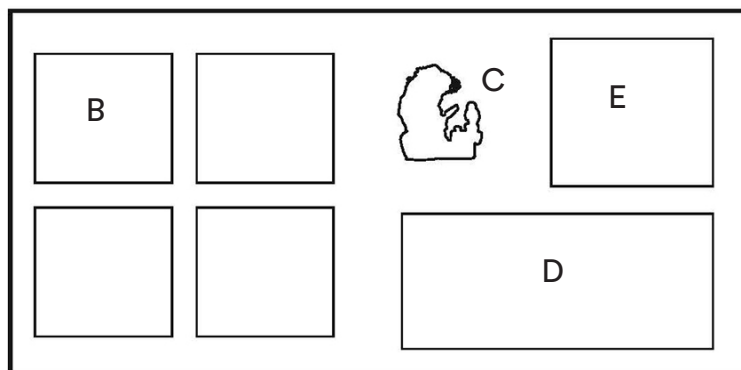
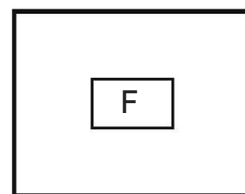
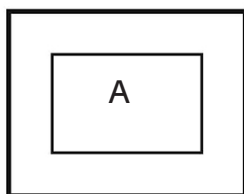


Interinstitutional Loans Checklist



A.

Alfonso Ossorio

Jonah, 1935

Woodcut

Harvard Art Museums/Fogg Museum, Gift of Alfonso Ossorio

D.

Josiah C. Nott

Types of Mankind, 1854

Original book foldout

Harvard Countway Library, Center for the History of Medicine

B.

Preface by Yang Shen and illustrations by Jiang Yinggao

Shanhajing 山海經:十八卷, between 1628 and 1644

Blockprint, four bound paper volumes, Harvard-Yenching Collection

E.

Sŏ Kŏjŏng

Tongguk T'onggam 동국통감, 1422–1485

Volume 48

Harvard-Yenching Library

C.

Jade Desk Sculpture in the Form of a Buddhist Luohan Reading a Book, Seated Beneath a Tree Before a Mountain Grotto, Attended by a Monkey

Qing Dynasty, 1644-1911

Pale greenish white nephrite with caramel markings

Harvard Art Museums/Arthur M. Sackler Museum, Gift of Ernest B. and Helen Pratt Dane

F.

George Baxter

Crystal Palace and Gardens, 1854

Baxter print on cream wove paper

Harvard Art Museums/Fogg Museum, Gift of Charles H. Taylor

A.

Alfonso Ossorio

American (b. 1916, Manila, Philippines – d. 1990, New York)

Jonah, 1935

Woodcut on beige Japanese paper

Harvard Art Museums/Fogg Museum, Gift of Alfonso Ossorio

M8430

Alfonso Ossorio maintained a lifelong attraction to narratives of trial and transformation drawn from the Bible and mythology. This early woodcut depicts the Old Testament prophet Jonah, who is swallowed by a fish (sometimes translated as “whale”) while at sea and later delivered from the belly of the beast. Here Ossorio depicts the moment of Jonah’s release from the fish’s mouth, emphasizing the narrative’s themes of redemption and resurrection. Dense pattern surrounding the figures creates a fantastical, almost hallucinatory setting in which environment, creature, and man merge amid a field of curvilinear lines. The fish’s mouth anchors the composition as a central curving arc; while, at right, Jonah strides forward, his dark clothing and arched body echoing the curves of the fish and waves.

Seeing religion, human desire, and physical vulnerability as inseparable, Ossorio often focused on images of bodily suffering and salvation, as in Jonah’s escape from the fish. Jonah emerges from the fish spiritually changed, making their temporary union and eventual separation a symbol for survival, sustained faith, and renewal. Rooted in his upbringing in a former Spanish-Catholic colony, specialized training in wood engraving, and his studies at Harvard, where his thesis focused on medieval depictions of Christ, Ossorio continued to return to Biblical subjects throughout his career, even as he began experimenting with new materials and techniques.

Such Christian subjects persisted when Ossorio traveled from the United States to his native Philippines in 1949–50 to complete the interior decoration for the Church of Saint Joseph the Worker, built on the grounds of a sugar plantation owned by Ossorio’s father. While there, he also created hundreds of small-scale, materially experimental drawings; Jonah appears in numerous sketches from this period and is named in one of Ossorio’s journals as “permanently in [his] repertoire.”

Ossorio’s return to the Philippines has become a point of connection for contemporary artists Enzo Camacho and Ami Lien, whose installation *Waves Move Bile* (2021) is on view in this gallery. The pair reference Ossorio and his methods in their own work, often employing visual language from Ossorio’s mural and wax-resist paintings as ciphers for the lasting impacts of the plantation economy.

Camacho and Lien’s work is also on view alongside Ossorio’s at the Harvard Art Museums in the exhibition *Alfonso Ossorio: Line and Lineage*, October 23, 2026–April 11, 2027.

— Ally Cirelli, Cunningham Senior Curatorial Assistant for the Collection of Modern and Contemporary Art, Harvard Art Museums. Ally is the curator of *Alfonso Ossorio: Line and Lineage* and coeditor of the accompanying publication.

B.

Shanhaijing 山海經 :十八卷, ca. 1628–44

Blockprint, four bound paper volumes

Courtesy Harvard-Yenching Library

Part geography, part encyclopedia, and part bestiary, the *Shanhaijing* (*Classic of Mountains and Seas*) defies distinctions between empirical knowledge and speculative narrative. Compiled over several centuries between the fourth century BCE and the second century CE, the text catalogs distant mountains, rivers, peoples, deities, medicinal plants, and hybrid creatures. These accounts occupied a knowledge space where observation, oral tradition, cosmology, and speculation were powerful ways of understanding the world.

Like the original illustrated text, this four-volume version from the 1600s by Ming dynasty official and poet Yang Shen accompanied by 74 illustrations by artist Jiang Yinggao, also constitutes an exhaustive list of geographical, chimeric, and prophetic descriptors. Repetitive, mundane, and objectively descriptive in its writing style, why were all of these 227 chimeric creatures and 450 zoomorphic deities and peoples written across such vast topographies? Records indicate that although earlier scholars referred to the classic text as a bestiary (a compendium of mythical beasts), it was assumed in the times to be a documentary text. It is not known why it was written or how it came to be viewed as an accurate geography book. While scholars believe the records of animals are somewhat exaggerated due to the long history of people compiling them in different dynasties, the *Shanhaijing* still retains a certain degree of authority, because the chapters were said to be written by sorcerers and *fangshi* (“method masters” or sages) based on the experiences they gained from their trips. The compendium has also continually influenced contemporary artists. The forms depicted here are not merely fantastic inventions but also visualizations of an earth in which social, spiritual, and ecological forces are inseparable.

— Danni Shen, Senior Curatorial Assistant, Carpenter Center for the Visual Arts, Harvard University

C.

Luohan in a Mountain Grotto Attended by a Monkey

Chinese, late 17th–early 18th century, Qing dynasty (1644–1911)

Pale greenish white nephrite with caramel markings

Courtesy Harvard Art Museums/Arthur M. Sackler Museum, Gift of Ernest B. and Helen Pratt
Dane

1942.185.191.A-B

This jade desk piece depicts a *luohan* (Buddhist monk) seated inside a rocky grotto, framed by an old tree with a gnarled trunk and bare branches. The monk holds sutra texts in his left hand while gesturing with his right, his mouth open as if chanting or preaching. His seniority is marked by wrinkles on his forehead and his distinctively long eyebrows. In front of him, a monkey sits atop a large rock next to the *luohan's* alms bowl, holding a tributary peach fruit. Materially, nephrite jade is an incredibly hard stone; these intricate shapes were worked out by master craftspeople slowly wearing away material using wet abrasive pastes made of crystal sands. Notably, the monkey in this assemblage was made separately and attached using a small peg.

Buddhist legends and stories were popular art subjects during the late Ming and early Qing periods, and often cross-pollinated with iconography and themes from local religions, Confucianism, and Daoism (hence the peach, symbolizing longevity). These objects served secular purposes rather than purely religious ones, while also bringing cosmological ideas into everyday aesthetics. Such desk display pieces were crafted for a scholar's studio to sit alongside functional tools, such as brush holders, inkstones, paperweights, and armrests. The harmonious pairing of a *luohan* with a monkey here refers to the Buddhist teaching of the “monkey mind,” or the wild and untrained consciousness that could be harnessed and made familiar with meditation and study. The monkey as an analogy for obtaining spiritual enlightenment made this sculpture an apt motif for intellectuals and knowledge-makers of the times to contemplate.

— Yan Yang, Assistant Curator of the Collection, Division of Asian and Mediterranean Art, Harvard Art Museums

D.

Josiah C. Nott

Types of Mankind, 1854

Original book foldout

Courtesy of Center for the History of Medicine in the Francis A. Countway Library, Harvard University

This fold-out plate from anthropologists Josiah C. Nott and George R. Gliddon's 1854 book *Types of Mankind* illustrates the continental origins of eight racial groups, their skull shape, and the animal and plant life native to their distinct "realms." Louis Agassiz, the eminent biologist and founder of Harvard's Museum of Comparative Zoology, argued that the geographic distribution of various animal species closely overlapped with the supposed "natural boundaries of the different races of man."¹ Naming this image a tableau—what philosopher Michel Foucault called the "center of knowledge in the seventeenth and eighteenth centuries"—Nott and Gliddon highlight its epistemological intent.

This interplay of race, geography, climate, and environment was crucial for nineteenth-century scientists, who began to question how empirical evidence of human differences and the biblical myth of creation could coexist. Was there enough time, in the chronology of the Bible, to spread humans across the earth and shape them according to their different environments? Or were different races created at the same time, in different places, with different physical traits?

Nott was one of the first American scientists to publicly claim that races represented distinct species (polygenism), rejecting the idea that races descended from a common ancestor (monogenism). While polygenists like Nott and Agassiz asserted the superiority of empirical knowledge-making over biblical exegesis, their explanation for racial variation was also a justification for slavery and a reason to keep black and white people separate, socially and biologically. And, ironically, as historian Terence Keel argues, a Christian story of humanity was exactly what animated the monogenesis versus polygenesis debate.² If mankind was created by God, separately from other animals, only thousands of years ago, as the Bible described, a further explanation was needed for the variation among different races in the present. It was not until Charles Darwin introduced his theory of evolution by natural selection in 1859 that a scientific account of humanity's origins—in the distant past and intrinsically linked to close animal relatives—could be fully separated from a Christian worldview. Increasingly, scientific knowledge occupied an incompatible position with folk or religious knowledge; the former is "objective" while the latter is mythological.

— Emma Mendoza Broder, historian of science and Postdoctoral Fellow in Curatorial Practice, Harvard University's Collection of Historical Scientific Instruments³

¹ Josiah C. Nott et al., *Types of Mankind: or, Ethnological Researches, Based upon the Ancient Monuments, Paintings, Sculptures, and Crania of Races, and upon Their Natural, Geographical, Philological and Biblical History* (Lippincott, Grambo & Co., 1854), lviii, <https://catalog.hathitrust.org/Record/008675847>.

² Terence Keel, *Divine Variations: How Christian Thought Became Racial Science* (Stanford University Press, 2018), <https://doi.org/10.11126/stanford/9780804795401.001.0001>.

³ For further discussion of eighteenth and nineteenth century natural history and the origins of racial categories, see *Measurement on the Color Line: Scientific Instruments and the Making of Human Categories* at Harvard University's Collection of Historical Scientific Instruments, on view October 16, 2026–August 15, 2027.

E.

Sŏ Kŏjŏng

Tongguk T'onggam 동국통감, 1422–1485

Volume 48

Courtesy Harvard-Yenching Library

This passage from the *Tongguk t'onggam* (*Annals of Korea*) covering the 3rd to 5th months of 1366/King Gongmin 15th year, was selected by the artist collective AYDO (Ayoung Yu and Nicholas Oh) from the Harvard-Yenching Library's Korean Collection. The text exemplifies a precolonial Korean cosmological worldview in which celestial phenomena, such as a solar eclipse, ceremonial architecture, ritual practice, and historical events were interpreted as deeply interconnected. According to the artists, "this mode of narration directly informs our work, as the film employs mythological imagery and ritual to explore intergenerational memory and prophetic matriarchal dreams, while the ceramic sculptures reimagine devotional relics excavated from precolonial burial tombs."

F.

George Baxter

Crystal Palace and Gardens, 1854

Baxter print on cream wove paper

Courtesy Harvard Art Museums/Fogg Museum, Gift of Charles H. Taylor

M3283

This 1854 print foregrounds three dinosaur models and groups of spectators in an idyllic prehistoric tableau. In the background are fountains of the Crystal Palace; constructed in 1851, it was the largest glass and steel structure of its time and housed the Great Exhibition in Hyde Park, London—the first in a series of world's fairs. Created by natural history artist Benjamin Waterhouse Hawkins under the scientific direction of prominent English biologist Sir Richard Owen—who designated the word "dinosaur" in 1842 and designed the park narrative—these life-sized concrete sculptures represented what was the cutting edge of paleontological science.

Eventually regarded as comically misshaped caricatures of dinosaurs compared to updated depictions, these first attempts to reconstruct extinct life at full scale were testaments to modernity and progress for a Victorian audience. Like the world's fairs themselves that also displayed other cultures, the dinosaur representations were a type of cultural spectacle that showcased not only scientific and technological achievements at home but deeply reflected the nationalist, socioeconomic, and imperialist core of the knowledge-as-power industry. Although paleontology was transforming public understanding of the planet's history away from the Christian worldview, the Victorian populous at the time viewed the fossil record as distinct acts of divine creation, fitting archaic beasts that roamed the earth into a grand act of God.

The landscape depicted here is less a faithful reconstruction of deep time than a fantastical vision. The print, as a portal, invites viewers to consider how science as knowledge is inevitably mediated through cultural interpretation and mythic storytelling, all intertwined ways of visualizing the unknown.

— Danni Shen, Senior Curatorial Assistant, Carpenter Center for the Visual Arts, Harvard University

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夏四月，以辛旽爲領都僉議司事。

In the summer, 4th month, Shin Don was appointed Chief Executive of the Supreme Council (Yeong-do-cheom-ui-sa-sa).

旽請於王，欲選良家子弟，

Shin Don requested of the King, wishing to select sons of good families

充影殿侍衛，號曰侍衛軍。

to fill the ranks of guards for the Portrait Shrine, naming them the Shrine Guards (Siwei-gun).

王許之，命選數百人。

The King granted permission, ordering the selection of several hundred men.

時國財空虛，百官無俸，

At that time, the state treasury was completely depleted, and officials of all ranks received no stipends,

而旽猶大營土木，

yet Shin Don continued to initiate massive timber and earthwork projects,

費動巨萬，民不聊生。

squandering millions in resources, leaving the populace unable to sustain their livelihoods.

大臣有言其不可者，

Among the high ministers, whenever any spoke out against these impermissible actions,

旽輒誣奏殺之，朝野震懼。

Shin Don immediately falsely accused and executed them, leaving the court and the country in fear and tremor.

三月，日有食之。

In the 3rd month, there was an eclipse of the sun.

諫官李存吾等上疏曰：

Remonstrance Official Yi Chon-o and others

submitted a memorial stating:

「日者，太陽之精，人君之象也。

"The sun is the essence of Supreme Yang and the symbol of the sovereign.

今陰侵陽，食既，

Now, the Yin force encroaches upon the Yang, resulting in a total eclipse;

天變莫大於此。

among celestial warnings, none is greater than this.

伏望陛下遠姦佞，聽忠言，

We humbly pray Your Majesty distance yourself from treacherous flatterers, listen to loyal counsel,罷影殿工役，以答天戒。」

and halt the construction of the Portrait Shrine (Yeongjeon) to respond to Heaven's warnings."

王不納，旽怒，黜存吾等。

The King did not accept the advice, and Shin Don grew furious, demoting and banishing Yi Chon-o and his colleagues.

史臣曰：

The Historical Chronicler writes:

存吾等直言極諫，忠貫日星，

"Yi Chon-o and the others spoke straight and remonstrated to the utmost, their loyalty piercing the sun and stars.

王惑於姦僧，黜之遠方，

Yet the King was bewitched by the treacherous monk and banished them to distant regions,

自是諫路隔絕，社稷之危極矣！

and from this point, the path of remonstrance was completely cut off, bringing the peril of the royal altars to its absolute extreme!"