SOUVENIR CATALOGUE

The Columbia College
Cultural Exhibit

in the
HALL OF RELIGION
at
A CENTURY OF PROGRESS
1934

Sponsored by
COLUMBIA COLLEGE
Dubuque, Iowa
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

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 sculpting of the 16th century.

M2 Holy Ghost, Medallion, 3½ in. in diam., ivory carving.
M4 The Bishop, Triptych, 7½ in. high, ivory carving.
M5 Bishop With Crozier, Statuette, 7¾ in. high, ivory carving.
M6 Richelieu Before the King, Relief Panel, 8½ w. x 6¾, ivory carving.
M12 Seated Madonna, Triptych, 11¾ in. high, ivory carving.
M53 Adoration of the B. V. M., Triptych, 29½ in. high, meerschaum carving.
M54 Bernardus the Crusader, Relief Panel, 20 in. high, ivory carving.
M59 The Holy Ghost, Medallion, 3½ in. in diam., ivory carving.
M61 Scene in the Crusades, Relief Panel, 3½ w. x 2½, ivory carving.
M62 Scene in the Crusades, Relief Panel, 4w. x 3, ivory carving.
M63 The Robbers, Relief Panel, 4½w. x 2, ivory carving.
M85 Corpus from Crucifix Figure, ivory carving.
M90 St. John the Baptist, Statuette, 19½ in. high, ivory carving.
M91 The Guardians, Reliquary, 17½ in. high, ivory carving.
M96 Battle Scene, Decorative Plateau, 19¾ in. in diam., ivory carving.

Paintings on Ivory

M15 Taj Mahal, Oval, 10½ x 9½, teakwood frame, painting on ivory.
M18 The Poet Byron, Panel, 5¼w. x 8½, 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 cotta.

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.
**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 Orovienya School. It introduced many innovations. Under them the art made much progress to the easy and the graceful.

M3 Lavois 7½ w. x 9¾, Hungarian (1764), panel.
M7 Wine Drinkers, 8¼ w. x 11 panel.
M13 Silver, 5½ w. x 13, Icon.
M23 Victory of the Holy Spirit, 7¼ w. x 9¼, panel.
M24 Face of Our Lord, 8½ w. x 12, Spanish School, panel.
M43 St. Peter, painted on glass, 7 w. x 8½, Byzantine, icon.
M44 St. John The Divine, painted on glass, 8½ w. x 11, Byzantine, icon.
M45 Coronation of the B. V. M., painted on glass, 14½ w. x 17, Byzantine, icon.
M46 Baptism of Our Lord, painted on glass, 14½ w. x 17, Byzantine, icon.
M47 Black Madonna, wood panel, walnut case, 13th century, icon.

**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, 6¾ w. x 9, copper, Spanish.
M77 Romanus and Remus, by Maussassino, Figures, 12¾ in. high, bronze.
M92 Moses, by Rinaldi, Figure, 21 in. high, bronze.
M93 Woman With the Distaff, Figure, 28 in. high, bronze.
M100 The Singers, Relief Plate, 14½ w. x 19¾, bronze.

**Porcelains**

M8 Madonna and Child and Infant St. John, 3½ w. x 4½.
M19 Madonna, Copy of Carlo Dolci, 8½ w. x 10½.
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.
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 Snyka, Portrait, 29½ w. x 39½.
M14 The Soul of Nature, by Gainsborough, T., 7½ x 6½.

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.

M16 Simeon Helps Jesus to Carry His Cross, by Bignghs.
M27 Mary Magdalene, Anonymous, 33½ w. x 29.
M29 Modern Madonna, Anonymous, 24½ w. x 30½.
M30 Holy Father Pope Pius XI, by E. Windhoff, 29½ w. x 39½, 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, 22½ w. x 27, Viennese.
M33 Prayer Before Meals, Anonymous, 23½ w. x 27, Flemish.
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. Regnaut, 30 w. x 63, French.
Regnaut 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 Madonna. 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 10½, mother of pearl.

M66 Mary Magdalene, Oil, 4½ 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 Rotary, Pure Silver Wire-Threaded, garnets.

M88 Necklace, presented by Cromwell, metal.

M94 Shield, Silvered, 54½ 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.