

## Art Collecting on a Global Scale

This exhibition combines primary documentation from the William Randolph Hearst Archive at Long Island University, original non-western objects from Hearst's former holdings on loan from significant museum collections, and related objects from Hillwood Art Museum's permanent collection.



(fig.2) Hearst, William Randolph

Hearst's passion for collecting was first documented by his mother, Phoebe Apperson Hearst, on their trip abroad when Will was ten years of age. Phoebe wrote home to her husband George regarding their son, "he wants all sorts of things; the boy has developed a mania for antiquities." In his twenties, Will travelled to Mexico, Peru and Egypt, no doubt developing a broader understanding of global artifacts. For the remainder of his life, Hearst's craving for art was insatiable. Hearst purchased objects at a feverish pace from dealers, auction houses and galleries and was known to spend hours a day perusing sales catalogs and selecting items. Art provenance research, or creating a sequence of ownership, has been an important component of this project. The investigation would have been nearly impossible without access to Hearst's collection of sales catalogs contained in this archive.

Art Collecting on a Global Scale provides an occasion for students, scholars and members of the community to experience and explore a lesser known aspect of Hearst's art collecting. While it documents a considerable range of his non-western art objects it also provides entry into this uncharted chapter of Hearst's unique approach to art collecting and the opportunity for additional scholarship.

(fig.2) Hearst, William Randolph, 1922, Image: Library of Congress Prints and Photographs Division Washington, D.C., LC-USZ62-68941

## Art Collecting on a Global Scale

### Lecture Series

All events held in the Hillwood Art Museum

#### Art Collecting on a Global Scale, Curator's Talk

Dr. Catherine Larkin, Guest Curator  
B. Davis Schwartz Memorial Library, Long Island University  
Tuesday, September 18, 6:00 pm

#### Egyptomania

Dr. Bob Brier  
Senior Research Fellow, Long Island University  
Tuesday October 9, 6:00 pm

#### The Inclusive Mr. Hearst

Dr. Virginia Raguin  
Professor of Art History, College of the Holy Cross, Worcester, MA  
Thursday, October 11, 12:30 pm

#### The History of the History of Collecting

Dr. Stephen Bury  
The Frick Art Reference Library  
Thursday, October 18, 12:30 pm

#### Art of the Ancient Maya: Mythology, Science, Ritual, Iconography, Mathematics, and Astronomy

Thomas Germano  
Farmingdale State College  
Thursday, November 1, 7:00 pm

### Lenders to the Exhibition

University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA  
Princeton University Art Museum  
The Fine Arts Museum of San Francisco  
Hillwood Art Museum

### Acknowledgements

Many people have participated in this exhibition by sharing their scholarship, access to collections and digital images. As curator, I would like to thank the following scholars:  
Christine Burke, Philbrook Museum of Art  
Margaret Hardin, Natural History Museum Los Angeles County  
Bryan Just, Princeton University Museum of Art  
Stephen Lockwood, Fine Arts Museum of San Francisco  
Margaret Tamulonis, Fleming Museum, University of Vermont  
Sebastián van Doesburg, Francisco de Burgoa Library at the Universidad Autónoma de Oaxaca  
Exhibition graphic design and imaging: Donna Graziose  
Hillwood Museum staff: Barbara Applegate, Director  
Kristy Caratzola, Collections manager  
LIU Post Digital Initiatives Department: staff, students and interns

## Art Collecting on a Global Scale

Non-Western Objects from the William Randolph Hearst Archive

**Hillwood Art Museum, LIU Post**  
**September 10 - November 10, 2012**



(fig.1) Lienzo de Philadelphia; Genealogical map on white cotton cloth, Mixtec, colonial-era. Image: The University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

### Opening Reception

Thursday, September 13, 2012, 5-8 pm

### Guest Curator

Dr. Catherine Larkin, LIU Post

### Museum Hours

Monday - Friday 9:30 am - 4:30 pm  
Thursdays until 8pm, Saturdays 11am - 3pm  
516-299-4073



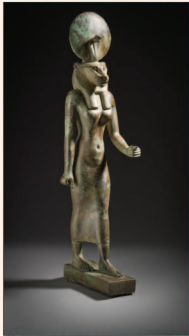
## Ancient Egyptian Art

William Randolph Hearst travelled to Egypt in 1893 to photograph archeological sites, and again in 1900 accompanied by his future wife Millicent Willson. Early in the twentieth century, when Egyptomania took hold in America, Hearst intently collected items from Egypt's twelfth dynasty and beyond from a wave of sales of the estates of important nineteenth century British collectors. Hundreds of purchases, from scarabs to mummy cases, are recorded in the archive. Hearst also developed a special interest in Napoleon; purchasing the painting Bonaparte in Egypt by Jean Leon Gerome from M. Knoedler & Co. in 1913. In 1921, Hearst purchased a twelfth dynasty statue from the Amherst Collection, a statue of Senwosret-senebnefny, described as a gift from Napoleon to Josephine. The Brooklyn Museum purchased it from Hearst in 1939; it is currently on exhibition there.



(fig.3) Block Statue of Senwosret-senebnefny

There is archival evidence that Hearst had an Egyptian Room in his New York residence, the Clarendon. In 1913 Hearst purchased the entire building and transformed the eleventh floor into his private Egyptian museum. Funerary objects such as model boats, figures of gods and goddesses, models of unguent vases, mirrors, daggers and canopic jars were delivered to the Clarendon according to Hearst's shipping instructions. A Middle Kingdom, copper, ebony and alabaster dagger, purchased by Hearst in 1913 from the Robert De Rustafjaell estate sale, is on loan to Hillwood Art Museum from Princeton University Art Museum for this exhibition.



(fig.4) Figurine Goddess Wadjet

A figure of Horus wearing the double crown of Upper and Lower Egypt was acquired by

Hearst in 1936 from the Henry Oppenheimer Sale, Christie's London. In 1940, Hearst sold the work to Brummer Galleries, Inc. It is now lost. Later in his life, Hearst gave a number of Egyptian artworks to the Los Angeles County Museum of Art (LACMA); they remain in that collection today. For example, a figurine of the goddess Wadjet, protector of the king of Lower Egypt, is depicted with the head of a lioness. Similar depictions of the goddess can also be seen at Hearst Castle, San Simeon, California.

(fig.3) Block Statue of Senwosret-senebnefny, Image: WRH Archive, A57\_p13 Collection: Brooklyn Museum (fig.4) Figurine of the Goddess Wadjet, 26th Dynasty, William Randolph Hearst Collection, 50.37.14, Image: public domain, www.lacma.org

## Pre-Columbian Vessels and Colonial Documents from Central & South America

Since the 1880s the Hearsts owned several huge estates in Mexico and copper mines in Peru. Phoebe Hearst, who supported Andean expeditions, developed the core of the Phoebe Hearst Museum's Andean collection. Thus, Will Hearst was introduced to the art of both countries at a tender age.



(fig.5) Vessel in the form of a bird

Although Peruvian objects are small, fragile and difficult to trace, the archive documents two purchases by Hearst totaling over 100 vessels. Hearst purchased 20 objects at Brummer Gallery, New York, in 1933. The lot of fine Peruvian pottery sold for \$2,000. Eighty-three additional objects were acquired from Brummer Gallery in 1936 for \$2,500. Both lots were stored in Hearst's Bronx, New York warehouse until they were dispersed and sold to various buyers in 1941. A considerable number of objects from these two lots are still in the permanent collection of Princeton University Art Museum. A Chimú black ceramic barrel jug vessel with a stirrup spout and a fine polychrome spout vessel in the form of a bird are just two examples on loan to Hillwood Art Museum from the Princeton collection.

Lienzo de Philadelphia, a Mixtec Document Painted on Cloth from the sixteenth century, could have been purchased by Hearst any time between 1903 and 1928. The lienzo was moved to Hearst's Bronx, New York warehouse in 1931, classified as "Studio Unidentified." In 1938, it was appraised and reclassified as "primitive Latin American painting, linen panel-framed, depicting a village layout." Lienzo de Philadelphia was sold in 1941 for \$119 at the infamous Gimbel Brothers sale of Hearst's objects; it entered the Penn Museum collection in 1942. The Ihuiltán Lienzo, now in the Brooklyn Museum of Art, has similarities to Lienzo de Philadelphia. Scholars suspect that both documents made their way to the United States through surreptitious hands and were purchased together by Hearst early on through an unknown agent.

Techialoyan Codex San Pedro Altapolco is a pictorial document from a native community in the State and Valley of Mexico. Painted on native tree bark paper, scholars continue to debate its purpose and importance. Some argue that codices of this type may have been mass-produced beginning in the late seventeenth century to document indigenous customs. The object entered the Brooklyn Museum's collection in 1941.



(fig.6) Codex San Pedro Altapolco

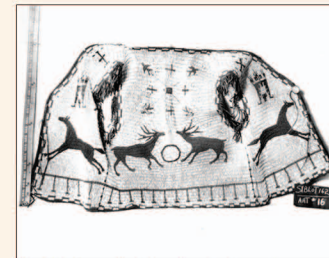
(fig.5) Vessel in the form of a bird, Image: WRH Archive, A72\_p6, Collection: Princeton University Museum of Art (fig.6) Codex San Pedro Altapolco, Image: WRH Archive, A113\_p12, Collection: Brooklyn Museum

## American Indian Artifacts and Textiles

In 1905, Phoebe Apperson Hearst introduced her son Will to Fred Harvey Company, Indian Department, Albuquerque, New Mexico. Will began collecting American Indian artifacts enthusiastically, even considering San Simeon as a place to feature his growing collection. For decades, Hearst bought Navajo textiles in volume at premium prices. Hearst would request that "first class blankets, bridles and other good things" be sent to his homes on both coasts.



(fig.7) Double painted pot and rattle



(fig.8) Sioux Indian beaded vest

Objects such as painted pots, blankets, clothing, baskets, saddles and bridles, once stored in his Bronx, New York and San Simeon, California warehouses were divested by Hearst in the late 1930s and early 1940s.

The Smithsonian holds numerous items collected by Hearst such as American Indian beaded clothing and various artifacts. Many objects are now on permanent exhibition in New York City and Washington, DC.

The Natural History Museum of Los Angeles County (NHMLA) received a donation of hundreds of objects from Hearst, which included a

portion of his huge holdings of Navajo blankets. Objects from the Hearst textile collection are rarely on loan since they are a significant part of NHMLA's collection and pose unusual risks. They are not only valuable but also very well known. Digital images of a selection of the collection were supplied by NHMLA and are exhibited with surrogates from Hillwood Art Museum's collection.

(fig.7) Double painted pot and rattle, Image: WRH Archive, A55\_p34, Collection: unknown (fig.8) Sioux Indian beaded vest, Image: WRH Archive, A55\_p33, Collection: unknown