



Reverse
Paintings
on
Glass

The Mildred Lee Ward Collection

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Published with the exhibition at the Spencer Museum of Art
October 8 - November 2, 1978

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Spencer Museum of Art
The University of Kansas, Lawrence, Kansas

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The Helen Foresman Spencer Museum of Art

The University of Kansas, Lawrence

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Preface

Over the centuries, painters have applied their talents and their pigments to many surfaces. Rock walls of prehistoric caves. Delicate silk scrolls from the Orient. Cathedral walls decorated by fresco painters. And, since the Renaissance, easel paintings on fabric, panel and paper.

Since its earliest invention, glass has also provided a support for the artist's pigment. The works included in the present exhibition bear similarities to more traditional easel paintings, with the important exception that they were all painted on the *backs* rather than the fronts of transparent supports, and the image is seen *through* the glass. This reversal of the usual working procedure constitutes a delightful, if little-known, chapter in our artistic history—reverse paintings on glass.

All of the objects in the exhibition were acquired by Mildred Lee Ward during the past twenty years. In assembling this collection she has pursued her quarry diligently and lovingly across many lands, and has devoted herself to a detailed study of the history of the reverse painting technique. As the collection has grown in size and quality—to become now the most comprehensive in private hands—Mildred Ward has generously shared her knowledge and her new treasures with members of the Museum's staff. Over the years we have come to share in the excitement of the hunt, and the thrill of the new purchase, and have been infected by her contagious enthusiasm and considerable expertise.

Because of their obvious fragility, reverse paintings on glass are seldom included in museum exhibitions. Happily, Mildred Ward has always remained close to the University, her alma mater; the proximity of the Ward Collection has enabled the Museum to solve the problems involved with transport and installation of these works. With the generous cooperation of the collector, we now take great pleasure in sharing with yet a larger audience the benefits of her study and the delightful results of two decades' collecting in this, the first American museum exhibition devoted to the rich tradition of reverse painting on glass.

Charles C. Eldredge, Director

Acknowledgments

Most particularly, I would like to express my thanks to Charles Eldredge for his belief in me and my work and to all of the members of his staff of the Spencer Museum of Art who have been involved in the exhibition of my collection and the publication of the exhibition catalogue. I am especially grateful to Elizabeth Broun for her editing of the manuscript, to Ruth Lawner for her expertise in the publication of the catalogue, to Nancy Dickerson for her beautiful photographs and to Mark Roeyer for the painstaking installation of my paintings in the museum gallery.

I am deeply indebted to my good friends, Dorothy and Henry Kraus and Marilyn Stokstad, for their direction and encouragement from the beginning of my research, and to participating museums for their cooperation in the preparation of the *American Museums Listing of Reverse Paintings on Glass*. I appreciate the specific help I have had from the late Hans Huth, James Enyeart, Forrest Bailey, Joan Dolmetsch, Caroline Keck, James Roth, Doug and Eva Bates, the late Edgar Breitenbach, Mary Lou McClure, Helen Jo Crissman, Caroline Brennen Dennis and Ann Tompkins.

Finally, my thanks to my husband, family and friends for their understanding, support, love and fortitude during the years of my research.

Mildred Lee Ward

PART II

*Catalogue of the
Mildred Lee Ward Collection*

CATALOGUE OF THE MILDRED LEE WARD COLLECTION

1 THE CRUCIFIXION, Italian (Venice), c. 1480, $4\frac{7}{8} \times 4\frac{1}{4}$

The composition of this painting is quite early, dating toward the end of the 15th century. The figures grouped around the cross are in a flat plane and numerically balanced left and right. The glass panel may originally have been fastened to a wooden portable altar.

Ex-coll: Albin Chalandon, Lyons, France, mid-19th century.

Exhibited: *Exposition Retrospective de Lyons*, 1877, No. 806. Published: *Antiques*, March 1972, p. 505.

PLATE I

2 NATIVITY, Italian, late 16th century, $6\frac{1}{2} \times 5$

Attributed to the late 16th century, the *Nativity* can be identified with a certain Italian workshop or artist of a certain workshop, who painted this particular style of sky and clouds. (See Ned Rival, "Peintures sous verre," *Cahiers de la céramique du verre et des arts du feu*, Nos. 42-43, 1968, page 120.)

PLATE II

3 THE ANNUNCIATION, Italian, late 16th or early 17th century, $8\frac{1}{2} \times 7\frac{1}{2}$

Similar paintings taken from the same unidentified source are in at least five museums in the United States and Europe: Ringling Museum, Sarasota, Florida (AML # 109); Walters Art Gallery, Baltimore, Maryland (AML # 172); Allen Memorial Art Museum, Oberlin (AML # 573); Victoria and Albert Museum, London; and Museo Civico di Torino (Palazzo Madama), Turin, Italy.

Concerning the Walters Art Gallery painting of *The Annunciation*, Philippe Verdier (Curator of Medieval and Subsequent Decorative Arts, 1953-65) writes: "A composition of *The Annunciation* of this sort does not occur before *The Annunciation* by the workshop of Botticelli in the Uffizi. The running angel is very close to the one in the fresco by the Umbrian painter Eusebiodi S. Georgio in the S. Dimiano presso Assisi (1507).

"The prie-dieu of the Virgin is related to similar designs of the Renaissance in Florence. The Virgin herself is a more modern type than the Angel and may be related to the already mannerist painting done in Sienna after II Dodoma (Girolamo del Pacchia, for instance). The canopy above the bed with its 'lambrequins' is mid-16th century. I think that the Venetian artist who executed this painting toward the end of the 16th century was using models different in style as well as chronology—engravings, wood cuts, niello prints" (letter to Hans Huth, Art Institute of Chicago, August 8, 1958).

Fig. 40

4 ST. PETER AND ST. PAUL, Italian (Milan), c. 16th century, $3 \times 2\frac{1}{2}$ (oval medallion, on the back of rock crystal)

In the 16th century, Milan was a glass painting center, especially for medallions and pendants; rock crystal was often used there as a support instead of handmade glass. The original frame is of gold-brushed silver. Small holes in the outer edge of the frame indicate that this medallion may have been made as an ornament to be sewn on a garment.

5 CHRIST BEARING THE CROSS, Italian, late 16th or early 17th century, $13 \times 10\frac{1}{2}$

The original source for this painting is the often copied *Lo Spasimo de Sicilia* (*Christ Falling on the Way to Calvary*) by Raphael, now in the Prado but painted for the Church of S. Maria dello Spasimo in Palermo, completed in 1517. The source of the glass painting may have been an engraving by Agostino de' Musi, called Veneziano, who was active from 1509-36.

In this painting, whole areas have been painted with transparent paint and then backed with gold foil; other portions have been scratched through the gold. A great deal of hatching is apparent throughout the painting.

The frame is the original one. In the 19th century, Abbate Calotti may have had the small door (locked with a key) cut in the wooden backing to allow the viewer to see the paint on the back of the glass.

A similar painting, with a more ornate frame, is in the Museum of Fine Arts, Springfield, Massachusetts. (See AML # 300.)

Ex-coll: Abbate Calotti, Florence, c. 1830.

Fig. 2

- 6 ST. MICHAEL, Italian (Sicilian?), 19th century, 9 × 7

Fig. 41

- 7 ST. GEORGE AND THE DRAGON, Italian (Sicilian), 19th century, 8 $\frac{3}{8}$ × 7 $\frac{1}{4}$

Fig. 3

- 8 THE JUDGMENT OF SOLOMON, Italian (Sicilian), 19th century, 12 × 16

The frame is original and characteristic of Sicilian frames for reverse paintings on glass. (See "Paintings of Sicily.")

PLATE III

- 9 THE SACRIFICE OF ISAAC, German (Augsburg), c. 1730, 7 $\frac{1}{4}$ × 9 $\frac{1}{2}$

Fig. 42

- 10 JONAH AND THE WHALE, German (Augsburg), c. 1730, 7 $\frac{1}{4}$ × 9 $\frac{1}{2}$

PLATE IV

Paintings # 9 and 10 are from a set of five Biblical subjects thought to have been executed by one artist. The other three are also in the Ward Collection. (See # 84, 85, 86.)

- 11 IN A GARDEN, German (Augsburg), mid-18th century, 7 × 5 $\frac{1}{4}$

PLATE V

- 12 YIELDING TO PERSUASION, German (Augsburg), mid-18th century, 7 × 5 $\frac{1}{4}$

Fig. 4

Two companion paintings, # 11 and 12, are not signed but have been attributed to Johann-Wolfgang Baumgartner (1712-61) by Dr. Kurt Rossacher, Salzburg, Austria. This artist attained note with his fresco paintings but also executed reverse paintings on glass to be used as insets on furniture.

- 13 MINERVA CROWNING A SCHOLAR, German or Chinese, 18th century, 10 × 7 $\frac{1}{2}$

Fig. 5

- 14 MYTHOLOGICAL SUBJECT, German or Chinese, 18th century, 10 × 7 $\frac{1}{2}$

Fig. 43

These delicately and finely executed paintings (# 13 and 14) of mythological figures in classical settings were no doubt copied from paintings or prints. The subject of # 13 is thought to be Minerva, Goddess of Handicrafts and the Arts, crowning a female scholar who leans on a stack of books. In the background is the winged horse Pegasus who is also associated with the arts, especially poetry.

- 15 PORTRAIT OF A WOMAN, Dutch, early 18th century, 11 $\frac{1}{4}$ × 13 $\frac{3}{4}$

The frame is original.

Fig. 6

- 16 PORTRAIT OF A MAN, Dutch, 17th century, 10 × 8 $\frac{1}{2}$

The frame is original.

Fig. 7

- 17 THE STAG HUNT, probably Dutch or Flemish, early 18th century, $11\frac{1}{4} \times 13\frac{3}{4}$

PLATE VI

- 18 THE BOAR HUNT, probably Dutch or Flemish, early 18th century, $11\frac{1}{4} \times 13\frac{3}{4}$

Fig. 44

- 19 COUNTRY SCENE, by Cornelius Zeuner, Dutch, 1790, diam. 4

Fig. 45

- 20 ST. JOHN OF NEPOMUK, Bavarian (Raymundsreuth), c. 1750-75, 10×6

The frame is original.

Provenance: Gabriele Münter-Wassily Kandinsky Collection.

Exhibited: *Hinterglasmalerei*, Dec. 1966-Jan. 1967, Leonard Hutton Gallery, New York.

PLATE VII

- 21 MOTHER AND CHILD, Bohemian, c. 1775-1800, $11\frac{1}{4} \times 7\frac{1}{2}$

The decorations around the rectangular central inset are typical of Bohemian Forest paintings. Strong lines in the folds of the drapery appear in later paintings executed in Sandl, Austria. (See # 23.) The frame is original.

Fig. 46

- 22 TRINITY, Buchers school, Austrian (Sandl), $6\frac{3}{4} \times 4\frac{1}{2}$

The triangular arrangement of the Trinity is a characteristic of paintings of the Buchers school. The use of the decorative rose instead of a tulip leads one to assume that this painting was done in Sandl, Austria. The frame is probably original.

Fig. 8

- 23 THE HOLY FAMILY, Buchers school, Austrian (Sandl), c. 1800-50, 10×7

Fig. 9

- 24 "GEBURT JESU" (*The Birth of Jesus*), Buchers school, Austrian (Sandl) or Bohemia, c. 1800, $13\frac{1}{4} \times 10\frac{3}{4}$

Fig. 47

- 25 "GRAB JESU" (*The Tomb of Christ*), Buchers school, Austrian (Sandl) or Bohemia, c. 1800, $13\frac{1}{4} \times 10\frac{3}{4}$

Fig. 48

Glassworkers were probably responsible for # 24 and 25 on mirror glass. The etched and cut glass of northern Bohemia and Silesia influenced this work by the Buchers school artists. The mirror has been scratched away in the cartouche area; the picture was then painted on the back of the glass.

- 26 THE YOUNG JESUS, Buchers school, lower Bohemia or northern Austria, c. 1825-50, $9\frac{1}{2} \times 13\frac{1}{2}$

It is not unusual to find the Christ Child reclining on the cross in paintings of Central and Eastern Europe. The influence here is from the Eastern representation of the reclining Buddha.

PLATE VIII

- 27 THE MYSTIC WINEPRESS, Romanian, c. 1800, $13 \times 10\frac{3}{4}$

The Mystic Winepress, a favorite subject in Romania, was seldom used in other countries. The colors, composition, treatment of drapery, hands, feet and torso indicate work of the late 18th or early 19th century. The wavy lines painted on the original frame are typical of Romania.

PLATE IX

- 28 ST. HARALAMBIOS, Romanian, early 19th century, $13\frac{1}{4} \times 12\frac{1}{4}$

In Romania, St. Haralambios was the protector of people against plague and other diseases. This saint was especially popular in southern Transylvania. The original frame of wood painted dark brown has a separate inner frame painted dark red. Such treatment is found on frames originating in all areas of Transylvania.

Fig. 12

- 29 TABLE OF PARADISE, Romanian, early 19th century, $13\frac{1}{2} \times 12\frac{1}{4}$

Table of Paradise was a popular composition in northern Transylvania. Within the diamond shape in the center is most often found a rose, another flower or an angel. In the four diamond shapes around the central diamond are Christ, the Virgin, St. Nicholas and St. Percival. The original frame has been decorated with wavy lines.

Fig. 11

- 30 MOTHER AND CHILD, by Matei Purcaru, called Timforea (1836-1906), Romanian, mid-19th century, 4×3

Timforea lived and painted in the village of Cirtișoara in the Făgăras area. His earliest known icon is dated 1859. His later icons are filled with fantasy and crowded with details and many figures. The simplicity of this composition leads one to conclude that it was painted fairly early in Timforea's career. The original frame was painted green and dark red and decorated with flowers, but most of the paint has been lost.

Fig. 10

- 31 "HEILIGE ANNA" (*St. Anne*), attributed to Paulus Gege, Bavarian, c. 1800, $9\frac{1}{2} \times 6\frac{3}{4}$

The historical attribution to Paulus Gege is difficult to verify since artists rarely signed their paintings in the 18th and 19th centuries. It is known, however, that an artist by the name of Paulus Gege lived and painted in Seehausen in the vicinity of Augsburg as early as the 1790s. Five generations of the Gege family passed the technique from one generation to the next until about 1840. The frame is original.

Provenance: Gabriele Münter-Wassily Kandinsky Collection.

Exhibited: *Hinterglasmalerei*, Dec. 1966-Jan. 1967, Leonard Hutton Gallery, New York.

PLATE X

- 32 "LA G. VIRGENA" (*Madonna and Child*), German (Oberammergau), c. 1800, $8\frac{1}{2} \times 6\frac{1}{2}$

The circle edged in black on a white rectangular background with flowers above the circle and carnations and foliage below are typical of the production of Oberammergau. The title, however, is confusing. The composition is derived from Raphael's *Madonna of the Chair*. The frame is original.

Fig. 15

- 33 ST. MARTIN AND THE BEGGAR, Lower Bavarian, c. 1850, $9\frac{1}{4} \times 6\frac{3}{4}$

A photograph in the collection of the Hutton Gallery, New York, shows this painting hanging in the Münter-Kandinsky house in Murnau. The frame is original.

Provenance: Gabriele Münter-Wassily Kandinsky Collection.

Exhibited: *Hinterglasmalerei*, Dec. 1966-Jan. 1967, Leonard Hutton Gallery, New York.

Fig. 14

- 34 "S. FRANCISCA," Central European, c. 1800-1850, $8\frac{3}{4} \times 7\frac{1}{2}$

The original painted frame and the garland of flowers above the oval are typical of paintings of lower Bavaria.

- 35 "S. PETRUS," Central European, c. 1800-1850, $7\frac{1}{4} \times 4\frac{3}{4}$

The subject is a favorite one with folk artists of Central Europe, but the style does not seem typical of any specific area. Because an attempt has been made at some time to restore certain areas of the painting, some characteristics which existed originally have been lost. The frame is original.

- 36 "ST. MARIA," Central European, c. 1850, $6\frac{3}{4} \times 4\frac{3}{8}$

The frame is original.

- 37 "LA JEUNE ITALIENE [sic]" (*Young Italian Girl*), Alsatian-Black Forest, c. 1800-30, $12\frac{1}{2} \times 9\frac{1}{2}$

The frame is original.

Fig. 15

- 38 "RUSSIN" (*Russian Girl*), Alsatian-Black Forest, c. 1800-1830, $9\frac{1}{4} \times 6\frac{3}{4}$

The same source has been used for several paintings of women found in collections of American museums, with different titles, different colors and in one instance with the position reversed (see



FIG. 42. *Sacrifice of Isaac*, German (Augsburg), c. 1730, cat. # 9. (Pair with Plate IV, cat. # 10.)

AML # 671). The frame is original.

Fig. 16

- 39 "ON THE ROAD TO THE DERBY—1827," English, mid-19th century, $11\frac{3}{4} \times 20$

The glass has been set slightly in front of a cream-colored paper background on which the shadow of the reverse painting is reflected. The painting is entirely in black except for the coach which is red and blue.

Fig. 20

- 40 THE LITTLE WOODCHOPPER, English, 19th century, $9\frac{1}{2} \times 7\frac{1}{4}$

Fig. 19

- 41 UNKNOWN SUBJECT, English or Chinese, 19th century, 11×9 (oval)

The subject of this painting, probably copied from a print, is not definitely known, though it could have been inspired by the story of St. Paul and the Viper (Acts of the Apostles XXVII).

- 42 WOMAN WITH FLOWERS, English or Chinese, late 18th or early 19th century, 14×10

This painting finds its source in a mezzotint, *July*, by Thomas Burford, published in 1745-47. A transfer painting from the same source is in the collection of Colonial Williamsburg, Virginia.

The questionable origin of the painting arises from the fact that such paintings were more often copied from prints in China than in England and from the fact that the facial features are more Oriental in this reverse painting on glass than in the English print. The background of this painting, which originally may have shown the same landscape as appears in the print, has been repainted a solid black.

Fig. 17

43 GLASS WITH PAINTED FRAME, English, late 19th century, $4\frac{3}{4} \times 4\frac{1}{4}$

44 LANDSCAPE, French, c. 1810, diam. 3

45 THE PICNIC, French, early 19th century, 7×9

The subject was probably copied from a print. It is typical of subjects chosen for reverse paintings done in France. The delicate colors, especially the pale coral and light green, have been used with the freedom of watercolors, which they may be.

Fig. 21

46 SIX GLASS BUTTONS WITH BATTLE SCENES, French, c. 1760, each diam. 1

47 TWO GLASS BUTTONS, "Le Nation," and "Le Garde lt Nation," French, 18th century, each diam. 1 (in metal mountings)

Published: Diana Epstein, *Buttons*, New York: Walker and Co.

48 MEDALLIONS ON A LEATHER ALBUM, French, late 18th or early 19th century, center medallion: $3 \times 2\frac{1}{4}$ (oval); corner medallions: each diam. 1

49 "CONNUBIAL HAPPINESS," English transfer painting, print dated 1809, 10×14

Fig. 22

50 "PLEASURES OF RETIREMENT," English transfer painting, print dated 1809, 10×14

Fig. 23

51 "THE LOVELY FRUITERER," English transfer painting, $13\frac{3}{4} \times 9\frac{3}{4}$

52 "CHRIST REBUKING THE PHARISEES IN THE CORNFIELDS," English transfer painting, $9\frac{3}{4} \times 13\frac{3}{4}$

Though there is no print information included in this transfer painting, the fact that much of the paper of the print remains is an indication that the transfer work was done in the 19th century.

Fig. 49

53 ST. JOHN, Spanish, c. 1825, $9\frac{1}{2} \times 7\frac{1}{4}$

Characteristics typical of Spanish folk paintings are found in this painting of St. John: blue background, closely spaced designs, and gold foil cut into decorations. The frame is original.

54 MARY, Spanish, c. 1825, $9\frac{3}{4} \times 7\frac{1}{2}$

Mary is shown as the Lady of Sorrows, her heart pierced with seven swords representing the seven sorrows. The elaborate gold decorations of her garments, drapery and crown are typically Spanish as is the blue background. The frame is original.

55 CHRIST BEARING THE CROSS, Spanish, c. 1830, $9\frac{1}{4} \times 7$

Simple and naive in style and interpretation, this subject was frequently painted especially for local markets. The frame is original.

Fig. 24

56 THE GOOD SHEPHERDESS, Spanish, early 19th century, $9\frac{3}{4} \times 7\frac{1}{2}$

Fig. 1

57 THE GOOD SHEPHERDESS, Spanish, c. 1850, $12\frac{1}{4} \times 10\frac{1}{4}$

PLATE XI

58 THE GOOD SHEPHERDESS, Spanish, late 19th or early 20th century, 14×11

A comparison of these three paintings of *The Good Shepherdess* illustrates how typically Spanish folk paintings emerged from Central European influences. The earliest one reflects Central European characteristics, especially in the use of flower decorations and simple, flowing garments; but beginnings of the Spanish style are evident in the blue background and the lack of a border around the painting.

In the example from about 1850, decorations have become more important to the painter than the subject. The model is the same, but the painter has now added his own rather flamboyant decorations: different flowers of different colors, roses on the skirt, gold decorations on the blouse and a long

stole made of golden leaves. The lamb has been added, small and insignificant, almost as an afterthought.

In the third example, the pose is the same as in the two preceding ones. Now, however, instead of a flower, the shepherdess holds a staff. The lamb is again at her knee. Elaborate designs cut from gold leaf form a circle behind her head and decorate the pillows arranged around her. Of special interest is the glass which is quite clear and smooth. This, together with the entire treatment of the painting, tempts the writer to propose without detracting from the charm of the painting that this is a 20th-century product in a 19th-century frame. The frames of the two earlier examples appear to be original.

- 59 A FONT WITH A PAINTING OF ST. JOHN, Spanish, 19th century, 3 × 2 (oval)

- 60 PORTRAIT OF MISS PRENTISS, by Benjamin Greenleaf, American, Feb. 1812, 9½ × 7½
PLATE XII

- 61 VASE OF FLOWERS, American, after 1850, 8¾ × 6¾

This type of painting on glass, many of which were painted in America, is often referred to as "tinsel" painting because certain areas were painted with transparent paint and then backed with silver foil. Such paintings were probably inspired by similar ones done in England in the late 18th century, the latter inspired by early Italian drawings through gold leaf, which was an entirely different technique. The painting with its white background, clear glass and original frame was probably painted between 1850 and 1900.

Fig. 28

- 62 "HERBST" (*Autumn*), American (Pennsylvania German-type), 19th century, 7 × 3½

This painting is thought to have been painted in Pennsylvania by an artist who copied an Alsatian-Black Forest example. It differs from paintings of a supposed European origin in being a smaller, nearly three-quarter figure rather than a bust length. Also, the glass is smaller than is usually used for European examples. The background is not shaded and there are fewer decorative details.

Fig. 29

- 63 CHINESE LANDSCAPE, Chinese, c. 1775, 7½ × 12¾

Though the Chinese character of the subject matter might point to an earlier date, the fact that the painting is on mirror glass suggests a date after 1775. It was the Western demand for paintings on mirror glass that led to its use in China. The Chinese frame is original.

Fig. 30

- 64 HARBOR SCENE, Chinese, c. 1820, 13½ × 19⅜

At the end of the 18th and the beginning of the 19th centuries, Canton harbor scenes and scenes along the Pearl River were painted on canvas; they appeared, also, in glass paintings. The scene in this glass painting is either of Whampoa Anchorage ten miles downriver from Canton, or Boca Tigris, the fort 40 miles below Canton which protected the Pearl River. The frame is thought to be original.

PLATE XIII

- 65 CHINESE WARRIORS, Chinese, late 18th or early 19th century, 13½ × 19½

Chinese Warriors (and its companion painting # 109) relate perhaps to legends or to historic battles.

Fig. 31

- 66 CHINESE GIRL, Chinese, c. 1825, 23 × 11

Chinese Girl is one of a series of portraits of girls, each holding a musical instrument. The accompanying details are usually the same: a small table covered with a cloth, a vase with flowers, brocaded garments and no background details. The frame is original.

Fig. 50

- 67 "EL EMPERADOR DE CHINA," Chinese, c. 1825 or later, 17 × 13

The spelling of the title indicates that this painting, probably executed by a Chinese painter, may have been done for the Portuguese in neighboring Macao. The oval glass and frame are not typical of Chinese paintings, though the colors and decorations of the robe are Chinese. The lack of background detail is characteristic of paintings done in China after 1825.

- 68 FIDELITY, Chinese, c. 1800-25, 9½ × 11½

Fidelity is based on an English print. The black mat painted on the back of the glass simulates the mats which were used to enclose the prints from which so many of the Chinese paintings of Western subjects were copied. The gold edge between the subject and the mat is a characteristic found in Chinese copies of prints of Western subjects. The frame is the original one.

A second version of the same subject is in a private collection (see *Antiques*, March 1969, p. 579, Fig. 13, and Carl Crossman, *The China Trade*, Princeton: Pyne Press, 1972, p. 133, Fig. 111). A tea service made for Mary Hemphill of Wilmington, Delaware, circa 1808, is based on the same print. A plate of the same subject is in the collection of the Historical Society of Delaware.

PLATE XIV

- 69 "TRIUMPH OF VIRTUE," Chinese, c. 1810, 27½ × 19¾

The source for this painting has not been identified; however, Carl Crossman suggested it might very well be after a painting by Maria Cosway. Construction of the frame is typically Chinese. The backing consists of three wide wooden slats darkened with soot on the side next to the glass to form a dark background behind the painting. The backing is held to the frame by a series of flat rectangles of wood which slide into grooves in the frame.



FIG. 44. *The Boar Hunt*, Dutch or Flemish, early 18th century, cat. # 18.
(Pair with Plate VI, cat. # 17.)

Published: Carl Crossman, "China Trade Paintings on Glass," *Antiques*, March 1969, p. 379, Fig. 5.
Fig. 31

- 70 GIRL IN WHITE HAT, Chinese, c. 1800, $11\frac{1}{2} \times 8\frac{3}{8}$
Fig. 51

- 71 FAN PAINTING, Japanese (?), c. 1800, $22 \times 33\frac{1}{2}$ (fan-shape)

The lacquer and gold frame is Japanese in origin. The painting itself, however, is of an elusive origin. In it are depicted various rituals of Japanese culture but the awkward handling of some details such as the calligraphy suggests that the artist was unfamiliar with his subject. Many decorative accents are mother-of-pearl.

Fig. 32

- 72 INDIAN MAN, Indian, late 19th century, $7\frac{1}{2} \times 5\frac{3}{4}$
PLATE XV

- 73 INDIAN WOMAN, Indian, late 19th century, $7\frac{1}{2} \times 5\frac{3}{4}$
Fig. 33

Similar pictures of men and women in elaborate costumes trimmed in gold are in several museums and private collections in Europe and have been reproduced in Gisli Ritz, *Hinterglasmalerei*, Munich, 1972, # 41 and 42.

- 74 VIRGIN OF GUADELUPE, Mexican, c. 1830, 6×5

This painting so nearly resembles two paintings on paper of the same subject (Folk Art Division, Museum of New Mexico, Santa Fe and a private collection) that it is possible that all three were done by the same hand. The oval handmade glass has been sealed into the solid wooden frame with gesso. The extraordinary black and gold painted frame, with the shell motif at the top, is original.
Fig. 34

- 75 THE FAMILY, by Gabriele Münter (1877-1962), German, c. 1910, $4\frac{1}{4} \times 3\frac{1}{8}$

The Family was painted by Münter during the time when she, Wassily Kandinsky, Alexei Jawlensky and Marianne de Werefkin shared a house at Murnau not far from Munich. An inscription on the backing gives the attribution by Dr. Hans Konrad Roethel, Princeton, 1968. The small painted frame is the original one painted by Münter especially for this painting. Münter and Kandinsky often painted frames for their reverse painting on glass.

Exhibited: *Hinterglasmalerei*, Dec. 1966-Jan. 1967, Leonard Hutton Gallery, New York.

Published: *Antiques*, March 1972, p. 505.

COVER

- 76 NATURE MORTE AU TUBE DE COULEUR (*Still Life with Tube of Paint*), by Louis Marcoussis (1878-1941), French (born Poland), 1921, $13\frac{1}{2} \times 12$ (Now in the Collection of the Helen Foresman Spencer Museum of Art, The University of Kansas, Lawrence.)

Marcoussis' signature appears in the composition; the painting is also signed and dated on the back.

Published: Jean Lafranchis, *Louis Marcoussis*, p. 288, # F29.

Exhibited: Anvers, 1926, Musée National d'Art Moderne, Paris, 1966, # 71; Kölnischer-Kunstverein, Cologne, 1960, # 7.

PLATE XVI

- 77 THE LAST ACORN, by Richard Lee, American, 1967, 16×20

The frame is original.

Fig. 39

- 78 THE BIRTH OF THE SEED, by I. Rice Pereira (1907-71), American, c. 1951, $13 \times 16\frac{1}{2}$

White, pink and yellow designs have been painted on the back of two panels of glass, one set approximately $\frac{1}{4}$ " in front of the other. Through the two layers of glass can be seen figures outlined in white against a black background. This painting was done at the end of the period when Pereira was involved in scientific experiments concerned with light related to painting, from the late 1930s

to the early 1950s. "In 1952-53, the Whitney Museum of American Art had a large exhibition of my work at the time that the Museum of Modern Art was promoting abstract expressionism. I didn't know it then, but glass painting was extremely important for it had to do with a whole new optic." (From the author's interview with I. Rice Pereira, in New York, Oct. 20, 1967.) The frame is the artist's original.

Fig. 35

- 79 HARP MUSIC, by Bernice Boeschstein (1906-51). American, c. 1938, backboard, $10 \times 10 \times 2\frac{1}{4}$

In *Harp Music* Boeschstein incorporated the use of two layers of clear plexiglas (in 1938 used almost exclusively on airplanes) bolted to a wooden plaque covered with monel metal. The two layers of plexiglas were painted in some areas on both the front and back of the glass. A third smaller glass is rectangular in shape and movable, pivoting on a single axis.

Exhibited: Denver Museum of Art, 1939.

Fig. 36

- 80 REVOLVER, by Robert Rauschenberg (b. 1925), American, 1967, three plexiglas wheels each diam. $19\frac{1}{2}$

The construction consists of three plexiglas wheels mounted one behind the other on a metal holder which allows each wheel to revolve independently. Subjects drawn from everyday life have been silk-screened on the back of each wheel in the primary colors, one color having been used on each wheel. When the wheels are revolved in opposite directions or at different speeds, combinations of color result from overlapping red, yellow and blue. *Revolver* is a multiple published in a Leo Castelli Portfolio dated 1967. It is an extension of the use of the reverse painting technique.

Fig. 38

- 81 FALLING MAN, by Ernest Trova (b. 1927), American, 1965, 7×7

Fig. 37

- 82 WINTER, by Ivan Generalič (b. 1913), Yugoslavian, 1956, $18 \times 21\frac{1}{2}$

One of the best-known naïve artists of Europe is Ivan Generalič of Yugoslavia. He began to paint on the back of glass in the early 1930s and became the recognized leader of the Hlebine school of primitive artists in Yugoslavia. Examples of his work were chosen to represent Yugoslavia at the World's Fair in Brussels in 1958 and in Montreal in 1967. Many of the young artists of Yugoslavia follow his style in painting on the back of glass, including his son, Josip. Their work, however, lacks his originality. Virtually all of Generalič's paintings have been done on glass.

Winter is reminiscent of paintings of Brueghel the Elder, but there are characteristics in the painting distinctly of the style of Ivan Generalič, especially the trees and sky which he has continued to handle in the same manner since the beginning of his work. *Winter* is signed lower right and dated 1956.

Exhibited: *Yugoslav Primitive Art*, Galerie St. Etienne, New York, April 30-May 25, 1968.

Fig. 52

- 83 THE MARKET, by Yaroslava Mills (b. 1925), American, 1967, 10×12

Yaroslava Mills, a professional writer and illustrator of children's stories, does reverse paintings on glass inspired by 19th-century Ukrainian examples.

- 84 DAVID AND GOLIATH, German (Augsburg), c. 1730, $7\frac{1}{4} \times 9\frac{1}{2}$

- 85 JUDITH AND HOLOFERNES, German (Augsburg), c. 1730, $7\frac{1}{4} \times 9\frac{1}{2}$

- 86 THE DEATH OF SAUL, German (Augsburg), c. 1730, $7\frac{1}{4} \times 9\frac{1}{2}$

- 87 SUSANNA AT THE BATH, German, 19th century, $12\frac{1}{4} \times 11\frac{1}{4}$

- 88 "S. JOHANNES," Austrian ?, c. 1820, $10\frac{1}{2} \times 6\frac{1}{2}$

- 89-99 STATIONS OF THE CROSS, Central European, c. 1850, each painting $7 \times 4\frac{3}{4}$

- 100 "JOSEPHS II," Central European, c. 1800, $9\frac{1}{2} \times 6\frac{1}{4}$

- 101 LANDSCAPE, English, 19th century, $5\frac{1}{2} \times 8$

- 102 LANDSCAPE, English, 19th century, $5\frac{1}{2} \times 8$
- 103 SHIP, French, c. 1850, $7 \times 5\frac{1}{2}$ (oval)
- 104 ELIJAH AND THE FIERY CHARIOT, French, early 19th century, 7×9
- 105 "BRITANNIA'S TRIUMPH ON THE RESTORATION OF PEACE, English transfer painting, not dated, $9\frac{3}{4} \times 13\frac{3}{4}$
- 106 PORTRAIT OF A MAN, American, c. 1840, $3\frac{1}{2} \times 2\frac{3}{4}$
- 107 VASE WITH FLOWERS, American, c. 1850-60, $9\frac{1}{2} \times 7\frac{1}{2}$
- 108 "BELVEDERE HALL, SUMMER RESIDENCE OF F. GLEASON," American, mid-19th century, $9\frac{1}{2} \times 7\frac{1}{2}$
- 109 CHINESE WARRIORS, Chinese, late 18th or early 19th century, $13\frac{1}{2} \times 19\frac{1}{2}$
- 110 HORSEMAN, Chinese, c. 1825, $20 \times 13\frac{1}{2}$
- 111 PORTRAIT OF A YOUNG MAN, Chinese, c. 1800, $9\frac{1}{2} \times 7\frac{1}{2}$
- 112 PORTRAIT OF A LADY, Chinese, late 18th century, $4\frac{1}{2} \times 3\frac{1}{2}$
- 113 KRISHNA AS A CHILD, East Indian, late 19th century (possibly 20th century), $13\frac{1}{2} \times 10$
- 114 AUSTRIA, by Marta Huth (b. 1898), American, 1967, $13\frac{1}{2} \times 17\frac{1}{2}$
- 115 "PENN'S COTTAGE OR LETITIA HOUSE BUILT 1682," American, c. 1935, 7×9
- 116 THE DARLING ASLEEP, by C. R. Jones, American, 1971, $3\frac{3}{4} \times 6\frac{3}{4}$
- 117 WINDWARD HAWAII, by Jack Heintz, American, 1973, $5 \times 6\frac{1}{2}$
- 118 "MURNAUER BURGERS FRAU 1810," by A. Waltenberger, German (Bavarian), c. 1970, $9\frac{1}{4} \times 7\frac{3}{4}$
- 119 SANTO NINO DE ALOCHA (*The Holy Child of Alocha*), by Marianne Howes, American, 1967, $4\frac{1}{4} \times 3\frac{1}{4}$
- 120 "S. MARIA LORETA," by Heinrich Rambold, Bavaria (Murnau), early 20th century, $7\frac{1}{4} \times 5\frac{1}{2}$
- 121 ST. FLORIAN, Alsatian, 20th century, $11\frac{3}{4} \times 7\frac{1}{4}$
- 122 MAN AND GIRL IN A BOAT, by Irena Makowey, Polish, 1967, $6\frac{3}{4} \times 8$
- 123 ELIJAH, by Titua Comsa, Romanian, c. 1970, $11 \times 9\frac{1}{4}$
- 124 HOLY FAMILY, Syrian ?, 20th century, 8×6
- 125 NATIVITY, southern Czechoslovakian or northern Hungarian ?, 20th century, 15×11
- 126 TAKING A BOW (mirror panel), American, mid-19th century, $9\frac{1}{4} \times 12\frac{1}{2}$
- 127 SHE STOOPS TO CONQUER (lantern slide), American, late 19th century, diam. $3\frac{1}{2}$
- 128 WHALE FISHING (lantern slide), American, late 19th century, diam. $2\frac{1}{2}$
- 129 LOCKET WITH MADONNA AND CHILD, Austrian, c. 19th century, diam. $\frac{3}{8}$
- 130 JAPANESE GIRL, Japanese, early 20th century, 4×7
- 131 JAPANESE BOY, Japanese, early 20th century, 4×7
- 132 MADONNA AND CHILD, by Hedy Weidler, American, 1978, $7\frac{1}{2} \times 5\frac{1}{2}$