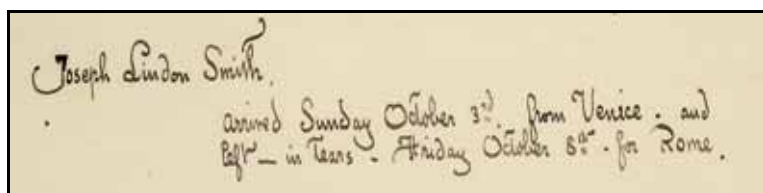


## Joseph Linden Smith

\*1863 Pawtucket, Rhode Island + 1950



Gästebuch Bd. III, S. 84



[http://www.aaa.si.edu/exhibits/pastexhibits/vacations/wall4\\_2.htm](http://www.aaa.si.edu/exhibits/pastexhibits/vacations/wall4_2.htm)

**Joseph Linden Smith** was born in Pawtucket, RI. He went to Brown University and Massachusetts Institute of Technology. He studied Art at the School of the Boston Museum of Fine Arts. He travelled to Egypt, Japan, Manchuria, Korea, China, Cambodia, Java, India, Honduras, Yucatan and Iran studying and painting Archeological sites.

He was the honorary curator of the Egyptian department of the Boston Museum, and he taught at the Museum as well as at Harvard.

In 1931 he was appointed President of the School of the Boston Museum of Fine Arts.

He was a member of the Society of Mural Painters, the Copley Society of Boston.

### **Quelle:**

[http://www.aaa.si.edu/exhibits/pastexhibits/vacations/wall4\\_2.htm](http://www.aaa.si.edu/exhibits/pastexhibits/vacations/wall4_2.htm)

### **Werke:**

**Tombs, Temples and Ancient Art** by Joseph Linden Smith

Author(s) of Review: Tatiana Proskouriakoff

*American Anthropologist*, New Series, Vol. 59, No. 1 (Feb., 1957), p. 162

---

## GREEK STATUES ON EXHIBITION.

---

### JOSEPH LINDEN SMITH'S SUCCESSFUL EXPERIMENTS IN COLORING.

Boston, March 7.--At the Museum of Fine Arts to-day the colored statues of the Hermes of Praxiteles and the Venus Genetrix were exhibited for the first time. The work of coloring the casts was done by Joseph Linden Smith, and in a pamphlet written by Edward Robinson, Curator of Classical Antiquities, describing the experiment, it is stated that this attempt to reproduce the effect of color employed by the Greeks in their marble sculpture was the outgrowth of an exhibition last year in the museum, composed mainly of pictures showing traces of color on antique marbles and terra-cotta objects.

The interest aroused by that exhibition was so widespread and so frequently manifested that it seemed worth while to continue the experiments upon a more ambitious scale. Thanks to the generosity of a few friends of the museum, it has been possible to do this.

While in Europe last summer Mr. Robinson secured full-sized casts of the statues of the so-called Venus Genetrix in the Louvre, and the Hermes of Praxiteles, the latter with the missing parts restored by the late Prof. Schaper of Berlin.

Joseph Linden Smith offered to undertake the difficult task of coloring them. It has been labor in an entirely new field, and those who see only the results can hardly guess the number of experiments by which they have been attained through a gradual process of evolution. The steadfastness of Mr. Smith's desire to carry his archaeological data to their logical conclusion, irrespective of modern ideas of color, has, combined with his taste, produced a result in the highest degree educational.

---

**The New York Times**

Published: March 8, 1892

Copyright © The New York Times

**Quelle:**

<http://query.nytimes.com/gst/abstract.html?res=9C07E5DC1E39E033A2575BC0A9659C94639ED7C>  
F

The helpful comment to the picture comes from **Mr. John Curuby**, the president of the Boston Art Club.

contact: president@bostonartclub.com

www.bostonartclub .com

He received many honors here in the US and from other foreign nations. He worked very closely with Harvard University in their Semitic and Ancient Egyptian Civilization Department and was known for his paintings of religious sites in nations around the world : Egypt, Japan, Manchuria, Korea, China, Cambodia, Java, India, Central America and Persia. One might say he was a painter of the past.

At one point in his life he was a director of the Y.M.C.A. in Europe. It seems that he also had a close tie to teaching young people during his life.

As for the work (Bilder des Gästebuches) that you have, it is quite humorous. It is obvious that during his five days in your town he found the food and the drink quite irresistible... ergo the phrase "A Good Pig Eats Everything". He is depicting the American icon 'Uncle Sam' as a description of his coming as a 'goodwill ambassador' to your town. He brought US dollars, probably scarce during that period (perhaps at that time your town had economic hardship which he felt that he helped by staying there 5 days spending in excess... and eating/drinking in excess). The US sign for money "\$" is painted over what seems to be a green leaf (a crass name for 'money' in English is 'lettuce').

I would also imagine that he met some wonderful people who he befriended so much that he was "in tears" when he left. On his travelling bag are two hands which seem to be reaching to each other for a hand-shake in friendship. He even signed his name with the German **Josef** as a token of his esteem.

Den dritten Namen von amerikanischen Freunden **Onkle Jan's** habe ich erst sehr viel später im Gästebuch entdeckt, und zwar als ich Zeichnungen von **Joseph Linden Smith** fand, welcher Name mir früher nichts bedeutet hat. Als wir in Cairo lebten kam mein Mann **Ralph** mal vom Büro heim. (Er war amerikanischer Generalkonsul dort) Er hatte ein reizendes, älteres amerikanisches Paar da gehabt und die hätten ihm so gut gefallen und so hatte er sie für Sunday Lunch eingeladen.

Also **Mr.** und **Mrs. Smith** erschienen und sie waren reizend und sehr interessant. Er war Kunstmaler und hatte in Paris, in den neunziger Jahren zusammen mit den Impressionisten studiert. Nach dem Essen ging **Mr. Smith** rum und schaute sich die Bilder an unseren Wänden an. Plötzlich kam er zu einem Stich von Neubeuern und schrie auf: „**Mrs. Miller**, how do you get a picture of Neubeuern?“ Ich sagte, das sei mein zu Hause und da kam's raus, daß er ein alter Freund Onkel **Jan's** war und öfters, sogar auf der Hochzeitsreise dort gewesen war.

Na da wurde eine dicke Freundschaft [draus] und beide wollten **Oncle Jojoy** und **Aunt Cosima** genannt werden. Und dann erst entdeckte ich seine Bilder.

**Uncle Jojo** war ein köstlicher Raconteur und voller Geschichten. Er liebte Ägypten und kopierte dort alte Grabfriese. [Fries] Er sei darauf verfallen, als es ihm zu blöd wurde wenn seine Portraits immer bei Verwandten der Models bekrittelt wurden: der Mund von Onkel X ist ganz falsch oder Tante Y's Augen sind doch blau, nicht grün. Da, sagt er, hatte er beschlossen die Mumien zu malen, die keine kritischen Verwandten mehr hatten. Und so wie der Zweite Weltkrieg vorbei war und man reisen konnte kamen sie zurück. Sie zogen dann bald nach Luxor und während sie in den Gräbern hockten, er malte, studierte sie eifrig den Koran auf arabisch.

#### Quelle:

Erinnerungen Marie Therese Miller-Degenfeld

#### Neubeuern:

**3.-8.10.1897** III,84,86 (B)/**okt 1899** (C) III,129,130,132 B/  
Corinna (C)





Gästebuch Bd. III, S. 176

**Tetherball** (also known as **swingball**) is a game for two opposing players. The equipment consists of a 10 ft (3 m), stationary metal pole, from which is hung a ball from a rope, or tether. The two players stand on opposite sides of the pole. Each player tries to hit the ball one way; one clockwise, and one counterclockwise. The game ends when one player manages to wind the ball all the way around the pole so that it is stopped by the rope.

**Quelle:**

[http://en.wikipedia.org/wiki/Tether\\_ball](http://en.wikipedia.org/wiki/Tether_ball)





Gästebuch Bd. III, S. 181 Kirchturm Neubeuern mit Inn