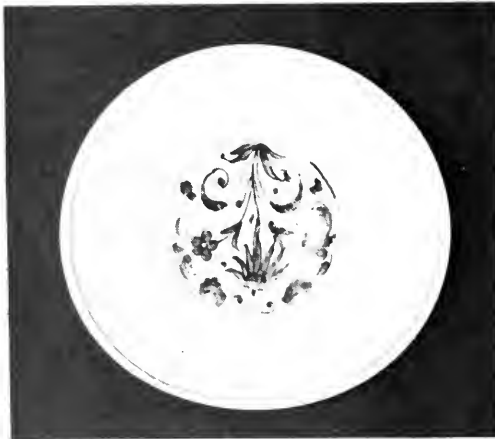
Patrons' Appraisal Party and Heirloom Discovery Day



Excitement is building among Committee Members who have been working on preparations for the Friday, May 5, Patrons' Appraisal Party and Saturday, May 6, Heirloom Discovery Day. A special announcement will be sent to Krannert Art Museum Associates regarding reservations for the May 5 event.

On Saturday, members of the public may bring objects for verbal appraisals at five dollars each. Five professional art appraisers from Sotheby Parke Bernet will be on hand to examine paintings, prints, Oriental objects, silver, glass, ceramics, and other decorative arts including furniture, rugs, and tapestries. Objects too large to carry may be represented by clear photographs and, if possible, some removable parts!

So popular have these events been in other cities that museums have repeated them on an annual basis. It is time to begin looking over those keepsakes to decide if you know as much about them as you should! Perhaps a surprise or two awaits you on May 5 or 6!



Appraisals specialists from Sotheby Park Bernet examining works of art during an Heirloom Discovery Day

Reverse of a rare Medici bowl appraised for the nuns of Elizabeth Seton College, Yonkers, N. Y. The bowl sold for \$180,000.00, an auction record for European porcelain

Midwest Art History Society

The program for the Midwest Art History Society Conference, which will take place at the University of Illinois on March 30, 31, and April 1, is planned as follows:

Thursday morning, March 30, 1978

9:30 – 5:00 Registration

Thursday afternoon, March 30, 1978

1:30 – 4:00 Architectural History
Presiding Walter Creese
University of Illinois

2:00 – 4:00 Museum Session
Presiding Muriel Christison
University of Illinois

Thursday evening, March 30, 1978

5:30 – 7:30 Reception and buffet*

7:30 – 8:30 Cinema
Presiding Norman Gambill
University of Illinois
Opening of the Harry Horner
Exhibition and Discussion with
Harry Horner

8:00 – 10:00 Ancient Art
Presiding Ann Perkins
University of Illinois

Friday morning, March 31, 1978

9:30 – 11:30 Renaissance and Baroque Art
and Architecture
Presiding Richard Betts
University of Illinois

9:30 – 11:30 American Art
Presiding Elwood Parry
University of Iowa

9:30 – 11:30 African Art
Presiding Anita Glaze
University of Illinois

Friday afternoon, March 31, 1978

1:30 – 4:00 Late 18th and 19th Century Art
Presiding Louis Hawes
Indiana University

1:30 – 4:00 Oriental Art
Presiding Kiyohiko Munakata
University of Illinois

4:00 – 5:00 Tea and Book Exhibition
Library Rare Book Room

Friday evening, March 31, 1978

6:00 – 9:30 Reception, banquet* and
Annual Meeting

Saturday morning, April 1, 1978

9:30 – 12:00 Twentieth Century Art
Presiding Jonathan Fineberg
University of Illinois

9:30 – 12:00 Medieval Art, Architecture and
Archeology
Presiding Slobodan Curcic
University of Illinois

The Conference at the University of Illinois is sponsored by the Krannert Art Museum, the Department of Art and Design, the College of Fine and Applied Arts, the Office of the Chancellor, and The Graduate College at the University of Illinois, Urbana-Champaign. Registration for the Conference includes membership in the Midwest Art History Society: individual membership, \$2.00; registration, \$8.00. Registration admits members to all sessions of the Conference.

* Tickets for the Thursday evening buffet and the Friday evening banquet may be purchased separately by all registrants



Jacob Isaackszoon van Ruisdael (1628/29–1682) was a leading figure among landscape painters in seventeenth century Holland and one of the greatest artists of the Golden Age of Dutch painting. Many scholars and connoisseurs consider Ruisdael to be second only to Rembrandt as an interpreter of Dutch experience.¹

It often has been pointed out that Ruisdael's paintings exhibit profound thought and imagination, combined with a conscientious study of Nature.² Sir Kenneth Clark has asserted that Jacob van Ruisdael "... must be reckoned the greatest master of the natural vision before Constable" He expressed his feelings about Nature so vividly and acutely, "... that even before we approach his pictures, we feel their dramatic significance" In a word, Jacob van Ruisdael was, as Goethe described him, "... a thinking artist, . . . a poet"⁴

Ruisdael composed many different types of landscapes, but in the painting of forest scenes he ranks above all other Dutch landscape artists.⁵ His *Ford in the Woods* (Fig. 1) in the Trees Collection of the Krannert Art Museum, is an excellent example of such wooded landscapes.⁶ It includes the elements of land, sky, water, and foliage, which form the core of Ruisdael's artistic vocabulary and which reflect his own close observation of Nature. It also demonstrates his profound feeling for the dramatic significance of Nature and for the position of man in Nature.

Dutch culture as well as Dutch art were unique phenomena in seventeenth century Europe. Because Ruisdael's *Ford in the Woods* is a product of Dutch landscape tradition, and the conditions of Dutch life and society, it is appropriate to examine this artistic and cultural environment.

The painting of landscape pictures as a specialty and as an "institution," began in Europe in the sixteenth century. By about 1550, landscape paintings and prints were produced and appreciated as scenes in themselves, having no association with religious, moral or didactic intent. This new attitude about the landscape picture seems to have been the result of changes in art

1. **Jacob van Ruisdael**, Dutch, 1628/29–1682, *Ford in the Woods*, c. 1660, oil on canvas, 52.4 × 60 cm. (20 5/8 × 23 5/8 in.), Krannert Art Museum, Gift of Mr. and Mrs. Merle J. Trees, 1953.

Note: Alvey L. Jones is a candidate for the Ph.D. degree in the history of art at the University of Illinois, Urbana-Champaign. The article which follows was composed from sections of a scholarly paper in which he discussed Jacob van Ruisdael's landscapes of the 1640's, 1650's, and 1660's. He was guided in his research by Professor Minerva Pinnell. M. C.

theory during the Italian Renaissance.⁷ The value of the landscape picture no longer depended upon depiction of any particular subject matter or symbolic idea, but rather, could be enjoyed for its own sake, for its purely aesthetic qualities. The landscape could express a "mood," as it certainly does in Ruisdael's paintings, but once it ceased to function as a carrier for religious or allegorical ideas, it was assumed to have no symbolic meaning.⁸ Yet, Max J. Friedlander argues that Ruisdael's art is symbolic throughout.⁹ We will return to the nature of this symbolism in Ruisdael's paintings.

The term "landscape" seems to have been coined in Venice about the middle of the sixteenth century.¹⁰ Once the concept of "landscape painting" became widely accepted, artists began to produce pictures for a specific market which demanded views, real or imaginary, of mountains, forests, fields, and rivers. Landscape painting was considered to be a legitimate art form in the Dutch Republic by about 1600. This is indicated by the fact that the Haarlem mannerist, Karl van Mander (1584–1606), treated landscape painting in a separate chapter of his artist's handbook and collection of artists' lives, *Het Schilderboek*, published in 1604.

Seventeenth century Dutch landscape painting was derived in part from sixteenth century Flemish mannerist painting, which was in turn influenced by the art of Italy. Its primary source, however, was rooted in the realistic tendency of fifteenth century Netherlandish art. A strong Northern painting tradition, under the auspices of the guild system, may be traced to the van Eycks and the fifteenth century school of manuscript illumination.

One of the earliest Northern landscapes, remarkable for its minutely observed facts and unified concept of light and space, is Jan van Eyck's "Baptism of St. John" in the *Milan Hours* (Museo Civico, Turin), painted about 1422 or 1424.¹¹ The figures in this impressive *bas-de-page* are so small in relation to the landscape that the painting appears to be a "landscape with *staffage*."¹² Kenneth Clark feels that a period of over two hundred years elapsed before such pure landscape was again painted by Jacob van Ruisdael in the seventeenth century.¹³

While sixteenth century Dutch landscape painting reflected a mixture of the imaginary qualities of Flemish mannerism with the realism of the Northern tradition of painting, the Dutch artists eventually concentrated on only one aspect of this style: its realism. The choice was guided by the tastes and demands of the middle class patrons of the Dutch art market in the seventeenth century.¹⁴

In the course of the struggle between the

Republic of the United Netherlands and Spain (1572–1648), Dutch art and society emerged as something completely unprecedented in Europe. After a twelve year truce was arranged with the Spanish in 1609, the Dutch nation began to thrive, and a distinctive school of painting developed.

During the conflict the Dutch appear to have realized that the land they were fighting for, and the life they wanted, were also worth portraying in works of art. The love of the land communicated in Ruisdael's landscape pictures originated with this attitude.

In Ruisdael's home town of Haarlem (located in Holland, the largest and wealthiest of the seven provinces of the United Netherlands), a style of painting emerged which also was distinct from that of the rest of Europe. It grew from the unique material, social and moral conditions of the Dutch people.¹⁵ Seventeenth century Holland had no powerful and wealthy nobility, no monarchy, and no strong Catholic Church to patronize artists as in France or Italy. The upper classes were active patrons of art, but they preferred the imported Flemish style of Rubens and his followers.

The Dutch Republic was predominantly a nation of sailors, fishermen, farmers, and merchants who lived in an urban environment. The merchants formed the only group that was economically, socially, and politically prominent enough to form a basis for Dutch culture.¹⁶ Native artists naturally looked to this large middle class to provide a market for their art. These people had surplus capital to invest in pictures, and prices for paintings in seventeenth century Holland were well within the means of the middle classes.¹⁷ The interests of the patrons led to specialization by the artists. Landscape painting, in which Ruisdael was to concentrate his genius, claimed a large portion of the market.

The Dutch landscape painter was a craftsman as well as an artist, whose training and apprenticeship were directed by the Guild of St. Luke. Since the Dutch artist was involved in a craft-trade, he occupied one of the more humble positions in society.¹⁸ Consequently, artists usually were not wealthy, and many were obliged to take up alternate forms of employment. Jan van Goyen was a picture dealer; Jan Steen and Jan Vermeer were tavern operators; and Meindert Hobbema, Ruisdael's pupil, became a wine gauger. Ruisdael himself is thought by some to have been a doctor and to have performed successful surgical operations in Amsterdam.¹⁹

According to the tenets of the Guild, the young Dutch artist began by copying prints and plaster casts in pencil and charcoal.²⁰ He learned to draw and paint from the live model. At the earliest possible moment, the Dutch artist was encouraged



2. **Jan van Goyen**, Dutch, 1596–1656.
Landscape with Two Oaks, 1641,
 oil on canvas, 88.5 × 110.5 cm (34.8 × 43.5 in.).
 Rijksmuseum, Amsterdam

to go to Nature as a basis for his art. The close relationship to Nature stimulated the Dutch passion for visual fact in rendering landscape scenes, but this does not mean that the artist simply reproduced views.

Landscape artists, including Ruisdael, sketched out-of-doors;²¹ however, pictures were not painted in the open air at this time. The final product was worked up in the studio from sketches. The artist selected, arranged, and composed his picture from a number of sources; but visual harmony and adherence to details guided his efforts. Jacob van Ruisdael followed this practice in his landscape painting.

Jacob van Ruisdael²² was born in Haarlem in 1628 or 1629.²³ Only a few documents have been found concerning his life and activities, and almost nothing is known about his private affairs.²⁴ He is believed to have become a member of the Haarlem Guild of St. Luke in 1648.²⁵ Ruisdael was a precocious artist: competent and skillful paintings have been identified from as early as 1646, when he was only eighteen years of age.

Ruisdael's father, Isaack Jacobszoon van Ruisdael (1599–1677), was also a landscape painter but supported his family as a framemaker and art dealer.²⁶ Young Jacob may have been introduced to the art of landscape by his father.²⁷ Isaack's brother, Salomon van Ruysdael (1600–1670), was also an important and successful painter of landscapes in Haarlem. Jacob van Ruisdael's early work shows the marked influence of his uncle's style. It appears that Jacob made a careful examination of Salomon's compositional arrangements. These were drawn partly from the landscapes of Jan van Goyen (Fig. 2) (1596–1656), in whose paintings a dark diagonal strip is placed in the foreground to set off the more distant prospects.²⁸

About 1650, Ruisdael traveled to Germany with his friend Nicolaes Berchem (1620–1683). Berchem was a pupil of Jan van Goyen and the son of a still-life painter. He sometimes painted the *staffage* in Jacob van Ruisdael's landscapes, when both artists were living in Haarlem (see Fig. 7).²⁹ Perhaps in search of a larger market for his pictures, Ruisdael moved to Amsterdam around 1656, and lived there until his death in 1682. He was buried in Haarlem at the Church of St. Bavo on March 14, 1682.

Jacob van Ruisdael's *Ford in the Woods*, in the Trees Collection of the Krannert Art Museum, portrays human figures placed in a landscape (Figs. 3 and 4) which is unified by light and atmosphere. The landscape is carefully constructed to provide a smooth transition from objects in the foreground to those in the distance. The picture appears void of thematic content, but



one senses immediately that the landscape carries emotional overtones.

Among the earliest examples of such landscapes in Dutch art were those painted in Amsterdam by the Flemish artist Gillis van Coninxloo (1544–1607). He created landscapes in which the mood of Nature was expressed through dramatic masses of light and dark, the foreground and background brought together by tone and texture.

As early as 1600, Coninxloo illustrated the new dominance of the romantic temper of landscape over its historic or religious associations.³⁰ He composed forest views in an ideal manner, with *coulisses* used to frame a deep view into a wood. Nonetheless, Coninxloo utilized forms invested with a great deal of naturalism. It has been said that in Coninxloo "... the road was prepared for the advent of the art of Jacob van Ruisdael...." It is felt that from Coninxloo to Jacob van Ruisdael, no other painter effectively conveyed the quality of the Dutch wooded landscape.³¹

In the second decade of the seventeenth century, the true Dutch landscape format emerged in Haarlem. First evident in drawings and prints, and then in paintings, a new style was developed which showed a simplified composition, a lowered horizon, and a uniform veil of atmosphere dropped over the landscape.³²

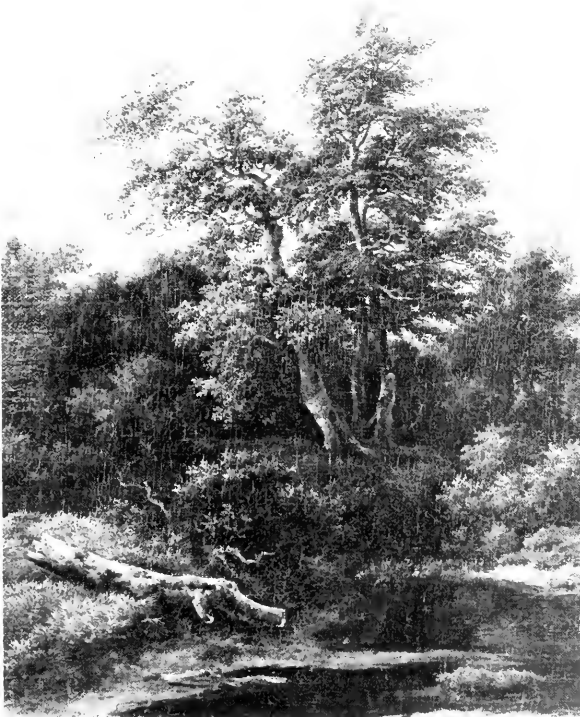
About 1614, Esaias van de Velde (c.1590–1630) began to inject a new feeling into his pictures, based on direct observation of Nature. He recorded the scene for its own sake and not as the "... reflection of an historical event or as a framework... for a religious, historical or mythologic subject, nor is it conceived any longer as ideal form."³³ Esaias' drawings conveyed a feeling of the atmosphere. It is here that we first encounter the double diagonal composition that is found in Ruisdael's *Ford in the Woods*. The work of Esaias van de Velde also provided the starting point for Salomon van Ruysdael, and laid the foundation for the paintings of Jan van Goyen, who began to adopt the atmospheric mode in the 1620's.

The immediate predecessor of Jacob van Ruisdael was Cornelis Vroom (c.1590–1661). Vroom's first dated work, *A River by a Wood*, 1626 (National Gallery, London), shows the compact forest silhouette and diagonal composition later used in Ruisdael's wooded scenes.³⁴ However, the diagonal movement in Vroom's work is across the picture plane, rather than penetrating into the distance. In this feature, Vroom's work does not so much foreshadow Ruisdael's pictures of the late 1640's and early 1650's, as it does his wooded landscapes of the 1660's, among them the picture in the Krannert Art Museum.

3. **Jacob van Ruisdael.**
Ford in the Woods (detail).
Krannert Art Museum.

4. **Jacob van Ruisdael.**
Ford in the Woods (detail).
Krannert Art Museum

5. **Jacob van Ruisdael.**
Ford in the Woods (detail).
Krannert Art Museum.



Nevertheless, it is from Vroom that Ruisdael acquired his "deeper understanding" of landscape and his "romantic animation."³⁵

A one-wing pattern was the method used in Jan van Goyen's *Landscape with Two Oaks* (Fig. 2) 1641, to set off the foreground from the background space.³⁶ The wing consists of two oak trees with sparse foliage. The foreground is a net of contrasting diagonal movements, which sets off the breadth of the panorama against the sky.

Human and animal figures (*staffage*) dot the landscape at various intervals. The background is a series of overlapping planes of light and dark, which carries the eye to the horizon in well-defined steps. The basic format of Ruisdael's early forest scenes may thus be seen as established by the 1640's in Jan van Goyen's *Landscape with Two Oaks*.

Jacob van Ruisdael's *Ford in the Woods* in the Trees Collection of the Krannert Art Museum (Fig. 1), is composed in the double diagonal pattern reminiscent of compositions by Esaias van de Velde, Jan van Goyen and Salomon van Ruysdael. From the upper left to the right center of the painting, the eye is drawn along the contours of the oak trees and finally carried to the right foreground where the road, traversed by human and animal figures, rises from the stream. From the lower left another diagonal movement, formed by the water and sands of the river, leads the viewer from his own space into the painting. The eye continues into the sky by way of the small trees on the far right, moves along the arc created by the birds and clouds, and then descends to the dark forest on the left. Attention is returned to the center of the picture by the diagonal of the decaying log at the lower left (Fig. 5).

The two major diagonal movements cross each other in the area where the rutted path rises from the water (Fig. 3). This creates a focal point in the rather circular movement of the composition. The area is accentuated with the highest tonal value in the landscape. This careful orchestration of lights and darks about the powerful diagonal movements causes attention to be drawn to the figures.

Three large oaks occupy the rise of land on the left. A shorter but more vigorously patterned oak is at the exact center of the painting. Throughout, dead branches mingle with the living. The smaller trees on the right resemble the larger ones at the left and center. The shorter of the two trees at the right appears to be dead; both are twisted and bent away from the center of the picture. The tiny line of distant trees set against the mountains adds a steadying note to the composition.

A delicately modulated area of ground may be seen behind the two shadowy figures advancing towards us on the road (Fig. 3). This forms a transition between the middle ground, which encloses the flock of sheep, and the belt of trees against the distant mountains. This sunlit meadow is part of the pattern of dark and light patches repeated throughout the picture, especially in the sandy areas in the immediate foreground. A zig-zag movement is thus established, which provides passage from foreground to horizon, following the contours of the landscape.

Ruisdael is above all a painter of trees, and he fuses a wealth of minute detail into a harmonious whole. And just as leaf is played against leaf, form is played against form throughout the painting. The trees and the figures inhabit an atmosphere of light and moisture, which accentuates Ruisdael's dedication to an objective view of Nature. Just as the trees are animated by the movement of light, the earth also is articulated by touches of light and by the passage of figures. The sky is enlivened by the billowing clouds and the flight of birds, all defining an atmosphere not only filled with life, but alive in its own right.

Two factors contribute to a feeling of vast space in the *Ford in the Woods*: first, the soaring vault of the sky over the landscape; and second, the deep foreground, which removes the trees from the picture plane and the viewer. Everything is pushed back into the landscape so that a deep, flat foreground plane, like the apron of a stage, lies between the observer and the forest. This feeling of distance between viewer and objects evinces a mood of detachment from the immediate world.

The inclusion of incidental figures (*staffage*) in Ruisdael's landscapes follows Dutch tradition. Seldom do we find the countryside of Holland depicted by Dutch artists without evidence of human presence. It is possible, however, that Ruisdael did not himself paint the figures in the *Trees* Collection painting. In some of his pictures, as mentioned earlier, stylistic evidence suggests that the figures were painted by other artists. Among these artists are Ruisdael's friend Nicolaes Berchem, the Haarlem genre painter Adriaen van Ostade, and the landscapist Adriaen van de Velde.

A comparison of the meticulously rendered decaying log in the left foreground (Fig. 5) with the more broadly handled surfaces of the sheep and human figures (Figs. 3 and 4) suggests the latter were painted by a hand other than Ruisdael's. If Ruisdael did not paint the figures himself, he at least must have

determined their placement, since the landscape is so structured that attention is drawn inexorably to them.³⁷

The *Ford in the Woods* in the *Trees* Collection is signed in the lower right corner, but not dated. Though Ruisdael signed many of his pictures, only a few are dated, and those come mostly from his early career.³⁸ Among these pictures of the late 1640's are a number of dated works depicting a forest in a low, dune-like countryside. A representative example would follow the compositional format developed by Jan van Goyen and Salomon van Ruysdael. It would feature a shallow foreground in a series of triangular tonal shapes receding in steps to the horizon. Almost every major element of the Krannert Art Museum painting would be included: a wing of trees sharply silhouetted against the sky, a foreground with dead log and highlighted path rising diagonally from left to right, and *staffage* figures scattered throughout.

Among Ruisdael's first serious attempts at painting trees is a forest scene entitled *Willow Trees*, of about 1645 or 1646.³⁹ Dark masses in the foreground frame a view into the distance along a forest path, following the manner of Coninxloo's *coulisses* arrangements. The emphasis of the composition is on an abrupt and deep penetration of space.

A deep penetration of space is characteristic of Ruisdael's paintings of the 1640's, in which he used dark triangular masses in the foregrounds to set off the backgrounds. This arrangement may also be seen in the *Landscape Near Dordrecht*, 1648 (Fig. 6). The "one-wing" *coulisse* scheme is used here, showing a group of trees pressed close to the picture plane, emphasizing dramatic recession into the panoramic view beyond. Equally dramatic is the strong contrast of dark and light areas in the foreground and background.

It has been suggested that the panoramic view in the *Landscape Near Dordrecht* shows the influence of a Rembrandt etching of 1643, which may in turn derive from Jan van Goyen's *Landscape with Two Oaks*, 1641 (Fig. 2).⁴⁰

In his etching of *The Three Oaks*, 1649 (Fig. 7), Jacob van Ruisdael again presents a group of trees in the foreground, that fills the entire right side of the scene, acting as a one-wing *coulisse*. This arrangement emphasizes the abrupt movement from foreground to background space. Lights and darks are again picked out emphatically.

Thus, there is a great deal of coherence to Ruisdael's paintings of the 1640's, where light and spatial systems are worked out and illustrated according to a regular pattern.

6. **Jacob van Ruisdael**, Dutch, 1628/29–1682, *Landscape near Dordrecht*, 1648, oil on wood panel, 32 × 56.5 cm (12 6/8 × 22 1/2 in.), Museum of Fine Arts, Springfield, Massachusetts. The James Philip Gray Collection

7. **Jacob van Ruisdael**, Dutch, 1628/29–1682, *The Three Oaks*, 1649, etching, 12 × 14.3 cm. (4 7/8 × 5 6/16 in.), New York Public Library



In the early 1650's, Ruisdael pushed back the trees, stumps and hills that once occupied the foreground. This may be due to the influence of Italian art, transmitted through the work of Northern artists who traveled to Italy. The forests become remote and his landscapes more expansive.⁴¹ Sharp, oblique movements into space are still featured, and trees still rise to the top frame, but fill an even greater area of the picture. Eventually the wall of trees opens up and distant views may be had once again between their trunks.

All of these aspects may be seen in the *Forest Entrance*, c. 1653⁴² (Fig. 8). As in the etching of *The Three Oaks*, 1649, and the *Landscape Near Dordrecht*, 1648, the diagonal arrangement of the trees and the movement of the road from right foreground to left background create a sharp oblique progression into space.

Two more wooded scenes illustrate the development of Ruisdael's landscapes in the early 1650's. In the *Wooded Landscape* of the early 1650's⁴³ (Fig. 9), the foreground is extended and completely filled with water, which, as in the Krannert Art Museum painting, seems to flow forward into the viewer's space.

The trees are set even farther back than in the *Forest Entrance*, increasing the distance between viewer and forest. The wedge of the trees slopes from the upper left to the lower right, reversing the direction from the works of the 1640's; but as in the *Forest Entrance*, their placement in the landscape defines a marked diagonal penetration of the picture space. An interest in the dramatic contrast of light and dark and in the firm, detailed structure of the masses is clearly demonstrated.

The *Large Forest*, also from the early 1650's⁴⁴ (Fig. 10), displays the dramatic contrasts of light and dark and the great masses of forest rising to the top of the picture, as in the *Forest Entrance* and the *Wooded Landscape*. The foreground space, however, is greatly expanded in the *Large Forest*, and the distant horizon is visible between the trunks of the trees. As in the Krannert Art Museum picture, a stream flows through the foreground, while a dead stump surmounts a hillock to the left.

The *Ford in the Woods* in the Krannert Art Museum (Fig. 1), may appear at first glance to belong to this group of forest scenes of the early 1650's: the one-wing format with diagonal composition, water-filled foreground, and decaying log or stump are found in the *Wooded Landscape*, the *Forest Entrance* and the *Large Forest*.

On closer examination, however, Ruisdael's *Ford in the Woods* exhibits characteristics which

8. **Jacob van Ruisdael**, Dutch, 1628/29–1682, *Forest Entrance*, 1653,

oil on panel, 42 × 49 cm (16.5 × 19.3 in.),
Rijksmuseum, Amsterdam

9. **Jacob van Ruisdael**, Dutch, 1628/29–1682, *Wooded Landscape*, early 1650's,

oil on canvas, 102.5 × 146.2 cm (40.7 × 57.6 in.),
Worcester College, Oxford

10. **Jacob van Ruisdael**, Dutch, 1628/29–1682, *The Large Forest*, early 1650's,

oil on canvas, 140 × 181 cm (55.1 × 71.3 in.),
Kunsthistorisches Museum, Vienna



are more compatible with his pictures of the 1660's. The trees are arranged from left to right, more nearly parallel to the picture plane. Movements into depth become gentler, and the sky takes on more height and scope, occupying a greater area of the canvas, while the trees occupy less. Foregrounds are expanded and extended further, and the lighting becomes more subdued.

The Krannert Art Museum painting shows the diagonal composition, but it lacks the dramatic oblique arrangements of trees seen in the earlier works. The diagonal movements in the landscape carry the eye to the figures in the middle ground, rather than forcibly drawing the eye to the far horizon. The composition exhibits more horizontality than either the *Wooded Landscape* or the *Forest Entrance*.

The most obvious difference between the Krannert Art Museum painting and Ruisdael's forest scenes of the early 1650's is in the height of the sky. The trees in the *Ford in the Woods* extend only about three-quarters of the way to the top of the picture, instead of nearly touching the upper frame. The sky occupies almost half the canvas. Large, dark, triangular areas, previously pressed close to the picture plane, are no longer seen in the Krannert Art Museum painting. The decaying trunks in the immediate foreground of *The Three Oaks* etching of 1649 and in the *Forest Entrance* and *Wooded Landscape* of the early 1650's have been moved into the middle-ground, and a new breadth is apparent in Ruisdael's composition.⁴⁵

Examples of Ruisdael's landscapes of the 1660's include: *Wooded and Hilly Landscape, Evening*, (Fig. 11), datable c. 1663–1665;⁴⁶ *Grainfields* (Fig. 12), painted in the 1660's;⁴⁷ *Wheatfields* (The Metropolitan Museum of Art, New York), dating from c. 1670;⁴⁸ and *Pond Near a Forest* (Landesgalerie, Hannover), datable in the early 1670's.⁴⁹ Common to all these pictures and the *Trees* Collection painting is a sense of spaciousness, defined by high skies and extensive foregrounds. The trees appear remote, as in the *Ford in the Woods*. The proportion of sky to ground, common to all these pictures, is the feature which places the Krannert Art Museum painting firmly within this later group.

The similarity of the *Ford in the Woods* to the pictures painted in the 1660's goes beyond the spatial arrangement, however, and can be found in a variety of details. The painting of the dune areas in the foregrounds of the *Wooded and Hilly Landscape*, the *Grainfields* (Figs. 11 and 12), and the *Ford in the Woods* are striking in their similarity. In all three, one may compare tufts of grass highlighted against darker turf, the

11. Jacob van Ruisdael, Dutch, 1628/29–1682.
A Wooded and Hilly Landscape, Evening, 1663–1665,
 oil on canvas, 51.5 × 59.3 cm. (20.3 × 23.3 in.).
 The Cleveland Museum of Art, Purchase.
 The Leonard C. Hanna Jr. Bequest

12. Jacob van Ruisdael, Dutch, 1628/29–1682.
Grainfields, 1660's,
 oil on canvas, 47 × 57 cm. (18.5 × 22.5 in.).
 The Metropolitan Museum of Art, New York

13. Jacob van Ruisdael, Dutch, 1628/29–1682.
Country Road, 1649,
 oil on panel, 51 × 66 cm. (20.1 × 26.1 in.).
 Royal Museum of Fine Arts, Antwerp.



texture of paint in the sandy areas, and the modeling of the dunes. Details of grass and the dead trunk in the lower right of the *Wooded and Hilly Landscape* resemble those elements in the *Ford in the Woods*. The foregrounds of these pictures are less cluttered with the "amazing variety of growth and texture,"⁵⁶ found in the *Forest Entrance* and the *Wooded Landscape* of the 1650's.

The old "double diagonal" composition of Esaias van de Velde is used in both Ruisdael's early *Country Road* (Fig. 13), 1649, and the *Grainfields* of the 1660's, as well as in the *Ford in the Woods*. Wolfgang Stechow has compared the *Country Road* with the *Grainfields* to illustrate the change in Ruisdael's style from the 1650's to the 1660's:

"... one is struck by a change in mood which intimately parallels the change from a closed to an open spatial organization. The massing of trees in the earlier one, their gnarled form, the dramatic contrast between live and dead branches, the filling of one side of the picture plane almost to the upper margin, the sharper contrast of light and shade throughout—the closeness of the spectator to the main elements of the composition—all this is a far cry from the fluffiness of the scattered trees in the later work, their simple light growth, the high sky forming a vault over the entire ground area, the even distribution of mellow light and shade—the distance of the onlooker from it all. Compact tension has given way to relaxed serenity."

The general tonality of the Krannert Art Museum painting is much closer, however, to what we find in the *Wooded and Hilly Landscape* and the *Grainfields*, both of the 1660's. The "... fluffiness of the scattered trees..." of the *Grainfields* may be found on the right in the *Ford in the Woods*. They are virtually repeated, even as they lean out of the composition, in the *Wheatfields* of c. 1670.

Another affinity between the Ruisdael in the Krannert Art Museum and this series of pictures dating from the 1660's is found in the figures. This relationship includes not only the similarity of one figure to another, but their arrangement in the landscape. In the pictures from the 1660's, couples and solitary figures approach each other on quiet country roads. New emotional bonds appear between them which are lacking in the earlier pictures.

The figure walking away from the viewer in the *Grainfields* is almost identical with the shepherd in the Krannert Art Museum painting (Fig. 3). The dog at the heels of the figure in the *Grainfields* has been moved to the far right in the *Ford in the Woods*, behind the single female figure (Fig. 4). This same woman with child and dog are repeated in the *Wooded and Hilly Landscape* (Fig. 11), except that the woman and child walk away from the viewer. They meet a solitary male figure approaching them in the

shadows of the rises on either side of the path, a device also used in the figure group in the Trees Collection painting.

The strong one-wing composition which the Krannert Art Museum painting employs, suggests that its date is probably earlier than the other pictures in this group, possibly about 1660. It must certainly be dated after 1656, however, when Ruisdael moved to Amsterdam, and his spatial compositions acquired new openness.

When Ruisdael painted the forest scene, he did not necessarily intend to depict a particular spot. As noted, it was Dutch practice to compose pictures in the studio from sketches and drawings. The forest scene in the *Ford in the Woods*, for all its close attention to natural detail, is an ideal and imaginary setting for his figures.

The significance of the human figures in the Krannert Art Museum painting is accentuated because every compositional and structural device is used to focus attention on them. Thus, they appear to be essential to the meaning of the landscape. It might be asked if Ruisdael intended some symbolism regarding the harmonious scheme of man and Nature.

If symbolic overtones are meant to be conveyed, the symbolism is not as forceful and tragic as it is in Ruisdael's famous versions of the *Jewish Cemetery* (Gemaldegalerie, Dresden and The Detroit Institute of Arts). The *Ford in the Woods* may be viewed, nevertheless, as a "... symbol of the transience of all earthly things,"⁵² though it is expressed in a quieter and more modest fashion than in the *Jewish Cemetery*. The *Ford in the Woods* lacks tombs or ruins to evoke the mood of transience, yet every aspect of the picture gives subtle voice to the awesome grandeur of Nature and to its constant changes.

The clouds drift across the sky and constantly alter the patterns of light and dark on the ground and among the leaves of the trees. The birds will swiftly disappear from view. The dark waters of the forest stream shift the sand in an ever-changing variety of forms. The forest path is rutted with only temporary evidence of the

passage of man. The animals and human figures move with dignity through the landscape, but they too will pass away. And, of course, the leaves, branches, and trees will die, fall to the ground, and decay.

Ruisdael's symbolism, then, refers to the melancholy of transience; but the land and sky of Holland endure no matter how much they change, and therein lies the optimism which gives Ruisdael's *Ford in the Woods* its emotional appeal.

Footnotes

¹ I would like to thank Professor Minerva Pinnell of the Art History Faculty of the University of Illinois for her encouragement and assistance in the early stages of the research for this paper, and for her many valuable suggestions in the preparation of the text for publication.

² See, for instance, W. Bode, *Great Masters of Dutch and Flemish Painting*, New York, 1909, 152, and E. Fromentin, *The Masters of Past Time*, New York, 1948, 136. M. J. Friedländer, *Landscape – Portrait – Still-Life*, New York, 1963, 95, says that he is only following current convention in suggesting that the "peak" of Dutch landscape is reached in the personality of Jacob van Ruisdael.

³ See, for instance, Fromentin, 139, and C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 8 vols., London, 1908–1927, IV, 4.

⁴ K. Clark, *Landscape into Art*, Boston, 1961, 32.

⁵ J. W. von Goethe, "Ruisdael als Dichter," *Werke*, 22 vols. Stuttgart, 1950–1960, XVII, 267. The essay discusses three paintings, including the well-known *Jewish Cemetery*, which Goethe saw in Dresden in 1813, and was first published in the *Morgenblatt für gebildete Stände*, no. 107, May 3, 1816. For an interesting discussion of this essay in relation to the *Jewish Cemetery* see: E. Scheyer, "The Iconography of Jacob van Ruisdael's *Cemetery*," *Bulletin of the Detroit Institute of Fine Arts*, LV, No. 3, 1977, 134–135.

⁶ J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, 27; W. Stechow, *Dutch Landscape Painting in the Seventeenth Century*, London, 1966, 64, 71.

⁷ Signed lower right, *J. Ruisdael, JR* in monogram, oil on canvas, 52.4 × 60 cm (20.5/8 × 23.5/8 in.) Collections Princess Demidoff Collection, Pratolino, Italy (?). Mr. and Mrs. Martin Ryerson Collection, Chicago, The Art Institute of Chicago, Mr. and Mrs. Merle J. Trees Collection, Chicago, entered the University of

Illinois Collection in 1953 as a gift of Mr. and Mrs. Merle J. Trees. Literature: The Art Institute of Chicago, *Catalogue of Paintings*, 1907, no. 1138. C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, London 1912, IV, 145, no. 450. J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, 89, no. 280. The painting is in very good condition and has no surface irregularities, save an over-all craquelure.

E. Gombrich, "Renaissance Artistic Theory and the Development of Landscape Painting," *Norm and Form*, London, 1966, 107–21

⁹ Stechow, 11

¹⁰ Friedlander, 97. For Friedlander, Ruisdael's symbolism lies in his "form and color," which convey the artist's "feelings," and in his more concrete elements such as tombs, as in the *Jewish Cemetery*, and decaying trees, which seem to appear in almost every one of his forest scenes

¹¹ Gombrich, 109

¹² Clark, 16–17, Fol. 93v. *Les Très Belles Heures de Notre Dame*, Museo Civico, Turin. For a discussion of the attribution and date, see E. Panofsky, *Early Netherlandish Painting*, 2 vols., New York, 1953, I, 232–246, especially pp. 239 and 245. The illustration is reproduced in Panofsky, II, Fig. 299. See also D. Robb, *The Art of the Illuminated Manuscript*, New York, 1973, 307–308, and Fig. 205, and *Heures de Turin*, Turin, 1967, reprint of Paris edition of 1902

¹³ Panofsky, I, 236. *Staffage* is the term used to describe the small figures and animals included in, but not essential to, a landscape picture, especially applied to seventeenth century Dutch landscape

¹⁴ Clark, 17.

¹⁵ J. L. Price, *Culture and Society in the Dutch Republic During the Seventeenth Century*, New York, 1974, 138

¹⁶ J. Huizinga, "Dutch Civilisation in the Seventeenth Century," in *Dutch Civilisation in the Seventeenth Century and other Essays*, New York, 1969, 11–13

¹⁷ Huizinga, 16–20

¹⁸ In Rotterdam about 1674, almost half the population of 50,000 lived in households with an income of 182 florins a year or greater. Of these, 3,639 households had incomes which ranged between 182 and 1000 florins a year. Modestly prosperous merchants and craftsmen could earn as much as 800 florins a year. A Dutch picture might sell for ten, thirty or fifty florins, but paintings could be purchased for as little as two florins each. It is not surprising, therefore, that some households accumulated as many as one or two hundred paintings of many different subjects including landscape. See Price, 47–48, 121, 134, 136–137, and H. Floerke, *Studien zur Niederländischen Kunst- und Kulturgeschichte*, Munich, 1905, 20–22.

¹⁹ Price, 137.

²⁰ The source for the belief that Ruisdael was a surgeon is A. Houbraken, *Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen*, 3 vols., 'sGravenhage, 1753, III, 65. For a discussion of the evidence see K. Simon, "Doctor

Jacob van Ruisdael," *Burlington Magazine*, LXVII, September, 1935, 132, 135. J. Rosenberg, S. Slive, and E. H. ter Kuile, *Dutch Art and Architecture 1600–1800*, Harmondsworth, 1972, 264. I find the evidence unconvincing.

²¹ A good discussion of the artistic environment of seventeenth century Holland is W. Martin, "The Life of a Dutch Artist in the Seventeenth Century," *Burlington Magazine*, VII, 1905, 125–132, 416–27, VIII, 1905–06, 13–24, X, 1906–07, 144–54, 363–70, XI, 1907, 356–69

²² Martin, 1906–07, 363. Rosenberg, 1928, 29, discusses a drawing in the British Museum, *Forest Entrance*, gray ink and black crayon, 18.3 × 29.3 cm, which he says was drawn from nature. The drawing is no. Z44 in Rosenberg's catalogue and is reproduced in Fig. 54 of his book.

²³ The spelling *Ruysdael* or *Ruysdael* is found in both contemporary documents and in more recent literature, however, "Ruisdael himself always spelled his name with an *r*, never with a *y* or *j* and usually with a long *s* (*f*)."²⁴ See N. Maclaren, *National Gallery Catalogues: The Dutch School*, London, 1960, 353, 355–56. Maclaren also points out that "the calligraphy of [Ruisdael's] signatures on documents closely resembles that of the signatures on the majority of his pictures. There is, therefore, good reason to suppose that where the signatures on his paintings differ from those on the documents in handwriting and spelling they are spurious." On many works by Salomon van Ruysdael the S has been changed to the J of his more famous nephew. See Hofstede de Groot, IV, 5. The signature on the Ruisdael in the Krannert Art Museum is *J Ruisdael* with the *JR* in monogram and the long *s* (*f*).

²⁵ Ruisdael's date of birth is calculated on the basis of a document dated June 9, 1661, in which the artist is said to be thirty-two years old. Maclaren, 353, points out that in the document, in A. Bredius, *Oud Holland*, VI, 1888, 21, the ages of some of the other painters named are not correct.

²⁶ For the known documents on the life of Jacob van Ruisdael, see H. F. Wijnman, "Het leven der Ruysdaels," *Oud Holland*, XLIX, 1932, 49f, 173f, 258f. See also Maclaren, 353–55, and K. Simon, *Jacob van Ruisdael*, Berlin, 1927, 5–7. S. Slive, *Rembrandt and His Critics 1630–1730*, The Hague, 1953, 2, writes that not one note or letter of any kind in Ruisdael's hand has come down to us, but that is also true of other Dutch painters such as Frans Hals, Jan Steen and Jan Vermeer.

²⁷ The date is based on the testimony of Ruisdael's contemporary, Vincent Laurenszoon van der Vinne (1629–1702), who was a painter in Haarlem, and who knew Ruisdael. See Wijnman, 174. W. Stechow, "Ruisdael in the Cleveland Museum," *Cleveland Museum Bulletin* LV, Oct. 1968, 250, n. 4, suggests that van der Vinne may only have assumed that date because the Haarlem Guild did not ordinarily admit painters to membership until the age of twenty. Stechow cites the Guild rules published by D. O. Obreen, *Archief voor Nederlandsche Kunstgeschiedenis*, I, Rotterdam, 1877–78, 240.

²⁸ K. Simon, "Isaack van Ruisdael," *Burlington Magazine*, LXVII, July, 1935, 8.

²⁹ There appears to be no certain proof that Isaack van Ruisdael

was a landscape painter and there are no known paintings which can be ascribed to him with any assurance. The *Landscape*, signed "I v R" in the Kaiser Friedrich Museum, Berlin, no. 901D, reproduced in Rosenberg 1928, Fig. 10, is sometimes attributed to Isaack van Ruisdael on the basis of the signature. The small woodland scene is described by Rosenberg, 1928, 16, as a not very skillful rendering of trees and foliage. The leaves of the trees are painted in a very symmetrical pattern and appear not to be based on close observation of Nature. There is a curious resemblance between the brushstroke in the Berlin picture and that in the *Small Forest Path* in the Museum in Copenhagen, no. 423, signed and dated 1646 by Jacob van Ruisdael, reproduced in Rosenberg, 1928, Fig. 15. Judging from the evidence of the reproductions in Rosenberg, the two pictures appear similar in style of brushstroke except that the foliage in Jacob's picture is not as symmetrically arranged.

²⁶ *The Cottage by a River*, c. 1646–50, by Jacob van Ruisdael, in the National Gallery, London, no. 2565, reproduced in the *National Gallery General Illustrated Catalogue*, London, 1973, 649, illustrates the influence of Salomon. Compare, for instance Salomon's *River Bank near Liesvelt*, 1642, in Munich, reproduced in Stechow, 1966, Fig. 98.

²⁷ Stechow, 1966, 73.

²⁸ Rosenberg, 1972, 242. Coninxloo's painting of the *View of a Forest* is reproduced in *ibid.*, Fig. 191.

²⁹ Stechow, 1966, 66–67.

³⁰ Stechow, 1966, 15–22.

³¹ A Bengtsson, "Studies on the Rise of Realistic Landscape Painting in Holland 1610–1625," *Figura*, III, 1952, 31.

³² Reproduced in Stechow, 1966, Fig. 138.

³³ Stechow, 1966, 72. Rosenberg, 1928, 29, points out the diagonal penetration of space in Ruisdael's early pictures.

³⁴ Stechow, 1966, 38–40, discusses this "one-wing" pattern and its history.

³⁵ Stechow, 1968, 252, n. 19, has already suggested the idea that Ruisdael was responsible for the placement of his figures in relation to the *Wooded and Hilly Landscape, Evening*, in the Cleveland Museum. In the same note, Stechow states that the figures in the Cleveland picture are "strongly reminiscent" of the style of Adriaen van de Velde. It will be demonstrated below that the Krannert picture dates from about the same time as the Cleveland painting, that is, c. 1660, when Ruisdael was living in Amsterdam. The similarity in style of the figures of the child and woman with a basket followed by a dog should be noted. It is at least possible to suggest that Adriaen van de Velde painted the figures in the Krannert Art Museum picture. Fromentin, 136, has remarked that Ruisdael "never painted a living soul—at least not without the help of someone else," but Maclaren, 354, writes that other artists might not have painted the figures in Ruisdael's pictures as often as has been supposed. The fact is, as Stechow has been at pains to point out, we know nothing about the "rules" according to which these artistic "collaborations" were made, and we have only the stylistic evidence of the figures to guide us in determining the extent and nature of such joint ventures.

³⁶ See the list of dated works in K. Simon, "Jacob van Isaackszoon van Ruisdael," in Ulrich Theime and Felix Becker, *Allgemeines Lexikon der bildenden Künstler*, 37 vols., Leipzig, 1908–1950, XXIX, 191.

³⁷ Reproduced in Stechow, 1966, Fig. 135. Stechow, 1968, 250, n. 3, says that there is no sign of a signature or date on this picture, last seen at a Sotheby's sale, July 6, 1966, no. 37, but asserts that it is by Ruisdael and that it is datable to 1646 at the latest.

³⁸ Stechow, 1966, 39, 72. Rembrandt's *View of Amsterdam*, an etching of about 1643, may have had an impact on Ruisdael's panoramic views of Haarlem. See Stechow, 1966, 43, 47.

³⁹ The changes have been linked to a "general shift" in style which took place in Dutch painting about 1650 under the impact of artists who had been to Italy; see Rosenberg, 1972, 266. Ruisdael may have been directly influenced by artists who studied in Italy; see Simon, 1927, 33.

⁴⁰ Stechow, 1966, 73. Nicolaes Berchem is considered to have painted the *staffage* in the *Forest Entrance*. Stechow, 1966, 7, 73.

⁴¹ Stechow, 1966, 75.

⁴² Stechow, 1966, 74.

⁴³ The change takes place after Ruisdael moved to Amsterdam. See Rosenberg, 1972, 268.

⁴⁴ Stechow, 1968, 252.

⁴⁵ Stechow, 1966, 29.

⁴⁶ Reproduced in Rosenberg, 1972, Fig. 220.

⁴⁷ Stechow, 1966, 75.

⁴⁸ Stechow, 1966, 73.

⁴⁹ Stechow, 1966, 29.

⁵⁰ Rosenberg, 1972, 267.



Gerald Brockhurst, English (b. 1890),
The Black Silk Dress,
etching, 308 × 2445 cm (12-1/8 × 9-5/8 in.),
Gift of Dr. Karl A. Meyer, 67-7-19

A selection of sixteen intaglio prints by the English printmaker, Gerald Brockhurst, is on view in the Krannert Art Museum Conference Room throughout the month of January.

Gerald Leslie Brockhurst was both a portrait painter and a printmaker. He was born in Birmingham, England, in 1890, and attended the Birmingham School of Art and the Schools of the Royal Academy in London. Following his education, he traveled and studied abroad, primarily in Paris and Milan.

He became interested in printmaking in 1914, and proceeded to teach himself the rudiments of the various processes. It is perhaps for this reason that his print techniques are rather idiosyncratic. He developed a meticulous style, compacting an infinite amount of detail amid tonal lines and dots. His painstaking manner of execution is characteristic of the so-called English Gothic style of printmaking, which prevailed in the 1920's and 1930's.

The exhibition combines both aspects of Brockhurst's artistic production (portraiture and printmaking), in that it is composed entirely of portraits of women. For the most part the prints are etchings, with occasional dry point areas applied for richness of line. The wide scope of Brockhurst's technical styles is represented, ranging from extremely meticulous detailing to broad modulations of value; other, more occasional passages are strictly linear.

Typical of his most severe style and laborious technique is the print *The Black Silk Dress*. Brockhurst presents a half-length portrait of a finely dressed woman in a plumed hat. The print is a feast of brilliant textures: smooth flesh, ostrich feather plumage, silky fabric, and fine lace. The quality of the etching is extremely delicate, creating coloristic patterns of contrasting values.

The subject matter of *L'Eventail #22* is reminiscent of that of James MacNeill Whistler. The monotone etching depicts a three-quarter view of a woman with a fan. Brockhurst envelopes her in a dark ambience, highlighting only her face, a hand and her shawl, in a free-style etching technique. At the bottom

of the print, Brockhurst has provided a marginal notation, a mannerism occasionally seen in late nineteenth century French prints. Brockhurst's notation is composed of small areas of trial line patterns, as if he were testing his burin before he applied it to the actual image.

Naomi is presented in a lighter, sketchier manner: it is an emphatic line drawing, with only minor use of hatching lines for shading. As opposed to the etching techniques seen in *L'Eventail #22* and *The Black Silk Dress*, this portrait of a girl in hipshot stance is executed in dry point intaglio, producing soft, jagged-edged lines. The artist has intentionally refrained from including his usual range of textures, in order to intensify the effects of the dry point lines.

The Brockhurst prints are impressive, as the work of an individualistic, self-educated artist. The Brockhurst prints were a gift to the Krannert Art Museum from Dr. Karl L. Mayer. F.F.

April is a time which invites travel, so the Krannert Art Museum Associates will visit The Art Institute of Chicago on April 18 to see the exhibition, *Bazille and the Early Impressionists*. Many of the paintings have remained in the artist's family and have not been seen before by the American and French public.

Frédéric Bazille was born in Montpellier in 1841 and died in action in the Franco-Prussian War, in 1870. He was a contemporary and friend of Monet, Renoir, and Sisley, whom he met at the Atelier Gleyre soon after his arrival in Paris, in 1862.

In Montpellier, Bazille had admired the work of realist painter Gustave Courbet, and he achieved in his own painting a firmness of structure and organization seen also in the work of Courbet.

Bazille accompanied Monet and Renoir on their outdoor painting excursions and participated in the development of style and technique which four years after his death was labelled *impressionism*. His colors were generally light and clean; his favorite subjects were flowers, trees, portraits, landscapes, and family groups. An introductory lecture will precede the gallery visit, which in turn will be followed by luncheon on the Garden level.

In the afternoon Krannert Art Museum Associates will see *Peru's Golden Treasure*, an exhibition of over two hundred objects of Pre-Columbian gold from the Museo Oro del Peru, on display at the Field Museum of Natural History. The exhibition, presented under the auspices of the government of Peru, was organized by the American Museum of Natural History in New York. It contains remarkable examples of technical and artistic achievement, dating from 200 B.C. to the fall of the Inca Empire in 1532 A.D. Included are such objects as necklaces, shawl pins, ear spools, beakers, tweezers, children's boots, miniature sculptures, gold mummy masks and gloves. All Krannert Art Museum Associates will receive reservation information in late March.

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Bulletin

Krannert Art Museum

University of Illinois
Urbana-Champaign
Volume III, Number 3, 1978



The University of Illinois
The Thirty-seventh Commencement

Nineteen hundred eight

Wednesday Morning
June the Tenth, at ten o'clock
The Auditorium

The Order of Exercises

THE COMMENCEMENT PROCESSION

SCRIPTURE READING AND PRAYER

The Reverend John Henry Cannon
Rector of Saint Patrick's Catholic Church of Urbana

MUSIC

Mrs. Lucille Stevenson Tewksbury

The Commencement Address

His Excellency, Dr. Wu Ting-fang
His Imperial Chinese Majesty's Envoy Extraordinary
and Minister Plenipotentiary to the United States of America
Why China and America Should Be Friends

MUSIC

Mrs. Lucille Stevenson Tewksbury

THE CONFERRING OF DEGREES

The President of the University

THE BENEDICTION

The Reverend John Henry Cannon

The Recession

The University of Illinois Military Band



In Honor
of the
Class of
1908

There has been a tradition that each graduating class, on the occasion of its Fiftieth Reunion, present to the University of Illinois a Class Memorial. At the time of its Golden Anniversary, the Class of 1908 not only followed the established tradition but it started a new tradition of its own.

The Board of Trustees of the University of Illinois, at its September 19, 1957 meeting accepted with gratitude a gift of funds from Mr. Herman C. Krannert (Mechanical Engineering 1912) for a Museum to house the University's art collections; and it determined that "Galleries within the building may be named for other donors to the project."

When considering the choice of a Fiftieth Anniversary Memorial, the Class of 1908 decided to fund the costs for an additional gallery in the Krannert Art Museum; and when the Museum opened in 1961, this area bore the designation, "The Gallery of the Class of 1908."

Having established its Memorial, the Class of 1908 could well have felt, with pride and satisfaction, that it had given a wonderful gift to its Alma Mater. It had, indeed, but it was not content to provide a Gallery, without further thought of what would furnish it. And so began the remarkable new tradition of the Class of 1908.

Possibly it was prophetic that the commencement address in 1908 by Dr. Wu Ting-fang was on the topic, "Why China and America Should be Friends," for between the time of its Fiftieth Anniversary in 1958 and its Seventieth Anniversary in 1978, members of the Class of 1908 have presented the Museum with many fine objects to compose a collection of Oriental art.

The gifts began with a group of beautiful Chinese monochrome porcelains, to be followed by the addition of four famille verte porcelains. Periodically, members of the Class would visit the Museum and note with pleasure the increasing number of objects in their Gallery. Mr. William B. Greene of Aurora, the Class Memorial Chairman, and Mr. H. Clifford Brown of Morristown, New Jersey, noted in 1973, "We need something for the walls." So three Chinese hanging scroll paintings, one horizontal scroll painting, and a Japanese print were acquired in 1974. A Tibetan *thangka* and sculpture followed.

The fine group of alumni (above), assembled in 1958, followed and founded traditions which have created Memorials in the finest sense: they have given to the University of Illinois a resource which will enrich the lives of all who study here—now and in the future.



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The porcelains of the Ming and early Ch'ing Dynasties are the finest ever produced in China. The art of glazing achieved its richest and most delicate expression with the development of cobalt blue-and-white, imperial yellow, ox-blood and clair de lune blue monochrome wares, while celadon green glazes emulated the delicacy of jade. Full scenes in five-color famille verte enamels were painted over the glaze. Famille verte wares are considered the culmination of the art and science of Chinese ceramics.

Bottle Vase (Fig 1).
porcelain, cobalt blue on white glaze, 17½" (44.5 cm.),
Chinese, late Ming Dynasty 1368-1644,
Gift of the Class of 1908, 1966 (66-14-1).

Jar (Fig 2).
porcelain, yellow glaze, 11¼" (28.6 cm.),
Chinese, Ming Dynasty, Chia Ching period 1522-1566,
Gift of the Class of 1908, 1966 (66-14-2).

Bottle Vase (Fig 3).
porcelain, ox-blood glaze, 14¾" (37.5 cm.),
Chinese, Ch'ing Dynasty, K'ang Hsi period 1662-1722,
Gift of the Class of 1908, 1966 (66-14-3).

Bowl,
porcellaneous, celadon glaze, 5¾" (14.6 cm.),
Chinese, Yuan Dynasty: 1280-1368,
Gift of the Class of 1908, 1966 (66-14-4).

Bottle Vase (Fig. 4).
porcelain, blue glaze, 16" (40.6 cm.),
Chinese, Ch'ing Dynasty, Ch'ien Lung period: 1736-1795,
Gift of the Class of 1908, 1966 (66-14-5).

Cylindrical Vase, Fu Kien ware (Fig. 5).
porcelain, creamy white glaze, 16½" (41.9 cm.),
Chinese, Ming Dynasty: 1368-1644,
Gift of the Class of 1908, 1967 (67-25-1).

Baluster Vase,
porcelain, celadon glaze, 17¾" (44.1 cm.),
Chinese, Ch'ing Dynasty, K'ang Hsi period 1662-1722,
Gift of the Class of 1908, 1967 (67-25-2).



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Covered Jar, (Fig. 6),
 porcelain, blue glaze, 14 $\frac{1}{4}$ " (36.2 cm.),
 Chinese, Ch'ing Dynasty, K'ang Hsi period: 1662-1722,
 Gift of the Class of 1908, 1967 (67-25-3)

Beaker Vase,
 porcelain, famille verte enamels, 20 $\frac{1}{2}$ " (52.1 cm.),
 Chinese, Ch'ing Dynasty, K'ang Hsi period: 1662-1722,
 Gift of the Class of 1908, 1969 (68-12-1).

Cylindrical Vase (Figs. 7 and 8),
 porcelain, famille verte enamels, 18" (45.7 cm.),
 Chinese, Ch'ing Dynasty, K'ang Hsi period: 1662-1722,
 Gift of Mr. William B. Greene, Class of 1908, 1969 (69-13-1).

Club-shaped Vase,
 porcelain, famille verte enamels, 17 $\frac{1}{2}$ " (44.5 cm.),
 Chinese, Ch'ing Dynasty, K'ang Hsi period: 1662-1722,
 Gift of the Class of 1908, 1970 (70-4-1).

Bowl (Fig. 9 and cover),
 porcelain, famille verte enamels, 6 $\frac{1}{2}$ " (16.5 cm.),
 Chinese, Ch'ing Dynasty, K'ang Hsi period: 1662-1722,
 Gift of the Class of 1908, 1970 (70-4-2).

Baluster Vase,
 porcelain, famille verte enamels, 16 $\frac{1}{2}$ " (41.9 cm.),
 Chinese, Ch'ing Dynasty, K'ang Hsi period: 1662-1722,
 Gift of the Class of 1908, 1970 (70-4-3).



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Figures of horses, camels and other objects were frequently included in burials during the T'ang Dynasty. They represented those owned by the deceased, and replaced the more ancient tradition of sacrificing the animals themselves. Painted or glazed terra cotta figures generally date from the earlier part of the dynasty, since wood was later declared to be the proper material for such burial mementos.

Camel (Fig. 10),
glazed terra cotta, 20 $\frac{3}{4}$ " \times 15" (52.7 \times 38.1 cm.),
Chinese, T'ang Dynasty: 618–906,
Gift of the Class of 1908, 1968 (68-6-1).

Horse (Fig. 11),
glazed terra cotta, 22 $\frac{1}{4}$ " \times 26 $\frac{1}{2}$ " (57.8 \times 67.3 cm.),
Chinese, T'ang Dynasty: 618–906,
Gift of the Class of 1908, 1968 (68-6-2).

Horse with Front Leg Uplifted,
painted terra cotta, 23 $\frac{1}{2}$ " \times 24" (59.7 \times 61.0 cm.),
Chinese, T'ang Dynasty: 618–906,
Gift of the Class of 1908, 1968 (68-6-3).

Horse,
glazed terra cotta, 21 $\frac{1}{4}$ " \times 20" (53.0 \times 50.8 cm.),
Chinese, T'ang Dynasty: 618–906,
Gift of the Class of 1908, 1973 (73-10-1).

Tibetan Art

The traditional art of Tibet is an expression of the national religion of Tantric Buddhism, a product of Hinduism, Buddhism from China and India, and *Bonpo*, the ancient cult of Tibet. The deities of Tantric Buddhism are shown as sensual and frequently menacing images with animalized expressions and macabre attributes, reflecting primeval sorcery, violence and sexual mysticism.

Yamantaka, The Death Conqueror,
bronze, 6¼" × 6" (17.1 × 15.2 cm.),
Sino-Tibetan, XVII Century,
Gift of the Class of 1908, 1976 (76-28-1).

Thangka of the Adi-Buddha,
gouache on cloth, 41" × 29½" (104.1 × 74.9 cm.),
Tibetan, XVIII Century,
Gift of the Class of 1908, 1976 (76-27-1).

Japanese Art

The Japanese technique of printing with an incised block on paper was developed in Tokyo in the late seventeenth century. Black and white prints were originally included in books, and later full color prints were mass produced, but considered to be "plebian art." Separate wood blocks were used for each color, the shading being laid onto the block itself. The compositions aimed for a decorative effect, using flat patterns and flowing lines.

Isoda Koryusai, Japanese,
A Standing Courtesan, c. 1775 (Fig. 12),
woodcut on paper, 25½" × 4¼" (64.8 × 10.8 cm.),
Gift of the Class of 1908, 1974 (74-15-1).

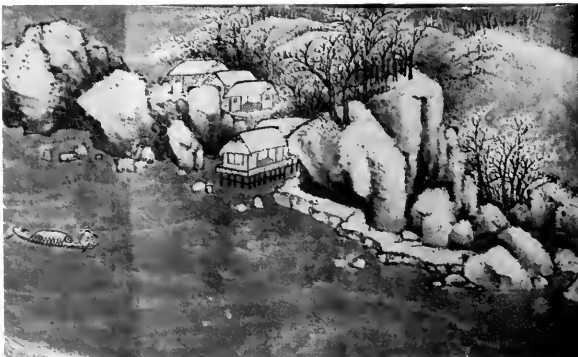


12

Chinese Paintings



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14

The late Ming Dynasty was a period of rebellion and experimentation in Chinese painting. New views in landscape were explored through changing perspective in long, narrative handscrolls. The blurring of traditional distinctions between painting and calligraphy produced new, individualistic styles. Ming artists declined conventional government patronage positions to devote themselves solely to their art. This artistic freedom stimulated "eccentric" painters during the early period of the following Ch'ing Dynasty, who treated new themes in intensely personal styles.

Yuan Chiang,

hanging scroll, untitled, c. 1730 (Fig. 13).
ink and colors on silk, 84" × 44" (213.4 × 111.8 cm.).
Chinese, Ch'ing Dynasty: 1644–1912.
Gift of the Class of 1908, 1974 (74-5-1)

Hou Mou-kung, active 1550–1600 (?).

hanging scroll, *Landscape after Wang Meng*, dated 1576,
inkwash and color on paper, 50" × 12 $\frac{3}{4}$ " (127 × 32.4 cm.).
Chinese, Ming Dynasty: 1368–1644.
Gift of the Class of 1908, 1974 (74-5-2).

Attributed to Wang Yuan-chi (1642–1715),

hanging scroll, untitled,
inkwash and light colors on paper, 34 $\frac{1}{2}$ " × 16 $\frac{1}{8}$ " (87.0 × 41.0 cm.).
Chinese, Ch'ing Dynasty: 1644–1912.
Gift of the Class of 1908, 1974 (74-5-3).

Tun-huang Votive Painting, dated 866 A.D.,

paint on paper, 6 $\frac{3}{4}$ " × 5 $\frac{1}{8}$ " (17.2 × 13.7 cm.).
Chinese, IX Century,
Gift of the Class of 1908, 1975 (75-4-1).

Ch'ên Lien, active c. 1620 (Fig. 14),

handscroll, *Homecoming Boat on a Wintry River*,
ink and color on paper, 8 $\frac{1}{4}$ " × 61 $\frac{3}{8}$ " (21 × 156.8 cm.).
Chinese, Ming Dynasty: 1368–1644.
Gift of the Class of 1908, 1976 (76-14-1).

Other Gifts

The Gallery of the Class of 1908 has attracted gifts from many sources: Mrs. Herman C. Krannert provided funds for a Buddhist stela from Gandhara and a Hindu stela from Rajputana; Mr. George P. Bickford has given a Mathura sculpture, a collection of Indian paintings and of small bronzes; Mrs. Katherine Trees Livezey gave Chinese jade; Mr. and Mrs. William C. Wenninger have given Chinese porcelains and examples of lapidary work including jades and lacquer; Mr. and Mrs. George E. Anner presented Chinese ivories, Mr. John N. Chester a collection of snuff bottles, Mr. and Mrs. Thomas Benner a Korean celadon vase, Mrs. Marie Ann Caro a Chinese painting, Mr. and Mrs. Louis J. Larson a Japanese print, Mrs. Ida Lange Parker, some Chinese enamels, and Dr. Marie Shere a Chinese porcelain.

A recent addition to the Gallery is a Mon-Dvaravati sandstone stela of the 7th or 8th century A.D. from Siam (Thailand). The Mons probably came from Burma. Moving south into central Siam, they established the kingdom of Dvaravati and controlled the region during the period of the 6th to 10th centuries.

The Gupta style which characterized the Mon art of this time came with the spread of Buddhism from Bihar and Bengal in India, eastward and southward into Burma and Siam. The Gupta period in India is referred to as the Golden Age. The style developed in the 4th and 5th centuries. Canons of proportion and conventions for representation of the Buddha image received ultimate refinement.

Hindu beliefs had penetrated Farther India, but Buddhism accommodated some of the legends and symbols of Hinduism. Thus, in the Mon-Dvaravati stela we see Buddha, accompanied by two bodhisatvas, descending on Garuda, the sky bird, from the Tushita Heaven. Garuda was the vehicle of Vishnu, one of the principal Hindu deities. The Tushita Heaven was the realm inhabited by the great



white elephant who appeared to Maya, mother of Buddha, as a premonition of the birth of Prince Siddhartha, the Gautama Buddha.

The representation of Buddha follows the Gupta ideal. The forms are composed of simple cylindrical volumes. The head of Buddha is oval in form with the hair in prominent snail shell curls. The eyelids are in the shape of lotus petals; the lips are full. The shoulders are broad, the waist small, and the body is sheathed in plain drapery that thinly veils the form. In these features and in its simplicity, yet its suggestion of animation, the sculpture reflects the Gupta style.

This stela will be an appropriate addition to the collection on the occasion of the Seventieth Anniversary of the Class of 1908.

The Graduating Class of 1908

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 Edwin Bert Adams
 Deborah Chase Akers
 Albert Allen
 George Herbert Anderson
 Annie Mary Applegate
 Robert Stuart Arthur
 Harry James Atkinson
 Paul Wiley Atwood
 Joseph Paul Aumer
 Irwin Woodward Bach
 John McCawley Baird
 Jessie Emma Baldwin
 Roscoe Lawrence Ball
 Winnifred Agnes Bannon
 Lawrence Byron Barker
 David Frederick Barloga
 Edna Pearl Barnhart
 Jesse Logan Barrett
 George Case Bartell, Jr
 Edwin Jacob Bartells
 August Henry Bauer
 Charles Bayard Baxter
 Daniel Middlekauff Beal
 Arthur Linn Bear
 Fred Parker Benjamin
 Stella Bennett
 Solomon Milton Berolzheimer
 Teresa Ruth Berolzheimer
 Hazel Besore
 William Z. Black
 Lee Ross Blohm
 Viron Joseph Boothe
 Julius Valentine Bopp
 George John Bouyoucos
 Emil Mark Diedrich Bracker
 Percy Belmont Bradshaw
 Herbert Amery Brand
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 George Earl Bronson
 Ira Sanford Brooks
 Harry Clifford Brown, Jr.
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 Harry Holdridge Burgess
 Opal Burres
 Milo Eugene Burwash
 Carolyn Elizabeth Busey
 Charles Bowen Busey
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 Beatrice Martindale Butler
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 Mae Chapin
 Walter Ellsworth Child
 Daniel Leroy Christopher

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 Irving Hughie Cox
 Gordon William Crossett
 Stanley Gardner Cutler
 Maurice G. Dadant
 Albert Hartman Dæhler
 Dora Davidson
 Marietta Syrl Davis
 Daniel V. Dayton
 Hiram Linus Deal
 Ralph Emerson Deets
 Chester Robert Dewey
 Louise Sarah Dewey
 Otto Arthur Dicke
 Nelle Major Dickinson
 Charles Foster Dieter
 Bessie Dillon
 Mark Deems Disosway
 Mary Gertrude Doherty
 Earl Willoughby Donoho
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 Paul Gillespie
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 Frank Brewer Long
 Joseph Ayres Long
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 Thomas Grover Lowry

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 Charles Joseph Moynihan
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 John Adams Neuman
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 Gertrude Niederman
 Ingo Charles Nitz
 Charlotte Marie Nydegger
 Lulu Claire O'Hair
 George Chauncey Olmstead
 Mabel Verona Ostrander
 George Merit Palmer
 Jay Boardman Park
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