

LUMANARY

NEWS, EXHIBITIONS, & EVENTS FROM THE LOYOLA UNIVERSITY MUSEUM OF ART



Marriage, Italian Style

Message from the Director



Dear LUMA Members,

The director's column this spring is dedicated to new and renewing members of the museum. We appreciate your support and look forward to your lives and spirits being enriched by LUMA's exhibitions and programming.

In each edition of *The LUMANARY*, I focus on a different topic. This issue features a bit of a travelogue that relates to our Martin D'Arcy, S.J. Collection and the upcoming exhibition *Crossings and Dwellings: Restored Jesuits, Women Religious, and the American Experience, 1814–2014*.

Stonyhurst College is a name that appears in the history of 22 objects in the D'Arcy Collection. After years of correspondence with Dr. Jan Graffius, the Curator of Collections at Stonyhurst, I thought it was time to travel to England to the tiny hamlet of Hurst Glen about 200 miles northwest of London. Hurst Glen is barely a sign on the side of road in green and rocky Lancashire, on the cusp of England's Lake District—just two small inns, a luncheonette, and what I called the “hearties” (people mucking about looking every part of English hearty souls in their Wellingtons and Barbour jackets). The inn in which I stayed, the Shireburn Arms, is named after the medieval landowners of the original college property, Stonyhurst Hall. It was everything I hoped a quaint inn would be with its coffered ceilings, a friendly pub, dogs before the fireplace, and sheep out back. Up the hill from the inn and out of sight is Stonyhurst College, the imposing Jesuit co-ed preparatory school. This striking edifice with its extensive grounds could be from the PBS series *Downton Abbey* or the film *Gosford Park*, eliciting a mouth-gaping “Wow!” when first seen from the Avenue, the school's long driveway. The rolling landscape around Stonyhurst is Hobbit country; it is said that J. R. R. Tolkien wrote *The Hobbit* while staying in one of the college's stone outbuildings. The area—as I learned from the friendly innkeepers—is full of stories, some quite fanciful and some quite wicked.

Cover Image: Marriage Casket, ca. 1450, Workshop of Baldassare degli Embriachi, Italian (Venetian), bone, horn, ebony, and intarsia, gift of Mr. Solomon Byron Smith, 1980-06

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Although it was mid-September, Graffius had prepared me to dress warmly because of dampness and drafts. We spent the day moving through the long halls and common rooms dodging neatly dressed, muffler-wearing students going to class. I realized in the chilly atmosphere that housing a collection in a building as old as Stonyhurst—part of its dates to the late 16th century—presents challenges of conservation and storage that we at LUMA cannot begin to imagine. Graffius kindly pulled objects out of collection storage for me to look at while talking me through a chronicle of the medieval and Renaissance Church. Each new object she showed me had one more story testifying to the history of the Society of Jesus and the oftentimes thorny history of the Jesuits in England.

It is important to put the objects in the D'Arcy Collection that had come from Stonyhurst into context. Provenance is the “holy trail” of ownership in the history of a work of art. It is through provenance that we can validate authenticity and are provided clues to the interconnected weave of ownership from maker to buyer from the past to the present day. Beginning in the late 1960s and throughout the 1970s, founding director Fr. Donald Rowe, S.J. began building the D'Arcy. His hope was to assemble a collection that would provide Loyola students with a contemplative respite from their studies. Objects in the D'Arcy with ties to Stonyhurst

include the Collector's Chest by Wenzel Jamnitzer (1570) and the four late 16th-century carved wood Evangelists. How did these pieces come from Hurst Glen to Chicago? Like many private English schools in the '60s and '70s, Stonyhurst was in need of funds and willing to part with objects whose provenance was not integrally related to the history of the school or the house itself. A satisfactory measure would be to sell the materials to another branch of the Society. And so these beautiful objects came to Loyola and are now part of LUMA.

Stonyhurst was founded in 1593 by English Jesuit exiles in the Channel port of St. Omer in the Spanish Netherlands. Anti-Jesuit sentiment caused the school to move several times in the mid-18th century—first to Bruges in 1762 and then to Liège in 1774. The Jesuits fled the advance of a French revolutionary army for this reclusive corner of England in 1794, becoming tenants of an alumnus, Thomas Weld. The scion of a steadfastly Catholic, old Lancashire family, the Shireburns, in whose ancient 17th-century pile he settled his former teachers.

A modern curriculum, designed to strengthen the Church and reassert Catholic orthodoxy during the confusing and seriously difficult times in Europe, was a distinguishing element in the new order of the Society of Jesus, established by Ignatius of Loyola in 1540. According to Maurice Whitehead—an historian at Swansea University and editor of *Held in Trust: 2008 Years of Sacred Culture; A Catalogue of an Exhibition from the Stonyhurst College Collections* (2008)—by the 1700s, there were 760 Jesuit schools established to educate young men throughout the world. The school at St. Omer was started specifically for English Catholics; Catholic institutions were banned under the Protestant Elizabeth I. Jesuit priests slipped back into England to minister to the faithful, known to the Protestant authorities as recusants (as in

"I am recusing myself from signing an oath upholding the Act of Supremacy"). Recusants were subject to fines and possibly torture by the state. Families like the Shireburns hid Jesuits in hidey-holes behind wood paneling and beneath oak floors. There are several priest-holes at Stonyhurst.

It is ironic that Stonyhurst, so complicated in design and so full of possible hiding places, became the English headquarters of the Society immediately following the Jesuit restoration in 1814. That bicentenary will be celebrated at LUMA this summer through the exhibition *Crossings and Dwellings* curated by Fr. Stephen Schloesser, S.J. It will culminate in a conference organized by Fr. Mark Bosco, S.J., Director of the Joan and Bill Hank Center for Catholic Intellectual Heritage (October 16–18).

The Roman Catholic Relief Act of 1829 allowed English Catholics to openly practice their faith, and Catholicism in England began to reclaim its heritage. Throughout its long history, Stonyhurst has been a repository of Catholic art treasures, exported from England to save them from the recurrent bouts of government seizures and religious iconoclasm that marked the English Reformation, beginning with Henry VIII's destruction of the monasteries and medieval saints' shrines in 1536.

Today, Stonyhurst holds some of the most precious objects. They include beautiful illuminated manuscripts, heavily embroidered *cloth of gold* liturgical textiles, and a relic of Christ's crown of thorns referred to as the "Holy Thorne" or "Mary Queen of Scots' Thorne"—originally purchased and given by the same Thomas Weld mentioned earlier. The liturgical garments, the copes, chasubles, and dalmatics are breathtaking in their fine embroidery. There are also magnificent examples of objects from the Middle East, Asia, and the Americas that illustrate how far reaching the Society was as the Jesuit fathers traveled far from Europe and England performing their missionary work.

Stonyhurst's Arundell Library collection was bequeathed in 1837 by former pupil James Everard, the 10th Lord

Arundel. The collection consists of over 4,000 books and approximately 400 Old Master prints including ones by Albrecht Dürer and Rembrandt. Other prized possessions include Cardinal Wolsey's *Book of Hours* (ca. 1400–1420), *Assertion of the Seven Sacraments* by Henry VIII (1521), Shakespeare's *First Folio* (1623), and the manuscripts of Jesuit poet Gerard Manly Hopkins (1844–1899).

Walking up the ancient, narrow stairway to a tower room in which some of the literary treasures are stored, smelling the dampness of the wood and the outdoor fall weather was truly an 18th-century experience. With a building that has an environment based largely on the 19th century, I realize that much work needs to be done at the school to provide for modern collection storage and display space. Graffius is now embarking on an ambitious fundraising campaign, reaching out to alums in many countries, to preserve the current buildings and with a plan for a new museum facility.

The school grounds are open to the public at various times throughout the year. If one has a driving or walking trip planned in that part of England, Stonyhurst is a marvelous destination. The day I was told to turn right at the black sheep clearly told me I needed more than reading the magazine *Modern Farmer* to find my way around.

I am greatly indebted to Graffius and her staff for their gracious welcome, and it is my hope that our institutions may collaborate on future projects. As a parting literary note to parallel my love of reading fiction, the fictional character Lord Brideshead, or "Bridey" as he was called in *Brideshead Revisited*, is a Stonyhurst boy, but it is with the impressive list of real-life saints, and martyrs, theologians, actors, writers, and statesmen, who received a Jesuit education at Stonyhurst, that makes the college so resplendent in English history.

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
Loyola University Chicago



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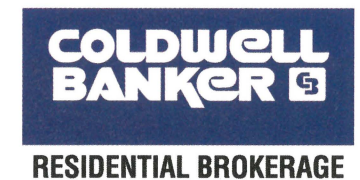
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HOURS

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Wednesday–Sunday: 11 a.m. – 6 p.m.

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Evenings

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Calendar of Events

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The Vinegar Works Puppet Show

Every Saturday at 2:00 and 4:00 p.m.
Free with museum admission

Enjoy a fun-filled time of puppets and Gorey tales. Audience members, young and not so young, will delight in the magical world created by Blair Thomas & Company, known for combining puppets and visual theater. Gorey's stories filled with wild animals, imaginative creatures, and odd folks are an invitation to the imagination. LUMA hosts a toy theater staging of *The Vinegar Works*. Come to watch the spectacle of three Gorey stories, *The Gashlycrumb Tinies*, *The Insect God*, and *The West Wing*. People will be entertained by a witty, disquieting journey through the wonderful world of Gorey. The running time is thirty minutes.



This program is generously sponsored by a grant from the Illinois Arts Council Agency.

Goreyesque: A Tribute to Edward Gorey in Words and Images

Tuesday, April 29, 6:00 p.m.
Free

Join us for a fun evening of readings by contributors to *Goreyesque*, an online literary journal featuring work inspired by Gorey's storytelling and visual aesthetic. The journal includes fiction, essays, poetry, and artwork, and features, among others, darkly humorous short stories and poems in verse.

The Hidden Truths of Lincoln Park

Saturday, May 10, 11:00 a.m.
Pre-payment only: \$8 / Members and Loyola students, faculty, and staff: \$5

To highlight the dark nature of Gorey's work, LUMA will host a tour featuring a talk on the cemetery that used to be in what is now Lincoln Park and its only remaining grave—the Couch Mausoleum. The talk will feature artist Pamela Bannos from Northwestern University. Wanting to learn more about the layers of the city's rich history, she began work on *Hidden Truths*, in which she highlighted the park's past. During the course of her research, she learned that things were not as simple as she had assumed. *We will meet at 10:45 a.m. inside the Chicago History Museum at the North & Clark Café. The address is 1601 N. Clark Street.*

Stories of the Nonsensical, Macabre, and Playful

Saturday, May 24, 1:00 p.m.
Free with museum admission

Edward Gorey was famous for his witty, delightful, and unexpected stories. With that in mind, Bren Ortega Murphy will conduct an interactive storytelling session. She will help participants—young and old—invent and share their own tales...stories that have never been heard before!



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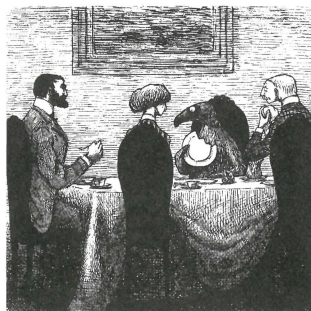


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Exhibitions



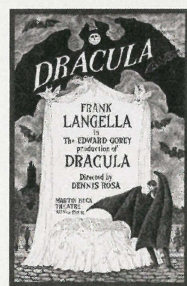
Elegant Enigmas: The Art of Edward Gorey Through June 15, 2014

Exhibitions generously sponsored by

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The illustrations and stories of Edward Gorey (1925–2000) display a Victorian and Edwardian sophistication while maintaining a delicate yet witty balance between the hilarious and the horrific. *Elegant Enigmas* includes an illuminating array of more than 170 works, such as original pen-and-ink illustrations, preparatory sketches, unpublished drawings, sketchbooks, illustrated envelopes, book-cover ideas, and theatrical costume designs—all drawn from the Edward Gorey Charitable Trust. *Co-presented by the Loyola University Chicago Libraries.*

Elegant Enigmas has been organized by the Edward Gorey Charitable Trust and the Brandywine River Museum, Chadds Ford, Pennsylvania.



G is for Gorey—C is for Chicago: The Collection of Thomas Michalak Through June 15, 2014

This exhibition delves deep into the life of Edward Gorey by focusing on his biography—from Chicago to Cape Cod. It features books and illustrations for book jackets, magazine articles, and children's books, many of which are fanciful and frightful. Works in the exhibition are drawn almost exclusively from the collection of Thomas Michalak, a Loyola alumnus and board member of the Edward Gorey House in Yarmouth Port, Massachusetts. *Co-presented by the Loyola University Chicago Libraries.*



Summerland: A Ghost Story Through June 15, 2014

Combining cautionary tale picture books with Gothic ghost stories, local artist Kenneth Gerleve presents *Summerland: A Ghost Story*. The sixteen-panel narrative installation features vignettes from dreams of “the Artist.” Similar to the work of Edward Gorey, the installation is macabre yet humorous, while acknowledging death and celebrating life. *Summerland* is excised from a larger work in progress, an experimental, serialized graphic novel, *The Osiris Mechanism*. *Summerland* features atmospheric instrumental music written and performed by local musician Ross Crean.

Crossings and Dwellings: Restored Jesuits, Women Religious, and the American Experience, 1814–2014 July 19–October 19, 2014

Using historical maps, books, documents, objects, and textiles, *Crossings and Dwellings* tells the story of 19th-century European Jesuits and women religious who arrived on the country's expanding western frontier to serve both Native American and urban immigrant populations. The exhibition will include liturgical and educational treasures, including pencil drawings made by Nicolas Point, S.J. (1799–1868), maps by Pierre-Jean De Smet, S.J. (1801–1873), and clothing gifted to De Smet by Native Americans.

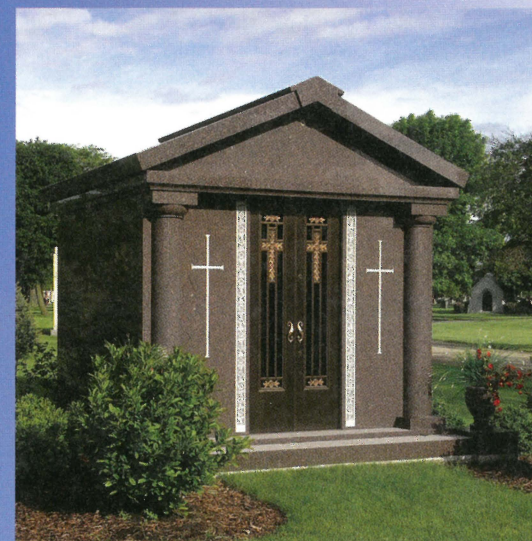


From Top: Edward Gorey, Illustration from *The Doubtful Guest*, pen and ink, 1957; Illustration © The Edward Gorey Charitable Trust. All rights reserved; Edward Gorey, Poster for *Dracula*, 1977; Kenneth Gerleve, Illustration from *Summerland: A Ghost Story*, 2013; *Pere Marquette and the Indians*, 1869, oil on canvas, 43 1/2 x 53 in, Gift of Rev. Stanislaus L. Lalumiere, S.J., Collection of the Haggerty Museum of Art, Marquette University

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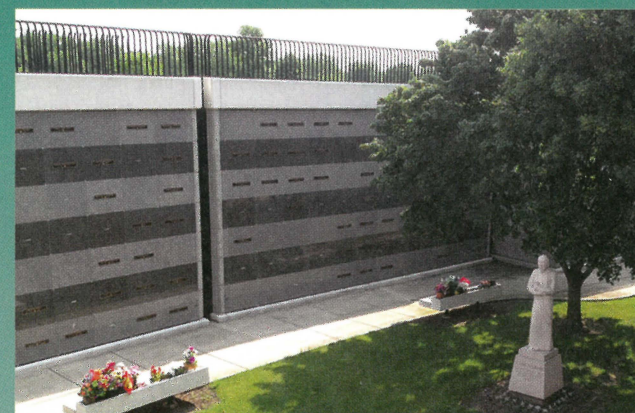
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Now through June 15, visit our pop-up Gorey Gift Shop (located in Gallery 201) for a ghoulish souvenir!



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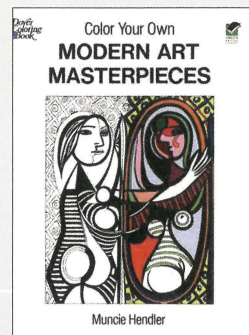
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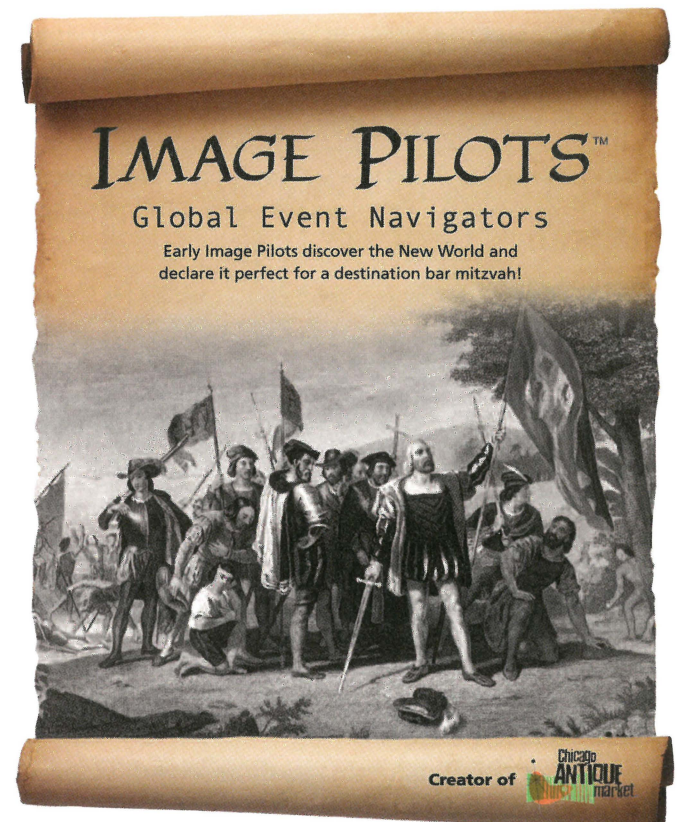
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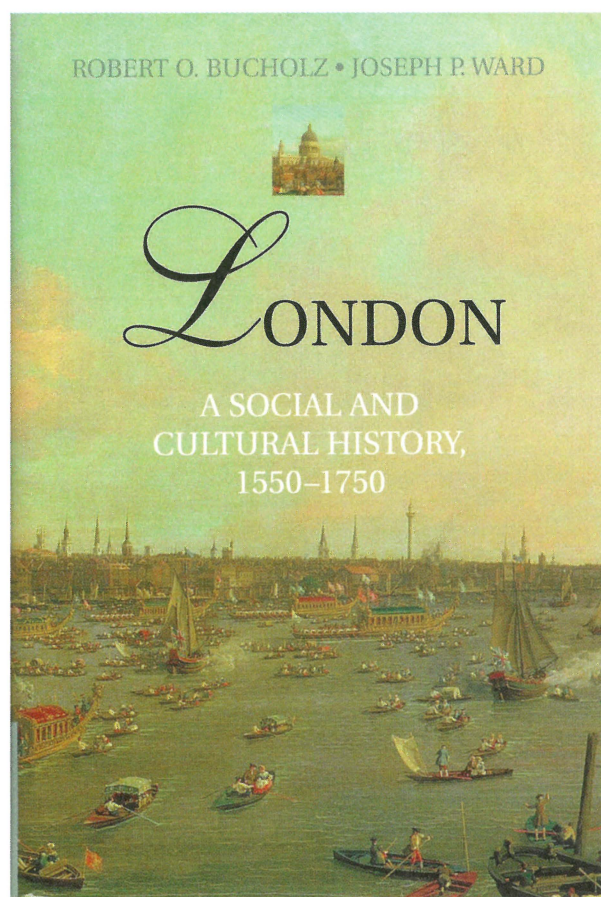
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Page Turners

LUMA has added a new book review feature to our quarterly newsletter. Many of the LUMA staff are major readers who trade books back and forth, recommend reading to each other, and belong to books clubs. Many LUMA members are also involved readers, often preferring hard copy to electronic books (except when flying), and looking for inspiration, entertainment, and information.

So with our members in mind, we launch this new feature in which a staff member reviews books related to our mission and collections.

PAMELA AMBROSE



It makes sense to prepare for a trip or vacation by going to the guide books to begin building your list of attractions, restaurants, and highlights. I've become less dependent on the Fodor's or Rick Steves type of books and have taken a literary approach to prepare for a new—or sometimes old—cultural immersion. Somehow, reading Lawrence Durrell's *Sicilian Carousel*, Edmund White's *The Flaneur: A Stroll Through the Paradoxes of Paris*, and D. H. Lawrence's *Mornings in Mexico* created a greater reality and appreciation for Sicily, Paris, and New Mexico—more than a list of places with a descriptive note could ever provide.

"I've grown less dependent on the Fodor's or Rick Steves type of books and have taken a literary approach to prepare myself for a new—or, sometimes old—cultural immersion."

That is why when I read Robert O. Bucholz and Joseph P. Ward's *London: A Social and Cultural History, 1550-1750*—regrettably, after my last trip to London—I had the pleasure of taking a second trip to this great city, but this time staying home and savoring what I had seen in person through this fascinating and entertaining book.

London really is a walking tour, in which we are engrossed with the history of the city almost street by street. Bucholz, Professor and Chair of History at Loyola University Chicago, and Ward, Associate Professor of History at the University of Mississippi, took me on a reader's jaunt through the city from its earliest days as *Londinium*, a Roman military outpost and trade center established in 43 CE, and possibly—as Bucholz and Ward point out—so similar to Rome with its then-marshy ground that the Roman military felt at home. My literary excursion then continued forward in time through London's development in commerce, politics, and religion, and a history of the greater and lesser kings, arts, and culture. The book covers the city landscape proper—shaped by invasions, fires, and plagues—and the constant rebuilding, which spread outward from the Thames to 1750 London. How I wish I had read this book before my trip.

After *London*, I reread *Diary of Samuel Pepys*, the amazingly candid (as diaries should be), nearly decade-long series of journal entries on London life of the 1660s, including a vivid account of the great fire and the fearful horrors of the plague. My favorite line, which Pepys ends most of the entries, is "Home to bed," as though it is the mundaneness of life that keeps us from despair. I imagine Pepys would have found Bucholz and Ward's *London* engaging since there is such a feeling of being an insider to the events taking place. The authors should be commended for often presenting the facts with wit in the description of this grand panorama of place and characters, as in "The later Tudor court produced no

painter of the quality of Hans Holbein the Younger, who had served Henry VIII. Indeed, Queen Elizabeth probably set portraiture in England back half a century by having her Privy Council regulate her image to ensure that she always appear as she was in her early reign;" or as when discussing the Tower of London, originally part of the "great keep" built by William the Conqueror and later used as the King's Armory and menagerie. The authors point out that the reputation of the edifice through its long list of imprisoned tenants—from Queen Anne Boleyn, to the Dukes of Norfolk and Somerset, Earl of Essex, Archbishop Cramer, and Sir (Saint) Thomas More—continually usurps the built environment. In fact, Sir Walter Raleigh, explorer and plotter during Queen Elizabeth's reign, "set up home there with his family conducting experiments and writing *The History of the World* before finally being executed in 1618," exemplifying that no building of significance in London is without its own personal history of the politics behind its execution (excuse the pun).

Bucholz and Ward are clear guides in the savory details that will engage English history buffs as well as the more casual reader. *London* is both scholarly and easy to read. I now know why East Cheap is named such, that Pall Mall was named after a ball game, where the name Gin Lane comes from (see the artist Hogarth's famous print of the same title), and that Bankside was notorious for brothels. I came away from reading this book as though I had just spent the afternoon at London's National Portrait Gallery.

LEVELS
OF LIFE
JULIAN
BARNES

FUTURE READING

***Levels of Life* by Julian Barnes, 2013, Knopf: New York**

From the book's opening: "You put two things together that have not been put together before and the world is changed..." *Levels of Life* is a parallel story about the early 19th-century days of hot-air ballooning and embracing the grief after the death of Barnes's wife—a truly soaring book on the interconnection between love and daring.

Collections

LUMA Installs a New Window of Faith—*La ilaha illa Allah*

LUMA's entrance lobby now has a new addition to its series—Windows of Faith—for visitors to contemplate. These windows introduce the museum and its mission of exploring the spiritual in art of all faiths and cultures.

The Islamic window, designed by Savera Iftikhar and funded by LUMA friend and docent, Joyce Ruth Saxon, takes its place alongside the other windows that depict Christianity, Hinduism, and Judaism. Saxon has always had a fondness for the windows. As a docent, she includes them in her tours, explaining their iconography and pointing out how they illustrate LUMA's mission. Over the years, Saxon made regular inquiries about the windows. Finally she said, "If I have hope of seeing all the windows completed and installed, I better get involved!" Saxon's generous gift funds not only the artist's design and the fabrication of the window by Botti Glass Studios, but also underwrites a piece of jewelry based on Iftikhar's design that will be for sale in the Museum Shop. Living close and being in the museum so frequently, Joyce now has another window to proudly talk about.

Iftikhar is a Chicago-based artist. Much of her work centers on the importance of her Muslim faith and her identity as a woman. The window presented a challenge as she wanted it to be geometric, paralleling the great designs typical of architecture, and decorative and applied arts of the Islamic world. At the same time, she wanted her work to speak clearly to Muslims. To non-readers of Arabic, the window appears to be an abstract pattern of repeating geometric shapes in green and white glass. However, the window's calligraphy spells out the first line of the Muslim Testimony of Faith: "*La ilaha illa Allah*," meaning "There is no true god but God (Allah)."

When the series is complete, the five windows will also speak to Loyola's rich diversity in which African, American, Asian, European, Latin American, and Middle Eastern students attend classes together and often share their cultural heritage through combined events with student groups such as Hillel, Hindu Students Organization, Muslim Students Association, and Orthodox Christian Fellowship.

Previous windows were designed by Meltem Aktas (Christianity) and funded by Gisele and Guy Di Spigno; Indira Freitas Johnson (Hinduism, but not yet funded); and Lester Lampert (Judaism) and funded by the Lampert Family. We continue to express our deep appreciation to both the artists and donors.

The fifth and final Window of Buddhism has yet to be commissioned, but we hope to have it completed for LUMA's Tenth Anniversary Celebration in September 2015.



Artist Savera Iftikhar (left) and donor Joyce Ruth Saxon (right)

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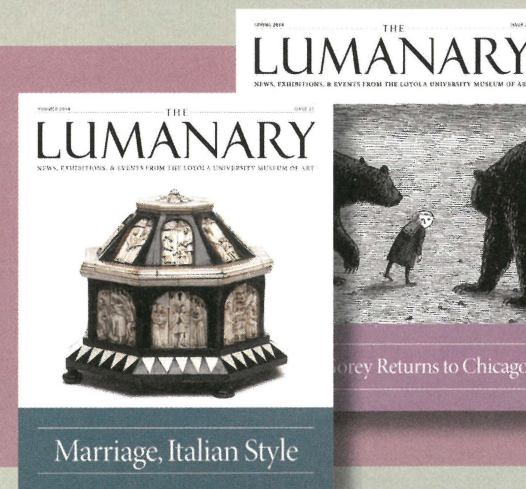
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Marriage, Italian Style

By CHARLES HEINRICH



Nestled in the Martin D'Arcy, S.J. Collection, the Marriage Casket from the Workshop of Baldassare degli Embriachi is an elegant sight. The Venetian octagonal chest contains many scenes beautifully carved into bone, in the naturalistic style of 15th-century Venice. The story depicted is its most curious feature: a tale of an evil grandmother, abandoned children, a wise hermit, and an imprisoned queen.

This story seems an odd choice for a wedding gift. It is not exactly the type to inspire a newlywed couple. Even stranger is that on LUMA's Embriachi casket the long-imprisoned mother appears nowhere on the piece. To understand this work better, some investigation had to be done.

THE STORY: THE LEGEND OF QUEEN STELLA AND MATTABRUNA

One day, the ancient legends say that the king of Iberia left on a military campaign while his queen, Stella, was pregnant. The king's mother, Mattabruna, hated the queen and saw her chance to do away with the queen once and for all. Queen Stella miraculously gave birth to septuplets, but passed out from the labor. Mattabruna had her opportunity. She called together her servants, and gathered together six mongrel puppies. While the queen was unconscious, her servants snuck in and replaced the babies with puppies.

Mattabruna immediately began spreading the rumor that the queen had given birth to dogs. She secretly ordered her servant to take the babies into the woods and leave them to die. When the king returned, Mattabruna convinced him to lock up Stella for her monstrous birth.

The children did not perish in the woods. Guided by an angel, a kindly hermit discovered them. The angel instructed him to raise the children until their identities were revealed. The hermit accepted but worried, as he has no way of feeding the children. As if to answer his prayers, a wild hind appeared and nourished the babies with its milk. The children grew up, raised by the hermit and woodland creatures.

An old courtier, loyal to the queen, ventured into the forest, spurred on by rumors that the queen's real

children did not die. There he discovered the hermit with the children, who had grown into young men. The courtier revealed that they were Queen Stella's children, and that she, imprisoned by their vicious grandmother, was to be executed soon.

The boys chose the eldest among them to champion their mother at the trial. In the city, the eldest son challenged his grandmother's accusations, and killed Mattabruna's henchman in a duel. The hermit and courtier then revealed the identities of the children to the king. Mattabruna fled to her own castle, but the king's army, led by the sons, captured their grandmother and ordered her execution in place of their mother. In gratitude for their heroism, the king abdicated in favor of his sons. Their mother rescued and peace restored, the boys lived happily ever after.

THE MAN BEHIND THE ART: BALDASSARE DEGLI EMBRIACHI

The man who founded the workshop that created LUMA's piece was Baldassare degli Embriachi. Up until recently, not much was known about the artist outside of his output of his *bottega*, or workshop. The sources reveal a dashing merchant adventurer. Embriachi traveled across Europe from his native Florence, charming his way into the circles of the rich and powerful. He was on amicable terms with the dukes of Milan and Burgundy, close friends with the king of England, and awarded noble status by the Holy Roman Emperor. Baldassare's fortunes were buoyed not only by the output of his famous *bottega*, but his own charisma and skill as a diplomat. Political turmoil in Florence forced Baldassare to relocate the family workshop to Venice in the 1390s, which continued to operate even after his death in 1416. LUMA's casket dates to 1450, a full generation after Embriachi's passing.

Both during and after Embriachi's life, the Queen Stella and Mattabruna story remained by far one of the most prevalent subjects from his workshop. The story was wildly popular in Northern Italy, Burgundy, and France, particularly among the upper classes. Embriachi's *bottega* satisfied an international craving for bone carving, and eager buyers wanted the Mattabruna story on their wedding caskets.

Image and details: Marriage Casket, ca. 1450, Workshop of Baldassare degli Embriachi, Italian (Venetian), bone, horn, ebony, and intarsia, gift of Mr. Solomon Byron Smith, 1980-06



Mattabruna and servants
with puppies



Hermit teaching children
with deer



Hermit reveals the identities
of the children to the king



Mattabruna is burnt
at the stake

MATRIMONIO ALL'ITALIANA

Marriage was an elaborate, expensive affair. Renaissance fathers complained bitterly of how much time and money they sunk into the gifts, preparation, food, parties, and dresses. These costs and considerations were seen as necessary to give proper respect toward their daughter and to project the power and prestige of the family to the whole community.

These gifts were more than decorative objects for a new household. To a Renaissance humanist, the narratives portrayed on these objects conveyed morals and civic virtues. The continual presence of these gifts would remind couples of their wedding vows and act as a constant example in the household.

One of the chief civic duties was raising a large family. The presence of so many sons on the Marriage Casket would have subtly reminded the wife of her own role as the producer of healthy future citizens. The casket would also warn the wife of what awaited those who threatened the stability of the family.

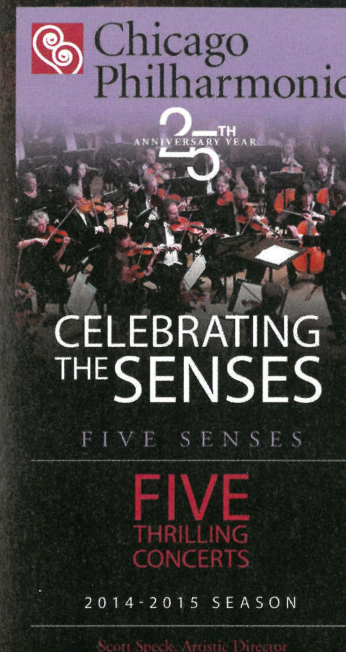
The children would look at the casket and see the importance of learning. A humanist education was the stepping stone towards political and economic responsibility in their lives. The story would teach them that service toward the state would be generously rewarded.

The husband would be reminded of the dangers of letting a woman take over the household. The absence of Queen Stella only reinforces the potentially negative influence of uncontrollable women and the necessity of male-headed family.

These sentiments would have resonated in aristocratic households, which obsessed over legitimate birth, marrying the right person, and social control. A missing Queen Stella didn't matter; the casket would have clearly impressed upon the couple their obligations as members of society's elite.

LUMA's Marriage Casket opens a window into another time and place. It becomes a strange and compelling view into human relationships in Renaissance Italy. Through it, we not only learn and appreciate more of a society not unlike our own, but we learn a colorful part of medieval popular culture.

Charles Heinrich [Loyola, 2013] is a James Rocks intern at LUMA. He is currently a graduate student at Loyola pursuing a MA in Medieval and Renaissance History with a minor focus in Public History. He has previously been awarded the Paul S. Lietz Award for Historical Scholarship by the university. His interests in history include material culture, identity, and the ins and outs of everyday life.



CHICAGO PHILHARMONIC ANNOUNCES ITS 25TH ANNIVERSARY SEASON

The Chicago Philharmonic announces its 25th anniversary season
Celebrating the Senses: Five Senses, Five Thrilling Concerts.
The 2014-2015 season runs from September 21, 2014 through June 7, 2015.

Artistic Director Scott Speck said of the new season, "A great concert is a multi-sensory experience. For the coming season, we have crafted five concerts that appeal to many senses at once."

The 2014-2015 Season

Nordic Sounds, Sunday, September 21, 2014, 7:30p.m., Pick-Staiger Hall in Evanston.

Conductor and Artistic Director Scott Speck is joined by Danish violinist Christina Åstrand. Overture to Hamlet, the Midwest premiere of Niels Gade, (Arvo Pärt's most whimsical work) If Bach Had Been a Beekeeper, and Carl Nielsen's Symphony No. 1. VenWell is the soloist sponsor.

Power of Touch, Sunday, November 16, 2014, 3:00p.m., Nichols Hall in Evanston.

Conductor Joel Smirnoff and soprano Asako Tamura. Overture to La scala di seta (The Silken Ladder), Samuel Barber's work Knoxville: Summer of 1915, select arias by Mozart, and Haydn's symphony, "The Drumroll."

Taste the Music, Sunday, February 15, 2015, 3:00p.m., Nichols Hall in Evanston.

David Perry leads the orchestra with Johann Strauss's sparkling Champagne Polka, Bohuslav Martinu's one act comedic ballet La revue de cuisine, Darius Milhaud's Le boeuf sur le toit (The Ox on the Roof), and Mozart's delicious Sinfonia Concertante for violin and viola. Chicago Philharmonic concertmaster David Perry and Lyric Opera's Principal Violist Carol Cook as soloists.

Scents of Beauty, Sunday, April 19, 2015, 7:00p.m., Pick-Staiger Hall in Evanston.

Scott Speck returns to the podium and the concert opens with Debussy's fragrant Prelude to the Afternoon of a Faun, (with pianist Jorge Federico Osorio) Nights in the Gardens of Spain by Manuel de Falla, Maurice Ravel's Concerto for the Left Hand, and Claude Debussy's wildly impressionistic picture of the sea, La mer, transporting the audience with scents, colors and evocative orchestrations.

A Vision in Sound, on Sunday, June 7, 2015, 7:00p.m. at Pick-Staiger Hall in Evanston.

Scott Speck conducting. Contemporary American composer Jennifer Higdon pondered the loss of her dear brother, Andrew Blue Higdon, by dedicating a marvelous blue cathedral to his memory. American composer Kenji Bunch was inspired by Roy Lichtenstein's cartoonish pop art to create his funny, jazzy and inspiring Symphony No. 1. The season closes with the ultimate symphonic work inspired by visual art: Pictures at an Exhibition. Russian composer Modest Mussorgsky and master orchestrator Maurice Ravel take us on a promenade through a gallery of fascinating paintings and designs, from the ruins of an old castle to the vast glory of The Great Gate of Kiev.

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Recap



Saturday, February 22: The Edward Gorey Birthday Bash: Revelry from A to Z

1. Thomas Michalak, JoAnn Michalak, Adela Seal, and Robert Seal
2. Loyola students during their choreographed performance in the galleries
3. Pamela Ambrose, James Peterson, and Kathleen Beaulieu
4. René Romero Schuler, Tara DeMarco, Bill Bush, and Eileen Bush
5. Loyola student performer in character

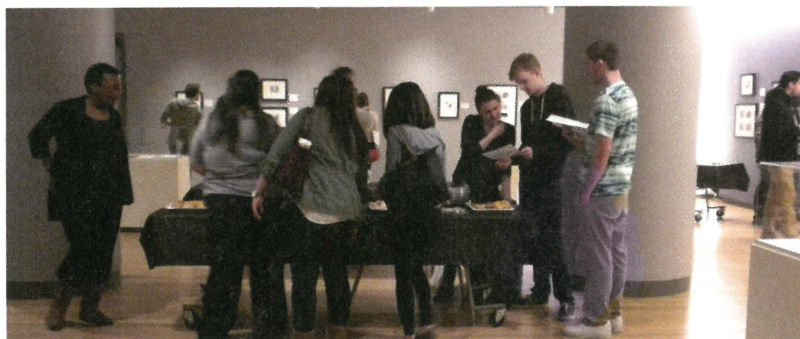


Saturday, February 22: The Edward Gorey Birthday Bash: Revelry from A to Z

1. Lester Lampert, Dr. Marshall Goldin, and Dr. Leonard Elkun
2. A-Z Birthday Cakes provided by Maureen Lampert and created by Twin Orchards Country Club
3. Ross Crean, Kenneth Gerleve, Heather Nash, and Todd Summar
4. Athena and Matthew Dattilo
5. The Gashlycrumb Orphanage performers on stage during dinner



Recap



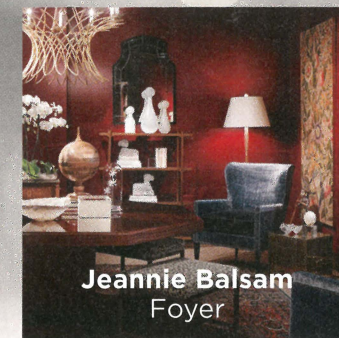
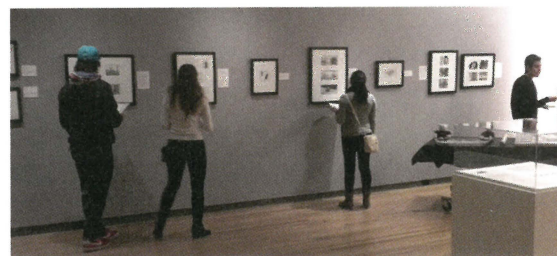
Thursday, March 27: The Delightfully Demented Carnival

LUMA's Student Advisory Committee (SAC) proudly hosted a Gorey-inspired student event with food, games, and activities. It was a hit. Over 60 people attended, including students from Loyola, Columbia, DePaul, Roosevelt, and School of the Art Institute, Elmhurst College, and Northeastern Illinois University.

Students browsed Gorey's work, had their tarot cards, frantically searched for answers in a scavenger hunt (written by interns Charles Heinrich and Hector Escobar) for a chance to win prizes, filled out Gorey-inspired Mad Libs with friends, and munched on delicious snacks baked by special events intern Samantha Lappe.

All in all, the SAC was immensely pleased with the turnout and positive feedback from those who attended.

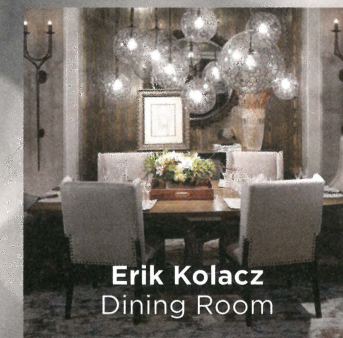
Text by Shannon Barnet [Loyola, 2014]



Jeannie Balsam
Foyer



Susan Fredman
Outdoor Dining Room



Erik Kolacz
Dining Room

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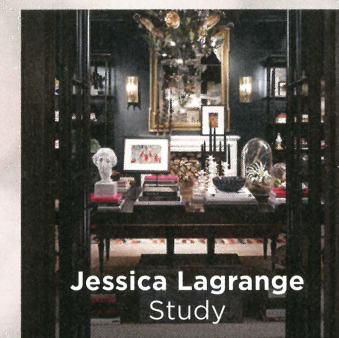
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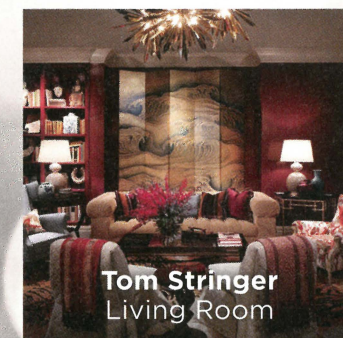
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Sponsor Highlight



In the summer of 2013, LUMA received the exciting news that **BMO Harris Bank** would serve as the sole presenting sponsor for the exhibitions *Elegant Enigmas: The Art of Edward Gorey* and *G is for Gorey—C is for Chicago: The Collection of Thomas Michalak*. Their generous funding allowed LUMA to create on a large scale, resulting in spectacularly inviting galleries, a beautifully designed gift shop, and expanded programming including collaborations with local artists, puppeteers, actors, musicians, authors, and historians.

When asked about the sponsorship, LUMA's director Pamela Ambrose explained, "BMO Harris Bank is one of the true philanthropic corporations in Chicago that supports the arts in a way I wish all of the private sector would." Everyone at LUMA is extremely grateful for BMO Harris Bank's support, and what it allowed the exhibitions to become.



A Fanciful High Tea Friday, April 4

Guests enjoyed an afternoon of tantalizing tea and delicious delicacies as they celebrated the work of Edward Gorey. The afternoon featured three talented actors from the Dead Writers Theatre Collective who presented readings by Gorey, including *The Gashlycrumb Tinies*; *The Epileptic Bicycle*; *The Disrespectful Summons*; *The Wuggly Ump*; *The Doubtful Guest*; *The Evil Garden*; and *The Salt Herring*.

Tea and pastries were generously provided by Teavana and Floriole Cafe & Bakery.



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DVORÁK, CHAUSSON, AND SCHUBERT

MONDAY, NOVEMBER 17, 2014 AT 7:30PM

Dvorák Selections from *Cypresses* (Echo of Songs) for String Quartet, B. 152
Dvorák Nocturne for Two Violins, Viola, Cello, and Bass
Chausson Trio in G minor for Piano, Violin, and Cello, Op. 3
Schubert Quintet in A major for Piano, Violin, Viola, Cello, and Bass, D. 667, Op. 114, "Trout"

Inon Barnatan, Piano
Ani Kavafian, Violin
Areta Zhulla, Violin
Lawrence Power, Viola
Nicholas Canellakis, Cello
Gary Hoffman, Cello
David Grossman, Double Bass

BRANDENBURG CONCERTOS

THURSDAY, DECEMBER 18, 2014 AT 7:30PM

Bach Brandenburg Concerto No. 1 in F major, BWV 1046
Bach Brandenburg Concerto No. 2 in F major, BWV 1047
Bach Brandenburg Concerto No. 3 in G major, BWV 1048
Bach Brandenburg Concerto No. 4 in G major, BWV 1049
Bach Brandenburg Concerto No. 5 in D major, BWV 1050
Bach Brandenburg Concerto No. 6 in B-flat major, BWV 1051

John Gibbons, Harpsichord
Benjamin Beilman, Violin/Viola
Aaron Boyd, Violin
Sean Lee, Violin
Daniel Phillips, Violin
Lily Francis, Viola
Lawrence Dutton, Viola
Timothy Eddy, Cello
Eileen Moon, Cello
Paul Watkins, Cello
Timothy Cobb, Double Bass
Sooyun Kim, Flute
Robert Langevin, Flute
Randall Ellis, Oboe
James Austin Smith, Oboe
Stephen Taylor, Oboe
Marc Goldberg, Bassoon
Julie Landsman, Horn
Julia Pilant, Horn
David Washburn, Trumpet

DRUMMING

THURSDAY, FEBRUARY 5, 2015 AT 7:30PM

Živkovic "Meccanico" from Trio per uno for Percussion Trio
Nancarrow Piece for Tape arranged for Percussion (arr. Dominic Murcott)
de Mey Musiques de tables for Percussion Trio
Cage In a Landscape for Marimba (trans. Ian Rosenbaum)
Takemitsu Rain Tree for Percussion Trio
Reich Drumming: Part 1 for Percussion Quartet
Bartók Sonata for Two Pianos and Percussion

Gibert Kalish, Piano
Wu Han, Piano
Victor Caccese, Percussion
Christopher Froh, Percussion
Ayano Kataoka, Percussion
Ian David Rosenbaum, Percussion

ROMANTIC PIANO QUARTETS

MONDAY, MARCH 2, 2015 AT 7:30PM

Mahler Quartet in A minor for Piano, Violin, Viola, and Cello
Schumann Quartet in E-flat major for Piano, Violin, Viola, and Cello
Brahms Quartet No. 1 in G minor for Piano, Violin, Viola, and Cello, Op. 25

Wu Han, Piano
Daniel Hope, Violin
Paul Neubauer, Viola
David Finckel, Cello

MOZART, LIEBERMANN, & TCHAIKOVSKY

WEDNESDAY, MAY 20, 2015 AT 7:30PM

Mozart Quintet in E-flat major for Two Violins, Two Violas, and Cello, K. 614
Lieberman New Work for String Quartet (CMS Co-Commission)
Tchaikovsky Sextet for Two Violins, Two Violas, and Two Cellos, Op. 70, "Souvenir de Florence"

Paul Neubauer, Viola
Colin Carr, Cello
Emerson String Quartet
Eugene Drucker, Violin
Philip Setzer, Violin
Lawrence Dutton, Viola
Paul Watkins, Cello

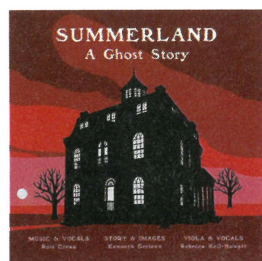
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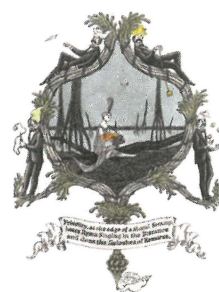
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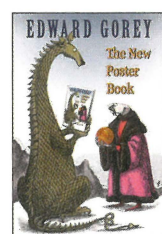
**Dangling Cat Necklace
in Sterling Silver**
Members: \$41.40



Print of *The Galoshes of Remorse*
Members: \$22.50



The Gashlycrumb Tinies T-Shirt
Members: \$19.80



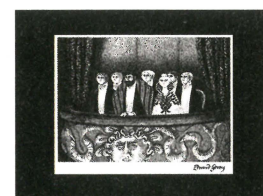
Edward Gorey: *The New Poster Book*
Members: \$17.95



**Watches: 17 Cats of Maple Street
and The Gashlycrumb Tinies**
Members: \$53.10



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(Available in 6 Sweaters)**
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3D Laser Cel: *The Blue Aspic*
Members: \$25.20



Doubtful Guest Pin
Members: \$6.30

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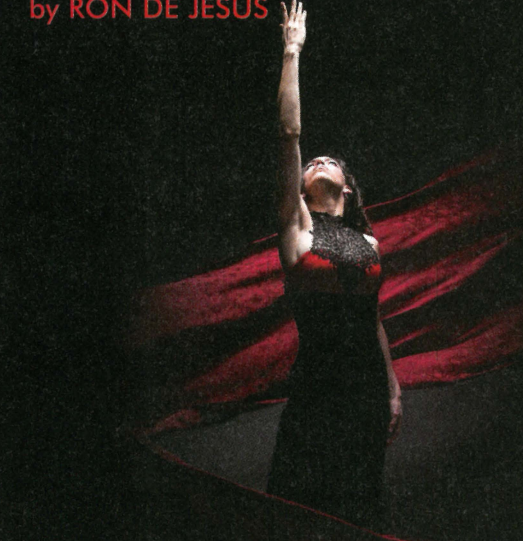


**YOU
ARE THE TEMPLE
OF GOD**
1 Corinthians 3:16



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DELIGHTS AND OBSESSIONS by Mary Arhondonis, Special Events

After finishing your feast for the mind and soul at LUMA, consider a stroll south, where near the corner of Wabash and Huron, you will find the enchanting housewares store, Material Possessions. It is brimming with darling, fanciful objects that you long to give all of your favorite people—wallet permitting. Articles range from lacquered wood and cowhide chairs imported from Fiji, to marvelous little curiosities for the hostess. Items are unique and cause for fixation.

Continue on your path south for a few more blocks until you reach Benny's Chophouse, just north of the river at 444 N. Wabash Avenue. Though River North has no shortage of steakhouses, Benny's is impressive without the stuffy boys'

club airs. Largely offering old-school classics, the steakhouse has menu items executed to near perfection. Portions are generous, so I suggest eating 2/3 of everything. Start with the ceviche, which has delicately sliced shrimp, scallops, and clams, harmoniously marinated in lime, and accented by a hint of red onion and cilantro. A wedge of avocado will neutralize your palette for the next course—an 8-ounce filet mignon. Order it as rare as you can; a cut this tender should be savored in rareness with minimal seasoning. The prime steak is succulent and wet aged, and your knife will glide through the plush, decadent grain effortlessly. Though offered with a red-wine reduction on the plate, it excels on its own. Simply pair it with a glass of Cabernet Sauvignon. Now dessert: If you are lucky enough to be able to snap up a piece of the decadent banana-cream pie (it goes fast), stand back; it will leave your senses in a stupor. The dessert consists of wheels of banana in a silky custard, topped with heavenly, fresh whipped cream. The two layers are not excessive in sweetness, balancing out the dolce, buttery graham-cracker crust and splattering of caramel sauce. Indulgent? Yes. Stopping after three bites? Just try!

Making a day of it downtown? Our new column tells you where to indulge, deliberating on all kinds of splendid finds.

LUMA STARS

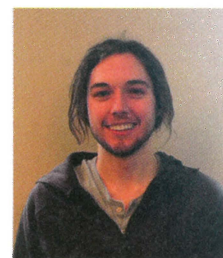


Docent **Angela Platt** has been volunteering at LUMA since 2010. Her great knowledge of art and theology along with her quick wit enriches her tours, making them both scholarly and entertaining. Her formal educational however had a quite different focus. She graduated from Knox College with a

double major in math and theater and later earned a master's degree in library science. She has volunteered for several worthy causes. She was the bookkeeper for Mobile Meals of Highland Park Hospital; she put textbooks on tape for Recording for the Blind and Dyslexic at their former Winnetka studio; for over ten years, she told stories weekly to a first-grade class; and last year she began as a docent at the Chicago Architecture Foundation. Always the performer, Angela enjoys singing in synagogue choirs and in a women's choral group that performs in senior centers.

Like many docents, Angela loves to travel. In 2008, she and her husband took their first trip to Italy. The Platts have a fun and interesting way of taking in all of the art they see. They spent one day in Florence just looking at scenes of the Annunciation.

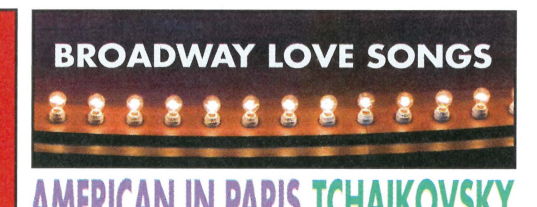
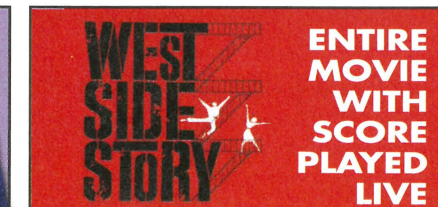
That was followed on other trips by days of Last Suppers and days of Adam and Eve. When Angela read that the average museumgoer spends just 17 seconds with any given work of art (and 10 seconds of that is spent reading the label), she knew her goal at LUMA was to encourage people to slow down—to sacrifice quantity for quality.



"I enjoy traveling, painting, skateboarding, hiking, camping, shooting photos, and golfing." This adventurous spirit is what led **Alex Ziminski** to choose a position at the museum one year ago. "I enjoy working at LUMA because of the friendly atmosphere and awesome coworkers....Being downtown

in the summer here in Chicago is really nice. Being surrounded by amazing art all the time at work is definitely a plus." Alex, a Loyola senior studying Communications, is from Aurora. I'm "excited to see where life takes me after graduation," says Alex who plans to get a job in film or digital media editing.

SUMMER ♡ LOVE



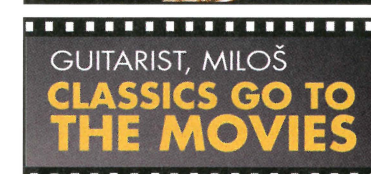
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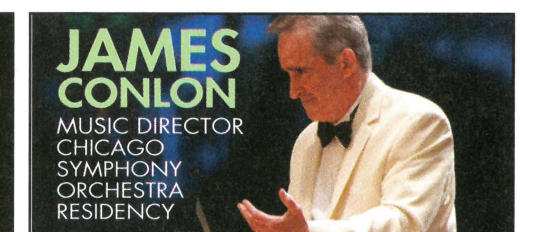
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LUMA Spotlight



Darlene Markovich

Darlene is a LUMA board member. She is also the President and Executive Director at The Dalai Lama Foundation and lives in Palo Alto, CA.

What do you love about the museum?
LUMA uniquely combines the fine D'Arcy Collection together with conceptual, contemporary exhibitions. I appreciate the scholarship behind the permanent collection and the mission of LUMA, which examines spiritual questions from many perspectives. As well, I highly value the contribution LUMA makes to the community through its educational programs.

You were so instrumental in bringing *The Missing Peace* to LUMA in 2006, but is there another exhibition that is a particular favorite?

There are many but I especially enjoyed *Holiness and the Feminine Spirit* by Janet McKenzie. I found the images to be strong and compelling.

If you could live anywhere in the world, where would it be?

If I were a young woman today starting in my career, I would choose a city in the midst of a cultural renaissance where art is a part of daily conversation, such as Berlin or Shanghai. Having said that, my partner and I have visited more than 80 countries and—though we love aspects of many places—we always enjoy returning home.

If money were no issue, what piece of art would you buy?

Vermeer's *Girl with the Pearl Earring*. When I was a young woman, I lived in New York City and would visit the Frick Museum after work several days a week. I would stand for long periods of time in front of this painting and imagine this woman's life in the context of her environment. I don't think I would ever be less than awed by this work's beauty and power. It possesses just the right amount of suggestion about her world.

Name the person (dead or alive) you'd most like to meet.

In the personal arena, I would most like to meet my father's father, a man from Belarussia who made his way to America at 14, but who also died at a very early age. As to well-known people, I would choose to meet with C. G. Jung, especially in his later years. Of course, I would like to witness the Dalai Lama in conversation with Pope Francis. It's too hard to choose just one!

Can you explain your role at the Dalai Lama Foundation and why its mission is so important?

As the President and Executive Director of the Foundation, my role is to find opportunities to bring people and ideas together to help to make the world a better place. Inspired by the Dalai Lama, we can see, for example, that war is not the answer in today's world. Simply put, we are each dependent on each other and responsible for each other's happiness. At the foundation, we are moving towards the creation of the 21st Century Center for Peace, where we can nurture new ideas for peace and work with people around the world to develop programs for peace.

Can you tell us a little about the foundation that you recently started with Ron Haak?

Step Forward Initiative, which Ron and I started in 2011, has the broad mission to address unmet medical and social needs in underserved areas of the world. Although there are already many outstanding organizations addressing many issues, seemingly endless needs remain. Our first major initiative has been to provide support to Kalmykia, a remote republic within the Russian Federation, specifically to help them with their high incidence of tuberculosis.

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- Contemporary design in historic Gothic Revival building
- Exciting temporary exhibitions
- Permanent collection of medieval, Renaissance, and Baroque art



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LUMA

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More information about the exhibitions on page 8!

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