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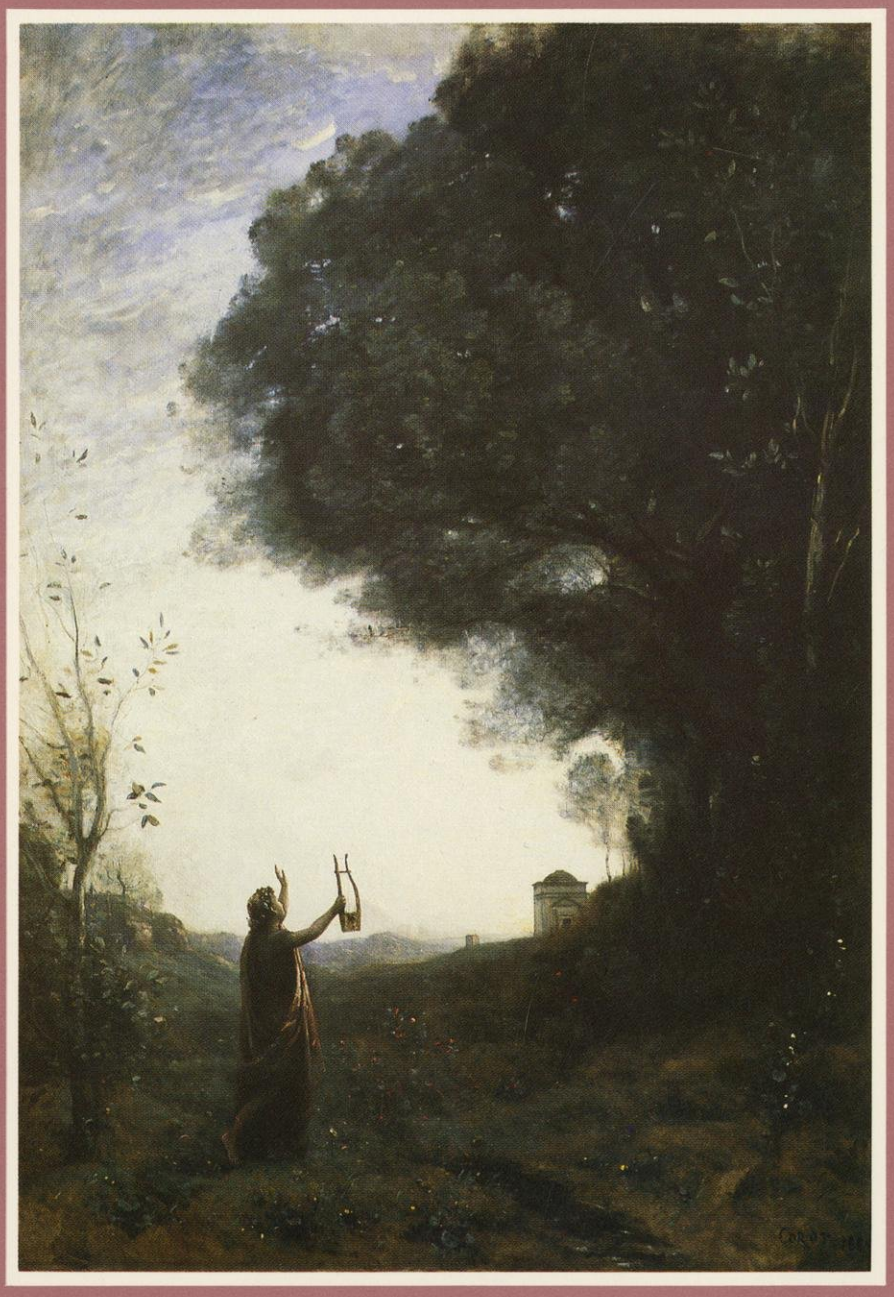

Elvehjem Museum of Art
Bulletin
University of Wisconsin-Madison

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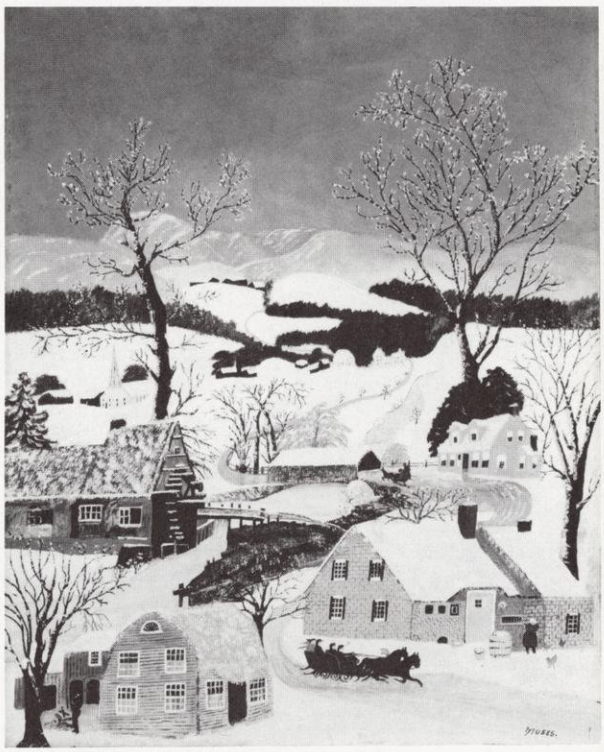
Report of the Acting Director

Katherine Harper Mead, the Elvehjem's director since January 1981, died in an automobile accident on July 1, 1983, the first day of the fiscal year covered by this issue of the Elvehjem Museum of Art *Bulletin*. It is to the credit of all the members of the Elvehjem staff that in the wake of the shock, disbelief, and sadness, they were able to carry on in a professional manner during one of the Museum's busiest years. Their willingness to take on extra duties and to provide counsel to me has made it a very productive year as well. We also received advice and support from the College of Letters and Science, the Chancellor's office, and the University of Wisconsin Foundation. In addition, many individuals expressed their sympathy and support. With so many willing to help us meet the challenge, the year's success was never in doubt.

The University's memorial program for Katherine Harper Mead was held at the Elvehjem on October 7, 1983, in Brittingham Gallery V, the site of the Sunday Afternoon Live chamber music series, which she did much to enliven. An overflow audience heard remarks by Dean of the College of Letters and Science E. David Cronon and Professors Frank Horlbeck, Fannie Taylor, and James Watrous, with music by the Pro Arte Quartet. On that occasion, Katherine Mead's sons Christopher and Lawrence presented to the Elvehjem a painting from her collection by Grandma Moses, *Going From the Mill*. Several other important works of art have been donated to the Museum to honor Mrs. Mead: *Portrait of D. Paul Jones*, 1935, by the American painter, Homer Boss (Dr. and Mrs. Jon Udell), an untitled drawing for a Hôtel de Ville of Paris mural by Pierre Puvis de Chavannes (Dr. Martha Carter), a lithograph, *Wrapped Monument to Cristobal Colon, Project for Barcelona*, 1977, by Christo (Christo and Jeanne-Claude Christo), Seymour Haden's etching, *Egham Lock*, 1859 (Mr. and Mrs. Walter J. Goldsmith), and a Pre-Columbian Peruvian *Stirrup-spouted Whistling Jar* (Margaret E. Monroe). Throughout the year, contributions have been accepted at the University of Wisconsin Foundation to buy a work of art in her name. That fund is one of the largest ever to be raised at the Foundation in honor of a University of Wisconsin faculty or staff member.



Going From the Mill (1947) by Grandma Moses. Gift of Christopher and Lawrence Mead in Memory of Katherine Harper Mead.

As Carlton Overland notes in his Curator's Report (see page 6), the Elvehjem's year of exhibitions has been exciting and demanding. Decorative arts dominated the summer offerings, with a display of fifty Chinese snuff bottles from a private collection and a large selection from the Arthur and Ethel Liebman porcelain collection, a magnificent donation and long-term loan to the Museum by Mrs. John C. Cleaver. These works were complemented in the exhibition by a group of Chinese export porcelain on loan from the Hans Lachmann collection, splendid examples of Russian Imperial porcelain lent by R.F. Piper, and a very rare loan collection of Soviet porcelain.

Portrait of a Woman (1962) by Alice Neel. Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection.

Half of the exhibitions at the Elvehjem this year concentrated on American art. It was especially rewarding to have *The Preston Morton Collection of American Art* and *Late Nineteenth Century and Early Modernist American Art: Selections from the Baker/Pisano Collection* here at the same time. The former, part of the collection of the Santa Barbara Museum of Art, was designated as a memorial to Katherine Harper Mead during its exhibition at the Elvehjem. Mrs. Mead, as Curator at Santa Barbara, had helped develop the collection and had edited its catalogue.

By far the most significant exhibition event of the year was the appearance in Madison of the collection of German Expressionist art owned by German writer and publisher Lothar-Günther Buchheim. The Buchheim Collection is the world's premier private collection of German Expressionist art, and its showing at the Elvehjem provided a rare opportunity for study and enjoyment. We wish to acknowledge the substantial support from the Foreign Ministry of the Federal Republic of Germany, which came in the wake of the October visit of President Dr. Karl Carstens to the campus to attend the dedication of the Max Kade Institute for German-American Studies.

This year, as in the past, we have been able to use the talent and resources available at the University and in the local community to organize exhibitions. The Elvehjem presented a retrospective of the prints and multiples of University of Wisconsin-Madison art professor Jack Damer, and exhibited a large sculpture by his colleague, Assistant Professor Steven Feren. Other members of the Art Department faculty were among twenty-two local artists who contributed works to *The Photographer and the Artist: The Transformed Image*, which was organized by Madison photographer, Marylu Raushenbush. Working with the University's Institute for Research in the Humanities, with Professor Jane Hutchison of the Department of Art History, and with Deborah Reilly of the Department of Rare Books and Special Collections of Memorial Library, we organized *Graphic Art in the Age of Martin Luther* as part of a local commemoration of the 500th anniversary of Luther's birth. Blenda Femenias, Curator of the Helen L. Allen Textile Collection, and Dr. Joan A. Raducha of the Department of South Asian Studies organized *Two Faces of South Asian Art: Textiles and Painting*, with works from the Allen and Elvehjem collections. Finally, Emeritus Professor of Art History James Watrous assisted us with *A Century of American Printmaking: 1880-1980*, an important exhibition that coincided with the publication of his book on this topic by the University of Wisconsin Press.

Our final cooperative exhibition venture was *Culture and Record: Nineteenth Century Photographs from the University of New Mexico Art Museum*. Scholars from the University of New Mexico, where one of the best collections of photographs in the country is housed, selected the materials and wrote the catalogue, which the Elvehjem published. This exhibition provided our visitors a rare opportunity to see a comprehensive survey of early photography.

High-quality exhibitions require considerable financial support. We gratefully acknowledge generous grants from the University of Wisconsin-Madison Knapp Bequest Committee, the Humanistic Foundation Committee, and the Anonymous Fund Committee.

This year has been remarkable for the number and significance of the works of art donated to the Museum. A list of acquisitions is found below (pages 44-55). They range widely in period, style, and country of origin and include paintings, drawings, watercolors, sculpture, prints, photographs, ceramics, metalwork, textiles, and furniture. In addition to those works of art mentioned above as gifts in honor of Katherine Harper Mead, there are others which should be noted.

Portrait of a Woman, 1962, by the celebrated American painter, Alice Neel, was one of five significant works of American art from the 1960s given by Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection. Mr. and Mrs. Stuart P. Feld donated six works of art, among them a fine landscape painting, *The Backyard*, by the American Impressionist Lilian Westcott Hale. We were also very pleased to have received an early untitled landscape by Walter Kuhn as a gift of D. Frederick Baker from the Baker/Pisano Collection.

The Museum's holdings of nineteenth-century French art were enhanced by the addition of fifty-nine lithographs by Honoré Daumier, a gift of Helen Wurdemann, and our purchase of a splendid etching by Edgar Degas, *Sur la Scène*, 1877. In addition, the Department of Art History transferred six color intaglio prints by Jacques Villon from 1922 and 1928 after works of his contemporaries, including Matisse, Derain, and Léger. Beyond their considerable intrinsic interest, they reveal stylistic points about Villon and the artists he copied.

Mr. and Mrs. Arthur J. Frank, who have been instrumental in the formation of the Elvehjem's outstanding collection of ancient Greek vases, donated a very important Corinthian *Olpe*, dating from c. 630-620 B.C.

Through the Bequest of Josephine S. McGeoch the Museum received seventy-three items of Worcester blue and white porcelain, dating from the First Period, Dr. Wall (c. 1750-1780), a welcome addition to the Elvehjem's fine collection of European ware.

As a resource for teaching and as a source of enjoyment the Earnest C. and Jane Werner Watson Collection of Indian Miniature Paintings is one of the Elvehjem's richest collections. This year Mrs. Earnest C. Watson enlarged the collection by presenting twelve paintings to the Elvehjem. Two further works of art from the Indian subcontinent were added to the collection by Mr. and Mrs. James Stein. They are a Gandharan relief in grey schist representing *The Great Departure of Prince Siddhartha*, 3rd/4th century A.D., and an 11th century A.D. *Figure of Rishi* in pink sandstone from Uttar Pradesh or Rājasthān.

Through the Bequest of Lucile L. Keck, the Elvehjem was fortunate to receive twenty-five items of furniture and other furnishings, including twenty pieces designed by Leland Atwood and George Fred Keck for Keck's *House of Tomorrow*, 1933. These pieces are among the earliest examples of the Modern Style in American furnishings. Our *House of Tomorrow* ensemble was completed by the addition of a matching pair of tables donated by Mrs. Katherine Gottschalk. Finally, architect William Keck broadened our collection of architectural detail work by donating a *Wooden Screen*, c. 1898, designed by Louis Sullivan or George Grant Elmslie for the Carson, Pirie, Scott Building.

Corinthian *Olpe* (c. 630-620 B.C.) attributed to the Painter of Vatican 73. Gift of Mr. and Mrs. Arthur J. Frank.

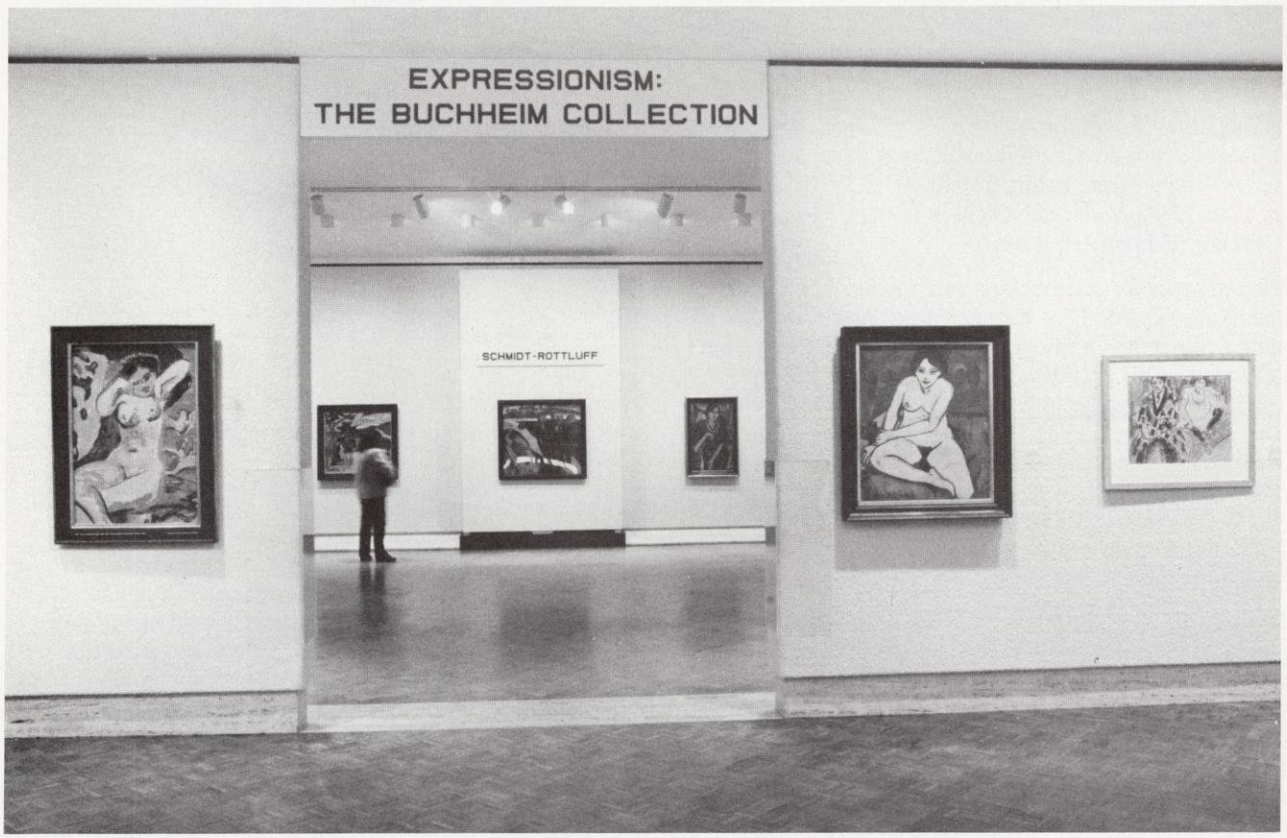
The several departmental reports underscore the fact that in addition to exhibitions and work with the collections, the Elvehjem has been very active this year with innovative activities in education, membership, and community outreach. In particular, I should like to note how pleased we are with the continued success of the Sunday Afternoon Live From the Elvehjem chamber music series. Produced by WHA Radio and the Elvehjem for Wisconsin Public Radio, the concerts are broadcast from the Elvehjem throughout the state. It is a pleasure working with the many fine musicians and with Linda Clauder and Vicki Nonn of WHA to bring art and music together at the Elvehjem.

Stephen C. McGough

Report of the Curator

A glance at the exhibition schedule for this past year (listed on page 41) should reveal that the predominant activity of the curatorial and technical staffs was exhibition installation, loading and unloading crates, packing and unpacking artworks, doing condition reports, arranging shipping schedules, devising the layout of objects, pounding nails, preparing labels and signs, painting pylons, covering or uncovering skylights, adjusting lighting and so forth. With three and as many as four temporary exhibitions being presented simultaneously, but with staggered opening and closing schedules, there were few weeks when the installation crew was not occupied in the galleries putting up or taking down a temporary show or clearing out or rehanging permanent collection installations.

The epitome of this "exhibition mania" was *Expressionism: The Buchheim Collection*, on view from mid-December through the end of January. Stephen C. McGough negotiated the scheduling of this exhibition throughout the



Entrance to the Buchheim Collection exhibition.

summer and early fall, and in mid-October I went to Philadelphia to preview the collection at its inaugural American showing at the Port of History Museum. The following weeks were spent plotting out the gallery space requirements, making shipping arrangements and, at the administrative level, ironing out final aspects of protocol. As it turned out, the entire fourth floor of the Museum (with the exception of Brittingham Gallery V) was turned over to the display of this collection of 460 paintings, prints and drawings (of which 390 were actually exhibited), making this the largest exhibition yet to be shown at the Museum in terms of gallery space and number of objects. The last two weeks of November were spent clearing the designated galleries and, on December 2 (at four o'clock in the morning!), the collection arrived in Madison in two semis with an escort car after a nineteen hour drive from Philadelphia. We spent the wee hours of that morning unloading the trucks. Then began the unpacking of the sixty-four crates in which the collection travelled. That process continued for the next five or six

Gallery installation of *Two Faces of South Asian Art: Textiles and Painting.*

days under the supervision of Registrar Lisa Calden with Dr. Renate Heidt, the German art historian who had couriered the collection from Philadelphia. Together, they filled out condition reports on each object as it was removed from its crate while the rest of the installation staff organized the objects and dispersed them throughout the galleries, artist by artist. The usual activities of layout, hanging and labelling followed, and the exhibition opened to the public on December 18.

If the installation of the Buchheim Collection was strenuous, however, the closing of that exhibition marked the most frenetic week in Elvehjem history. In a brief five days, the Buchheim materials were repacked in their crates (two days) and reloaded onto trucks (one-half day) while, simultaneously, another large exhibition *Two Faces of South Asian Art* was being mounted in galleries that the Buchheim Collection had vacated. Somehow, with a great effort by the Museum's curatorial/technical staff and Blenda Femenias and her crew from the Helen L. Allen Collection, *Two Faces* opened on the Friday evening after the closing of "Buchheim." A mere two weeks later, yet another major exhibition opened. *A Century of American Printmaking: 1880-1980* was organized to commemorate the book of the same title authored by Emeritus Professor James Watrous and published by the UW-Press. While half of the one hundred-and-twenty prints which comprised the exhibition were drawn from the Elvehjem collection, the remainder were borrowed during the preceding months from fifteen major museums nation-wide, a process which involved sending letters of inquiry, loan forms, and insurance certificates, plus arranging shipping details. This microcosm will perhaps convey the intensity of "exhibitionism" at the Museum during the past year.

At the same time, progress was made in other areas. Dr. Roger Keyes spent the spring semester at the Museum cataloguing the Van Vleck Collection of Japanese prints. This project will lead, in the near future, to publications on the collection and to a greater accessibility of the collection to interested scholars, students and collectors.

Concurrently, during the first two weeks of May, Keiko Keyes, a leading paper conservator, surveyed the Van Vleck Collection and a conservation program was initiated for this important holding.

On the topic of conservation, several significant measures were taken during the past year. The Joseph E. Davies Collection of Russian Icons was submitted for technical analysis by an icon conservator (the report on this testing is still being digested). In addition, two other paintings were restored and returned to the Museum during this year—*Magdalene Praying* by Godfried Schalcken (attributed to; Gift of Charles R. Crane, 13.1.24) and *Demon of Shipwrecks* by Eugene Brands (Gift of Alexander and Henrietta Hollaender, 1981.254). Four paintings were sent to the Upper Midwest Conservation Laboratory for examination and treatment: *Lucrezia Romana* by Giampetino (Gift of the Samuel H. Kress Foundation, 61.4.6), *The Strike* by Theodor Esser (Gift of Paul S. Reinsch, 13.2.1), *The River in the Sands* by George William (AE) Russell (Gift of James Matthew and William Conklin, 14.1.3) and *Le Gastronome* by Pierre Alechinsky (Gift of Alexander and Henrietta Hollaender, 1981.246).

In all, this has been a most productive year in the areas of research on the collection and conservation as well as exhibitions.

Carlton Overland
Curator of Collections

Corot's *Hymn to the Sun*

Jean-Baptiste-Camille Corot (1796-1875) is best known today for the small paintings he executed out-of-doors, *en plein air*, paintings that offer breathtakingly veristic effects of light, air, and immediacy. Indeed, his *plein-air* work has been heralded as a precursor both of Impressionism, for its power to evoke a particular place at a specific moment in time, and of Cubism, for its material qualities of patches of closely-toned paint abruptly juxtaposed. These sketches, however, are but one facet of Corot's production. In addition, he turned his attention to ambitious studio compositions with literary themes, intimate portraits of family and friends, and sensuous nudes. The Elvehjem Museum of Art is extremely fortunate to have in its collections an example of the rarest kind of Corot: a decorative work. *Orpheus Greeting the Dawn*, or *Hymn to the Sun* (Fig. 1)[1] formed part of a decorative cycle (one of several) which Corot executed over the years. It is one of a pair of paintings done for the Parisian townhouse of Prince Paul Demidoff (1839-1885)[2] in 1865; its pendant is *The Sleep of Diana*, or *Night* (Fig. 2).[3] These two paintings are significant in Corot's oeuvre for several reasons. First, they were conceived as a pair, each reflecting and reinforcing the other, a formulation seldom practiced by the artist. The meaning and import of the one cannot properly be understood divorced from the context provided by its mate. Further, not only do these works constitute Corot's sole private decorative commission, but their content also differs from the other decorative schemes he painted. This article explores these issues and proposes a meaning for these important canvases.

The traditional titles for this pair of works identify the figures as the mythological personae, Orpheus and Diana. Upon study of the pictures and their evolution, it becomes clear, however, that Corot's real subject was the depiction of light and that he only used the figures as metaphors for the intangible.

For reasons that remain unclear, Corot reworked his canvases in 1868, significantly changing the nocturnal scene. In the original version a bow and quiver lay on the ground next to the reclining female form, identifying her as Diana, goddess of the hunt.[4] However, in 1868, Corot painted over those iconographic clues, effectively erasing the figure's identity. Her personality as Diana was compromised, in any case, by the putti hovering above her, figures never associated with that goddess. As a result, the final version is generalized and non-individuated. In 1868, the two pictures were called *Orphée* and *Nymphe endormie*,[5] although the lyre held by the male figure does not identify him positively or exclusively. Presumably, tradition rather than iconography supplied the label for the Elvehjem painting. In these paintings attributes of lyre and putti are not specific iconographic devices but scene-setters designed to place these images temporally in the classical past, as does the corresponding pair of domed temples. Orpheus and Diana were subjects favored by the artist, who depicted them several times in the course of his career. When he did so, however, he chose critical moments in their respective stories, such as *Diana and Actaeon* (1836, Metropolitan Museum of Art) and *Orpheus Leading Eurydice from the Underworld* (1861, USA, private collection). The Demidoff canvases break from these narrative works to concentrate on the nature of light itself. We can be reasonably sure that this was the artist's intent, for when he himself indicated titles for these works, he did not mention the names of the figures.

While painting these canvases Corot visited a close friend, the artist Constant Dutilleux (1807-1865),[6] and drew the designs for him with charcoal on buff-colored paper. As preserved in the drawings room at the Louvre, the images are presented in large mounts inscribed in a nineteenth-century hand. The mount of the drawing corresponding to the Elvehjem work is inscribed: "10 juillet 1865. Hymne au soleil" and the other: "10 juillet. La Nuit."[7] While Corot himself did not inscribe the mounts, he most likely conveyed the appropriate titles to Alfred Robaut, to whom he gave the drawings. Robaut incorporated the information in an article on Corot's decorative paintings, in which he referred to the Elvehjem picture as *Hymne à la lumière* and to its pendant as *La Nuit*. He identified the figures as Orpheus and Diana, respectively, retaining the label for

Fig. 1 Jean-Baptiste-Camille Corot, *Orpheus Greeting the Dawn* or *Hymn to the Sun*, 1865, oil on canvas, 200 x 137.1 cm., Gift in Memory of Earl William and Eugenia Brandt Quirk, Class of 1910, by their children.

Fig. 2 Jean-Baptiste-Camille Corot, *The Sleep of Diana* or *Night*, 1868, oil on canvas, 193 x 130.8 cm, Private Collection. Photograph: ©1984 Sotheby Parke Bernet, Inc.

the earlier version, although the bow and quiver were no longer visible.[8] Following the lead of the inscriptions and taking into account the profound change effected by the removal of the bow and quiver, I would suggest that *Hymn to the Sun* is a more appropriate title for the Elvehjem work and *Night* for its mate. To my mind and eye, these images simply represent day and night, the times of day, personified by male and female figures. As such, the paintings and their dependent drawings stand in the tradition of temporal representations exemplified by Michelangelo's sculptures of *Day* and *Night* for the Medici tombs in the church of San Lorenzo, Florence. The following pages present evidence to buttress my position.

Many times larger than most of Corot's other works, these paintings measure approximately seven and one-half feet high and over four feet wide. Their compositions are disarmingly simple. In each case a lighter sky contrasts with a darker foreground, which rises to roughly one-quarter the height of the canvas, and with a mass of foliage, which grows from the foreground to spread over one-half of the remaining surface. The glorious trees dominate the pictures, their foliage billowing like smoke, much as Gainsborough's and Fragonard's trees from the previous century do. In *Hymn to the Sun* the powerful, nascent light of day, a radiant, silvery blue, balances the muted green mass of tree both in weight and color and shows its strength by pushing its way into and through the very leaves to define the tree's undulating contour. The light is already so strong that it renders the leaves at the extremities of the lower branches translucent and pale; still untouched by the direct rays, the upper ranges of branches retain all of their green color. This subtle and telling manipulation of light and color to reproduce the effect of a particular time of day is a lesson Corot could have learned from Claude Lorrain, who regularly made the leaves at the edges of a foliage mass similarly fragile and immaterial. Revealed by the light are the little temple[9] nestled into the hillside and the figure raising his arms to welcome the dawn.[10]

Paradoxically, whereas in *Hymn to the Sun*, the sun as light source is not pictured, yet pervades the entire image, in *Night*, the moon is visible, partially hidden behind the leaves, but is barely strong enough to define the forms placed within reach of its rays. The moon shines through the leaves, reflects dimly on the water of the lake, and gently illumines the golden-hued, recumbent female form and the two putti, who are carefully draping the figure in a reddish cloth (similar to the male figure's robe) as protection against the night air.[11] The silvery white and mossy green of early morning have here been replaced by dusky browns and golds, highlighted with glints of lunar white. Just as the Elvehjem work depicts the precise moment before the sun breaks over the horizon, *Night* shows the equally transient and ineffable time when the light blue of the daytime sky, visible in the upper reaches of the canvas, has yet to be overtaken by darker, night-time colors—past dusk, past twilight, but not yet night. Both paintings rely for their effect on the juxtaposition of large, simple shapes that contrast with each other tonally. These pictures are about light and what it does to natural forms. Viewed as an ensemble, these large canvases must have enveloped the viewer in an atmosphere of their own creation, an atmosphere of fugitive light—fading on one side only to gain strength on the other, recreations of the magical moments when night and day meet.

The details of this commission for Prince Demidoff remain obscure. To begin with, the very fact of a decorative commission for Corot is unusual. The other decorative schemes he executed were, like the portraits, for family and friends.[12] As far as we can tell, the architect Alfred Feydeau, brother of the better-known playwright and novelist Ernest, approached Corot to provide decorations for the townhouse he was building for the Prince. Since Corot, while by the 1860s one of the most famous artists in France, was not generally known to the public for his decorative work, such a request is intriguing. Whether Corot was engaged at the request of the Prince himself or on the architect's own initiative is not known. The Prince did not, in any case, live with the paintings very long, for they were sold at auction in 1868, only three years after completion.

Robaut's 1882 article mentions Corot's paintings together with works by Théodore Rousseau, Jean-François Millet, and Eugène Fromentin. Unfortunately, I have not been able to find any evidence of Rousseau and Millet having worked for Prince Demidoff.[13] However, Corot's paintings did form an ensemble with two by Fromentin. As large as Corot's, Fromentin's canvases depicted respectively the goddess Diana at her bath, surrounded by her nymphs, and centaurs and centauresses practicing archery. The landscape backgrounds can only be imagined at this point, as the paintings are not identified today. Diana and her nymphs relax in a "picturesque site," made up of "mountains and ancient trees," the 1868 sales catalogue tells us, while the centaurs practice in a "grandiose site" of "rocks and great trees."[14] Since we do not know what Fromentin's pictures looked like and therefore must proceed with caution, we can assume nonetheless that, with their greater number of figures and references to narrative, his paintings provided a foil for Corot's more abstract and reductivist works. Placed in mythological time the four paintings have in common their size and similar subjects. But until the particulars of this commission and Fromentin's paintings come to light, the genesis and intent of the ensemble must remain frustratingly elusive.

Corot did not work on these vast canvases in the house and space for which they were intended. Rather, during the summer of 1865 he borrowed for the task the Fontainebleau studio of a friend, Philippe Comairas (1803-1875).[15] At the beginning of July, he took a few days' rest and visited Dutilleux, who was then living in Paris, where, as noted above, he executed the drawings. Corot took care to highlight certain areas of the drawings with white gouache, thus adding a third and lightest tone to the dark of the charcoal and the mid-tone of the buff paper.

The use of charcoal for these drawings is telling for several reasons, all of which reflect on the paintings. Beginning around 1850, Corot turned increasingly to charcoal for drawings, appreciating its breadth of line and sensual qualities. Corot's work as a whole began to exhibit a more emotive, personal, and sometimes turbulent character after mid-century, qualities well-served by charcoal, a drawing tool that is soft, dark, smudgy, and potentially coloristic, rather than exclusively linear. The artist's work in general showed a growing concern with subdued tonal relationships and with large, simplified shapes that included little descriptive detail, as in his famous *Souvenir de Mortefontaine* of 1864 at the Louvre. Dutilleux would have been interested in his friend's venture into dark-and-light on a large scale, for he had owned a lithography studio in Arras and was thus knowledgeable in the use and possibilities of tonal images. In addition, both Dutilleux and Corot had explored the new medium of cliché-verre, a printmaking technique using the recently-developed light-sensitive paper of photography to transfer the design scratched or brushed on a plate of glass to paper. Prints, of course, whether lithographs, engravings, etchings, or the hybrid clichés-verre, are composed of black lines and tones on a white, or lighter, ground. Corot had been experimenting with various printmaking techniques from about the time he began to use charcoal, in the early 1850s, which indicates that at the time of the Demidoff commission, he had been thinking in black-and-white and tonal terms for more than a decade. Thus *Hymn to the Sun* and *Night* were perfect subjects to display his more recent concerns.

This reductivist approach was a wise choice for decorative paintings. There is no ready definition for the term "decorative." Sometimes, if not usually used perjoratively, it refers to a painting or a group of paintings that function as a background to other objects, the paintings themselves assuming a subservient role. While the paintings by Corot and Fromentin formed a backdrop for the furnishings and people in the Demidoff apartments, they must also have constituted a compelling environment in their own right. Corot's paintings in particular created a mood of quietude and peace without calling undue attention to themselves, in the manner of successful stage sets that establish the time and place of the action when the curtain rises, after which time the actors command attention. Indeed, the large, simple forms of this pair do not require careful scrutiny; their essentially graphic message is easily read. A

reproach levelled against some decorative painting is that it relies too heavily on surface patterning, a quality derived from the negation of illustionistic depth based on perspectival devices that were developed in the Renaissance. If the sole aim of painting were to reproduce the visible world as convincingly as possible—a picture functioning as a window giving onto the outside world—then an emphasis on pattern and surface would indeed be anachronistic. But Corot is manifestly seeking not to reproduce an actual site, but rather his reactions to what he has seen and experienced in nature over a period of many years. The more abstract means he actually used were better suited to his purposes.

Decorative painting often relies for its effect on a balance among parts, symmetrically arranged. The foliage masses of *Hymn to the Sun* and *Night* mirror each other, with slight variations to avoid monotony. Symmetry and balance between the works are to be seen on the basic level of the opposition of night and day as well as on a more detailed level. Examples of the latter are the matching temples and reddish draperies in both works. The concern with shape-making, rather than the reproduction of a specific site, the reduction of color to relative tones, and the huge scale of the artificial shapes involved, contribute to a sense of flatness and surface that surrounds the viewer, or rather, the user of the room in which the pictures hang. For these paintings were not intended to be examined as they are today in modern galleries with natural or overhead lighting. Corot well understood his task as decorator of an aristocratic residence during the Second Empire. Placed in an environment lit by the soft glow of candles or the flickering of gas lights, *Hymn to the Sun* and *Night* would have been easily legible and, as is the case of so many other paintings by Corot, would have gleamed with their own light.

Still, this pair of paintings breaks from the tradition Corot had established with his other decorative works. Since his first attempts in the genre he had painted recognizable landscapes, whether of French or Italian sites, in an effort, it seems, to recreate cherished spots for continual, domestic enjoyment. The most famous of these cycles, which was made in 1840-1842 for the Robert family at Mantes and is now in the Louvre, highlights some of the best-known places in Italy, among them the Tyrolean mountains, Lake Nemi, the Grand Canal in Venice, and Rome. The other decorative schemes follow the example of the Robert cycle. The Demidoff canvases, as I have tried to suggest, are not descriptive as much as evocative. Their strength lies in what they omit as much as in what they say. As a result, they have more in common with future developments in painting than with their predecessors, even within Corot's own oeuvre. For example, Monet's views of water lilies and Corot's interpretations of the times of day share their subject and means to produce similar emotional and intellectual effects. Each artist manipulated natural forms to depict the variations of light in order to induce a state of reverie in the viewer. Indeed, Corot's Demidoff paintings are symptomatic not only of his own, great, late style but also prophetic of the artistic movement yet to be born, Symbolism, in which colors, shapes, and subjects combine to produce a heightened and complex emotional response. For, as quickly apprehended as the pictures are, they nonetheless repay any time spent on their contemplation, not for themselves, perhaps, but for the mood they evoke and the personal musings to which they give rise.

While these decorative paintings can be termed innovative in some respects, their underlying compositions look backward. By 1865 Corot had been painting for more than forty years and had amassed a rich vocabulary of forms on which to draw. Specifically, *Hymn to the Sun* has several sources, but the one most telling for this large-scale exploration in tones is an almost contemporaneous etching. *Souvenir of Italy* of 1863 (Fig. 3)[16] displays the same vertical composition with a stand of trees on the right balanced by a smaller tree to the left, the background anchored, however faintly, by a domed structure, and a

Fig. 3 Jean-Baptiste-Camille Corot, *Souvenir d'Italie*, 1963, etching, 293 x 221 cm., National Gallery of Art (Rosenwald Collection), Washington, D.C.

figure in the lower left, almost obliterated by the scribbled lines. As *Hymn to the Sun, Souvenir of Italy* is a study in contrast between dark foreground and white background, although the effect in the print is not as successfully rendered as it is in the painting. The artist was not as adept at producing subtle gradations of tone with an etching needle as he was with oil paint, but the idea remains the same. In fact, the abrupt juxtaposition of dark foreground and light background (perhaps white backdrop is a better term here) in the etching effectively squeezes out virtually all perceived middle ground, making all the lines appear to float on the surface of the paper and denying visual depth. Thus while the print is in some respects unconvincing as a picture of Italy, it, too, looks forward to surface-oriented works by artists as diverse as Toulouse-Lautrec and Van Gogh. The impetus for the male figure in the painting may be traced to a work Corot completed the year before the Demidoff commission. *The Evening Star* (Fig. 4)[17] shows a figure in a posture closely related to the Elvehjem's picture, but in reverse, arm

Fig. 4 Jean-Baptiste-Camille Corot, *The Evening Star*, oil on canvas, 71 x 90 cm., The Walters Art Gallery, Baltimore.

upraised to announce the appearance of the first star of the evening. It seems likely that this popular formulation (the American collector, William T. Walters, ordered a smaller version of the scene which had been purchased by the city of Toulouse) was reworked the following year, with the emphasis placed on the opposite time of day, when night fades into day.

With these paintings, Corot reversed the traditional mythologizing process. Ancient peoples had developed stories about gods and heroes to explain natural phenomena, extracting the figures from nature for religious and narrative purposes. For Corot, nature was already animate and did not need to be anthropomorphized. He explained:

After my excursions, I invite Nature to spend a few days with me; that's when my folly begins: brush in hand, I look for hazelnuts in the forests of my studio; there I hear the birds sing, the trees tremble in the wind, there I see the streams flow by and the rivers full of a thousand reflections of the earth and sky; the sun sets and rises in my house.[18]

These lines refer to the dual processes of reflection and consolidation which were crucial to Corot's late work. After a lifetime of study in the out-of-doors, he was able to create images of nature physically distant from an actual site. It was all in his head. He painted mental pictures of Nature as he knew and felt her to be, not optical reproductions of how she looked. Idea had become more important than reality. Thus titles for these paintings that refer to mythological figures and the possible interpretations deriving from those identifications are secondary to the effect wrought by the paintings themselves. Corot equated and harmonized the figures with their surroundings. The upright figure in *Hymn to the Sun* raises his arms, his form a metaphor for the trees and plants reaching to the sun. The languid figure of *Night* appears to sink into the very earth, her curved body echoing the configuration of the ground on which she lies, becoming part of it in her repose.

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Footnotes

1. Oil on canvas, 200 × 137.1 cm., signed and dated lower right: COROT 1865; Robaut 1634.

2. The Prince was a member of the iron-mill and ore-mining family Demidoff, whose fantastic wealth came from providing the Czar with armaments. Prince Paul Demidoff introduced the first Bessemer steel furnace to Russia. He was nephew to Anatole Demidoff, the husband of Princesse Mathilde, herself cousin to Napoléon III. The Demidoff family had a luxurious villa outside Florence, where the majority of their art treasures could be seen.

3. Oil on canvas, 193 x 130.8 cm., signed and dated lower left: COROT 1868; Robaut 1633, art market, ex-coll. The Metropolitan Museum of Art. The date was changed when Corot made certain changes. See entry in Charles Sterling and Margaretta M. Salinger, eds., *French Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art, II, XIX Century* (Greenwich: New York Graphic Society, 1966), pp. 62-63.

4. The starting point for any study of Corot is the monumental *catalogue raisonné* by Alfred Robaut, *L'oeuvre de Corot par Alfred Robaut, catalogue raisonné et illustré, précédé de l'histoire de Corot et de ses oeuvres par Etienne Moreau-Nélaton*, 4 vols. (Paris: H. Floury, 1905). Robaut numbers in these notes refer to this work. See No. 1633A for a reproduction of the 1865 version.

5. Sales catalogue, *Collection P. Demidoff, Tableaux modernes & anciens*, Paris, Hôtel Drouot, 3 February 1868, Lots 11 and 12. I would like to thank Miss Helen Sanger, librarian at the Frick Art Reference Library for supplying me with photocopies of the relevant pages of this catalogue.

6. Dutilleux and Corot had been friends from 1847. Dutilleux was friends with many leading artists, among them Delacroix, whom he helped to paint, significantly, the decorations in Saint-Sulpice. For a concise biography of this little-known, interesting artist, see Elizabeth Glassman and Marilyn F. Symmes, *Cliché-Verre: Hand-Drawn, Light-Printed* (exh. cat., Detroit: The Detroit Institute of Arts, 1980), p. 85.

7. *Orphée ou L'Hymne au soleil*, charcoal and white gouache on buff paper, 47 x 30.6 cm., Paris, Musée du Louvre, Cabinet des Dessins, Robaut 2978 and *Le Sommeil de Diane ou La Nuit*, charcoal and white gouache on buff paper, 47.5 x 31 cm., Louvre, Robaut 2979. See *Maîtres du Blanc et Noir du XIX^e siècle de Prud'hon à Redon* (exh. cat., Paris: Musée du Louvre, Cabinet des Dessins, 1968) for the context of charcoal drawings at this time.

8. Alfred Robaut, "Corot, Peintures Décoratives," *L'Art; revue mensuelle illustré* 4 (oct.-déc. 1882): 45-53, see particularly pages 46-47.

9. The model for the temple/church has been identified as Bramante's Sant'Andrea on the via Flaminia in Rome. See André and Renée Jullien, "Les Campagnes de Corot au Nord de Rome (1826-27)," *Gazette des Beaux-Arts* XCIV (mai-juin 1982): 181-182.

10. The 1868 sales catalogue describes the painting thus:

He returns alone [from the Underworld] and in despair raises his lyre to the heavens. The landscape is composed of large trees that are silhouetted against a luminous sky; the silhouette of a temple is visible in the background.
Il revient seul et lève avec désespoir sa lyre vers les cieux. Le paysage est composé de grands arbres se détachant sur un ciel lumineux; on aperçoit dans le fond la silhouette d'un temple.

Despair hardly finds a place in this bright, luminous image.

11. *Sleeping Nymph*: Putti cover with a veil a nymph who has fallen asleep. The landscape is broadly composed; the pale light of the moon is reflected in the waters of a lake; nearby is a hill capped by a temple.

Nymphe endormie: Des Amours couvrent d'un voile une nymphe qui s'est endormie. Le paysage est largement composé; la pâle lumière de la lune se reflète dans les eaux d'un lac près duquel est une colline dominée par un temple.

12. The first instance of Corot's decorative work was two Mediterranean landscapes he contributed to the overall decoration of an apartment in the early 1830s; the building which housed these works was destroyed in 1852.
Other decorative cycles by Corot include those for his mother in a kiosk at the summer house at Ville-d'Avray (Robaut 600-607), for his friend Robert at Mantes (Robaut 435-440), for the family Bovy (Robaut 1078-81), and for his artist friends Decamps (Robaut 1104-07), Léon Fleury (Robaut 1615-18), and Daubigny (Robaut 1644-48).

13. Robaut's confusion as to Millet's involvement is understandable, however. The previous year, 1864, Millet was busy with paintings representing the Four Seasons for the Hôtel Thomas, whose architect was the same Alfred Feydeau. Since Millet was not engaged in two decorative cycles within two years, it is likely that Robaut was mistaken about his participation and his exact relationship with Feydeau. See Robert L. Herbert, *Jean-François Millet* (exh. cat., London: Hayward Gallery, 1976), No. 981, pp. 156-57, for a discussion of the Thomas decorations.
However, Hélène Toussaint notes in a chronology of Rousseau's life that he was commissioned to paint a *Coucher de Soleil* and a *Journée printannière* for Demidoff's dining room. Further, Rousseau is said to have visited Corot on 22 August 1865 at Comairas's studio. No further information is known, and the paintings, if they were executed at all, are not identified today. See Hélène Toussaint, *Théodore Rousseau, 1812-1867* (exh. cat., Paris: Musée du Louvre, 1968).
The only painting by Rousseau listed in the 1868 sales catalogue, Lot 10, is entitled *Le Château et la Vallée de Broglie* and measures 43 x 61 cm., hardly a similarly-scaled decorative work.

14. Lot 13. *Diane au bain*: La déesse se repose des fatigues de la chasse, au milieu de ses nymphes couchées ou assises auprès d'elle.
Le site, d'un aspect pittoresque, est composé de montagnes et d'arbres séculaires.
Lot 14. *Les Centaurs*: Des centaures et des centauresses s'exercent à tirer à l'arc.
Le paysage représente un site grandiose composé de rochers et de grands arbres.

15. He exhibited portraits, genre scenes, and religious subjects at the Salon from 1824 to 1849; after 1833 he studied with Ingres.

16. Etching, image 293 x 221 cm. It was made originally for the Société des Aquafortistes.

17. Oil on canvas, 71 x 90 cm., Baltimore, The Walters Art Gallery, Robaut 1623.

18. Après mes excursions, j'invite la Nature à venir passer quelques jours chez moi; c'est alors que commence ma folie: le pinceau à la main, je cherche des noisettes dans les bois de mon atelier; j'y entends chanter les oiseaux, les arbres frissoner sous le vent, j'y vois couler ruisseaux et rivières chargés des mille reflets du ciel et de la terre; le soleil se couche et se lève chez moi.
Théophile Silvestre, *Histoire des artistes vivants: français et étrangers* (Paris: E. Blanchard, 1857), pp. 89-90.

Form and Content in Frank Lloyd Wright's *Tree of Life* Window

To Katherine Harper Mead, in memoriam.

In 1982 the Elvehjem made its first purchases of works by Frank Lloyd Wright: a *Tree of Life* window, a dining chair originally from the Peter A. Beachy house, and a set of two chairs from the Avery Coonley playhouse. With these examples of Prairie design the late Katherine Mead established the core of a Frank Lloyd Wright collection, adding them to a few other pieces by Wright that either had been donated to the Elvehjem or that were there on extended loan. It was her fervent wish to nurture and expand that collection in years to come.

The window is by far the most important of the four objects. It comes from one of Wright's most splendid buildings, the Darwin D. Martin house, in Buffalo. Martin was a well-known businessman and vice president of the powerful Larkin Company.[1] According to Leonard Eaton, Wright obtained the commission through an earlier association with Darwin's brother, William, who lived in Oak Park and became the first member of the family to have a house designed by Wright. Martin's sister and brother-in-law, the George Bartons of Buffalo, followed suit in 1903, and Darwin in 1904.[2] The Darwin Martin house was one of Wright's largest residential commissions at the time. It consisted of a large residence, a long gallery, a conservatory, and a gardener's cottage. Approaching the size of a small estate, the overall plan also incorporated the house that Wright had built the previous year for the George Bartons.[3]

The taste of the Martin family for Prairie style avant-garde may have come partly from their association with Elbert Hubbard (1856-1915), who in 1894 had founded the Roycrofters in East Aurora, New York, one of the most important producers of Arts and Crafts decorative objects, furniture, and books in the nation. Earlier, Hubbard had been a co-founder of the Larkin Company. After his separation from the Company, Hubbard retained a close friendship with its staff and directors, which included his brother-in-law, William R. Heath, who in 1905 also commissioned a house from Wright. Hubbard, who modelled himself on William Morris, knew and respected

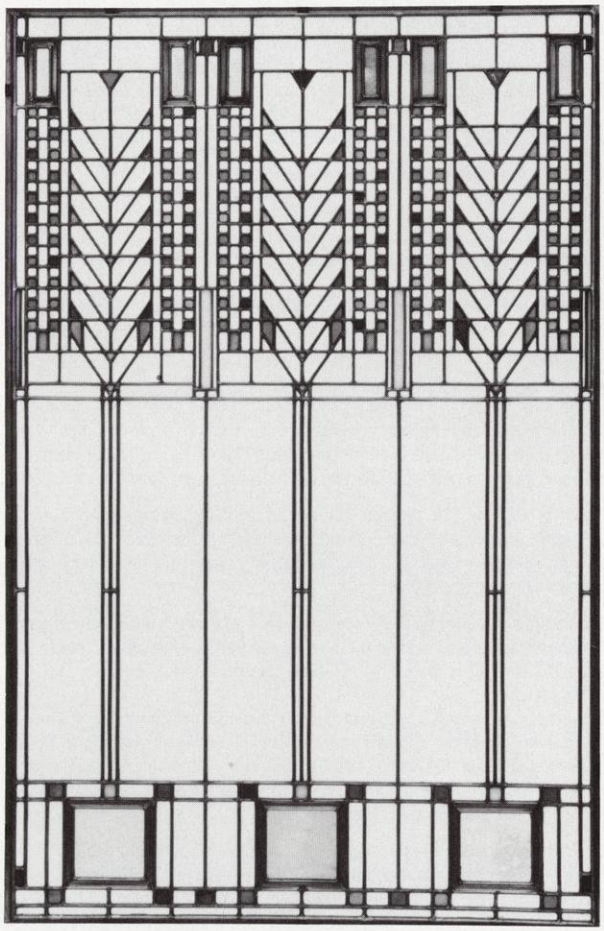


Fig. 1 Frank Lloyd Wright, *Tree of Life* Window from the Darwin D. Martin House, Buffalo, New York, designed 1904, clear and stained glass with solid brass leading, 41½" H., 26¼" W., Alta Gudsos Fund purchase.

Wright, with whom he shared not only general beliefs about art and life, but also definite ideas about design.[4]

The Martin window in the Elvehjem features three Trees of Life in a row (Fig. 1). This is a departure from the

standard practice set during the Middle Ages of using the motif only once each time it was represented, since the iconography was usually associated with the "Living Cross" sprouting shoots of foliage (Fig. 2). But Wright was not thinking of the motif as it appears in the Bible in Genesis 2:9 in connection with the Garden of Eden and later interpreted as an emblem of salvation in Revelation 22:2, 14. He was working with the motif in the free

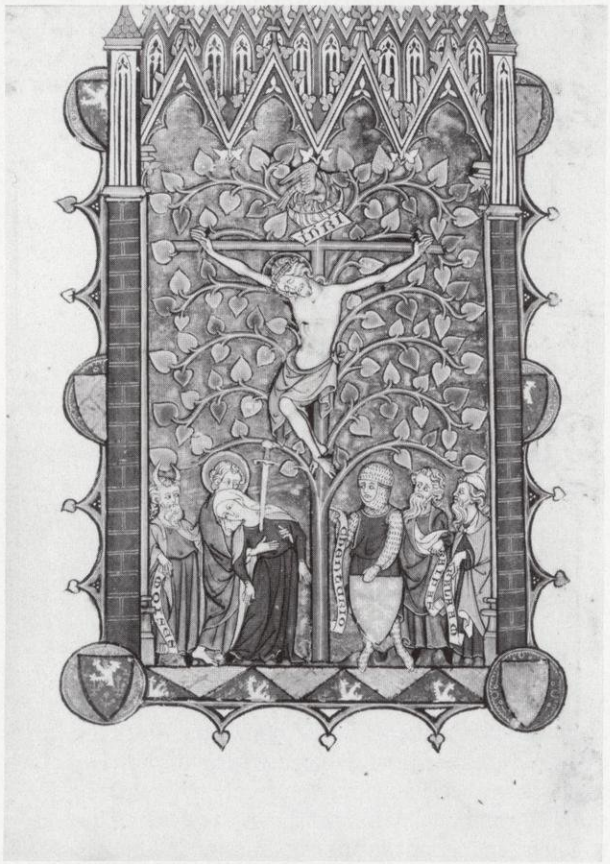


Fig. 2 *The Crucifixion* from *Psalter and Hours of the Virgin of Yolande de Soissons*, last quarter of the thirteenth century, French, manuscript illumination on vellum, 18 x 13 cm., The Pierpont Morgan Library (M.729, f.345.v)

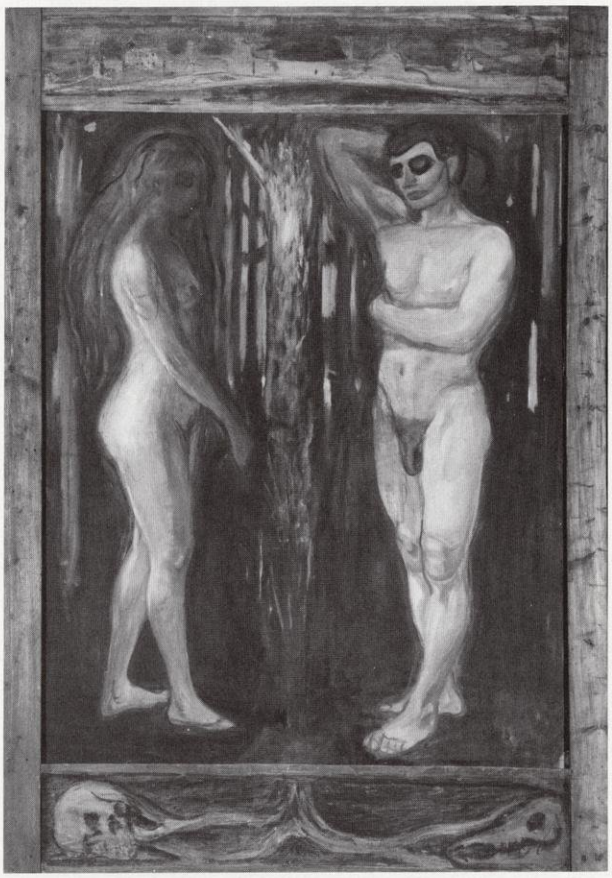


Fig. 3 Edvard Munch, *Metabolism*, 1899, oil on canvas, 172 x 143 cm., Munch-Museet, Oslo.

manner popularized by turn-of-the-century artists. Edvard Munch, for instance, frequently used the Tree of Life motif in connection with sexual imagery, as in his painting *Metabolism*, of 1899. There, a naked couple, possibly Adam and Eve, stand under a tree. Under them, below the ground, the roots of the tree are flanked by a human skull to the left and an animal skull to the right, while the branches above support a city (Fig. 3).[5] Henry van de

Fig. 4 Henry van de Velde, *Tropon* Poster, 1899, lithograph, 79.5 x 53.8 cm., Museum für Kunst und Gewerbe, Hamburg.

Velde, on the other hand, alluded peripherally to the Tree of Life in his *Tropon* poster, which advertised a popular dietary supplement of the day (Fig. 4).[6] Users of Tropon were made to feel that they were profiting from the vitality of nature, addressed directly in the poster by three rhythmic curvaceous forms that derived their zest from the goodness of the earth, symbolized by the brownish orange area at the bottom of the composition.[7]

Whenever Wright made use of the motif, he repeated it several times in the composition to make it stand for the magnitude of humanity; in the 1890's he generally expanded that meaning to signify as well a bond between mankind and nature. Wright's first known Tree of Life motif dates from 1896, when he used it on the design of the title page for the edition of Keats' *The Eve of St. Agnes* that William Winslow and Chauncey Williams published at the Auvergne Press in River Forest.[8] For *The Eve of St. Agnes*, rather than choosing a literal representation of the characters of Porphyro and Madeline as an image of love triumphant, Wright produced an emblem of the oneness of nature that went far beyond the scope of Keats' poem in ways that are patently of a post-Carlyle, post-Emerson period.

Six winged nude female figures stand within an interlace of six circles that forms a band at the bottom of the page (Fig. 5). Their hands come close, but their fingers do not touch. Revealing Wright's intentions, they tap stylized trees, each of which symbolically issues from a corresponding circle below the frieze, or in another signification, from below the earth.[9] Two other nude female figures, wingless this time, but emphasized by circular halos, stand on the frieze and frame the title of the book. They respectively hold their left and right arms aloft to hold forth abstracted trees that end in a panache of leaves. Human and vegetal forms have at last become one in ways that are different and unrelated to the myth of Daphne.[10]

Wright returned to the Tree of Life as a symbol of the oneness of nature a few months later when he designed the title page of William Channing Gannett's book *The House Beautiful*, another production of the Auvergne Press.[11] *The House Beautiful* argues in favor of the estheticization of life within the family by promoting simplicity and quality in furnishings, by defending good manners, and by advancing the cause of an almost sacramental attitude towards family dinners as a source of esthetic delight.

A teleological relationship of humanity with the forces of nature was again Wright's subject on the title page of *The House Beautiful* (Fig. 6). Nine youths and an abstracted tree stand each within a rectangle framed by lines of brambles. The tree is in the shape of a cross, possibly going back to some medieval antecedent, and as such it is a representation of the Tree of Life. Because of its position, scale, and size, this tree is related to the boys in the composition, whose pose is of great importance. Each stands in profile, resting his weight on his right leg while with his left hand he holds a cube on his head. A large circular halo behind each figure highlights the importance of this gesture. Wright intended these human figures to be as much like trees as their nature allowed. The manner in which he made the boys' right feet to function almost like the roots of a tree supports such an interpretation. The contour line of the bodies runs uninterrupted except at the point where the right foot touches the earth. Presumably it is through that aperture that the youths receive the powers of nature. Correspondingly, it is through the gesture of placing a cube on their heads that they transmute that force into intelligence. The square symbolized integrity for Wright, a virtue that to him demanded understanding of self and nature.[12] Like the boys, the Tree of Life derives sustenance from the earth. A tube-like gap at its bottom supposedly works like the opening in the boys' feet. To Wright, the vital impulse was one and universal. The Tree of Life transmuted it into gorgeousness, humans into intelligence.[13]

A printer's device in the shape of the Tree of Life designed by Wright to decorate the chapter headings of Gannett's *The House Beautiful* may have served him as a source of inspiration for the design of the Martin window (Fig. 7). This design stands midway between the Tree of Life on the title page of the book and that on the window. The roots of the Tree in the printer's device, rendered in the sarmentose style of the title page of the book, rise to a square from which springs forth the Tree proper. Its trunk widens immediately after emerging from the square, as if swelled by sap like the one on the title page. It ends in a panache that recalls those on the title page of *The Eve of St. Agnes*, although it is simpler in design. Horizontal lines

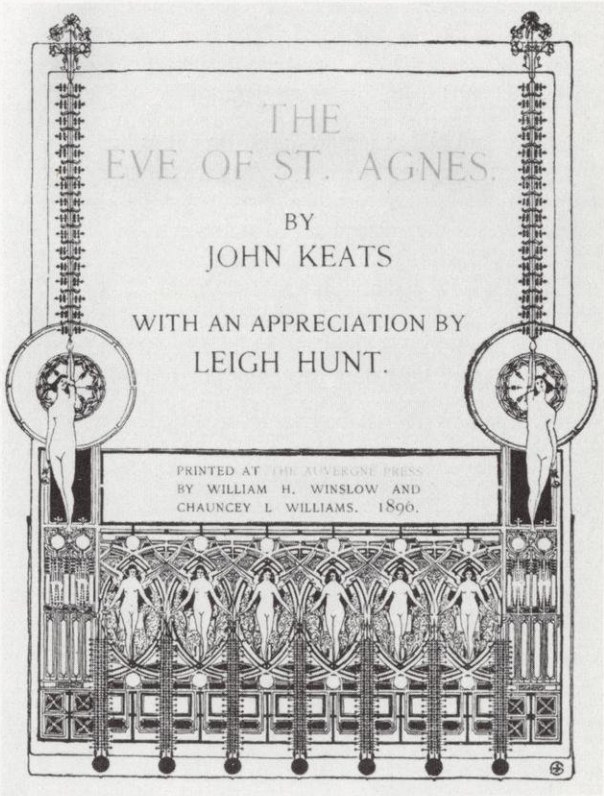


Fig. 5 Frank Lloyd Wright, Title Page of *The Eve of St. Agnes*, River Forest, Illinois: Auvergne Press, 1896. Courtesy the Department of Rare Books and Special Collections, University of Wisconsin-Madison.

representing branches issue from its vertical axis and eventually turn downward to create a profile that establishes an arrow-like rhythm in the composition.

The Tree of Life in the Martin window is much more abstract. All superfluous features have been excluded. The roots have disappeared to leave only the square, the trunk consists of three vertical lines, and small green squares create a semblance of geometricized leaves supported by slanted parallel lines that stand for branches (Fig. 1). A smaller printer's device that Wright used occasionally in *The House Beautiful* may have further served him when

designing the foliage of the *Tree of Life* window (Fig. 8). The leaves to the left and right of the central axis of this device establish a rhythm similar to that created by the small green squares in the Martin window.

Such important differences in the treatment of the same subject within seven years reveal Wright's intense interest in abstraction after the turn of the century, when he moved towards the enrichment of architectural characteristics while eliminating literary allusions. In 1908 he stated his new position in his first "In the Cause of Architecture" paper, where he wrote that "the arts are all cursed by literature."[14] Years later Mrs. Wright would write of her husband: "Literature occupied a high level in his life; but he did not connect it, like music, with architecture. 'Literature tells about man,' he often said, 'architecture presents him'."[15] But during Wright's formative years literary allusions in architecture had been important. Sullivan's work, for instance, has often been seen as a translation of Whitman's poetry into architecture through the medium of ornamentation and composition.[16] Wright rejected this attitude early in his career when he established differences between what he called "buildings and picture buildings."[17] The more a building was an allusion, the less Wright believed it to be what its nature demanded: a series of harmonious spatial relationships determined by planes, voids, and objects. Thus, methods of construction and geometric relationships became all-

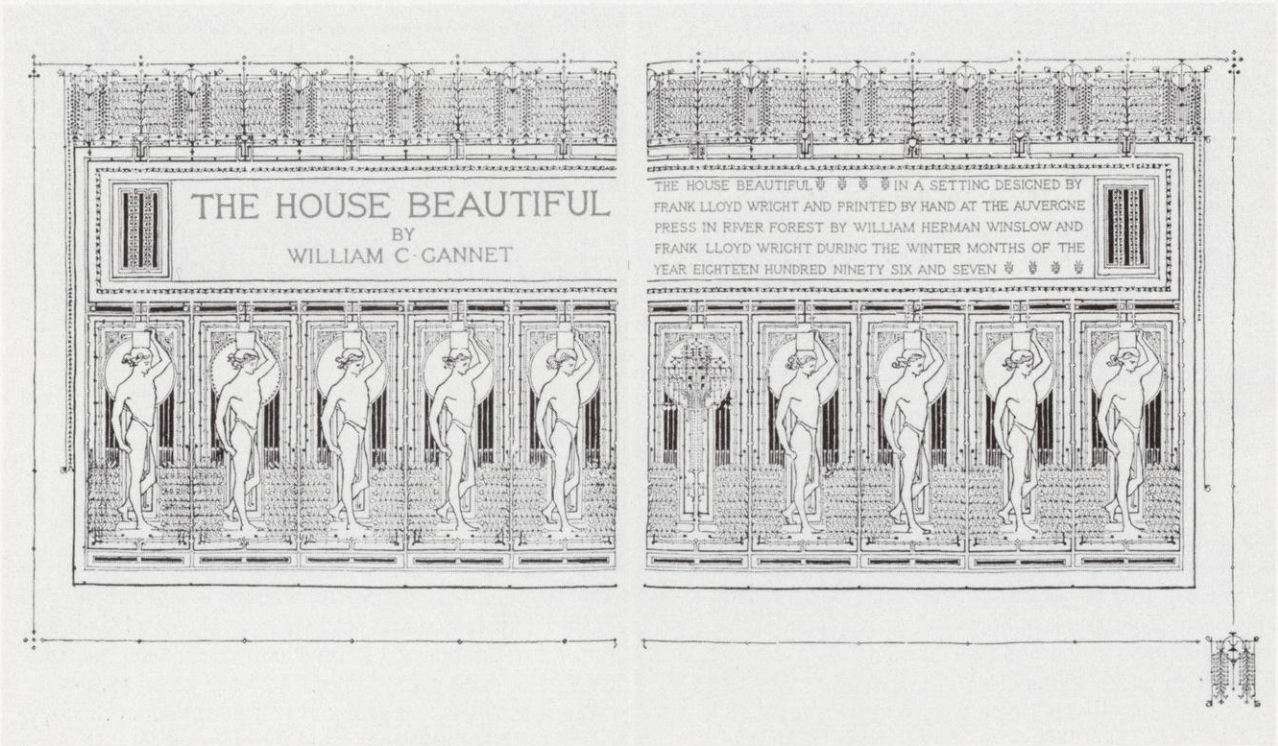


Fig. 6 Frank Lloyd Wright, Title Page of *The House Beautiful*, River Forest, Illinois: Auvergne Press, 1896-97. Courtesy Kohler Art Library.

important to Wright, and these are two of the many factors that bind the window to the rest of his architecture.

Art-glass windows were not easy to construct, as David Hanks' description of how they were put together makes evident.[18] The first step was to make a pattern out of a full-scale drawing of the window for cutting the pieces of glass. Allowances for the leading were as small as one sixteenth of an inch, and such tolerances had to be taken into account when cutting the glass. Sometimes, as in the case of the Martin window, Wright would specify a thicker leading at certain points to emphasize the graphic quality of the design. Once the pieces of glass were cut, a copy of the shop drawing of the window would be secured to the bench by means of "laths." These were lengths of wood that would act as a temporary frame while the window was put together. Next, the leading was laid on the bench and scored with grooves on both sides to allow for an easy insertion of the glass. Thus, if one considers the window as "a drawing," the "lines" of leading came first and then the surfaces of glass were filled in. To prevent shifting, nails were driven into the bench by the edge of each piece of glass to secure it temporarily. When all pieces were inserted, the joints were soldered and the frame of "laths" around the window was removed. At this point came the difficult task of turning the window over to solder the underside. Since the material was secured only on one side, the window tended to bend in turning, and there was a danger that several or many of its hundreds of small pieces would fall off. But once the second side had been soldered, the panel was more rigid. All joints were then cemented with a waterproofing material and the panel was cleaned off and set aside to harden.

In the Martin window, which was executed by the Linden Glass Company of Chicago, more than four hundred small squares and triangles representing foliage, many of them smaller than half an inch, give a jewel-like effect to the composition.[19] The sparkling mosaic-like appearance they create is enhanced by the solid-brass leading that Wright specified to harmonize with the greens and golds of the glass. Measurements taken by the Elvehjem staff indicate that the glass is approximately two millimeters thick and

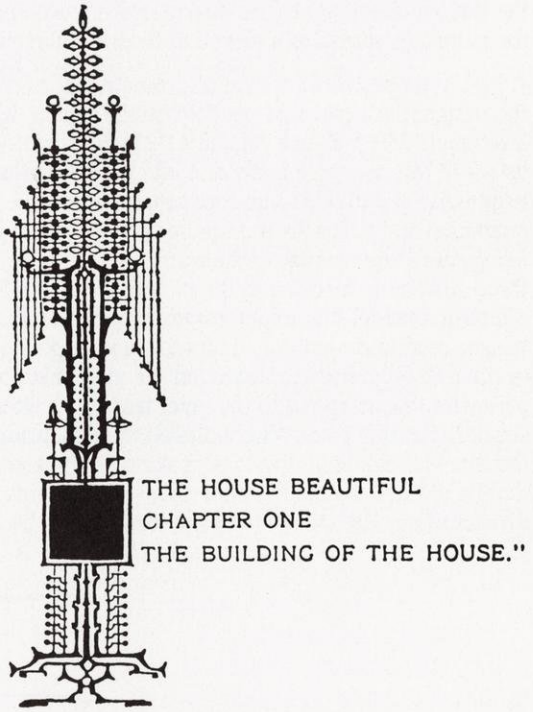


Fig. 7 Frank Lloyd Wright, Printer's device used as chapter heading in *The House Beautiful*. Courtesy Kohler Art Library.

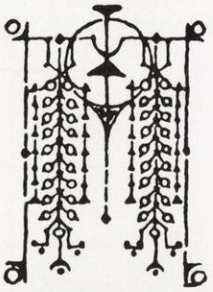
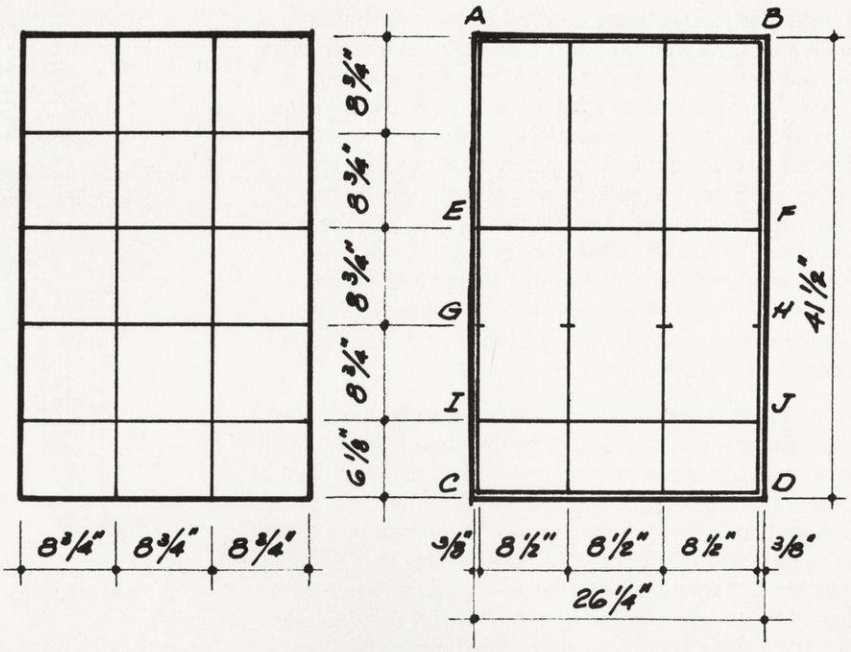


Fig. 8 Frank Lloyd Wright, Printer's device used occasionally in *The House Beautiful*. Courtesy Kohler Art Library.

the leading about eight. The thickness of the leading on the perimeter varies from eleven to twelve millimeters.

A highly sophisticated system of geometric ratios controls the design. Each part is dependent on the whole, which is a rectangle 26¼ inches wide and 41½ inches high. Across its width this rectangle is divided into three squares; lengthwise it is divided into four squares and three quarters (Fig. 9). The six top squares correspond to the foliage area, the next six to the trunk area, and the three three-quarters of a square at the bottom create the base. To establish a model that might approximate the method Wright used to design the window, a next step would be to run a ⅜ of an inch band around the interior of the perimeter to correspond to the outer leading. It would seem that at this point Wright altered the dimensions of the three longitudinal divisions, making all three equal, but that he did not change the dimensions of the vertical divisions (Fig. 10). What once had been squares 8¾ inches to a side, were now turned into rectangles 8½ inches across and 8¾ inches down. This arrangement allows for a series of elegant relationships among the areas. Thus, in figure 10, AB = AG; AE = EI; EG = ½ AE; IC = ¾ GI; and 5(IC) = AI. Looking at figure 1, one realizes that Wright makes us aware of point G by placing a small horizontal bar across the centerpoint of each trunk.

The foliage area of each tree is comprised of two of the 8½ by 8¾-inch rectangles, one above the other (Fig. 11). Each of these subdivisions is almost square, and Wright divided it into 18 modules each way. Each of these smallest divisions constitutes a module of the design, and measures 0.472222 of an inch across by 0.486111 of an inch down. It is evident that such dimensions are not of the kind that a craftsman can work with easily, but it should also be clear by now that this window requires practically no measuring for construction, as its design can be laid out on a grid established simply by subdividing an area. The



Figs. 9 and 10 *Tree of Life* Window, diagram. Author.

possibility of working with such a module is proven by the fact that each of the small squares in the vertical pattern flanking the foliage of each tree is one of these modules 0.472222 by 0.486111 inches. All other square and rectangular shapes in the window are multiples of such a module, save one apparent exception. The lowest horizontal band of the foliage area is thicker than one of the vertical divisions and thinner than two. An explanation for this anomaly is that Wright seems to have counted the upper outer ⅜-inch thick leading as one of the eighteen divisions, and seems to have transferred down to the bottom 36th division that which, out of necessity, was lacking in the first.

On first sight it would seem that the lines representing branches are parallel to the diagonals of the window. Such may have been the intention, but to simplify construction Wright seems to have slightly altered the angle of the branches to make each line correspond with the diagonal of a rectangle four modules wide and six modules high, a dimension that any craftsman in the Linden Company would have easily understood. Besides, the difference between the two angles is negligible, especially since the diagonal of the window does not appear as a tangible line in the design.[20]

Wright chose a different module for the area at the bottom of the window, and divided each rectangle into twelve units across and eight down (Fig. 12). Recalling that each of the three rectangles at the base (IJCD on Fig. 10) is equal to three quarters of each of the squares above them, one concludes that Wright is dividing here an ideal square into a 12 by 12 grid. This module is in a relationship of 2:3 with that of the foliage, and with it Wright established the design of the base, which he worked out around a square from which issued the tree.

The thickness of the trunk, as it appears in figure 11, does not correspond to the modular grid of the foliage, but on looking at figure 12, one sees that it belongs within the 12 by 8 grid. The width of the trunk, therefore, links the module of the bottom with that of the top. Wright's masterful control over the composition thus becomes quite evident, as much as does the fact that he worked with a

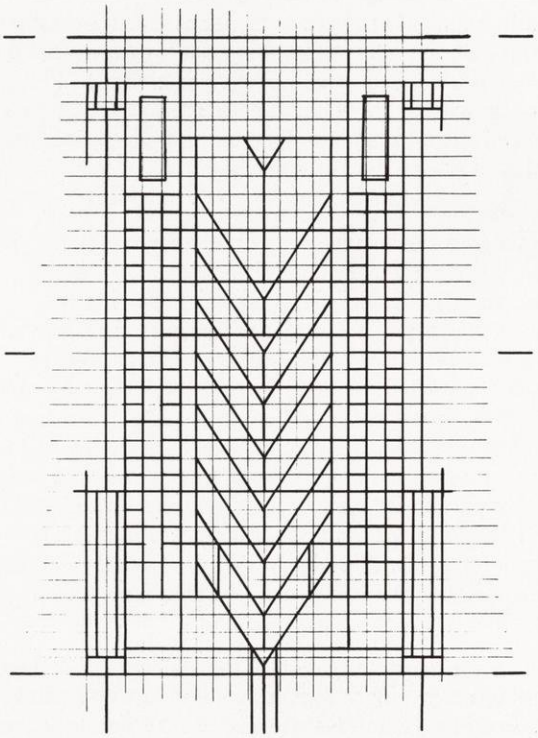


Fig. 11 *Tree of Life* Window, diagram of foliage area. Author.

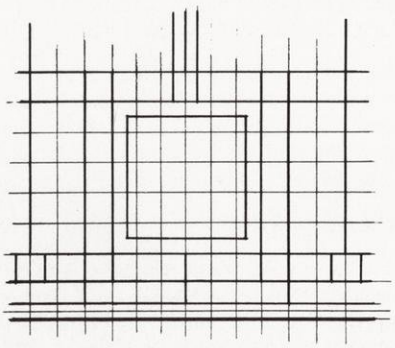


Fig. 12 *Tree of Life* Window, diagram of base. Author.

highly complex set of geometric ratios to suit his esthetic desires. On the other hand, it is equally evident that the pattern of the window is not overly complicated to lay out once the system governing the design is explained to a competent craftsman. No dimension stands in isolation, and each is a product of a modular grid.

The windows within the house seem to stand in a harmonious relationship with each other, a fact that the *Tree of Life* window in the Milwaukee Art Museum confirms. That window is as high as the one in the Elvehjem, but it is 3 3/4 inches narrower. Each tree takes up a width of 7 1/4 inches, yet each foliage area is divided into an 18 by 36 grid, as in the Elvehjem example. The bases, however, are different. Because of a more restricted space in the window, Wright made the tree issue out of a rectangle rather than out of a square, and established for the base a 9 by 8 grid that stands in a 1:2 ratio with that of the foliage, as opposed to the 2:3 proportion in the Elvehjem window.[21] The other window designs in the Martin house also depend on modular grids.[22]

The geometric simplification of the *Tree of Life* window owes much to Wright's appreciation of Japanese prints. He admired how Japanese artists used abstraction to shape a form of nature so that it would evoke the universal without losing its individuality. Giving as example how a Japanese artist would render a pine tree, Wright stated:

> The geometry that underlies and constitutes the peculiar pine character of a tree—what Plato meant by the eternal idea—he [the Japanese artist] knows familiarly. The unseen is to him visible. . . . What is true of the pine tree, for and by itself, is no less true in the relation of the tree to its environment.[23]

Wright believed as well that

> With all its informal grace, Japanese art is a thoroughly structural art; fundamentally so in any medium. . . . The realization of the primary importance of this element of "structure" is also at the very beginning of any real knowledge of design. And at the beginning of structure lies always and everywhere geometry.[24]

Among the hundreds of Japanese prints that once belonged to Wright and are now in the Elvehjem's Van Vleck Collection, at least twenty have been drawn over by him, apparently in attempts to grasp the geometric essence of a given composition. One in particular, a third impression of Hiroshige's *Moon Promontory* in the *100 Famous Views of Edo* series, clearly reveals what Wright wished to learn from Japanese prints and applied later to the design of the *Tree of Life* window, among others. Wright extended ink lines on the print in a central area 9 inches high and 7 inches wide, and used color pencils to tone down features that in his opinion detracted from the geometric structure of the composition. Wright's lines seem to match part of a grid that Hiroshige might have used to bring a sense of structure to his composition.[25] Such a study of Japanese prints was not an isolated phenomenon, proper only to Wright. His analysis was in keeping with contemporaneous doctrines of Pure Design, a theory of composition that insisted upon the use of simple geometric elements, such as lines, planes, and regular polygons, and that favored scrutiny of the geometric structure of Japanese prints.[26]

Shortly before the turn of the century Wright established a synthesis of ideas of Victor Hugo and of Viollet-le-Duc and brought to it what he had learned from Japanese prints. That critical analysis was extraordinarily important. Not only did it establish a link between positions that up to then had been considered as irreconcilable, but, even more importantly, it served as the intellectual cornerstone of Wright's mature concept of design. By extension, it helped in no small measure to shape the future of modern architecture. A discussion of such a synthesis deepens the significance of the *Tree of Life* window.

In a number of publications Wright proclaimed his enthusiasm for Victor Hugo's ideas on architecture, of which he had become aware during his early Oak Park days;[27] in other writings he paraphrased Victor Hugo at length.[28] Specifically, Wright saw a clear statement of the conflict between architecture and the machine in modern times in Book V of *The Hunchback of Notre-Dame*,

especially in the Chapter "The One Will Kill the Other." According to Victor Hugo, medieval architecture had been the repository of the *hermetica*, that is to say, of the corpus of knowledge sages had put together in the process of unraveling the mysteries of the universe. This they expressed through architecture by means of numerology and other arcane symbols. But eventually "architecture was dethroned by the printing press" and became a dry exercise in erudition on the classical orders.[29]

Rather than despairing like Victor Hugo about the unrecoverable position of architecture, Wright became determined to make it serve again the lofty function it had once performed, a task that he knew to be possible partly through his reading of Viollet-le-Duc's *Discourses on Architecture*. Because he agreed with Hugo and Viollet-le-Duc that in the Middle Ages form, function, construction, and meaning had been properly brought together in architecture, Wright enjoyed stating that his work was "conceived and worked to conclusion in the Gothic spirit."[30]

Possibly the most important lesson Wright learned from Viollet-le-Duc was that style was an unchanging entity existing beyond the reach of taxonomic analysis of formal characteristics. For Viollet-le-Duc as well as for Wright, style was an intimate relationship of efficiency existing between a function, the form that serves it, the materials out of which it is made, and the methods of construction with which it is built. As in nature, from which Viollet-le-Duc took his model, such a relationship in design had to yield a *natural* beauty. He wrote:

> The lilies of the field, the leaves of the trees, the insects, have style, because they grow, develop, and exist according to essential logical laws. We can spare nothing from a flower because, in its organization, every part has its function and is formed to carry out that function in the most beautiful manner. Style resides in the true and well-understood expression of a principle, everything in nature must have style.[31]

This definition sharpened Wright's understanding of the organic bond between form and construction. The relationship was analogous to the one a Japanese print established between the forms represented on it and the geometric structure underlying its composition. Once Wright understood this, he could not possibly go back to impart meaning to a design through winged allegories or boys framed by brambles. He even denounced Arts and Crafts reformers as "sentimental" for bringing into art literary meanings that serve only to muddle the expression of the geometric essence of composition. "Definition is the poetry of this Machine Age," he proclaimed.[32]

For Wright a "machine look" was different from an "industrial look." He endorsed the first, but loathed the second. He accepted the machine as a tool of the craftsman, but would not condone making a human being subservient to it. Because of its relative ease of construction, the *Tree of Life* window becomes a clear example of Wright's position on this issue. The design is repeated over and again throughout the house in a manner that suggests prefabrication, but there are variations in size, and the craftsman shared with Wright in the pleasure of creation. For each of the small modules in any given window, for instance, he was allowed to choose among seven or eight different shades of green or from three or four different hues of amber-colored glass. Thinking about the efficiency of machine production as well as of the right everyone has to derive joy from his work, Wright stated that the machine must be an agent that "frees human labor, lengthens and broadens the life of the simplest man (and is) thereby the basis of the Democracy upon which we insist."[33] The machine, as he understood it, would be the great democratic leveler in architecture. Out of necessity, artists would have to adjust their designs to the very nature of the machine and to what a craftsman can do with such a tool. These limitations would have a highly salutary effect. They would free art from the "sentimentality" that masks its highest function, that of portraying not the appearance of nature, but its intrinsic geometric essence.

Wright scrupulously adjusted these new ideas to the expressive possibilities of each medium, and went from a lesser to a greater degree of abstraction as he moved from sculpture to window design to architecture. But even the iconography of his sculpture of before and after the turn of

the century dramatically reveals his change of mind. In Wright's earlier pieces of the late 1890's the human form is used in connection with emblems of nature.[34] After the turn of the century the iconography changed drastically when Wright associated the human form with architecture. Now torsos issued out of combinations of geometrical blocks to express how the vital force of nature changed itself into the geometric essence of architecture as it had once transformed itself into knowledge or into gorgeousness.[35] Even more than in his sculpture, Wright's new interest in making nature evident through geometric abstraction is clearly revealed in his windows, an advantage inherent to their two-dimensional character. Wright's first use of an abstracted natural form in a window came in 1900, in the Harley Bradley House in Kankakee, Illinois, a fact that helps to establish the approximate date of his conceptual synthesis.[36]

The *Tree of Life* window embodies Wright's vision perfectly and exquisitely. Each element in the composition shares in an evocation of the essential rhythm of nature by belonging to a given set of harmonious relationships and this geometry attempts to express the universal conception of whatever kind of tree constitutes the Tree of Life. The ambition of such an endeavor is matched by the fact that Wright himself established a correlation between his method of design and musical composition, since in his opinion music and architecture expressed the universal rhythm of nature in similar ways.[37]

In his *Autobiography* Wright referred to "planned progressions, thematic evolutions, the never-ending variety in differentiation of pattern [and to] integral ornament always belonging naturally enough to the simplest statement of the prime idea upon which the superstructure is based."[38] At another point he wrote, "The symphony, as my father first taught me, is an edifice of sound. Just as I now feel that architecture ought to be symphonic."[39] Developing that idea further, he also stated: "When I build I often hear Beethoven's music and, yes, when Beethoven made music I am sure he sometimes saw buildings like mine in character, whatever form they may have taken then. I am sure there is a kinship there. . . . There is a similarity of vision in creation between Music and Architecture. Only the nature and uses of the material differ."[40] Moreover, he once told Carl Sandburg: "If my mother hadn't decided for me that I was to be an architect, I should have been a great musician. . . . The mind required for greatness in either art is the same."[41] At another time Wright explained the relationship between music and geometry by saying that "music and architecture blossom on the same stem: sublimated mathematics. Mathematics as presented by geometry. Instead of the musician's systematic staff and intervals, the architect has a modular system as the framework of design."[42]

Wright's architecture—or "mathematics in coordinated 'Form'," as he once defined it[43]—uses a system that operates similarly to that of music, where rhythm brings order to the sounds executed within a measure, and the rhythm is in turn established by ratios that either double or halve the length of a sound. This similarity between music and Wright's work implies a belief that a shape of a given size within a design serves the purpose both of a full note and the length of a bar. Subsequent division or multiplication of that unit was a method Wright used to establish new elements of composition, as in the Elvehjem window. At other times he would break the original unit into unequal component parts, breaking a rectangle, for example, into a square and a smaller rectangle. With these systems, the possibilities for combinations through arithmetical and geometrical manipulation are almost infinite in number, but they will always stand in a harmonic relationship with each other, as well as with the whole. In the preface of the Wasmuth portfolio, of 1910, Wright explained that "The differentiation of a single, certain form characterizes the expression of one building [and] quite a different form may serve for another, but from one basic idea all the formal elements of design are in each case derived and held together in scale and character."[44]

The Martin window is a splendid illustration of such a belief. Each of the three longitudinal divisions may be compared with a bar in the score of a symphony where

three different instruments, in this case the foliage, the trunk area, and the base, are simultaneously playing variations on a theme in counterpoint. Reading the window from left to right, lengths of sounds are suggested by features that are one or several modules wide (Figs. 11 and 12). These geometric units stand in a dimensional relationship with the others on the same line, as well as with those above and below them. They also work within an harmonic relationship with the other windows in the house, as well as with the overall design of the building. It is in this sense that the geometry of the *Tree of Life* window seeks to establish an affinity with the general principles of musical composition. These, more than being sought out by Wright on an instance by instance basis, are an explicit consequence of his belief that the two arts are parallel expressions of the one universal rhythm. On the other hand, the music of Beethoven and Bach served Wright in many practical ways as models of measure, harmony, and balance, sharpening further his already keen sensitivity any time he was developing a geometric theme in design. He would treat such a form as a melodic phrase and would work out almost infinite variations with it, bringing it back finally to the point of departure after having expanded the original theme, into a highly enriched image of itself.

By reading the *Tree of Life* window as an esthetic document one comes to understand Wright's statement that "he secretly envied Beethoven and Bach."[45] Bach was "the great architect who happened to choose music for his form,"[46] and Wright sought to be his counterpart. Handling geometry and proportion as if they were musical elements, he made each of his designs blend into the rhythm that underpins the very structure of nature, and yet, also through geometry and proportion he made each of his works as unique as any individual or any specimen can be. It was in such a balance of the universal, the characteristic, the rational, and the lyrical, as it exists in nature, that *the organic* resided for Wright. It was out of such an amalgam that he created the *Tree of Life* window, a work so marvelously complete in itself that it can be made to reveal the involved and complex workings of Wright's esthetic thought at a crucial point in his development.

The window will help us understand how Wright established a synthesis of French ideas that up to then many had seen as at odds with each other; how he translated that synthesis into a thoroughly American idiom; and how, by so doing, he forced the American nineteenth century to project itself into the twentieth. It will also explain to us how through such a synthesis, and aided by his studies of Japanese art, Wright was able to establish the manner of abstraction with which he shaped his incomparable mature style. More significantly, the window will entice us to admire its beauty as simply and as disarmingly as a work of nature would.

But by far, the most important function of the *Tree of Life* window at the Elvehjem is to stand as a silent memorial to Katherine Mead's vision. She was the first director of the Elvehjem with the sensitivity to recognize the obvious bond that should exist between the Museum of the University of Wisconsin-Madison and Prairie architecture, and with her incomparably ebullient enthusiasm got a collection going. It was her dream to turn the Elvehjem into an important center for the study of such a rich artistic heritage, one in which Wisconsin shares so prominently, one which went on to shape irrevocably the course of twentieth-century architecture.

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Footnotes

1. I am grateful to Mr. John O'Hern, Curator of the Darwin D. Martin House, Buffalo, New York, for his kind assistance during my research for this article.

2. Leonard K. Eaton, *Two Chicago Architects and their Clients: Frank Lloyd Wright and Howard Van Doren Shaw* (Cambridge, Mass.: MIT Press, 1969), p. 79. As a result of Wright's connections with the Martins and the Larkins, twelve out of his thirteen commissions in Buffalo came from the Larkin Company, its staff, or its clients. Moreover, in 1905 Wright constructed the E-Z Polish Company building in Chicago for the Martin brothers. See also Jack Quinan, "Frank Lloyd Wright's Buffalo Clients," *Frank Lloyd Wright Newsletter* 5 (First Quarter, 1982): 1-3; and Paul E. Sprague, *Guide to Frank Lloyd Wright and Prairie School Architecture in Oak Park* (Oak Park: Oak Park Landmarks Commission, 1976), p. 72.

3. Because of its importance, the Darwin Martin house has been featured in numerous publications. Robert L. Sweeney, *Frank Lloyd Wright: An Annotated Bibliography* (Los Angeles: Hennessey and Ingalls, 1978), p. 274, lists 29 instances. Since then the house has been written about a number of times, most importantly in Buffalo Architectural Guidebook Corporation (eds.), *Buffalo Architectural Guide* (Cambridge, Mass.: MIT Press, 1981), pp. 194-99. For a list of drawings and documents pertaining to the house in the SUNY-Buffalo archives, see Patrick J. Meehan, *Frank Lloyd Wright: A Research Guide to Archival Sources* (New York: Garland, 1983), pp. 76-79. In 1954 the gallery and the conservatory were torn down. At that time also the house was subdivided into two apartments and an owner's residence until 1966, when it was acquired by the State University of New York at Buffalo. During that twelve-year period a number of windows were sold and others were reinstalled in the house, to the point that it is difficult to know where all windows were originally. Besides the Elvehjem, the Metropolitan Museum of Art, the Art Institute of Chicago, the Art Museum of Princeton University, the Fine Arts Museum of San Francisco, the Detroit Institute of Arts, and the Milwaukee Art Museum, among others, own *Tree of Life* windows from the Martin house.

4. For Elbert Hubbard, see Robert Judson Clark (ed.), *The Arts and Crafts Movement in America, 1876-1916* (Princeton: Princeton University Press, 1972), p. 45. For Wright and Hubbard, see mainly Grant Carpenter Manson, *Frank Lloyd Wright to 1910: The First Golden Age* (New York: Reinhold, 1958), pp. 153-55; and John Lloyd Wright, *My Father Who Is on Earth* (New York: Putnam, 1946), pp. 32-33. Many of Hubbard's ideas are collected in Elbert Hubbard, *Elbert Hubbard's Scrap Book* (East Aurora, New York: The Roycrofters, 1923).

5. For two studies on the Tree of Life, see Roger Cook, *The Tree of Life: Symbol of the Centre* (London: Thames and Hudson, 1974) and Gottfried Engelhardt, *Das Lebensbaum-Motiv in der Kunst* (Steyr: Wilhelm Ennsthaler, 1974). For further information on Munch's *Metabolism*, see Robert Rosenblum (ed.), *Edvard Munch: Symbols and Images* (Washington: National Gallery of Art, 1978), p. 58.

6. In 1957 Wright stated that Van de Velde's work was known in Chicago around the turn of the century. Unfortunately, Wright offered no further information. See Frank Lloyd Wright, *A Testament* (New York: Horizon, 1957), p. 18.

7. Tropon was a German product, manufactured by the firm of Barthel, Mertens and Company, of Muelheim (Rhein). Two different 1898 versions of the same poster carried different texts in German alluding to "egg-white nourishment" in association with the fact that life itself sought nutriment in egg-white within the egg. One version carried the inscription *Tropon ist Eiweiss-Nahrung* and the other read, *Tropon: Eiweiss-Kraftnahrung*. For the first example see Robert Schmutzlr, *Art Nouveau* (New York: Abrams, 1962), p. 139; for the second, see Yvonne Brunhammer (ed.), *Art Nouveau: Belgium and France* (Houston, Texas: Institute for the Arts, Rice University, 1976), p. 87. The French version of the poster appeared in 1899. Besides this poster, in 1897-98 Van de Velde had made at least three others for the Tropon firm, as well as a number of other designs. See Maurice Rheims, *The Flowering of Art Nouveau* (New York: Abrams, n.d.), p. 390 and illus. 539.

8. Wright had built a house for Chauncey Williams in River Forest in 1895. See Henry-Russell Hitchcock, *In the Nature of Materials: 1887-1941: The Buildings of Frank Lloyd Wright* (New York: Duell, Sloan and Pearce, 1942), p. 26, illus. 29. For a bibliography on the Winslow house, Wright's first independent commission and one of his seminal buildings, see Sweeney, p. 283. Winslow was a successful, progressive businessman who enjoyed typography as a hobby. The Auvergne Press, named after his street, was located in his basement. The edition of *The Eve of St. Agnes* consisted, typically, of only 90 copies that he passed around as presents to his friends. For Winslow and Wright, see Eaton, pp. 67-74; see also Eaton, "W. H. Winslow and the Winslow House," *Prairie School Review* 1 (1964), No. 3: 12-15. For the connection between Winslow and Sullivan and the fabrication of the cast-iron ornament of the Gage Building and of the Schlesinger and Mayer Store by the Winslow Brothers Iron Works, see Richard D. Johnson, "The Gage Panels: Fom Contractor's Scrap to Museum Display," *ibid.*: 15-16.

9. Edgar Kaufmann, "The Fine Arts and Frank Lloyd Wright," in Columbia University, School of Architecture (eds.), *Four Great Makers of Modern Architecture: Gropius, Le Corbusier, Mies van der Rohe, Wright* (New York: Trustees of Columbia University, 1963), p. 31, argues that the figures Viollet-le-Duc placed atop the columns in Fig. 4 of the Fourth Discourse served Wright as a source for this composition.

10. I have been unable to find out if there were any specific sources for Wright's interest in the 1890's for ritualistic or at least symbolic form. It is difficult to think that during that time Wright had direct or indirect knowledge of James Frazer's *The Golden Bough: A Study in Magic and Religion*, the first edition of which was published in two volumes simultaneously in 1890 in London and New York. The three-volume second edition appeared in 1900, and the definitive one, in twelve volumes, in 1911-15. According to John B. Vickery, *The Literary Impact of the Golden Bough* (Princeton: University Press, 1973), pp. 74-75; and Irving Howe, *Sherwood Anderson* (New York: Sloane, 1951), pp. 56-58; *The Golden Bough* became known in Chicago at the time of the third edition, when Francis Hackett began editing *The Friday Literary Review*, Harriet Monroe founded *Poetry: A Magazine of Verse*, and the so-called "Chicago literary renaissance" began in 1911-12. This is too late for Wright, who by that time had of long shifted his attention to other things. Wright's interest in symbolism in the 1890's may have come from a number of sources, and among them one could cite Louis Sullivan's transcendentalism, Jenkin Lloyd Jones' concern for a universal religion, and the widespread use of symbolism in the painting of the period.

11. There were three editions besides the one published by the Auvergne Press, two by James H. West, Boston, 1895 and 1896, and one by J. Pott, New York, 1895. In 1899 Gannett inserted *The House Beautiful* as the last chapter in a book titled *Of Making One's Self Beautiful*. According to Meehan, p. 199, a letter from Wright to Gannett of December 27, 1898, suggests that the book was published in 1898 and not in 1896-97, as its

title page states. William Channing Gannett (1840-1923) was an influential Unitarian minister who cherished a deep and reconciling sympathy for other forms of faith. He published extensively and fought intensely to keep the Unitarian Church true to its original ethical ideas. Among his many publications there are three books on Emerson and a history of *A Hundred Years of the Unitarian Movement in America: 1815-1915.*

12. In his *Autobiography* (London: Longmans, Green and Company, 1932), p. 155, he wrote: "Geometric shapes through human sensibility have thus acquired to some extent human significance as, say, the cube or square, integrity; the straight line, rectitude; if long drawn out . . . repose; the triangle . . . aspiration, etc." In *A Testament* (New York: Horizon, 1957), p. 19, he reiterated: "In outline the square was significant of integrity; the circle—infinity; the triangle—aspiration." He said practically the same thing in *The Japanese Print: An Interpretation* (1912; New York: Horizon, 1967), p. 16. Beginning with the Winslow house, Wright "signed" his houses by means of a square. In his early houses the design consisted of two cross axes inscribed within a circle that in turn was inscribed within an outer square. Later he simplified the design into his characteristic red square carrying his initials.

13. John Lloyd Wright, p. 108, wrote of his father: "When I first worked for Dad, I observed that he was convinced that a Source existed which, by its very nature, produced ideas that could be reproduced in the world."

14. Frank Lloyd Wright, "In the Cause of Architecture," *Architectural Record* 23 (March, 1908): 162.

15. Quoted in H. Allen Brooks, *Writings on Wright* (Cambridge, Mass.: MIT Press, 1981), p. 26.

16. On that subject, see Sherman Paul, *Louis Sullivan: An Architect in American Thought* (Englewood Cliffs: Prentice Hall, 1962), and Narciso Menocal, *Architecture as Nature: The Transcendentalist Idea of Louis Sullivan* (Madison: University of Wisconsin Press, 1981).

17. Wright believed, for instance, that Sullivan's Transportation Building at the Chicago World's Columbian Exposition was "a picture building." See Frank Lloyd Wright, *An Autobiography* (1932), p. 268. Wright deleted that judgment from subsequent editions of the *Autobiography.*

18. The following description of the construction of a window has been culled from David A. Hanks, *The Decorative Designs of Frank Lloyd Wright* (New York: Dutton, 1979), pp. 59-60.

19. The Linden Glass Company executed the windows of a number of buildings by Wright. Among them, besides the Martin house, are the Dana and Coonley houses and Midway Gardens. See Hanks, pp. 208-09.

20. The diagonal of the window is on an angle of 57° 41′ 7.53″; that of the branches is 57° 4′ 19.7″; the difference is only 0° 36′ 47.38″. (These angles were computed by trigonometry.)

21. I am grateful to Mr. Terrence Marvel, of the Milwaukee Art Museum, for allowing me the opportunity to study his window.

22. There were in all four different designs of windows in the Martin House: the *Tree of Life* and three others. Among these others, the second and third types are in the living room, dining room and library. The second type (21½ x 11½ inches) appears in sets of two in the small windows above the cabinets. (The Herbert F. Johnson Museum of Art, Cornell University, owns a set.) The third type (38¾ x 19½ inches) was designed for the larger windows between the piers and can still be seen in the house. The fourth type was originally designed for the gallery and conservatory. For illustrations of the first, third, and fourth types of Martin windows see *Important Arts and Crafts, Art Nouveau, and Art Deco*, a catalogue for an auction held at Christie's (New York) on May 26, 1983, illus. 97-101. For early views of some of the windows *in situ*, see Hitchcock, illus. 103-104.

23. Wright, *The Japanese Print*, p. 17.

24. *Ibid.*, p. 15.

25. For a study of Hiroshige's use of grids, see Roger Keyes, "Hidden Geometry and the Appreciation of Japanese Woodblock Prints in the West," in Matthi Forrer (ed.), *Essays on Japanese Art Presented to Jack Hillier* (London: R.G. Sawers, 1982), pp. 69-77.

26. In America, Pure Design seems to have developed first in Boston because of the presence there of Ernest Fenollosa, Arthur Wesley Dow, and Denman Ross, all of whom knew Japanese art well, lectured on it, and wrote extensively on the possibilities of reforming Western art through knowledge of Japanese composition. Emil Lorch and Robert Spencer were two of the men who brought these ideas from Boston to Chicago. Wright must certainly have known Lorch from the Chicago Architectural Club and Spencer became his good friend. No study has been made of the influence of Pure Design on Wright, but the following bibliography is available: Arthur Wesley Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers* (New York: Doubleday, 1899); W. Denman Ross, *A Theory of Pure Design* (New York: Peter Smith, 1907); and Robert C. Spencer, "The Work of Frank Lloyd Wright," *Architectural Review* 7 (June, 1900): 61-72. During the 1901 meetings of the Architectural League of America, held in Chicago, five out of the eight papers read in the session on education dealt with Pure Design and Spencer, Lorch, Ross, and Dow figured prominently in the convention. For the text of their papers, see *Inland Architect and News Record* 37 (June, 1901): 33-39. Ernest Fenollosa was in many ways the intellectual father of this movement, on him see Lawrence W. Chisolm, *Fenollosa: The Far East and American Culture* (New Haven: Yale University Press, 1963).

27. Wright, *An Autobiography* (1932), p. 77. In *A Testament*, p. 17, Wright stated that he had read *The Hunchback of Notre-Dame* at fourteen.

28. Wright paraphrased Victor Hugo extensively in the following works: in "The Art and Craft of the Machine," 1901, in Edgar Kaufmann and Ben Raeburn, eds., *Frank Lloyd Wright: Writings and Buildings* (1960; New York: Meridian, 1970), pp. 55-73; "In the Cause of Architecture," 1908; in the

Preface to *Ausgeführte Bauten und Entwürfe* (Berlin: Wasmuth, 1910); and in the Princeton Lectures of 1930 in Wright, *Modern Architecture: Being the Kahn Lectures for 1930* (Princeton: Princeton University Press, 1931).

29. Victor Hugo's ideas exerted great influence among French romantic architects. On that subject, see mainly Neil Levine, "Architectural Reasoning in the Age of Positivism: The Néo-Grec Idea of Henri Labrouste's Bibliothèque Sainte-Geneviève," doctoral dissertation, Yale University, 1975; "The Romantic Idea of Architectural Legibility: Henri Labrouste and the Néo-Grec," in Arthur Drexler (ed.), *The Architecture of the Ecole des Beaux-Arts* (New York: Museum of Modern Art, 1977); and "The Competition for the Grand-Prix in 1824," in Robin Middleton (ed.), *The Beaux-Arts and Nineteenth-Century French Architecture* (Cambridge, Mass.: MIT Press, 1982). By David Van Zanten, see mainly, "Architectural Composition at the Ecole des Beaux-Arts from Percier to Charles Garnier," in Drexler; and "Felix Duban and the Buildings of the Ecole des Beaux-Arts," *Journal of the Society of Architectural Historians* 37 (October 1978): 161-74. There are other essays relevant to the question in Drexler and Middleton. Another useful work is Donald Drew Egbert, *The Beaux-Arts Tradition in France*, ed. David Van Zanten (Princeton: Princeton University Press, 1980).

30. Wright, Preface to *Ausgeführte Bauten and Entwürfe*, no page number.

31. Eugène Viollet-le-Duc, *Discourses on Architecture*, translated by Henry Van Brunt (Boston: James R. Osgood, 1875), p. 179. This is more than probably the translation that Wright read. See Donald Hoffmann, "Frank Lloyd Wright and Viollet-le-Duc," *Journal of the Society of Architectural Historians 28 (October 1969): 1973-83.* Wright paraphrased this passage of the *Discourses* at least twice. See the Introduction to the catalogue of his show of Japanese prints in the Art Institute of Chicago, 1906, in Frederick Gutheim (ed.), *Frank Lloyd Wright on Architecture: Selected Writings (1894-1940)* (New York: Grosset and Dunlap, 1941), p. 22. See also Wright, *The Japanese Print*, p. 14.

32. See Wright, "The Art and Craft of the Machine," in Kaufmann and Raeburn, p. 62. For the Arts and Crafts movement in Chicago, see Arthur Lovell Triggs, *Chapters in the History of the Arts and Crafts Movement* (Chicago: The Bohemia Guild of the Industrial League, 1902).

33. Wright, "The Art and Craft of the Machine," p. 60. It seems that Wright is bringing together here a conception of democracy and utopian notions, possibly in a manner similar to that of Whitman in *Democratic Vistas*.

34. Although designed by Wright, these pieces were executed by the sculptor Richard Bock. In 1897 Bock made a statue of Wright's son John, then four or five years old, representing the child as "a goldenrod." To flank the portal of Wright's studio in Oak Park, Bock modelled the *Boulders*, two symbolic figures of crouching nude old men, who attempting to tear themselves free from the earth with which they are fatally fused, strain their michelangelesque constitution to the limit of endurance. The Tree of Knowledge appears on the piers of the same portal. Finally, for the Heller House Wright ordered from Bock a frieze of dancing nude women who place their hands on abstracted trees, a work that obviously found its model on the title page of *The Eve of St. Agnes*. This was one of the last times that Wright used the human form in connection with the Tree of Life. For a study of Richard Bock and his professional relationship with both Wright and Sullivan, see Donald P. Hallmark, "Richard W. Bock, Sculptor," Parts I and II, *Prairie School Review* 8 (1971), Nos. 1 and 2.

35. I am making reference to *The Flower in the Crannied Wall*, executed for the vestibule of the Dana House, and of which Wright placed a copy in Taliesin; to the fireplace reliefs of the Larkin Building; to the so-called *Spirit of Mercury* figures in the City National Bank of Mason City, Iowa; and to much of the decorative sculpture in Midway Gardens. All this work was by Bock (see Hallmark, II), although the more characteristic pieces of Midway Gardens were by Alfonso Ianelli. For Ianelli, see Joseph Griggs, "Alfonso Ianelli: The Prairie Spirit in Sculpture," *Prairie School Review* 2 (1965), No. 4. For information about Wright's constant interference with Bock's work, see John Lloyd Wright, pp. 27-28, who also reported, p. 16, that his father designed the *Fisherman and the Genie* mural for the kindergarten room of their Oak Park house and that the painter Giannini merely executed it following Wright's instructions to the letter.

36. For an early photograph of the living room of the Harley Bradley house that includes a view of the windows, see Hitchcock, illus. 57.

37. To my knowledge, Eaton, *Two Chicago Architects and Their Clients*, pp. 46-49, was the first architectural historian to recognize a correlation between Wright's architecture and music.

38. Frank Lloyd Wright, *An Autobiography* (New York: Duell, Sloan and Pearce, 1943), p. 423.

39. Wright, *An Autobiography* (1932), p. 226.

40. Wright, *An Autobiography* (1943), p. 422.

41. *Ibid.*, pp. 421-22.

42. Frank Lloyd Wright, *An Autobiography* (London: Faber and Faber, 1946), p. 201; quoted by Eaton, p. 46. This passage appears in no other edition of *An Autobiography*.

43. Wright, *An Autobiography* (1932), p. 229.

44. Frank Lloyd Wright, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*, no pagination.

45. Wright, *An Autobiography* (1943), p. 225.

46. *Ibid.*, p. 161.

Elvehjem Museum of Art Council Report

The year 1983-84 was a challenging one for the Elvehjem Museum of Art.

The Council, in its role as an advisory body, felt a heightened sense of responsibility and the need to provide support and encouragement for the staff while keeping vibrant the relationship with users and contributors. This obligation was the direct result of the tragic accident which claimed the life of the Director, Katherine Harper Mead.

At the October meeting, Joel Skornicka, Director of Development, stated that the endowment fund had passed the two million dollar mark, a figure that reflected the success of Council members in stimulating contributions to the Museum of gifts, bequests, endowments and other financial assistance.

At the April meeting there was a heartening report on the gifts made to the Elvehjem in memory of its late director. The Council members also discussed the use of the facilities for various arts-related activities and the existing policies to protect the galleries and other spaces were re-affirmed. The appointment of a building use liaison committee, selected from Council faculty members, was recommended to the Dean.

Fannie Taylor, Chairman

Ex-Officio Members

Bryant E. Kearl, Vice-Chanellor
E. David Cronon, Dean of the College of Letters and Science
Robert B. Rennebohm, Executive Director, UW Foundation
Stephen C. McGough, Acting Director, Elvehjem Museum of Art
Joel Skornicka, Development Officer, UW Foundation

Members-at-Large

Ineva Baldwin
Joyce Jaeger Bartell
Anne Bolz
Ellen M. Checota
Jane Coleman
Arthur J. Frank
Walter Frautschi
Newman T. Halvorson
Robert Hood
Edith Jones
Hope Melamed
Mrs. Frederick W. Miller
Earl Morse
Catherine Quirk
Bryan Reid
Roth Schleck
Fannie Taylor, Chairman
Jane Werner Watson

Madison Campus Faculty and Student Members

Warrington Colescott, Department of Art
Frank R. Horlbeck, Department of Art History
Robert Krainer, School of Business
Charles Doherty, Graduate Student, Department of Art History

Fixed Term Appointments

Angelena Lenehan, Elvehjem Museum League
Jane Pizer, Elvehjem Docent

Education Services

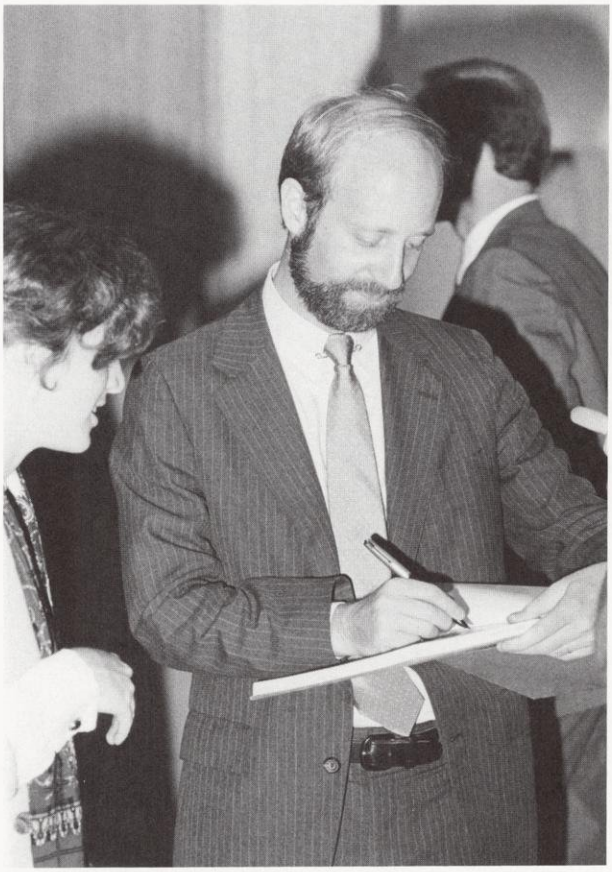
The year began with *Have a Seat: Chairs Then and Now—An Exhibition Designed for Visually Impaired Visitors*, the first exhibition organized by Education Services and also the Elvehjem's only venture into displaying art especially for the blind. George Bresnick, UW Professor of Ophthalmology, in cooperation with the Low Vision Clinic, initiated the exhibition and secured funding for it. Special consultant Jackie Star, craftsman and gallery technician Henry Behrnd, low vision specialist Marshall Flax, and I designed a setting that enabled blind visitors to touch the works of art and, at the same time, respected the preservation mission of the Museum. The solution involved displaying the Elvehjem's collection of contemporary chairs, and, for the first time, allowing visitors to sit in them. (We knew then how Goldilocks felt!) Interpretations of this familiar item of furniture were available on labels in large print illuminated by direct lighting, on braille labels, and on raised-line drawings. There was even an audio tape! We were gratified that visually impaired persons could participate in an exhibition which sighted visitors also enjoyed. Over 4,400 people attended *Have a Seat*.

Two visitors to the Elvehjem experiencing art as physical presence.

Fall programs had as their focus American art and architecture with *The Preston Morton Collection of American Art* providing topics for lectures and short courses. Docents gave free lunchtime lectures which attracted 100 people.

Renowned theorists and practitioners of American architecture came to participate in the *Architecture Today–Architecture Tomorrow* lecture series. This joint venture of the Wisconsin Society of Architects-Southwest Chapter, the Madison Art Center, and the Elvehjem featured Paul Goldberger, E. Fay Jones, Michael Graves, and Stanley Tigerman. The series was funded in large part by a gift from the Norman Bassett Foundation and with additional funds provided by the Dane County Cultural Affairs Commission, Marshall Erdman and Associates, the Wisconsin Society of Architects, and the sale of subscription tickets. An audience of 1,190 people, including professional architects, designers and laymen, attended. Their written evaluations were most enthusiastic.

The ambitious exhibition schedule was complemented by a large array of short courses and lectures given by visitors (Michael Fried, Reinhold Heller, Roger Keyes, and Richard West) and UW colleagues (Robert Beetem, Barbara Buenger, Jack Damer, James Dennis, Blenda Femenias, Steve Feren, Jane Hutchison, Russell Merritt, Joan Raducha, James Watrous, and Anne Woodhouse). We note with special gratitude that Professor Buenger gave five lectures on the Buchheim Collection. By year's end 2,630 people had attended eighteen gallery and slide lectures. Short courses attracted over 200 students to the museum on nineteen nights for a close look at collections and temporary exhibitions. A brochure promoting the short courses was printed with funds from the Evjue Foundation.



Architect-critic Paul Goldberger with graduate student Linda Phipps signing a copy of *The Skyscraper* for the Kohler Art Library.

The Tour Program under a stellar core of Docents flourished once again this year. A bit of shuttle Docentry was performed by a group of Elvehjem guides who volunteered to give tours of *Georgia O'Keeffe at the Madison Art Center*. Over 8,500 adults and children participated this year in tours given at the Elvehjem. An American Art slide packet was added to our offerings of free preparatory materials for school groups, a gift of the Madison Art Guild in memory of Katherine Harper Mead.

Instructor/Administrator Nancy Giffey introduced new offerings for young children, teens and adults, adding holiday workshops while continuing the free concerts for families and our participation in the UW School of Education's "College for Kids" program. Due to over-expansion in its first two years, the Children's Program had a budgetary deficit. It will be reevaluated and restructured next year. Two hundred and thirty-seven children and adults participated in twenty-four different series of art classes during 1983-84.

As the year came to a close Mr. and Mrs. William Bright Jones of Fort Atkinson established an on-going lecture series in memory of Katherine Mead. The first lecture, held in April, was "Courbet's Metaphysics: A Reading of *The Quarry*," given by Michael Fried, professor of art history at Johns Hopkins University. The inaugural lecture was a most appropriate tribute to the museum's late director.

Anne Lambert
Curator of Education

Elvehjem Docents

Docents' language skills for tours indicated

Betty Alexander
Mary Berthold
Marilyn Blettner
Catherine Bonnard (French)
Virginia Botsford
Sara Boush
Marilyn Bownds
Helene Byrns
Irmgard Carpenter
Linda Celesia
Louise Clark
Jane Coleman
Audrey Dybdahl
Virginia Dymond
Jane Eisner
Loretta Feldt
Sara Fellman
Jo Anne Flowers
Sally Forelli
Marietta Fox
Carolyn Gaebler
Gail Goode
Mary Jane Hamilton
Loni Hayman (German)
Lydia Herring (Spanish)
Vibeke Hill (German and Danish)
Elizabeth Hughes
Patricia Luberg
Rona Malofsky
Maria Matallana (Spanish)
Anne Matthews
Joan Maynard
Jean McKenzie
Helene Metzenberg
Judith Mjaanes
Karen O'Neil
Virgie Peloquin
Jane Pizer
Kay Pohle
Fran Rall
Pat Reboussin
Patricia Roedell
Ingrid Russell
Karen Sack
Miriam Sacks
Ann Sauthoff
Mary Ann Schmitz
Henryka Schutta
Pauline Scott
Susan Stanek
Ramona Steele
Catherine Steinwand (French)
Nancy Vick
Margy Walker

Kohler Art Library

1983–1984 saw intensified public and technical service at the Kohler Art Library. During this period and without a staff budget increase, the Library extended its evening hours. As director, I made myself available during these hours to serve the readers' reference and research needs.

The staff undertook a crash filing program to keep up with the materials acquired during the year, in spite of the loss of a card catalogue editor. In addition to this project the staff completed an inventory of its rare book collection and began an inventory of its 94,414 volumes, all with an eye to installing an automatic security system.

In addition to the monograph inventory, the library completed an evaluation of its 292 periodical subscriptions in order to stabilize its budget and better support the reading and research activities of the Elvehjem Museum of Art, the Department of Art History and the Department of Art.

3,556 new books were purchased, processed and put on the shelves. Three hundred and twenty of these books were gifts.

William C. Bunce
Assistant Professor and Director

Mary Byrne and Brian Lorbiecki at the busy circulation desk of the Kohler Art Library.

Museum Shop

Museum shops are not static entities within museums. Since their introduction museum shops have grown in size and taken on an increasingly important educational role. Their managers have formed a professional membership organization—the Museum Store Association—with a code of ethics and continued emphasis on the appropriateness of merchandise to the museum's collection.

The Elvehjem Museum Shop has undergone changes similar to those experienced by museum shops around the United States. Initially it only sold postcards of the Elvehjem's collection and exhibition catalogues. It then expanded to include a wide variety of merchandise related to art—postcards, and notecards from other museums, replicas and reproductions, jewelry, books, and toys. The publication of exhibition posters followed.

Within the past year, however, the Museum Shop has increasingly offered books and catalogues related to art and, in particular, the Elvehjem's collection. The amount of space devoted to books and catalogues has increased by 50%. The public response has been positive, and remodeling is planned to allow for the expansion of the book section.

The Museum Shop published a new exhibition poster of Philip Pearlstein's *Girl on Orange and Black Mexican Rug* and collaborated in the publication of the Sunday Afternoon Live From the Elvehjem poster. The Shop continued to function as an information center, to contribute financially to the Museum's operational budget and to sponsor the Whyte Lounge exhibitions.

Kathleen Parks-Yoast
Museum Shop Manager

Whyte Lounge Exhibitions

July 8-18, 1983
Painting and Sculpture by Nancy Giffey

September 1-25, 1983
Marcelo Montecino: Photographs

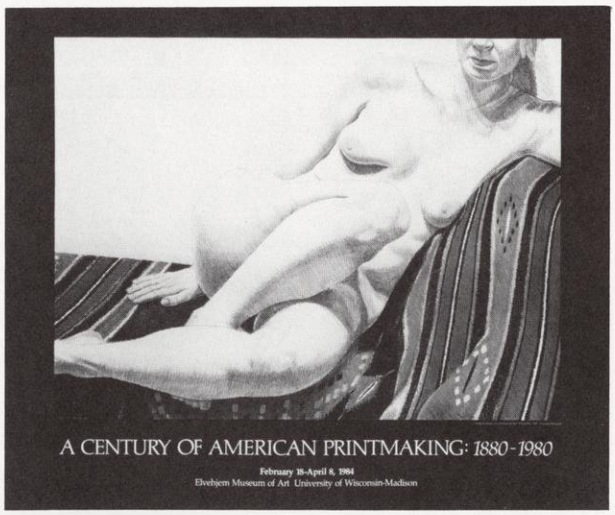
October 1-23, 1983
Allan Janus: Small Panoramas

January 14–February 12, 1984
Naj Wikoff's *Prairie Ship*: A Documentary

March 6–April 7, 1984
Freya Grand: Recent Works

April 9–May 1, 1984
Evelyn Patricia Terry

May 5–June 3, 1984
Pen and Press: Book Art and Contemporary Calligraphy



Philip Pearlstein's *Girl on Orange and Black Mexican Rug*, a poster published and sold by the Museum Shop.

FRIENDS of the Elvehjem

This year's ambitious exhibition schedule kept the FRIENDS' Office in high gear as we worked to keep the membership and community-at-large in touch with the amazing array of activities at the Elvehjem. The bimonthly *Calendars*, two *Bulletins*, an annual Sunday Afternoon Live poster, and numerous invitations are just a few of the publications that were mailed to our FRIENDS in 1983-84. The Museum's high attendance figures show that these efforts have been worthwhile; the lecture halls and galleries were filled to overflowing and concerts were extremely well attended.

The summer of 1983 marked the beginning of a new FRIENDS outreach program, Summer Jazz From the Elvehjem. A contemporary off-spring of the Sunday Afternoon Live series, the four Sunday Jazz concerts were also broadcast live on Wisconsin Public Radio. Like Sunday Afternoon Live, these concerts were very popular, bringing over two thousand mostly new faces into the Museum. They were supported by grants from the Dane County Cultural Affairs Commission and the Wisconsin Arts Board.

Sunday Afternoon Live From the Elvehjem, the free chamber music series in Brittingham Gallery V, was very much alive and well in its fifth season, with an average attendance of 200. The thirty-six concerts given between September and May featured pre-recorded intermission segments with Acting Director Stephen C. McGough conducting interviews with visiting scholars, lecturers, and artists. Once again we gratefully hosted a Benefit Performance by pianist Gunnar Johansen who was joined in this year's concert by cellist Marc Newhouse. The proceeds were donated to Sunday Afternoon Live.

Ben Sidran and Richard Davis playing *Summery Jazz* in Gallery V on August 12, 1983.

There were nine exhibition openings this year, most notable among them was the September 16 reception for *The Preston Morton Collection of American Art* which honored our late director Katherine Harper Mead. On January 20, one of the coldest days of the year, more than 300 FRIENDS came to sample German wines and cheeses in the company of the Consul General of the Federal Republic of Germany at the reception for *Expressionism: The Buchheim Collection.* On February 19, the University of Wisconsin Press and the FRIENDS of the Elvehjem joined to celebrate both the publication of Emeritus Professor James S. Watrous' book, *A Century of American Printmaking: 1880-1980,* and the exhibition which coincided with the book's publication. A spring opening on April 13 found the Paige Court filled with bright flowers and Victorian Parlor Music which complemented the exhibition, *Culture and Record: Nineteenth Century Photographs from the University of New Mexico Art Museum.* As always, the FRIENDS' Office is indebted to the members of the Elvehjem League for their creative and gracious service at openings and concerts throughout the year.

Other social events of note were the Holiday Open House on Saturday, December 10, which featured the UW Horn Choir, carolling, Christmas cookies, and storyteller Reid Gilbert. We also staged an Open House for over 900 students in February which coincided with the Buchheim exhibition and featured half-hour tours of the Museum, a jazz duo, and a German Expressionist film. This Open House, planned and organized by students, marked a resurgence of student volunteerism at the Elvehjem.

Throughout the year, the FRIENDS of the Elvehjem sponsored various forays into the art world outside of Madison. Our buses traveled to the Art Institute of Chicago to view the fabulous *The Vatican Collections, The Papacy and Art,* the *Grant Wood: The Regionalist Vision* exhibitions, and *The Fifth Annual Chicago International Art Exposition* at the Navy Pier.

The high level of activity that the FRIENDS' Office was able to maintain this year, and the success of so many of our ventures is due to the efforts of many people. We owe thanks to Mary Harshaw, the FRIENDS part-time program assistant for her constant good humor and excellent ideas, Peter Zenner, our Arts Administration Intern this year, for over-seeing the Sunday Afternoon Live concert series, and the inumerable students and FRIENDS who gave many, many volunteer hours throughout the year.

Susan Latton
Coordinator of Membership and Outreach

Museum League

Grace Argall
Mary Helen Becker
Gloria Bolles
Linda Celesia
Sally Cummings
Phyllis Eichman
Connie Elvehjem
Donna Fullerton
Audrey Giles
Susie Gross
Vicki Hallam
Mary Harshaw
Jane Henning
Carol Hird
Donna Jackson
Helen Kelman
Gail Kohl
Diane Krauss
Jane Lathrop
Angelena Lenehan
Ellie Mack
Becky Martell
Dunk Martin
Carolyn McKinney
June McLean
Kathleen McNamara
Karen O'Neil
Kristen Ostrander
Diane Rader
Barbara Rewey
Henryka Schutta
Mary Alice Shahidi
Nancy Smith
Susan Stanek
Margaret Van Alstyne
Jane Varda
Jackie Vastola
Sue Weston
Tress Wiedrich

Exhibitions

July 1–August 28, 1983
Snuff Bottles: Chinese Art in Miniature

July 9–August 14, 1983
Jack Damer: Prints and Multiples, 1965-1983

July 16–September 4, 1983
European and Chinese Export Porcelain on Loan and from the Permanent Collection

July 23–January 22, 1983
American Art from the Permanent Collection

July 30–August 28, 1983
Have a Seat: Chairs Then and Now—An Exhibition Designed for Visually Impaired Visitors

August 21–October 9, 1983
A Heritage Renewed: Representational Drawing Today

September 6–October 2, 1983
Homo Faber, A Structural Environment by Steven Feren

September 17–November 20, 1983
The Preston Morton Collection of American Art

October 7–November 20, 1983
A Director's Legacy

October 22–December 4, 1983
Graphic Art in the Age of Martin Luther

October 30–December 11, 1983
Late Nineteenth Century and Early Modernist American Art: Selections from the Baker/Pisano Collection

December 18, 1983–January 29, 1984
Expressionism: The Buchheim Collection

January 28–February 26, 1984
The Photographer and the Artist: The Transformed Image

February 4–March 18, 1984
Two Faces of South Asian Art: Textiles and Painting

February 18–April 8, 1984
A Century of American Printmaking: 1880-1980

March 4–April 1, 1984
Third Biennial Faculty Art Exhibition, University of Wisconsin Centers

March 25–May 13, 1984
Picasso Aquatints

March 31–April 15, 1984
Calm Lives, Exuberant Pleasures: Outstanding Japanese Woodblock Prints from the Van Vleck Collection

April 18–June 24, 1984
Culture and Record: Nineteenth Century Photographs from the University of New Mexico Art Museum

April 29–June 30, 1984
Turn-of-the-Century European Graphics from the Permanent Collection

Donors and Lenders

Gifts of Works of Art

American Academy and Institute of Arts and Letters
Department of Art History
D. Frederick Baker, from the Baker-Pisano Collection
Dr. Martha Carter in Memory of Katherine Harper Mead
Christo and Jeanne-Claude Christo in Memory of Katherine Harper Mead
Mr. and Mrs. Stuart P. Feld
Mr. and Mrs. Arthur J. Frank
Mr. and Mrs. Walter J. Goldsmith in Memory of Katherine Harper Mead
Katherine Gottschalk
Edmina B. Janus
Bequest of Lucile L. Keck
William Keck
Dr. Kristaps J. Keggi
Neva Krohn
Debra and Robert Mayer, from the Robert B. Mayer Memorial Loan Collection
Bequest of Josephine S. McGeoch
Christopher and Lawrence Mead in Memory of Katherine Harper Mead
Margaret E. Monroe in Memory of Katherine Harper Mead
Herbert Sewell
Mr. and Mrs. James Stein
Mr. and Mrs. Jon Udell in Memory of Katherine Harper Mead
Mrs. Earnest C. Watson
William Weege
Wisconsin Foundation for the Arts
Helen Wurdemann

Named Endowments

Eugenia Mayer Bolz
Harry and Margaret P. Glicksman
Juli Plant Grainger
J. David and Laura S. Horsfall
John S. Lord
Cyril W. Nave
Ineva T. Reilly
Frank J. Sensenbrenner
John H. Van Vleck
Earl O. Vits
Malcolm K. Whyte

Endowment Fund Donors

Frank R. Horlbeck
Stephen C. Kleene
Madison National Life Insurance

Purchase Funds Available

Art Collections Fund
Florence G. Blake Bequest
Robert B. Doremus Bequest
Elvehjem Associates Fund
Endowment Fund
Evjue Foundation Fund
Fairchild Foundation Fund
Edward Rolke Farber Bequest
FRIENDS of the Elvehjem Museum of Art Fund
Humanistic Foundation Fund
Mark H. and Katherine E. Ingraham Fund
Clarice G. Logan Memorial Fund
Katherine Harper Mead Memorial Fund
Mr. and Mrs. William J. Wartmann Fund
John Wilde Fund

Art Accessions Committee

Stephen C. McGough, Chairman
Frank R. Horlbeck, Department of Art History
Larry J. Junkins, Department of Art
Virginia Boyd, Environment, Textiles and Design Program Area
Herbert E. Howe, Department of Classics (through October, 1983)
Lorin A. Uffenbeck, Department of French and Italian (beginning November, 1983)

Long-Term Lenders

Alpha of Wisconsin of Sigma Phi Corporation
Andre Boesch
Helen B. Boley
Mrs. John C. Cleaver
Gary Davis
Fiji Building Corporation
Mr. and Mrs. Arthur J. Frank
Dr. Warren E. Gilson
Gary John Gresl
State Historical Society of Wisconsin
Elizabeth Gilmore Holt
Herbert M. Howe
Mr. and Mrs. Jeffrey R.M. Kunz
Hans Lachmann Collection
Dr. Christoph F. Leon
Robert B. Mayer Memorial Loan Collection
Malcolm R. McBride
Mr. and Mrs. Willis M. Moore III
The Reverend and Mrs. Charles Payson
R.F. Piper
Mr. and Mrs. Robert M. Rehder
Jacqueline Rosenblatt
Ralph Sandler
L.G. Schafran
Mrs. Earnest C. Watson

Acquisitions

Due to limitations of space a considerable number of important acquisitions have been grouped under collective headings.

Paintings

Barnes, Robert M. (American, b. 1934)
Dunham Beauchamp (Reclining Knight), 1963
Oil on canvas, 170.2 x 180.2 cm.
Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection, 1984.6

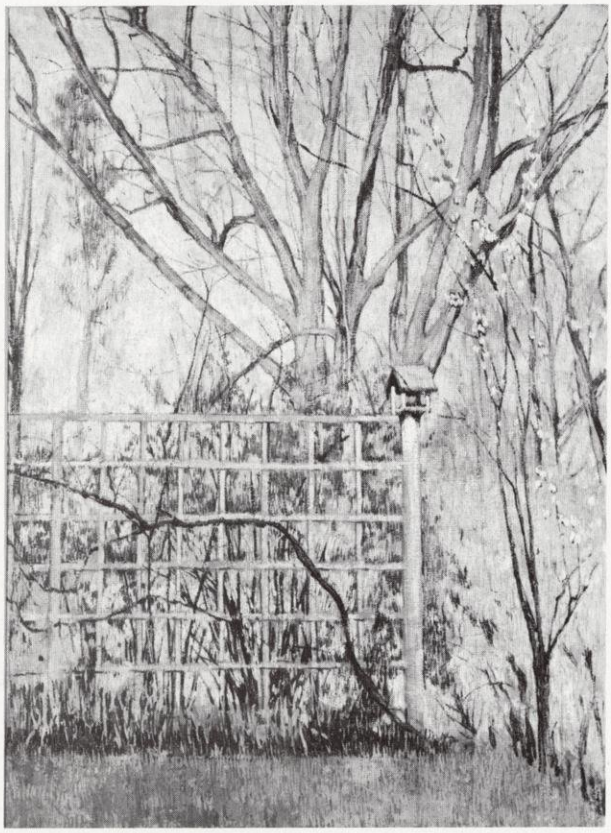
Boss, Homer (American, 1882–1956)
Portrait of D. Paul Jones, 1935
Oil on canvas, 81 x 65.5 cm.
Gift of Dr. and Mrs. Jon Udell in Memory of Katherine Harper Mead, 1983.58

Hale, Lilian Westcott (American, 1881–1963)
The Backyard
Oil on canvas, 89.5 x 64.1 cm.
Gift of Mr. and Mrs. Stuart P. Feld, 1983.71

Kuhn, Walter (American, 1880–1949)
Untitled (landscape, probably of Nova Scotia), 1910
Oil on canvas, mounted on board, 30.1 x 40.2 cm.
Gift of D. Frederick Baker, from the Baker/Pisano Collection, 1983.56

Moses, (Grandma) Anna Mary Robertson (American, 1860–1961)
Going From the Mill, 1947
Tempera on board, 68.6 x 53.8 cm.
Gift of Christopher and Lawrence Mead in Memory of Katherine Harper Mead, 1983.59

Neel, Alice (American, b. 1900)
Portrait of a Woman, 1962
Oil on canvas, 87 x 112 cm.
Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection, 1984.5



The Backyard by Lilian Westcott Hale. Gift of Mr. and Mrs. Stuart P. Feld.

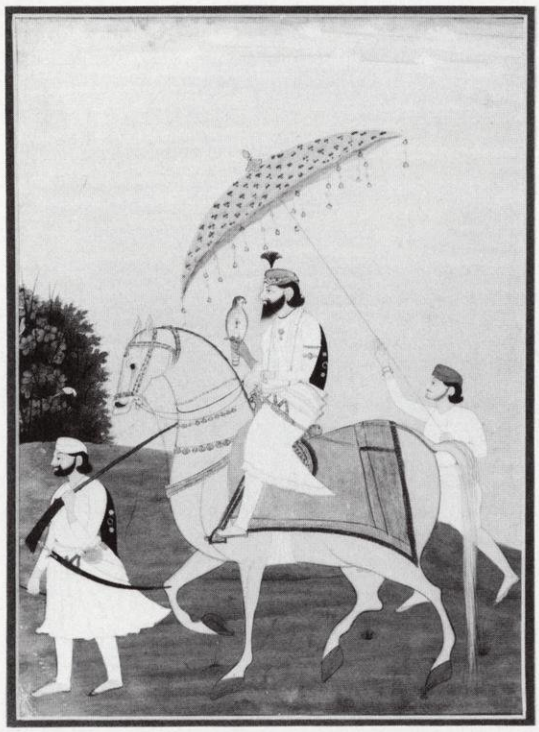
Portrait of D. Paul Jones (1935) by Homer Boss. Gift of Dr. and Mrs. Jon Udell in Memory of Katherine Harper Mead.

Indian Paintings

Kangra Style
A wooden book cover, early 19th century
Gouache on wooden panel, 20.3 x 31.4 cm.
Gift of Mrs. Earnest C. Watson, 1983.140A

Kangra Style
A wooden book cover, early 19th century
Gouache on wooden panel, 20 x 31.6 cm.
Gift of Mrs. Earnest C. Watson, 1983.140B

Pahārī Style
Guru Nānak's Initiation as a Student, early 19th century
Gouache and gold on paper, 17.3 x 15.4 cm.
Gift of Mrs. Earnest C. Watson, 1983.141



Rājā Dhiān Singh (mid-19th century), Pahārī Style. Gift of Mrs. Earnest C. Watson.

Kangra Style
Entertainment During the Rainy Season, mid-19th century
Gouache and gold on paper, 25.4 x 29.5 cm.
Gift of Mrs. Earnest C. Watson, 1983.142

Pahārī Style
Four Illustrations to an Unidentified Ms., mid-19th century
Gouache and gold on paper, 29.2 x 19.1 cm.
Gift of Mrs. Earnest C. Watson, 1983.143

Pahārī Style
Gulāb Singh (1820-1857), mid-19th century
Gouache and gold on paper, 18.9 x 14.8 cm.
Gift of Mrs. Earnest C. Watson, 1983.144

Pahārī Style
Rājā Dhiān Singh, mid-19th century
Gouache and gold on paper, 28.7 x 22.6 cm.
Gift of Mrs. Earnest C. Watson, 1983.145

Kangra Style
Folio From a Ms. of the Bhāgavata Dasámskandha by Krishnadāsa, late 19th century
Gouache and gold on paper, 17.7 x 25.8 cm.
Gift of Mrs. Earnest C. Watson, 1983.146

Pahārī Style
Folio From a Series Illustrating the Rāmāyana: Battle Between Rāma and Rāvana, late 19th century
Gouache and gold on paper, 25.4 x 27.9 cm.
Gift of Mrs. Earnest C. Watson, 1983.147

South India (probably Tanjore)
Scenes From the Rāmāyana, 18th century
Gouache and gold on paper, 16.1 x 12.2 cm.
Gift of Mrs. Earnest C. Watson, 1983.149

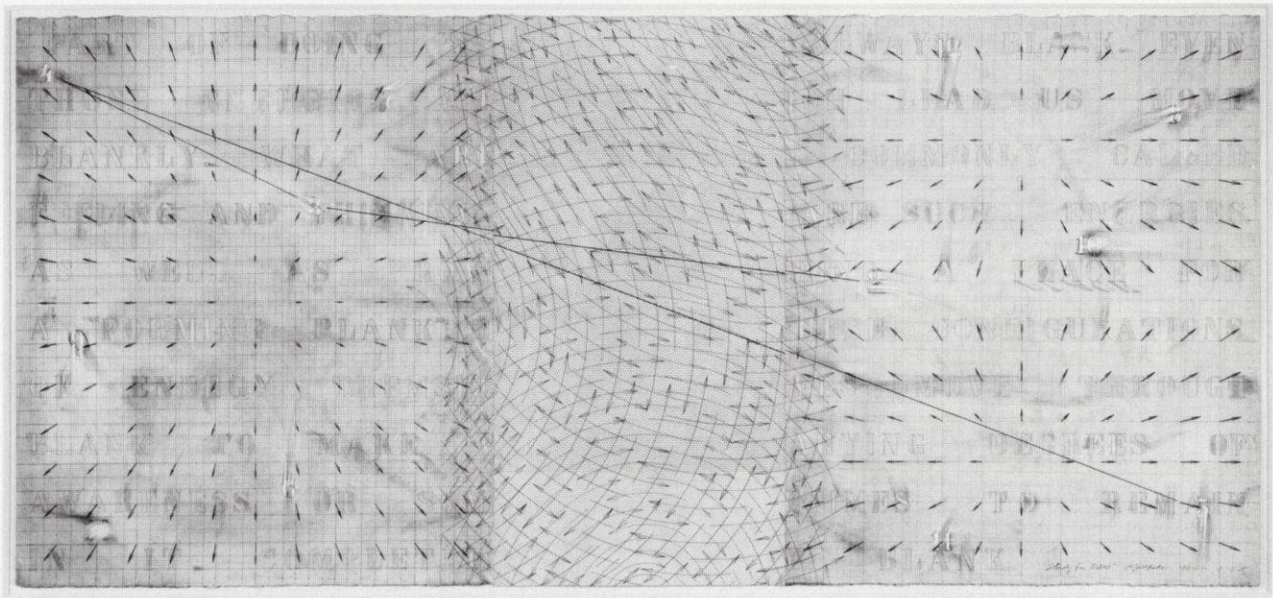
South India (probably Tanjore)
The Goddess Sarasvatī, 20th century
Gouache and gold with lacquer on wooden panel embedded with bits of mirror and colored glass, 35.6 x 30.2 cm.
Gift of Mrs. Earnest C. Watson, 1983.150

South India
Vishnu and His Incarnations, 20th century
Gouache on paper, 27.9 x 21.9 cm.
Gift of Mrs. Earnest C. Watson, 1983.151

Drawings and Watercolors

Arakawa (Japanese, b. 1936)
Study for "Blank", 1979-80
Acrylic, colored pencil, graphite, and watercolor, 107.4 x 238.2 cm.
Gift of the American Academy and Institute of Arts and Letters, 1984.2

Puvis de Chavannes, Pierre (French, 1824–1898)
Untitled (working drawing for a Hôtel de Ville mural)
Pencil on paper, 32.6 x 15.1 cm.
Gift of Dr. Martha Carter in Memory of Katherine Harper Mead, 1983.60



Study for "Blank" (1979-80) by Arakawa. Gift of the American Academy and Institute of Arts and Letters.

Dufresne, Charles (French, 1876–1938)
Tropical Scene
Pen and ink and watercolor on paper, 25.3 x 39.5 cm.
Gift of Mr. and Mrs. Stuart P. Feld, 1983.73

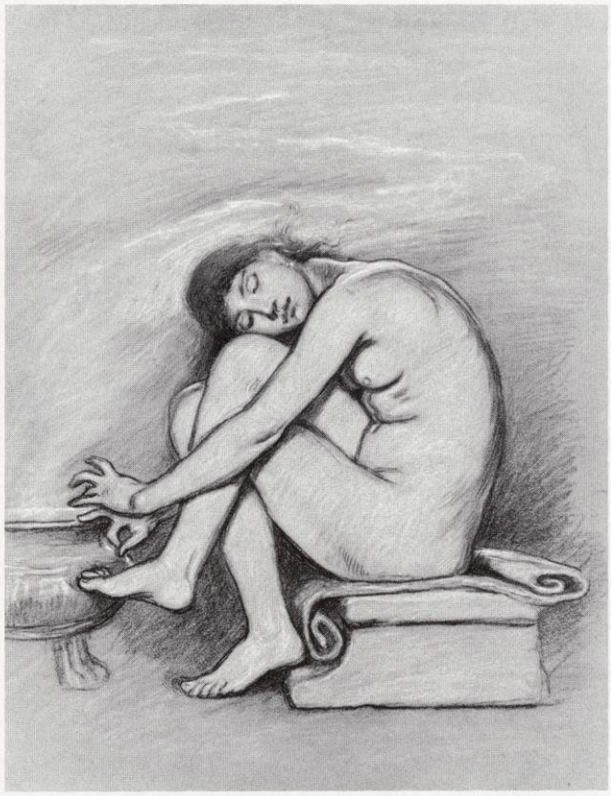
Hunt, Richard Howard (American, b. 1935)
Sculpture Garden Sketch, 1966
Pencil on paper, 65 x 78 cm.
Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection, 1984.3

Smith, Xanthus (American, 1839–1929)
Stone Ruin at Pennepack, 1872
Pencil on paper, 23.9 x 31.3 cm.
Gift of Mr. and Mrs. Stuart P. Feld, 1983.69

Smith, Xanthus (American, 1839–1929)
Morton's–Branchtown, 1874
Pencil on paper, 31.6 x 23.5 cm.
Gift of Mr. and Mrs. Stuart P. Feld, 1983.70

Vedder, Elihu (American, 1836–1923)
Seated Figure
Charcoal and pastel on paper, 37.3 x 27.7 cm.
Gift of Mr. and Mrs. Stuart P. Feld, 1983.74

Unknown (American)
Markham's Farm, Roncevalles, Wisconsin, U.S.A., 1867
Sepia wash on paper, 16.8 x 23.3 cm.
Gift of Mr. and Mrs. Stuart P. Feld, 1983.72



Seated Figure by Elihu Vedder. Gift of Mr. and Mrs. Stuart P. Feld.

Sculpture

Exter, Alexandra (Russian, 1882–1949)
Three Costumed Figures, 1927
Painted card and metal wire, A: 29.6 cm. H., B: 26.5 cm. H., C: 25.9 cm. H.
Evjue Foundation, Elvehjem Endowment, Frank J. Sensenbrenner Endowment, Cyril W. Nave Endowment, Juli Plant Grainger Endowment, and Malcolm K. Whyte Endowment Funds purchase, 1983.23A-C

Kauffman, Craig (American, b. 1932)
Light Green/Pink, 1965
Acrylic on molded plexiglas, 227.2 cm. H., 116.8 cm. W.
Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection, 1983.67

Gandhāran
The Great Departure (Mahabhiniskramana) of Prince Siddhartha, Kushan period, 3rd/4th century A.D.
Grey schist, 31.7 cm. H., 50.5 cm. W., 12.2 cm. D.
Gift of Mr. and Mrs. James Stein, 1983.153

Indian (Uttar Pradesh or Rājasthānī)
Figure of a Rishi, Chandella dynasty, 11th century A.D.
Pink sandstone, 41.8 cm. H., 15.9 cm. W., 8.5 cm. D.
Gift of Mr. and Mrs. James Stein, 1983.154

Figure of a Rishi (11th century A.D.), Uttar Pradesh or Rājasthānī. Gift of Mr. and Mrs. James Stein.

Three Costumed Figures (1927) by Alexandra Exter. Evjue Foundation, Elvehjem Endowment, Frank J. Sensenbrenner Endowment, Cyril W. Nave Endowment, Juli Plant Grainger Endowment and Malcolm K. Whyte Endowment Funds purchase.

Prints

Baskin, Leonard (American, b. 1922)
Thistle Ornament, 1965
Color woodcut, 58.9 x 81.4 cm.
Gift of Neva Krohn, 1983.75

Burkert, Robert (American, b. 1930)
Georgia O'Keeffe, 1983
Color serigraph, 55.9 x 40.3 cm.
Gift of the Wisconsin Foundation for the Arts (1983 Governor's Award in Support of the Arts), 1983.65

Christo (American, b. Bulgaria, 1935)
Wrapped Monument to Cristobal Colon, Project for Barcelona, 1977
Color lithograph, 75.8 x 55.6 cm.
Gift of Christo and Jeanne-Claude Christo in Memory of Katherine Harper Mead, 1983.46

Daumier, Honoré (French, 1808–1879)
59 Lithographs
Gifts of Helen Wurdemann, 1983.81-139

Degas, Edgar (French, 1834–1917)
Sur la Scène (second plate), 1877
Soft-ground etching, roulette and aquatint, 10 x 12.5 cm.
Class of '56, Eugenie M. Bolz Endowment, Harry and Margaret P. Glicksman Endowment, John S. Lord Endowment, Verex and Art Collections Funds purchase, 1983.24

Sur la Scène (1877) by Edgar Degas. Class of '56, Eugenie M. Bolz Endowment, Harry and Margaret P. Glicksman Endowment, John S. Lord Endowment, Verex and Art Collections Funds purchase.

Thistle Ornament (1965) by Leonard Baskin. Gift of Neva Krohn.

Dehn, Adolf (American, 1895–1968)
Central Park
Lithograph, 27.9 x 38.7 cm.
Transfer from the Department of Art History, 1983.49

Faithorne, William (English, 1616–1691)
Portrait of Barbara Villiers, 1666
Engraving, 36.3 x 28.4 cm.
Gift of Herbert Sewell, 1983.47

Gottlieb, Adolph (American, 1903–1974)
Chrome Green, 1972
Color serigraph, 60.9 x 45.4 cm.
Gift of Neva Krohn, 1983.76

Haden, Seymour (British, 1818-1910)
Egham Lock, 1859
Etching, 15.2 x 22.8 cm.
Gift of Mr. and Mrs. Walter J. Goldsmith in Memory of Katherine Harper Mead, 1983.64

Meeker, Dean Jackson (American, b. 1920)
Hamlet
Color intaglio, 65.7 x 45.4 cm.
Gift of Wisconsin Foundation for the Arts (1982 Governor's Award in Support of the Arts), 1983.48

Moran, Mary Nimmo (American, 1842–1899)
A Goose Pond, 1881
Etching, 17.7 x 22.9 cm.
James Watrous (Brittingham) Fund purchase, 1983.25

Moran, Mary Nimmo (American, 1842–1899)
Twilight, Easthampton
Etching, drypoint, aquatint and roulette, 19.3 x 29.7 cm.
James Watrous (Brittingham) Fund purchase, 1983.26

Nevelson, Louise (American, b. 1900)
The Octogenarian, 1966
Serigraph, 58.4 x 44.5 cm.
Gift of Neva Krohn, 1983.77

Summers, Carol (American, b. 1925)
Monsoon, 1982
Color woodcut, 94.5 x 94.1 cm.
Gift of Neva Krohn, 1983.79

Summers, Carol (American, b. 1925)
Delta, 1982
Color woodcut and monotype, 50.8 x 40.3 cm.
Gift of Neva Krohn, 1983.80

Shields, Alan J. (American, b. 1944)
Sun Moon Title Page, 1971
Mixed media, 65.6 x 66.4 cm.
Art Collections Fund purchase, 1983.27

Twilight, Easthampton by Mary Nimmo Moran. James Watrous (Brittingham) Fund purchase.

Shields, Alan J. (American, b. 1944)
Elmo's Treasure Map, 1981
Mixed media, 88.5 x 70 cm.
Art Collections Fund purchase, 1983.28

Villon, Jacques (French, 1875–1963)
A Girl (after Léger), 1928
Color aquatint, 47.5 x 31.4 cm.
Transfer from the Department of Art History, 1983.50

Villon, Jacques (French, 1875–1963)
At the Piano (after Gromaire)
Color aquatint, 47.6 cm x 38.6 cm.
Transfer from the Department of Art History, 1983.51

Villon, Jacques (French, 1875–1963)
A Woman (after Metzinger), 1928
Color aquatint, 47.8 x 44.6 cm.
Transfer from the Department of Art History, 1983.52

Villon, Jacques (French, 1875–1963)
Paris Boulevard (after Van Dongen)
Color aquatint, 48.1 x 36.8 cm.
Transfer from the Department of Art History, 1983.53

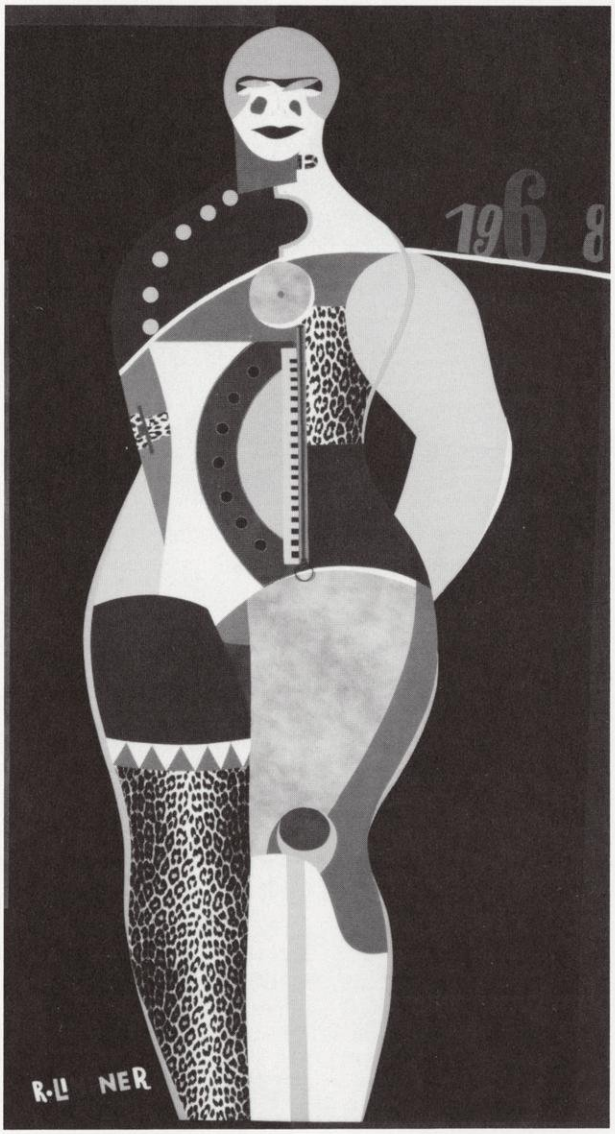
Villon, Jacques (French, 1875–1963)
Buste de Femme (after Derain), 1922
Aquatint, 59.8 x 48.6 cm.
Transfer from the Department of Art History, 1983.54

Villon, Jacques (French, 1875–1963)
Odalisques sur la Terrasse (after Matisse), 1922
Intaglio, 48.3 x 60.5 cm.
Transfer from the Department of Art History, 1983.55

Weege, William (American, b. 1935)
Blow Out, 1982
Handmade paper construction, 105.6 x 102.9 cm.
Art Collections Fund purchase, 1983.29

Weege, William (American, b. 1935)
Record Trout, 1976
Mixed media, 30.2 cm.
Gift of William Weege, 1983.152

Winter, Fritz (German, b. 1905)
Composition, 1955
Color lithograph, 34.7 x 49.6 cm.
Gift of Neva Krohn, 1983.78



Banner #3 (1968) by Richard Lindner. Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection.

Photographs

Gibson, Ralph (American, b. 1939)
Days at Sea portfolio, 1973-74
Black and white photography, 20.7 x 31.6 cm.
Gift of Dr. Kristaps J. Keggi, 1983.61.1-11

Janus, Allan (American, b. 1951)
Potomac at Swain's Lock, 1983
Black and white photography, 6 x 13.7 cm.
Gift of Edmina B. Janus, 1983.63

Newton, Helmut (Australian, b. Germany, 1920)
15 Photographs portfolio, 1973-77
Black and white photography, 31.5 x 20.7 cm.
Gift of Dr. Kristaps J. Keggi, 1983.62.1-15

Textiles

Lindner, Richard (American, 1901–1978)
Banner #3, 1968
Vinyl sewn on cloth, 237.2 x 126.7 cm.
Gift of Debra and Robert Mayer from the Robert B. Mayer Memorial Loan Collection, 1984.4

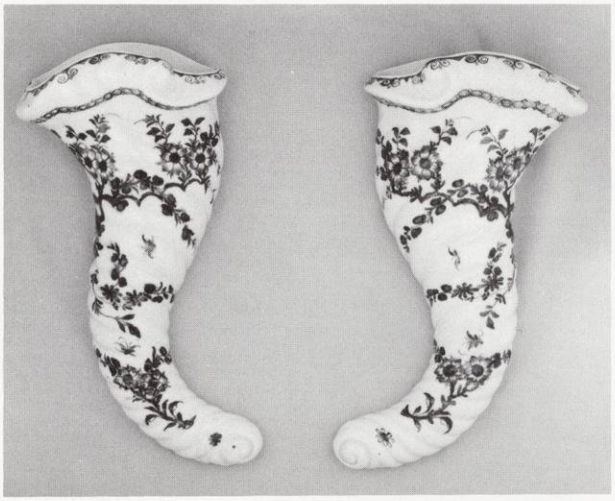
Indian (Chamba)
Rumal, 19th century
Embroidery on cotton, 73.7 x 73 cm.
Gift of Earnest C. Watson, 1983.148

Ceramics

Greek (Corinthian)
Painter of Vatican 73 (attributed to)
Olpe, c. 630-620 B.C.
Earthenware with slip and painted decoration, 89.5 cm. H.
Gift of Mr. and Mrs. Arthur J. Frank, 1983.66

Pre-Columbian
Peruvian (Chimu)
Stirrup-spouted Whistling Jar, 1000-1466
Smoked blackware, 21.4 cm. H.
Gift of Margaret E. Monroe in Memory of Katherine Harper Mead, 1984.1

English (Worcester)
The Gordon and Josephine S. McGeoch Memorial Collection: 73 items of underglaze blue and white porcelain, First Period, Dr. Wall (c. 1750-1780)
Bequest of Josephine S. McGeoch, 1984.7-79



Pair of Wall Pockets in the form of cornucopias (c. 1770-1780), Worcester factory. Bequest of Josephine S. McGeoch from the Gordon and Josephine S. McGeoch Memorial Collection.

Stirrup-spouted Whistling Jar (1000-1466), Peruvian. Gift of Margaret E. Monroe in Memory of Katherine Harper Mead.

Furniture

Keck, George Fred (American, 1895–1980)
Eight Tubular Chairs from the House of Tomorrow, 1933
Chrome-plated tubular steel with vinyl, 73 cm. H., 50.8 cm. W., 57.4 cm. D.
Bequest of Lucile L. Keck, 1983.30.1-8

Keck, George Fred (American, 1895–1980)
Sideboard from the House of Tomorrow, 1933
Walnut with black lacquer top, 91.5 cm. H., 158.4 cm. W., 54.2 cm. D.
Bequest of Lucile L. Keck, 1983.31

Keck, George Fred (American, 1895–1980)
Pair of Cabinets from the Keck apartment
Walnut, 86 cm. H., 115.5 cm. W., 45.6 cm. D.
Bequest of Lucile L. Keck, 1983.32.1,2

Keck, George Fred (American, 1895–1980)
Pair of Lamps from the House of Tomorrow, 1933
Aluminum and chrome-plated tubular steel, 181.6 cm. H., 38 cm. dia.
Bequest of Lucile L. Keck, 1983.33.1,2

Keck, George Fred (American, 1895–1980)
Child's Chair from the House of Tomorrow, 1933
Chrome-plated tubular steel with canvas, 61.7 cm. H., 35.7 cm. W., 54.6 cm. D.
Bequest of Lucile L. Keck, 1983.34

Keck, George Fred (American, 1895–1980)
Liquor Cabinet from the Keck apartment
Walnut with black lacquer top, 92.1 cm. H., 77.7 cm. W., 51.1 cm. D.
Bequest of Lucile L. Keck, 1983.35

Keck, George Fred (American, 1895–1980)
Table from the House of Tomorrow, 1933
Macassar ebony, 68.2 cm. H., 258.7 cm. W., 53 cm. D.
Bequest of Lucile L. Keck, 1983.36

Keck, George Fred (American, 1895–1980)
Pair of Armchairs from the House of Tomorrow, 1933
Upholstered, 70.5 cm. H., 68.7 cm. W., 87 cm. D.
Bequest of Lucile L. Keck, 1983.37.1,2

Keck, George Fred (American, 1895–1980)
Pair of Lounge Chairs from the House of Tomorrow, 1933
Chrome-plated tubular steel with upholstered cushions, 82.5 cm. H., 58.5 cm. W., 103 cm. D.
Bequest of Lucile L. Keck, 1983.38.1,2

Keck, George Fred (American, 1895–1980)
Tubular Steel Chair possibly from the Crystal house
Chrome-plated tubular steel with wooden arm rests and canvas, 82 cm. H., 54.2 cm. W., 66 cm. D.
Bequest of Lucile L. Keck, 1983.39

Keck, George Fred (American, 1895–1980)
Sectioned Sofa from the House of Tomorrow, 1933
Rosewood frame with upholstered seats, 82.6 cm. H., 337.8 cm. W., 162.6 cm. D.
Bequest of Lucile L. Keck, 1983.40

Keck, George Fred (American, 1895–1980)
Child's Cabinet from the House of Tomorrow, 1933
Painted walnut, 184.4 cm. H., 197.6 cm. W., 53.6 cm. D.
Bequest of Lucile L. Keck, 1983.41

Keck, George Fred (American, 1895–1980)
Gooseneck Lamp from the House of Tomorrow, 1933
Aluminum with chrome-plated tubular steel, 184.1 cm. H., base: 28 cm. dia.
Bequest of Lucile L. Keck, 1983.42

Keck, George Fred (American, 1895–1980)
Wastebasket from the Cahn house
Aluminum, 43.5 cm. H., 23 cm. dia.
Bequest of Lucile L. Keck, 1983.43

Keck, George Fred (American, 1895–1980)
Pair of Dining Tables from the House of Tomorrow, 1933
Hungarian ash with chrome-plated tubular steel, 71.5 cm. H., 91.3 cm. W., 75.8 cm. D.
Gift of Mrs. Katherine Gottschalk, 1983-68A,B

Keck, George Fred (American, 1895-1980)
Doorknob from the Keck-Gottschalk Apartment Building, 1937
Brushed aluminum and chrome-plated steel, 4.9 cm. dia.
Gift of William Keck, 1983.44

Sullivan, Louis Henri (American, 1856–1924) or Elmslie, George Grant (American, 1871–1952)
Wooden Screen from Carson, Pirie, Scott, c. 1898
Mahogany veneer, 34.9 cm. H., 34.9 cm. W., 2.4 cm. D.
Gift of William Keck, 1983.45

Loans to Other Institutions

Archer M. Huntington Art Gallery, The University of Texas at Austin (Nuremberg: A Renaissance City, 1500-1618, Huntington Gallery, September 2, 1983—October 16, 1983; Helen Foresman Spencer Museum of Art, The University of Kansas, Lawrence, November 7—December 18, 1983; University Art Museum, The University of California at Santa Barbara, February 15—March 18, 1984)

Matthes Gebel, *Silver Medal of Otto Henry*, 1974.145

High Museum of Art, Atlanta, Georgia (The Rococo Age: 18th Century French Paintings and Drawings, September 15, 1983—January 15, 1984)

Claude-Joseph Vernet, *Sunrise*, 1977.109

Memorial Union, University of Wisconsin-Madison

(Alfred Sessler, September 22—October 16, 1983)

Twenty-four prints

Chicago Historical Society, Chicago, Illinois (Chicago Furniture: Art, Craft, Industry, 1833-1933, Chicago Historical Society, January 20-August 30, 1984; Renwick Gallery, Smithsonian Institution, Washington, D.C., October 12, 1984-April, 1985; Cooper-Hewitt Museum, Smithsonian Institution, New York, New York, May, 1985—Summer, 1985)

George Fred Keck (Leland Atwood), *Chrome-plated tubular steel chair from the House of Tomorrow*, 1983.30

Terra Museum of American Art, Evanston, Illinois (Woman, February 18-April 22, 1984)

Homer Boss, *Young Woman in Black*, 1978.18

High Museum of Art, Atlanta, Georgia (Harvey K. Littleton: Glass Sculptures and Ceramics, Renwick Gallery, Smithsonian Institution, Washington, D.C., March 30-September 3, 1984; American Craft Museum, New York, New York, November 16, 1984—January 12, 1985; The Brunnier Gallery and Museum, Iowa State University, Ames, February 10—April 7, 1985; High Museum of Art, April 28—July 16, 1985; Milwaukee Art Museum, September 15—October 30, 1985; Portland Museum of Art, Portland, Maine, November 20, 1985—January 5, 1986)

Harvey Littleton, *Distortion Box II*, 1977.1

Wheelock Whitney & Co., New York, New York (François Bonvin, 1817-1887, April 26—May 24, 1984)

François Bonvin, *Seated Boy with Portfolio*, 1982.57

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Sandra Paske, Word Processing Operator
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Paul Berg, Security Officer (through March 1984)
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Barbara C. Buenger, Associate Professor, Twentieth-Century European and Modern German Art
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