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Elvehjem Museum of Art

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HANDBOOK
OF THE COLLECTION
ELVEHJEM MUSEUM OF ART

HANDBOOK OF THE COLLECTION

ELVEHJEM MUSEUM OF ART
UNIVERSITY OF WISCONSIN-MADISON

Barbara M. Kasowitz & Tobin, 1993

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Director of the Museum: Russell Panczenko
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DEVELOPMENT OF THE COLLECTION

by Russell Panczenko

The Elvehjem Museum of Art was founded in 1970 to collect, preserve, study, and display original works of art for the University of Wisconsin-Madison. Administratively located in the College of Letters and Science, the museum, which is named for the late Conrad A. Elvehjem, president of the University of Wisconsin-Madison from 1958 to 1962, serves as an active educational and cultural center for the campus and the state. Its collections and art exhibitions are complementary to numerous academic programs and are used by faculty and students in various disciplines.

The first twenty years of the museum's history have been dramatically fruitful. The collection of approximately 1,600 paintings and works on paper which the Elvehjem originally inherited from the university has grown to over 14,000 objects ranging in time from ancient Egypt to the present day. The cultural diversity of the collection has also expanded to encompass not only western European and American works of art but also the visual art traditions of India, China, Japan, Nepal, and Tibet as well as the native cultures of both North and South America. And, as the definition of the traditional "fine arts" has become more inclusive, the Elvehjem collection has come to include photography and such decorative arts as ceramics, medals, coins, silver, furniture, and glass.

The Early Years before 1960

The foundations for the present Elvehjem collection are found in the early collecting activities of the university itself which go as far back at least as 1877, when a university gallery was designed as part of the first Science Hall. This gallery and its contents, known to have included two paintings by the American painter Thomas Moran, were unfortunately destroyed by fire in 1884. Although no concrete plans were formulated for its replacement until the early 1960s, the university continued to acquire works of art in what has been characterized by Professor James Watrous in the title of his recent publication as *A Century of Capricious Collecting*.

Most of the works of art in the university's early art collection were random donations from well-intentioned alumni and friends. The collection also included, however, works of commemorative public art scattered across the campus and portraits of celebrated university personalities which were regularly commissioned. Works of art by contemporary and regional artists were regularly acquired both through gift-in-kind and purchase for the Wisconsin Union

Collection and the now defunct Permanent Collection of Rural Art. The artist-in-residence program which was instituted by the School of Agriculture in 1936 also added to the university's art holdings, especially noteworthy being the murals in the biochemistry building produced by John Steuart Curry during his residency from 1936 to 1946.

Although the exact number of works of art acquired by the university prior to 1960 is impossible to determine, 577 of these works eventually became part of the Elvehjem collection and were already listed in the soon-to-be-opened museum's accessions files by the late 1960s. Except for a selection of rather battered Japanese woodblock prints transferred from the Wisconsin Union collection to the Department of Art History in the 1950s and one piece of sculpture, the 577 objects from the university collection which were transferred to the Elvehjem collection when the museum was being planned, consisted exclusively of European and American paintings and works on paper.

The earliest works of art collected by the university assimilated into the Elvehjem collection derive from a group of 155 paintings purchased in Germany between 1911 and 1912 by a distinguished professor of political science, Paul Reinsch. Upon Professor Reinsch's return to Madison in 1912, the entire collection—which included works by Dutch, Flemish, German, Italian, French, Spanish, and British artists, dating from the sixteenth to the early twentieth century—was exhibited at the State Historical Society under the auspices of the Madison Art Association. Originally intending to sell approximately half of the collection, Reinsch was precipitated into this course of action in the late summer of the following year by his appointment as minister to China by President Woodrow Wilson. A large portion of the collection was sold, and the university archives record that on October 8, 1913, the Regents accepted donations of sixty of the Reinsch paintings from Charles Crane, president of the Crane Plumbing Company, and seven from Colonel Brumder, alumnus, banker, and publisher of the *Germania-Herald* in Milwaukee.

The lack of proper facilities for this early collection led to its dispersal to various parts of the campus and to the eventual loss of several of the paintings. Of the sixty-seven Reinsch paintings originally donated to the university, only forty-eight have become part of the Elvehjem collection. While several of these paintings are not equal to museum standards, among them are some of the museum's more handsome and intriguing works. Illustrated in this handbook are eight of the Reinsch paintings donated by

Charles Crane which include *The Lamentation* by Colijn de Coter (Plate 21), *St. Anno of Cologne Receiving the Donation of Sieburg* by the Master of St. Agilolfus (Plate 24), *Noli Me Tangere* by P. Anguianus (Plate 28), *The Marys at the Tomb* by Frans Francken II (Plate 31), *Adoration of the Shepherds* by Francisco Camilo (Plate 36), *Party of Drinkers* by Cornelis Pietersz. Bega (Plate 38), *Village of Olinda, Brazil* by Franz Jansz. Post (Plate 40), *The Stoning of St. Stephen* by Domenico Gargiulo (Plate 44), and one of the German works donated by Colonel Brumder, Theodor Esser's *The Strike of the Blacksmiths*, of 1892 (Plate 100). Several of the other works which have been lost are impossible to identify.

Following the Crane and Brumder gifts was the beginning of a collection of Irish art. Due to the efforts of Professor Richard T. Ely, who had already started an Irish library, and the generosity of several prominent Irish-Americans living in Madison and Milwaukee, the university acquired in 1914 five outstanding paintings, selected by a committee in Ireland headed by Dermot O'Brien, President of the Royal Hibernian Academy. The pictures chosen were *The River in the Sands, Children Dancing on the Strand* (Plate 116) by George (A. E.) Russell, *Ships on the Beach* by Nathaniel Hone, *Sligo Quay* and *The Diver* by Jack B. Yeats.

At a New York auction in 1910, Henry Reinhardt purchased the *Adoration of the Shepherds* (Plate 27), originally believed to be by Baldassare Peruzzi (1481–1536) and later correctly attributed to the famous Florentine mannerist and biographer of Michelangelo, Giorgio Vasari. Reinhardt, born in Frankfurt-am-Main, Germany, emigrated to Milwaukee in the late nineteenth century. Organizing commercial galleries there and in Chicago and Paris, he had become by 1909 one of the principal art dealers in America. In 1923, two years after his father's death, Paul Reinhardt, Henry's son and partner, together with his family, made a gift of over three quarters of the value of the painting to the University of Wisconsin, as a tribute to his father. Donations by a group of thirty alumni, including George I. Haight and Joseph E. Davies, supplied the remaining quarter of the funding. It hung in the State Historical Society from 1923 to 1969, when it was transferred to the newly constructed Elvehjem Art Center.

In 1937–38, the same Joseph E. Davies who contributed to the acquisition of final portion of the Vasari altarpiece himself donated two unique painting collections to his alma mater. While serving as America's second ambassador to the Soviet Union in 1937–38, Davies and his wife, Meriweather Post, acquired a wide selection of Russian art ranging from religious icons to Soviet socialist realism. The first gift, made in 1937, consisted of ninety-six Soviet socialist realist paintings and was characterized as follows in a letter to Governor Philip LaFollette:

Russian painting is extraordinary in its imaginative vigor, strength and color. While generally speaking, it may not be characteristic of the finesse of the artists trained in other schools, they are nevertheless doing some great painting. From my own point of view, I have always been more interested in the story which the painting tells, and the impression which it makes upon the senses, than I have been in the technique . . . For the most part they are originals. In some instances, they are copies . . . My purpose has been to have a group of paintings which will more or less cover the various fields of activity and the life of the country; the people, the soldiers, activities of the revolutionary movement, the building of these great plants and life in the remote sections of Russia.

Davies notes that this collection includes copies of famous Russian works such as Kiprenski's portrait of Pushkin and Ilya Repin's, *The Zaporizhian Kossaks Reply to the Sultan*, and, more important, an outstanding, and perhaps unique in America, selection of paintings in the Soviet socialist realist style. The latter range from popular realist depictions of historical scenes such as Kludii Lebedev's *Fall of Novgorod* (Plate 99) to politically motivated depictions of factory and farm workers striding joyously into the future.

Davies made the second donation one year later. Upon his return to Russia in the summer of 1937, he decided to collect icons, or "primitives" as he called them, to add to the group of Soviet paintings given to the university in 1937. With the assistance of Russian experts from the Tretyakof Gallery, Davies gathered a broad selection of religious icons, twenty-three of which were accepted by the Regents in 1938. Unfortunately, however, except for the Greco-Byzantine triptych depicting the *Great Deësis and Dodekaorton* (Plate 26), once in the Pecherskaya Lavra in Kiev, and the late eighteenth-century gilt silver *oklad*, most of the icons have proved to be from the late nineteenth and early twentieth centuries and not from the seventeenth and eighteenth centuries as Davies was led to believe.

The last major donation of paintings to the general university collection was made in 1957–58. *Metaphysical Interior with Biscuits* (Plate 117) by Giorgio de Chirico, together with works by Giovanni Boldini and Aaron Bohrod, was presented by Nathan Cummings, a Chicago financier and collector of ancient Peruvian and modern European art. Marc B. Rojzman, former president of J. I. Case Company of Racine, gave nine Netherlandish and Italian paintings of the sixteenth to eighteenth centuries. Six of the Rojzman paintings are included in the handbook: *The Musical Company* by Anthonie Palamedesz (Plate 34), *Portrait of a Gentleman* by

Nicolaes Elias., called Pickenoy (Plate 39), *Justice and Abundance* by Theodor van Thulden (Plate 42), *Still Life with Nauticus Cup* by Barend Van Der Meer (Plate 46), *Apollo Pursuing Daphne* by Paolo di Matteis (Plate 49), and *Three Urchins* by Giacomo Ceruti (Plate 51).

Not all the paintings which came to the Elvehjem from the early university collection were gifts from alumni or friends; several were purchased. Perhaps the earliest attempt to purchase a painting was made in 1947 when the Regents appropriated \$2,000 for the acquisition of a John Steuart Curry. This action was taken right after the artist's death and was intended to commemorate his residency in the School of Agriculture. However, the sum eventually proved insufficient, and a committee selected several lesser works by him including a lithograph, two color sketches, two drawings, and a more worthy charcoal and red chalk drawing entitled *The Plainsman* (Plate 126), which was a study for a similar figure appearing in one of the murals of the Kansas State Capitol.

Spring, Madison Square by John Sloan (Plate 110) and Eugene's Berman's *Ischia Nocturne* were also acquired in 1957. Purchased with funds specifically provided by the estate of Ruth Wallerstein, a professor of English literature who believed the university should have an art gallery, they were selected from works on loan from the Knoedler Gallery of New York. The two paintings had been part of an exhibition organized by the art history department and displayed in a temporary gallery on the fourth floor of the relatively new Memorial Library.

These early university acquisitions, as random as they may have been, still form the core of the Elvehjem collection of "historical" paintings. It is significant that of 425 western paintings listed in the current inventory, 221 came to the Elvehjem from the university collection formed prior to 1960.

In addition to paintings, the Elvehjem also inherited a fine selection of prints. Of the 577 works of art which entered the university collection before 1960 and were subsequently transferred to the Elvehjem, one was a sculpture, twenty were drawings and watercolors, and 332 were prints. The knowledge and excellent eye of Professor James Watrous guided most of the print acquisitions made after 1950.

Wolfgang Stechow, a distinguished art historian from the University of Göttingen, introduced the study of the history of printmaking at the University of Wisconsin in 1937. A connoisseur, collector, and eventual donor of prints to the university collection, Stechow established a course in the history of western printmaking in the Department of Art History; following his departure for Oberlin College in 1940, James Watrous, then a junior faculty member, continued this course and added others. A second important factor in the development of this early collection was the

enthusiasm and support of Mark H. Ingraham, dean of the College of Letters and Science from 1942 to 1961. Married to talented etcher Katherine Ely Ingraham, Dean Ingraham recognized the importance of original prints for understanding art and art history and, whenever possible, provided funds for their purchase. The Department of Art and Art Education further reinforced the early formation of the print collection. Beginning in the late 1940s, due to the extraordinary talents of Alfred Sessler, Dean Meeker, and Warrington Colescott, the teaching of intaglio, relief printing, lithography, and serigraphy became a specialty attracting the attention of artists and students from around the country.

Unlike the paintings acquired by the university prior to 1960, the prints reflect a deliberate approach to collecting. With very few exceptions, they were acquired to teach the history of printmaking and provide examples of the various techniques. Although the collection depended in significant measure on private donations, the donors were encouraged frequently in their collecting and certainly in their donations by faculty members who were expert in the field. Also, the relatively low prices commanded by prints at that time enabled James Watrous to put the funds made available for acquisition by Dean Ingraham to excellent use.

The genesis of the Elvehjem print collection is to be found in a group of seventeen prints purchased with university funds in 1950. The principal focus of this first acquisition was modern European masters, and it included such prints as *Night Scene* by Max Beckmann, *Auf dem Ofen* (On the Stove) by Marc Chagall, a street scene from the series *Im Schatten* (In Shadow) by George Grosz, *Dancer on a Divan* by Henri Matisse, and *Edmee Lescot as a Spanish Dancer* by Henri de Toulouse-Lautrec. That same year, fifty prints depicting views of Rome by the seventeenth-century Italian Giovanni Battista Piranesi were transferred to the university collection from the State Historical Society of Wisconsin, which was divesting its non-American holdings.

Professor Watrous's efforts to build a collection of original prints became known in other quarters of the campus. Thus, in 1952, Gilbert Doane, director of the University Library, encouraged John C. Hawley to give 122 prints in memory of his wife, Mary Oakley Hawley, a member of the class of 1893. Although a large number of the works donated were etchings by twentieth-century Americans such as John Copley, Ernest Roth, George Charles Aid, and David Shaw MacLaughlin, the group also included a wide selection of prints by older European masters as well as thirty-one Japanese woodblock prints. The selection of European works included six etchings by Rembrandt, ten by the Dutch artist Josef Israels, and four by the Englishman Francis Seymour Haden as well as individual works by Goltzius, Callot, Canaletto, Piranesi, Francesco Bartolozzi, and An-

ders Zorn. Two years later Hawley donated a second group of prints which both expanded the university's growing European holding and added another fourteen Japanese woodblock prints to the collection. The fledgling collection was growing in breadth and strength.

Watrous made additional purchases with funds generously provided by the university in 1952 and 1953. In addition to works by such important modern European masters as Ernst Barlach, Odilon Redon, Max Pechstein, Otto Dix, and Lyonel Feininger, he selected works including *The Stardust Trail* by the American George Bellows, and *Study of a Peasant* by the Mexican muralist Jose Clemente Orozco. Watrous continued his collecting activities throughout the decade and well into the sixties, as the museum that he had so long promoted came markedly closer to becoming a reality.

Acquiring Works for the New Museum 1960 to 1970

Acquisitions for the university collection between 1960 and 1970 were characterized by enthusiasm and a confidence that a museum to house them would be built. James Watrous's unflagging promulgation of the need for an art center and galleries had been generally accepted by the late 1950s. The search for funds began almost immediately after the faculty unanimously voted it at the top of a campus-wide priority list in 1958. The descendants of the Brittingham family firmly launched the project with their generous gift of one million dollars in 1962. Further major gifts from Herbert V. Kohler, Sr. and the Kohler Foundation, Oscar F. and Louise Greiner Mayer, Mr. and Mrs. Lewis E. Philips, Ernst and Ernst Foundation, and the Wisconsin Alumni Research Foundation, as well as innumerable gifts from generous alumni, friends, students, corporations, foundations, and other public-spirited groups assured its completion.

Donations of art and funds for purchases became more frequent after the announcement of the Brittingham gift in 1962, and as a result the university collection expanded at an unprecedented rate; 1,002 objects, almost twice as many as during the preceding fifty years, were accessioned between 1960 and 1970 when the museum first opened to the public. The acquisitions of the sixties were disciplined by the plan for a comprehensive art historical collection. The quality of the individual works of art and their adaptability to the teaching needs of the university became the determining criteria for acquisitions, whether gifts or purchases. New collecting initiatives were launched in such areas as Greco-Roman ceramics and coins, European and American decorative arts and furniture, as well as

Chinese, Indian, Nepalese, and Tibetan paintings, ceramics, sculpture, and decorative arts, and subjected to the same systematic art historical approach to collecting which James Watrous had instituted for prints.

According to museum records, sixty-four European paintings were added to the university collection between 1960 and 1970. Of these fifty-one were donations. The earliest of the gifts came from the Samuel H. Kress Foundation. In 1960 Philip D. Reed, an alumnus and a board member of the University of Wisconsin Foundation, approached the Kress Foundation, which had been donating works of art to museums throughout the United States. After a vigorous campaign James Watrous carried forward on behalf of the university, he and David Loshak, an assistant professor of art history, were invited to select pieces for the future museum collection.

In addition to two sculptures, one a marble tondo of a Madonna and Child by the Italian Renaissance artist Benedetto da Maiano, the Elvehjem today owns eleven paintings from the Kress Foundation. All by Italian artists, the works date from the fourteenth to the eighteenth centuries. Included among them are such notable pieces as *Mourning Madonna* by the late fifteenth century Sienese painter Andrea Vanni (Plate 13); Giovanni Francesco Toscani's *Scene in A Court of Love: Filocolo's Parable* (Plate 14) depicting a romance by Boccaccio; Girolamo Giovenone's *Adoration of the Child* (Plate 22); Giampietrino, *Lucrezia Romana* (Plate 23); Defendente Ferrari, *Madonna and Child Enthroned* (Plate 25); Pietro Paolini, *Young Man Playing a Violin* (Plate 33); and Giuseppe Angeli's *Sleeping Country Girl* (Plate 57).

Among the other paintings acquired during this period there were an unusual number of seventeenth and eighteenth century British portraits. Four of the finest were donated and three were purchased. Two portraits by Sir Peter Lely, *Thomas Butler, Earl of Ossory, 1st Duke of Ormonde* (1675) and *Charles Stewart, Duke of Richmond and Lennox* (ca. 1670), were gifts of Charlotte C. Gregory, the niece of Charles Noble Gregory, associate dean of the College of Law from 1894 to 1901; the *Portrait of Miss Tyre* (Plate 72) by John Hoppner and *Portrait of Colonel James Frazer of Belladrum* by Sir Henry Raeburn were given by the noted New York collector and UW alumnus, Earl Morse. The portrait of *Sir Thomas Littledale of Rotterdam* by Sir William Beechey, *Portrait of a Gentleman in a Brown Coat* by Thomas McIlworth, and *Portrait of Mrs. Aaron Davis* by Gilbert Stuart were purchased in 1967–68 with funds provided by the university and Max W. Zabel.

Other gifts included two paintings by the American Carl Marr, *Assumption of the Virgin* and *Mermaids* (Plate 106) donated by Mrs. Albert G. Bardes, Lenore T. Zinn, Robert J. Zinn, and Walter G. Zinn in 1967, and a collection of fifteen paintings and a lithograph bequeathed in 1969 by Harry Steenbock, professor of biochemistry, which included

Horses-Dogs-Hunters by Jan Brueghel, *The Prodigal Son* by the Flemish Simon De Vos, *Little Girl with Basket of Apples* by Adolphe-William Bouguereau, *Lady with Hat* by Marie Laurencin, *Circus Horse Trainer* by Jean Dufy, *Street Scene* by Maurice Utrillo, and *Girl with Roses* by Tsuguhara Foujita.

Purchase funds were essential for providing the artistic diversity required of a university museum collection. There were a variety of such funds. On several occasions Vice President Robert L. Clodius found unrestricted university funds which were used to guarantee or make acquisitions. The Humanistic Foundation Fund and the Anonymous Fund were generous with grants. Class gift funds and private donations were responsible for some major purchases and critical in the expansion of the collection. The Oscar Rennebohm Foundation made a substantial donation specifically for the purchase of prints and drawings. Max W. Zabel, an alumnus, made a generous gift with no restrictions on the kinds of acquisitions for which the funds could be used. Dr. C. V. Kierzkowski donated purchase monies restricted to acquiring works of art by Polish artists or artists of Polish extraction.

Because of such generous support, significant paintings were added to the collection. Professor Frank Horlbeck, a medievalist in the art history department, regularly visited art dealers in England each summer searching for works of art appropriate to the Elvehjem collection. This "shopping above one's station," as he called it, in the company of Honoria Wormald, who had a perceptive eye for art, and her husband Professor Francis Wormald, an art historian at the University of London, located several important paintings, among them *St. John the Baptist* (Plate 37) by Giacinto Brandi, *Landscape with a Double Arched Bridge* (Plate 45) painted after Salvator Rosa by Jacob De Heusch, and *Classical Landscape with Figures by a Lake* (Plate 41) by Gaspard Dughet, which were purchased with university funds, and Francesco Solimena's, *Adoration of the Shepherds* (Plate 48), purchased with a special gift from the Brittinghams.

The Max W. Zabel fund was responsible for two significant American paintings which entered the collection in 1968. *Still Life with Watermelon* (Plate 89) was painted somewhere between 1858 and 1871 by Severin Roesen, and *Mrs. Aaron Davis* was painted by Gilbert Stuart (Plate 75) about 1816. The fund Dr. Kierzkowski provided, restricted to Polish artists, was used to acquire several contemporary works, stylistically different from those in the collection. Because work by Polish artists was not readily accessible, the best way to use the funds was for works by contemporary artists of Polish descent. Thus *Sol IV* (Plate 135) by the Op artist Richard Anuszkiewicz was acquired in 1967-68, as was the diptych by abstract expressionist Jack Tworckov, entitled *Barrier Series, No. 4* (Plate 133), which was part pur-

chase and part gift of the artist. This restricted fund was also used to purchase two sculptures: *Great Moth* by Theodore Roszak and *Two Nudes (or Spring)* by Elie Nadelman.

Probably because of their fragile nature, there were very few drawings or watercolors in the original university collection. Thus the eleven drawings originally donated by Charlotte C. Gregory to the State Historical Society of Wisconsin and transferred to the university collection in 1964 represent an important beginning. Included in this group were works by such Italian luminaries as Guercino (Francesco Barbieri), Adamo Ghisi, Giovanni Battista Tiepolo as well as a fine English watercolorist, David Cox. The transfer was almost immediately followed by two outstanding purchases, the first acquired in memory of Professor Joseph Tucker, the other made possible by the very generous gift of art purchase funds by the Oscar Rennebohm Foundation. The red chalk on paper drawing, by the eighteenth century French master of *fetes galantes*, Nicholas Lancret, entitled *Le Concert Pastoral* (Plate 53) is still one of the finest drawings in the Elvehjem collection. The ink and wash drawing depicting *The Holy Family* (Plate 64) is by the last of the great Venetian decorators and perhaps the purest exponent of Italian rococo, Giovanni Battista Tiepolo. The remaining acquisitions of drawings and watercolors were also purchased. Especially notable among them are Auguste Herbin, *Figure Study* (Plate 114); Jean Restout, *The Good Samaritan* (Plate 56); and Richard P. Bonnington, *A Fisherman's Cottage* (Plate 77).

Prints continued to be collected throughout the 1960s; there was no interruption of the methodical approach to collecting in this medium initiated by James Watrous in the preceding decade. Due almost solely to his personal and intellectual dynamism, the Humanistic Foundation continued to grant monies for purchasing prints. In 1960, seventeen works by contemporary American artists were added to the collection including woodcuts, etchings, and lithographs by Leonard Baskin, Misch Kohn, Mauricio Lasansky, Gabor Peterdi, and Ben Shahn. The following year two important historical prints were added to the collection: Albrecht Dürer's engraving of *Two Angels with the Sudarium with the Face of Christ* and an etching by Rembrandt, *St. Jerome in an Italian Landscape*.

In 1964, during his regular summer sojourn in England, Frank Horlbeck learned that the Colnaghi Gallery of London had just acquired a rare hand-colored woodcut of the mid-fifteenth century from a private source. *St. Jerome Removing a Thorn from a Lion's Foot* (Plate 17) by an unknown German artist is a rare impression from the earliest years of the art of printmaking. The Oscar Rennebohm Foundation made its purchase possible with a most generous and timely grant. This print together with several others, as well as a selection of drawings and watercolors acquired over

the decade, are still known as the Oscar Rennebohm Foundation Collection. Although the group, which was exhibited and published in 1968, represents achievements of various masters, periods, and nations, the individual works in this collection were chosen because of their quality and historical significance, and they still comprise some of the most outstanding prints in the Elvehjem collection: *Nemesis* (or *The Great Fortune*) (Plate 20) of ca. 1501–02 by Albrecht Dürer, *Apollo* of 1588 (Plate 29) by Hendrik Goltzius, Rembrandt's *Small Lion Hunt*, (Plate 32), Cornelis Dusart's *Violin Player in a Tavern* (Plate 47), and *Portrait of a Working Class Woman* (Plate 108) by Käthe Kollwitz.

Other prints acquired in this decade included James McNeill Whistler's *Fumette* from the series *Twelve Etchings from Nature* (Plate 87), purchased with funds provided by the Class of 1963; eighty-four engravings by William Hogarth, represented in this handbook by *Gin Lane* (Plate 59), acquired from Theodore Landon in 1966; and Edvard Munch's famous *Vampire* (Plate 107), a university fund purchase also made in 1966. And finally, in 1969, a series of contemporary American and French prints was given by friends and relatives of Hazel Sinaiko Maryan, an alumna who had been the proprietor of the Little Studio Gallery in Madison.

Sculpture was not well represented in the pre-1960 university collection inherited by the Elvehjem. Although there were such interesting pieces of sculpture on campus as the bronze replica of Adolph Weinman's *Abraham Lincoln* on Bascom Hill and the bronze bust of William Dempster Hoard, crusader for better dairy farming and governor of Wisconsin, which was designed by Gutzon Borglum, the Mount Rushmore sculptor, because of their public nature these remained the responsibility of the university. The single piece of sculpture which was transferred to the Elvehjem collection was a woodcarved and gilded angel by an unknown seventeenth century French artist which had been donated to the university in 1950 by the Merci Train.

By contrast, in the 1960s, a potential home induced some significant acquisitions of sculpture through both gift and purchase. Mention has already been made of the two Italian Renaissance marble reliefs which came from the Samuel H. Kress Foundation in 1961 and of the two contemporary pieces bought in 1968 with funds provided by Dr. C. V. Kierzkowski. The Kress gift was followed with three modern French pieces: Antoine Bourdelle's *Herakles/Archer* (Plate 111), Auguste Rodin's *Fauness* (Plate 94), and Aristide Maillol's *Bust of Venus* from Frank G. Hood of La Crosse. In 1964, these were complemented by two similar American pieces, *Diana* (Plate 120) by Edward McCartan, gift of Mrs. Robert E. Friend, and *Allegra* by Harriet Frismuth, gift of Alice C. Evans.

Building a representative collection around the Kress pieces was part of the immediate collecting strategy. Hence

Professor Horlbeck purchased the terracotta *Christ Man of Sorrows* of ca. 1500 with Humanistic Foundation funds in 1965; the walnut and silver *Madonna and Child*, ca. 1475, from Utrecht in 1968; the carved and painted English alabaster *Pietà* (Plate 16) of 1440–50; and carved limestone French *St. Matthew* of ca. 1440 in 1969 with monies from the Max W. Zabel Fund. Two other somewhat similar historical purchases included *St. Benno, Patron of Munich*, 1700–25, and Massimiliano Soldani's eighteenth-century bronzes depicting *Morning* and *Evening* done after Michelangelo's sculptures of the same subjects in the Church of San Lorenzo in Florence.

The contemporary sculptures were placed in some context when Arlie Sinaiko's *Protozoan Revelry* was added in 1964, then in 1966 Leo Steppat's *Man with Sword*, and in 1967 Frank Gallo's *Knee Bend Figure* in cast epoxy and resin. *Protozoan Revelry* was a gift from the artist, while the last two pieces were purchased with funds provided by the university.

In 1963, Earl Morse, a recognized connoisseur of Asian objects, gave two stone figures from India, an *Uma-Mahesvara* of the late tenth century and the *Sri Devi Laksmi*. Morse's gift opened a new direction for the university collection. Prior to this, except for the Japanese woodblock prints donated to the Wisconsin Union collection in 1929 by Mrs. H. C. Bradley and transferred to the Department of Art History in the 1950s, the university collection contained no examples of the arts of Asia. Even the Japanese prints, were valued for their technique and enrolled in the general print collection rather than viewed as representatives of Asian visual arts. Thus these two pieces, together with a set of Ta Ch'ing Chia Ch'ing Nien Chih plates from William L. Liebman of Milwaukee presented to the university that same year, were the beginning of the Elvehjem's Asian holdings. By 1990, approximately 35 percent of the entire collection consists of objects from Asia.

Although the present strength in Japanese woodblock prints and Chinese ceramics was not developed until several years after the opening of the museum, the South Asian collections were already well established in the second half of the 1960s. Jane Werner Watson, alumna and distinguished author of children's books, and her husband Earnest C. Watson, lived in India while he was the scientific attache assigned to the United States Embassy. Originally with no idea of collecting anything, they soon became enthralled by the visual richness of what they found and decided "to assemble for some then undetermined museum in the United States examples of the principal decorative arts of India." They eventually settled upon the future Elvehjem Art Center at the University of Wisconsin-Madison as the collection's permanent home.

The objects which came from Mr. and Mrs. Watson were wonderfully coherent and related to one another both culturally and intellectually. The first donation, consisting of an Indian folk painting and six Tibetan Than-kas, was made in 1964. This was followed in 1965 by four illuminated manuscripts including a Koran commentary and the Poems of Hafiz, two additional Tibetan Than-kas, and twenty-eight Nepalese and Tibetan decorative art objects. In 1966, again they gave several objects including a Bhagavad Gita with thirty painted illustrations, a Persian manuscript with thirty-one illustrations, and a seventeenth-century Persian manuscript on grammar, astronomy, mathematics, and cabalistics with fourteen illustrations, as well as an Ethiopian Bible and a number of buddhist palm leaf manuscripts exemplifying the distinct calligraphic traditions of Nepal, Thailand, Burma, Tibet, and Ceylon. These gifts marked a beginning. Due to their continuing generosity, the Earnest and Jane Werner Watson Collection, in addition to the valuable manuscripts and decorative art objects of South and Southeast Asia mentioned, now includes over 230 outstanding Indian miniature paintings (Plates 30 and 70) and is one of the most important resources of the museum.

In 1967, the Watsons also presented the Elvehjem with several Gandharan sculptures which included an exceptionally fine frieze of the third or fourth century depicting two scenes from the life of Buddha. These, joined with the earlier gift from Earl Morse formed a cohesive group and thus the beginnings of a South Asian sculpture collection. In later years Earl Morse made several notable additions of a similar kind (Plates 10 and 12) to the collection, which today has thirty-seven pieces. These are an important resource for the university's South and Southeast Asian studies programs and thus are essential to the Elvehjem mission.

The effective teaching of art history required both cultural and historical diversity, and examples of Greco-Roman antiquity were perceived as essential. A black-figure Greek amphora of the mid-sixth century B.C., which was purchased in London in 1963 with the first monies from the Hilldale Trust, began one of the Elvehjem's most significant and useful subcollections. The next acquisition of ancient art was not until 1968, when four significant additions were made. The first, a geometric amphora of the eighth century B.C. (Plate 2) was purchased with monies from the Max W. Zabel Fund; Lucian M. Hanks donated a red-figure Apulian bell krater of the fourth century B.C.; and Mr. and Mrs. Arthur Frank of Milwaukee presented two very fine vases: a black-figure hydria (Plate 4) of ca. 510 B.C. ascribed to the Priam Painter and an Attic neck-amphora of ca. 530 B.C.

The relationship established with Mr. and Mrs. Arthur Frank at that time has been particularly important to the

development of the Elvehjem collection of Greco-Roman antiquities. Arthur Frank, an impassioned and knowledgeable collector, over the years has generously given objects from his own collection, contributed funds toward museum purchases, and has also regularly shared his expertise with the different museum directors and curators. He followed the gift of 1968 one year later with a bell krater of ca. 460–450 B.C. painted by a follower of the Niobid Painter. He continued donations of important vases well beyond the opening of the museum in 1970; included among them are a red-figure lekythos by the Pan Painter in 1976, two Attic black-figure kylixes in 1981, and a red-figure kylix and a black-figure Siana cup in 1985.

The Steimke Foundation, the Evjue Foundation, and the Fairchild Foundation have made gifts which bring the Elvehjem collection up to seventy-five select Greco-Roman vases. The white-ground lekythos (Plate 5) of ca. 460 B.C. depicting two women bearing an offering, purchased in 1970, and a black-figure Neck Amphora with lid by the Chiusi Painter (Plate 3) purchased in 1983 are outstanding examples of such purchases.

The ancient collection was also expanded in other directions. In 1968, the museum acquired several pieces of Roman domestic glass and has regularly added to the group. At a London auction in 1969, on the day that, according to Frank Horlbeck, most of British society was captivated by the investiture of the Prince of Wales in Caernarvan Castle and therefore not bidding, the Elvehjem acquired an elaborately carved Roman sarcophagus depicting the four seasons (Plate 9). This was followed immediately in 1970 by the purchase of a delicately carved marble figure of a satyr from the second century A.D. In the 1970s, Mr. and Mrs. Arthur Frank, Jon and Paul Holtzman, Herbert Howe, and Ellis Jensen collectively donated over 3,500 Greek, Roman, and Byzantine coins (Plate 7) to the Elvehjem. Other acquisitions have included four Roman mosaics from Syria of the fifth century; a fragment of an Egyptian funerary relief from the tomb of Ptahhetep II (Plate 1) purchased in 1973; a marble Roman portrait-bust depicting a Julio-Claudian prince, possibly Gaius Caesar (Plate 8) purchased in 1976; and an Etruscan hand mirror (Plate 6) of the fourth century B.C. depicting a satyr, a maenad and Lasa, a winged female deity that frequently accompanies lovers in Etruscan iconography.

The growth of the Elvehjem collection during the decade between 1960 and 1970 can be summed up with several statistics: the number of American and European paintings increased from 221 to 285; prints increased from 270 to 727. In addition, several new collections in terms of media and culture were started: thirty-three pieces of American and European sculpture; sixty-four American and European drawings and watercolors, twenty-four works of

art from the Greco-Roman period, and 170 objects representing the visual arts of China, India, Japan, Nepal, and Tibet. Other accessions, which point to future directions, should be mentioned; some have been developed further in the twenty years which followed, others have yet to be pursued. In addition to the above, the museum inventory for 1970 lists fourteen pieces of African sculpture donated to the university in 1962 by Lester Wunderman, twenty-two precolumbian ceramics donated in 1969 by Mrs. Malcolm K. Whyte, twenty-four pieces of decorative glass including six contemporary glass sculptures donated by Harvey Littleton in 1968–69, 118 mixed coins of various cultures and times, thirty-two decorative European ceramics, and four pieces of furniture. In all, the collection tripled in size from 577 to 1579 objects in the ten years immediately preceding the opening of the Elvehjem Museum of Art.

Building a Collection 1970–90

Millard Rogers, the Elvehjem's first director, arrived in Madison in 1967 from the Toledo Museum of Art where he had been the curator of American art. The sifting and winnowing of the collection in preparation for the new museum became his first priority. In the initial years of his tenure, the myriad portraits of campus personalities, which had been stored in the basement of Bascom Hall with the university collection, were deleted from the inventory and relegated to the university archives; works of art purchased since 1944 in rural art exhibitions throughout the state were transferred to a separate, now defunct, Permanent Collection of Rural Art. Desirable works of art, which had become scattered across the campus over the years were reassembled, inventoried, and when necessary, restored.

The newly organized permanent collection was handsomely installed for the inauguration of the museum in September of 1970. However, because the collection clearly was not yet a cohesive survey of any art historical style or period, it was supplemented with a special temporary exhibition focusing on late nineteenth and twentieth century art borrowed from alumni and friends. Most of the works in the exhibition were owned privately, but loans were also secured from dealers and from the Langer collection of the Madison Art Center. Several important loans were also obtained from the notable collection of Mrs. Harry Lynde Bradley, through arrangement with the Milwaukee Art Center.

Several works of art, together with a number of the loans to the inaugural exhibition, were donated to the Elvehjem collection as a direct result of the enthusiasm and good will generated by the new museum. Among the most outstanding are *Orpheus Greeting the Dawn* (Plate 90) by Jean-Baptiste-Camille Corot (which once formed part of two

panels for the dining room of the Paris townhouse of Prince Anatole Demidoff); a gift in memory of Earl William and Eugenia Brandt Quirk from their children; *Étretat* (Plate 98) by Eugène-Louis Boudin, gift of Mrs. Frank P. Hixon; *Phenomena Blue Ascent* by Paul Jenkins, gift of Mrs. Albert D. Lasker; two paintings by the French eighteenth-century artist Hubert Robert including *Capriccio of Classical Ruins with Pyramid* (Plate 65), gifts of Mr. and Mrs. Firman H. Hass; and a delicately carved marble relief of ca. 1635–40 by Francois Duquesnoy depicting *Sacred and Profane Love* (Plate 35), a gift of Mr. and Mrs. Newman T. Halvorson.

Since the auspicious beginning in 1970, the Elvehjem collection has expanded significantly, acquiring 12,423 additional works of art in its first twenty years. The print collection alone increased from 812 prints in 1970 to 7,133 in 1990; coins and medals grew from 118 in 1970 to 4,072 in 1990; and Chinese ceramics, including export ware, increased from 9 to 577. Other areas of the collection also increased although not as dramatically. In western art, paintings went from 285 to 427, drawings and watercolors from 64 to 241, sculpture from 28 to 107, and miscellaneous decorative arts, including furniture, silver, ceramics, and glass, swelled from 60 to 698. Objects from the Greco-Roman world, not counting the coins, multiplied from 24 to 158. Asian arts overall, not counting the Japanese woodblock prints and the Chinese ceramics, went from 167 to 849; if, on the other hand, the Japanese woodcuts and the Chinese ceramics are included, then the overall growth in this area is most remarkable, going from 252 works of art in 1970 to 4,954 in 1990. The collections of Indian miniature paintings, sculptures, and decorative arts increased from 83 to 292.

The remarkable growth of the Asian collections is principally due to the generosity of a relatively small number of private individuals who, after many years of study and careful collecting, donated their holdings to the museum. Two such collections, which had their beginnings in the 1960s, have already been mentioned: Indian miniature paintings and sculpture which were developed almost exclusively through the patronage of Earl Morse and Earnest C. and Jane Werner Watson. Other significant private collections which were donated in their entirety between 1970 and 1990 include the Van Vleck Collection of Japanese woodcut prints, the separate collections of Chinese ceramics which came from Clifford S. Liddle, Mrs. Bonnie H. Risdon, and Richard Stockwell, and the Liebman/Cleaver collection of Chinese export porcelain.

Edward Burr Van Vleck, professor of mathematics at the University of Wisconsin from 1906 to 1929, began seriously to collect Japanese woodblock prints in 1916. The high point of his collecting activities came in 1928, when he purchased from a local bank approximately 4,000 prints,

which had formerly belonged to Frank Lloyd Wright. Van Vleck subsequently sold a considerable number of the Wright group as a means of recouping his initial investment, but the majority remained in his possession and became the nucleus of his collection. When E. B. Van Vleck died in 1943, his collection passed to his son, John Hasbrouck Van Vleck who in 1980 bequeathed the bulk of it to the Elvehjem Museum of Art. The remainder was donated in 1984 by Hasbrouck's widow Abigail Van Vleck.

While the attainment of a fairly comprehensive collection of western prints has been a gradual process, the donation of the Van Vleck collection provided an instant encyclopedic survey of Japanese woodcuts which reputedly ranks as one of the top five public collections in the United States. Consisting of just under 4,000 prints, the Van Vleck collection is the most spectacular single donation the Elvehjem has ever received. It encompasses an enormous range of styles and periods including the early black-and-white prints of the late seventeenth and eighteenth centuries, the rich color depictions of actors and courtesans by such eighteenth and early nineteenth century masters as Utamaro, Shigekatsu (Plate 79), and Kiyotsune (Plate 67), the landscape prints of the nineteenth century by Hokusai and Hiroshige (Plates 80 and 85), and the "westernized" prints of the Meiji period and the early twentieth century as represented by Hasui, Goyo (Plate 118), and Eishi (Plate 73). In addition to the broad survey of Japanese printmaking, the collection has a particularly strong focus on the work of Utagawa Hiroshige.

Three individual collectors, Clifford S. Liddle, Mrs. Bonnie H. Risdon, and Richard Stockwell must be credited for the Elvehjem's extensive selection of Chinese ceramics. Clifford S. Liddle, alumnus, associate dean of the UW School of Education for twenty years, and educational advisor for the United States Foreign Service donated his collection of 136 Chinese, Annamese, and Siamese ceramics in 1972. This collection represents ceramic styles and cultural traditions in Southeast Asia; particularly it typifies the taste of Indonesia where many of the wares were originally bought. The collection of ninety-four objects donated by Mrs. Bonnie Risdon in 1979 is very different. It comprises a wide array of Chinese, Japanese, and Korean decorative arts ranging from the fifteenth century to the nineteenth, but including a Han jar and a Sung vase and bowl. The Stockwell collection was the last to arrive and relates closely to the Risdon collection. Donated in 1986, the 204 items in the collection have an overall flavor of nineteenth century Chinese decorative arts and include a number of outstanding pieces such as an eighteenth-century Blanc de Chine, a pair of very rare Yung Cheng bowls, an oxblood vase, and a K'ang Hsi yellow glazed bowl. In addition, this collection has several tomb figurines among which the most

impressive is a Tang dynasty camel (Plate 11).

The Ethel and Arthur Liebman collection comprises 348 pieces of Chinese export ware produced for the European and American market, as well as a selection of European porcelain (Plate 66). Originally assembled by Ethel Liebman, the collection arrived at the Elvehjem in 1973. It had been purchased from Arthur Liebman, Ethel Liebman's son, by Mr. and Mrs. John C. Cleaver of Milwaukee to be given to the museum over a period of years. The extraordinarily fine collection accurately reflects the wide range of types, styles, and shapes that were produced in China for the export market in the eighteenth and nineteenth centuries. Many individual pieces such as the illustrated punch bowl (Plate 69), produced about 1785, are rare and of very high quality.

Three additional collectors who contributed significantly to the Elvehjem's holdings of Asian art must be mentioned. In 1980, 1983, and 1985, Mr. and Mrs. James Stein of New York City donated several very fine Chinese and Indian objects, among them three glazed terracotta figures depicting a warrior, a Mongolian attendant, and a court lady, and an extraordinarily elegant vase (Plate 68) of the Chien Lung reign. In 1986, Dr. Warren Gilson, alumnus and chairman of Gilson Medical Electronics in Middleton, donated five Chinese vases of the Ch'ing Dynasty and a twelfth century Korean food bowl. That same year, Mr. and Mrs. William Spengler presented as gift to the museum thirteen Gandharan sculptures, which they had originally lent to the exhibition *The Art of Storytelling, Indian Art in Wisconsin Collections* organized by the Elvehjem. It should also be noted that, except for two Japanese scroll paintings acquired in 1986 with funds from the John H. Van Vleck Endowment Fund (Plate 96), purchase funds have not been used to enhance the Asian collections.

Between 1970 and 1978, Vernon Hall, professor of comparative literature at the University of Wisconsin-Madison donated a rare and splendid collection of medals to the Elvehjem. Evolving in the context of the European humanistic tradition, the medals number almost 400 and span the fifteenth through the nineteenth centuries. The Hall collection was started just after World War II in France, when many collections were thrown on the market. According to Professor Hall, many of the best medals were acquired in that country in the 1950s and, to a lesser extent, in the 1960s. A few were found in Italy. Others were obtained from dealers' catalogues and auctions, and particularly through the well known-numismatist Mark M. Salton. The collection includes pieces produced in Italy, France, Germany, Denmark, and England by some of the most skilled artists of their time such as Pisanello (Plate 15), Matteo de' Pasti, Sperandio, Nicolas Leclerc, Jean Varin, Hans Reinhart the Elder, and Johann Karl Hedlinger.

Eric McCready, the Elvehjem's second director, is largely responsible for the development of the decorative art collections. Aided by his wife, Eliza, who had an advanced degree from Delaware's Winterthur program, McCready initiated the collection of decorative silver and actively promoted the collecting of glass and American furniture.

The first piece of sterling silver to enter the permanent collection was an unassuming but handsome punch bowl with tray and ladle which was donated by Mr. and Mrs. R. V. Anderson in 1974. However, the beginning of a historical collection was an elegant vermeil teapot (Plate 60) by Paul de Lamerie, which was made in England about 1745. Donated anonymously in 1976, the teapot is embellished with portraits in high relief, animals, coronets, and other lace design elements. The gift also included two wine chalices, one by Matthew Boulton (1728–1809) and the other by Hester Bateman (1709–1794). That same year, a sterling silver presentation cup (Plate 58) was purchased with funds from the Thomas E. Brittingham Trust Fund. Made in 1750 by Thomas Gilpin of London for Quentin Dick, one of the founders of the Bank of Ireland, the cup weighs approximately 212 troy ounces and represents the height of the rococo period in eighteenth century England. These objects were followed by another anonymous gift in 1981 of fifty items of eighteenth century Georgian tableware by various artists including thirty-five pieces by Hester Bateman, three pieces by Peter and Ann Bateman, three pieces by Henry Chawner, and a pepper dredger by Crespin Fuller. With a variety of subsequent gifts, the collection now numbers sixty-eight items.

Decorative glass came to the Elvehjem collection in 1969, when Mrs. Joseph D. Patton donated a late nineteenth century German punch bowl and sixteen accompanying glasses and Mrs. Stanley Stone donated two German Bohemian enameled and gilded pokals. These were followed in 1972 by seven sixteenth and seventeenth century stained glass panels by unknown Flemish, English, Dutch, and German artists, and, in 1974 by an exquisite Emile Gallé lamp which was bequeathed to the museum by Cyril Winton Nave. However, the most significant gift of glass was made in 1976 when Emeritus Dean and Mrs. Ira Baldwin presented nineteen glass works by Renee Lalique (e.g., Plate 123) and William Durand. Given in memory of Mrs. Baldwin's mother, Ineva T. Reilly, the collection encompasses vases, bowls, candlesticks, plates, perfume bottles, and serving pieces.

Furniture was originally purchased to complement the displays of painting and sculpture and to provide historical context. The first piece, a sixteenth-century French *Cabinet a deux corps*, was acquired in 1969 with monies from the Max W. Zabel Fund. It was immediately followed by a

pair of William and Mary chairs of about 1690, purchased with funds from Earl and Eugenia Quirk Foundation. A variety of handsome but disparate items was purchased during the first half of the 1970s, the most notable of which is a pair of joined wood, gilded candle stands of 1730 by Benjamin Goodison, carved after designs by William Kent and a pair of eighteenth century side tables designed by Robert Adam in 1971. Between 1974 and 1978, collecting focused primarily on international modern or early American furniture. Modern chairs designed by such international artists as Saarinen, Bertola, and Breuer were acquired as were seventeen pieces of early American furniture, again mostly chairs, including a pair of Queen Anne side chairs, one donated by Lois A. Williams, the other (Plate 52) purchased with funds from Harold F. Bishop.

The collecting of modern furnishings continued during the first half of the following decade. In 1980, Katherine Harper Mead, Elvehjem director from January 1980 to July 1983, with monies generously provided by the Evjue Foundation, purchased three chairs, an adult's chair, a child's chair and a dining chair, designed by Frank Lloyd Wright, as well as a window (Plate 109) depicting the Tree of Life from the Darwin Martin house. To complement these, Joyce J. Bartell donated a Wright bench from the First Unitarian Meeting House. Then, in 1983, through the bequest of Lucile L. Keck, the Elvehjem received twenty-five pieces of furniture designed in 1933 by Leland Atwood and George Fred Keck for Keck's House of Tomorrow, which are among the earliest examples of the modern style in American furnishings. The House of Tomorrow ensemble was completed by the addition of a pair of matching tables donated that same year by Mrs. Katherine Gottschalk. Subsequent to the last-mentioned gift, except for a pair of Empire style armchairs and a settee, bequeathed in 1986 by Blake Blair of Chicago, no additional furniture has been accessioned.

Perhaps the most unusual collection to come to the Elvehjem is the group of eighty-three American Indian baskets which were donated by Mr. and Mrs. Theodore Van Zelst and their children, Anne and Brad Orvieto, in 1984 (Plate 105). The collection is noteworthy not only for the high quality of the individual baskets but also in that it provides a broad geographical survey of Native American basket-weaving techniques, ranging from the Southwest to the Northwest Coast, the Great Plains and the Northeast, and includes examples from Alaska and Canada.

Throughout the 1970s and the 1980s, the development of the Elvehjem's collection of paintings and drawings relied on in-kind gifts. As with the Asian art holdings and the specialized collections mentioned above, directions and strengths of the present painting collection were often determined by donations and bequests of entire collections.

Alexander Hollaender, an alumnus of the university (B.A. 1929, M.A. 1930, Ph.D. 1931), together with his wife Henrietta collected paintings, sculpture, and works on paper for more than half a century. With characteristic independence of mind and an international outlook, they focused on the art produced in Europe and South and Central America from the 1950s to the 1970s. Their generosity to the Elvehjem extends back to 1970 when they lent several outstanding items from their collection to the inaugural exhibition. In addition to these initial loans, two exhibitions from their collection were subsequently organized: *Twentieth Century Graphics, the Hollaender Collection*, September 8–November 3, 1974 and *CoBrA, The Hollaender Collection*, May 31–July 25, 1981.

Beginning in 1979, the Hollaenders donated art to the Elvehjem which included widely representative works by artists from the CoBrA group. The best known of these is *Clown* (Plate 129) of 1954 by Karel Appel. However, the group also included work by Mogens Balle, Carle-Henning Pedersen, Pierre Alechinsky, Corneille, Eugene Brands, Ger Lataster, Anton Rooskens, and Theo Wolvecamp. The remainder of the Hollaender collection, numbering over 150 works of art in various media, has been bequeathed to the Elvehjem and was transferred to Madison for safe keeping in January 1987 when Dr. Hollaender died. The following handbook illustrations represent the collection: *Head of Michel Tapie* (Plate 124) by Alexander Calder, an untitled sculpture of 1956 (Plate 130) by David Smith, *August Light* (Plate 131) by Hans Hofmann, *Rain Forest: Night Presence III* (Plate 134) by Louise Nevelson, and *Impression* (Plate 138) by Barbara Hepworth.

Dr. and Mrs. Abraham Melamed of Milwaukee also added several fine twentieth-century works of art to the Elvehjem collection. In 1971 they donated twenty hand-colored etchings by Marc Chagall which illustrated *Les Fables de La Fontaine*; in 1972–73 they donated three paintings, *Champions Always* and *Baptismal* by Sidney Goodman, and *Watch* by James McGarrell. In 1976, the paintings were followed by four sculptures by Leonard Baskin, one of which, *Laureate Standing* is illustrated in this handbook (Plate 132).

Mr. and Mrs. Stuart P. Feld have particularly advanced the American art collection with donations of paintings and fine works on paper. Beginning in 1970 with an oil painting by Walter Gilman Page entitled *The Visit* and a pastel by Harriet Campbell Foss of around 1900 entitled *The Tea Party*, the Felds, who live in New York where Mr. Feld is associated with the Hirsch and Adler Gallery, regularly donated numerous works of American art to the Elvehjem collection. Among them are Elihu Vedder's charcoal of a *Seated Figure*, Henry Bacon's *Clam Gatherers at Etretat*, Lillian Westcott Hale's *The Backyard*, John Henry Twachtman's *Misty Landscape* (Plate 97), *Two Steamships*, by John Fredrick Ken-

sett, Irving Ramsey Wiles's *Lady at Fireplace* and *Portrait of Mary E. Lincoln*, a *Portrait of a Young Man in Blue* (Plate 54) by an unknown artist called the Van Rensselaer Limner, and Albert Bierstadt's *The Boating Party* (Plate 91).

Donations of single works of art from individuals have also been important to the development of the Elvehjem collection of American art. In 1972, three important gifts were an oil painting of 1913 by George Wesley Bellows entitled *Approach to the Bridge at Night* (Plate 115) from Mr. and Mrs. Gordon Walker of Racine, *80th Birthday* by Thomas Satterwaite Noble from Dr. and Mrs. Mark Noble Mueller, and a marble sculpture by Randolph Rogers entitled *Indian Hunter Boy* given in memory of Professor Harry Hayden Clark by Charles L. Leavitt. In 1975, the Phi Beta Phi Sorority, Wisconsin Alpha Chapter donated *Landscape* (Plate 88), painted sometime after 1857 by William Louis Sonntag, and the heirs of the estate of Matilda Ackley Donoho presented *Landscape* (Plate 93) painted in 1884 by G. Ruger Donoho. Toward the end of the decade, Dr. and Mrs. Jon Udell gave a striking portrait of a *Young Woman in Black* (Plate 113) painted by Homer Boss.

Especially fruitful for the American collection was the museum's tenth anniversary celebration of 1980 which elicited several notable additions. Two important watercolors should be mentioned: Charles Burchfield's *Migration of Butterflies by Moonlight* of 1963, gift of Mr. and Mrs. Newman T. Halvorsen, and *Birch Brush* of 1972 by Andrew Wyeth, gift of William Beverly Murphy. Two sculptures and a watercolor respectively by Frank Lloyd Wright, Italo Scanga, and Georgia O'Keeffe were individually donated early in 1983. Later that year, the tragic death of Katherine Harper Mead was the occasion for several memorial gifts, including American works such as *Going From the Mill* by (Grandma) Anna Mary Robertson Moses and *Portrait of D. Paul Jones* by Homer Boss again from Dr. and Mrs. Jon Udell. Fine American works from the Robert B. Mayer Memorial Collection were donated in 1984; among others these included *Dunham Beauchamp* (*Reclining Knight*) by Robert Barnes, *Portrait of a Woman* by Alice Neel, *Light Green/Pink* by Craig Kauffman, and *Banner #3* by Richard Lindner. Also in 1984, the American Academy and Institute of Arts and Letters donated a pencil study for *Blank* (Plate 143) by Shusaka Arakawa. Another Elvehjem benefactor active in the later 1980s was D. Frederick Baker, an alumnus from the class of 1959, who has for several years regularly donated paintings and drawings from the Baker/Pisano collection which include artists Stuart Davis, William Baziotas, Walter Kuhn, and Stokely Webster. In 1985, the First Wisconsin Bank and the First Wisconsin Corporation donated a large mural by John Steuart Curry entitled *Wisconsin Farm Scene*, and in 1986, Dr. Warren Gilson, previously mentioned as a donor of Chinese ceramics, added a second important American sculpture to the *Emancipation Group* by

Thomas Ball which he had given in 1976, *Nathan Hale*, by Frederick William MacMonnies. Also in 1986, a very charming oil painting of 1882 by Theodore Robinson of a man at a workbench (Plate 92) was presented to the Elvehjem by Mr. and Mrs. Robert J. Bullard.

By comparison, the Elvehjem's collection of European paintings and sculpture expanded more modestly through in-kind gifts than the American collection. The Hollaender's donation of contemporary works of art by European artists has already been mentioned. Other European works, both modern and historical, deserving special notice include *Harbor Scene* by Francesco Simonini, gift of Major General and Mrs. Robert C. Fergusson; *Seascape* by the nineteenth century French artist Theodore Weber which was a gift of Mr. and Mrs. Irwin Layden; *Still Life With Vase of Flowers* by Albert Belleruche from Mr. and Mrs. Stuart Feld; an untitled oil on panel by Charles François Daubigny from Mark H. Ingraham; *Can Can Dancers* by Marcel Gro-maire, gift of Neva Krohn; and Leopold Robert's *Seated Bandit with his Loot* (Plate 81) which was donated in 1984 by the Shepherd Gallery of New York City in memory of Ms. Mead.

Throughout the Elvehjem's history art purchase funds have played a special role in the development of the collection. Gifts in kind, as essential as they are, usually reflect the donor's individual interests and taste. On the other hand, with purchase funds, the art historical gaps in the collection can be filled and sections specifically responsive to the museum's academic constituency can be developed.

During the 1960s, the university provided some funds for purchasing art. This support continued, although in reduced measure, to about the middle of the 1970s when the general economic condition of the state imposed constraints on the general university budget. Support from the Humanistic Foundation, the Anonymous Fund, the Brittingham Trust, the Evjue Foundation, class gifts and individual alumni and friends has continued unabated to the present time. In addition, new sources of art purchase funds have been developed. In 1970, the University of Wisconsin Foundation, assisted by a newly formed Elvehjem Council, launched a successful campaign for an art purchase endowment and, several years later, an Elvehjem membership program with a special associates category was instituted to provide a certain amount of purchase funds each year.

Among the many paintings and sculptures the museum purchased in its first ten years are *St. Francis Receiving the Stigmata* by Mateo Cerezo (Plate 43) and *Packhorses: The Midday Rest* by Thomas Gainsborough (Plate 71), both purchased in 1971; *Pistachio* (Plate 137) by Helen Frankenthaler, purchased in 1972; in 1973 *Three Studies of a Camel* (Plate 84), a watercolor by Eugène Fromentin; a brown ink and wash of *a Young Artist at a Drawing Board* (Plate 62) by Jean-Baptiste

Greuze; and a red chalk on paper drawing of *Roe and Stork Suspended from a Tree Branch* (Plate 50) by Jean-Baptiste Oudry. The museum also purchased in 1976, an unattributed eighteenth-century French painting entitled *The Triumph of Galatea* (Plate 55); and two platinum glazed terracotta figures, *Nakoma and Nakomis* by Frank Lloyd Wright. Other additions include in 1977, a polychromed wood Palm Sunday processional figure depicting *Christ Riding a Donkey* (Plate 18) of about 1450, Claude-Joseph Vernet's spectacular *Sunrise* (Plate 63) of 1759, and a cast bronze outdoor sculpture by William Zorach, entitled *Mother and Child* (Plate 122); in 1978, *Takashimaya* (*Department Store Window, Tokyo*) (Plate 140) by Tom Blackwell; and, in 1979, *Moonlight on the Coast* (Plate 83) by the nineteenth century Norwegian painter Johan Christian Dahl.

The next decade began under the curatorial guidance of Katherine Harper Mead. Works she acquired in her two-and-a-half year directorship, except for two items, form a coherent stylistic group and reflect her knowledge of and interest in nineteenth-century art. In 1980, the museum purchased *Scene at Fleury, France* (Plate 102) by Walter Griffin and *Recurrent Apparition* (Plate 128) by Adolph Gottlieb. In 1981–82, acquisitions included *Le Poete* (Plate 104) by Jacques Villon, *The Artist's Studio* (Plate 78) by Auguste-Xavier Leprince, *La Sambre à Charleroi* (Plate 103) by Maximilien Luce, *Theseus Combating the Minotaur* (Plate 82) by Antoine-Louis Barye, and *Seated Boy with a Portfolio* (Plate 86) by François Bonvin. Ms. Mead's last acquisition in 1983, *Three Costumed Figures* (Plate 121) by Alexandra Exter, showed her moving in a new direction. One other acquisition, although somewhat outside of Ms. Mead's immediate area of interest, was purchased with funds provided by a group of friends as a memorial to her in early 1984; this is *Lady Torrens and Her Family* (Plate 76), painted in 1820 by John Linnell.

Similarly, the author's taste and curatorial interests are reflected in the acquisitions of the years from 1985 through 1990. But for three exceptions, an Etruscan hand mirror (Plate 6) of the fourth century B.C., the *Portrait of Mrs. Pearce* (Plate 95) painted in 1888 by Charles Sprague Pearce, and *Gnome* (Plate 119) of 1921–22 by Robert Michel, which presented themselves as rare opportunities too good to miss, the author has focused on collecting contemporary art. Since 1985, the Elvehjem has purchased paintings and sculpture which include among others *Bruges III* (Plate 144) by Al Held, *Christusubermalung* (Plate 147) by Arnulf Rainer, *Boots Pride* (Plate 149) by Sandro Chia, *Untitled Bronze #1* (Plate 150) by John DeAndrea, *Undetermined Line* (Plate 152) by Bernar Venet, *The Sins of Joan Miro* (Plate 145) by Joel Peter Witkin, *Pico Escondido* (Plate 153) by Michael McMillen, *Shards* (Plate 146) by Frank Stella, and *Small Constellation I* (Plate 154) by Robert Cumming.

The development of the western print collection follows the general pattern set by painting and sculpture. Many generous individuals donated single prints as well as entire collections, while purchase funds were used to bridge gaps in the historical coherence of the whole and to pursue specific areas in depth. However, more prints have been purchased over the years than works in other media because of the relatively low prices that works on paper command.

Just after the museum's opening, Mr. and Mrs. Abraham Melamed donated the first "collection" of note, which consisted of twenty hand-colored etchings by Marc Chagall illustrating *Les Fables de La Fontaine*. One year later, in 1972, Alfred S. Lunt and Lynn Fontanne, the famed theatrical couple whose vacation retreat was in Genesee Depot, Wisconsin, donated six color lithographs by Henri de Toulouse-Lautrec, including masterworks like *Divan Japonais* (Plate 101) and *Jane Avril*. This gift filled a major gap in the history of lithography and provided the print collection with some of its most appealing images, but perhaps more important, gave public visibility to the print collection through the combined lustre of the artist's and the donors' names.

The collecting of historical European prints was further enhanced in 1974, when a group of twenty-eight etchings entitled *Roman Antiquities of the Time of the Republic and of the First Emperors* (Plate 61) by the Italian Giovanni Battista Piranesi was transferred to the Elvehjem from the State Historical Society of Wisconsin. In 1977, Isaac N. Lovejoy donated a very important collection of over fifty prints which included work by such artists as Paul Cezanne, Jean-Baptiste Corot, Charles-François Daubigny, Albrecht Dürer, Paul Gauguin, Francisco Goya, Edouard Manet, Jean-François Millet, Camille Pissaro, Pierre-Auguste Renoir, Lucas Van Leyden, Adriaen Van Ostade, James McNeill Whistler, and Anders Zorn. Also in 1977, Helen Wurdemann donated forty-one lithographs by the nineteenth-century French artist Honoré Daumier, thirty-seven coming from the series *Gens de Justice* published in *Charivari* between March 1845 and October 1848. Ms. Wurdemann, also known as Baroness Guzzardi, continued to donate first prints by Daumier, and later by Francisco Goya, to the Elvehjem right up to her death in January of 1989. Her generous support brought over 600 prints to the permanent collection.

Purchase funds had an important role in the development of the historical print collection and have been used to acquire some of its finest holdings. Already in 1970, eighty plates in excellent condition from Francisco Goya's *Los Caprichos* (Plate 74) of 1799 were purchased with a special grant from the Thomas E. Brittingham Fund, and monies from the Oscar Rennebohm Foundation were used to acquire Cristofano Robetta's exquisite engraving of the *Adora-*

tion of the Magi (Plate 19). These were followed in 1971 and 1973 by Albrecht Dürer's *Portrait of Philipp Melanchton* of 1526 and *The Virgin as Queen of the Angels* of 1518, the first purchased with monies from Thomas T. Coxon and Edna G. Dyar, while the second is one of the early Endowment Fund acquisitions. In 1979, the Earl O. Vits Endowment Fund permitted the happy acquisition *Adam and Eve in Paradise* of 1509 by Lucas Cranach the Elder; in 1982, Hendrick Goltzius *Pietà* of 1596 was purchased with funds from the Eugenie M. Bolz Endowment Fund.

Because a fairly representative selection of the technically superb "painter-etchers" who, during the latter half of the nineteenth century, specialized in picturesque views and intimate genre scenes have come to the museum through gift, they have been purchased infrequently. The few that the museum has bought include Edouard Vuillard, *Les Deux Belles-Soeurs*, 1899; *A Landing in England* and *L'Hiver à Paris* of 1879 by Felix Buhot; Eugene Carriere's *Madame Eugene Carriere* of 1893, *L'Oncle Claes et la Tante Johanna* of 1875 by Félicien Rops, and *The Widower* of 1877 by James Tissot. The museum also added in 1986 *Whistler with the White Lock* by Mortimer Menpes.

In addition to its traditional historical western holdings, the Elvehjem has always collected a broad range of prints by modern and contemporary artists. As a result, there are prints in the collection from Western and Eastern Europe, from North, South and Central America, as well as from various parts of Asia. Also following the pattern established by James Watrous during the 1960s, the museum acquires prints by less well known and younger artists, by regional artists, by members of the art department faculty, as well as works by the most important luminaries.

A number of entire collections of modern prints have been donated to the Elvehjem during its first twenty years. In 1973, Warrington Colescott, one of the original founders of the university's strong program in printmaking, donated his complete series entitled *Histories—Colescott's USA* including *George Washington Meets Betsy Ross* (Plate 141) in 1973. The museum has continued to collect his work, through purchase and gift. In 1973–74, Mr. and Mrs. Herbert Lust donated 100 prints mostly by American artists of the twentieth century. In 1985, Mr. and Mrs. Gunther Heller donated 155 prints of which the main strength was American regionalist work dating from the 1930s to the 1970s by John Stuart Curry, Grant Wood, Thomas Hart Benton, and a number of their peers and followers. Other major artists represented include John Sloan, Gabor Peterdi, and Leonard Baskin.

The extensive Mark and Helen Hooper collection, donated in 1977–78, also included American artists such as Mark Tobey, Man Ray, George Ball, Adolph Gottlieb, Warrington Colescott, and Raymond Gloeckler. However, their interests were much more international and the collection,

consisting of 375 prints, encompassed a wide range of modern and contemporary artists from around the world. In addition to a fine representative selection of prints by the British artist Stanley Hayter (Plate 127), the Hooper collection included works by the Sonia Delaunay, Georges Braque, Max Ernst, Albert Gleizes, Fritz Hundertwasser, Oskar Kokoschka, Yamamoto Tadayoshi, Le Corbusier, Ferdinand Leger, Roberto Matta, Joan Miro, Pierre Soulages, and Henry Moore. In 1982 and 1986, gifts from Janet and Marvin Fishman of Milwaukee, representative of the impressionist, figurative, and realist tendencies in German art between 1910 and the mid-1930s, added a new dimension to the Elvehjem collection. Included in the group were works by Ludwig Meidner, Rudolph Grossman, Otto Herbig, Herman Mayrhofer, Hans Meid, and Carl Rebus. Prints from the earlier part of the twentieth century have been purchased occasionally. Most notable among the European works so acquired are Edvard Munch's *The Sick Child* of 1894 purchased with monies from the F. J. Sensenbrenner Trust Fund and Emile Nolde's *Woman in Profile* (Plate 112) of 1910 bought with funds provided by the Elvehjem members organization. American prints, by contrast, have been purchased with a greater regularity. Too numerous to list individually, purchased acquisitions for the American print collection have included work by such artists as John Taylor Arms, George E. Burr, Ernest Haskell, Winslow Homer, Martin Lewis, John Marin, James McBey, Joseph Pennell, Karl Schrag, John Sloan, John Twachtman, and Grant Wood (Plate 125).

Unlike historical prints or even prints dating from the earlier part of the twentieth century, contemporary prints have rarely come into the Elvehjem collection as gifts; most have been purchased. Beginning in 1971 with the acquisition of *Boston Cremes* by Wayne Thiebaud, the judicious use of purchase funds has added works to the collection by such important artists as Francis Bacon, Christo, Chuck Close, Jim Dine (Plate 151), Edward Hopper, Robert Indiana, Jasper Johns (Plate 139), Alex Katz, Sol Lewitt, Roy Lichtenstein, Robert Motherwell, Claes Oldenburgs, Philip Pearlstein, Edward Ruscha, Andy Warhol (Plate 136), Tom Wesselman, and William Wiley. In addition to the well es-

tablished contemporary artists listed, the Elvehjem has also regularly acquired prints by members of the UW Art Department faculty, prints by outstanding foreign artists who are not well known in this country such as Jiri Anderle (Plate 142), as well as works by less well known but high quality printmakers such as Dan Allison and Luis Jimenez (Plate 148).

Another development of the later 1980s with major significance for the immediate and long-term growth of the Elvehjem collection of contemporary prints was the establishment of Tandem Press. Administered through the Department of Art, Tandem Press was created to provide visiting artists as well as UW students and faculty with a state-of-the-art facility and the technical expertise necessary for the collaborative creation of works on paper. In March 1988, a formal agreement was negotiated whereby the Elvehjem serves as the official archive for editions of prints produced by the press. This association has enriched the Elvehjem collection with outstanding prints by such luminaries as Alice Aycock, Garo Antresian, Sondra Freckleton, Sam Gilliam, Linda Benglis, Richard Bosman, Cham Hendon, Italo Scanga, Claire van Vliet, and Robert Stackhouse.

The Elvehjem collection has seen rapid growth during the first twenty years of its history going from 1,600 objects to over 14,000. However, equally important to the collection were the years preceding the museum's opening in 1970.

The university art collection has come a long way since the somewhat whimsical acceptance of the Crane and Brumder paintings in 1913. The Regents did not foresee that the university's random acquisitions of those early years would eventually lead to a fully organized and functioning museum collection of over 14,000 objects. In September of 1990, the Elvehjem Museum of Art celebrates its twentieth anniversary and at the same time faces a challenging new chapter in its history. The continued development of its permanent collection is one of its most important goals.

ACKNOWLEDGMENTS

The first handbook of the Elvehjem's permanent collection was published in 1974. Out of print for more than eight years, its ninety illustrations accurately reflected the depth and range of a collection which, at that time, numbered only 2,400 objects. The new handbook, which is being published on the occasion of the Elvehjem's twentieth anniversary, represents a milestone in the development of the permanent collection; its illustrations were drawn from a collection of over 14,000 objects. Testifying to the strength of the collection which served as the original rationale for building the Elvehjem, a number of the works illustrated are the same as those which appeared in the first publication. However, there are many new works, new collecting directions, and, for the first time, an art historical cohesion which makes the collection an important educational asset to the university.

For many of the facts in the catalogue essay pertaining to the early development of the collection, I am very much indebted to Professor James Watrous and his invaluable publication *A Century of Capricious Collecting 1877–1970: From the Gallery in Science Hall to the Elvehjem Museum of Art* (Madison, University of Wisconsin, 1987). Without Professor Watrous's thoughtfulness, generosity, and scholarly thoroughness much of the history of the collection's early years would be completely lost. I also want to thank Professor

Frank Horlbeck from the Department of Art History and Millard Rogers, the Elvehjem's first director, for important information and insights without which the story of the collection would not be complete.

Several people contributed to the successful organization and production of this handbook. In the selection of the works to be illustrated I was assisted by Carlton Overland, Elvehjem curator from 1971 to 1989 and Lisa Calden, museum registrar from 1975 to 1989. The photography was done by Sally Behr, temporary staff photographer from 1989 to 1990 and Bud Radlund of Radlund and Associates Incorporated in Madison, Wisconsin. Earl Madden and the staff of the UW Publications Office furnished the elegant design and handled various aspects of production. And finally special thank you to Patricia Powell, the new Elvehjem editor for her patience and diligence in bringing this publication into being.

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Russell Panczenko, Director
Madison, Wisconsin 1990

KEY TO THE HANDBOOK

The works of art are arranged in chronological order.

Each entry observes a standard format:

For works of art whose authorship is known or which have been attributed to a specific artist:

1. Artist's name
2. Artist's dates (or period of activity) and nationality

For works of art which are not attributed to a specific artist:

1. The cultural provenance
2. Period or century and geographic locus

For all works of art, the above information is followed by:

3. Title or description of work, date
4. Location and transcription of signature and/or date when present
5. Medium and size given in both inches and centimeters, with height preceding width or diameter
6. Name of donor or source of purchase funds and accession number



I.

EGYPTIAN

(Old Kingdom, Dynasty V) Saqqara

Fragment of Funerary Relief from the Tomb of Ptahhetep II, ca. 2350–2310 B.C.

Carved and painted limestone, 24 1/2 in. H. (62.2 cm)

Class of 1948 Gift Fund purchase, 1973.141



2.

GREEK

(7th century B.C.) Boeotia

Geometric Amphora: Warrior Flanked by Horses, ca. 670 B.C.

Earthenware with slip decoration, 35 3/4 in. H. (91 cm)

Max W. Zabel Fund purchase, 68.19.1



3.

CHIUSI PAINTER

(Late 6th century B.C.) Greek, Attica

Black-Figure Neck-Amphora with Lid: Herakles Fighting Triton, ca. 520–500 B.C.

Earthenware with slip and painted decoration, 20 9/16 in. H. with lid, (52.2 cm)

Tenth Anniversary Fund, Elvehjem Endowment Fund, and Art Collections Fund purchase, 1983.6



4.

PRIAM PAINTER and POTTER OF THE HEAVY HYDRIA I
(Active ca. 520–490 B.C.) Greek, Attica

Black-Figure Hydria: Athena as Charioteer with Herakles and Hermes, ca. 510 B.C.
Earthenware with slip and painted decoration, 21 1/4 in. H. (54 cm)
Gift of Mr. and Mrs. Arthur J. Frank, 68.14.1



5.

CIRCLE OF THE TIMOKRATES PAINTER (Possibly VILLA GIULIA PAINTER)
(Mid-5th century B.C.) Greek, Attica

White-Ground Lekythos: Two Women Bearing Offerings, ca. 460 B.C.
Earthenware with slip and painted decoration, 15 7/8 in. H. (40.3 cm)
Edna G. Dyar Fund and Fairchild Foundation Fund purchase, 70.2



6.
ETRUSCAN
(Late 4th century B.C.), Chiusi

Hand Mirror: Satyr, Maenad, and Lasa, ca. 300 B.C.
Bronze with engraved decoration, 10 3/16 in. H. (25.8 cm)
Earl O. Vits Endowment Fund and Members of the Elvehjem Museum of Art Fund purchase, 1986.24



7.

GREEK

(Demetrios Poliorcetes, 306–283 B.C.) Kingdom of Macedonia

Tetradrachm: obv. Poseidon Hurling a Trident; rev. Nike on Prow of Ship
Silver, 1 1/8 in. Dia. (2.8 cm)

Gift of Mr. and Mrs. Arthur J. Frank, 1979.215



8.
ROMAN
(Augustus, 27 B.C.-14 A.D.)

Head of a Julio-Claudian Prince (possibly Gaius Caesar), ca. 10-5 B.C.
Carved marble, 11 in. H. (28 cm)
Hilldale Trust Fund purchase, 1976.147



9.

INDIAN

(Kushan Period, ca. 50 B.C.-320 A.D.) Gandhāra

Seated Maitreya, ca. 2nd-3rd century

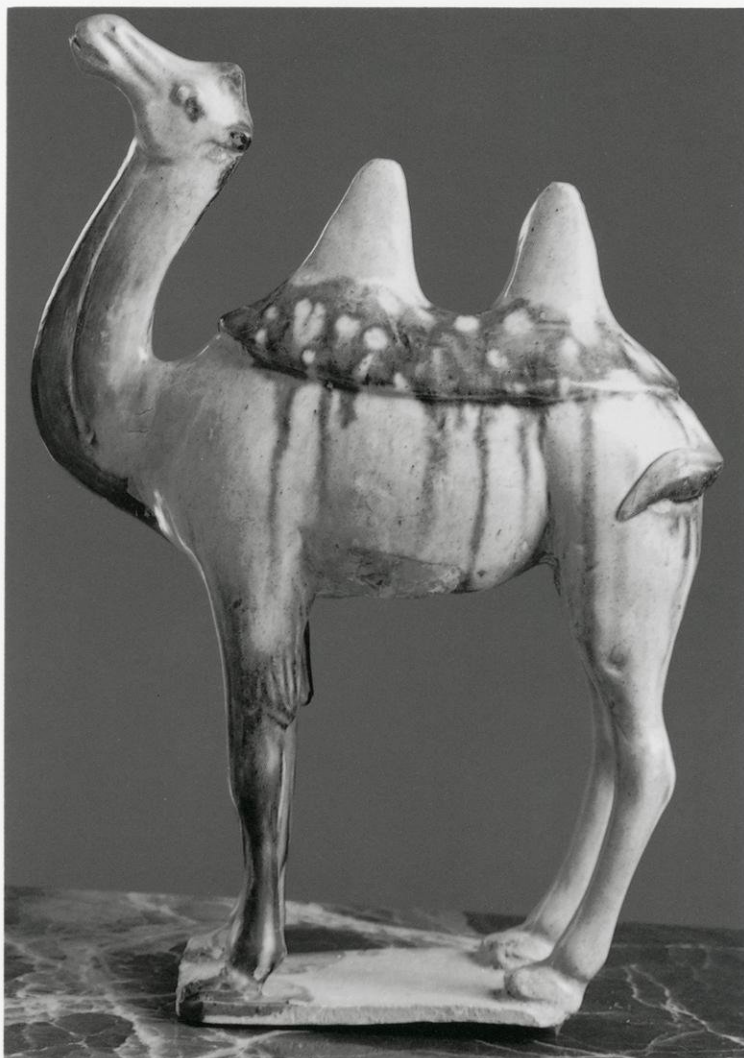
Carved schist, 30 in. H. (76.2 cm)

Gift of Mr. and Mrs. Earl Morse, 1972.23



10.
ROMAN
(3rd century A.D.)

Sarcophagus: Allegory of the Four Seasons with Portrait of the Deceased, ca. 230- 250 A.D.
Carved marble, 28×72 in. (71.1×182.9 cm)
Max W. Zabel Fund purchase, 69.13.1



II.
CHINESE
(T'ang Dynasty, 618-907 A.D.)

Camel
Glazed earthenware, 14 1/2 in. H. (36.9 cm)
Gift of Richard E. Stockwell, 1986.209



12.
INDIAN
(Pāla Period, 730–1086 A.D.)

Dancing Ganesa, 11th century
Carved black stone, 24 1/4 in. H. (61.6 cm)
Gift of Mr. and Mrs. Earl Morse, 1972.27



13.
ANDREA VANNI
(1332–1414) Italian, Siena

The Mourning Madonna, ca. 1375
Tempera and gilt on panel, 21 7/8 × 10 3/4 in. (55.6 × 27.3 cm)
Gift of the Samuel H. Kress Foundation, 61.4.10



14.

GIOVANNI DI FRANCESCO TOSCANI

(Ca. 1400–1450) Italian, Florence

Scene in a Court of Love: Filocolo's Parable (from Boccaccio), ca. 1425

Tempera and gilt on panel, 14 5/8 × 48 3/16 in. (37.2 × 122.4 cm)

Gift of the Samuel H. Kress Foundation, 61.4.3



15.

PISANELLO (ANTONIO PISANO)

(Ca. 1395–1455) Italian

Medal of John VIII Palaeologus, Emperor of Constantinople:
 obv. Portrait of Emperor; rev. The Emperor on Horseback at a Roadside Cross, 1438
 Inscribed on reverse: OPUS PISANI PICTORIS
 Cast bronze, 3 15/16 in. Dia. (10 cm)
 Gift of Vernon Hall, 1973.III



16.
ENGLISH
(Mid-15th century)

Pietà, ca. 1440–1450
Carved and painted alabaster, 17 × 9 7/8 in. (43.2 × 25.1 cm)
Max W. Zabel Fund purchase, 69.9.1



17.
GERMAN
(Mid-15th century)

St. Jerome Removing a Thorn from a Lion's Foot, ca. 1450
Hand-colored woodcut, 11 1/8 x 7 5/8 in. (28.3 x 19.3 cm)
Oscar Rennebohm Foundation Fund purchase, 64.1.14



18.
UPPER AUSTRIAN
(Mid 15th-century)

Christ Riding a Donkey (Palmessel), ca. 1450
Carved and painted wood, 62×58 in. (157.5×147.3 cm.)
Members of the Elvehjem Art Center purchase through the Glenn McHugh Bequest, 1977.2



19.

CRISTOFANO di MICHELE ROBETTA
(1462-ca. 1522) Italian, Florence

The Adoration of the Magi, after 1496
Signed in plate l.r.: ROBETTA
Engraving, 11 3/4 x 10 3/4 in. (29.7 x 27.7 cm)
Oscar Rennebohm Foundation Fund purchase, 70.5



20.

ALBRECHT DÜRER

(1471–1528) German, Nuremberg

Nemesis (or The Great Fortune), ca. 1501–1502

Monogrammed in plate l.r.: AD

Engraving, 13 1/8 x 9 1/16 in. (33.4 x 23 cm)

Oscar Rennebohm Foundation Fund purchase, 64.1.11

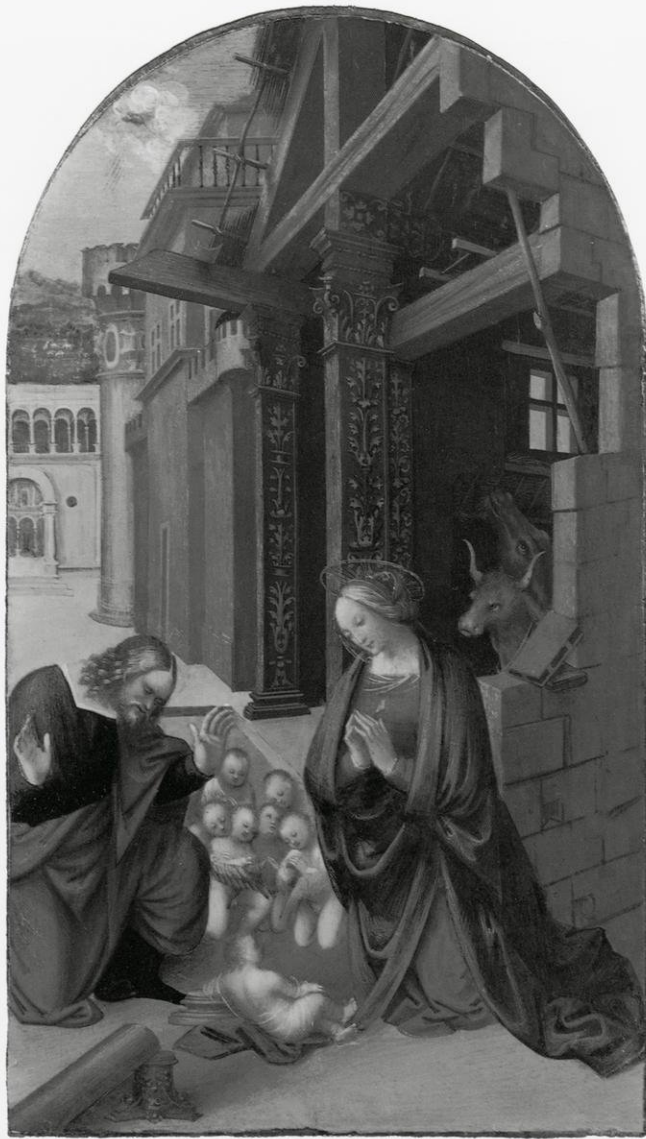


21.

COLIJN DE COTER

(Ca. 1455-ca. 1540) Flemish, Brussels

Bernatsky Triptych: The Lamentation, ca. 1500–1510
 Oil on panel, (center panel) 41 1/2 × 29 1/8 in. (105.5 × 74 cm)
 Gift of Charles R. Crane, 13.1.1



22.

GIROLAMO GIOVENONE

(Active ca. 1510–1555) Italian, Piedmont

Adoration of the Child, ca. 1510–1513

Oil or tempera and gilt on panel, 18 3/4 × 10 3/4 in. (47.6 cm × 27.3 cm)

Gift of the Samuel H. Kress Foundation, 61.4.4



23.

GIAMPIETRINO (GIOVANNI PIETRO RIZZI or GIOVANNI PEDRINI)
(Active early 16th century) Italian, Milan

Lucrezia Romana, ca. 1510–1525
Oil on panel, 37 3/4 × 28 1/2 in. (95.9 × 72.4 cm)
Gift of the Samuel H. Kress Foundation, 61.4.6



24.

MASTER OF ST. AGILOLFUS
(Early 16th century) Flemish, Antwerp

St. Anno of Cologne Receiving the Donation of Sieburg, ca. 1520
Oil on panel, 40 1/2 x 28 1/2 in. (103 x 72.5 cm)
Gift of Charles R. Crane, 13.1.2



25.

DEFENDENTE FERRARI

(Active ca. 1510–1535) Italian, Piedmont

Madonna and Child Enthroned with SS. John the Baptist and John the Evangelist, ca. 1525

Oil and gilt on panel, 91×60 in. (231.1×152.4 cm)

Gift of the Samuel H. Kress Foundation, 61.4.7



26.
GRECO-BYZANTINE
(Mid-16th century)

Triptych: Great Deësis with the Twelve Feasts of the Church, ca. 1540- 1549
Tempera and gilt on panel, (center panel) 50×41 3/4 in. (127×106.2 cm)
Gift of Joseph E. Davies, Ambassador to Russia, 37.1.1



27.
GIORGIO VASARI
(1511–1574) Italian, Florence

Adoration of the Shepherds, 1570–1571
Oil on panel, 131 1/2 × 69 in. (334 × 175.2 cm)
Gift of Alumni and Heirs of Henry Reinhardt, 23.1.1



28.

P. ANGUIANUS

(Late 16th century) Italian, Milan or Bologna (?)

Noli Me Tangere (Christ and Mary in the Garden), ca. 1575–1600

Signed on rock l.l.: P. Anguianus F.

Oil on canvas, 47 3/4 × 37 1/4 in. (121.3 × 69.2 cm)

Gift of Charles R. Crane, 13.1.29



29.

HENDRIK GOLTZIUS
(1558–1617) Dutch

Apollo, 1588

Monogrammed in plate l.c.: HG fe

Engraving, 13 3/4 × 10 3/8 in. (34.9 × 26.3 cm)

Oscar Rennebohm Foundation Fund purchase, 65.8.3



30.
INDIAN
(Early 17th century) Mughal Style

The Hoopoe, ca. 1610
Gouache and gold on paper, 10 7/8 x 7 3/8 in. (27.6 x 18.7 cm)
Gift of Mrs. Earnest C. Watson, 1973.17



31.
FRANS FRANCKEN II
(1581–1642) Flemish

The Marys at the Tomb, ca. 1620
Oil on copper, 16 3/4 × 19 1/2 in. (24.6 × 49.5 cm)
Gift of Charles R. Crane, 13.1.8



32.
REMBRANDT VAN RIJN
(1606–1669) Dutch

Small Lion Hunt, 1629–1630
Etching, 6 1/4 x 4 5/8 in. (15.9 x 11.8 cm)
Oscar Rennebohm Foundation Fund purchase, 66.3.3



33.

Attributed to PIETRO PAOLINI
(1603–1681) Italian, Rome

Young Man Playing a Violin, ca. 1630
Oil on canvas, 33 3/8 × 27 1/2 in. (84.5 × 69.9 cm)
Gift of the Samuel H. Kress Foundation, 61.4.14



34.
ANTHONIE PALAMEDESZ.
(1600–1673) Dutch

The Musical Company, ca. 1635
Oil on panel, 17 3/4 × 24 in. (45.1 × 61 cm.)
Gift of Mr. and Mrs. Marc B. Rojzman, 62.1.2



35.

FRANÇOIS DUQUESNOY
(1597–1643) Flemish

Sacred and Profane Love, ca. 1635–1640
Carved marble, 23 1/2 × 36 1/4 in. (59.7 × 92.1 cm)
Gift of Mr. and Mrs. Newman T. Halvorson, 70.15



36.

FRANCISCO CAMILO

(1610–1671) Spanish, Madrid

Adoration of the Shepherds, 1649

Signed and dated, l.c.: f.co CAMLo Fa Ao 1649

Oil on canvas, 69 1/8 × 48 5/8 in. (173.1 × 123.5 cm.)

Gift of Charles R. Crane, 13.1.30



37.

Attributed to GIACINTO BRANDI
(1623–1691) Italian, Rome

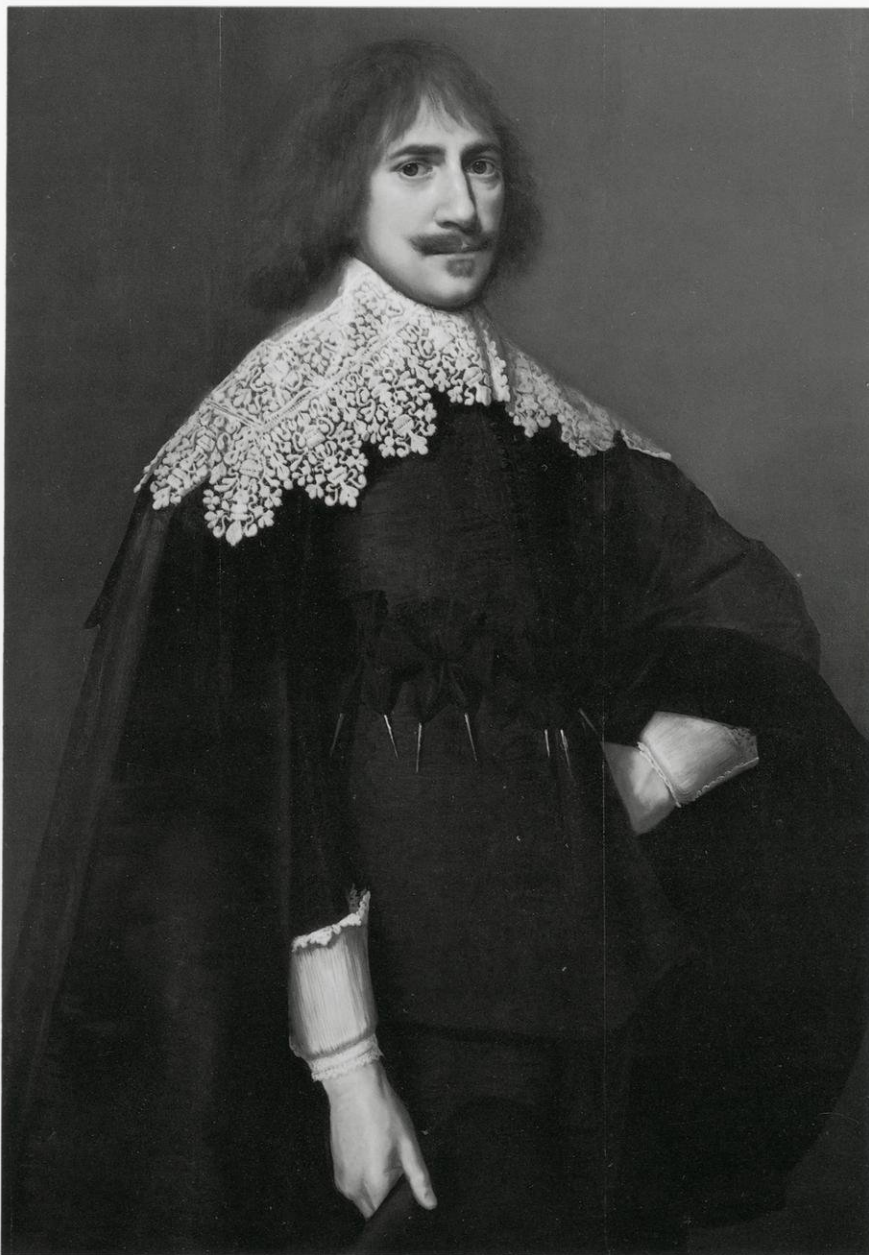
St. John the Baptist, ca. 1650
Oil on canvas, 50 5/8 × 38 7/8 in. (128.6 × 98.8 cm)
University purchase, 66.9.2



38.

CORNELIS PIETERSZ. BEGA
(1631–1664) Dutch, Haarlem

Party of Drinkers, ca. 1650s
Signed l.r.: C Bega
Oil on canvas, 30 3/16 × 26 in. (76.7 × 66 cm)
Gift of Charles R. Crane, 13.1.35



39.

NICOLAES ELIASZ. called PICKENOY
(ca. 1590–1656) Dutch

Portrait of a Gentleman, ca. 1650
Oil on wood panel, 40×28 1/2 in. (101.6×72.4 cm)
Gift of Mr. and Mrs. Marc B. Rojzman, 62.1.3



40.

FRANS JANSZ. POST
(1612–1680) Dutch

Village of Olinda, Brazil, ca. 1660
Signed l.r.: F. Post
Oil on canvas, 32 1/2 × 51 1/2 in. (82.5 × 130.8 cm)
Gift of Charles R. Crane, 13.1.16



41.
GASPARD DUGHET
(1615–1675) French

Classical Landscape with Figures by a Lake, ca. 1660
Oil on canvas, 20 1/8 × 29 3/8 in. (51.2 × 74.6 cm)
University purchase, 66.9.1



42.

THEODOR VAN THULDEN
(1606–1669) Flemish, Antwerp

Justice and Abundance, 1661

Signed bottom center: T. van Thulden fecit Ao 1661
Oil on canvas, 53 × 63 1/2 in. (134.6 × 161.3 cm)
Gift of Mr. and Mrs. Marc B. Rojzman, 58.4.5



43.

MATEO CEREZO

(1626–1666) Spanish, Madrid

St. Francis Receiving the Stigmata, 1663

Signed l.r.: Matheo Zereco/1663

Oil on canvas, 81×48 1/2 in. (205×123 cm)

Class of 1945 Gift Fund purchase, 71.4



44.

DOMENICO GARGIULO

(1612–1679) Italian, Naples

The Stoning of St. Stephen

Oil on canvas, 51 1/2 × 40 in. (130.8 × 101.7)

Gift of Charles R. Crane, 13.1.31



45.

JACOB DE HEUSCH
(1657–1701) Dutch, Utrecht

Landscape with a Double-Arched Bridge (after Salvator Rosa), after 1675

Monogrammed on bridge: IDH

Oil on canvas, 85 × 118 1/2 in. (215.9 × 301 cm)

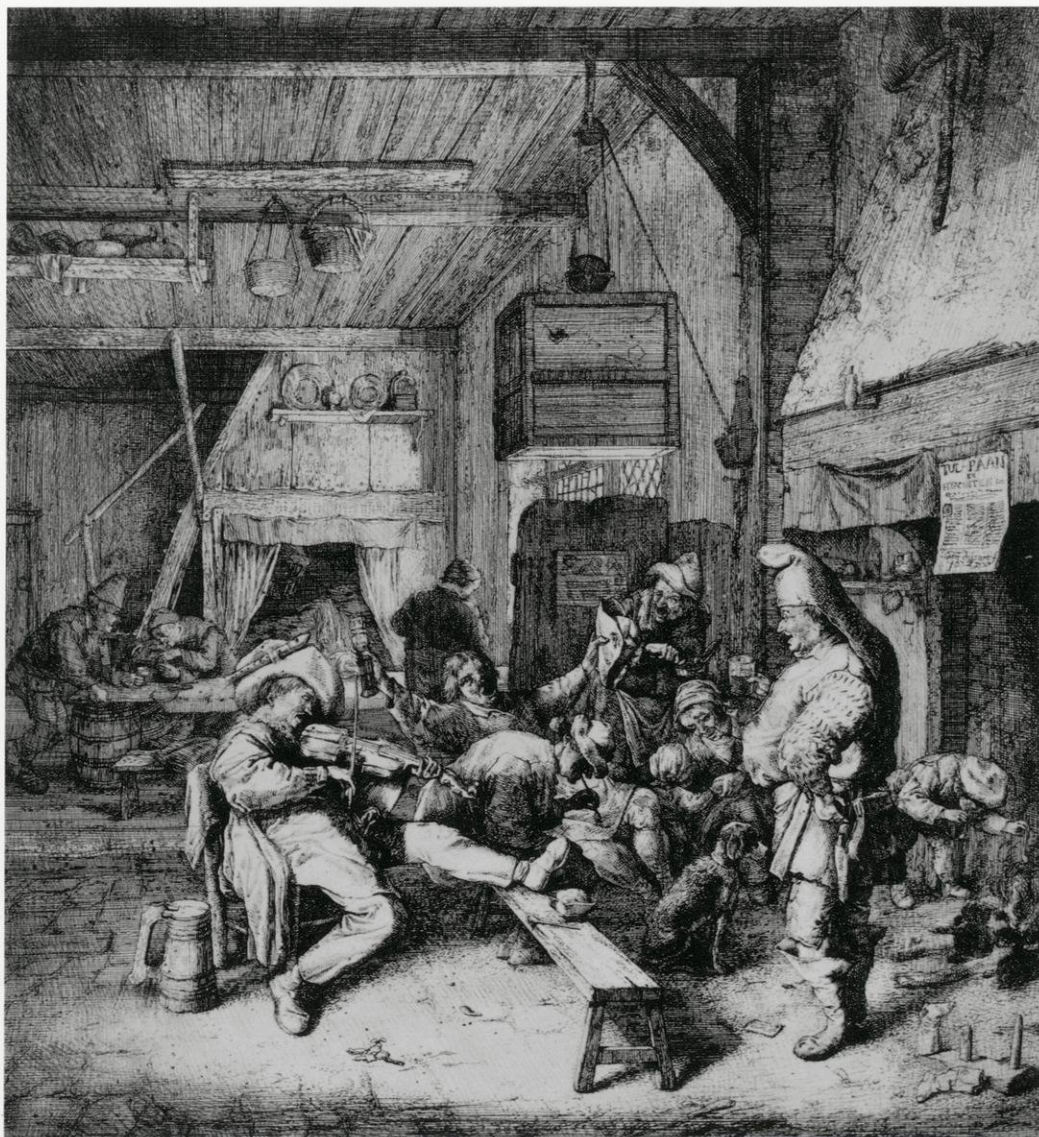
University Fund, Humanistic Foundation Fund, Anonymous Fund, and Knapp Bequest Fund purchase, 66.10.2



46.

BAREND VAN DER MEER
(1659-before 1702) Dutch, Amsterdam

Still Life with Nautilus Cup, ca. 1680s
Oil on canvas, 38 1/16 × 29 5/8 in. (96.7 × 75.3 cm)
Gift of Mr. and Mrs. Marc B. Rojzman, 62.1.1



47.

CORNELIS DUSART
(1660–1704) Dutch

Violin Player in a Tavern, 1685
Signed in plate r.c.: Corn. dusart 1685
Etching, 11 × 9 3/4 in. (27.9 × 24.7 cm)
Oscar Rennebohm Foundation Fund purchase, 64.1.4



48.

FRANCESCO SOLIMENA
(1657–1747) Italian, Naples

Adoration of the Shepherds, ca. 1685–1688
Oil on canvas, 54 3/4 × 68 1/2 in. (139 × 174 cm)
Thomas E. Brittingham Fund purchase, 70.8



49.

Attributed to PAOLO DI MATTEIS
(1662–1728) Italian, Naples

Apollo Pursuing Daphne, with Cupid and River-God Peneus, Her Father, ca. 1700
Oil on canvas, 54 1/8 × 68 in. (137.5 × 172.7 cm)
Gift of Mr. and Mrs. Marc B. Rojzman, 60.5.4



50.

JEAN-BAPTISTE OUDRY
(1686–1755) French

Roe and Stork Suspended from a Tree Branch, 1721
Signed in chalk l.l.: Oudry inv. et Del.
Red chalk on paper, 10 7/8 × 8 1/8 in. (27.6 × 22.7 cm)
Class of 1947 Gift Fund purchase, 1973.140



51.

GIACOMO CERUTI
(ca. 1691-ca. 1760) Italian

Three Urchins, ca. 1725-1735
Oil on canvas, 43 7/8 × 55 1/4 in. (111.5 × 140.3 cm)
Gift of Mr. and Mrs. Marc B. Rojzman, 59.6.3



52.

AMERICAN

(Early 18th century) Philadelphia

Queen Anne Side Chair, ca. 1730

Walnut, 41 3/4 in. H. (106 cm)

Harold F. Bishop Fund purchase, 1977.8

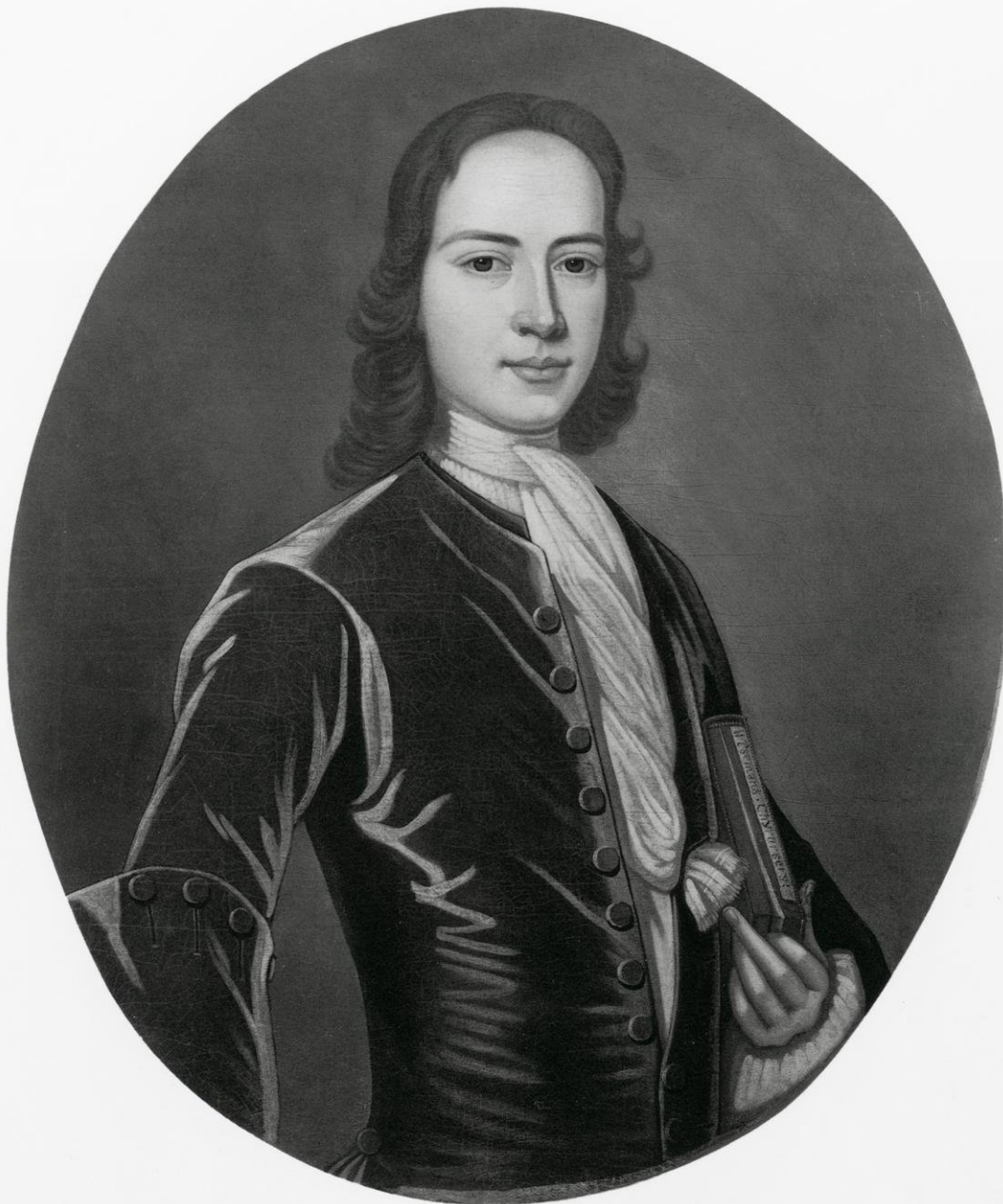


53.

NICHOLAS LANCRET
(1690–1745) French

Le Concert Pastoral, ca. 1734

Red chalk on paper, 10 1/2 × 14 7/16 in. (26.7 × 36.8 cm)
Professor Joseph Tucker Memorial Fund purchase, 64.1.5



54.

VAN RENSSELAER LIMNER
(18th century) American

Portrait of a Young Man in Blue, ca. 1735–1740
Oil on canvas, 30×24 1/2 in. (76.2×62.2 cm)
Gift of Mr. and Mrs. Stuart P. Feld, 1977.519



55.
FRENCH
(18th century)

The Triumph of Galatea
Oil on canvas, 36×50 in. (92×127 cm)
Elvehjem Endowment Fund and Thomas E. Brittingham Fund purchase, 1976.32



56.

JEAN RESTOUT
(1692–1768) French

The Good Samaritan, ca. 1736

Black and white chalk on brown paper, 17 1/4 × 10 1/2 in. (43.8 × 26.7 cm)

University purchase, 66.2.2



57.

GIUSEPPE ANGELI
(1710–1798) Italian, Venice

Sleeping Country Girl, ca. 1745–1755
Oil on canvas, 31 1/4 × 24 in. (79.4 × 61 cm)
Gift of the Samuel H. Kress Foundation, 61.4.2



58.

THOMAS GILPIN

(Active 1720- ca. 1775) English

George II Two-Handled Cup and Cover, 1750

Silver, 18 in. H. (45.7 cm)

Thomas E. Brittingham Fund purchase, 1976.152



59.

WILLIAM HOGARTH
(1697–1764) English

Gin Lane, 1751

Inscribed on plate below border I.I.: Design'd by W. Hogarth
Engraving and etching, 15 1/4 × 12 5/8 in. (38.8 × 32.1 cm)
Gift of Theodore Landon, 66.8.75



60.
PAUL DE LAMERIE
(b. France 1688–1751) English

Vermeil Tea Pot, 1745
Four hallmarks stamped on base; inscribed on base: ALL 73
Gold-washed silver, 7 in. H. (18 cm)
Anonymous gift, 1976.159



61.

GIOVANNI BATTISTA PIRANESI
(1720–1778) Italian

Arch of Constantine (from the series *Roman Antiquities of the Time of the Republic*), 1748

Signed in plate l.l.: Piranesi F.

Etching, 5 1/16 × 10 5/16 in. (12.9 × 26.2 cm)

Transfer from Kohler Art Library and State Historical Society, 1974.6.9



62.

JEAN-BAPTISTE GREUZE
(1725–1805) French

Young Artist at a Drawing Board, ca. 1756–1757
Signed on bucket l.l.: Greuze
Brown ink and wash on paper, 9 1/8 × 6 1/2 in. (23.2 × 16.5 cm)
Class of 1943 Gift Fund purchase, 1973.139



63.

CLAUDE-JOSEPH VERNET
(1714–1789) French

Sunrise, 1759

Signed I.I.: J. Vernet 1759

Oil on canvas, 38 1/2 x 53 in. (98 x 135 cm)

Robert Gale Doyon Fund and Elvehjem Endowment Fund purchase, 1977.109



64.

GIOVANNI BATTISTA TIEPOLO
(1696–1770) Italian, Venice

The Holy Family, ca. 1759–1760
Ink and wash over black chalk on paper, 10 3/4 × 8 1/8 in. (27.3 × 20.7 cm)
Oscar Rennebohm Foundation Fund purchase, 65.4.1



65.

HUBERT ROBERT
(1733–1808) French

Capriccio of Classical Ruins with Pyramid, ca. 1760

Oil on canvas, 38×52 in. (96.5×132.1 cm)

Gift of Mr. and Mrs. Firman H. Hass, 71.16



66.

FRENCH

(18th century) Sevres Factory

Vase: *A Romantic Couple* (after Boucher), ca. 1760–1770

Porcelain with enameled and gilt decoration, 14 1/2 in. H. (37 cm)

The Ethel and Arthur Liebman Collection, Gift of Mr. and Mrs. John C. Cleaver, 1977.560



67.

TORII KIYOTSUNE

(Ca. 1757–1779) Japanese

The Actors Ichimura Uzaemon IX and Onoe Kikugoro I as Soga no Goro Tokimune and Asaina no Saburo in the Armor-Pulling, early 1760s

Signed: Torii Kiyotsune ga

Three-color woodblock print, 12 3/16 × 5 9/16 in. (31 × 14.1 cm)

Bequest of John H. Van Vleck, 1980.2543



68.

CHINESE

(Chien Lung Reign, 1736–1795)

Vase

Porcelain with pale blue glaze, 15 1/8 in. H. (38.8 cm)

Gift of Mr. and Mrs. James Stein, 1985.107



69.

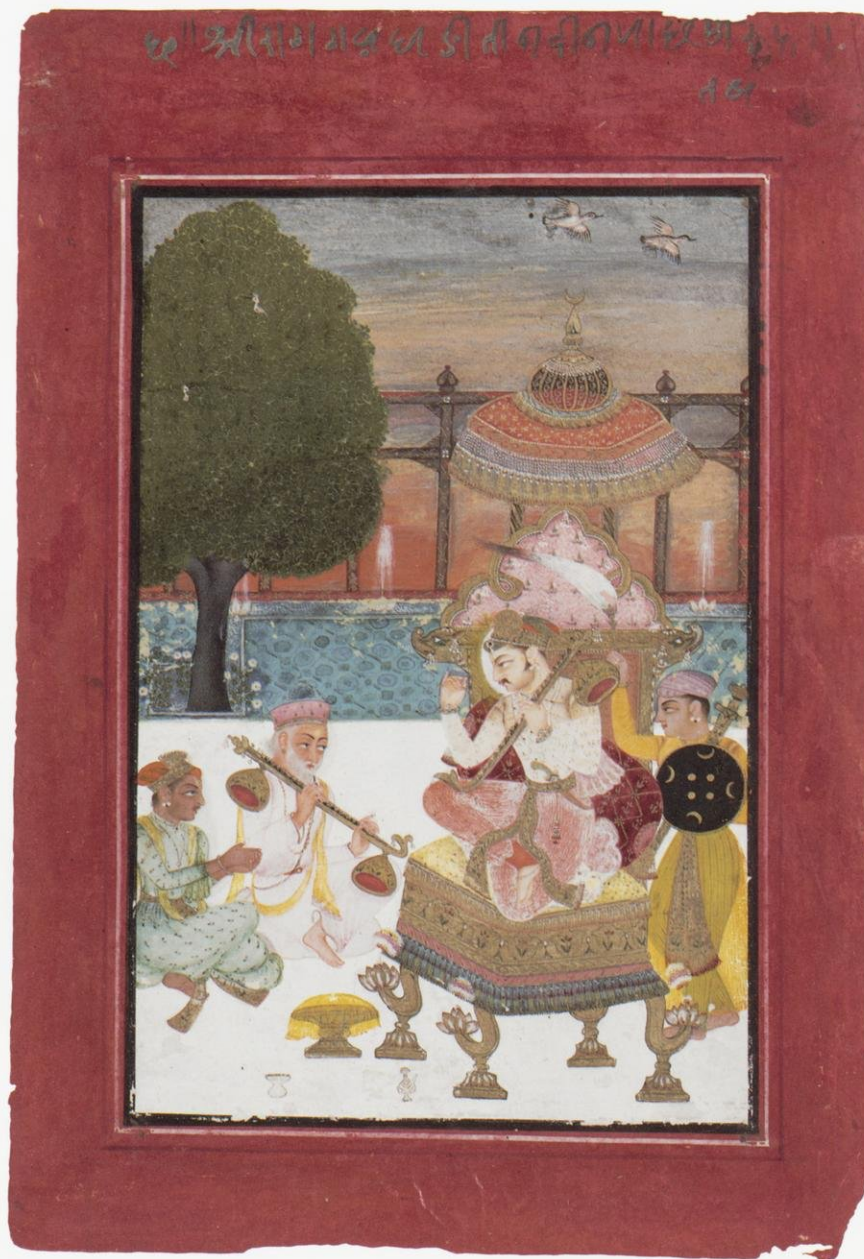
CHINESE

(18th century) Export Market

Punch Bowl: The hongs of Canton Harbor, ca. 1775–1800

Porcelain with *famille rose* enameled decoration, 6 in. H. (15 cm)

The Ethel and Arthur Liebman Collection, Gift of Mr. and Mrs. John C. Cleaver, 1974.92



70.

INDIAN

(18th century) Bundi or Kotah

Raga Sri: A Musician with Accompanist and Attendant on a Terrace, ca. 1780

Gouache and gold on paper, 9 3/8 x 6 9/16 in. (23.8 x 16.7 cm)

Gift of Jane Werner Watson, 1979.1719



71.

THOMAS GAINSBOROUGH
(1727–1787) English

Packhorses: The Midday Rest, 1786
Oil on canvas, 22 1/4 × 28 1/4 in. (56.5 × 71.8 cm)
Thomas E. Brittingham Fund purchase, 71.15



72.

JOHN HOPPNER
(1758–1810) English

Portrait of Miss Tyre, ca. 1790
Oil on canvas, 30×24 7/8 in. (76.2×63.2 cm)
Gift of Earl Morse, 62.6.1



73.

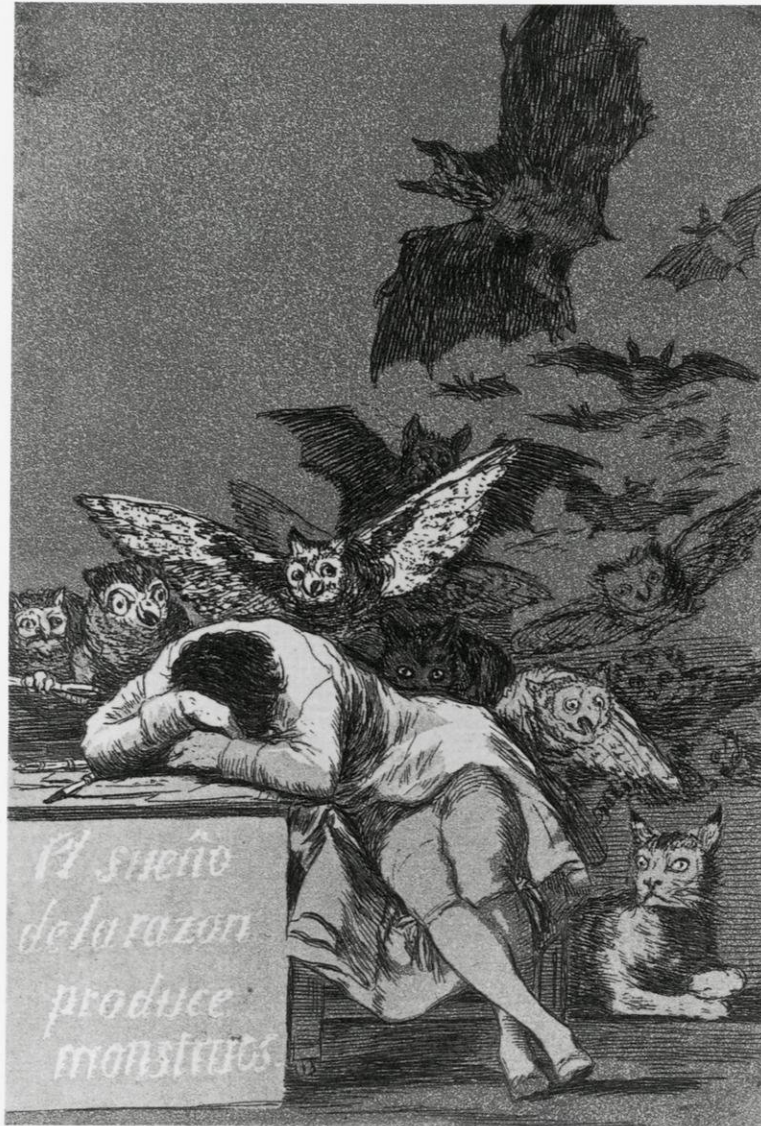
HOSODA EISHI
(1864–1905) Japanese

Flowers and the Six Immortal Poets in Modern Dress, 1795

Signed: Eishi zu

Color woodblock print, 13 3/4 × 9 3/8 in. (34.9 × 23.9 cm)

Bequest of John H. Van Vleck, 1980.658



74.
FRANCISCO GOYA
(1746–1828) Spanish

The Sleep of Reason Produces Monsters (from the series *Los Caprichos*), 1799
Etching and aquatint, 8 3/8 × 5 15/16 in. (21.2 × 15.1 cm)
Thomas E. Brittingham Fund purchase, 70.7.43



75.

GILBERT STUART
(1755–1828) American

Mrs. Aaron Davis, ca. 1816
Oil on panel, 28 5/8 × 23 in. (72.7 × 58.4 cm)
Max W. Zabel Fund purchase, 68.5.2



76.
JOHN LINNELL
(1792–1882) English

Lady Torrens and her Family, 1820
Signed and dated, l.c.: L. Linnell: F. 1820
Oil on canvas, 43 1/4 x 55 in. (109.8 x 139.8 cm)
Katherine Harper Mead Memorial Fund purchase, 1984.86



77.

RICHARD PARKES BONINGTON
(1801–1828) English

A Fisherman's Cottage, ca. 1820–1828

Watercolor and pencil on paper, 6 13/16 × 9 9/16 in. (17.3 × 24.3 cm)

Anonymous Fund and Humanistic Foundation Fund purchase, 69.16.1



78.
 AUGUSTE-XAVIER LEPRINCE
 (1799–1826) French

The Artist's Studio, 1826
 Oil on canvas, 28 11/16 × 36 3/8 in. (73.2 × 92.4 cm)
 Norman Bassett Foundation and the Harry and Margaret P. Clicksman,
 Juli Plant Grainger, John Lord, and Earl O. Vits Endowment Funds purchase, 1982.58



79.

YAMAGUCHI SHIGEKATSU

(Active mid-1820s) Japanese

*The Actor Onoe Kikugoro III as Sugawara no Michizane in Sugawara
Riseino Tobiume, Kawarazaki Theatre, 1825*

Signed: Ukiyo Shigekatsu

Color woodblock print, 8 5/8 x 7 3/8 in. (21.9 x 18.8 cm)

Bequest of John H. Van Vleck, 1980.2774



80.

KATSUSHIKA HOKUSAI

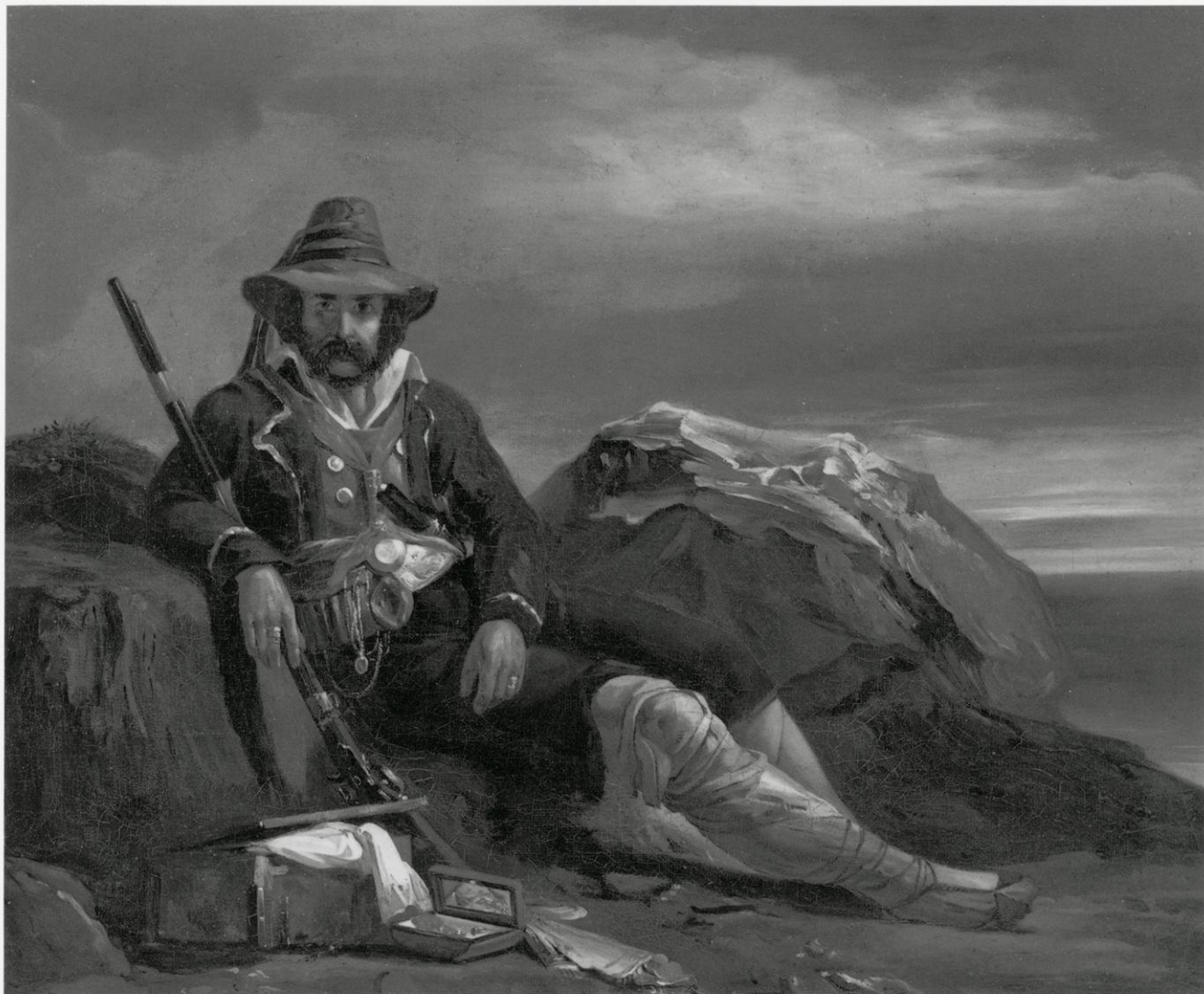
(1760–1849) Japanese

South Breeze, Fine Weather (from the series *Thirty-six Views of Mt. Fuji*), early 1830s

Signed: Hokusai aratame litsu hitsu

Color woodblock print, 9 7/8 × 14 5/8 in. (25.2 × 37.2 cm)

Bequest of John H. Van Vleck, 1980.2387



81.

Attributed to LEOPOLD ROBERT
(1794–1835) Swiss

Seated Bandit With His Loot, 1832

Oil on canvas, 14 3/4 × 17 15/16 in. (37.5 × 45.5 cm)

Gift of the Shepherd Gallery in memory of Katherine Harper Mead, 1984.85



82.

ANTOINE-LOUIS BARYE
(1796–1875) French

Theseus Combating the Minotaur, 1846

Inscribed on base, BARYE

Bronze, 17 5/8 in. H. (44.8 cm)

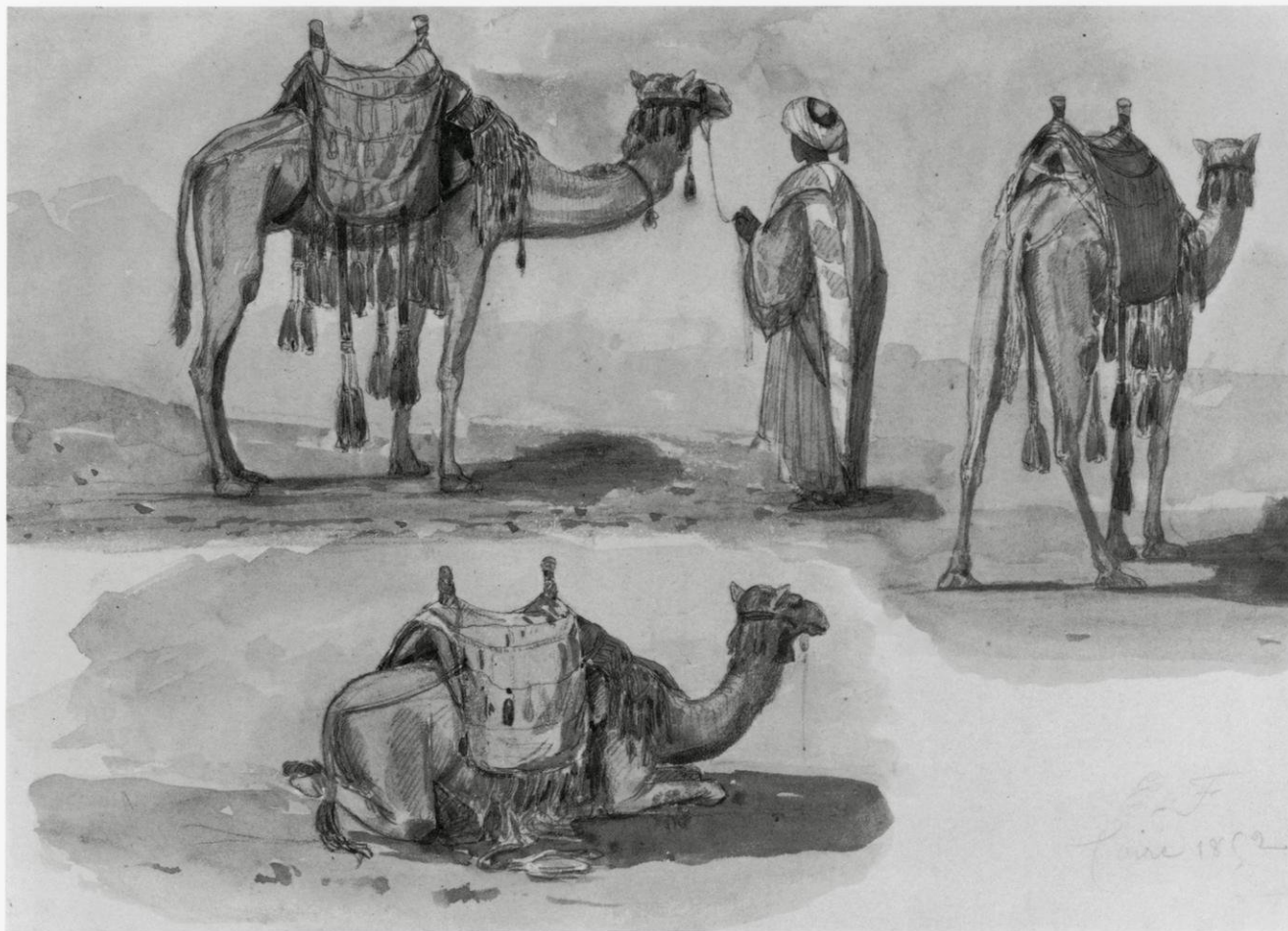
Friends of the Elvehjem Museum of Art, Elvehjem Associates, and Elvehjem Endowment Fund purchase, 1982.3



83.

JOHAN CHRISTIAN DAHL
(1788–1857) Norwegian

Moonlight on the Coast, 1852
Oil on canvas, 13 1/8 × 18 3/16 in. (33.4 × 46.2 cm)
Evjue Foundation Fund purchase, 1980.3



84.
EUGÈNE FROMENTIN
(1820–1876) French

Three Studies of a Camel, 1852
Signed and dated in pencil, l.r.: E F / Caire 1852
Watercolor and pencil, 7 3/16 × 10 in. (18.3 × 25.4 cm)
Humanistic Foundation Fund purchase, 1972.58



85.

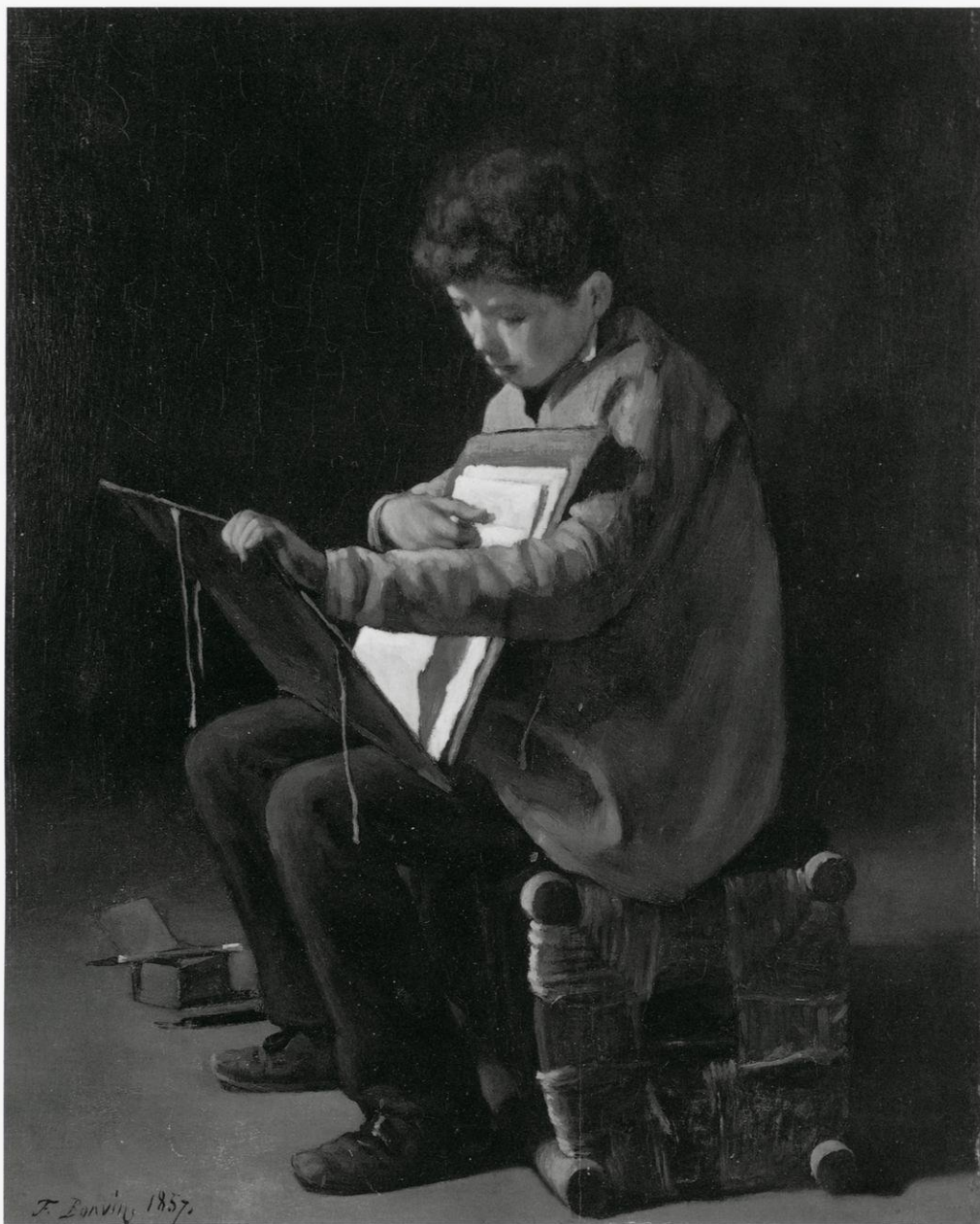
UTAGAWA HIROSHIGE
(1797–1858) Japanese

Dangerous Surf Below the Satta Pass Near Yui (No. 17 from the series *The Vertical Tokaido*), 1855

Signed: Hiroshige ga

Color woodblock print 13 1/2 × 8 7/8 in. (34.3 × 22.6 cm)

Bequest of John H. Van Vleck, 1980.1080



86.

FRANÇOIS BONVIN
(1817–1887) French

Seated Boy With a Portfolio, 1857
Signed l.l.: F. Bonvin 1857
Oil on canvas, 13 × 10 9/16 in. (33 × 26.9 cm)
Martha Renk Fund purchase, 1982.57



87.

JAMES ABBOTT McNEILL WHISTLER
(1834–1903) American

Fumette (from the series *Twelve Etchings from Nature*), ca. 1857 (published 1859)

Signed in plate l.r.: Whistler

Etching, 6 7/16 x 4 1/4 in. (16.3 x 10.8 cm)

Class of 1963 Gift Fund purchase, 63.3.5



88.

WILLIAM LOUIS SONNTAG
(1822–1900) American

Landscape, after 1857

Signed l.l.: W. L. Sonntag

Oil on canvas, 35 3/8 × 55 3/8 in. (89.8 × 140.7 cm)

Gift of The Wisconsin Alpha Chapter of Pi Beta Phi Sorority, 1975.11



89.

SEVERIN ROESEN

(ca.1815–1872) American

Still Life with Watermelon, ca. 1858–1871

Signed l.r. (as a grape tendril): Roesen

Oil on canvas, 29×36 1/8 in. (73.7×91.8 cm)

Max W. Zabel Fund purchase, 68.22.1



90.

JEAN-BAPTISTE-CAMILLE COROT
(1796–1875) French

Orpheus Greeting the Dawn, 1865

Signed and dated l.r.: Corot 1865

Oil on canvas, 78 3/4 × 54 in. (200 × 137.1 cm)

Gift in memory of Earl William and Eugenia Brandt Quirk, Class of 1910, by their children, 1981.136



91.

ALBERT BIERSTADT

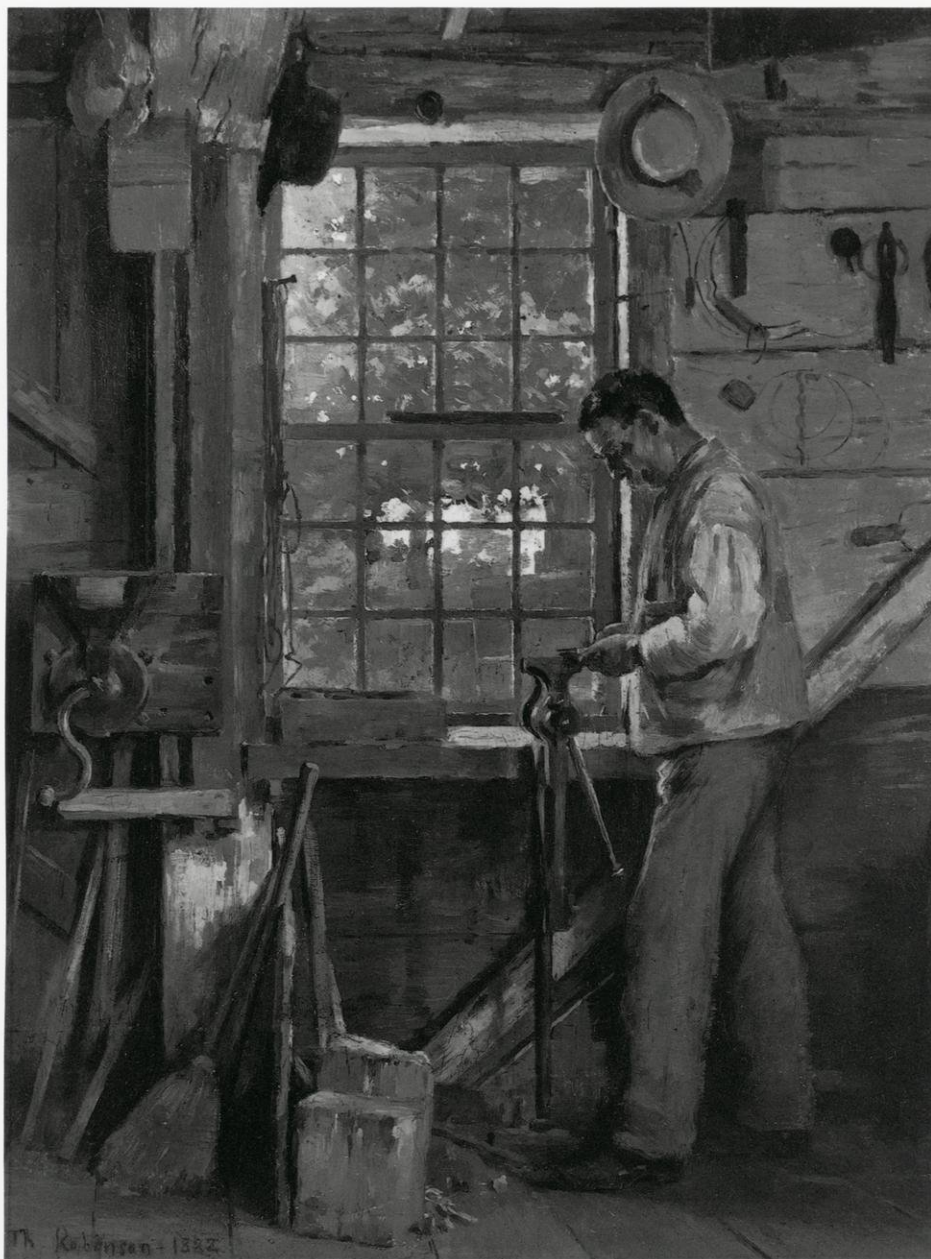
(b. Germany 1830–1902) American

The Boating Party

Signed, l.l.: ABierstadt

Oil on paper, 14×19 1/2 in. (35.6×49.5 cm)

Gift of Mr. and Mrs. Stuart P. Feld, 1979.1732



92.

THEODORE ROBINSON
(1852–1896) American

Man in a Workshop, 1882
Signed and dated I.L.: Th. Robinson - 1882
Oil on panel, 13 3/4 × 10 5/16 in. (34.9 × 26.1 cm)
Gift of Mr. and Mrs. Robert J. Bullard, 1986.35



93.

G. RUGER DONOHO
(1857–1916) American

Landscape, 1884

Signed and dated l.r.: RUGER DONOHO. 84.
Oil on canvas, 59 1/8 x 79 3/16 in. (150.2 x 201.1 cm)
Gift of the Heirs of the Estate of Matilda Ackley Donoho, 1975.91



94.

AUGUSTE RODIN
(1840–1917) French

Fauness, 1886 (model executed 1884)

Signed on base: A. Rodin

Cast bronze, 24 1/4 in. H. (54 cm)

Gift of Frank G. Hood, 62.7.2



95.

CHARLES SPRAGUE PEARCE
(1851–1914) American

Portrait of Mrs. Pearce, 1888

Signed I.L.: Charles Sprague Pearce

Oil on canvas, 81×42 in. (205.7×106.7 cm)

Members of the Elvehjem Museum of Art Fund and Art Collections Fund purchase, 1985.2



96.

KAWANABE GYOSAI
(1831–1889) Japanese

Hanging Scroll: Shoki and Two Oni, ca. 1850–1889

Signed in black ink l.r.: vertical calligraph

Ink on paper, 51 3/8 x 24 11/16 in. (130.4 x 62.9 cm)

John H. Van Vleck Endowment Fund purchase, 1986.25



97.

JOHN HENRY TWACHTMAN
(1853–1902) American

Misty Landscape, 1890s
Signed l.r.: J. H. Twachtman
Oil on canvas, 18 1/16 × 22 3/16 in. (45.9 × 56.3)
Gift of Mr. and Mrs. Stuart P. Feld, 1982.59



98.

EUGÈNE-LOUIS BOUDIN
(1824–1898) French

Etretat, 1891

Signed and dated l.r.: E. Boudin-91-

Oil on canvas, 30 15/16 × 43 7/16 in. (78.6 × 110.3 cm)

Gift of Mrs. Frank P. Hixon, 70.24



99.

KLAUDII LEBEDEV

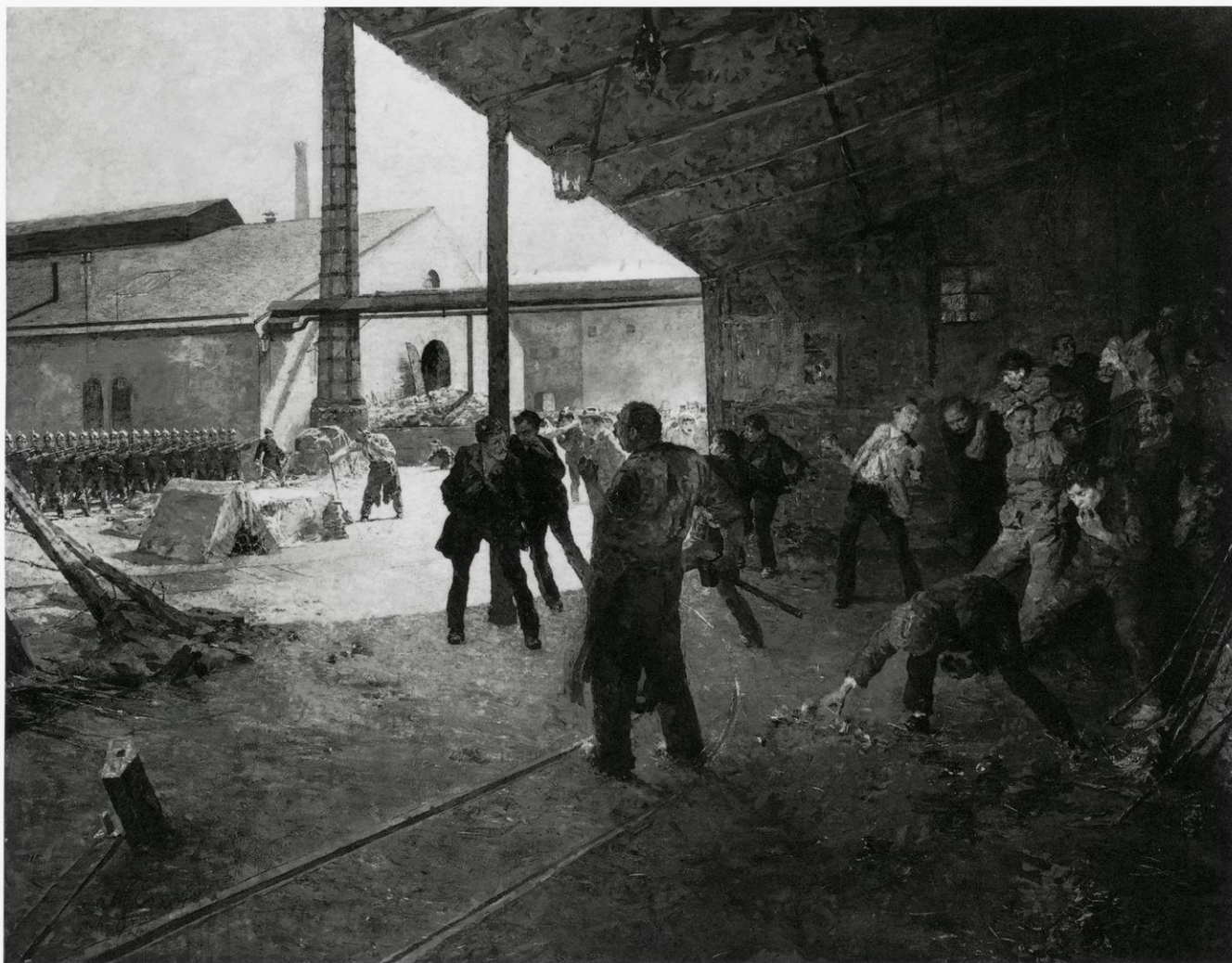
(1852-after 1910) Russian

The Fall of Novgorod, 1891

Signed I.L.: (in Cyrillic characters)

Oil on canvas, 64×99 in. (162.6×251.5 cm)

Gift of Joseph E. Davies, Ambassador to Russia, 37.2.70



100.

THEODOR ESSER

(1868-after 1958) German

The Strike of the Blacksmiths, 1892
 Signed and dated l.l.: Th Esser/Krhe 92
 Oil on canvas, 68 1/2 x 90 in. (174 x 227.5 cm)
 Gift of William C. Brumder, 13.2.1



101.

HENRI de TOULOUSE-LAUTREC
(1864–1901) French

Divan Japonais, 1892 or 1893

Signed on stone l.r.: TLautrec

Color lithograph, 31 15/16 × 24 7/16 in. (81.1 × 62 cm)

Gift of Mr. and Mrs. Alfred S. Lunt through the Lunt-Fontanne Foundation, Inc., 1972.61



102.
WALTER GRIFFIN
(1861–1935) American

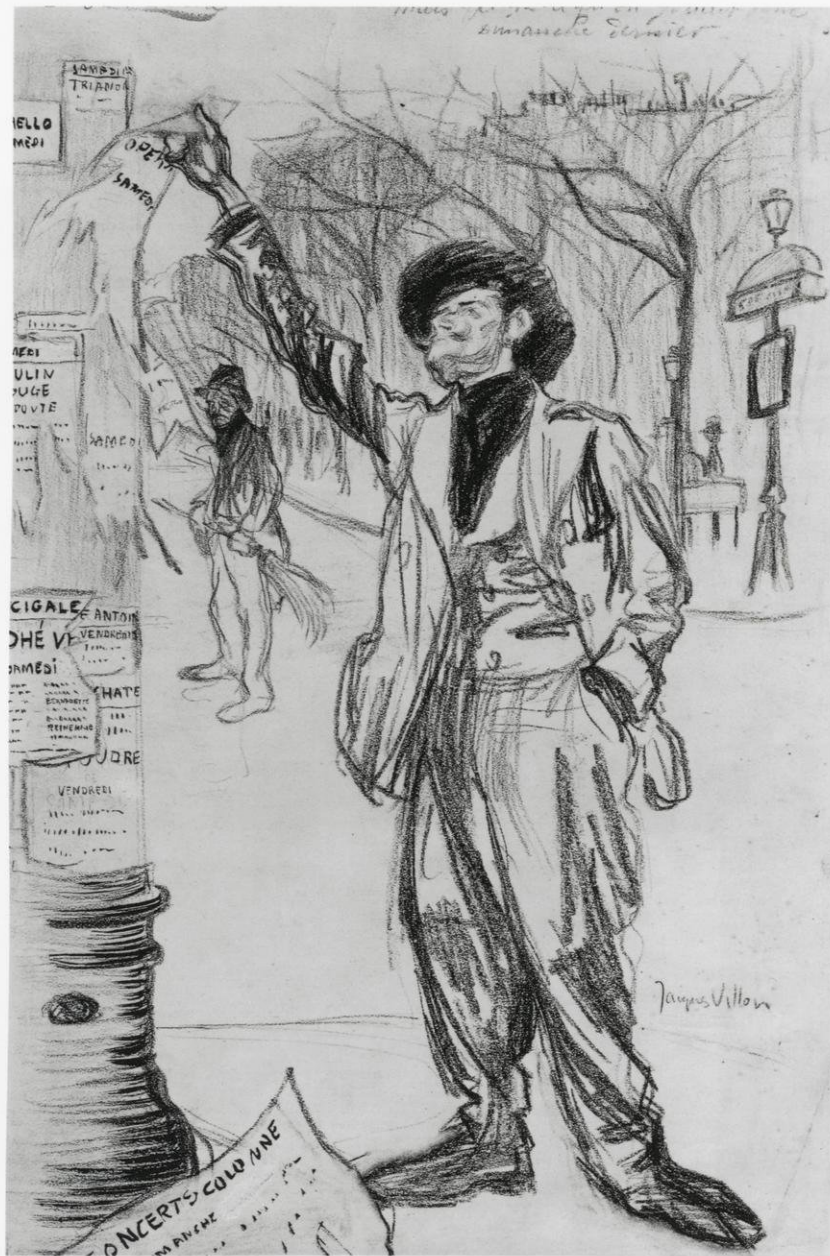
Scene at Fleury, France, 1893
Signed and dated l.l.: Walter - Griffin - 1893 -
Oil on canvas, 44 1/2 × 73 3/4 in. (113 × 187.3 cm)
Thomas E. Brittingham Fund and Elvehjem Endowment Fund purchase, 1979.77



103.

MAXIMILIEN LUCE
(1858–1941) French

La Sambre à Charleroi, 1896
Signed and dated l.r.: LUCE 96
Oil on canvas, 26 × 32 in. (66.0 × 81.3 cm)
Elvehjem Endowment Fund purchase, 1982.4



104.

JACQUES VILLON
(1875–1963) French

Le Poete, 1899

Signed in pencil l.r.: Jacques Villon

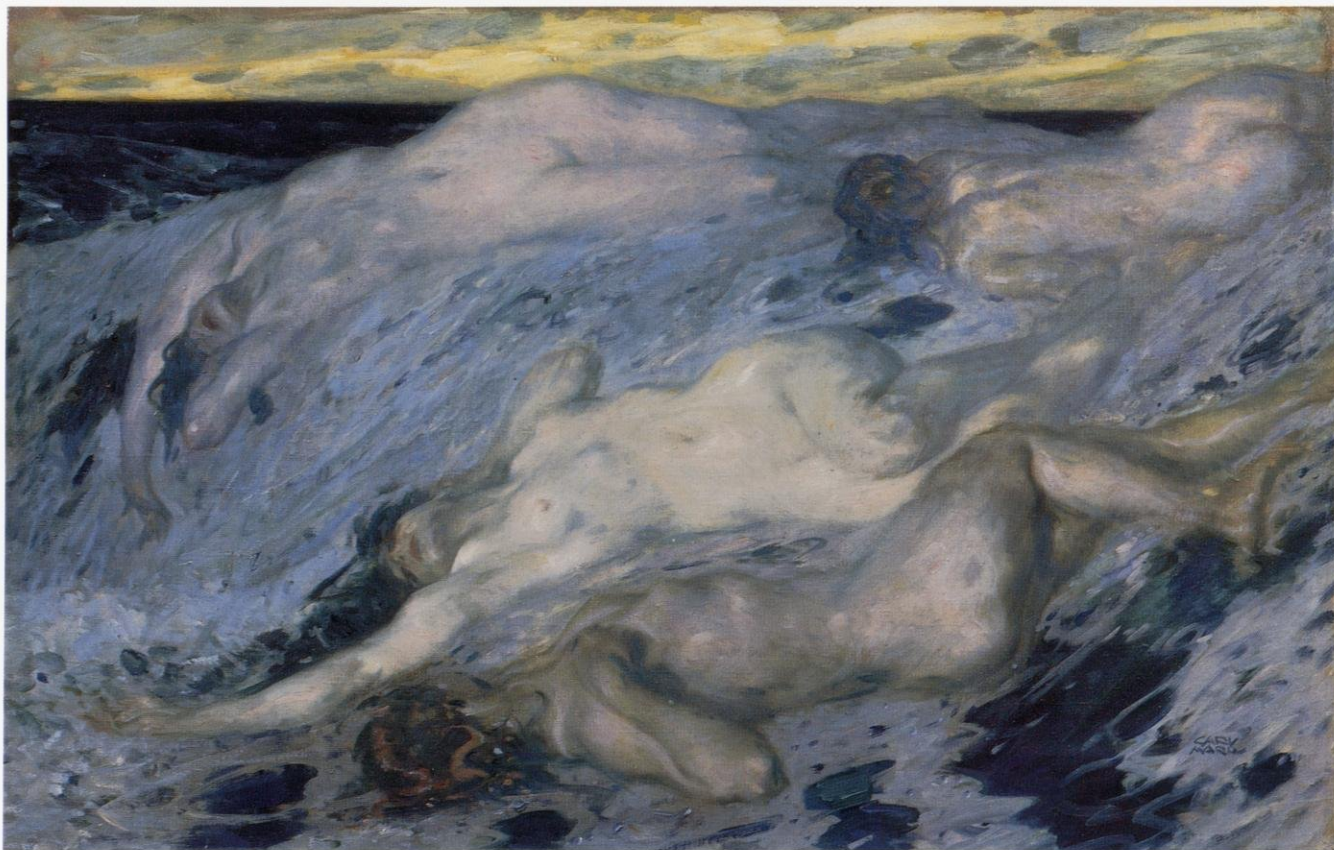
Crayon, ink, and gouache on paper, 18 7/16 × 12 3/16 in. (46.9 × 31 cm)

John S. Lord Endowment Fund purchase, 1981.7



105.
AMERICAN INDIAN
Yokuts, Central California

Coiled Basket with Rattlesnake Pattern, ca. 1900
Willow with redbud, sedge, and quail feathers, 6 in. H. (15.2 cm)
Gift of Mr. and Mrs. Theodore W. Van Zelst, 1984.III



106.
CARL MARR
(1858–1936) American

Mermaids, ca. 1890s
Signed l.r.: CARL MARR
Oil on canvas, 19 × 33 in. (48.3 × 83.8 cm)
Gift of Mrs. Albert G. Bardes, Lenore T. Zinn, Robert J. Zinn, and Walter G. Zinn, 67.8.2



107.

EDVARD MUNCH

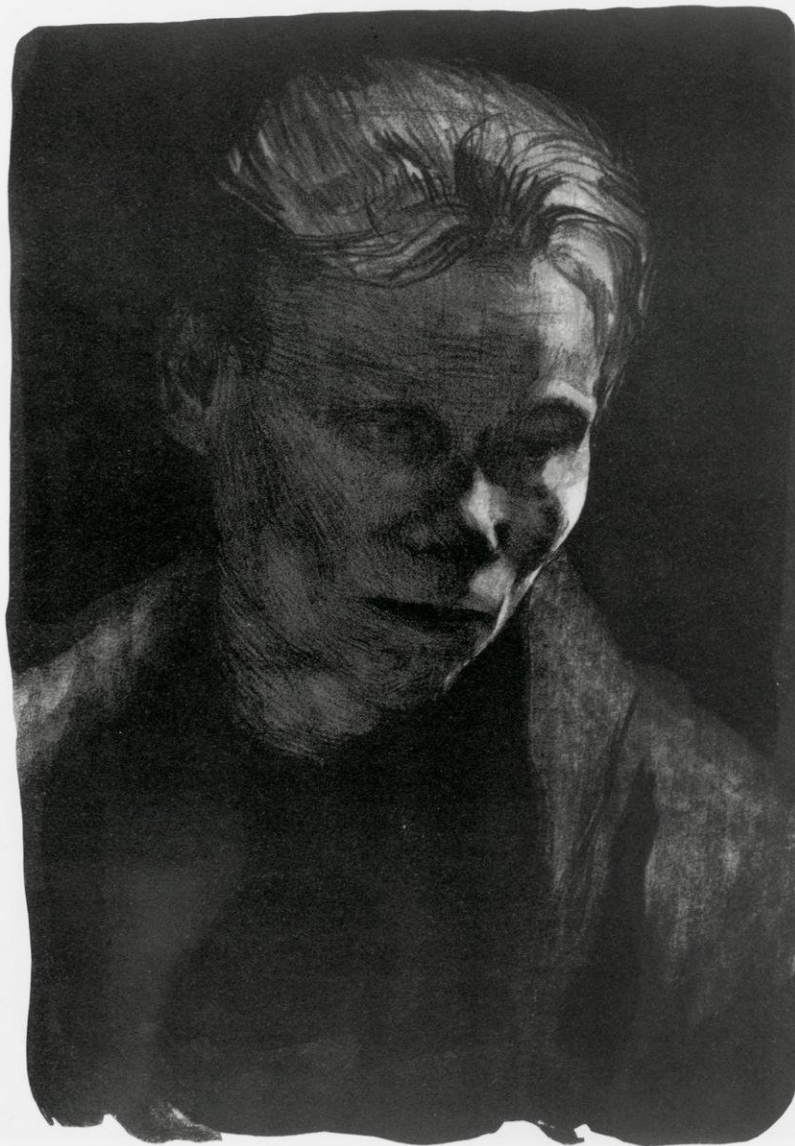
(1863–1944) Norwegian

Vampire, 1895/1902

Signed in pencil on arm of woman l.r.: Edv. Munch

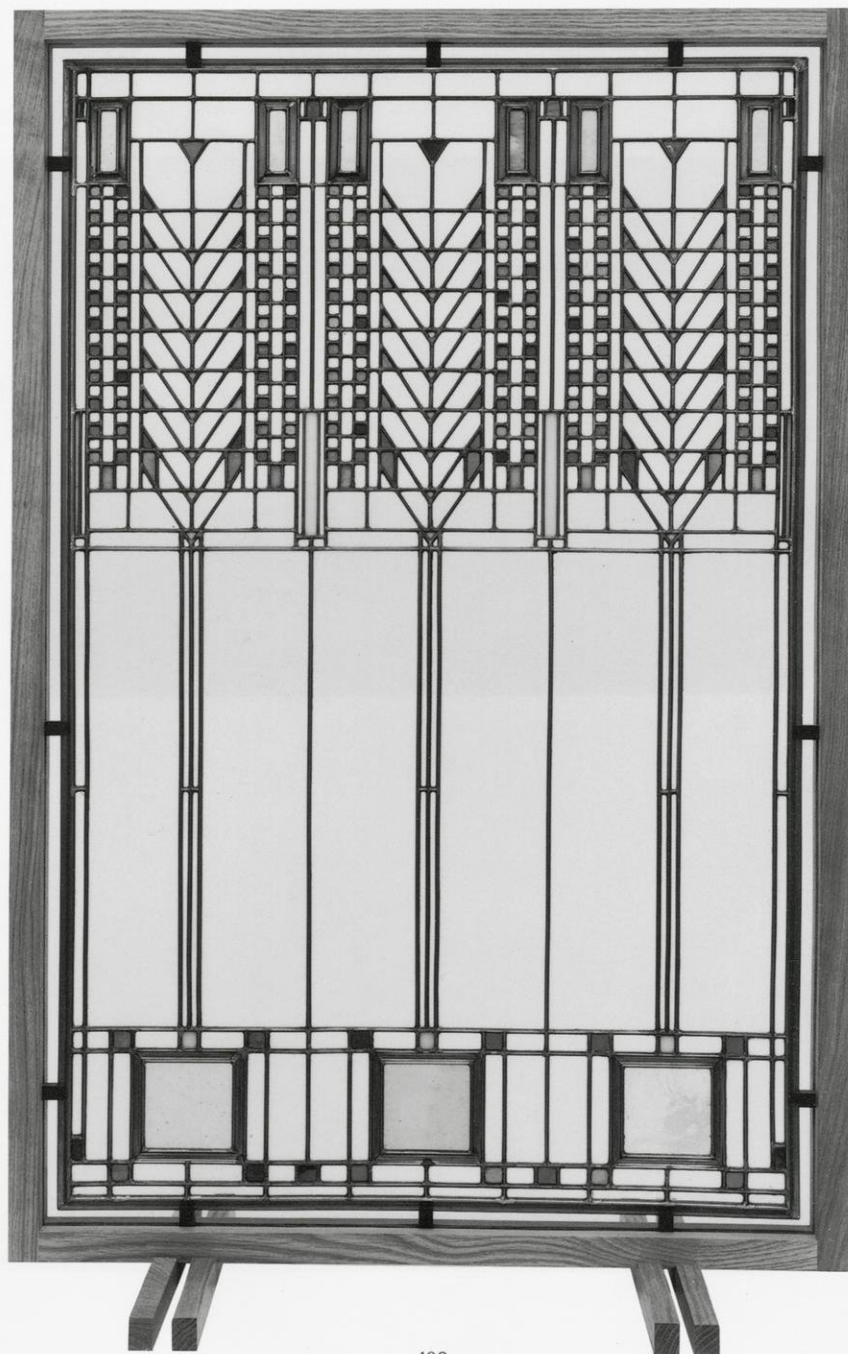
Color lithograph and color woodcut, 15 × 21 5/8 in. (38.2 × 54.9 cm)

University purchase, 66.4.3



108.
KÄTHE KOLLWITZ
(1867–1945) German

Portrait of a Working-Class Woman, 1903
Signed in pencil in margin l.r.: Käthe Kollwitz
Color lithograph, 13 15/16 × 9 1/2 in. (35.5 × 24.1 cm)
Oscar Rennebohm Foundation Fund purchase, 66.3.4



109.
FRANK LLOYD WRIGHT
(1867–1959) American

Window from Darwin Martin House: Tree of Life, 1904
Clear and stained glass with leading, 40 1/2 x 26 in. (102.9 x 66 cm)
Alta Gudsos Fund purchase, 1982.7



110.
JOHN SLOAN
(1871–1951) American

Spring, Madison Square, 1905–1906
Signed and dated l.l.: John Sloan '06
Oil on canvas, 29 1/2 × 35 1/2 in. (74.9 × 90.2 cm)
Ruth C. Wallerstein Fund purchase, 57.1.2



III.
ANTOINE BOURDELLE
(1861–1929) French

Herakles/Archer, 1909
Bronze, 31 1/2 H. in. (80 cm)
Gift of Frank G. Hood, 62.7.3



112.
EMIL NOLDE
(1867–1956) German

Woman in Profile, 1910
Signed in pencil l.r.: Emil Nolde
Woodcut, 15 5/8 x 11 1/8 in. (39.7 x 28.2 cm)
Members of the Elvehjem Museum of Art Fund purchase, 1987.2



113.

HOMER BOSS

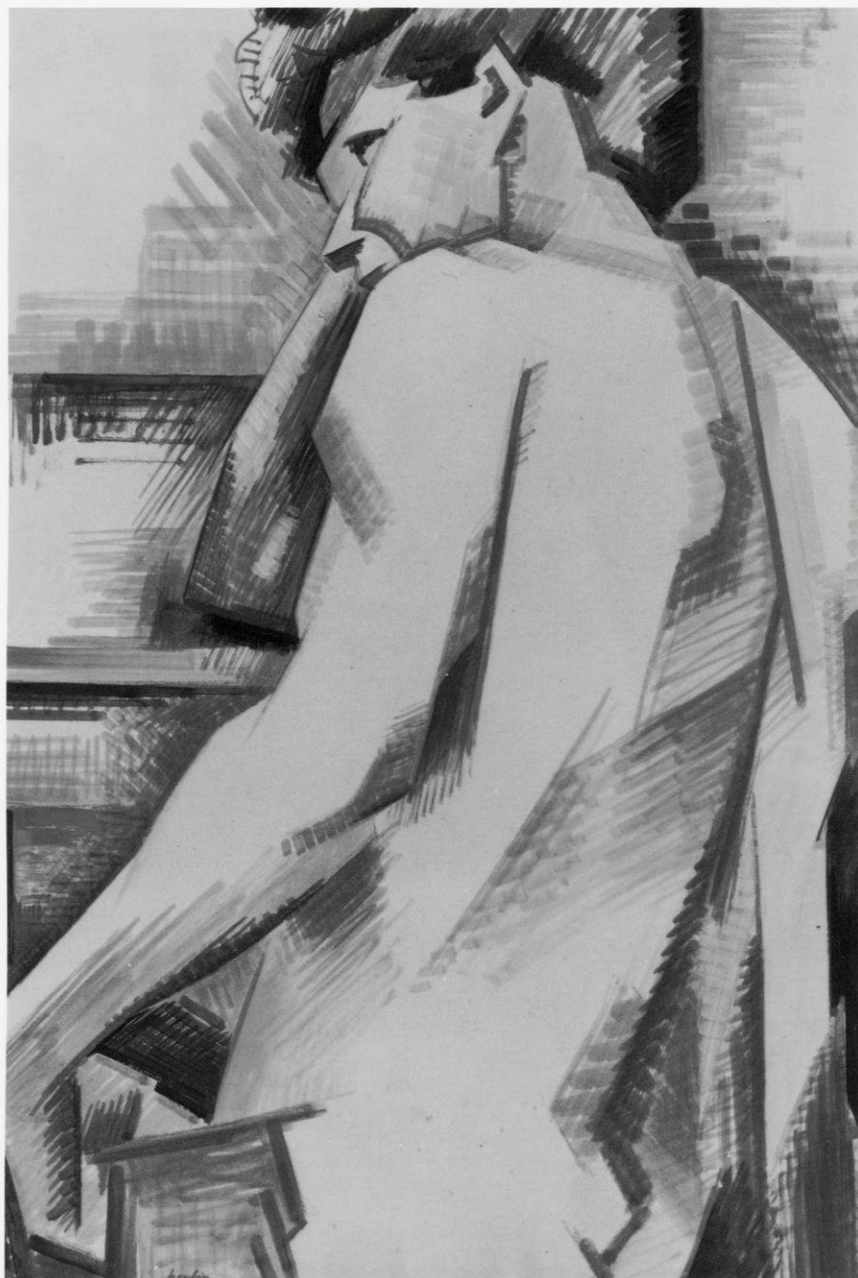
(1882–1956) American

Young Woman in Black, ca. 1909–1910

Signed l.r.: Homer Boss

Oil on canvas, 74 × 35 3/4 in. (187.9 × 90.8 cm)

Gift of Mr. and Mrs. Jon G. Udell in memory of Suzanne and Homer Boss, 1978.18



114.
AUGUSTE HERBIN
(1882–1960) French

Figure Study, 1911
Signed l.l.: herbin
Watercolor on paper, 29 1/4 x 20 in. (74.3 x 50.8 cm)
University purchase, 66.4.1



115.

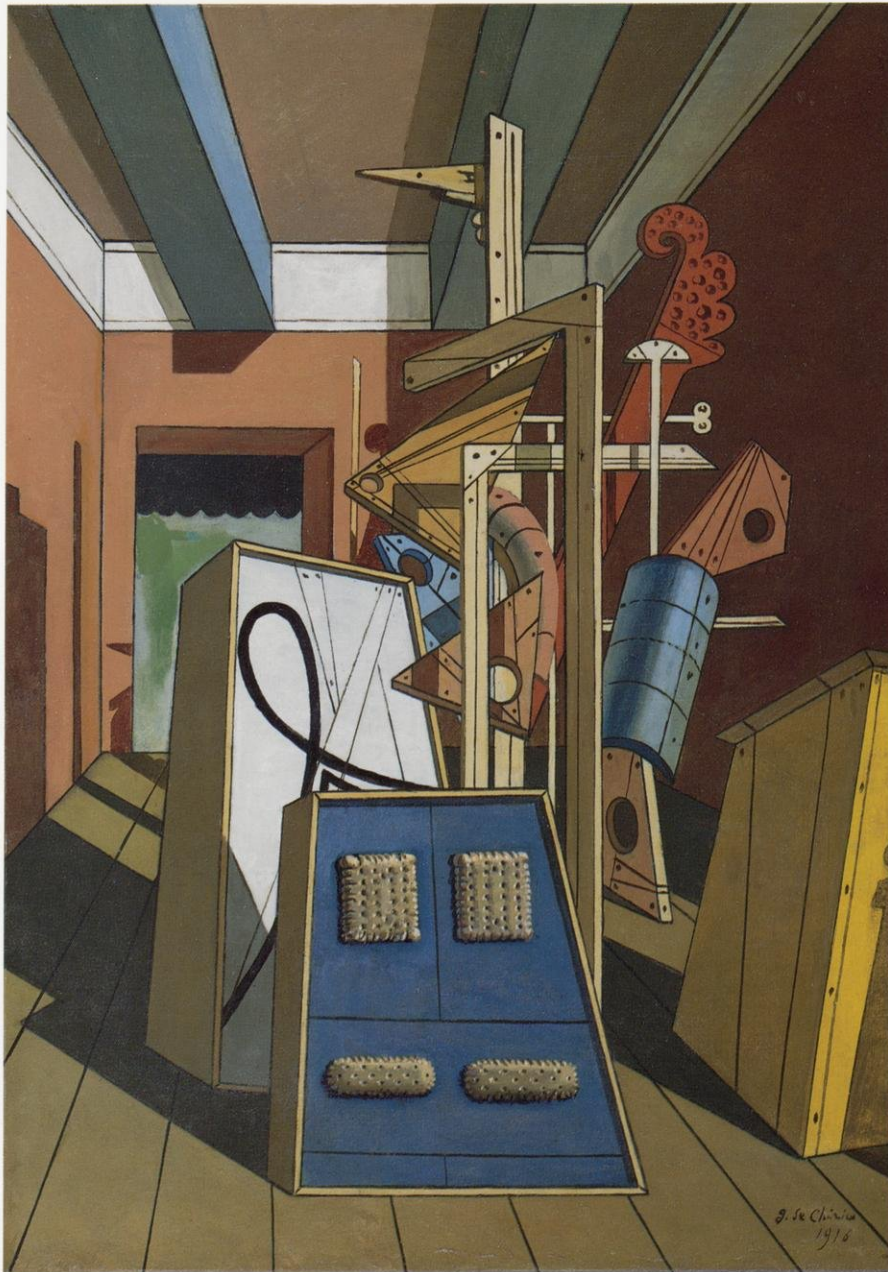
GEORGE WESLEY BELLOWS
(1882–1925) American

Approach to the Bridge at Night, 1913
Signed l.r.: Geo Bellows
Oil on canvas, 34 × 44 in. (86.3 × 111.7 cm)
Gift of Mr. and Mrs. Gordon R. Walker, 1972.8



116.
GEORGE WILLIAM RUSSELL (called AE)
(1867–1935) Irish

Children Dancing on the Strand, before 1914
Signed l.l.: AE
Oil on canvas, 17 1/2 × 21 1/2 in. (44.5 × 54.7 cm)
.Gift of Patrick Cudahy, 14.1.4



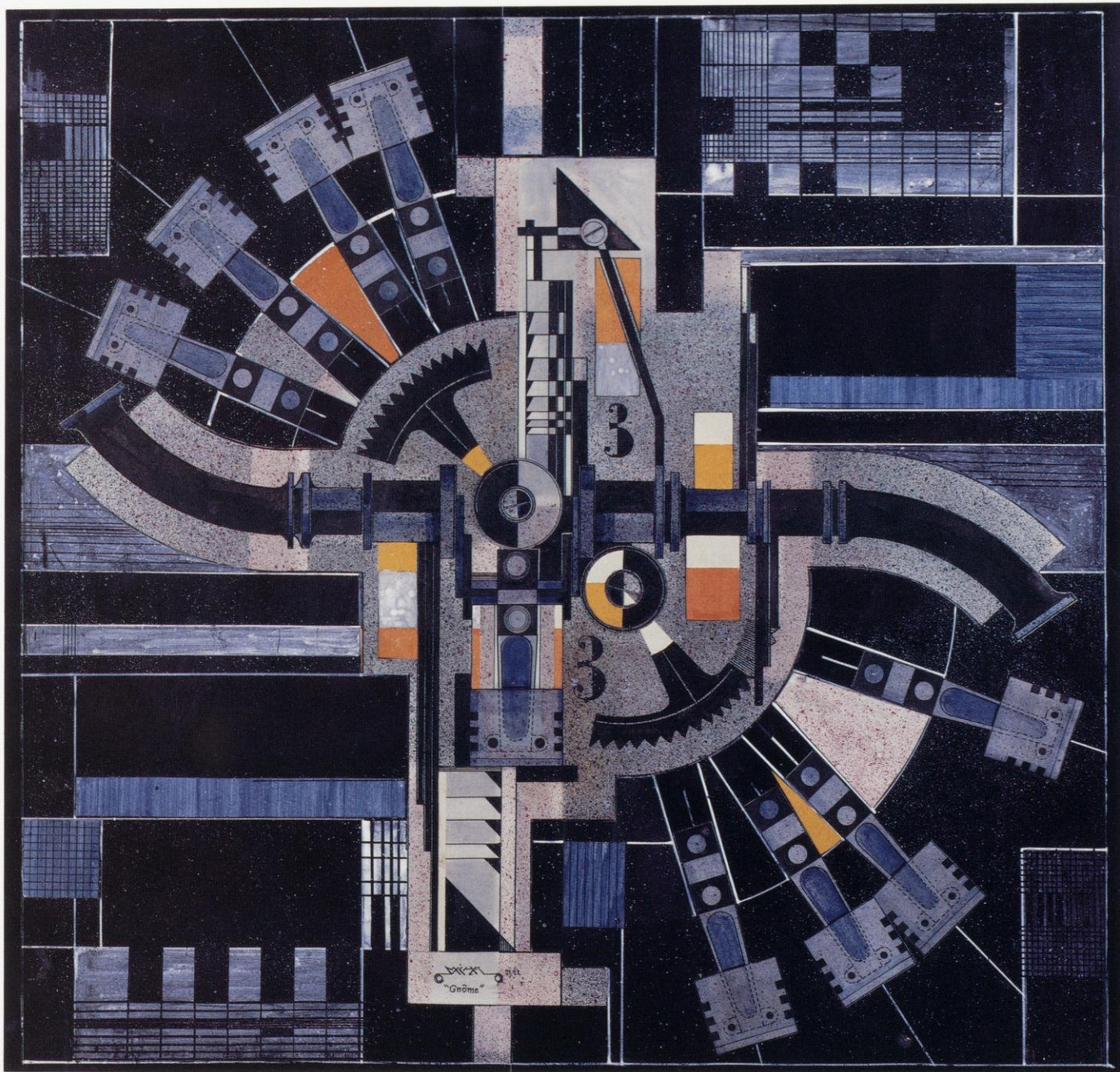
117.
GIORGIO DE CHIRICO
(1888–1978) Italian

Metaphysical Interior with Biscuits, 1916
Signed l.r.: G. de Chirico/1916
Oil on canvas, 37 1/8 × 26 1/8 in. (94.3 × 66.5 cm)
Gift of Nathan Cummings, 58.1.1



118.
HASHIGUCHI GOYO
(1880–1921) Japanese

Woman Combing Her Hair, 1920
Signed: Goyo ga
Color woodblock print, 17 1/4 × 12 7/8 in. (43.9 × 32.7 cm)
Bequest of John H. Van Vleck, 1980.706



119.
ROBERT MICHEL
(1897–1983) German

Gnome, 1921–22
Signed l.c.: Michel 21/22
Collage with ink and gouache, 17 1/8 × 17 7/8 in. (43.6 × 45.7 cm)
Cyril W. Nave Endowment, Frank J. Sensenbrenner Endowment, and Elvehjem Endowment Fund purchase, 1987.4



120.
EDWARD MCCARTAN
(1878–1947) American

Diana, 1923
Inscribed on base: E. McCARTAN / 19(c)23 / No II
Cast bronze, 23 in. H. (58.4 cm)
Gift of Mrs. Robert E. Friend, 64.6.1



121.
ALEXANDRA EXTER
(1882–1949) Russian

Three Costumed Figures, 1927
Painted card board and wire, each approx. 11 in. H. (28 cm)
Evjue Foundation Endowment, Frank J. Sensenbrenner Endowment, Cyril W. Nave Endowment,
Juli Plant Grainger Endowment, and Malcom K. Whyte Endowment Funds purchase, 1983.23 A-C



122.

WILLIAM ZORACH
(1887–1966) American

Mother and Child, 1927
Inscribed on base: Zorach
Cast bronze, 65 in. H. (165 cm)
Class of 1927 Gift Fund purchase, 1977.112



123.

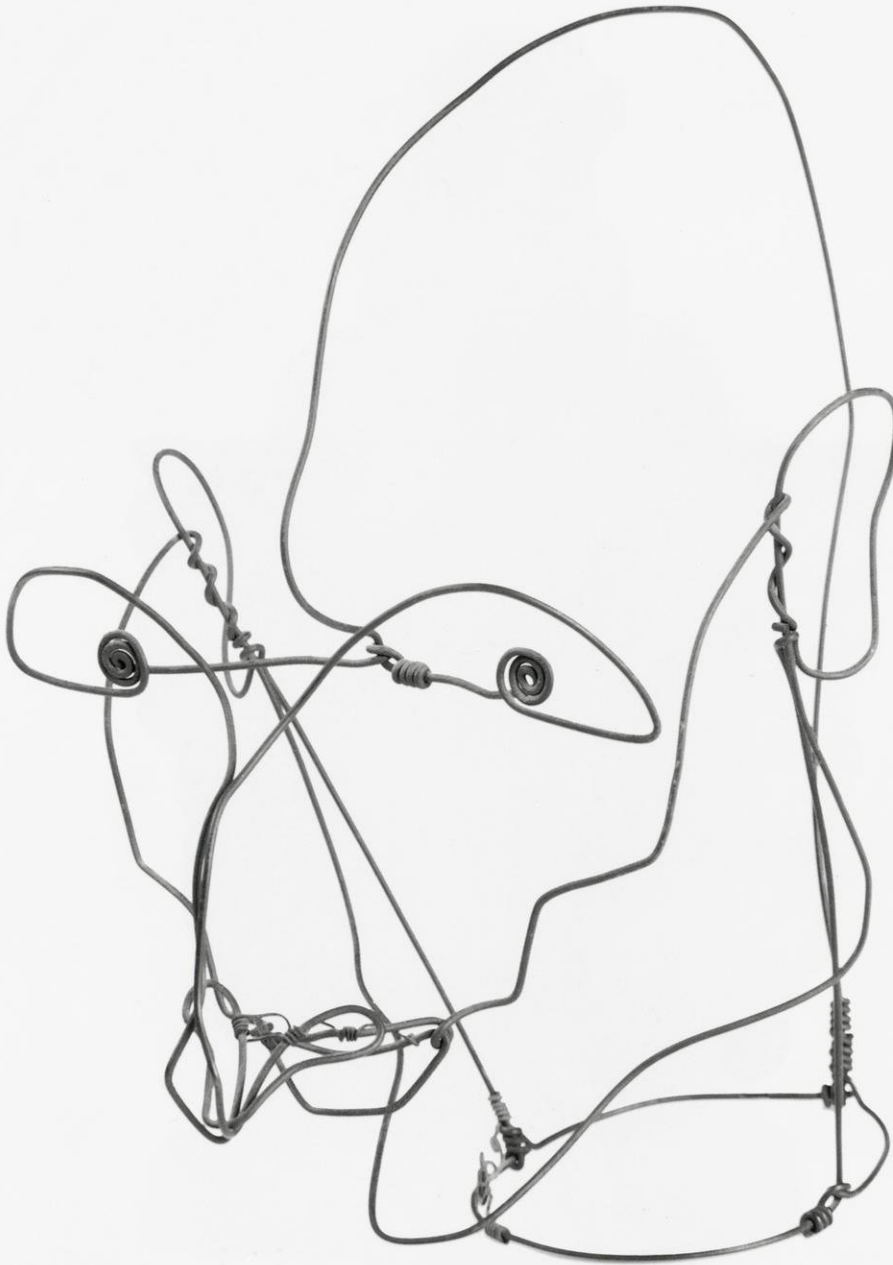
RENE LALIQUE
(1860–1945) French

Vase, 1925–1930

Molded glass, 5 7/8 in. H., 6 5/16 in. Dia. (15.0×16.0 cm)

Signed by acid etching on bottom edge: R. Lalique France

Gift of Mr. and Mrs. Ira Baldwin (Ineva T. Reilly Collection) 1976.135



124.

ALEXANDER CALDER
(1898–1976) American

Head of Michel Tapie, ca. 1930
Signature formed in wire I.L.: Calder
Wire, 12 5/8 in. H. (32 cm)

The Alexander and Henrietta W. Hollaender Collection, 86–1986



125.
GRANT WOOD
(1892–1942) American

Midnight Alarm, 1939
Signed in pencil vertically l.r.: Grant Wood
Lithograph, II 15/16 × 7 in. (30.4 × 17.8 cm)
University purchase, 1976.13



126.
JOHN STEUART CURRY
(1897–1946) American

The Plainsman, 1940
Charcoal and red chalk, 30 1/2 × 22 1/2 in. (77.5 × 57.2 cm)
University Fund purchase, 48.1.1



127.

STANLEY WILLIAM HAYTER

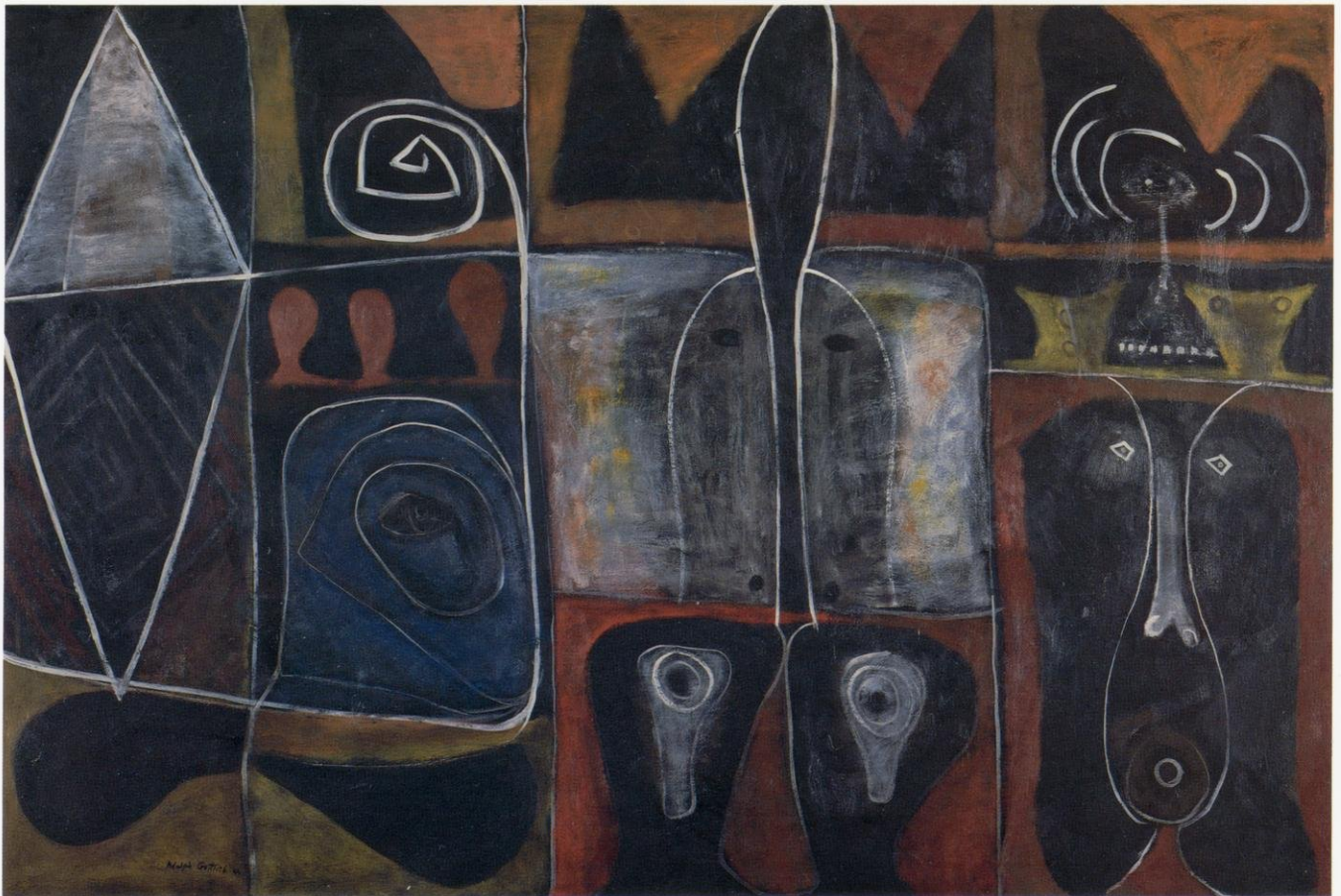
(1901–1988) English (worked in Paris and New York)

Cinq Personnages, 1946

Signed in pencil l.r.: SW Hayter 46

Engraving, soft-ground etching, serigraph, 14 15/16 × 23 7/8 in. (37.9 × 60.7 cm)

Gift of Mark and Helen Hooper, 1977.1384



128.

ADOLPH GOTTLIEB
(1903–1974) American

Recurrent Apparition, 1946

Signed and dated l.l.: Adolph Gottlieb 46

Oil on canvas, 36 × 54 in. (91.5 × 137.2 cm)

Elvehjem Associates Fund, Members of the Elvehjem Museum of Art Fund,
Emily Mead Bell Fund; and Tenth Anniversary Fund purchase, 1980.56



129.

KAREL APPEL
(b. 1925) Dutch

Clown, 1954

Signed and dated I.I.: K. Appel 54

Oil on burlap, 40 5/8 x 35 1/8 in. (103.2 x 89.2 cm)

Gift of Alexander and Henrietta W. Hollaender, 1981.248



130.
DAVID SMITH
(1906–1965) American

Untitled, 1956
Inscribed on base: David Smith
Welded iron, 24 1/2 in. H. (62.2 cm)
The Alexander and Henrietta W. Hollaender Collection, 67.110.1987



131.

HANS HOFMANN

(b. Germany 1880–1966) American

August Light, 1957

Signed l.r.: hofmann

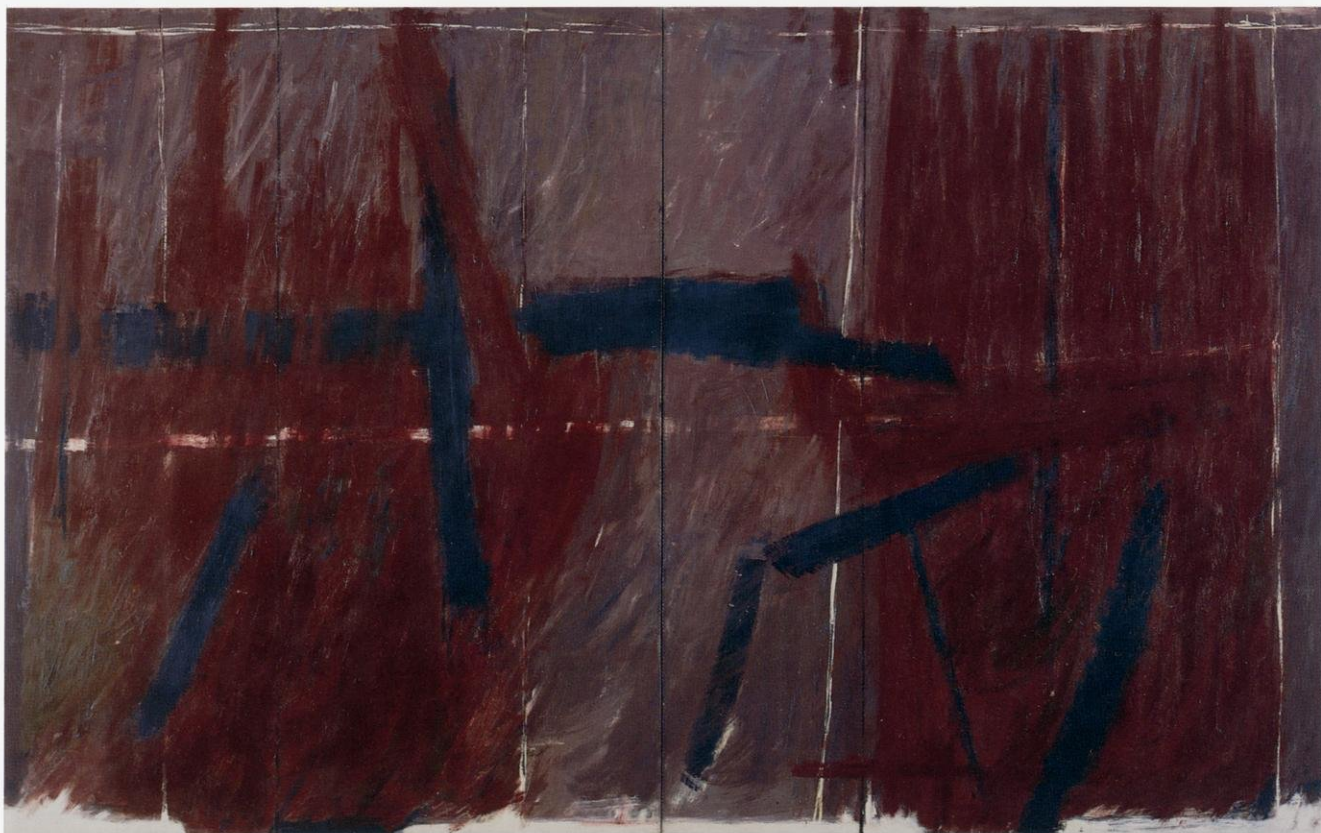
Oil on canvas, 52 × 60 1/8 in. (132.7 × 152.6 cm)

The Alexander and Henrietta W. Hollaender Collection, 67.52.1987



132.
LEONARD BASKIN
(b. 1922) American

Laureate Standing, 1957
Carved cherrywood, 36 1/2 in. H. (92 cm)
Gift of Dr. and Mrs. Abraham Melamed, 1976.79



133.

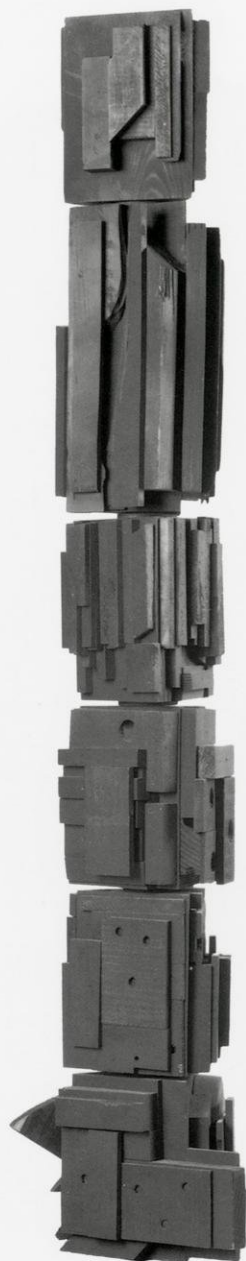
JACK TWORKOV
(1900–1982) American

Barrier Series, No. 4 (diptych), 1961

Signed and dated reverse of left panel: Tworkov / 61

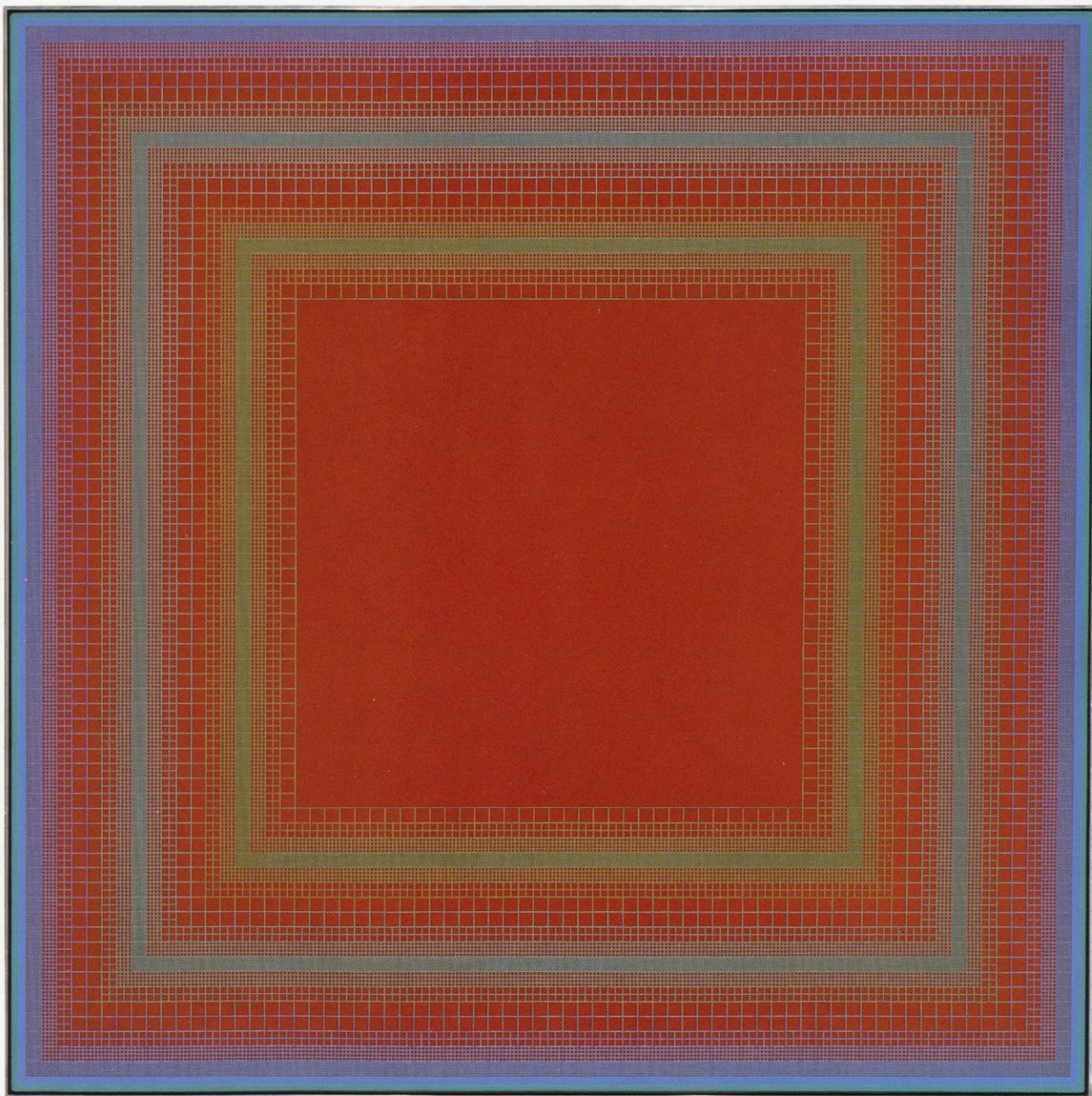
Oil on canvas, 94 × 75 1/2 in. (238.7 × 194.8 cm)

Gift of the Artist and Dr. C. V. Kierzkowski Fund purchase, 67.12.1



134.
LOUISE NEVELSON
(1900–1988) American

Rain Forest: Night Presence III, 1967
Painted wood assemblage, 40 3/4 in. H. (103.5 cm)
The Alexander and Henrietta W. Hollaender Collection, 67.83.1987



135.
RICHARD ANUSZKIEWICZ
(b. 1930) American

Sol IV, 1967
Signed and dated on reverse: RICHARD ANUSZKIEWICZ / 1967
Liquitex on canvas, 72 × 72 in. (182.9 × 182.9 cm)
Dr. C. V. Kierzkowski Fund purchase, 68.2.3



136.
ANDY WARHOL
(1931–1987) American

Marilyn Monroe, 1967
Signed in pencil l.l.: Andy Warhol
Serigraph, 35 15/16 × 35 15/16 in. (91.3 × 91.3 cm)
Robert Gale Doyon Fund and Harold F. Bishop Fund purchase, 1978.252



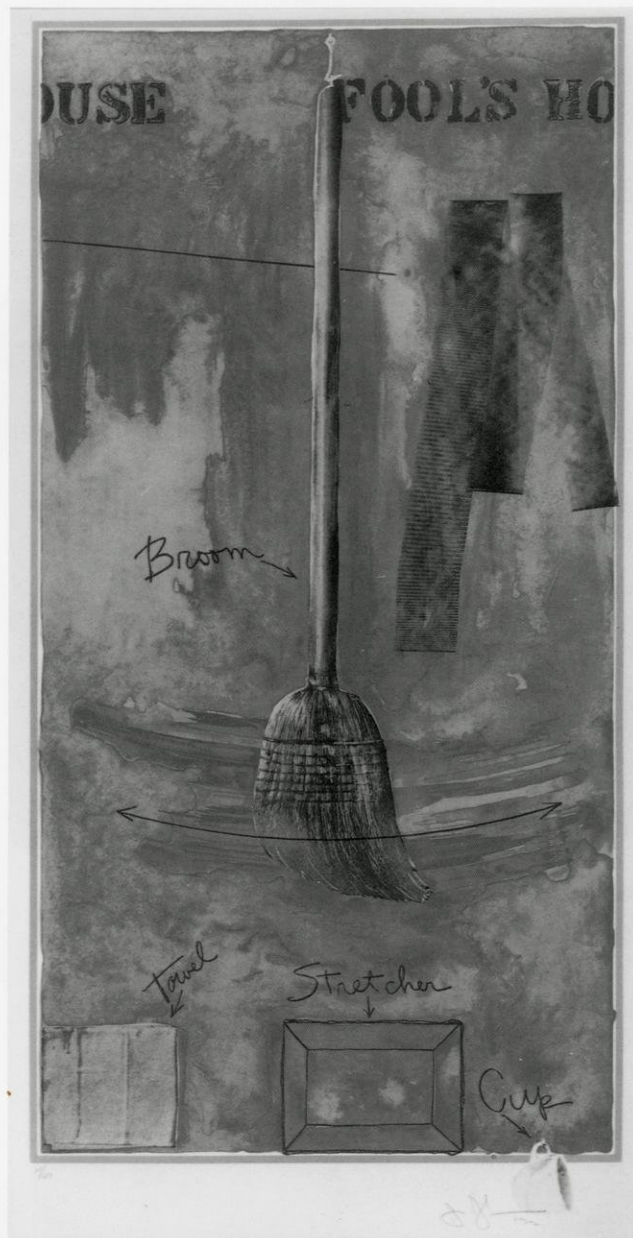
137.
HELEN FRANKENTHALER
(b. 1928) American

Pistachio, 1971
Signed and dated l.r.: frankenthaler 71
Acrylic on canvas, 109×79 3/4 in. (276.9×202.5 cm)
Humanistic Foundation Fund and Thomas E. Brittingham Fund purchase, 71.32



138.
BARBARA HEPWORTH
(b. 1903) English

Impression, 1972
White marble, 15 in. H. (38.1 cm)
The Alexander and Henrietta W. Hollaender Collection, 67.51-1987



139.

JASPER JOHNS
(b.1930) American

Fool's House, 1972

Signed and dated in pencil l.r.: J. Johns '72
Ten-color lithograph, 40 11/16 x 20 in. (103.4 x 50.8 cm)
Anonymous Fund purchase, 1974.38



140.
TOM BLACKWELL
(b. 1938) American

Takashimaya (Department Store Window, Tokyo) 1974

Signed and dated on reverse: Tom Blackwell 1974

Oil on canvas, 68×96 in. (172.7×243.8 cm)

National Endowment for the Arts Fund, Anonymous Fund, and Humanistic Foundation Fund purchase, 1978.33



141.

WARRINGTON COLESCOTT

(b. 1921) American

George Washington Meets Betsy Ross, But Too Late (from the series *Histories: Colescott's USA*), 1973

Signed and dated in pencil l.r.: Warrington Colescott 1973

Color etching and aquatint, 22 5/16 x 18 11/16 in. (56.7 x 47.5 cm.)

Gift of the artist, 1973.37.3



142.

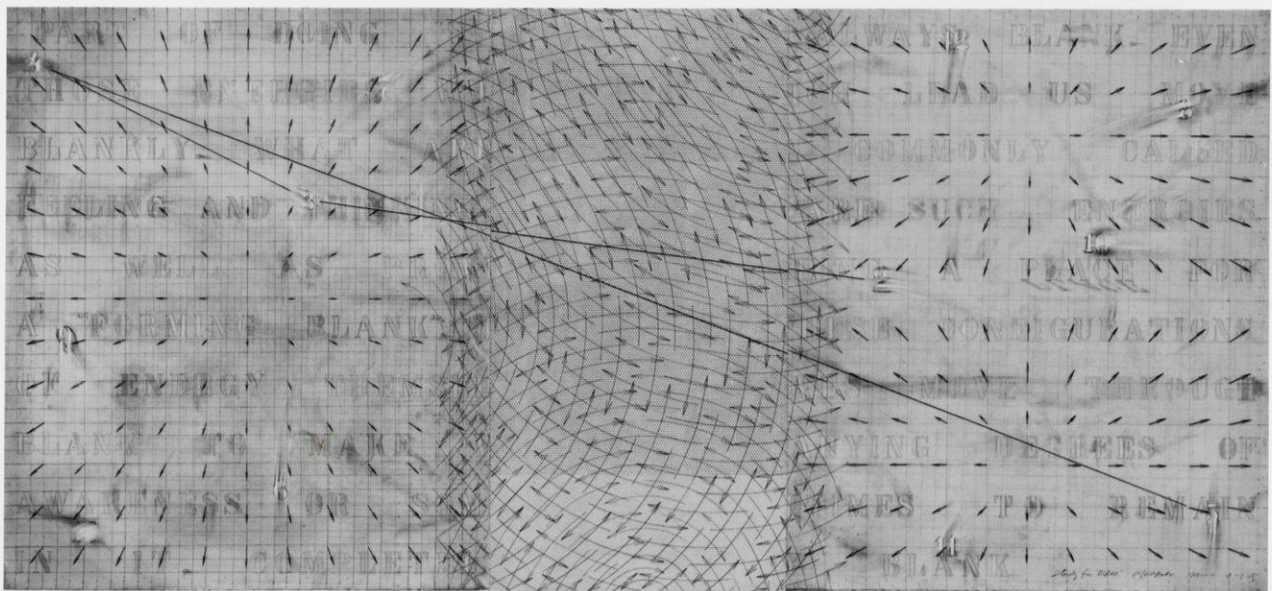
JIRI ANDERLE
(b.1936) Czech

Il Sorriso, 1978

Signed in pencil l.c.: Anderle

Drypoint and mezzotint, 36 5/8 x 25 in. (93 x 63.5 cm)

Cyril Winton Nave Endowment Fund purchase, 1988.37



143.

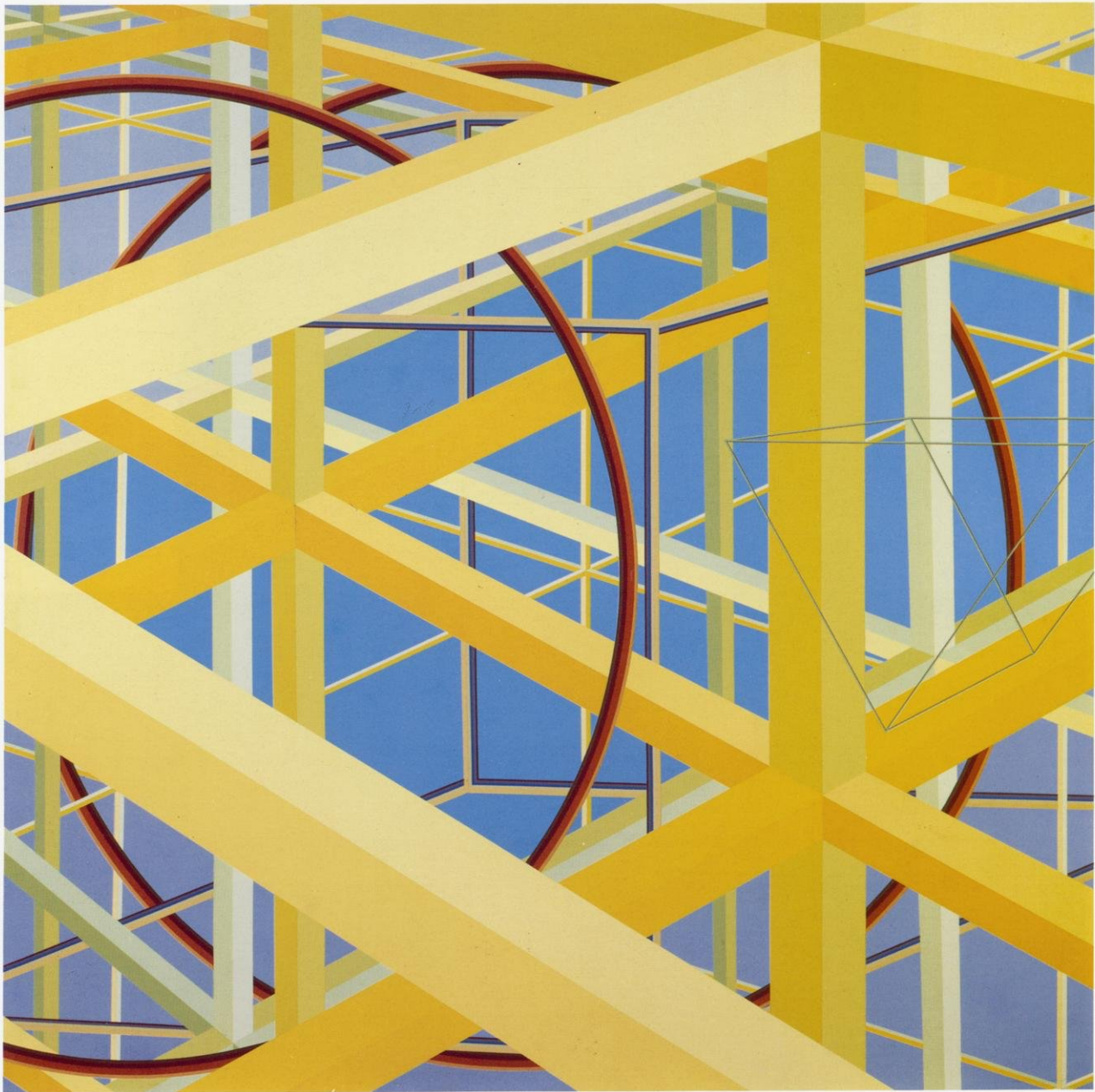
SHUSAKA ARAKAWA
(b. 1936) Japanese

Study for "BLANK, 1979–1980

Signed and dated in pencil, l.r.: Arakawa 1/2/–80 at NY City

Acrylic, colored pencil, graphite, and watercolor on paper, 42 1/4 × 93 3/4 in. (107.4 × 238.2 cm)

Gift of The American Academy and Institute of Arts and Letters, 1984.2



144.
AL HELD
(b. 1928) American

Bruges III, 1981
Acrylic on canvas, 60 1/4 x 60 1/8 in. (153.1 x 152.7 cm)
Signed and dated on back: Al Held 81
Juli Plant Grainger Endowment Fund and Elvehjem Endowment Fund purchase, 1986.29



145.

JOEL PETER WITKIN
(b. 1939) American

The Sins of Joan Miro, 1981

Signed in pencil l.c.: Joel Peter Witkin

Gelatin-silver print, 27 15/16 x 27 15/16 in. (71 x 71 cm)

Harry and Margaret P. Glucksman Endowment Fund and Humanistic Foundation Fund purchase, 1987.6



146.
FRANK STELLA
(b. 1936) American

Shards III, 1982
Signed and dated l.r.: F. Stella 82
Mixed-media color print, 45 1/4 x 39 5/8 in. (115 x 100.7 cm)
Juli Plant Grainger Endowment Fund purchase, 1988.11



147.

ARNULF RAINER

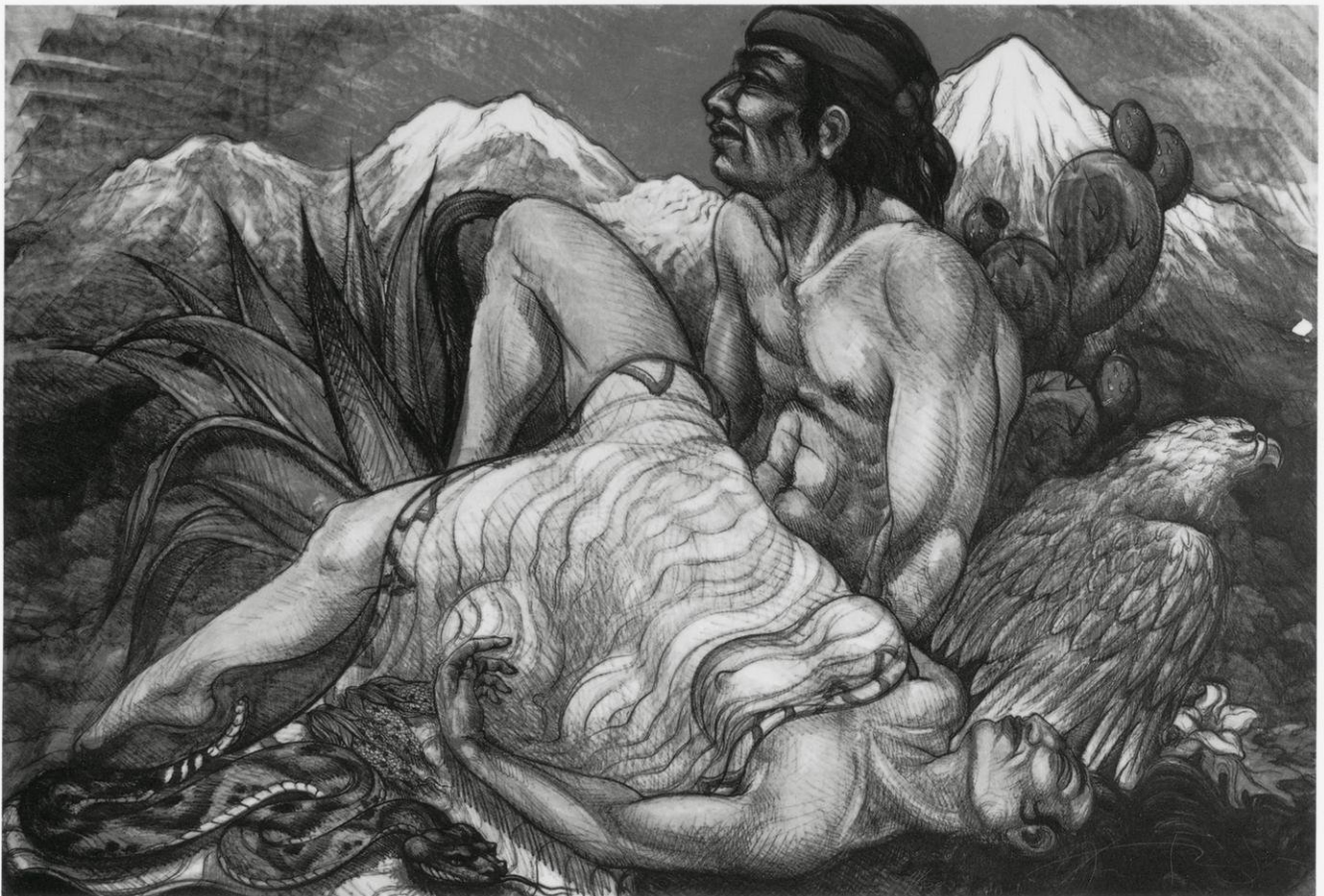
(b. 1929) Austrian

Christusbermalung (Christ-overpainting), 1982–1984

Signed in pencil l.c.: A Rainer

Oil and photographic collage on board, 47 5/8 × 31 7/16 in. (120 × 80 cm)

John S. Lord Endowment Fund and Elvehjem Endowment Fund purchase, 1987.3



148.
LUIS JIMENEZ
(b. 1940) American

Southwest Pieta, 1983
Signed on stone l.c.: Jimenez; and in pencil l.r.: Luis Jimenez
Lithograph, 30×44 3/4 in (76.3×113.8)
Elvehjem Endowment Fund purchase 1989.39



149.
SANDRO CHIA
(b. 1946) Italian

Boots Pride, 1984
Signed l.r.: Chia
Pastel on paper, 72 x 59 1/4 in. (183 x 150.2 cm)
Cyril W. Nave Endowment Fund and Elvehjem Endowment Fund purchase, 1985.89



150.
JOHN DEANDREA
(b. 1941) American

Untitled Bronze #1, 1984

Cast bronze with oil paint, 32 in. H. (81 cm)

Harry and Margaret P. Glicksman Endowment and Elvehjem Endowment Fund purchase, 1985.90



151.
JIM DINE
(b.1935) American

Nine Views of Winter, I, 1985
Signed and dated l.l.: Jim Dine 1985
Color woodcut with handwork, 52 5/8 x 37 in. (133.4 x 94.2 cm)
Edward Rolke Farber Fund purchase, 1985.92



152.
 BERNAR VENET
 (b. 1941) French

Undetermined Line, 1985
 Signed and dated in charcoal l.r.: Venet Bernar, 1985
 Charcoal and collage on paper, 59 1/4 x 72 1/4 in. (150.5 x 183.5 cm)
 Art Collections Fund purchase, 1986.26



153.

MICHAEL C. MCMILLEN
(b. 1946) American

Pico Escondido, 1986

Stamped in horizontal strip of wood, at top of structure, left of center: M.C. MCMILLEN 1986
Mixed-media construction, 31 1/8 x 53 5/8 in. (79.1 x 136.2 cm)
Elvehjem Endowment Fund purchase, 1988.31



154.
ROBERT CUMMING
(b. 1943) American

Small Constellation I, 1987
Oil on canvas, 72 × 116 in. (182.8 × 244.7 cm)
Elvehjem Endowment Fund purchase, 1989.4

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