

# SOUVENIR CATALOGUE

## The Columbia College Cultural Exhibit

*in the*  
*HALL OF RELIGION*  
*at*  
*A CENTURY OF PROGRESS*  
*1934*

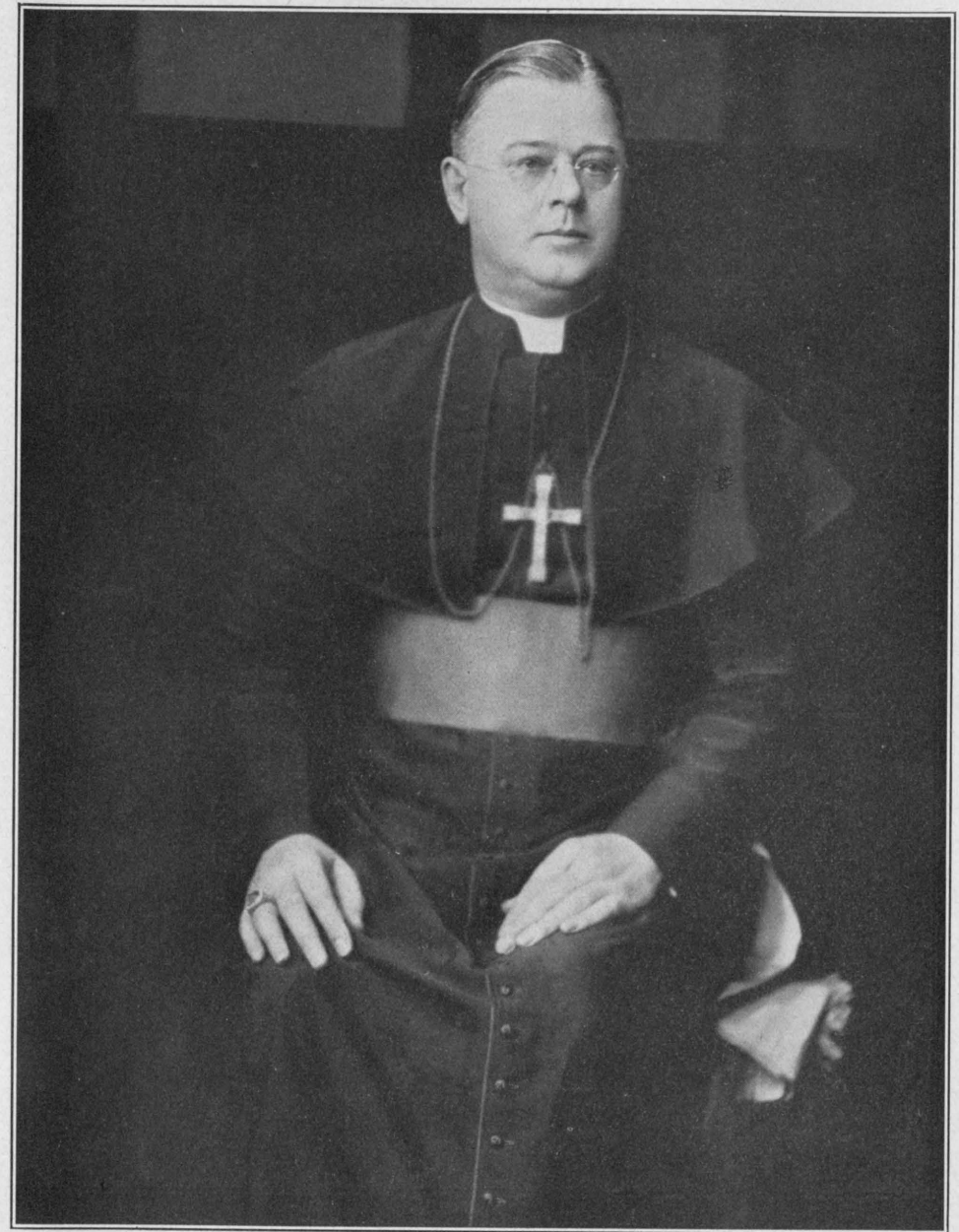


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COLUMBIA COLLEGE  
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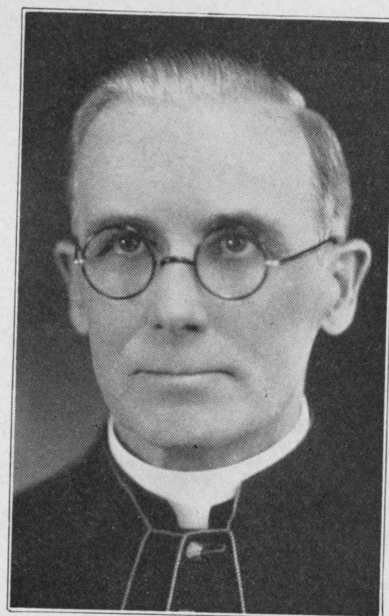


COLUMBIA COLLEGE  
A CENTURY OF PROGRESS





THE MOST REVEREND FRANCIS J. L. BECKMAN, S.T.D.  
Archbishop of Dubuque



THE RIGHT REVEREND MONSIGNOR THOMAS CONRY  
President of Columbia College



## FOREWORD

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### COLUMBIA COLLEGE CULTURAL EXHIBIT

The Columbia College Cultural Exhibit on display in the Hall of Religion is sponsored by the friends of Columbia College, Dubuque, Iowa. The designing and arrangements for the display were the work of the technical staff of Columbia Museum, which is a department of Columbia College.

Columbia College is one of the largest Catholic boarding colleges for young men in the United States. Its departments are governed by the policy of the various standardizing educational associations. The progressive spirit of the College and of Archbishop Beckman has prompted the preservation of the antiquities displayed here and in the Museum on the campus, as aids in popularizing Catholic tradition. The faculty and students of Columbia College cordially invite visitors to view their exhibit at the Exposition and acquaint themselves with the College and its manifold activities.

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### Ivories and Meerschaums

The transition from the steadily degenerating Greco-Roman reliefs to the beginning of Gothic art, is bridged by carvings in ivory. These pieces illustrate the blend of classical and Byzantine motives which inspired the sculpturing of the 16th century.

- M2 *Holy Ghost*, Medallion,  $3\frac{1}{2}$  in. in diam., ivory carving.
- M4 *The Bishop*, Triptych,  $7\frac{3}{4}$  in. high, ivory carving.
- M5 *Bishop With Crosier*, Statuette,  $7\frac{3}{4}$  in. high, ivory carving.
- M6 *Richelieu Before the King*, Relief Panel,  $8\frac{5}{8}$  w. x  $6\frac{5}{8}$ , ivory carving.
- M12 *Seated Madonna*, Triptych,  $11\frac{3}{4}$  in. high, ivory carving.
- M53 *Adoration of the B. V. M.*, Triptych,  $29\frac{1}{4}$  in. high, meerschaum carving.
- M54 *Bernardus the Crusader*, Relief Panel, 20 in. high, ivory carving.
- M59 *The Holy Ghost*, Medallion,  $3\frac{1}{2}$  in. in diam., ivory carving.
- M61 *Scene in the Crusades*, Relief Panel,  $3\frac{1}{2}$  w. x  $2\frac{1}{2}$ , ivory carving.
- M62 *Scene in the Crusades*, Relief Panel, 4w. x 3, ivory carving.
- M63 *The Robbers*, Relief Panel,  $4\frac{1}{8}$  w. x 2, ivory carving.
- M85 *Corpus from Crucifix Figure*, ivory carving.
- M90 *St. John the Baptist*, Statuette,  $19\frac{1}{2}$  in. high, ivory carving.
- M91 *The Guardians*, Reliquary,  $17\frac{1}{4}$  in. high, ivory carving.
- M96 *Battle Scene*, Decorative Plateau,  $19\frac{3}{4}$  in. in diam., ivory carving.

### Paintings on Ivory

- M15 *Taj Mahal*, Oval,  $10\frac{1}{2}$  x  $9\frac{1}{2}$ , teakwood frame, painting on ivory.
- M18 *The Poet Byron*, Panel,  $5\frac{1}{4}$  w. x  $8\frac{1}{2}$ , watercolor on ivory.

### Woodcarvings

Woodcarving dates back to the time of the Egyptians and is shown by the small pieces of carving, which vary greatly in type. The Greeks first worshipped these crude wooden images, and later ornamented them with gold and ivory. This method yielded in time to the bronzes, marbles, and terra cottas.

Woodcarving was again the common form of sculpture in the Middle Ages. The Chinese carvings of this time exhibit a blending of subtle expression and natural dignity, which earns for them a position of equality with the European masterpieces. The work was later taken up by the Germans and Swiss, who still carry on the art.

- M9 *Modern Madonna*, Relief Panel, Gilt Background 11 $\frac{3}{4}$  in. high, woodcarving.  
 M10 *Crowned Madonna and Child*, Relief Panel, 7 x 10 high, walnut, woodcarving.  
 M78a and M78b *Torchieres*, Figures, 39 $\frac{1}{2}$  in. high, woodcarving.  
 M83 *The Monk*, Figure, 14 in. high, woodcarving.  
 M84 *The Monk*, Figure, 14 in. high, woodcarving.  
 M99 *The Kneeling Figure*, Table, 33 $\frac{1}{2}$  in. high, woodcarving.  
 M102 *Candelabra*, 70 $\frac{1}{2}$  in. high, woodcarving.  
 M103 *The Ascension*, Figures, 60 in. high, oak, Belgium, woodcarving.  
 M104 *The Woman Taken in Adultery*, Figures, 60 in. high, oak, Belgium, woodcarving.  
 M105 *Slaves*, Figures, 72 in. high, Swiss, woodcarving.

### Wood Panels and Icons

The original purpose of icons was to arouse Christian fervor in the people of the remote rural districts of Russia. The first icons introduced in the 10th century were of Byzantine origin. It was not until the 12th century that a real Russian School of iconographers arose. The School clustered around the Bishop of Novgorod. The original Byzantine models were the product of a decadent school so it was but natural that they should deteriorate further. The Novgorodian School flourished until the reawakening of Russia under Michael Feodorovich and his successors. The latter School is known as the Orovjenya School. It introduced many innovations. Under them the art made much progress to the easy and the graceful.

- M3 *Lavgois*, 7 $\frac{1}{2}$  w. x 9 $\frac{3}{4}$ , Hungarian (1764), panel.  
 M7 *Wine Drinkers*, 8 $\frac{3}{4}$  w. x 11, panel.  
 M13 Silver, 5 $\frac{1}{2}$  w. x 13, Icon.  
 M23 *Victory of the Holy Spirit*, 7 $\frac{1}{4}$  w. x 9 $\frac{1}{4}$ , panel.  
 M24 *Face of Our Lord*, 8 $\frac{1}{4}$  w. x 12, Spanish School, panel.  
 M43 *St. Peter*, painted on glass, 7 w. x 8 $\frac{1}{2}$ , Byzantine, icon.  
 M44 *St. John The Divine*, painted on glass, 8 $\frac{1}{2}$  w. x 11, Byzantine, icon.  
 M45 *Coronation of the B. V. M.*, painted on glass, 14 $\frac{1}{2}$  w. x 17, Byzantine, icon.  
 M46 *Baptism of Our Lord*, painted on glass, 14 $\frac{1}{2}$  w. x 17, Byzantine, icon.  
 M47 *Black Madonna*, wood panel, walnut case, 13th century, icon.

- M48 *Our Lord*, Panel, 10 $\frac{1}{2}$  w. x 13 $\frac{1}{4}$ , Byzantine, icon.  
 M49 *Our Lord*, Silver on Panel, 12 $\frac{1}{4}$  w. x 20, Byzantine, icon.  
 M50 *St. John*, 16th century, panel.  
 M55 *The Miser*, Ducco Tempora Work, 3 w. x 3 $\frac{1}{2}$ , panel.  
 M56 *Prosit*, Ducco Tempora Work, 5 w. x 4, panel.  
 M57 *The Harp Player*, by E. Hagen, 6 w. x 8 $\frac{1}{4}$ , panel.  
 M64 *Our Lord*, jeweled, 10 w. x 11 $\frac{3}{4}$ , Russia, 16th century, icon.  
 M69 *Hooded Madonna*, 16 w. x 22, 16th century, panel.  
 M71 *The Cardinal*, by Allodi, 9 $\frac{1}{2}$  w. x 13 $\frac{1}{4}$ , panel.  
 M79 8 $\frac{1}{2}$  w. x 10 $\frac{1}{2}$ , icon.  
 M81 *Altar Drappings*, Triptych, cloth, Russian.

Hand embroidered pure gold threads said to have been given by Rasputin to the Empress of Russia.

- M89 *The Inn*, attributed to Rembrandt, 9 w. x 11, panel.  
 Rembrandt van Ryn, 1606-69. Pupil of Swanenburch and Lastman. Portrait painting is his strongest work. His handling of illumination is masterful. His color is usually arbitrary but forceful and harmonious. The brushwork is at times labored but effective nevertheless. After 1654 he became deeper and warmer. He died in 1669.

### Bronzes and Coppers

This art is of ancient origin and dates as far back as 1500 B.C. in Egypt. Greece took up the art towards the close of the 9th century B.C. In their hands they modified the primitive grimness of the figures. From Greece it spread to Japan, Persia and Byzantium. At this time the Renaissance sculptors took up the art and displayed great skill. Japan was the last to retain the original skill. It showed a much greater refinement of workmanship than has been appreciated.

- M58 *Sufferings of Our Lord*, 6 $\frac{3}{4}$  w. x 9, copper, Spanish.  
 M77 *Romulus and Remus*, by Maussassino, Figures, 12 $\frac{3}{4}$  in. high, bronze.

Replica of the one given by the King of Italy to President Wilson.

- M92 *Moses*, by Rinaldi, Figure, 21 in. high, bronze.  
 M93 *Woman With the Distaff*, Figure, 28 in. high, bronze.  
 M100 *The Singers*, Relief Plate, 14 $\frac{3}{4}$  w. x 19 $\frac{3}{4}$ , bronze.

### Porcelains

- M8 *Madonna and Child and Infant St. John*, 3 $\frac{1}{2}$  w. x 4 $\frac{3}{4}$ .  
 M19 *Madonna*, Copy of Carlo Dolci, 8 $\frac{1}{2}$  w. x 10 $\frac{3}{4}$ .

Carlo Dolci, 1616-1686. He was an exponent of the Roman school. Their over-sentimentality obscures their skill as painters. They are almost void in creative ability.



M20 *The Head Crowned with Thorns*, Copy of Carlo Dolci, 8½ w. x 10¾.

M26 *Tristan and Isolde*, 21 in. in diam., Viennese.

M67 *Christian Martyr*, by Delaroche, 21½ w. x 16¼.

Paul Delaroche, born at Paris 1797. He was a pupil of Gros. He was influenced by Delacroix. "His best known works are *Christian Martyr*, *Death of St. Elizabeth* and the *Princess in the Tower*; the greatest and most poetic of all his far-famed paintings is the *Martyred Girl* who floats upon the water." The classic note pervades all his work, although he sought a romantic note. He died in Paris in 1856.

### Oil Paintings

Oil paintings came into use in the time of Hubert van Eyck because of the inability of the tempora painting to withstand the cold and damp of the northern part of Europe. The fame of the early masters in the Netherlands, due to van Eyck's perfection of oils, soon spread to Italy. The work was taken up first by Antonello da Messina and then by Bellini at Venice. These men were followed by Giorgione, Titian and Palma in the next generation and from that time on oils have predominated.

M11 *The Christ*, by Jan Styka, Portrait, 29½ w. x 39½.

M14 *The Soul of Nature*, by Gainsborough, T., 7½ x 6¼.

Born at Sudbury in 1727, died at London, 1788. He studied under Gravelot and F. Hayman. He was one of the thirty-six original members of the Royal Academy, when it was founded in 1768.

M17 *Simeon Helps Jesus to Carry His Cross*, by Biughs.

M27 *Mary Magdalene*, Anonymous, 33½ w. x 29.

M28 *The Sick Girl*, by H. H., 23 w. x 32, Rue Legendra, Paris, France, 1879.

M29 *Modern Madonna*, Anonymous, 24¾ w. x 30⅞.

M30 *Holy Father Pope Pius XI*, by E. Windhoff, 29½ w. x 39¾, German.

Duplicate made by the artist of the one which now hangs in the Nunciature in Berlin. The Holy Father sat for and selected the profile view from several sketches of himself. Reference to the painting can be found in the Organ of the Vatican in 1923. It was greatly praised by the Holy Father Pope Pius XI.

M31 *Christ, the Friend of the Children*, 25 w. x 30, Venetian.

M32 *Modern Madonna*, by K. Uhlan, 22¾ w. x 27, Viennese.

M33 *Prayer Before Meals*, Anonymous, 23¾ w. x 27, Flemish.

M34 *Madonna of the Bullfinch*, attributed to Leonardo da Vinci, 28 w. x 34½.

M35 *Hooded Madonna*, 24 w. x 26½, Verona.

M36a and M36b *Androcles and the Lion*, by Gerome, 31 w. x 23, French.

Jean Leon Gerome was born at Vesoul in 1824. He was a favorite pupil of Delaroche, and encouraged by his parents he became more perfect in his art. He was given the opportunity to travel in the East. Orientalism was one of his chief interests.

Androcles was a Roman slave of the 1st century A. D. He was sentenced to the arena but was spared by the lion from whose paw he had at one time removed a thorn.

M37 *The Spanish Cathedral*, by Schafer, H., 20½ w. x 27.

M38 *Madonna*, attributed to the school of Guido Reni, 15 w. x 19, Italian.

Born 1575, died 1643. Guido Reni was a gifted painter with many accomplishments. Many weaknesses were combined with his art. His works are well composed but are excessive in sentiment and overdone in feeling.

M39 *Madonna*, Anonymous, Early 17th century, Flemish.

M40 *Nativity*, by C. Coello, 30 w. x 25, Spanish.

Born at Madrid 1635, died 1693. He studied under Rizi. He was made painter to the King in 1684. He also painted in the Cathedral of Toledo. He is represented in most European galleries.

M41 *Madonna*, by Chamouze, 45 w. x 40, Primitive, 1683.

M51 *Doge of Venice*, 10 w. x 14.

M68 *The Crucifixion*, attributed to P. P. Rubens, 37 w. x 52, Dutch.

This painting was at least touched up by him. He was born at Cologne 1577, died Antwerp 1640. He studied under Verhaecht, Adam van Oort, and for four years with Otto van Veen. He carried the art of coloring to its highest excellence.

M70 *The Cloistered Nun*.

M72 *The Birthday of His Eminence*, by E. Eichinger.

M73 *Portrait of Pope Pius XI*, by V. Shamberk, 68 w. x 103½, Bohemian.

Shamberk is a famous contemporary Bohemian painter, born in 1871, who studied in Italy and France. This remarkable work was completed by the artist in Rome, where he had the privilege of several audiences with the Holy Father.

M74 *The Virgin Carrying the Infant Jesus*, attributed to Velasquez, 20¾ w. x 26, Spanish.

Diego Rodriguez de Silva Velasquez was born in Seville in 1599. He died at Madrid in 1660. He was a pupil of Herrera, Pachero,



COLUMBIA MUSEUM EXHIBIT AT THE WORLD'S FAIR

Ribera and Ribalta. "He was a realist, a man who recorded the material and the actual without emendation or transportation."

- M75 *Portrait of Judith*, by H. Regnault, 30 w. x 63, French.

Regnault was born in 1843 and died 1871. He was a genre painter with much feeling for original light and color. He was an artist of great promise. At the age of 27 he was killed in war. He left a number of notable canvases behind him.

- M76 *The Disappearing Madonna*, D. W., a Franciscan priest, painted in 1928, 7½ w. x 9¾.

Miscellaneous

- M1 *Madonna*, Enamel, 4 in. in diam., metal plaque.

Copy of the *Madonna of the Magnificat*, by Boticelli. He lived 1444-1510. Pupil of Fra Lippo Lippi. He followed his master closely at first but he later developed a style all his own. His mysticism is well represented in his *Madonnas*. The period offers no face more beautiful than this one of the *Madonna of the Magnificat*.

- M16 *The Arisen Christ*, Oil, 11½ w. x 13½, copper.

- M21 *Christ Falls beneath the Cross*, by Linnich, 14½ w. x 19, burned in glass.

This process is costly and because of its difficulty few pieces of this kind were produced.

- M22 *Mother of Divine Grace*, Triptych, 22 in. high, glass.

- M42 *Madonna*, Needlepoint.

- M52 *Abraham Sacrificing Isaac*, 17½ w. x 14¼, tapestry.

- M60 *The Durheim Cathedral*, Mosaic, 7 w. x 10¼, mother of pearl.

- M66 *Mary Magdalene*, Oil, 4¼ w. x 5¾, stone.

- M82 *Reliquary*, 10 in. high, silver.

- M86 *Scroll and Scroll Holder*, 16½ in. long, Jewish, silver.

"The Book of Esther" written in Old Hebrew.

- M87 *Rosary*, Pure Silver Wire-Threaded, garnets.

- M88 *Necklace*, presented by Cromwell, metal.

- M94 *Shield*, Silvered, 34½ w. x 25½, copper.

- M95 *Bishop Loras*, Photograph, 125 years old. Hand carved frame.

- M97 *Bible*, German, 1564.

- M98 *Missal*, formerly property of Bishop M. Loras, the first Bishop of Dubuque, Iowa.

- M101 *Candelabras*, Seven Branch, 31¼ in. high, silver.

Replica of candelabras given to the New York Cathedral by *The New York Times*.



