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Bulletin 1974-1975.

Elvehjem Art Center

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Elvehjem Art Center

University of Wisconsin-Madison

Bulletin

1974-1975

Cover

Chinese, Scottish market

Plate (1974.65), depicting two Scottish Highlanders in kilts, c. 1740-45

Porcelain with polychromy and gold
9-3/16" Dia.



Representatives of the Wisconsin Alpha Chapter of Pi Beta Phi Sorority, Mrs. Willis McMillan, Mrs. James Rewey and Mrs. Charles Stathas, present a painting by William Louis Sonntag to Director Eric McCready on behalf of the Elvehjem Art Center.

Report of the Director

In only five years, the Elvehjem Art Center has become one of the finest university art museums in the United States. Housed in what I would term a pristine architectural monument, one which we are proud of and pleased to work in, the Elvehjem had the good fortune to have the leadership of Millard F. Rogers, Jr., who thoughtfully and consistently guided the museum to its position today. As your new director, let me briefly outline for you what I believe the Elvehjem will and should bring to the state of Wisconsin in the next few years.

As a vital part of the University, the Elvehjem Art Center will continue to broaden its services to the state, region, and nation through exhibitions and educational programs. As has already been demonstrated, the Elvehjem serves as a great cultural and instructional resource for the thousands of students, faculty and administrative personnel on the Madison campus as well as for the greater Madison area. We have the obligation—indeed the trust of the public—to provide a wide range of diversified programs. These will attract not only the general public but also specialized leaders of the art world to participate in the quality programs we will be continuing to sponsor. Exhibitions which originate at the Elvehjem will often be in cooperation with other major museums and will be circulated to further enhance public awareness of the arts and of our collections. Some exhibitions will be sponsored and initiated here; others will be borrowed. As often as possible, catalogues, checklists, and well-defined articles—written by our staff as well as by invited scholars—will accompany our exhibitions. The Elvehjem, in an effort to acquaint the public with art from every medium, will exhibit a wide range of objects representative of the history of art throughout the world. In all cases, quality will be our guideline. Because the Elvehjem has such rich permanent holdings, we are being continually asked to lend objects to major museums. As long as this does not detract from our programs, we will gladly cooperate and maintain this practice.

Acquisitions, by the very nature of the art market today, will depend on a variety of factors. Like every other museum, the Elvehjem is competing for funds to acquire significant works of art. Because of the historical generosity of donors, alumni, and very important "Friends of the Elvehjem Art Center," many historical periods of art are represented in our permanent collection. Since priorities often change, I do not believe the Elvehjem should limit its horizons or its areas of interest for collecting. On the other hand, there are certainly instructional gaps in the collection which need additional enrichment. Among these I would name Greek, Roman, Medieval, 19th century and 20th century painting and sculpture, and the decorative arts (objects both American and European). Nearly all of these aspects of our collection deal with art of the West. We need also focus on the Orient and the Third World. Although we are assisted by small—yet absolutely vital—University operational support, the future of the Elvehjem depends upon you and your interest in helping us acquire art of major importance. In the recent past, donors have become increasingly aware that the Elvehjem Art Center is a stable institution with a professional staff, an institution to which they can confidently give. Our Endowment Fund, growing slowly, will provide—eventually—assured minimal purchase funds. This depends upon your help. Like the future of nearly every cultural institution in America, ours is dependent on the generosity of its friends.

During the years ahead, the Elvehjem will serve the state and the nation as a focal point for the study of great art. Our programs and exhibitions will be directed towards that goal. I look forward to being associated with the University of Wisconsin, to working for you and to meeting you.

Eric S. McCready
Director

HOUSE

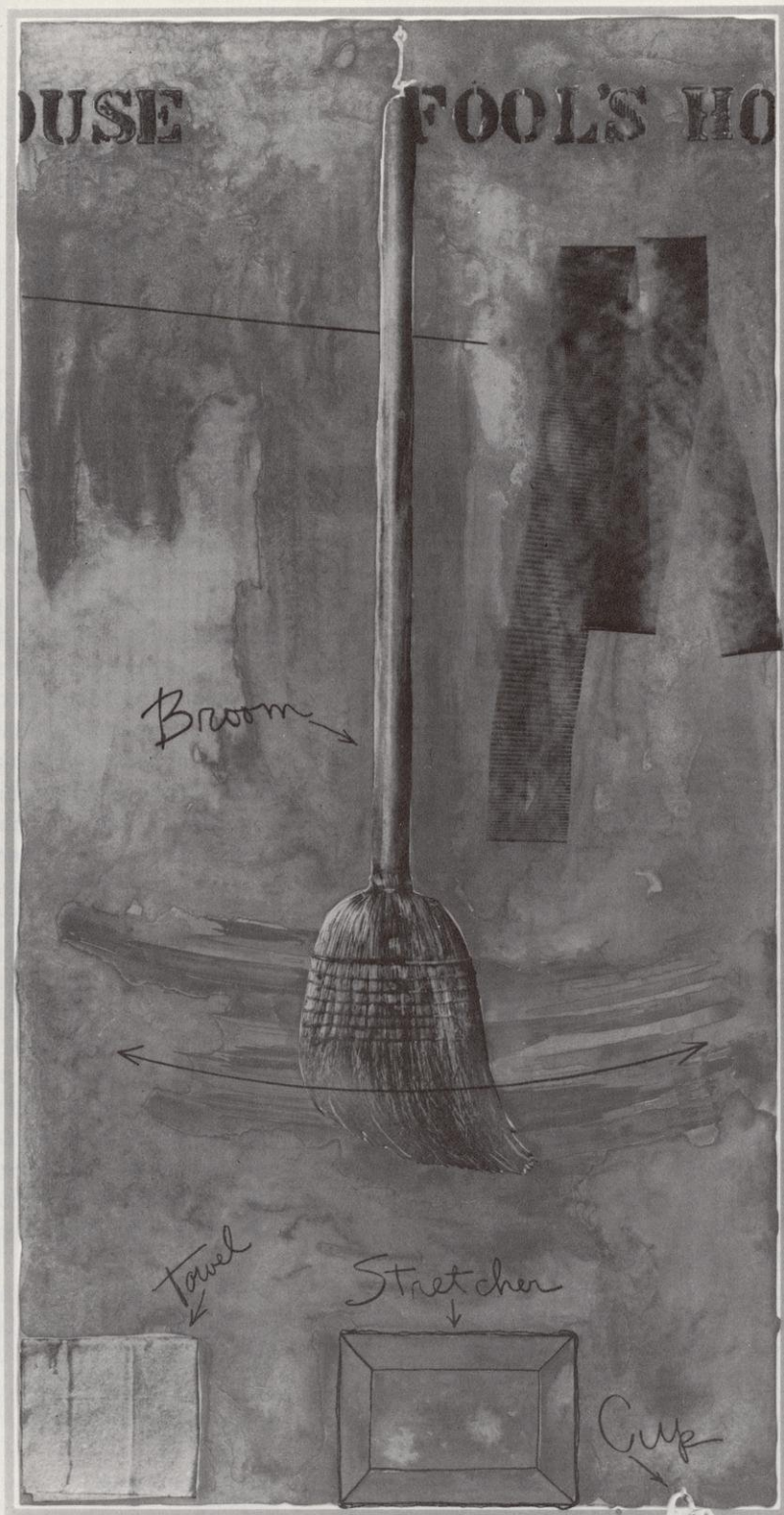
FOOL'S HO

Broom

Towel

Stretchers

Cup



Print and Drawing Collection

Exhibitions were a major preoccupation in the Mayer Print and Drawing Center during the past 12 months. Of the 7 exhibitions held in the Mayer Gallery during that period, 5 were organized by the Elvehjem staff, with the consequence that much time was expended in matting, framing, installation and catalogue production.

The year began with *The University of Wisconsin: 125 Years Through the Camera's Eye*, a photographic survey of the Madison Campus in honor of the 125th-Anniversary celebration of the University. This exhibition with its accompanying catalogue was funded by a grant from the Oscar Rennebohm Foundation. Next came *Twentieth Century Graphics: Prints and Drawings from the Collection of Dr. and Mrs. Alexander Hollaender* which offered highlights from the important alumni collection of Dr. and Mrs. Alexander Hollaender. The catalogue of this exhibition was published with the support of the Thomas E. Brittingham Foundation. *Collectors' Choice* was a sales exhibition which afforded active or potential collectors the opportunity of purchasing original art works gathered together from a number of galleries across the nation. It represented a major organizational effort since it was the first time such a project had been undertaken by the staff. The enthusiastic response to this exhibition was most encouraging, and we look forward to the continuation of this program on an annual basis.

The major print exhibition of 1975 was *John Taylor Arms, American Etcher*, which represented the first major retrospective exhibition of this talented printmaker's work to be held by a public museum since his death in 1953. The exhibition catalogue, with an essay by Professor Ben L. Bassham of Kent State University and a complete checklist of Arms' works, is the first major monograph on the artist and is rapidly becoming a standard reference for his work. This project was made possible by generous grants from the National Endowment for the Arts and the Humanistic

Foundation (H.L. Smith Bequest). In the spring, a selection of *French Graphics from the Permanent Collection* was organized by the Museum Training and Connoisseurship class.

Acquisitions to the Print and Drawing collection continued at a gratifying rate this past year. Worthy of special note are a Picasso drypoint, *Les Saltimbanques* of 1905, the first work by this major artist to enter the collection; contemporary prints by Jasper Johns, Roy Lichtenstein, Ed Ruscha, Jack Beal, Joan Miró and Alberto Giacometti; and the inauguration of the Katherine E. Ingraham Print Collection with the purchase of 2 etchings by John Taylor Arms.

Many of the normal curatorial activities of the Print and Drawing Center were curtailed for much of the year due to my appointment as Acting Director of the Art Center between September 1, 1974 and May 31, 1975. It was a privilege for me to serve in this capacity, and it gave me considerable insight into the dedication, determination and administrative ability with which Millard F. Rogers, Jr. had directed the course of the Art Center for the past 7 years. Mr. Rogers' resignation to assume the directorship of the Cincinnati Art Museum as of September 1, 1974, established somewhat of a pattern for the Elvehjem staff. In February, Sigrid Olson, Manager of the Museum Shop, resigned to move with her family to Kansas City; she was replaced by Janice Durand, who has continued the excellent administration of the Museum Shop. Ms. Olson's resignation was followed shortly by the departure of Catherine Brawer, Publicity Coordinator for almost 5 years. Ms. Brawer moved with her family to New York, but has continued to serve as Curator of the Liebman Collection of Ceramics, Niki Merrigan Hicks, Coordinator of the Friends, temporarily assumed the additional duties of Publicity Coordinator through July 1, and Marvel Griep joined the staff as Assistant Secretary. Subsequently, Ms. Hicks resigned her position to move to Los Angeles, and her departure was followed closely by that of Michael Drought as Museum Assistant. All of these people, Sigrid, Cathy, Niki and Mike, are to be thanked for the talent and enthusiasm with which they carried out their respective duties of the staff.

Johns, Jasper, American, 1930-

Fool's House, 1972

Ten-color lithograph

40-11/16"H., 20"W.

Anonymous Funds purchase, 1974.38

Besides changes in personnel, a number of important events highlighted the past year. The *Collectors' Choice* exhibition, the initiation of the "Friends" Collection, and the Spring membership drive of the "Friends" are alluded to elsewhere in this Bulletin. Another first was the publication of the *Handbook of the Collection of the Elvehjem Art Center*, which represents the first general guide to our holdings. The catalogue, *American Coverlets of the 19th Century from the Helen Louise Allen Textile Collection*, documents the major exhibition of last winter, and holds additional significance as a record of another major collection within the University. It was made possible again through the generosity of the Oscar Rennebohm Foundation.

Visitors to the galleries numbered approximately 70,000 in 1974-1975. This does not accurately reflect the total activity in the Art Center, since art history classes, special lectures and users of the Kohler Art Library are not included in this figure.

All in all, the past year was characterized by a continuance of the directions established by Millard F. Rogers, Jr. On June 1, 1975, the Elvehjem Art Center entered into a new era with the arrival of Eric S. McCready as Director. As we look forward to our 6th year of operation, the prospect of new programs and new directions offers a spirit of excitement and challenge.

Carlton Overland
Curator of Prints and Drawings

Conservation of the following objects was completed during the past year, and a number of other objects are presently undergoing similar treatment. The completion of those projects will be reported in future *Bulletins*.

Klaudii Lebedev, *The Fall of Novgorod*, 37.2.70
Thomas Satterwhite Noble, *80th Birthday*, 1972.59
Mughal double-page painting of the *Court of Aurangzeb*,
Watson Cat. no. 50, 69.28.3
John Sloan, *Spring, Madison Square*, 57.1.2
Sir Henry Raeburn, *Colonel James Fraser of Belladrum*,
63.2.1
Sir Peter Lely and Studio, *Thomas Butler, Earl of Ossory
and 1st Duke of Ormonde*, 64.15.15
Sir Peter Lely and Studio, *Charles Stewart, Duke of
Richmond and Lennox*, 64.15.16
Evgeny Alexandrovich Katzmann, *Peasant Girls*, 63.1.1
Alexandre Gabriel, *Farm Kitchen*, 15.1.3

Elvehjem Art Center Council

Twice during the last year, October 18, 1974 and April 26, 1975, the Council assembled to learn of the many diverse activities of the Elvehjem, to consider committee reports, and to study and discuss new avenues and methods of attaining an Endowment Fund totaling no less than 2.5 million dollars. The purpose of the Endowment Fund is to provide a funding base for museum activities—primarily for acquisitions. There was a growth of \$27,150 during fiscal 1975 bringing the July 1 total to \$502,118. The generous donors to this fund during 1974-1975 are listed in this *Bulletin*.

From the interest income which was received on the Endowment funds already raised, four superb objects were added to the collection. They are the *Poster for Job Cigarette Papers* by Alfons Mucha, *Les Armes du Sommeil* by Joan Miró, *Les Saltimbanques* by Pablo Picasso, and a Laconian *Kylix* from the 6th century B.C. The latter was purchased with funds from the Fairchild Foundation as well as with Endowment funds.

With a great deal of reluctance, Carl W. Moebius resigned from the Council because of many demands on his time. We shall miss his enthusiasm and efforts made during his two years on the Council.

Richard R. Teschner
Chairman, 1974-1975

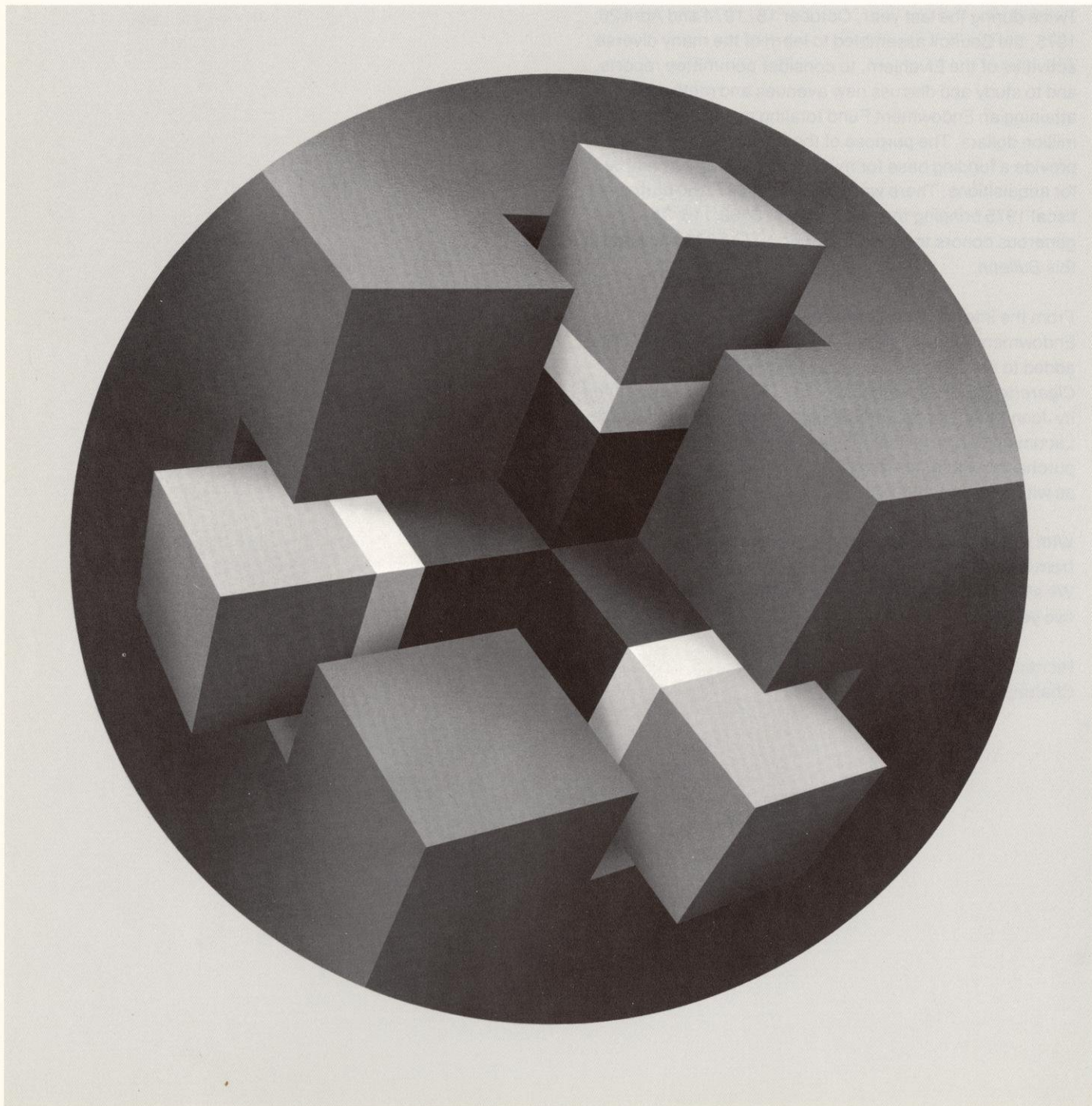
Spalatin, Marko, American, 1945–

Figure XXXVI, 1974

Acrylic on prepared canvas

54"H, 52-1/2"W.

Friends of the Elvehjem Art Center purchase, 1974.17



Friends of the Elvehjem Art Center

The past year has been a very important and rewarding one for the "Friends of the Elvehjem Art Center." Several new programs have been inaugurated and the numerical membership figure finally topped the thousand mark. It has been quite literally a year of "firsts."

Reported to you in the 1973-74 *Bulletin* the number of "Friends" totaled 764. Due to the spring time efforts of an energetic and hard-working Membership Committee the amount climbed in 1974-75 to 1,101. Now that the "Friends" have soared above a thousand the Elvehjem staff is most anxious to preserve this number as the minimal level below which we hope not to have to report again.

The "Friends of the Elvehjem Art Center" took three trips this year. The first and most extensive journey was to Toronto, Canada in September to see the Exhibition of *Archaeological Finds of the People's Republic of China* at the Royal Ontario Museum. Thirty-eight members enjoyed four days in Toronto and two visits to this extraordinary exhibition. In October a group of "Friends" traveled to Oshkosh, Wisconsin for a private guided tour of the Paine Art Center; and in March, forty-eight members journeyed to Chicago to see the exhibition, *Paintings by Monet*, at the Art Institute. These trips marked the first time the Elvehjem has planned tours for members. Their success has spurred the staff to consider more for the future.

The most auspicious event for the membership program took place on the night of November 10th. At that time "Friends" voted on their first acquisition for the Elvehjem's permanent collection, which was made possible through their contributions. This evening set a precedent for future acquisitions, selected by the Elvehjem's curatorial staff, to be balloted by members for an ever-expanding and exciting collection for the museum. Out of three possible choices—an etching by Joan Miró, a lithograph by Alfons Mucha, and a painting by Marko Spalatin—the "Friends of the Elvehjem Art Center" chose Marko Spalatin's dynamic *Figure XXXVI*. This is a watershed for the Elvehjem and the membership program as it brings members into a more

direct, active relationship with the museum's main purpose of collecting quality works of art.

Another first for the "Friends" was the opportunity to purchase works of art from the *Collectors' Choice Exhibition* at a "Friends"-only preview on the same evening as the balloting for the "Friends" acquisition for the Elvehjem's permanent collection. This "Friends" sponsored exhibition and preview was such a success that a similar event will occur at approximately the same time this autumn.

The year 1974-75 also saw the initiation of a more attractive monthly calendar for members. This publication was made possible by the increased numbers of "Friends" and their contributions. The aesthetically pleasing appearance of the calendar seems more suitable to the elegance of the museum itself.

In addition to these new programs, "Friends of the Elvehjem Art Center" were invited to four preview receptions and three behind-the-scenes tours, and they received their annual *Bulletin* and calendars. Members also benefited from an increase from 10% to 15% in the discount available at the Museum Shop.

At the close of this year the "Friends" gained a new coordinator, Jean Mueller. Ms. Mueller, an active community member in the arts no matter where she has dwelled, will bring exhilarating and energetic ideas to the young membership program at the Elvehjem Art Center.

Niki Merrigan Hicks
Membership Coordinator



Students in the Museum Training and Connoisseurship Course, Morteza Sajadian, Susan Venarde and Marvel Griepp install the exhibition *French Graphics from the Permanent Collection*.

Education Programs

The Education Department within the Elvehjem Art Center uses the permanent collection in a variety of interesting ways. Hour-long gallery tours—both general and on various subjects—have been available by appointment since 1971, and the number of people on these tours has increased each year. Last year nearly 1,500 adults and 5,100 children toured the museum. Workshops to familiarize public school teachers with the Elvehjem were held, and it is expected that these workshops will be requested and planned in the future. Slide sets for classroom preparation were employed extensively by teachers; and to further prepare students for a gallery tour, a program of slide talks in the schools by docents was initiated in February. Consequently, over 50% of children touring the museum had Elvehjem-generated preparation. Last year there was a notable increase in the number of handicapped persons who participated in tours. During the past three years, numerous French-language tours for University and advanced high school classes were produced; and this year docents speaking German and Spanish joined the volunteer program. As a result, these speciality tours are expected to increase.

150 people have already attended Sunday afternoon public tours, which were started in April during a series of open houses sponsored by the "Friends" and established as a permanent activity starting in June. In addition to the Sunday tours, the popular bi-weekly mini-lectures continue and printed self-tours are available in selected galleries.

The development of a children's drawing class and children's newspaper has initiated an opportunity for added interdepartmental activity by utilizing teams of experienced docents and education students. Thirteen well-received concerts were the result of interest and cooperation with the Department of Music. Among them was a concert of American songs performed by Music faculty members in conjunction with an exhibition of handwoven coverlets.

The year has been busy and stimulating for the experienced volunteers as well as for the new docent class, and our efforts are being rewarded more and more by the response of the schools and the community.

Virginia Merriman
Curator of Education

Museum Training and Connoisseurship Course

Offered as a two semester course for the past three years, the Museum Training and Connoisseurship Class was shortened to a single semester (Spring, 1975) this past year due to the departure of Millard F. Rogers, Jr., former director, who had previously participated in teaching the course. The abbreviated schedule resulted in the elimination of certain activities, notably some field trips, although the class did take the annual trip to The Art Institute of Chicago to visit Dr. Harold Joachim, Curator of Prints and Drawings. During the semester, the students were exposed to the various activities within the museum through discussion and lab sessions.

The culmination of the class' activities was the presentation of an exhibition entitled *French Graphics from the Permanent Collection* (April 11-May 25, 1975). The students organized this entire project, including selection of works, preparation of a catalogue and installation of the show. The opening coincided with the 21st annual conference of the Society for French Historical Studies, held on campus April 11 and 12. A reception for members of the conference was held in the Paige Court on April 12, with the students present as special guests; Edward T. Gargan, Professor of History and president of the Society, and Professor Robert Beetem of the Department of Art History were most generous in lending assistance to the class.

The students who participated in the course during the spring of 1975 were: Sara Boush, Karin Breuer, June Byrne, Marvel Griepp, Nancy Kallenberger, D. Arlyn Marks, Morteza Sajadian and Susan Venarde.

Carlton Overland
Curator of Prints and Drawings



When the Kohler Art Library opened its doors five years ago, it was struggling to organize its forty thousand volume collection, identify its clientele, define its responsibilities, and imagine its possibilities. The collection, now seventy thousand volumes and surely the largest public university art library collection in North America, is now well organized and represented in a card catalog of 373,900 entries. The clientele has identified itself through a readership which comes from every department and school of the Madison campus. Indeed our readers are so widespread that, size of collection considered, we make more loans to individuals and institutions outside of Madison than any other library within the university system. The responsibilities are somewhat more plastic in definition. Given the financial support an administrator dreams of, and some continue to pray for, it would be the Kohler Art Library's responsibility to provide the kind of collection which would ask questions as well as answer them. Given the realities of state budgets, it is our basic responsibility to provide information adequate to support the development of the museum collection, the forward motion of art historical research, and the flourishing interest of the academic community at large.

Having come to terms with three major concerns, the Kohler Art Library now concentrates upon its possibilities, which seem nearly infinite in variety. The library collection has reached a strength, particularly in matters European, where general development—other than keeping current—is no longer a deep concern. We now concentrate on developing special strengths. Already strong in architecture, we now seek out original sources, especially those which deal with the first half of the 20th century and document the activity of mid-west architects. To enhance the good general collection already within the university, we now seek to develop an outstanding collection dealing

with Canadian art, native American art including Eskimo, and Afro-American art. And would that a donor step forth to purchase a now available collection concerning color in all its aspects! This would make the Kohler prime in that fertile and cross-disciplined field. Such an act would supplement perfectly the already outstanding holdings of the physics and history of science collections. Supporting such in-depth development, state or foundation funds for an additional para-professional staff member would allow us to process special collections of exhibition catalogues (four thousand now languish in storage) and explore the possibilities of regional cooperation in the acquisition and deposit of exhibition catalogues. Within the year, the Kohler Art Library staff has produced bibliographies on computer graphics, on glass as an art form, and descriptive bibliographies on Eskimo art, on native North American art, and on reference tools necessary for the pursuit of art historical research. Such productions suggest services possible for a major research library and a library on the brink of a publication series. With a little help from our friends, we will surely fall over it. Another exciting possibility would be to offer (for the general public as well as for enrolled students) a semester course in the research tools and methodology of art historical research. While not an unheard of event, it is seldom offered within the context of a university art center.

These are the most imminent possibilities generated by a collection such as the one we have achieved. Those we could dream about seem numberless. Realization depends less on the stamina of the staff than on the generosity of friends. The Samuel H. Kress Foundation, Prof. Harold E. Kubly, Arthur J. Frank, Bertha K. Whyte and Serene Wise Cohen are our constant, supporting friends, but we need many, many more who are equally generous if we are to stride into greatness rather than stumble.

William C. Bunce
Chief Librarian



Ethel and Arthur Liebman Collection of Ceramics

In leaving Madison I was fortunate in being able to take along the almost completed manuscript of a catalogue on "Chinese Export Porcelain in the Liebman Collection." Therefore, instead of concerning myself with whether or not our furniture would fit in our new home, I was able to immerse myself in the eighteenth century and let the move take care of itself. The necessity of borrowing a typewriter merely became an excuse to meet a new neighbor. And the need to use several books in the Kohler Library made the break with the Elvehjem seem more gradual than it would otherwise have been.

The catalogue, which will include a general text, over one hundred illustrations, and several color plates, will be published through the generosity of Mr. and Mrs. John C. Cleaver, donors of the Liebman Collection. It represents the culmination of research begun over one and one half years ago in this particularly strong area of the collection which is now on display in the Brittingham Galleries.

Catherine C. Brawer
Curator of the Liebman Collection of Ceramics

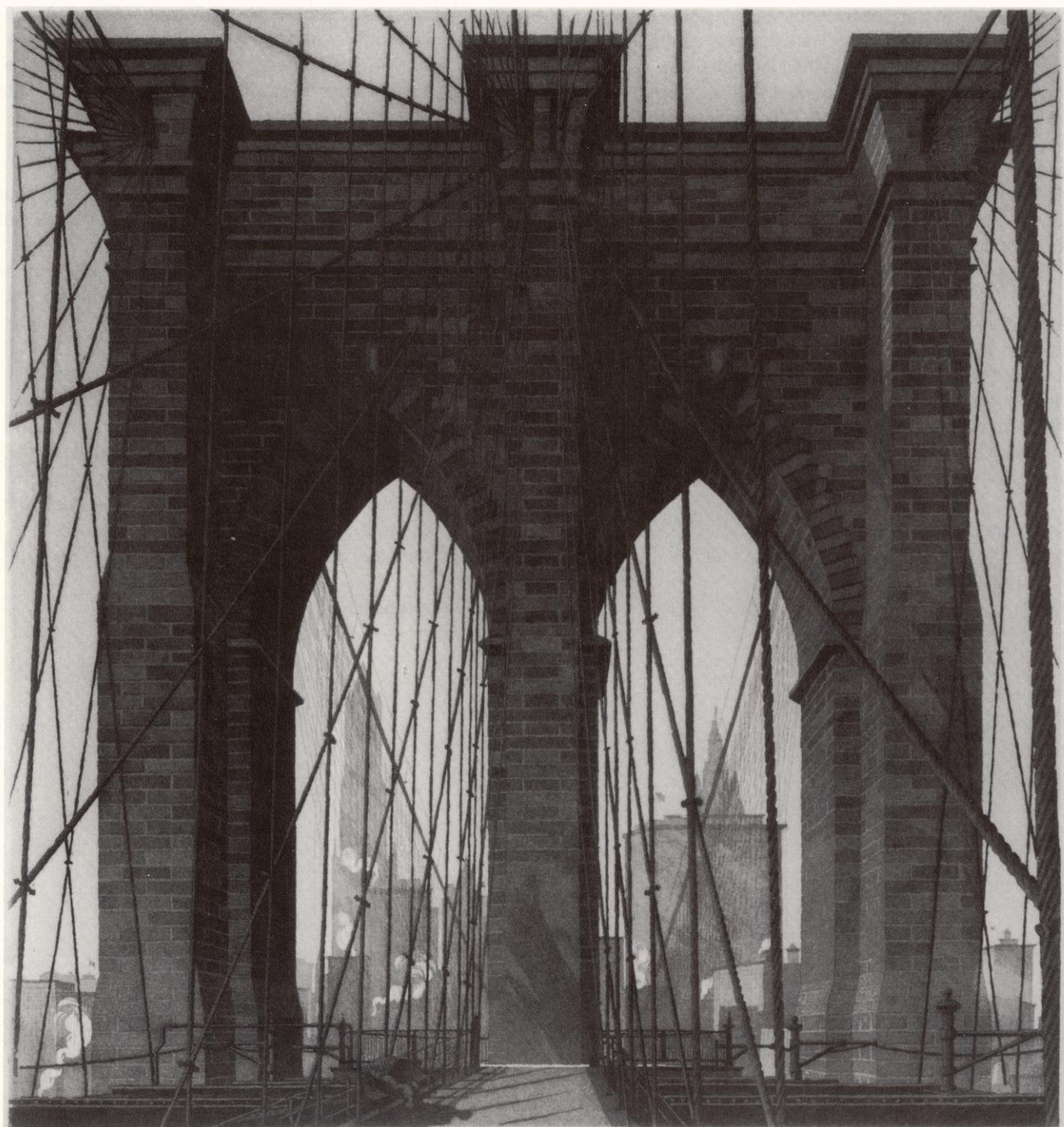
Museum Shop

Much of what has happened in the Museum Shop this year has been directly related to the exciting changes that are under way. The Shop is being completely remodeled; the new physical arrangement will make possible the display of a greater number and range of items in a more attractive way.

The remodeling of our Shop comes at a time when museum shops all over the country are beginning to realize their full potential. The traditional "Sales Desk," with its limited supply of postcards and catalogues, is giving way to a new form that better reflects the wants of the museum and its visitors.

In line with the national experience, we at the Museum Shop have begun to redefine our goals. We will continue our efforts to make available to the public items that are interesting or unique, items that represent the best of contemporary craft and folk art, items of classic design, and, of course, items that are relevant to our collection. One of our chief concerns will always be to provide an environment that extends the museum experience.

Janice Durand
Manager



Exhibitions

June 3—August 11, 1974

Rare Porcelain: European and Oriental Export

July 5—September 1, 1974

The University of Wisconsin: 125 Years Through the Camera's Eye

July 12—September 15, 1974

Dutch Paintings from the Golden Age

August 24—October 20, 1974

French Oil Sketches from a Private English Collection

September 8—November 3, 1974

Twentieth Century Graphics: Prints and Drawings from the Collection of Dr. and Mrs. Alexander Hollaender

November 3, 1974—January 26, 1975

American Handwoven Coverlets of the Nineteenth Century

November 10—December 15, 1974

Collectors' Choice

January 4—February 16, 1975

Early Chicago Architecture

February 1—March 30, 1975

Printmakers: Midwest Invitational

February 21—April 6, 1975

John Taylor Arms, American Etcher

April 6—May 18, 1975

Yasuo Kuniyoshi, 1889-1953, A Retrospective Exhibition

April 11—May 25, 1975

French Graphics from the Permanent Collection

May 30—July 6, 1975

Prints by Käthe Kollwitz

June 8—August 3, 1975

Russian Paintings from the Joseph E. Davies Collection

Arms, John Taylor, American, 1887-1953

Gates of the City, 1922

Etching and aquatint, 9"H., 8-5/8"W.

Mark H. and Katherine E. Ingraham Fund purchase, 1975.3

Lectures, Seminars and Conferences

Wilson Engel, Department of English, University of Wisconsin-Madison

"Gothic Architecture in England"

National Endowment for the Humanities Seminar

Sponsored by the Department of English
July 17, 1974

Wilson Engel, Department of English, University of Wisconsin-Madison

"Medieval and Renaissance Portraiture"

National Endowment for the Humanities Seminar

Sponsored by the Department of English
July 24, 1974

David Gilhooly, Visiting Artist

Sponsored by the Department of Art
September 5, 1974

Birgit Skjold, Visiting Artist

Sponsored by the Department of Art
September 17, 1974

Anne Breivik, Visiting Artist

Director Atelier Nord, Oslo

"Scandinavian Printmaking"

Sponsored by the Department of Art
October 10, 1974

Lawrence Gold, Visiting Artist

"Albers Color Prints"

Sponsored by the Department of Art
October 17-18, 1974

Hubert Allen, University of Illinois

"Morgantina: A Hellenistic City in Sicily"

Sponsored by the Archaeological Institute of America, Madison Society
October 18, 1974

1974 Midwest Preservation Conference

"Historic Districts—An Effective Planning Tool?"

Sponsored by the Wisconsin Chapter, American Institute of Architects; the State Historical Society of Wisconsin; and the Department of Planning and Construction, University of Wisconsin-Madison
October 25, 1974

Ronald W. Lightbown, Victoria and Albert Museum, London

"Botticelli"

Sponsored by the Elvehjem Art Center and the Institute for Research in the Humanities
November 7, 1974

Professor Otto Thieme, Environment and Design Program Area, University of Wisconsin-Madison

"Nineteenth Century American Coverlets"

Sponsored by the Environment and Design Program Area
November 9, 1974

Mme. Marie-Madeleine Gauthier, Centre National de la Recherche Scientifique, Paris

"The Art of Southern French Enamels"

Sponsored by the Department of Art History
November 12, 1974

Ben Schonzeit, Visiting Artist

Sponsored by the Department of Art
November 12, 1974

Professor Otto Thieme, Environment and Design Program Area, University of Wisconsin-Madison

"Nineteenth Century Textiles: Mass Production and Middle Class Taste"

Sponsored by the Elvehjem Art Center
November 13, 1974

Elizabeth Biebari, Courtauld Institute, University of London

"Dress in Italian Painting"

Sponsored by the Department of Theatre and Drama
November 18, 1974

Ed Ruda, Visiting Artist

Sponsored by the Department of Art
November 19, 1974

Joyce Moty, Visiting Artist

"Seattle U.S.A."

Sponsored by the Department of Art
November 19, 1974

Douglas Kenyon, Conservator, The Art Institute of Chicago

"Works of Art on Paper"

Sponsored by Dr. and Mrs. Abraham Melamed through the Elvehjem Art Center
November 21, 1974

Ivan Carp, Visiting Lecturer

"Current American Painting"

Sponsored by the Department of Art
November 21, 1974

Professor Otto Thieme, Environment and Design Program Area, University of Wisconsin-Madison

"North American Coverlets and Early Handweaving"

Sponsored by the Environment and Design Program Area
December 6, 1974

Chinese, European market

Plate (1974.68), notched octagonal rim, depicting scene

of the **Building of the Temple of Hiram with King**

Solomon, Hiram and Masonic Symbols, c. 1760

Porcelain with polychromy and gold

9" Dia.



Lynda Benglis, Visiting Artist
Sponsored by the Department of Art
January 20, 1975

Paul Sprague, Director of Illinois Historic Structures
Survey
"Chicago School and Prairie Style"
Sponsored by the Elvehjem Art Center
February 9, 1975

Ileen Fisch, Visiting Artist
"Art Metals"
Sponsored by the Department of Art
February 9, 1975

Lance Neckar, Preservation Planner, Madison City
Planning Department
"Evidences of the Chicago School and Prairie Style in
Madison"
Sponsored by the Elvehjem Art Center
February 12, 1975

Phyllis Kind, Visiting Lecturer
Sponsored by the Department of Art
February 18, 1975

Professor McVickers, Department of Archaeology, Loyola
University, Chicago
"The Mayan Renaissance"
Sponsored by the Archaeological Institute of America,
Madison Society
February 23, 1975

Professor Richard Wollheim, University of London
"Style and Expression in the Visual Arts"
Sponsored by the Department of Philosophy
March 12-13, 1975

Jean MacIntosh, University of Illinois, Chicago
"Etruria and Carthage: Evidence for their Trade"
Sponsored by the Archaeological Institute of America,
Madison Society
March 14, 1975

Professor Robert Beetem, Department of Art History,
University of Wisconsin-Madison
"Monet"
Sponsored by the Elvehjem Art Center
March 16, 1975

Maurice Perrier, Visiting Artist
Sponsored by the Department of Art
March 27, 1975

Roy Deforest, Visiting Artist
Sponsored by the Department of Art
April 8, 1975

Marilyn Wood, Visiting Artist
"The Celebrations Group"
Sponsored by the Elvehjem Art Center
April 8, 1975

Peter Saul, Visiting Artist
Sponsored by the Department of Art
April 15, 1975

Helen Lowenthal, Victoria and Albert Museum, London
"Great Houses in the Age of Shakespeare"
Sponsored by the Department of Art History
April 17, 1975

Helen Lowenthal, Victoria and Albert Museum, London
"Fantasies and Follies in the Garden"
Sponsored by the Department of Art History
April 17, 1975

Hugh Itlis
"Beauty and the Beast"
Sponsored by the Department of Art
April 17, 1975

Cynthia Eiseman, University of Pennsylvania
"The Porticello Shipwreck: Nautical Archaeology"
Sponsored by the Archaeological Institute of America,
Madison Society
April 18, 1975

Clair Colquitt, Visiting Artist
Sponsored by the Department of Art
April 22, 1975

Mrs. Dorothy Burnham, Curator, Department of Textiles,
Royal Ontario Museum, Toronto
"Canadian Handweaving in the Nineteenth and Twentieth
Centuries"
Sponsored by the Environment and Design Program Area
April 24, 1975

Ursula Bayenian
"Kroll Textile Collection"
Sponsored by the Environment and Design Program Area
April 24, 1975

Gordon Orr, Campus Architect, University of Wisconsin-
Madison

"Sullivan, Wright and Prairie School Structures in
Madison"

Sponsored by the Department of History, University of
Wisconsin-Extension
May 10, 1975

James Jensen, University of Wisconsin-Madison
"Nineteenth Century American Painting"
Sponsored by the College Week Program, Center for
Women's and Family Living Education, University of
Wisconsin-Extension
June 3-5, 1975

Richard Van Buren, Visiting Artist
Sponsored by the Department of Art
June 20, 1975



Fig. 1. Elvehjem Art Center
63.10.2 (Side A.)

Two Vases in the Circle of the Antimenes Painter
Warren G. Moon
Assistant Professor of Ancient Art

One of the most imaginative and productive—and thereby influential—vase decorators 530 to 510 B.C. was the Antimenes Painter, whose career has been well charted by Sir John Beazley.¹ This Athenian painter, it has been shown, worked side by side with another famous decorator, Psiax c. 520 B.C., and both artists having elegant and beautifully mannered styles may have been pupils or associates of the great Amasis Painter (or of the famous Lydos, some say). Two vases in the Elvehjem collections reflect this illustrious tradition and, if only because of their lineage, deserve some formal comment. But in addition each vase, the first a one-piece amphora (of a class called type "B") by an unidentified painter, and the second a hydria or water-jug fabricated by the so-called Potter of the Heavy Hydriai and decorated by the Priam Painter, tells us something important about the artistic and cultural setting in "fin de siècle" Athens.

Amphora Type B, E.A.C. 63.10.2

The vase is mostly intact and in a fine state of preservation except for a large chip on the foot (fig. 2), several others, smaller, on the rim and handles, and some repaired cracks and restored areas on the main panel (fig. 1). The glaze on the vase is lustrous black, remarkably vitreous in fact. The few brown streaks on the shields and extremities of the warriors, however, belie some slight haste in execution and minor inattentiveness to the uniform application of the glaze. The white paint used for the blazons on the shields (fig. 3), most of which has flaked and discolored with age, would certainly have masked some of these imperfections. The black glaze has crackled badly as salts in the clay have worked to the surface with the passage of time. There are two large dents, one on each side, both roughly in the center of the picture panels. The kiln attendant obviously crowded into the oven too many pots and one of these, the Elvehjem vase, was still wet and overly plastic. It had not been left long enough in the hot Greek sun to dry slowly, an ancient process (before firing) not unlike modern-day bisquing which inhibits shrinkage and warping. That this process was cut short is substantiated by the slightly irregular contour of the interior of the rim. Despite these

few shortcomings and although the scenes depicted on the vase seem simple—Side A has a formation of running warriors attended by a Scythian bowman and Side B a similar detachment on foot patrol—the vase is handsome and very pleasing. The artist's style of drawing and sense of design lack neither conviction nor spirit. To the student of ancient painting and pottery manufacture this amphora in the Elvehjem offers special challenges: it is unattributed with respect to a painter or school of painters, it is improperly dated and was sold in London some years ago under what seem to have been false pretenses.

The description of the vase as it was offered for sale, dated 20 September 1963, by K.J. Hewett Ltd. (formerly of 173 New Bond Street, London) reads:

A Greek pottery Amphora of early form decorated in a reserved panel in black-figure with four standing hoplites, one carrying a bow the other three with lances and circular shields, the shields with badges heightened in white and purple pigment, the reverse with the same figures running. Attic circa 561 B.C.

The letter (if indeed one can call it that) was signed by B. Hare "for and on behalf of" Hewett's and another letter four years later (1 November 1967) signed by Sophia Ryder for E.A. Martin, a former associate of Hewett's (the company having been dissolved), reaffirmed that the amphora had been dated by Sir John Beazley, the pioneer expert in ancient vase-painting. There is no doubt in my mind that the vase which Hewett's marketed in 1963 had been sold the year before at Sotheby's (5 March 1962) as dating to 540 B.C. The minor flaws in the condition—chips, dents, crackling, brown streaks—all correspond, exactly.² Earlier vases generally command higher prices; was this what prompted Hewett's to a date of 560 B.C. (561 sic.)? The profile of the vase (fig. 4), the style of drawing and even the iconography of hoplites and Scythian bowmen, however, all argue for a date closer to 510 B.C. than to 540 or 560.

The Elvehjem vase was thrown in one piece and a flaring lip, echinus foot and ear-shaped handles were added later. Though this general vase-type is popular from the seventh



Fig. 2. Elvehjem Art Center 63.10.2 (Side B.)

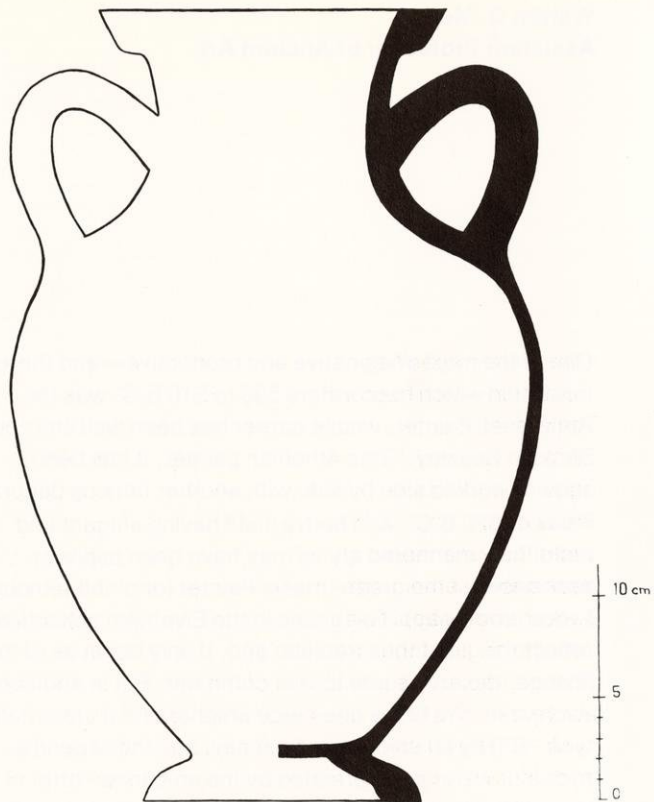


Fig. 4. Profile 63.10.2 (Burnett)

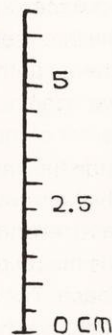
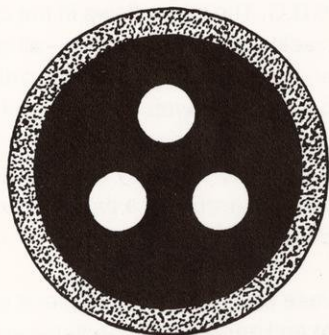
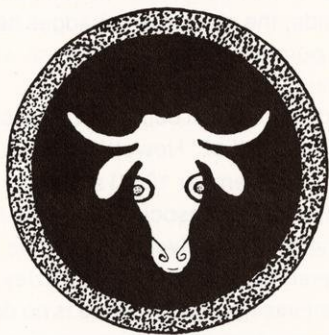


Fig. 3. Reconstruction (Burnett): emblems on warriors' shields

century, the specifics of our vase are the result of experimentation which began in the middle of the sixth century. The vessel is considerably taller than it is wide (39.1 cm H. ; 26 max. W.) and the center of gravity is high (approximately equal to an imaginary line running through the centers of the warriors' shields). Upward from this point of maximum width the vase tapers quickly and elegantly into a slender neck and, to emphasize this rhythm, the top of the picture panel narrows appreciably. The handles are straight-sided, with the angle of the loop relatively closed so as to form a tight parabola; the placement of the handles on the vase—above the point of greatest width and near the base of the neck—makes their mass inconspicuous and, if anything, adds lift to the viewer's eye in the space circumscribed. In contrast the handles on earlier amphorae of this class are fully rounded, a feature definitely intended to balance and inhibit, rather than to promote, a sense of verticality.

The aesthetic of our vase's shape then is one of movement and soaring, of calculated grace. The shallow pitch of the flaring lip certainly does not discourage this. One scholar characterizes the mannered "fin de siècle" style in Athens as a "loss in weight" (i.e., the end to solid, robust forms of the full Archaic) and a "gain in ornamental quality,"³ and the attenuated proportions of the Madison vase, the dramatic swell of the shoulder and immediate contraction in the lower neck are examples of what he speaks. The profile of an amphora in Boston is similar to that of our piece and it has recently been dated, correctly, to c. 510 B.C.⁴ The dainty step of the running hoplites on the obverse of the Madison vase (fig. 1) is more proof of this forced beauty or self-conscious elegance in late sixth-century Athens, but before considering them in detail we must describe the amphora further.

Inside the neck the black glaze descends to a depth of 4 cm, with the remaining distance in reservation.⁵ The top of the rim is reserved (left the natural orange color of the clay) as is the resting surface and entire underside of the foot or base. The orange background of the picture panels and of the zone of rays was burnished and brightened with "miltos" (yellow-red ochre). Cherry red paint (which was

applied after firing) decorates: the outer edge of the warriors' grieves (Side B), the perimeter of their shields either in a solid band or in dots, the crests and tails of some of the helmets, and the Scythians' beards and various details of their headgear. A finely drawn horizontal purple-red line accentuates the circumference of the neck of the vase just above the point where the upper limit of the handles joins the vase, and others, similar, appear at the top edge of the zone of rays, two at the bottom of the picture panel (running completely around the vase) and two more at the foot of the vase at the lower edge and near the top less a third. On each side of the vase there is a purple line over the picture panel which, though it exceeds the width of the panel at both ends, does not continue around the vase entirely. Broad strokes of applied white paint on the hoplites' helmets simulate feathers or the plumage of rank. White is also used for the "episema" or blazons on the shields in following designs: three balls, a leg, chariot's car [Side A, l. to r.] and a leg, boucraneon, three balls [Side B, l. to r.] (fig. 3).

With the human body the most problematic details to draw are those areas of transition in the lower torso, between the upper thigh and abdomen, and even the best painters took shortcuts and dodges here. By hiding the warriors behind large shields and by hanging these particularly low the pot-decorator needed to paint and incise the bare minimum. This convention of representation notwithstanding, the painter of the Madison amphora was additionally stingy in his treatment of the lower thigh and legs (figs. 5–6). With such abbreviation in most of late Archaic painting and more so because of the rather perfunctory incision on our vase, attribution of the amphora to a specific artist is incredibly difficult; however, certain aspects of the design, the troopers stilted walk, slender build and the decorator's preference for detailing with applied paint rather than incision, permits a broader attribution, to a group of painters who worked for or at least along side of the Antimenos Painter, c. 520–510 B.C.

In the last decades of the century most of the pot-decorators who still chose the black-figure technique

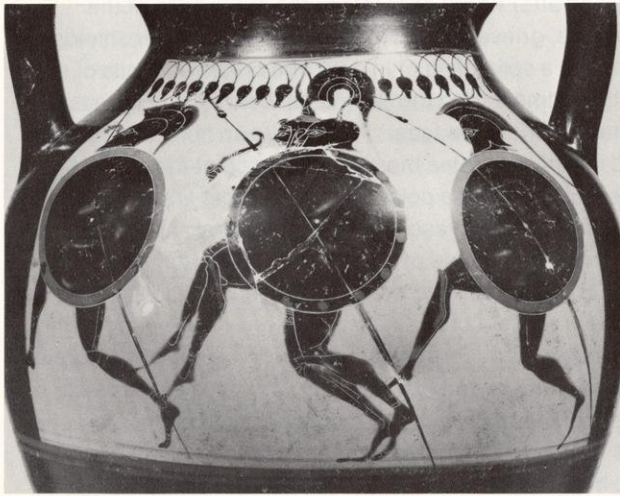


Fig. 5. Detail of Side A

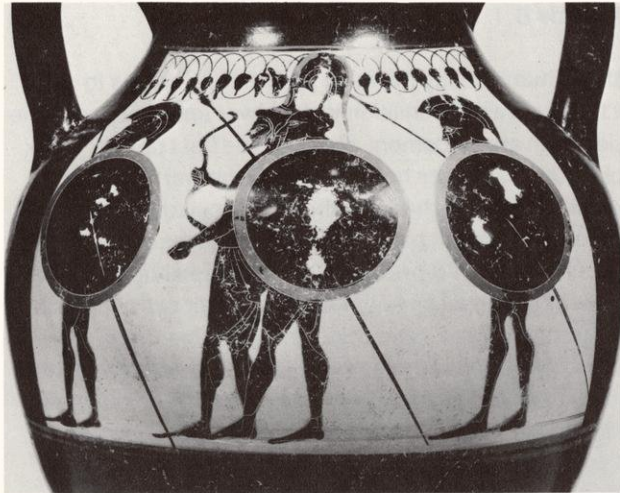


Fig. 6. Detail of Side B



Fig. 7. Amphora (Side B) Munich, Antikensammlungen 1408; "Leagros Group."



Fig. 8. Hydria (shoulder) collection Ludwig, Kassel; "Eye-Siren Painter."

(instead of the newer red-figure, invented c. 530 B.C.) found themselves influenced either by the Antimenes Painter and his closest associates or by the masters of the Leagros Group. A vase in Munich (fig. 7) firmly given to a member of the latter group and dated not earlier than 515⁶ demonstrates how similar and yet quite separate the styles of each camp could be. Its profile, the shape and position of the picture panels and, on the reverse, the scene of warriors marching (fig. 7) correspond with and thereby support the later date proposed for the vase in the Elvehjem. But closer study shows the Leagros to have included more figures (by two) in his composition, with more details engraved (crest-bands on helmets, thigh-guards and costumes for the Scythian bowmen) than painted. Scythians here wear native dress, a tricot or body-suit (not the chitoniskos or tunic on the Madison vase) and the infantrymen carry their spears horizontally on one vase and diagonally on the other. The lotus-bud frieze is tighter and more dense (by a third) with the Leagros and observe that there is interlooping both at the top and bottom, with dots punctuating each loop and a black line underneath the entire frieze. The Antimenean motif is less rigorous in every way. On the other hand, two soldiers on the shoulder of a hydria in the collection Ludwig (fig. 8) duplicate ours both in the various schemes of incision and paint and in the lean proportions of the figures. The artist here is the Painter (Group) of the Eye-Siren, a fellow well within the Antimenean clan.⁷ Another belly-amphora in Cincinnati (fig. 9) goes with the Elvehjem's but I think is not by the same hand. It is characterized vaguely by that museum as "early Attic, VI century B.C."; surely c. 520 is a more accurate date.

As standardized as the iconography on the amphorae may seem, scenes of hoplites and archers in pairs appear on vases most frequently between 520–500 B.C. and largely with painters in the two workshops already discussed.⁸ Their earliest appearance is on the Francois Vase (c. 570 B.C.) in the scene of the Caledonian boar hunt but, only for the headgear, the Scythians are not depicted much differently from the Greeks beside them. Forty or fifty years later, however, when these famous archers from

southern Russia were teaching the Athenian military the use of the bow and were a familiar sight on the streets of Athens, vase-painters took pains not only to show them in original garb but even to particularize their physical features, with a bulging forehead and a small nose. "By 510 B.C.," says one scholar, "after living in Athens sometime the barbarians may have adopted Greek dress because they frequently wear the Greek chiton (tunic)."⁹ The painter of the Madison amphora outfits his Scythians in this fashion, (fig. 6).



Fig. 9. Amphora (Side B) Cincinnati, Cincinnati Art Museum 1884.211



Fig. 10. Elvehjem Art Center
68.14.1.

Hydria, E.A.C. 68.14.1

The attribution of the hydria (figs. 10–11) to the Priam Painter and to the Potter of the Heavy Hydriai (made by Charlotte Berger for the Münzen und Medaillen AG Auction Catalog: No. 26 October 1963)¹⁰ is not contested; furthermore, with regard to date, the specifics of the profile of the vase (fig. 12) relate to widespread changes in the aesthetics of pottery manufacture which are generally agreed by scholars to have taken place c. 510 B.C. What matters instead are points of style which help to complete our impression of the artistry of the Antimenes workshop and the Leagros Group. The Priam Painter is close to the former with the painting of his neck-amphorae and shows influence from the latter on some of his hydriai.

Unlike the amphora, the principal panel and shoulder scene on the hydria are taken from the realm of mythology, with no apparent relationship between them: for a panel, the departure of Herakles for Olympos, on the shoulder a scene from a Gigantomachy (Battle of the gods and giants). Rather, the pictures were chosen with an eye to creating contrasting moods; the shoulder scene is spirited and lively, the main panel, quiet and dignified. In the shoulder scene Athena, on the left, drives a fast-moving chariot which is depicted in three-quarter view; and, in strict balance to the right, is another chariot, similar, driven by a male in full Corinthian panoply, who may be Ares, (fig. 11). Both chariots converge on a fleeing giant, possibly Enkelados.¹¹ Representations of Gigantomachies came into Athenian vase-painting during the second quarter of the sixth century and while they are compositionally varied (in painting), the scene by the Priam Painter differs more than usual from all other treatments. Such scenes where Athena's chariot is seen in three-quarter view occur only on a fairly limited number of black-figure vases which date to the Leagran period and are largely decorated by members of that Group.¹² None has the second, balancing chariot; the Priam Painter used a similar composition on the shoulder of an earlier vase, a hydria in the British Museum, London B 345, and on others but somewhat modified. Another mannerism of the Leagran masters found on some of the vases by this painter is the "truncating" of figures by one or both of the sides of the picture panel. The device added a sense of drama and narrative vigor to the scene by

giving the viewer the impression of looking through a window onto the action. A hydria by the Priam Painter, only a fragment of which now remains (in Munich, the large part formerly in Civitavecchia disappeared in the War), shows positive Leagran influence (fig. 13). Nonetheless, Priam's depictions usually have an underlying calm and propriety which, other factors considered, link him more fundamentally to the Antimenean clan. Compare the shoulder panel on his beautiful hydria in Paris, Louvre F 286 (fig. 14) with that of the Antimenean Eye-Siren Painter (fig. 8). The preparation and final departure of Herakles for Olympos, which is depicted in the main panel (fig. 10), is featured in Greek art more than 140 times in the second half of the sixth century but is rare earlier and later. As the archaeological evidence exists the scene appears mostly on vases, with roughly sixty percent of the examples dated in the decade 520–510 B.C. Of those vases definitely "by" or "near" the Priam Painter the episode is represented ten times (from some fifty-five vases); ingeniously, there is wide variety, in fact no duplication, with this decorator's conception of the scene vase to vase. Given the enormous interest in Herakles at this time in Athens—and this phenomenon certainly needs further study—oddly enough, scenes of the hero's arrival on Olympos and actual apotheosis before Zeus one would expect to be more popular and numerous; I know of only two dozen or so occurrences on vases and several of these are earlier, 580–540 B.C., in the workshop of the "C" Painter and later with the Amasis Painter. Perhaps Herakles' "departure" can be understood metaphorically. John Boardman takes both aspects of the story (arrival and departure together) to refer on the political level to the Tyrant Peisistratos' return to Athens and the Acropolis in the early 550's (Herodotus I.60) and that the harnessing of Athena's chariot as it is shown with a setting of columns suggests the buildings on the Acropolis itself¹³ (a very handsome and early (c. 515 B.C.) amphora by the Priam Painter in the Ashmolean, Oxford 212, has such a setting on the obverse). The episodes of the journey to the Mount and the deification itself seem separate types, with different developments, however. Herakles, in his perils, labors and eventual reward, is the epitome of mankind, of Athenian society, on the ascendancy toward greatness and pre-



Fig. 11. Elvehjem Art Center 68.14.1 (shoulder)

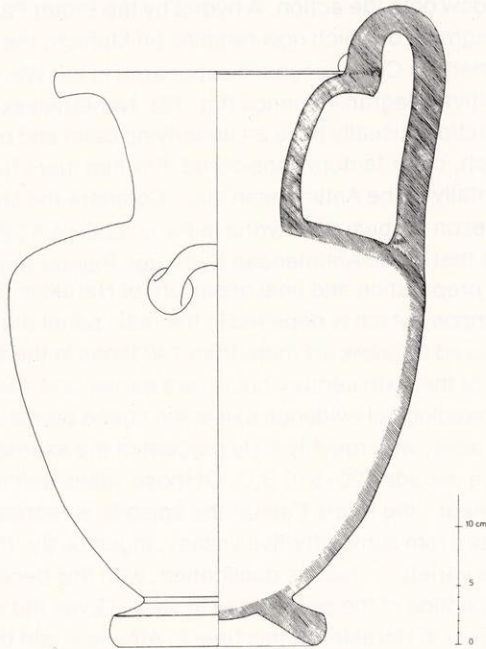


Fig. 12. Profile 68.14.1 (A. Ruckert)



Fig. 13. Reconstruction (Burnett), Civitavecchia-Munich hydria; "Priam Painter."

eminence in the Greek world. The essence of these "departure" scenes is in the expectation not the attainment—frequent reference to the latter might have constituted hubris. Though not perfectly clear, Herakles' journey to Olympus in its basic design for vases seems to descend from a type invented in the vicinity of Exekias and the "E" Group,¹⁴ and some famous paintings from these masters, such as Exekias' magnificent representation of Ajax contemplating suicide (in the museum at Boulogne-sur-Mer), emphasize the events leading to or the moment just before some highly charged conclusion. Scenes of Herakles' last journey include a chariot which, although not used in warfare for two centuries, may have alluded, along with the hero, to the Greek sportsman, an aristocrat, who raced chariots at the Panathenaia and who was a preferred and valued customer in the Kerameikos or potters' quarter. "Would that Herakles' success rub off on you!" Certainly the numerous scenes on vases of Herakles worsting the Nemean Lion and other monsters must have reflected courage to the athlete.

Footnotes

*I am indebted to John Hopkins and David Spradling for new photographs of the Elvehjem's vases. The drawings, with the exception of Fig. 12, are Marcia Burnett's; the profile of the hydria was draughted by Dr. Anne Ruckert of Basel, Switzerland. I wish to thank Martha Dumm and the Antikensammlungen for the photograph of Munich amphora 1408 and Millard Rogers, Jr. for the one of Cincinnati amphora 1884.211. For this paper I have benefited from the advice of Dietrich von Bothmer, Louise Berge and Gail L. Arnold Fox.

1. "The Antimenes Painter," *Journal of Hellenic Studies* 47 (1927) 63-92. J.D. Beazley, *The Development of Attic Black-Figure*, Sather Classical Lectures 24 (Berkeley: University of California Press, 1951) 79-81. John Boardman, *Athenian Black Figure Vases* (New York: Oxford University Press, 1974) 109-111.
2. Sotheby and Company, *Catalogue of Greek, Roman, Egyptian and Near Eastern Antiquities* (Monday, 5th of March, 1962) no. 93.



Fig. 14. Hydria (shoulder) Musée du Louvre F286; "Priam Painter."

3. On late sixth-century art and architecture: E. Homann-Wedeking, *The Art of Archaic Greece*, Art of the World Series, translated by J.R. Foster (New York: Greystone Press, 1968) 181–198.
4. *Corpus Vasorum Antiquorum: Museum of Fine Arts, Boston* profile drawing no. 11 and pl. 10; accession no. 89.256. "Related to the Lysippidés Painter. Attributed by Beazley to the Bateman Group. Claimed by Bothmer to be by the Edinburgh Painter." Though our profile shows some discrepancy with the inner contour of the foot and resting surface, the vase-shapes are similar.
5. On the Boston amphora the glaze inside the neck descends 3.8 cm.
6. CVA *Munich* pl. 36.4 and CVA *San Francisco* pp. 27–31.
7. Reinhard Lullies, *Griechische Kunstwerke Sammlung Ludwig*, Aachener Kunstblätter Museumsvereins 37 (Düsseldorf: Verlag L. Schwann, 1968) no. 23.
8. Maria F. Vos, *Scythian Archers in Archaic Vase-Painting* (Groningen: J.P. Wolters, 1963) 12.
9. *Supra* n. 8, p. 40.
10. *Paralipomena* 146–147.26 bis. The vase was given to the Elvehjem Art Center in January, 1968, by Mr. and Mrs. Arthur Frank of Milwaukee, Wisconsin. The hydria is 54 cm H. (foot to lip 48.5) and is nearly perfectly preserved save for a mended break in the back of the vase. There is a graffito on the bottom of the foot (\sqrt{H}) which is found on other vases by the Priam Painter: Munich 1721, London B 259, Louvre F 286 (with an additional sign). Such scratches have long been thought to signify the wholesaler or middleman handling the vase, as to price, destination or lot number but this is uncertain: Rudolf Hackle, *Merkantile Inscripten auf attischen Vasen* (Munich: C.H. Beck'sche Verlag, 1909) 27.
11. This arrangement, Enkelados-Athena, is identified by inscription on the lip of a black-figured cup in Copenhagen, no. 13966 which recent opinion takes to be either a late work of Lydos or of the Epitimos Painter: *Paralipomena* 48 and CVA *Copenhagen*, pls. 324 and 325.1. On this vase the inscription appears retrograde on the crest of the giant's helmet; the giant's name occurs other times in Attic black-figure: Francois Vian, *Répertoire des Gigantomachies figurées dans l'art grec et romain* (Paris: Librairie C. Klincksieck, 1951) 50. When Athena confronts a single giant, the usual interpretation is that Enkelados is intended and among the numerous examples which could be cited: H.B. Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum II* (London: Clowes and Sons, Ltd., 1893) 9–10. In an interesting article, "Some Attic Vases in the Cyprus Museum," *Proceedings of the British Academy* (1947) 226–228, Beazley cites the more conventional types of Gigantomachies.
12. In Vian: nos. 298–307 which in Beazley's ABV are: 373.183; 373.184; 374.186; 392.12; 394.3; 402.9; 422.3; 479.5; 602.39; 602.40.
13. Boardman ABFV, 224–225.
14. Lydos, ABV 112.65; Towry Whyte Painter, ABV 141.1; Painter of London B 213, ABV 143.2; Exekias, ABV 145.19; Exekias, ABV 145.11; Princeton Painter, ABV 298.12; Painter of Berlin 1686, ABV 307.57 and the Swing Painter, ABV 307.56 (granted, Lydos and the Swing Painter are less intimately related to the others). Paolo Mingazzini was the first who studied the apotheosis scenes by typology in his monumental study, "Le rappresentazioni vascolari del mito dell'apoteosi de Herakles," *Atti della R. Accademia Nazionale dei Lincei, Memorie della classe di scienze morali, storiche e filologiche*, Ser. 6.1 (1925) 240, the catalogue of which was increased by half in Frank Brommer, *Vasenlisten zur griechischen Heldensage* (Marburg: N.G. Elwert Verlag, 1956) 96 but neither study offers much by way of interpretation. Athena always accompanies Herakles in his entry to Olympos with or without other gods attending while Iolaos, Herakles nephew and sometime companion, occasionally takes Athena's place in "departure" scenes: Konrad Schauenburg, "Herakles unter Göttern," *Gymnasium* 70 (1963) 117. T.B.L. Webster, *Potter and Patron in Classical Athens* (London: Methuen and Co. Ltd., 1972) 259–263 reviews the problems connected with Herakles iconographies.



Chinese, European market

Teabowl and Saucer (1974.56a,b), eggshell porcelain;

Coffee Cup (1974.72), depicting the **Agony in the Garden**, c. 1745

Porcelain with grisaille, iron red and gold

Teabowl, 2-3/4" Dia.; Saucer, 4-7/16" Dia.; Coffee

Cup, 2-1/2"H., 2-1/2" Dia.

Long-Term Lenders

July 1, 1974-June 30, 1975

Abbott Laboratories
Anonymous Lenders
The Art Institute of Chicago
Mr. and Mrs. John C. Cleaver
Albertine Hermina Elema
Allert Elema
Allert Martinus Elema
Kors Teunis Elema
Reneko Doewes Elema
Mr. and Mrs. Arthur J. Frank
The State Historical Society of Wisconsin
Frank R. Horlbeck
Mr. and Mrs. Ellis E. Jensen
James Jensen
Mrs. Earl W. Quirk
Mr. and Mrs. Robert M. Rehder
Ralph Sandler
Mr. and Mrs. Fredrick E. Sherman
Mrs. Earnest C. Watson
Klaus Westphal

Purchase Funds

July 1, 1974 - June 30, 1975

Anonymous Funds
Art Acquisitions Fund
Class of 1943 Gift Fund
Class of 1947 Gift Fund
Endowment Fund
Fairchild Foundation Fund
Friends of the Elvehjem Art Center Fund
Mark H. and Katherine E. Ingraham Fund
Charles E. Merrill Trust Fund
Max W. Zabel Fund

Gifts

July 1, 1974 - June 30, 1975

Department of Art, University of Wisconsin-Madison
The Affiliated Bank of Madison
Mr. and Mrs. John C. Cleaver
George M. Cramer
Mr. and Mrs. Stuart P. Feld
Vernon and Sandra Hall
Victor Kord
Arthur Liebman
Mr. and Mrs. John D. MacDonald
Museum of Modern Art, New York
Cyril Winton Nave Bequest
School of Nursing, University of Wisconsin-Madison
Pi Beta Phi Sorority, Wisconsin Alpha Chapter
The Family of Ida Rosenthal
Mrs. Earnest C. Watson
Mrs. Casimir D. Zdanowicz



Unknown Artist, American

Portrait of Mary E. Lincoln, c. 1840-44

Oil on canvas, 41" H., 30-1/8" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1974.44

Acquisitions

July 1, 1974 - June 30, 1975

Paintings

Sonntag, William Louis, American 1822–1900

Landscape, after 1857

Oil on canvas

35-3/8"H., 55-3/8"W.

Gift of Pi Beta Phi Sorority, Wisconsin Alpha Chapter
1975.11

Spalatin, Marko, American, 1945–

Figure XXXVI, 1974

Acrylic on prepared canvas

54"H., 52-1/2"W.

Friends of the Elvehjem Art Center purchase, 1974.17

Unknown Artist, American

Portrait of Mary E. Lincoln, c. 1840–44

Oil on canvas, 41"H., 30-1/8"W.

Gift of Mr. and Mrs. Stuart P. Feld, 1974.44

Sculpture

Claude, Louis, American 1868–1951

Starck, Edward, American, 1868–1947

Pharaoh's Head from the Levitan Building, Madison,
1928

Terracotta, 30-3/4"H.

Gift of the Affiliated Bank of Madison, 1975.5

Kord, Victor G., American, 1935–

Portrait of the Artist as a young Giraffe, I and II, 1974

Wood, paper, acrylic

4-5/8"H., 5-3/4"W. each

Gifts of the Artist, 1974.28.1,2

Sullivan, Louis, American, 1856–1924

Elevator Grilles from the Chicago Stock Exchange,
1893–94

Iron, cast and rolled, 108"H., 144"W.

Acquired through the Museum of Modern Art, New York,
1974.95.1–10

Drawings and Watercolors

Bosio, Francesco, attributed to, Italian, died 1756

Landscape with Figures and Buildings

Pen and brown ink on paper, 7-5/16"H., 10-1/2"W.

Endowment Fund purchase, 1975.2

Brabazon, Hercules Brabazon, French, 1821–1906

Village Street, 1862

Watercolor on paper, 6-5/8"H., 8-3/4"W.

Gift of Mr. and Mrs. Stuart P. Feld, 1974.46

Cramer, George Melvin, American, 1938–

An American Skin Drawing, 1974

Acrylic on paper—brush and airbrush, 26"H., 40"W.

Gift of the Artist, 1974.41

Huston, Carl, American

Landscape, 1940

Watercolor and pencil on paper, 14-3/4"H., 22-7/8"W.

Transferred from the School of Nursing, 1974.42

Kensett, John Fredrick, American, 1816–1872

Two Steamships, 1868

Pencil on paper, 4-1/2"H., 7-1/8"W.

Gift of Mr. and Mrs. Stuart P. Feld, 1974.45

Pleissner, Ogden M., American, 1905–

The Aleutians, c. 1944

Watercolor on paper, 21"H., 30"W.

Gift of Mr. and Mrs. John D. MacDonald, 1974.47

Prints

Alford, Gloria, American

Mesolithic Computerized, 1974

Computer read-out blown up 1/3, printed on butyrate
plastic over silk-screened fabric, 33"H., 25"W.

Anonymous Funds purchase, 1974.16

Arms, John Taylor, American, 1887–1953

Gates of the City, 1922

Etching and aquatint, 9"H., 8-5/8"W.

Mark H. and Katherine E. Ingraham Fund purchase,
1975.3

Arms, John Taylor, American, 1887–1953

Notre-Dame de Laon, 1929

Etching, 14"H., 9-5/8"W.

Mark H. and Katherine E. Ingraham Fund purchase,
1975.4

Beal, Jack, American, 1931–

Oysters with White Wine and Lemon, 1974

Four-color lithograph, 12-1/16"H., 16"W.

Anonymous Funds purchase, 1974.36

Beal, Jack, American, 1931–

Oysters, 1974

Lithograph, 12"H., 16"W.

Anonymous Funds purchase, 1974.37

Colescott, Warrington, American 1921–

Print Seminar Portfolio of 22 Prints, 1975

Various media, 15", 22"

Transferred from the Department of Art, 1975.7.1–22

Giacometti, Alberto, Swiss, 1901–1966

Dog, Cat Picture, 1954

Lithograph, 14-3/8"H., 20-1/2"W.

Gift of the Family of Ida Rosenthal, 1974.20

Johns, Jasper, American, 1930–

Fool's House, 1972

Ten-color lithograph

40-11/16"H., 20"W.

Anonymous Funds purchase, 1974.38

Lichtenstein, Roy, American, 1923–

Rouen Cathedral 4 (red and blue), 1969

Two-color lithograph, 41-3/4"H., 27"W.

Anonymous Funds purchase, 1974.39

Miró, Joan, Spanish, 1893–

Les Armes du Sommeil, 1973

Color etching and aquatint, 20-1/4"H., 24-1/2"W.

Endowment Fund purchase, 1974.19

Mucha, Alfons Maria, Czech, 1860–1939

Poster for Job Cigarette Papers, 1898

Color lithograph, 55"H., 37"W.

Endowment Fund purchase, 1974.18

Pennell, Joseph, American, 1857–1926

The Stock Yards, Chicago, 1910

Etching, 9-5/16"H., 12-7/16"W.

Anonymous Funds purchase, 1975.8

Picasso, Pablo, Spanish, 1881–1973

Les Saltimbanques (The Acrobats), 1905 (published in
1913)

Drypoint, 11-5/16"H., 12-15/16"W.

Endowment Fund purchase, 1975.1

Ruscha, Edward, American, 1937–

Mocha Standard, 1969

Eight-color lithograph, 19-9/16"H., 37"W.

Anonymous Funds purchase, 1974.40

Skööld, Birgit, British (born in Sweden), c. 1930–

Daisen-in, c. 1973–74

Embossed linoleum print, 23"H., 22-3/8"W.

Anonymous Funds and Max W. Zabel Fund purchase,
1974.21

Decorative Arts

Glass:

Gallé, Emile, French, 1846–1904

Lamp, c. 1904–14

Etched glass, 24-3/4"H.

Bequest of Cyril Winton Nave, 1974.23

Metalwork:

Unknown Artist, English

Sconces, c. 1870

Bronze, 27-1/2"H., 27-1/2"W. (each)

Gift of Arthur Liebman in Memory of Ethel Lewis Liebman, 1974.43.1-4

Various European Artists

149 Medals, Plaquettes, and Coins, 13th-20th centuries
Various media and dimensions

Gifts of Vernon and Sandra Hall, 1974.96-244

Woodwork:

Nohr, Harry, American

Bowl, c. 1974

Walnut burl, 4-3/4"H., 15-3/4" Dia.

Class of 1947 Gift Fund purchase, 1974.24

Nohr, Harry, American

Bowl, c. 1974

White birch burl, 5-1/8"H., 13-1/4" Dia.

Class of 1947 Gift Fund purchase, 1974.25

Nohr, Harry, American

Bowl, c. 1974

Catalpa, 3-3/4"H., 14-3/8" Dia.

Class of 1947 Gift Fund purchase, 1974.26

Nohr, Harry, American

Bowl, c. 1974

Block oak burl, 5-1/4"H., 11-1/2" Dia.

Class of 1947 Gift Fund purchase, 1974.27

Furniture

Bertoia, Harry, American (born in Italy) 1915-

Small Diamond Chair, designed 1952

Welded steel wire with polished chrome finish,
upholstered foam rubber seat pad

30-1/2"H., 33-3/4"W., 28"D.

Charles E. Merrill Trust Fund purchase, 1974.34

Breuer, Marcel, American (born in Hungary) 1902-

Cesca Arm Chair, designed 1928

Tubular steel with polished chrome finish, hand-woven
cane, and solid wood frame and arms with black lacquer
finish

31-1/2"H., 18-1/2"W., 23-5/8"D.

Charles E. Merrill Trust Fund purchase, 1974.32

Breuer, Marcel, American (born in Hungary) 1902-

Wassily Lounge Chair, designed 1925

Tubular steel with polished chrome finish, double-faced
cowhide

23-1/8"H., 27-1/2"W., 31-1/8"D.

Charles E. Merrill Trust Fund purchase, 1974.33

Matta, Sebastian, Chilean (works in Italy) 1912-

Malitte Lounge, designed 1967

Foam polyurethane blocks upholstered in fabric
63"H., 63"W., 25"D.

Anonymous Funds purchase, 1974.29.1-5

Mies van der Rohe, Ludwig, American (born in Germany)
1886-1969

Barcelona Chair, designed 1929

Stainless steel with polished finish, foam rubber and top
grain leather

30"H., 30"W., 30"D.

Art Acquisitions Fund purchase, 1974.30

Platner, Warren, American, 1919-

Coffee Table, designed 1966

Welded steel wire with chrome finish, glass

15"H., 42" Dia.

Charles E. Merrill Trust Fund purchase, 1974.35

Saarienen, Eero, American (born in Finland) 1910-1961

Pedestal Side Chair, designed 1957

Molded plastic shell with upholstered seat cushion

31-1/8"H., 19-1/2"W.

Class of 1943 Gift Fund purchase, 1974.31

Unknown Artist, English

Secretary-Bookcase, c. 1820

Mahogany, 101"H., 90-1/2"W., 20"D.

Bequest of Cyril Winton Nave, 1974.22

Ceramics

Chinese, English market

Deep Plate (1974.90), with arms of Frederick with

Marescoe in pretense and impaling Marescoe, c. 1724

Porcelain with polychromy and gold

8-15/16" Dia.

Chinese, English market

Plates (1974.93a,b and 1974.94a,b), notched octagonal

rim, with arms of Mills impaling Hatch, c. 1755

Porcelain with polychromy and gold

9" Dia.

Chinese, Portuguese market

Bowl (1974.63), molded rim, with arms of Saldanha, c.
1755

Porcelain with polychromy and gold

10-1/2" Dia.

Chinese, English market

Punch Bowl (1974.64), with arms of Howell, c. 1760

Porcelain with polychromy and gold

14-1/8" Dia.

Chinese, Russian market

Plate (1974.88), reticulated border, with central Imperial
Russian crest, c. 1780-90

Porcelain with polychromy and gold

7-9/16" Dia.

Chinese, Portuguese market

Teabowl and Saucer (1974.76a,b) and **Oval Platter**

(1974.77), concave rims, with arms of Araujo de

Acebedo, c. 1795

Porcelain with polychromy and gold

Teabowl, 3-9/16" Dia.; Saucer, 6-3/8" Dia.; Platter,

10-11/16" L., 7-3/4"W.

Chinese, Portuguese market

Plate (1974.91), concave rim, with arms of Silveira

impaling Tavora, c. 1800

Porcelain with polychromy and gold

9-13/16" Dia.

Chinese, Dutch market

Bowl (1974.59), with scene of Capetown Harbor and

Table Mountain, c. 1740-50

Porcelain with polychromy and gold

4-5/8" Dia.

Chinese, Dutch market

Teapot (1974.79a,b), with scene of Capetown Harbor and

Table Mountain, c. 1770

Porcelain with polychromy and gold

5-9/16" Dia.

Chinese, European market

Punch Bowl (1974.92), with continuous depiction of the

Hongs (warehouses) in Canton, c. 1785

Porcelain with polychromy and gold

14-9/16" Dia.

Chinese, Danish market

Deep Plate (1974.70), with double-marriage shield and

monograms JC and CLM, c. 1745

Porcelain with polychromy and gold

9-1/16" Dia.

Chinese, English market

Mug (1974.62), with dragon-form handle and inscription:

PETER CHAPMAN PARROTT, c. 1780

Porcelain with polychromy and gold

5-3/16"H., 4-5/16" Dia.

Chinese, Western market

Teapot (1974.84a,b), with entwined strap handle,

Masonic symbols, and the monogram ACL within a shield,
c. 1785-90

Porcelain with polychromy and gold

5-7/8"H.



Ruscha, Edward, American, 1937–

Mocha Standard, 1969

Eight-color lithograph, 19-9/16"H., 37"W.

Anonymous Funds purchase, 1974.40

Chinese, English market

Oval Platter (1974.83), with orange peel surface and concave rim, **Coffee Can and Saucer** (1974.86a,b), all with monogram JVP, c. 1795

Porcelain with polychromy and gold

Platter, 13-5/16" L., 10-1/2" W.; Coffee can, 2-3/4" Dia.; Saucer, 5-1/8" Dia.

Chinese, French market

Plate (1974.60), with concave rim, "The Mysterious Urn" design, and monogram JJBS in a shield, c. 1795

Porcelain with polychromy and gold
9-3/4" Dia.

Chinese, probably Dutch market

Plate (1974.75), with valenced rim, depicting the **Baptism**, c. 1710

Porcelain with polychromy and gold
8-1/2" Dia.

Chinese, Continental market

Plate (1974.87), depicting a couple and a greyhound, c. 1725

Porcelain with underglaze blue, polychromy and gold
9-3/16" Dia.

Chinese, probably Dutch market

Plate (1974.67), depicting a boy fishing, after a design by Abraham Bloemart, c. 1740

Porcelain with polychromy and gold
9-5/16" Dia.

Chinese, Continental market

Plate (1974.61), depicting the **Judgment of Paris**, c. 1750

Porcelain with polychromy and gold
9" Dia.

Chinese, European market

Creamer (1974.74), with scroll-shaped handle, depicting the **Resurrection**, c. 1745

Porcelain with grisaille and gold
4-13/16" H.

Chinese, European market

Teabowl and **Saucer** (1974.56a,b), eggshell porcelain; **Coffee Cup** (1974.72), depicting the **Agony in the Garden**, c. 1745

Porcelain with grisaille, iron red and gold
Teabowl, 2-3/4" Dia.; Saucer, 4-7/16" Dia.; Coffee Cup, 2-1/2" H., 2-1/2" Dia.

Chinese, European market

Saucer (1974.57), depicting the **Parable of the Talents**, c. 1745

Eggshell porcelain with grisaille and gold
6-1/16" Dia.

Chinese, Continental market

Plate (1974.81), depicting the **Crucifixion**, c. 1745
Porcelain with grisaille and gold
8-15/16" Dia.

Chinese, Continental market

Plate (1974.69), depicting the **Crucifixion**, c. 1745
Porcelain with polychromy and gold
8-7/8" Dia.

Chinese, Continental market

Plate (1974.82), depicting the **Nativity**, c. 1745
Porcelain with grisaille and gold
8-3/16" Dia.

Chinese, European market

Teabowl (1974.71), depicting **Adam and Eve**, c. 1745-50
Eggshell porcelain with grisaille, iron red, and gold
3" Dia.

Chinese, European market

Pair of Coffee Cups (1974.80a,b), depicting the **Ascension**, c. 1745

Porcelain with polychromy and gold
2-9/16" H. and 2-3/8" Dia.

Chinese, Western market

Plate (1974.66), depicting scene with **Don Quixote**, c. 1740-45
Porcelain with polychromy and gold
9-1/8" Dia.

Chinese, Scottish market

Plate (1974.65), depicting two Scottish Highlanders in kilts, c. 1740-45
Porcelain with polychromy and gold
9-3/16" Dia.

Chinese, Dutch market

Plate (1974.73), depicting a scene known as **The Bull's Cruelty**, c. 1750
Porcelain with polychromy and gold
9-1/16" Dia.

Chinese, European market

Plate (1974.68), notched octagonal rim, depicting scene of the **Building of the Temple of Hiram with King Solomon, Hiram and Masonic Symbols**, c. 1760
Porcelain with polychromy and gold
9" Dia.

Chinese, English market

Plate (1974.78), depicting **Danby Gate entrance to the Oxford Physick Garden**, c. 1765
Porcelain with grisaille, polychromy and gold
9" Dia.

Chinese, probably French market

Tray (1974.58), molded rim, c. 1765
Porcelain with polychromy and gold
11" L., 8-7/16" W.

Chinese, probably English market

Punch Bowl (1974.85), with hunt scenes, c. 1785
Porcelain with polychromy and gold
14-1/4" Dia.

Chinese, English market

Plate (1974.89), with incorrect arms of Hammond, c. 1795
Porcelain with polychromy and gold
7-9/16" Dia.

Gifts of Mr. and Mrs. John C. Cleaver

The Rider Painter, Greek (Laconia), active c. 570-535 B.C.

Kylix in the "Decorated" Style, c. 540 B.C.
Ceramic with slip decoration and red and cream paint
4-5/8" H., 9-11/16" W.
Fairchild Foundation Fund and Endowment Fund purchase, 1975.6

English, Royal Crown Derby

Plate, 1910
Porcelain with polychromy and gold, 7-1/8" Dia.
Gift of Mrs. Casimir D. Zdanowicz, 1975.9

French, Sèvres

Plate, 19th century
Porcelain with polychromy and gold, 9-3/8" Dia.
Gift of Mrs. Casimir D. Zdanowicz, 1975.10

Indian Paintings

Indo-Persian Style, c. 1550

A Man with a Camel, 1974.48

Gouache and gold on paper,
4-1/8"H., 5-7/8"W.

Mughal Style, c. 1610

A Woman Visiting an Ascetic, 1974.49

Gouache and gold on paper,
5-3/8"H., 2-5/8"W.

Mughal Style (after Abūl Hasan), late 18th century

The Emperor Jahāngīr holding a Globe, 1974.50

Gouache on paper, 8-3/4"H., 6-1/2"W.

Mughal Style, late 18th century

Portrait of a Nobleman, 1974.51

Gouache and gold on paper,
8-5/8"H., 4-3/4"W.

Mughal Style, c. 1700

Aurangzeb crossing a Lake in a Boat, 1974.52

Gouache and gold on paper,
7-1/4"H., 11-7/8"W.

Mughal Style, early 18th century

Princes in Conversation by a Riverside, 1974.53

Gouache and gold on paper,
6-1/4"H., 3-1/2"W.

Mughal Style, early 18th century

Rāginī Rāmakaṭī, 1974.54

Gouache and gold on paper,
7-1/2"H., 4-1/2"W.

Mughal Style, period of Muhammad Shāh (1719–1748)

Women worshipping Śiva Liṅga, 1974.55

Gouache on paper, 5-5/8"H., 4-1/8"W.

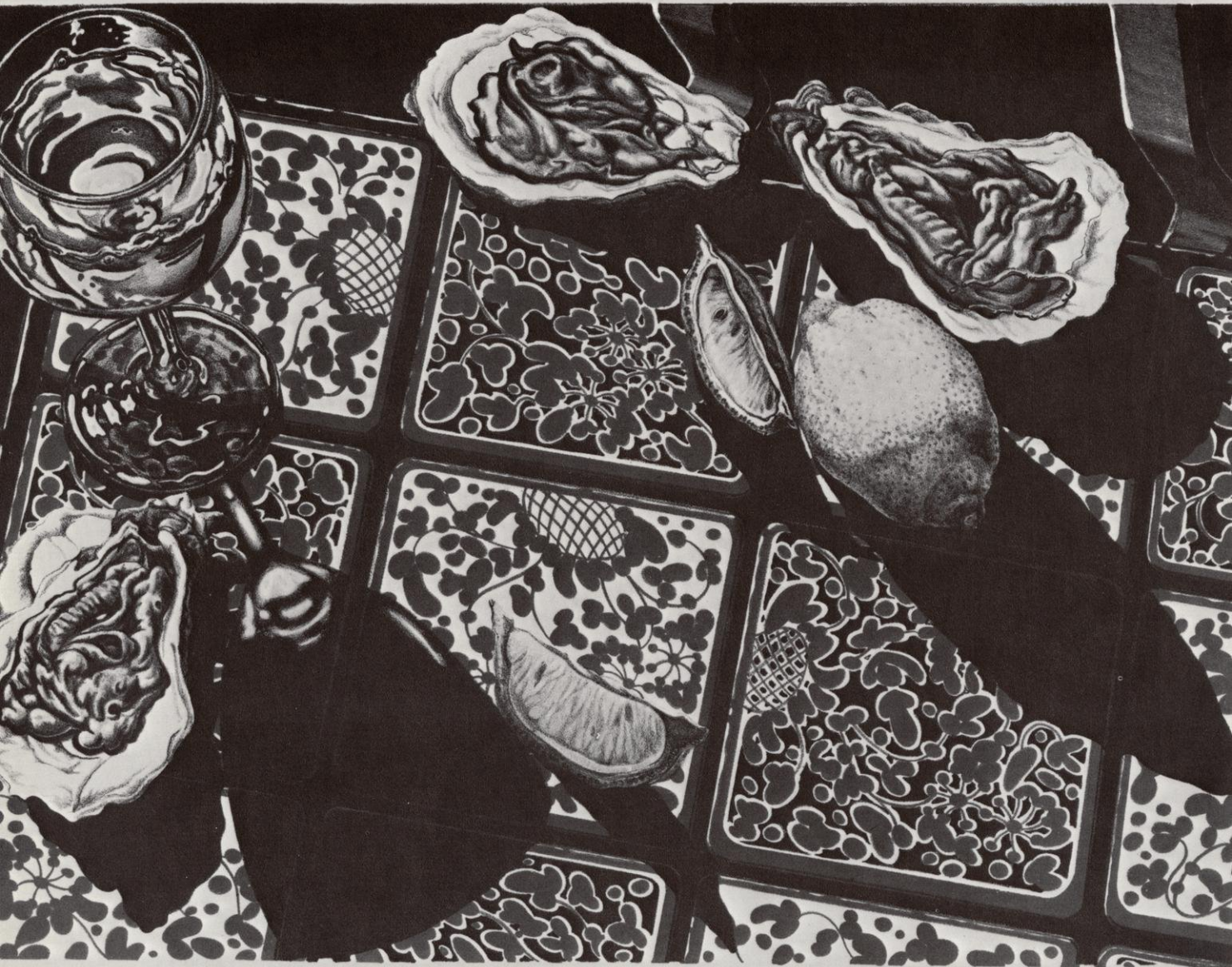
Gifts of Mrs. Earnest C. Watson

Beal, Jack, American, 1931–

Oysters, 1974

Lithograph, 12"H., 16"W.

Anonymous Funds purchase, 1974.37



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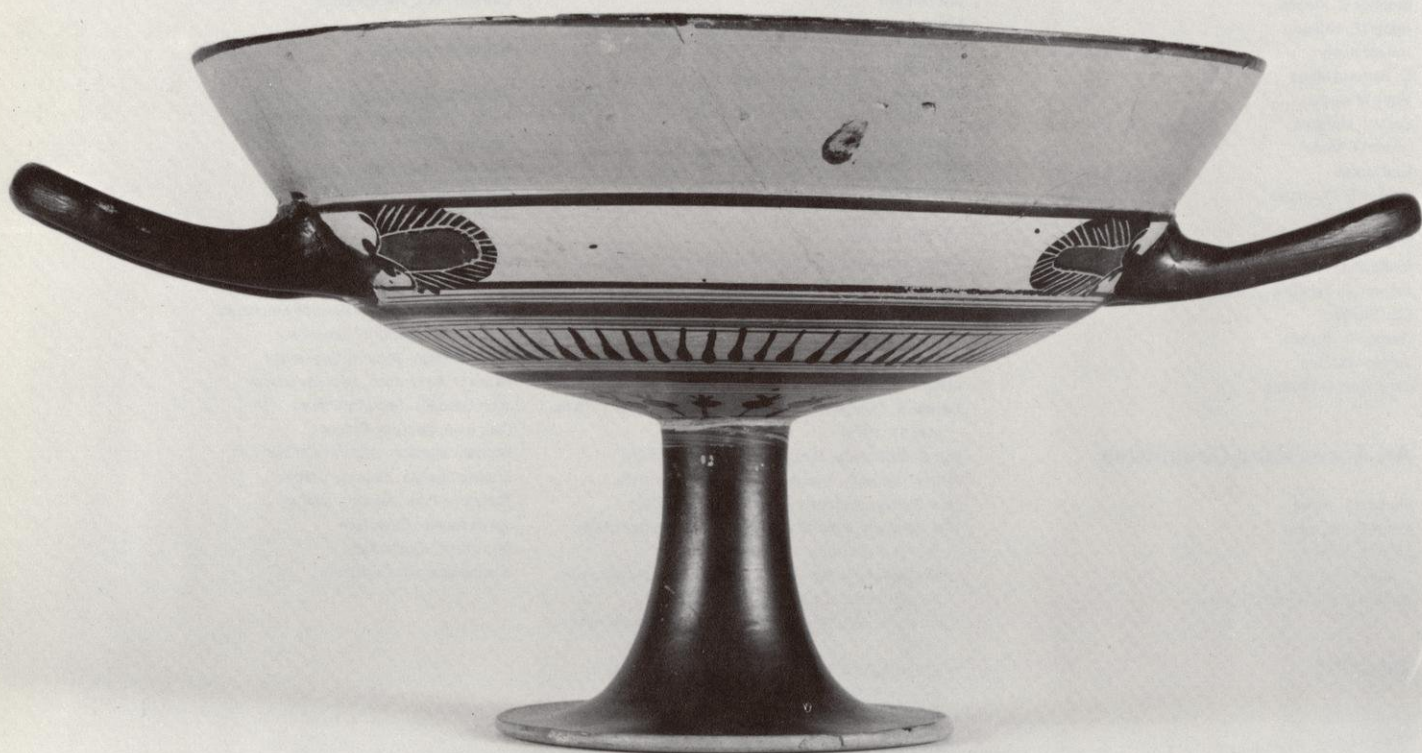
The Rider Painter, Greek (Laconia), active c. 570-535 B.C.

Kylix in the "Decorated" Style, c. 540 B.C.

Ceramic with slip decoration and red and cream paint

4-5/8"H., 9-11/16"W.

Fairchild Foundation Fund and Endowment Fund
purchase, 1975.6



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Sonntag, William Louis, American 1822–1900

Landscape, after 1857

Oil on canvas

35-3/8"H, 55-3/8"W.

Gift of Pi Beta Phi Sorority, Wisconsin Alpha Chapter

1975.11

Chinese, Portuguese market

Bowl (1974-63), molded rim, with arms of Saldanha, c.

1755

Porcelain with polychromy and gold

10-1 1/2" Dia.



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1886–1969

Barcelona Chair, designed 1929

Stainless steel with polished finish, foam rubber and top grain leather

30"H., 30"W., 30"D.

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Chinese, European market

Punch Bowl (1974-92), with continuous depiction of the

Hongs (warehouses) in Canton, c. 1785

Porcelain with polychromy and gold

14-9/16" Dia.



Chinese, Dutch market

Teapot (1974.79a,b), with scene of Capetown Harbor and
Table Mountain, c. 1770

Porcelain with polychromy and gold
5-9/16" Dia.



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