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2 10,000 years of art, from the Far East, Europe, Africa, and the America's were the focal points of the Elvehjem Museum of Art's exhibition and educational programs during the 1977-78 year. Sculpture, textiles, graphics, the decorative arts, and painting were shown to an ever-growing and interested student population, in addition to residents and tourists of this Upper Midwestern region.

Fund-raising has been and will continue to be a key concern for museum and volunteer personnel as the Elvehjem Museum of Art works to channel severely needed support into its Endowment Fund, which will provide the means to expand its permanent collection. The Museum is sincerely grateful for first-time funding from the State of Wisconsin for part of its annual exhibition program, and now actively seeks assistance from the private sector so that the Museum may pursue the acquisition of works of art for its permanent collection. As always, quality will be the key for future acquisition. We appeal to University of Wisconsin Alumni, as well as to other interested patrons of the arts, to help the Elvehjem serve its growing public by contributing works of art and funds to the Elvehjem Museum of Art Endowment Fund, administered by the University of Wisconsin Foundation. As one of America's great public institutions, the University of Wisconsin-Madison must not permit its art museum to take a back seat to anyone.

During this past year, grants from the Anonymous Funds Committee and the Humanistic Fund at the University of Wisconsin-Madison enabled the Museum to match a \$10,000 grant under the Museum Purchase plan of the National Endowment for the Arts. Additional support from the National Endowment for the Humanities, the Wisconsin Arts Board, the Knapp Bequest Committee of the University of Wisconsin System, and the Cooperative Programs area of the NEA provided the impetus for long-range exhibition planning, publications, and loans, all a vital and necessary part of the museum's educational goals. To them we are sincerely appreciative.

Numerous acquisitions were made possible during this twelve-month period with support from several local foundations, as well as from interested donors and

national organizations. Since our needs are so many and our resources so few, their interest is gratefully acknowledged, and they are listed separately in this *Bulletin*.

Personal visits by the director to Wisconsin Alumni Chapters and professional meetings continue to bring the programs of the Elvehjem Museum of Art to the public. Whenever possible, Museum staff are available to discuss the Elvehjem with interested people, either singly or in groups.

Phase One of the Museum's Sculpture Garden and Forecourt on University Avenue is well under way with construction expected to be completed this Autumn. Within the next three years, with the widening of University Avenue and the closing of Murray Street to vehicular traffic, another green space will be created around the Museum where additional sculpture and landscaping will complete Phase Two of the Sculpture Garden.

With so many University of Wisconsin-Madison departments using the resources of the Elvehjem, exhibitions are being planned several years in advance to permit maximum use of the permanent collections and travelling shows as part of the overall University curriculum. Again, "we welcome your use and urge your continued support."

Invitation '77: 10
Painters

Sunrise

American Decorative
Arts



Summer, 1977

Inaugurating the 1977-78 year at the Elvehjem Museum of Art was an exhibition of contemporary paintings by Midwestern artists organized by the Walker Art Center in Minneapolis. Recent work by 10 painters, including Tom Francis, Victor Kord, and Richard Lazzaro from the University of Wisconsin-Madison Art Department faculty was shown during summer months in the Brittingham Galleries.

In 1759, Claude Joseph Vernet completed a series of large marine paintings for the 3rd Earl of Bridgewater. Known throughout Europe in the 18th century as the master of the marine landscape, Vernet's talents were widely acclaimed. With an unrestricted gift from the estate of the late Robert Gale Doyon, a graduate of the Art History Program at the University of Wisconsin-Madison, the Elvehjem was able to acquire this major masterpiece for the permanent collection. (cover illustration).

In continuing and expanding its American decorative arts holdings, the Museum accepted several pieces with great pleasure from the Martin Wunsch Foundation including a pair of Chinese Export porcelain sauceboats from the famed Samuel Vaughan service, and a mahogany Philadelphia cardtable, c. 1810-1825, attributed to Henry Connelly. The Elvehjem Museum of Art is actively seeking major pieces of American and European decorative arts, and is particularly pleased to add these gifts to the collection.

Sheraton Card Table (c. 1800), attributed to Henry Connelly of Philadelphia, Gift of the Wunsch Foundation.

Mark and Helen Hooper Collection

During the 1977-78 fiscal year, the single most important collection of contemporary prints to be received by the Elvehjem was given by Mr. and Mrs. Mark Hooper of Manitowoc, Wisconsin. Representative of the international impact of Stanley William Hayter and Atelier 17 in Paris, the Hooper Collection was begun with a gift of 159 prints by 88 artists from 19 countries. Housed at the Elvehjem, the Hooper Collection will be shared regularly with other University of Wisconsin-System art galleries. This major collection is truly significant for its range and depth, and the Elvehjem has accepted it with deep gratitude.

Fall, 1977

Atelier 17

To honor the 50th anniversary of the founding of this great printmaking studio, the Elvehjem Museum of Art organized a retrospective of Atelier 17 and its creator, Stanley William Hayter. Made possible by a grant from the National Endowment for the Arts, the exhibition included 154 works borrowed from 63 world-wide lenders and a fully illustrated catalogue written by Ms. Joann Moser. The exhibition circulated to the University of Iowa Museum of Art, the Brooklyn Museum, the University of Michigan Museum of Art, and the Krannert Art Museum. The catalogue is the first comprehensive work on the studio, and has become the standard reference.

Old Master Prints

Drawn from the permanent collection of the Elvehjem Museum of Art, this exhibition included works by Durer, Callot, Rembrandt and others active during the 16th through 18th centuries. Images included newly added prints by Schöngauer and Van Leyden as the Elvehjem continues to seek out major works by European masters.

Ancient Greek Coins

Continuing to develop the Ancient Collection of the Elvehjem, Mr. and Mrs. Arthur J. Frank of Milwaukee established yet another significant aspect of the ancient arts by presenting the Museum with 90 superb examples of silver and bronze coins from ancient Greece. Exhibited in a specially designed permanent installation, the coins are a new dimension for the collection and are continually studied by scholars, laymen, and children. The Elvehjem is deeply appreciative of the on-going interest of the Franks in bringing the Museums' ancient collection into international prominence.

Collectors Choice:
Pictures of the Floating World

Historically "Collectors Choice" has and will continue to aim towards educating the perspective buyer to the subtle reasons why differences in quality have corresponding price ranges. "Pictures of the Floating World" centered around 18th and 19th century Japanese color woodblock prints, and the "good-better-best" approach to connoisseurship. With the assistance of a checklist, bibliography, and basic guide to collecting written by David Berreth, Assistant Director, and an introductory lecture by art dealer Merlin Dailey, the Elvehjem exhibited this sales show in the Mayer Gallery during the Fall season.

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Ancient Glass

Through the generosity of the Evjue Foundation, the Fairchild Foundation of Milwaukee, Mrs. Earnest C. Watson, Ottilia Buerger, Mary B. Kieckhefer, Lynn Ashley, Prof. and Mrs. Glenn T. Trewartha, and Mr. Gawain McKinley, the Elvehjem Museum of Art has developed a well-rounded collection of ancient glass, from Greece, Italy, Egypt, and Syria. 1,000 years of glass making are represented by these objects from the Ancient Mediterranean World.

Daumier Lithographs Presented

The Helen Wurdemann Collection was expanded this year with the additional gift of 201 Honoré Daumier lithographs. A number of the artist's series are now to be found in the Wurdemann gift. Translations of subtitles is a continuing museum project and several exhibitions of this collection are planned.

Portrait of a Young Man in Blue (c. 1735-1740)
by the Van Renssaelaer Limner. Gift of Mr. & Mrs. Stuart Feld.



Feld Collection

Three oil paintings representative of the 18-19th centuries were presented to the Museum's permanent collection by Mr. and Mrs. Stuart Feld, New York City. "Portrait of a Young Man in Blue" by the Van Renssaelaer Limner and "Rocks, Surf, and Sailboats" by Wm. Trost Richards (1899) gives much needed depth to the American area as does "Woman in Green Hat" by Carolus-Duran (1896) to the 19th century French collection. The Museum is most appreciative of the continuing support of the Feld's who have made possible so much of the present American painting collection.

19th Century European
Porcelain

During the short history of the Elvehjem Museum of Art, the permanent collection has been enriched by large and significant gifts of Chinese Export and European porcelain from Mr. and Mrs. John C. Cleaver of Milwaukee. During 1977, Mrs. Cleaver continued this support by presenting the Elvehjem with 67 pieces of documented European porcelain, representing 19th century work in Russia, England, and France. Interest in this collection continues to grow and thanks to the thoughtful and ongoing support of Mrs. Cleaver, the Elvehjem is able to offer a wide range of porcelain to the viewing public.

Fifteen piece Porcelain Tea Service, French, Old Paris.
Gift of Mrs. John C. Cleaver.



Guggenheim Sculpture
on Loan

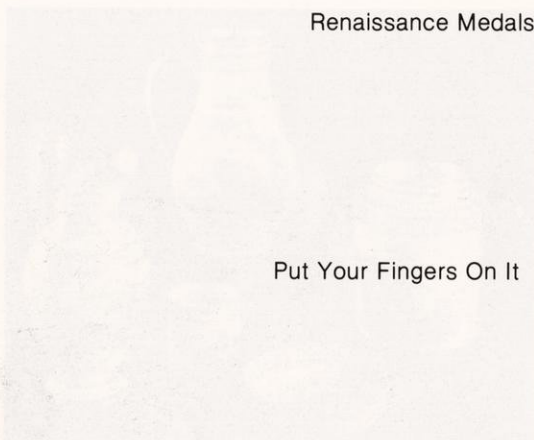
With the assistance of a Cooperative Programs grant from the National Endowment for the Arts, 17 internationally known pieces of sculpture were lent to the Elvehjem by the Solomon R. Guggenheim Museum in New York City for the academic year. Initially begun with a loan from New York's Metropolitan Museum of Art, this is the second in a series of loans planned over a number of years to bring works to the Madison area not usually seen in the Upper Midwest region. In this group, sculptures were included by Archipenko, Dubuffet, Giacometti, Kelly, Lichtenstein, Maillol, Samaras, and Trova. The Elvehjem Museum of Art gives special thanks to Dr. Louise Svendsen, and Mr. Henry Berg at the Guggenheim for making this loan so successful.

Winter, 1978

Art Faculty Exhibits
New Art Works

For the first time since 1974, the University of Wisconsin-Art Faculty exhibited as a group at the Elvehjem Museum of Art. 38 artists showed a total of 156 recent works to the public, accompanied by an illustrated catalogue. This exhibit marks the beginning of the Elvehjem's plan to show the most recent work by all art faculty every four years so that undergraduates will have the opportunity of seeing faculty work during their normal college career in Madison. The show was extremely popular, and was accompanied by gallery talks by many of the exhibiting artists.

Renaissance Medals



Put Your Fingers On It

Class of 1926 Presents Rare George III Commode

African Textiles from Madison Collections

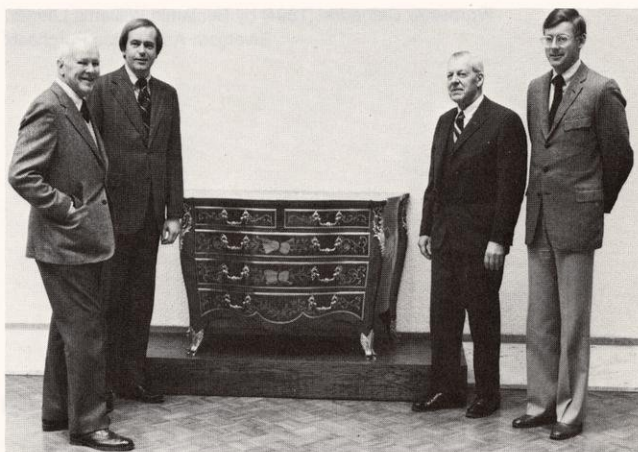
In anticipating the forthcoming publication of "The Vernon Hall Collection of European Medals" catalogue, sixteen additional Renaissance medals were presented to the Museum by Professor of Comparative Literature, Vernon Hall. With a total collection of well-over 300, it is one of the few collections of its type in the United States with medals and plaquettes from the 15th through the 19th centuries.

For the first time in the history of the Museum, an exhibit was designed specifically for children and adults to touch. Comprised of sculpture in terra cotta, wood, marble, and bronze, the exhibit has been so popular that it has been continued month after month as an introduction for children to the Museum's permanent collection.

Under the auspices of Gift Fund Chairman William B. Sarles, Professor Emeritus of Bacteriology, the Class of 1926 provided funds for the Elvehjem Museum of Art to acquire a George III marquetry commode attributed to the French cabinetmaker Pierre Langlois. This gift commemorates the 50th year reunion of the Class of 1926. Made in London in the 1760's, this splendid rococo commode is the first example of the French Louis XV style to enter the Museums' permanent collection. Among other pieces made by and attributed to Langlois are those in the Royal Collection, Windsor Castle, Buckingham Palace, London Woburn Abbey, the Collection of the Duke and Duchess of Bedford, and other international collections.

Spring, 1978

With interest in textiles continually growing, the Elvehjem Museum of Art presented a broad overview of textile production in Africa since World War II. Photographic panels illustrated artistic techniques along with how various types of clothing were worn. Professor Betty Wass and Barbara Murnane of the Environment and Design Program Area of the School of Family Resources and Consumer Science were responsible for the exhibition, including the handsomely illustrated accompanying catalogue. The exhibition was sponsored by the Elvehjem Museum of Art, the African Studies Program, and the Helen Louise Allen Textile Collection.

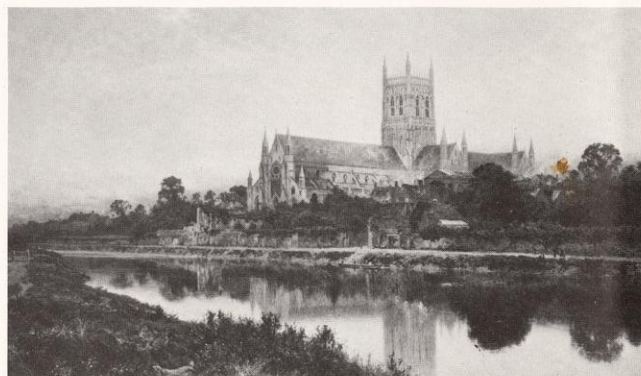


Eric McCready, Elvehjem Museum of Art Director (far right) and Fred Winding, University of Wisconsin Foundation Associate Director (2nd from left), accept an 18th century French Commode attributed to Pierre Langlois, given by the Class of 1926. The Class is represented by Gift Fund Chairman William B. Sarles (far left) and John H. Esch, Class President (2nd from right).

FRIENDS Choice: Icons

The Elvehjem Museum of Art was pleased to accept from the FRIENDS a series of six highly important Russian, late 17th-early 18th century icons. Rare because of the quality of painting and unusual size, the icons are from the same iconostasis. When returned from the museum's conservators, the panel paintings will be exhibited in conjunction with the Joseph E. Davies Collection.

Worcester Cathedral (1894) by Benjamin Williams Leader.
Elvehjem Associates Purchase.



19th Century England

"Worcester Cathedral", one of the major paintings by Benjamin Leader and dating to 1894, was presented to the Elvehjem at the annual FRIENDS Choice gala by the Elvehjem Associates. As part of their on-going program to purchase one major work of art for the Museum each year, the Associates gift will be used to strengthen holdings in the 19th century European Gallery. This particular painting was exhibited by Leader at the Royal Academy (1894), and the Winter Exhibition in London in 1909. Works of art by Leader, so representative of Victorian England, are owned by every major English museum.

The Ash Can School

This cameo exhibit marked the first in a series to bring specialized groups of prints from the Museums' permanent collection to the public. Works by Sloan and Bellows highlighted this small yet stunning show which was used by a variety of University of Wisconsin departments for intensive research.

Takashimaya

With the support of a \$10,000 grant from the National Endowment for the Art Museum Purchase Plan, the Elvehjem raised a matching sum and acquired two contemporary works by living American painters. *Takashimaya* by Tom Blackwell is the first photorealist painting to enter the permanent collection of the Museum, and another work in a similar style by Larry Stark, from his *Monuments of the Western World* series was acquired under the auspices of the same grant. Supporting living American artists is a significant role of every American museum, and the Elvehjem is pleased to have been a part of the program this last year.



Takashimaya (1974) by Tom Blackwell. National Endowment for the Arts Fund, Anonymous Funds and Humanistic Foundation Fund Purchase.

Treasures of Cyprus

Some 8,000 years of Cypriot art were included in this exhibition made possible through the Smithsonian Institution. Sculpture, jewelry, ivory, bronzes, and other materials helped the public better understand the historic influence from Greece and Turkey on Cyprus, and added another dimension to current United States interest on the ancient world, i.e., Pompeii, Peru, and Egypt.

Elvehjem Museum of Art Council Report

- 12 Twenty-nine men and women appointed by the Chancellor comprise the Elvehjem Museum of Art Council, charged with relating the Museum to its users and supporters, encouraging and advising the professional staff, and raising money to build up a permanent Endowment that can assure acquisition funds.

Among these, serving ex-officio are the Museum Director, the Executive Director of the University of Wisconsin Foundation; the University of Wisconsin-Madison Vice Chancellor for Academic Affairs; the Dean of Letters and Science; and the Coordinator of the University's Consortium for the Arts. Three faculty members and one student are appointed annually. Up to twenty lay members—geographically scattered and by vocation mixed—complete the Council membership.

The body meets in Madison twice a year for reports, discussion, and exchange of ideas. Between meetings, members are in touch with the Museum through publications, news releases, and correspondence, and in their special affiliation with the Elvehjem contribute to its well-being and strength. Ten present members have served on the Council since it was formed in June, 1972, lending continuity of purpose and activity.

The ENDOWMENT FUND, with a goal of \$2.5 million, is a primary responsibility of the Council. In the six years of its existence, it has grown slowly but steadily, and has a present market value of \$659,200. The Council's decision several years ago to permit use of *general* Endowment income for art purchases has given the Elvehjem increased flexibility in acquisition. One of the Museum's most significant new art works, the mid-18th century painting, "Sunrise" by Claude Joseph Vernet, was partially paid for in this way. Income from a *named* endowment was first used in September 1977, and purchased two exquisite Sevres vases.

CHANGE OF NAME. In April the Council entered into the decision to change the name of the Elvehjem Art Center to Elvehjem Museum of Art, unanimously endorsing the staff's recommendation to the University administration.

"FORWARD WITH WISCONSIN." Council members are

participating in the all-University capital funds campaign, "Forward With Wisconsin," in which the Elvehjem Museum of Art is included for \$600,000. John A. Bolz coordinates Council efforts and is its liaison with the campaign committee.

Unlike many museum Boards of Trustees, the Elvehjem Museum of Art Council exercises no directorial duties. Rather, its members are concerned and enthusiastic overseers of a facility they admire and value as a University of Wisconsin resource—indeed, a resource for the entire State. From that standpoint, and with dedication, they try to lend helpful guidance and support to the Museum's professional staff.

Joyce Bartell,
Chairperson

Ex-Officio Members

Irving Shain, Chancellor
Glenn S. Pound, Dean, College of Agriculture and Life
Sciences (Acting Chancellor 7/76-11/77)
E. David Cronon, Dean, College of Letters and Science
Robert B. Rennebohm, Executive Director, U.W.
Foundation
Fannie Taylor, Coordinator, Consortium of Performing Arts
Eric S. McCready, Director, Elvehjem Museum of Art

Members-at-Large

Emily Mead Baldwin (Mrs. Henry)
Joyce Bartell (Mrs. Gerald), Chairperson
John A. Bolz
Margot Reid Donald (Mrs. Alanson)
Newman T. Halvorson
R. T. Johnstone
Harold E. Kubly
Hope Melamed (Mrs. Abraham)
Earl Morse
Catherine Quirk
Carl E. Steiger
Gordon R. Walker
James S. Watrous
Jane Werner Watson (Mrs. Earnest)

Madison Campus Faculty and Student Members

Robert E. Krainer, Department of Business Administration
Frank R. Horlbeck, Department of Art History
John H. Wilde, Department of Art
Anne Doherty, Graduate Student, Department of Art
History

I. Studies of the Permanent Collection

***Lamentation Triptych* by Colin de Coter**

Pamela Hibbs Decoteau

Assistant Professor

Department of Art and Design

Southern Illinois University at Edwardsville

- 14 Colin de Coter is one of those names that history has consigned to obscurity. But, though relatively unknown today, this sixteenth-century artist was a very popular Flemish painter during his lifetime. Max J. Friedlander states that Coter's workshop created painted wings for sculptured altars which were intended for export¹ and the fact that several of Coter's paintings were found in Germany suggests that originally they were German commissions. Coter's fame was due at least in part to his ability to reproduce the technique and flavor of the great 15th-century Flemish paintings, especially those of Rogier van der Weyden. But he is significant for us because he is one of the few Northern European artists of the late fifteenth and early sixteenth centuries for whom both documents and signed paintings survive. Most contemporary artists listed in the records of the Artists Guild have no paintings which can unquestionably be attributed to them.

The fact that Coter signed three of his paintings is in itself noteworthy, for few Flemish artists of his era placed their names on paintings. Coter's signatures are placed in the embroidered borders of clothing worn by holy figures in his paintings and, since they are an integral part of the paintings, their authenticity can hardly be questioned.

The Elvehjem Museum of Art owns an important painting by Colin de Coter, the *Lamentation Triptych* (Figure 1). This work is crucial to our understanding of Coter's work for it is the only altarpiece to have survived intact and may be one of the latest works by this master.

The altarpiece depicts the theme of the Lamentation over the dead body of Christ. The Lamentation was not described in the Gospels but seems to have originated from the desire of religious writers to augment the developments in the story of Christ's Passion. The division between scenes of the Entombment and Lamentation in art are not always clear.² Christ is sometimes shown being anointed and prepared for burial during the Lamentation, occasionally He lies on a stone slab, and quite often the crucifixion cross is seen behind the figures as if the scene were a continuation of the descent from the cross. In fact many writers and artists

place the tomb very near the cross. The two main participants in the Lamentation scene are, of course, the dead Christ and the Virgin. Christ's lifeless body is usually horizontal and that helps to distinguish Lamentation scenes from the more vertical scenes of the Deposition. An element of ambiguity is introduced, however, when the upper part of His body is raised by a supporting figure. In the Middle Ages other figures were added to the Lamentation scene—first Mary Magdalene and St. John the Evangelist and later other participants of the 'historical' scene—Joseph of Arimathea, Nicodemus, Mary Cleophas and Mary Salome.

In the center panel of the Elvehjem painting we find the body of Christ resting on what might represent His tomb—a pink-veined marble stone which is very similar to the famous tombstone described by pilgrims to Jerusalem.³ The Virgin Mary laments over the body of Christ and her left hand is clutched to her breast. This gesture is traditional in depictions of the Madonna of Sorrows who "places her left hand on her heart to indicate that she suffers."⁴ Holding the upper part of Christ's body is the figure of St. John who raises his left hand to his head in another common gesture of mourning.⁵ To the Virgin's left stands Mary Magdalene. As so often she is placed near Christ's feet to commemorate her anointment of His feet at the house of the Pharisee. She clutches her hands in grief as she wipes the tears from her cheek with a veil. In the right panel we find the two other Marys, Mary Cleophas and Mary Salome, who supposedly came with the Magdalene to anoint the body. The one in the foreground holds the open ointment jar. In the left panel are Joseph of Arimathea, an older, balding man⁶ whose turban-like headdress rests on his shoulders. He is depicted as a wealthy man who wears a dark brown velvet robe with fur lining and cuffs and holds the sacred Crown of Thorns with covered hands. Behind him we see the head of an exotic, bearded man—probably Nicodemus. Running behind these three-quarter length figures are barren hills and in the center stands the ladder and stem of Christ's cross. Finally, at the top of both side panels we can see the feet and broken legs of the two thieves who were crucified with Christ.

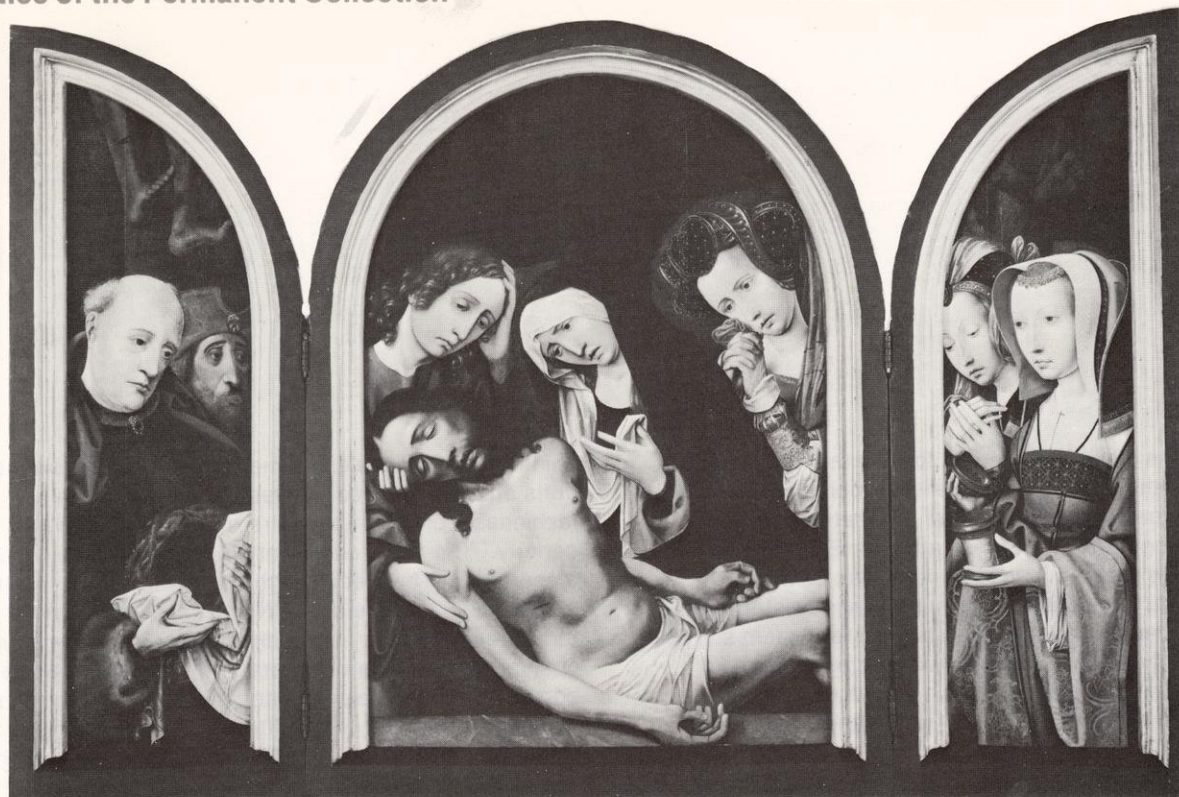


Figure 1. Colin de Coter, *Lamentation Triptych*, Elvehjem Museum of Art.



Figure 2. Colin de Coter, *Lamentation Triptych*, (before restoration) Elvehjem Museum of Art.

- 16 Although the Elvehjem Triptych follows the traditional pattern for the Lamentation scenes, it contains one really unique feature in the inclusion of the feet of the thieves. No other contemporary Lamentation (or Entombment) includes this motif. It gives the otherwise calm and conventional composition a rather strange twist for not only have the legs been broken but the feet seem still to writhe. This violence contrasts with the static body of Christ, whose blood does not run and whose face is relaxed. None of the mourning figures show motion or emotion like those feet. Their inclusion is also a disturbing feature structurally, for the horizontal format of the triptych is very narrow; the legs of Christ and the shoulders of the standing figures are cut off by the frames, yet the feet dangling at the top imply a space above the figure group. Apparently, there never were complete bodies for these thieves, for the top edge of the panels has an unpainted border—clear evidence that this was the full extent of the painting.

Why the artist of this Triptych chose to include the feet of the thieves is not known. Since many Flemish artists around 1500 specialized in reducing famous full-length religious scenes to more intimate half-length paintings, it might be assumed that our artist was also condensing this composition from a full-length prototype which included the thieves. However, no such Flemish Lamentation scene has been identified. Although the stylized faces do not seem to indicate that the artist's main concern was realism, the inclusion of the legs of the thieves does place the scene on Golgotha and locates the time as immediately following the removal of Christ's body from the cross, rather than a more abstract and eternalized presentation of the Dead Christ as might have been suggested with the background blacked out. The agony implied by the writhing feet emphasizes the pain involved in such a death, while the more restrained sorrow expressed on the faces of the mourners perhaps suggests the power of their faith.

The figures of the Virgin and St. John wear conventional costumes suggesting early Christian dress, but the clothing of the Mary Magdalene and the other two Marys is not traditional and these costumes help to date the

painting. The Magdalene's metallic headdress, slashed cuffs and thin lavender gloves are all part of the fashionable or theatrical attire of the early sixteenth century.⁷ The foreground Mary in the right panel wears an elaborate four-layered French hood which was popular around 1500 and the hat of Nicodemus was common in the sixteenth century. In addition to these contemporary costumes, the faces of several of the figures may be portraits of the people who commissioned or owned the painting. At the end of the fifteenth and beginning of the sixteenth century it was fashionable for ladies of high society to have their portraits painted in the guise of Mary Magdalene. In two other works by Colin de Coter the Magdalene has been identified as a portrait of the donatrice.⁸ It is also possible that the prominent position and unique features of Joseph of Arimathea signify that he is a donor portrait. The two Marys in the right panel are so generalized that it is unlikely that they represent actual portraits. The faces of the Virgin and Christ are not portraits but are in keeping with the standard representations of these holy figures.

The original location of this altarpiece is unknown. In scholarly documents it is referred to as the "Bernatsky Triptych" because the first known owner of the triptych was the Bernatsky family in 1905. Since the triptych is fairly small, measuring only 110 x 147 cm. (approximately 42 x 52 inches), we conclude that it probably was not used to adorn a church altar. Small altarpieces like this were used in private chapels. Often when wealthy pilgrims returned from the Holy Land they commissioned shrines, paintings, and sculptures which echoed the shrines they had seen in the Church of the Holy Sepulchre. Stone Lamentation scenes are found in France and Germany. Often the donors asked to be buried in the same chapel with these tableaux, indicating that these scenes had funerary character.⁹ It is possible, then that the Elvehjem *Lamentation* was originally commissioned for such a purpose.

The Colin de Coter Triptych entered the collection of the University of Wisconsin in 1913 (gift of Charles R. Crane). The painting languished in various storage and display areas with inadequate heat and humidity controls

until the opening of the Elvehjem Art Center (now Museum of Art) in 1970. Earlier storage resulted in considerable deterioration of the paint surface in the form of flaking, blistering and losses. In 1948, a partial restoration was undertaken by Leo A. Marzolo who glued down some of the flaking paint and retouched the body of Christ. In his repair of damage, he also added the overly elaborate headdress of the Magdalene which is seen in Figure 2. However, despite this treatment, the painting continued to deteriorate for lack of a climate-controlled atmosphere, and, by the time the painting was moved to the new Art Center, the surface had again suffered considerable flaking, blistering and paint losses (Figure 2).

Finally, in 1971-1972, a complete restoration was undertaken by Carroll Wales and Constantine Tsaousis of Oliver Brothers, Inc. of Boston. X-rays were taken at the outset to determine how much of the original surface remained. Using the x-rays as a guide, the panels were then completely cleaned to remove all the old varnish layers, dirt and overpaint. During this process, an earlier and extensive restoration was discovered,¹⁰ which was probably done within a century after Coter painted this picture. Actually, to refer to this earlier treatment as a restoration is something of a misnomer, as many significant and deliberate changes were made in the painting at that time which significantly altered it stylistically and iconographically. At this time the paint on the face of Joseph of Arimathea was gouged and scraped down to the gesso and a new face was painted. Yet the red chaperon around his neck was not damaged at all. Since dark colors such as this red are easily marred, the facial damage seems intentional. The other face which was injured (possibly at the same time) was that of St. John, and the eyes of the Magdalene and the other two Marys were scraped out and repainted so as to appear more fleshy. The face of Christ was not damaged, yet it was also covered with another head in a totally different style—one which echoes that of the fifteenth century artist, Rogier van der Weyden. Also, the background was altered by an application of a layer of black paint, which hid the landscape as well as the legs of the thieves.

The cleaning of the Elvehjem *Lamentation* was very important, for it revealed that there had been many changes in the painting since its creation. Most of these alterations were restricted to the heads of the figures. These repainted faces concealed the original style of the heads. The features of these original heads were very stylized and exaggerated in a manner resembling those of the sixteenth century Mannerists. The most startling change is seen in the face of Christ which in the pre-cleaned state seemed idealistically calm and restful. The original face, now revealed, is emotional and extravagant; the eyes slant, the cheeks are sunken and the dark lips are slightly open in a grimace. Joseph of Arimathea also looks very different from the precleaned panel where he was a kindly looking, wrinkled old man. Now¹¹ he has a large face with a bulbous nose. His eyes are sharply inset with dark areas above and below and he has very few wrinkles.¹²

The precleaned face of St. John was square-jawed and now it turns out to be lozenge-shaped with a receding chin, slanted eyes, a down-turned mouth and a slightly tilted pug nose.¹³ His hair has also changed to a shorter style with a separate lock falling in front of his ear. And his neck is not muscular, but is rather cylindrical with a protruding Adam's apple and a discolored "v"-shaped area extending from chin to gown. Now Mary Magdalene's eyes are open. The faces of the Virgin and the other two Marys have remained nearly the same with only minor alterations around the eyes and mouths. The background of the three panels looks very different, of course. Previously it was covered with black paint; now the stems of the three crosses and the legs and writhing feet of the thieves appear along with the barren landscape. In total effect, the cleaning has changed the triptych from the style of the fifteenth century to a more exaggerated style like that seen in the sixteenth century.

What were the reasons for this damage and repainting? One possibility is suggested by the vast destruction and defacement of religious paintings which occurred during the Protestant Iconoclasm of the sixteenth century. This theory, that the painting fell victim to an enthusiastic iconoclast and was later restored, has a problem in the

18 fact that the face of Christ was not damaged but simply overpainted in a different style. Another theory, one supported by the previous assertion that this triptych was painted for a private chapel, would suggest a change in ownership of the painting, and the possibility that the new owners had the original faces removed so their own visages could be inserted. Or, it might be that an owner of the triptych desired a more conservative style and chose to have the painting altered to look like a fifteenth century altarpiece.

These newly revealed faces are very close to those used in Antwerp and Leyden by sixteenth century artists whose degree of distortion earned them the title, "Mannerist." Therefore, an important question is raised. Would an artist who traditionally borrowed his types from the art of fifteenth century Flanders, especially from works of Rogier van der Weyden, suddenly begin using Manneristic faces? If not, perhaps we should remove this painting from the oeuvre of Colin de Coter.

Before attempting to answer this question, one must understand the painting approach of Colin de Coter. Since he was an eclectic artist who borrowed his style from the works of others, the sources which he utilized are important tools in recreating the possibilities of his style. In searching for the prototypes of the figures in the Elvehjem *Lamentation I* I found that the four-figured Lamentation of the central panel probably originated with Rogier van der Weyden.¹⁴ Later this motif was taken over by the circle of the fifteenth century artist, Hugo van der Goes. The Goesian Lamentations differ from those of the Weyden circle, however, in depicting a more emaciated Christ, a more grievous Virgin and often including a barren landscape behind the figures.¹⁵ Too, many of the Goesian-influenced Lamentations are half-length scenes.¹⁶ In several of these the figure of Christ is seen only to the knees, St John holds the upper body of Christ and the Magdalene is placed near His feet. These Goesian scenes influenced many later artists, including, it seems, the author of the Elvehjem *Lamentation*.

The mannered face of the Elvehjem Christ is, in fact, probably derived from the circle of Goes. The faces of Christ in Goes' *Holyrood Trinity* (Figure 3) and the Moreno

Lamentation (by a follower of Goes) have slanting eyes, sunken cheeks and open dark lips like those of the Elvehjem figure.¹⁷ The loincloth of our Christ is not knotted like those of Weyden but is loosely wrapped around the figure like those of Hugo's Christs. The finger to thumb gesture of Christ's left hand is from Goes, as is the motif of the hand resting inside the frame of the painting.¹⁸

The pose, dark costume and loosely falling veil of the weeping Virgin in the Elvehjem panel can also be found in the works of Goes and his followers and a similar barren hill is seen in Hugo's *Descent* Diptych (Figure 4) where it unites the panels in a manner similar to that of the Elvehjem landscape.

Figure 3. Hugo van der Goes, *Holyrood Trinity* (detail), Edinburgh, National Gallery of Scotland, Reproduced by the Gracious Permission of Her Majesty the Queen.





Figure 4. Hugo van der Goes, *Descent Diptych*—*Descent from the Cross* panel, Private collection, New York; *Group of Mourners* panel, Staatliche Museen, Preussischer Kulturbesitz Gemäldegalerie Berlin.

The two male figures in the left wing also have their origins in paintings by Hugo; like individuals appear in, for example, the *Descent Diptych*. Very similar men, including one who holds the Crown of Thorns in covered hands, are also found in the left wing of a triptych (Figure 5) by the Master of the Virgin among Virgins who was a Dutch artist believed to have been greatly inspired by Hugo van der Goes.¹⁹



Figure 5. Master of the Virgin among Virgins, *Two Men and Two Mourning Women*, Aachen, Städtisches Suermond-Ludwig-Museum.



Figure 6. Cornelis Engelbrechtsz, *Crucifixion*, Leyden, Stedelijk Museum de Iakenhal.

However, the faces of St. John and the two women in the right panel are not as close to Goes as they are to another sixteenth century Dutch artist, Cornelis Engelbrechtsz.²⁰ The figures in his *Crucifixion* Triptych (Figure 6) are so close that one suspects the same author. However, there is one major difference between the work of Engelbrechtsz and the Elvehjem Triptych, Engelbrechtsz' works do not have the hard enamel-like surface found on the Elvehjem panel and by 1515 the brushstrokes in Engelbrechtsz' busy paintings are very loose.²¹ The emphasis on large foreground figures, the idealization of types, the sober colors and smooth technique do, in point of fact, locate the Elvehjem panel in Flanders, not Holland. What the similarities between these two works may indicate is that both Engelbrechtsz and the author of our altarpiece had access to some lost work of Hugo van der Goes.²²



Figure 7. Jacob van Cothem, *Averbode Lamentation*, Antwerp, copyright Museum Vleeshuis.

The costumes of the Elvehjem women and Nicodemus are similar to those seen in the works of the Mannerist painters and sculptors in Antwerp. These artists also stylized the faces of their figures. Especially close is a wooden retable by Jacob van Cothem dated 1514 (Figure 7).²³ Research among the paintings and carvings of the Antwerp Mannerists, however, reveals no artist who uses such large figures and simplicity of background and few of the painters use the meticulous enamel-like technique which Conway maintains was outdated by 1515.²⁴

Although the presence of these mannerisms in the Elvehjem *Lamentation* may prove its connection to the style of Hugo van der Goes and the sixteenth century Mannerists, they do not help to establish its author since these stylizations were quite prevalent in Flanders in the first half of the sixteenth century.

At first glance these mannerisms seem quite removed from the style and sources traditionally used by Colin de Coter. Yet, in reality, there are many similarities between the paintings of Coter and the Elvehjem work.



Figure 8. Colin de Coter, *Henkel Madonna*, Düsseldorf, collection Herta Pape.

The *Henkel Madonna Enthroned* of 1500-07 (Figure 8) is an example of Coter's early style and the most beautiful of his signed paintings. The panel combines figures and poses of the Madonna and Christchild which are derived from Rogier van der Weyden and a setting and crowning angels which come from Jan van Eyck. Anyone believing this colorful and idealized style to be Coter's only style would have trouble linking it to the *Elvehjem Lamentation*. But if one understands that Coter's style is not static, a common authorship is easier to accept.

In the third signed work, two panels depicting a *Trinity* and *Three Maries*²⁵ (Figures 9 and 10) which date between 1500-10, one begins to see evidence of condensation and spatial ambiguity. Certain faces on these signed panels began to reveal more manneristic elements. The emaciated treatment of the *Trinity* Christ's face is especially reminiscent of the *Elvehjem* Christ. The outline and features of the *Elvehjem* Virgin's face are similar to the Magdalene on the *Three Maries* panel and



Figure 9. Colin de Coter, *Trinity*, Paris, Louvre.



Figure 10. Colin de Coter, *Three Maries*, Paris, Louvre.

the handling of the folds of linen and brocade are similar in the two works. The gesture of the *Elvehjem* Magdalene was a favorite of Coter and the hairstyle of St. John and the "v" shaped shadow on his neck are found throughout Coter's work.

One should note that in dealing with an eclectic artist like Coter whose compositions and figures are combinations of motifs from several artists, an attribution is often the result of comparing evident consistencies found in the so-called Morellian characteristics. That is, while the master may borrow a head or a composition from an artist of the past, he will often reveal his own style in the treatment of the minor elements such as details of an ear or fingernail—the Morellian characteristics. Elements which at first seem so unimportant often are the keys to the author of a painting. Thus, in the case of Colin de Coter one must study carefully the handling of the fingernails, lighting of the skin, and treatment of cloth and brocade.



Figure 11. Colin de Coter, *Last Judgment*. St. Michael panel, Cologne, Kunsthaus Lempertz; Sts. Peter and John the Baptist panels, reproduced by permission of the Munchen, Bayerische Staatsgemaldehysammlungen; Hell panel, Wallraf-Richartz Museum, K6ln.

Coter has been credited with several works done between 1510-15 in which the spatial reduction and exaggerated treatment of facial features become more prevalent. Of his massive *Last Judgment* altarpiece²⁶ (Figure 11) four panels remain and, although these panels also pay tribute to such fifteenth century artists as Weyden, Memling and Bouts, it seems as if Coter were trying to crowd figures from a larger work onto a smaller altarpiece. Almost all

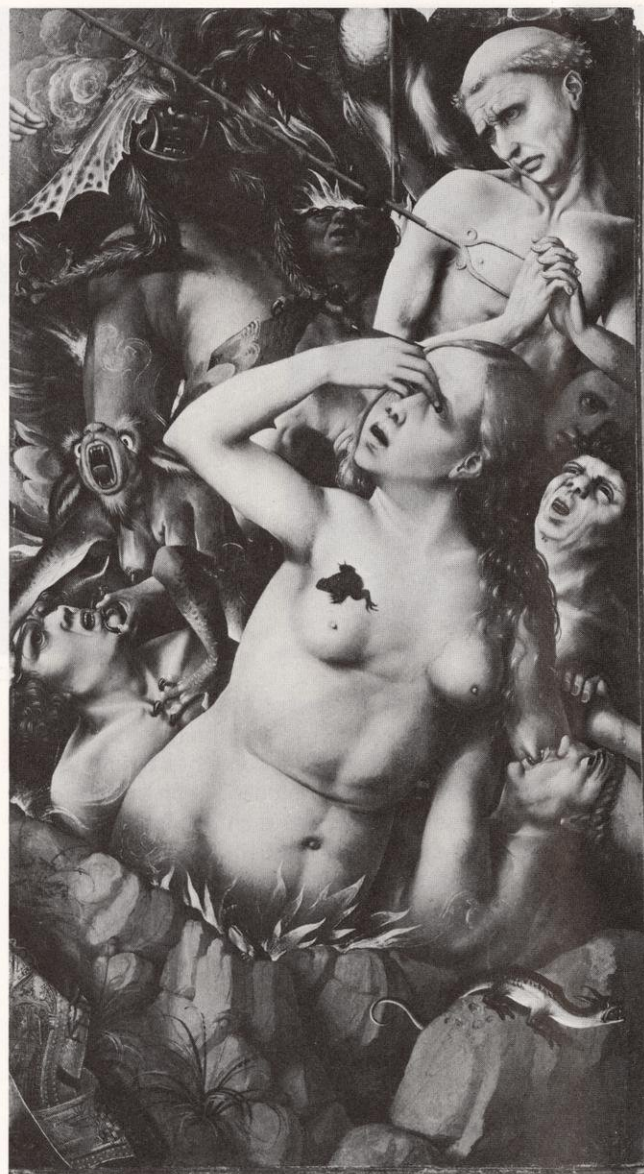


Figure 12. Colin de Coter, *Hell* panel, Wallraf-Richartz Museum, K6ln.



Figure 13. Colin de Coter, *Descent from the Cross*, Stuttgart, Staatsgalerie.

the panels are severely packed; the *Hell* panel (Figure 12) is of special interest, for not only is the compression greatest here, but one finds several parallels between figures in it and in the Elvehjem panels. The torso of the female in *Hell* is very similar to the rather lumpy abdomen of our Christ. The female head appearing under the arm of the tormented monk in the *Hell* scene is very close to the face of our Magdalene, and in general, the treatment of light and shade and distortion of eyes and mouths is similar to that in the more peaceful Elvehjem panels.

Also dating from between 1510-15 are two panels depicting the *Descent from the Cross*. One of these is in



Figure 14. Colin de Coter, *Descent from the Cross*, Messina, Museo Nazionale.

Stuttgart and the other is in Messina. (Figures 13 and 14) Both panels are extremely compact. These panels contain half-length figures in front of the stem of the cross.²⁷ Christ's body is shown only to the knees and the figure holding Christ's legs is very similar to the Nicodemus figure in the Elvehjem wing. Also comparable is the treatment of the skin, the view of noses, and the handling of the brocade and folds of cloth.

The most significant painting by Coter which helps to identify the artist of the Elvehjem Triptych is a panel of the *Lamentation* (Figure 15) from the Rijksmuseum. Severely condensed spatially, this scene of half-length figures mourning the body of Christ represents the phase of Coter's work immediately before the Elvehjem painting. The rectangular panel is not signed or dated but is related closely to the signed *Trinity* and *Three Maries* panels of 1500-10 and also to the attributed half-length *Descents* and the *Last Judgment* paintings. Like the latter, it dates between 1510 and 1515. The subject matter and



Figure 15. Colin de Coter, *Lamentation*. Amsterdam, Rijksmuseum.

similarities of figures are obvious, especially with respect to the figures of the Virgin and Mary Magdalene. The tendency to stylize features (already noted in Coter's work) around 1510 has increased and the sunken cheeks and open mouth of Christ seem to have led the way to the even greater distortions of the Elvehjem Saviour. It is in works such as this *Lamentation* that one sees Coter relying on the art of the late fifteenth century artist, Hugo van der Goes, to a greater extent than he did in his earlier paintings.

One sees much variance in the paintings attributed to Colin de Coter. However, there is a continuity found in the handling of the skin, the treatment of cloth and brocade and the enamel-like smoothness of the paint. In reviewing Coter's complex career one notices certain trends toward a compactness of figures and greater stylization of features which identify the Elvehjem altarpiece as one of his later works.

I estimate the date of the Elvehjem *Lamentation* as falling between 1515 and 1525. These dates are deduced by comparing its tendency toward stylization with the works of other artists. There are a number of Flemish panels depicting half-length Passion scenes which are based on

fifteenth century compositions. Many of these small altarpieces have narrow wings filled with holy figures very much like those of the Elvehjem wings. These small paintings have been assigned to the early years of the sixteenth century.²⁸ Especially related to the Elvehjem triptych are the sculptured *Lamentation* altarpiece by Jacob van Cothem which is dated 1514, the painted *Deposition* altarpiece by the Master of the Holy Blood of c.1519, and comparable paintings by the Dutch admirer of Goes, Cornelis Engelbrechtsz, which date between 1515-26.³⁰ The only instance of the appearance of the legs of the thieves above the *Lamentation* scene occurs in a woodcut by the German printer, Hans Baldung Grien, and it is dated 1514. Surely, the occurrence of all these elements between 1515-20 make it likely that the Elvehjem work is also from these years.

Since Colin de Coter is an artist who seems to have relied on the popularity of the styles of others to sell his work, it is very possible that he altered his fifteenth century style to fit the new demands of the sixteenth century. His collaboration on altarpieces with the sculptors of Antwerp would have kept him very attuned to the popularity of new Manneristic styles. Moreover, borrowing of mannered elements would certainly not have been against Coter's morals and, as we have seen, increasing compression and stylization was a trend throughout his work. In addition to such incentives toward abstraction, Coter seems to have become more and more fascinated by the later work of Hugo van der Goes. Goes was noted for an emotional handling of Christ's torment. Therefore, it is also of note that one of the greatest influences on the art of the Antwerp Mannerists was the type of exaggeration found in the work of Hugo van der Goes and his circle. You see, Coter's choice of Goes as a mentor and his desire to 'modernize' his master's style are not in conflict.

The Elvehjem *Lamentation* triptych can, therefore, still be assigned to Colin de Coter and should become an even more important work than it was before its 1972 cleaning. Now it represents Coter's later work and his reaction to the changing environment in the art work of sixteenth century Europe.

Footnotes

1. Max J. Friedländer, *Early Netherlandish Painting*, IV (New York, 1969), p. 66.
2. Gertrud Schiller, *Iconography of Christian Art*, II, trans. Janet Seligman, (London, 1972), p. 187.
3. H.J. Coleridge, "Hours of the Passion taken from the Life of Christ by Ludolph the Saxon," *Quarterly Series*, London, LIX (1887), p. 410.
4. Emile Mâle, *L'art Religieux de la fin du Moyen Age en France* (Paris, 1908), p. 126.
5. Louis Réau, *Iconographie de l'art Chretien*, II, (Paris, 1957), p. 514.
6. W. Stechow, "Joseph of Arimathea or Nicodemus," *Studien zur Toskanischen Kunst: Festschrift für Ludwig Heinrich Heydenreich*, (Munich, 1964), pp. 292-94.
7. Blanche Payne, *History of Costume* (New York, 1965), p. 332.
8. Helene Adhémar, "Le Musée National du Louvre I," *Les Primitifs Flamands Corpus* . . . V, (Brussels, 1962), p. 77.
9. Mâle, pp. 131-40.
10. A letter from restorers Carroll Wales and Constantine Tsaousis dated October 17, 1972 stated that the degree of adherence of paint in the altered areas indicates that these changes were made a long time ago.
11. The present appearance may however be the result of underpainting which would consist of the laying in of lights and darks in a rather 'blocky' manner.
12. It is possible that the final paint layer which did not survive would have had more surface wrinkles.
13. This description is based on the evidence revealed in the photographs of the cleaned panel and the X-rays.
14. Although no authentic works by Rogier have this format, it is so prevalent among his pupils and other fifteenth century artists who were influenced by him that a lost original may be speculated. Examples can be seen in the *Lamentation* in Brussels ('after' Rogier), the *Lamentation* in Antwerp by Vrancke van der Stockt, the *Lamentations* in Bruges, Rotterdam and Rome by Hans Memling and the *Lamentation* in the Louvre by Dirck Bouts.
15. Friedrich Winkler, *Das Werk des Hugo van der Goes* (Berlin, 1964), pp. 103-04, 110, 111.
16. *Ibid.*
17. The face of the Christ in the *Holyrood Trinity* even has the off-centered placement of the mouth and the Moreno *Lamentation* Christ has a nose which is viewed from below like that of the Elvehjem Christ.
18. This motif may be seen in the Moreno *Lamentation*, in another school work in the Joly Collection, and it also appears in the *Lamentation* in Vienna by Geertgen tot sint Jans who was influenced by Goes. Even the lump on Christ's left forearm is found in the half-length *Lamentations* which are thought to be based on Goes (i.e., Thiébauld-Sisson Collection, Paris; Villa Vicosa; Naples; and the Rijksmuseum). The exaggerated diagonal tendons of the Elvehjem Christ's right bicep and knee are also seen in the Goesian *Lamentation* in the Moreno collection.
19. Sixten Ringbom, "Icon to Narrative, the rise of the dramatic close-up in fifteenth-century devotional paintings," *Acta Academiae Aboensis*, ser. A, XXXI, no. 2 (Abo, 1965), p. 134.
20. There is a possible link between Coter and Engelbrechtsz for Gibson and Osten and Vey theorize that Engelbrechtsz was in Flanders around 1500 and Osten and Vey suggest he may have worked in Coter's studio. Walter S. Gibson, "The Paintings of Cornelis Engelbrechtsz," unpublished thesis for Harvard University (May, 1969), p. 14. G. von der Osten and Horst Vey, *Painting and Sculpture in Germany and the Netherlands 1500-1600* (Baltimore, Maryland, 1969), p. 165.
21. Gibson, pp. 14-15.
22. Gibson, p. 69.
23. Although it is a full-length *Lamentation* the figures are located and posed in a similar manner to those in the Elvehjem work. Especially close is the sculptural treatment of the heads of the females.
24. Sir Martin Conway, *The Van Eycks and their Followers* (London, 1921), p. 269.
25. Coter combined motifs from several works by Robert Campin and Rogier van der Weyden.
26. It is evident that there are more than one hand working in this altarpiece and several figures, especially those in the panel with St. John the Baptist are very similar to those found in the panels done by the workshop of Coter on the *Orsoy Altarpiece*. These similarities suggest that Coter had assistants working with him on this large *Last Judgment* altarpiece. This, of course, is completely in keeping with the studio practices of the time.
27. These scenes also seem to have had their origins in the circle of Rogier van der Weyden and Hans Memling.
28. Gibson, p. 24.

Gloria, Laud and Honor: The Palmesel and Palm Sunday

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- 26 No object added to the collections of the Elvehjem Museum of Art in recent years has been more popular with school children than the palmesel, the figure of Christ riding on a donkey, which was purchased in January, 1977. So it has been through the ages from the first Palm Sunday when children greeted Christ's triumphal entry into Jerusalem with palm branches and singing. During the Middle Ages, especially in the Late Gothic period, there is abundant evidence that the palmesel, the focus of the Palm Sunday procession, was the special delight of children. In many villages choirboys pulled the palmesel through the streets; in others it became the custom for the children to haul the donkey through the streets after the religious festivities were over, soliciting donations from the townspeople, much as English children today beg pennies for the guy on Guy Fawkes Day. As late as the 18th century in the Catholic areas of Southern Germany, Switzerland, and Austria, the palmesel continued to please old and young alike on the day which opened the pageantry of Holy Week, the most important eight days in the Christian year.

The early history of the Palm Sunday procession is not well documented. That it goes back to the earliest days of the Church is attested by the account of her journey to the Holy Land made in the late 4th century by the woman Etheria who came from the Latin West, whether from Gaul or Galicia is uncertain.¹ She witnessed and recorded that in Jerusalem on the evening of Palm Sunday:

"... at the 7th hour all the people go up to the Mount of Olives, that is, to Eleona, and the Bishop takes his seat in the church, where hymns and antiphons suitable to the day and to the place are said, and lessons in like manner. And when the 9th hour approaches they go up with hymns to the Imbomon, that is, to the place whence the Lord ascended into heaven, and there they sit down, for all the people are always bidden to sit down when the Bishop is present; the Deacons alone always stand. Hymns and antiphons suitable to the day and to the place are said, interspersed with lections and prayers. And as the 11th hour approaches the passage from the Gospel is read, where the

children carrying branches and palms, met the Lord, saying: "Blessed is He that cometh in the Name of the Lord," and the Bishop immediately rises, and all the people with him, and they all go on foot from the top of the Mount of Olives, all the people going before him with hymns and antiphons, answering one to another: "Blessed is He that cometh in the Name of the Lord." And all the children in the neighborhood, even those who are too young to walk, are carried by their parents on their shoulders, all of them bearing branches, some of palm and some of olives, and thus the Bishop is escorted in the same manner as the Lord was of old. For all, even those of rank, both matrons and men, accompany the Bishop all the way on foot in this manner, making these responses from the top of the Mount to the city, and thence through the whole city to the Anastasis (Holy Sepulchre); going very slowly lest the people should be wearied; and thus they arrive at the Anastasis at a late hour. And on arriving, although it is late, the whole of lucernare follows with prayers at the Cross; after which the people are dismissed."²

How and when this ceremony, originating in Jerusalem, came to the Latin West is unknown, but evidence suggests a date some centuries later. According to certain scholars, Gregory the Great is credited with its introduction at Rome in the 7th century,³ but not until the 10th century is there reference to a palmesel. In his *Life of St. Ulrich*, bishop of Augsburg (932-73), the Provost Gerhard described the Palm Sunday procession which the saintly bishop, after blessing the palms, led to a hill outside the city, the people with crosses and banners accompanying an effigy of Christ riding on a donkey ("effigies sidentis domini super asinum").⁴ From the 11th century there are accounts that in Italy painted pictures of Christ riding a donkey were carried in the Palm Sunday procession. Not until the year 1213 is there another reference to a palmesel. In that year it is recorded in the *Annals of Reinerus of Liege* that the citizens of Huy conveyed a looted image of the Saviour sitting on a donkey ("imaginem Salvatoris in asino sedentem") to their parish church.⁵ To this period also belong the oldest



Figure 5. Palmesel, ca. 1450. Elvehjem Museum of Art.



Figure 1. Palmesel, ca. 1200. Landesmuseum, Zurich.



Figure 2. Christus from a palmesel, ca. 1250. Bayerisches Nationalmuseum, Munich.

surviving palmesels, whole or in part, four in number, preserved in Zurich, Berlin, Munich, and Verona. Dating to ca. 1200, the palmesel in the Landesmuseum, Zurich—one of six in the Swiss National Collections, four of which are Late Gothic—is perhaps the best known (Figure 1). Still very Romanesque in style, it retains much of its polychromy as well as its wheeled platform by which it was pulled through the streets on its one day of glory each year.⁶ Christ is shown claspng a book to his breast with his left hand while his right is raised in blessing. The donkey strides forward, right foreleg lifted, giving the impression of brisk movement, in contrast to almost all later examples in which the donkey stands passively.

Two other figures of Christ from palmesels of this early period survive, one in Berlin,⁷ the other in Munich.⁸ The

Christus in Berlin, also Late Romanesque in style, lost its donkey in the last war; the Munich example (Figure 2) is even more fragmentary, consisting of only the upper half of the figure of Christ, both arms raised, the right hand blessing, the left clenched as though meant to be holding a palm branch. It, too, retains much of its coloring, revealed when later repainting was removed ten years ago. It was determined then that the paint was probably 14th century and in its elaboration and delicacy very reminiscent of contemporary book illumination.⁹

Best preserved and perhaps the most imposing of the early examples is the palmesel still residing in its original home, the church of Sta. Maria in Organo, Verona.¹⁰ It was carved from a single piece of beechwood in the mid-13th century and retains much of its original polychromy long protected by later repaintings. Instead of being pulled through the streets by the monks of St. Maria who were responsible for organizing the Palm Sunday procession in Verona, it was carried on the shoulders of the monks by means of litter poles; the iron loops through which the poles were inserted survive.

These four are the earliest examples of a type of sculptural imagery that was to become very popular in certain areas of central Europe during the late Middle Ages. None can be documented for the later 13th century but three that have been dated to the 14th century are found in museums in Strasbourg and Nuremberg and the church in Petersthal, Bavaria.¹¹ This century also provides us with the oldest detailed description of the liturgical observances for the Palm Sunday Festival. From the ordinarium (service book) of the Collegiate Church at Essen we learn that after the blessing of the palms, the palmesel was taken in solemn procession from the Church of St. Gertrude to the Collegiate Church where it was placed in the middle of the choir before the high altar for the singing of the hymn "Gloria, laus et honor" by the canons and canonesses, followed by a procession that took the palmesel from altar to altar, ending in the grave chapel of St. Alfred.¹² While details may have varied from place to place, the Palm Sunday procession followed along similar lines wherever there is evidence for it in Western Europe.



Figure 3. Palmesel, late 15th century. Historisches Museum, Basel.

Most of the extant palmesels belong to the Late Gothic period, the second half of the 15th and early 16th centuries, the period which also furnishes us with much of the documentary evidence (Figures 3 and 4, examples from Basel and Zurich). Of the fifty palmesels still known to exist only three have found their way into American collections. In 1940 the first was brought from Europe and bought by a private collector who later (1957) presented it to the Detroit Institute of Arts.¹³ The second to cross the Atlantic—and not the first as has been

claimed—was acquired in 1954 by the Metropolitan Museum, New York.¹⁴ In 1977 the Elvehjem Museum of Art secured a third example in London, the oldest of the three, and one of the handsomest of all Late Gothic palmesels.

The Elvehjem palmesel (Figure 5) is about three-quarters life size, 58 inches long and 62 inches tall. It is carved from two pieces of wood, the donkey and the Christ being independent of each other.¹⁵ Christ sits astride the



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Figure 4. Palmesel, ca. 1510. Landesmuseum, Zurich.

donkey with neither saddle nor stirrups, his right hand raised in blessing, the left arm bent at the elbow, the left hand originally holding the reins which have disappeared although the nail heads securing the bridle can be seen on both sides of the donkey's head. Christ is clad in a single garment which covers the body in large crinkled folds revealing only the hands and bare feet. Both hair and beard are given in large, flat-surfaced strands, the hair forming a large roll-like frame to the face. The eyes are wide open lending the face an expression that is at

once pensive and kindly.

The donkey is very simply presented, standing rather than walking, suggesting that the missing platform was not wheeled but was meant to be placed in a wagon and hauled in procession. Although its realism is not particularly striking at first glance, the long ears, scrawny mane and tail, tiny hooves and humble stance capture the essence of the "foal of an ass" which carried Christ through the streets of Jerusalem on that first Palm Sunday.

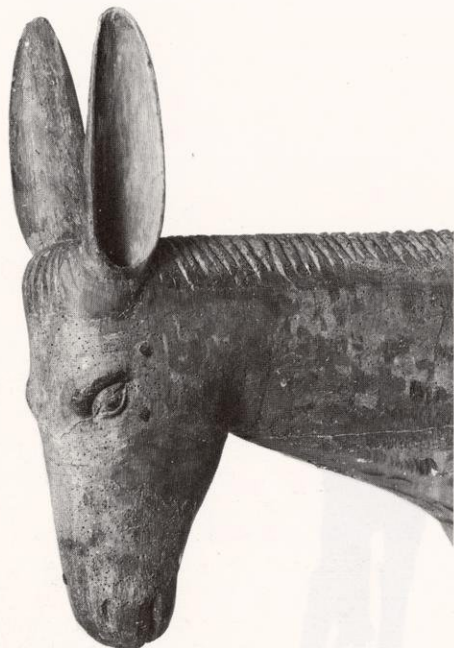


Figure 6. Palmesel, ca. 1450. Elvehjem Museum of Art, Detail of Donkey.

Perhaps the most remarkable feature of the palmesel is its painted decoration. Later polychromy was removed during a recent restoration in Rome,¹⁶ revealing much of the original coloring of both the Christus and donkey. The latter is painted a cream color (was it originally white?) and where the original paint survives is covered with parallel vertical lines, closely spaced, in a dark grey, (Figure 6) probably intended to suggest hair but also very reminiscent of the lines of woodcut prints which were then coming into prominence in the second half of the 15th century, the period to which the Elvehjem palmesel belongs. These same vertical parallel lines are found in a darkish red on Christ's robe, (Figure 7) the ground again being a creamy white, with collar and cuffs of a cream-color, the traces of gilding on the collar appearing to be part of a later repainting. Even the hair is so painted, the parallel lines also vertical although they run counter to the carved strands. But it is the lining of the paint on the face and hands, plainly visible on nose, neck and left hand, which arouses curiosity as to the artist's intent (Figure 8). Was such painting intended to reproduce the shading of panel and book painting? Or does it at least suggest influences from another medium?



Figure 7. Palmesel, ca. 1450. Elvehjem Museum of Art, Detail of Christ's Robe.



Figure 8. Palmesel, ca. 1450. Elvehjem Museum of Art, Detail of Christ.



Figure 9. Palmesel, late 15th c. Bayerisches Nationalmuseum, Munich.

Many of the surviving palmesels also show evidence of painted decoration, as does so much Late Gothic sculpture, but not one of the fourteen examined by the author displays the painted striations of the Elvehjem palmesel. In the Bavarian National Museum in Munich, there is an example of the late 15th century from Ottenstal in the Allgau which appears to exhibit the same treatment of parallel lines (Figure 9). Closer examination reveals, however, the effect actually to be the result of grooving the surface of the donkey with a narrow chisel to create a texture simulating hair (Figure 10). Although



Figure 10. Palmesel, late 15th c. Bayerisches Nationalmuseum, Munich, Detail of Donkey.

not easily seen because of the dark coloring, the same technique was used on a palmesel in the Schnütgen Museum, Cologne, a work of ca. 1500.¹⁷ One can only conclude that the painter employed to finish the Elvehjem palmesel attempted to achieve the appearance of a textured surface by the less expensive means of a painted decoration. But why the painted parallel lines should only be used vertically on such elements as Christ's hair and not follow the strands of carved hair defies explanation.



Figure 11. Palmesel, 1456. Museum, Ulm.

Only one of the surviving palmesels is the work of a known master. In 1456 Hans Multscher carved a palmesel for the church of SS Ulrich and Afra, Augsburg, now in the museum at Ulm (Figure 11). Another, also in Ulm, is assigned to Multscher's workshop and dated 1464 while yet a third in Ulm is considered on stylistic grounds to be a product of Jorg Syrlin's workshop of ca. 1470-75. Other palmesels have been attributed to various Late Gothic workshops, but for the most part the extant palmesels are by unknown craftsmen whose talents range from competent to amateurish.

To these products of anonymous authorship belongs the Elvehjem palmesel which arrived in Madison labelled Austrian, ca. 1450. An examination of Late Gothic sculpture in southern Germanic lands has led to the conclusion that neither South Germany nor Switzerland can lay claim to the Elvehjem sculpture. One is therefore compelled to look further east for a possible provenance.

Of the mid-fifteenth century Austrian workshops one of the largest and most active was that of Master Leonhard of Brixen which flourished between 1440 and 1476.¹⁸ Two unnamed woodcarvers have been singled out from the membership of his workshop but only the work of the younger man bears any resemblance to the Elvehjem palmesel. In such compositions as the Death of the Virgin, ca. 1460 (Tiroler Landesmuseum, Innsbruck), the often squarish heads, rather elegant hands, crumpled angular draperies, and especially the roll-like treatment of the hair are not unlike the corresponding features of the Elvehjem Christus.¹⁹ While many of these stylistic elements are common enough to much Late Gothic sculpture, taken together they offer the only links, however tenuous, between the Elvehjem palmesel and any mid-century workshop that has been examined. It would be foolish to attribute the Elvehjem example to the Leonhard workshop on such general evidence, but a provenance in the Tyrol and a date of ca. 1450 are not



Figure 12. Miniature Palmesel, 16th c. Landesmuseum, Zurich. unreasonable. There is little likelihood that the sculptor of the Elvehjem palmesel will ever be identified. Unlike altarpieces and devotional images that were to be seen daily in church and chapel, the palmesel was used but one day a year; perhaps that was sufficient reason to assign its production to lesser artists. On the other hand it must be remembered that most of the surviving palmesels come from obscure parish churches; few can be identified with grand and important churches (those that can, like the example in Ulm, are grander, more impressive objects), and this may also account for the anonymity of the artists responsible for these often humble Palm Sunday images.

The Reformation put an end to the Palm Sunday festival in lands that became Protestant. A number of reformers intent on ridding the Church of popish practices have left graphic accounts of the Palm Sunday customs of which they so highly disapproved. Thomas Naogeorgus (born Kirchmayer) published a long poem in Latin, *Regnum*

Papisticum (1553), in which he denounced the superstitions of the Roman Church and in so doing revealed what Palm Sunday observances were like in his day.²⁰ At the door of the church, presumably after the procession through the town, a ceremony took place in which Christ was declared to be the saviour of mankind and the boughs cast before the palmesel were eagerly snatched up as protection against summer storms. Later in the day the palmesel was drawn through the streets by children who solicited donations from townspeople, donations which were shared with the priest.

A number of miniature palmesels survive, the earliest being one made of tin, 20 cm. high, dating to the mid-14th century, now in the Museum of Decorative Arts, Strasbourg, but originally from the Dominican Monastery of Unterlinden, Colmar.²¹ Late Gothic examples are found in Zurich and Cologne. The former, from the Monastery of St. Catherine in Wil (Canton of St. Gall) (Figure 11) is 44 cm. tall and retains its wheeled platform which raises the question, were these miniatures merely toys or did they, too, have a religious function? In 1561 in the village of Heudorf it was reported that a large dog ran away with the palmesel which suggests that the dog was used to pull a miniature palmesel, no doubt to the delight of the children.²² Perhaps it was the palmesel they used for their own procession in the afternoon of Palm Sunday when they collected gifts of bread and eggs from their elders in the village.

Of the frequent references to palmesels in 16th-century records one of the most interesting concerns a quarrel that lasted for many years and ultimately involved the entire community of Nordheim in the Duchy of Brunswick, the local abbot, the parish priests, the various confraternities, and the townspeople.²³ The origins of the struggle were simple enough. For many years the monks of St. Blasien had been in charge of the Palm Sunday procession, providing the wooden donkey which was pulled by four choir boys and ridden by the youngest monk dressed up to represent Christ.²⁴ On Palm Sunday the clergy of St. Sixtus, the confraternities, students, and citizens gathered at St. Blasien's to join the monks for the procession which wended its way through the town and

36 back again for High Mass in the abbey church followed by the consecration of fire and water. But since the procession stopped neither at the parish church nor the chapel of St. Sebastian and at neither place did the consecration of fire and water take place, the parish priests, confraternities, and citizenry petitioned the abbot who denied the request. Thus began years of litigation that led from local to episcopal to archiepiscopal court and finally to Rome where the pope gave satisfaction to no one. In the end, under the initiative of abbot and prior an agreement was reached in 1511. In the future the following conditions were to prevail: 1) on the eve of Easter in both the monastic and parish churches fire and water were to be consecrated; 2) after an early mass on Palm Sunday in the churches of St. Sixtus and St. Sebastian, the clergy and parishioners should proceed to St. Blasien's to receive the palmesel with singing and psalms, and after the blessing of the palms and the celebration of a High Mass, the convent, priests, and parishioners in full procession were to accompany the palmesel to the church of St. Sixtus where the blessing of the palms and mass would be repeated.; 3) then, after concluding ceremonies in the Chapels of St. Fabian and St. Sebastian the priests, clerks, and monks were to return the palmesel to St. Blasien's. These arrangements, concluded in 1511, were confirmed by the pope in 1513. The question is obvious, the answer predictable, but for us the importance of this episode lies not in what it tells us about the constancy of human behavior but that in the early 16th century the palmesel continued to be the focus of the festival that marked the beginning of Holy Week.

It may be asked why the palmesel was so strongly identified with the Germanic lands of Central Europe? There is no evidence of its use in England or France in connection with the celebration of Palm Sunday nor in Spain and Italy outside of Verona.²⁵ The answer is not readily obtained, but one may venture to suggest that the custom of celebrating Palm Sunday with a reenactment of Christ's triumphal Entry into Jerusalem came to Germany directly from the East in the 10th century, not from Rome, and quickly identified itself with the German Church. By the 10th century the Entry into Jerusalem had become a part of the Festival Cycle of Imagery that in the Byzantine

world reflected the liturgical cycle based on the important events in the Life of Christ. From the Rosanno Gospels of the mid-6th century to the Romanesque 12th century, all examples of the Entry into Jerusalem in the arts are either Byzantine or Ottonian.²⁶

Since the use of the palmesel was limited to a single day in the Church year, there was little development of the theme iconographically. In the earliest examples Christ is shown blessing with the right hand and either carrying the gospels (Zurich and Verona) or clutching drapery to his waist with the left hand (Berlin) or else with the left arm extended, fist clenched as though carrying a palm branch (Munich). Invariably in the Late Gothic examples Christ blesses with the right hand while the left holds the reins. There is no indication of the use of a crown in any of the earliest examples but from the 15th century onwards a crown was often added to complete the picture of a royal progress. Apart from a growing realism that characterized almost all Late Gothic sculpture, the iconography of the palmesel changed very little during its long history.

Like so much of the liturgical drama of the medieval church, the Palm Sunday procession has vanished from the Church. At the end of the 19th century, however, there were old people who could remember the palmesel still being used here and there in Switzerland earlier in the century. Although the processions have long since become memories, and palmesel survives and not only in the museums of Europe and the United States. In the villages of Bavaria and Switzerland where the palmesel once figured so prominently on one day of the year, it is now remembered in such sayings as:

"She's decked out like a palmesel eight days before Easter!"

"He's seen in church once a year like a palmesel!"²⁷

Footnotes

1. Duchesne, L., *Christian Worship* (London, 1949), p. 247.
2. *Ibid.*, pp. 553-4.
3. Stückelberg, E.A., "Die Palmsonntagsfeier in Mittelalter," *Festbuch zur Eröffnung des Historischen Museums Basel* (Basel, 1894), p. 18.
4. Catalogue, *Die Zeit der Staufer* (Stuttgart, 1977), p. 373.
5. Müller, T., "Ein Spätromanischer Palmeselchristus," *Zeitschrift des deutschen Vereins für Kunstwissenschaft*, XXI (1967), p. 132.
6. *Kataloge des Schweizerischen Landesmuseums in Zurich*: J. Baier-Futterer, *Die Bildwerke der Romanik und Gotik* (1936), p. 9.
7. Beenken, H., *Romanische Skulptur in Deutschland* (Leipzig, 1924), p. 134.
8. Müller, *op. cit.*, fig. 1.
9. *Ibid.*, p. 130.
10. Catalogue, *Mostra di sculture lignee medioevali* (Milan, 1957), No. 12, pls. 29-32.
11. Müller, *op. cit.*, p. 131.
12. Young, K., *The Drama of the Medieval Church* (Oxford, 1933), I, pp. 94-8.
13. Richardson, E., "Three Late Gothic Wood Sculptures," *The Art Quarterly*, III (1940), pp. 345-7, fig. 4; Corgan, C., "A Late Gothic Palmesel," *Bulletin of the Detroit Institute of Arts*, XXXVII, No. 3 (1957-8), p. 67.
14. Ostoia, V., "A Palmesel at the Cloisters," *Bulletin of the Metropolitan Museum of Art*, XIV (March, 1956), No. 7, pp. 170-73.
15. The donkey's tail and the small finger of Christ's left hand are restorations.
16. Letter of December 20, 1976, from Simon R. Matthews, director of Barlings of Mount Street, London, to Eric McCready.
17. Catalogue, *Das Schnütgen-Museum* (Cologne, 1968), pl. 149.
18. Egg, Erich, *Kunst in Tirol* (Innsbruck, 1970), p. 282.
19. *Ibid.*, fig. 228. Other sculptures from the Leonhard workshop which are useful for comparison are a figure of St. Sebastian, ca. 1460, and the two central figures from a Coronation of the Virgin now in Klausen, dated variously between 1460 and 1470. For an illustration of the former see the Catalogue, *Gotik in Tirol* (Tiroler Landesmuseum Ferdinandeum, Innsbruck, 1950), p. 34, No. 73. The latter, perhaps the workshop's best known piece, has been most recently reproduced in Egg, *op. cit.*, fig. 227, where it is dated late in Leonhard's career, 1469-72.
20. His work was translated and published by Barnabe Googe in London, 1570, under the title, *The Popish Kingdome or reigne of Antichrist*, edited by Robert C. Hope (London, 1880), pp. 50f.
21. Haedeke, Hanns-Ulrich, *Zinn* (Braunschweig, 1973), pp. 49f., fig. 46.
22. Stückelberg, *op. cit.*, p. 23.
23. *Ibid.*, pp. 26-8.
24. In Zurich the butchers, held to be the strongest men in town, had to pull the palmesel while in Nesskirch six of the town councillors pulled it in yoked fashion. In Nuremberg also it was the more important men who counted it an honor to pull the donkey on Palm Sunday. After witnessing the procession in Schwäbisch-Hall in 1489, the Emperor Maximilian commented so adversely on the fact that poor men pulled the donkey that thereafter town councillors performed the task, whether with good grace or no we do not know. Stückelberg, *op. cit.*, p. 25; Ostoia, *op. cit.*, p. 172.
25. One may conjecture that in Italy and Spain, particularly in southern parts, live donkeys may have been used. On the other hand there is little evidence that the Palm Sunday procession was as popular in these countries as in the north of Europe.
26. Another of the Byzantine Festival icons that is found in the Latin West before the mid-12th century only in Ottonian art is the Transfiguration. An example of ca. 1130-40 is found on the outer archivolt of the small door at Charlieu. Under strong Byzantinizing influence it appears in such manuscripts as the Psalter of Queen Ingeborg, ca. 1195.
27. Wiepen, E., *Palmsonntagsprozession und Palmesel* (Cologne, 1903), p. 50.

II. Departmental Reports

Report Of The Curator

38 1977-78 presented numerous challenges and highlights for the curatorial staff. Among the ongoing duties of the curatorial department, which include the installation of temporary exhibitions and reorganization of the permanent collection, making recommendations on acquisitions, overseeing the conservation program and supervising the museum training class, one high point was the installation of the "Atelier 17" retrospective exhibition, satisfying in that it represented the completion of over two years of organizational effort. Another highpoint was the installation of "New Art Works," which was challenging due to the variety and large number of objects and which offered the opportunity to renew contacts with the Department of Art faculty members. Yet another highlight was witnessing the completion of restoration on the Defendente Ferrari, *Madonna and Child Enthroned*, progress on which has been reported in past Bulletins. This project, which took a great deal of time due to the extensive amount of in-painting required, was finished in November by Carroll Wales and Constantine Taousis of Oliver Brothers Inc., Boston, and the painting was subsequently reinstalled in the Brittingham Galleries. Another conservation project executed by Oliver Brothers in 1977-78 was the cleaning and relining of the painting *Apollo and Daphne* by Varotari (60.5.4).

The Museum Training and Connoisseurship course (Art History 600-601) was offered again this past year, with Assistant Director David Berreth and myself serving as co-instructors. A slightly new format was adopted for this year-long course by opening the first semester to twenty students during which most of the factual information was presented. The second semester was restricted to five students who were assigned various projects in the museum to enable them to become more directly involved in museum work, including organizing their own exhibition of "Recent Acquisitions." Students who completed the entire course were Lisa Hawkos, Jean Klitgaard, Susan Phillippi, Kris Tjossem and Ibrahim Sokomba.

Beyond these normal activities, the central focus of the year was preparation for the Fall, 1978 exhibition "The Art of Norway, 1750-1914." While the exhibition itself falls beyond the scope of this Bulletin and will be reported at

length next year, the organizational effort during 1977-78 has been intense. On July 1, 1977, an American committee consisting of myself, Merriell Parsons from the Minneapolis Institute of Arts and Rebecca Bruckner from the Seattle Art Museum (the other institutions hosting this exhibition) along with Dr. Marion Nelson, a leading scholar in Scandinavian Art History who is serving as special consultant for the exhibition, attended a meeting in Oslo with directors and curators of the National Gallery of Norway, the Museum of Applied Arts in Oslo and the Norsk Folkemuseum in Oslo. This meeting represented the culmination of a week of intensive consultation regarding the exhibition and its accompanying catalogue, including the basic selection of objects and the establishment of a schedule of various deadlines and exhibition dates. The ensuing year was preoccupied with preparation of grant applications, final negotiations on the selection of objects, gathering of catalogue materials and, not least, designing the installation for the exhibition, with the help of project assistant Daniel Steen. These wide-ranging activities centering on the Norwegian Exhibition provided a sense of continuity in the past year and make the prospects for the upcoming one most exciting.

Carlton Overland
Curator of Collections

Museum Training Class student Lise Hawkos experienced the rigors of registrarial work while accessioning a group of Daumier lithographs given by Helen Wurdemann.



Madonna and Child Enthroned with Saints and Angels (c. 1525) by
Defendente Ferrari, after restoration by Oliver Brothers, Boston.



Education Department

- 40 Exploration, with art objects and activities for adults and children to see, to touch, and to hear, has characterized the spirit of the Education Department this year.

For *young people* we developed two new public school tours. One, "Museum at Hand and Eye," is an introduction for preschool to 3rd graders to the art museum as a community institution. The tour shows children what an art museum is and introduces them to painting materials that they can touch. Docents let the tour members sit in front of one of the Elvehjem's treasures, such as Vasari's "Adoration of the Shepherds," and have them examine painting "props," comparing and contrasting them to the masterpiece. Later, as the Docents continue the tour, children play a gallery game to help them enjoy seeing.

"Clay" the second offering, was designed to serve 4-8th graders, especially art students who have been to the Elvehjem before. An animated film of clay forms is shown and examples of clayware, glazed and unglazed, are passed around before students go into the gallery to see the collection of historical ceramics, from ancient Greek vases to contemporary forms.

"Put Your Fingers On It," an exhibition of a dozen art objects children—adults, too, for that matter—can touch, graced the Whyte Lounge in February and into the summer. Hundreds of families enjoyed the invitation to explore sculpture with their hands.

Last year 5,700 public school students visited the Museum for guided tours; in 1977-78 the number jumped to 9,800. Three out of 4 young people saw slides of art objects before they came for a tour, as opposed to 1 out of 2 having seen them last year.

Adults got a closer look at our collection, many parts of which were highlighted for study. A pilot Museum Short Course, "The Fine Art of American Furniture," was offered in fall and spring. Using furniture in the Museum collection, and some of their own pieces brought from home, the instructors allowed participants to pass around examples—of drawers for instance—and examine their characteristics of construction. Five small, non-credit short courses on a variety of topics in the Museum

"Put Your Fingers On It", an exhibition of works from the permanent collection, allowed children to touch actual works of art to experience the feel of different materials and techniques.



Children's art classes continued to be popular during the Summer months.



collection will be offered jointly by the Elvehjem and Arts Development—University Extension in fall 1978.

"Cameo" exhibitions of prints from Mayer Print Center were installed in spring to make accessible to the public important prints in the collection. Ash Can School member John Sloan's etchings and his follower George Bellows' lithographs constituted one exhibition; Toulouse-Lautrec's posters and lithographs made up another. Nearly 200 University and high school French students had tours in French of the Lautrec exhibition.

The Elvehjem's Docents, some of whom have been active since the first Docent Class in 1971, received a refresher course on the Museum's collections and new tours. No new Docents were trained during the year.

The galleries were filled with the sounds of lectures and music. Tuesday Talks given by Docents and guest lecturers and Thursday Concerts were given throughout the academic year. Of special interest were gallery talks by UW Art Department professors about their work in the exhibition "New Art Works." A film series on intaglio printmaking was shown to UW students and visitors to "Atelier 17." The Friends, START (Students for Art), and the Education Department co-sponsored "The Originals, Women in Art" film series for the public.

Special concerts in December included Encore, early music ensemble, the UW Horn Choir, and the UW String Orchestra. A Senior Saturday in spring for retired adults included a lecture, tour, and music and was sponsored by the Elvehjem and the Dane County Arts Council's Theater Bus.

Over 12,400 people had guided tours of the Museum this year. For 1978-79 our projected number is 14,000. New Docents will be trained and experienced ones will receive training on working with handicapped visitors. Educational activities will be focused on adult education and activities to increase visitor understanding of major exhibitions of arts of Norway, China, and Russia.

Anne Lambert
Curator of Education

Professor Gibson Byrd of the UW Department of Art briefs Elvehjem Docents on the New Art Works faculty exhibition.



Departmental Reports

Elvehjem Museum of Art Docents

Language spoken by Docent is indicated

1977-78

- 42 Doris Berghahn (German)
Mary Berthold
Virginia Botsford
Sara Boush
Marilyn Bownds
Irmgard Carpenter
Louise Clark
Catharine Conley
Virginia Dymond
Jane Eisner
Loretta Feldt
Sara Fellman
Betty French
Suzanne Frey
Carolyn Gaebler
Kathleen Green
Marylin Hart
Loni Hayman (German)
Lydia Herring (Spanish)
Elizabeth Hughes
Roger Kramer
Patricia Luber
Rona Malofsky
Maria Matallana (Spanish)
Anne Matthews
Joan Maynard
Martine Messert (French)
Helene Metzenberg
Judith Mjaanes
Elaine Nadler
Alicia Nordness
Carmen Peck
Jane Pizer
Fran Rall
Miriam Sacks
Ann Sauthoff
Linda Savage
Pauline Scott
Phyllis Sechrist
Susan Stanek
Catherine Steinwand (French)
Margy Walker

Kohler Art Library

During the fiscal year 1977-78, 59,000 readers used the Kohler Art Library for study and research. 41,000 volumes were withdrawn from the circulating collection for home use. During the year, 212 gift books were added to the collection and 2,846 volumes were purchased. The collection now contains over 78,000 volumes, making it one of North America's major art historical research tools. To acquire these new volumes, the University of Wisconsin-Madison Library System expended \$18,081 for monographs and \$13,554 for serials. The Samuel H. Kress Foundation graciously contributed \$6,783 to supplement the \$31,635 supplied by the State of Wisconsin.

The library was granted funds by the state legislature to purchase electrically movable book stacks which, when installed in late 1978, will increase the peak capacity by 6,000 volumes. While not an expansion large enough to bring our shelving capacity to current standards, the addition will relieve the most serious pressure points.

During the year, the library staff completed the first inventory since 1970, and discovered that the lost book rate per annum for the last eight years is .0025 percent. Considering the intense use of the collection by undergraduates, as well as faculty, staff, and the general public, this is an astoundingly low figure—a sure tribute to the quality of library staff and dignity of library readers.

William Bunce
Chief Librarian

A sale-show of the work of Wisconsin glass artists was sponsored by the Museum Shop.



Museum Shop

The 1977-78 year has been an interesting year for the Museum Shop with changes in personnel, merchandise and activities.

In the course of a routine internal audit by the University of Wisconsin a number of new accounting and inventory procedures were established; these procedures provide more complete and more current information to management. To assist the Museum Shop in the maintenance of these systems Rosemary Birzer was hired in June, 1977. She had transferred from the Limnology Lab where she had worked for several years.

Another personnel change came about when Janice Durand resigned as manager, and Kathleen Parks was hired to replace her in late September.

There is a constant effort to discover new merchandise for the Museum Shop in order to insure the maintenance and growth of sales and to keep the Museum Shop an interesting place to go shopping. Merchandise ties in with the Museum's special exhibitions, holidays and art in general. Because of the increasing availability of Wisconsin arts and crafts more original objects have been appearing on the shelves—particularly glass, porcelain, jewelry, handmade books, sculptured boxes and containers, batik silks and notecards.

This past year the Museum Shop began to sponsor special shows in Whyte Lounge. These shows have given museum goers an unusual opportunity to shop for unusual or difficult-to-find objects in a gallery atmosphere. Thus in November the Whyte Lounge featured a weaving and other crafts show. In April an African arts and crafts show was held in conjunction with the African textile exhibition. In May a glass show composed of a variety of glass pieces by UW Glass Lab students attracted many collectors and browsers.

In the coming year more special shows are being planned and more new items are being hunted. Shopping in the Museum Shop gives someone a chance to support the arts as well as to "treat" oneself to something beautiful.

Kathy Parks
Museum Shop Manager

FRIENDS of the Elvehjem Museum of Art

The FRIENDS of the Elvehjem Museum of Art began its seventh year of activity by initiating two major changes. First, the FRIENDS increased its membership dues for the first time since the program began in 1971; and secondly, the FRIENDS implemented a new quarterly renewal system to handle more efficiently its 2,200 members.

After a 50% increase in membership last year, the FRIENDS succeeded in maintaining that growth rate this year, despite the 25%-50% increase in annual dues necessitated by spiraling printing and postal costs.

This year, as in the past, the FRIENDS of the Elvehjem Museum of Art purchased works of art for the museum's permanent collection, supported its publications program, and coordinated various public service and membership activities by raising funds through membership dues and sponsorship of special events.

The FRIENDS Office relies heavily upon two volunteer groups to assist with membership growth and development. They include the Museum Aides, and the newly created student organization, START, Students for Art.

The Museum Aides through personal solicitation and direct mail once again provided invaluable assistance to the FRIENDS Office in recruiting over 400 new members during the Spring Membership Campaign. START, under the direction of the FRIENDS intern, Carolyn Stolper, sponsored various student-oriented activities at the museum to coincide with the spring campaign. Included was "The Originals: Women in Art" film series, and a TGIF (Thank Goodness It's Friday!) benefit performance by UW's Richard Davis, renowned bassist and jazz musician. Other special spring activities sponsored by the FRIENDS included lectures, special tours, appraisal sessions for collectors or oriental art, a Japanese flower show, and a year-end Round-Up Party welcoming new members.

With the increase in membership came a surge in membership activities designed to complement an ambitious 1977-78 exhibition schedule.



Renowned jazz musician Richard Davis played for a START (Students for Art) reception in April.

In conjunction with the "Invitation '77: Ten Painters" exhibition, the FRIENDS sponsored the Second Annual Student/Faculty Open House at the Elvehjem in September. In October, over 500 FRIENDS ventured out into a wet, monsoonal evening to attend the FRIENDS Preview of "Atelier 17", the largest traveling exhibition organized by the Elvehjem Museum of Art in its eight year history.

In November, the Fourth Annual Collector's Choice exhibition entitled, "Pictures of the Floating World" featured over sixty Japanese color woodblock prints of the Ukiyo-e school. Dressed in their loveliest kimonos, students from the Japanese community assisted the FRIENDS in hosting a most memorable exhibition preview. Over 400 people attended a special Sunday afternoon program featuring a formal tea ceremony and a Koto concert sponsored by the FRIENDS in conjunction with the Japanese exhibition.

"New Art Works", a University of Wisconsin-Madison art faculty exhibition was previewed by over 1,300 persons in late January. In keeping with this very special FRIENDS-sponsored preview, the evening's festivities were capped off with music by the Original Hyperion Oriental Fox Trot Orchestra.



Japanese students performed their traditional tea ceremony for a large audience during Pictures of the Floating World.



Merlin Dailey, Japanese print collector and dealer held appraisal sessions for Oriental Art during an Oriental Weekend in April.



Japanese students and their families acted as hosts in traditional dress at the opening of the Japanese print exhibition, Pictures of the Floating World.

46 A group of six panels from an Iconostasis Screen, dating from late 17th-early 18th Century Russia, was selected by the FRIENDS as their 1977 gift to the museum's permanent collection. This year's Elvehjem Associates gift, a late 19th Century Victorian landscape painting by British artist Benjamin Williams Leader entitled *Worcester Cathedral*, was selected by the museum's curatorial staff. Both gifts were presented to the museum at a special champagne gala which also served as the preview for the "African Textiles from Madison Collections" exhibition.

In conjunction with the African textiles exhibition, the FRIENDS sponsored an African Dress Parade in the Elvehjem's Paige Court. The Dress Parade featured UW African students modeling their traditional dress and allowed viewers to see how African textiles and fashions are actually worn.

In addition to planning a variety of special events designed to coincide with the exhibition schedule, the FRIENDS expanded upon its travel program this year. FRIENDS participated in two one-day bus trips to Chicago to see a "Robert Rauschenberg" exhibition at the Art Institute and "Peru's Golden Treasures" at the Field Museum.

A small group of 15 FRIENDS ventured to Wilmington, Delaware and Washington, D.C. in May for an exclusive four-day tour of a variety of east coast museums. The FRIENDS began their tour by visiting the Winterthur Museum in Wilmington which houses the largest collection of American Decorative Arts in the world. The group then toured historic New Castle where they were invited into the homes of three residents to view their private collections.

In Washington, the FRIENDS visited the National Gallery, the Hirschhorn Museum and Sculpture Garden, the Phillips Collection and the Dumbarton Oaks Museum. The group also toured Georgetown and attended a New York City Opera performance at the Kennedy Center.

Those who participated in this year's travel program agreed that our FRIENDS "Far Art" trips were, indeed, educational, stimulating, and fun.

Finally, the FRIENDS Office would like to acknowledge and thank the following individuals for their personal commitment to and unending support of the FRIENDS program: Gail O'Neal, FRIENDS' Secretary; Anne Boyle, Graphic Artist; Carolyn Stolper, Student Intern; and Loni Hayman, Receptionist.

Doreen Holmgren
FRIENDS Coordinator



Director Eric McCready gave a number of Behind-the-Scenes tours to new Elvehjem Associates during the year.



UW School of Music ensembles performed regularly during the academic year and were especially active during the Holiday Season.



African students presented selections of native music during the African Textiles exhibition in April.

1977-1978

Barbara Anderson
Grace Argall
Arlene Bargman
Dora Bauman
Kate Boynton
Gayle Cody
Muriel Curry
Connie Elvehjem
Dorothy Ela
Donna Fullerton
Gail Goode
Mary Harshaw
Kay Hawkins
Carol Hird
Anne Huggett
Patsy Kabaker
Lynne Krainer
Teddy Kubly
Joan Maynard
Eliza McCready
June McLean
Delores Meagher
Helene Metzenberg
Barbara Murnane
Sallie Olsson
Mary Jo Prieve
Mary Ann Quaglieri
Barbara Reway
Ann Sauthoff
Julie Segar
Mildred Shain
Ann Shea
Susan Stanek
Colleen Slater
Carolyn Stolper
Jackie Vastola
Phyllis Young

III. Activities

Exhibitions

- 48 June 18 – July 31, 1977
The Cuzco Circle
- June 18 – August 28, 1977
John Steuart Curry Lithographs
- August 6 – September 18, 1977
Invitation 77: Ten Painters
- September 9 – October 30, 1977
Old Master Prints from the Permanent Collection
- October 9 – December 4, 1977
Atelier 17: A Retrospective
- November 12 – December 18, 1977
(Collectors' Choice)
Pictures of the Floating World: Japanese Color
Woodblock Prints
- January 29 – March 19, 1978
New Art Works: Department of Art Faculty Exhibition
- April 9 – June 4, 1978
African Textiles from Madison Collections
- April 15 – June 18, 1978
Recent Acquisitions: 1977
- June 17 – July 30, 1978
Treasures of Cyprus

Publications

- Atelier 17* Joann Moser
(98 pages, 12 color, 34 black and white illustrations)
for Atelier 17 exhibition
- Pictures of the Floating World* David Berreth
(17 pages) for Collectors' Choice exhibition
- New Art Works*
(35 pages, 35 illustrations) for Department of Art
Faculty exhibition
- African Textiles* Betty Wass and Barbara Murnane
(40 pages, 32 black and white illustrations) for
African Textiles from Madison Collections exhibition
- Symposium on Collecting* edited by David Berreth
(27 pages) transcript of lectures and panel discussion
- Elvehjem Museum of Art Print and Drawing Checklist*
(129 pages)

Atelier 17



Lectures and Demonstrations

Jim Finnigan—Artist
Sponsored by the Art Department
July 22, 1977

Jim Nutt—Artist
Sponsored by the Art Department
August 9, 1977

Jaroslav Leshko
Sponsored by the Department of
Art History
September 16, 1977

Bascom Hill Society Concert
Sponsored by the University
of Wisconsin Foundation
September 30, 1977

Jack Beal—Artist
Sponsored by the Art Department
October 3, 1977

Sondra Freckelton—Artist
Lecture and Slide presentation
Sponsored by the Art Department
October 4, 1977

Robert Munman
Double Imagery in Mannerist Art
Sponsored by Renaissance Studies
October 10, 1977

W. A. Lonacre
*Grasshopper Pueblo, Arizona—
Ethnoarchaeological Study*
Sponsored by the Archaeological
Institute of America, Madison Society
October 20, 1977

State Music Convention Lectures
& Demonstrations
Sponsored by the Music Department
October 27, 1978

Nilda Fernandez Getty—Artist
Historical and Modern Metalwork
Sponsored by the Art Department
November 4, 1977

Merlin Dailey
Japanese Prints
Sponsored by the Elvehjem Museum
10 November 1977

Jane Hutchison
The Celebrated Albrecht Dürer
Sponsored by the Renaissance
Studies Program
November 11, 1977

Conference: *The Cultural Resurgence
of Contemporary Greece*
Sponsored by the Depts. of English,
International Studies & Sociology
November 17, 1977

John Barker
*Byzantine Religious Art: Context
and Continuity*
Sponsored by the Wisconsin Union Art
& Crafts Area
November 18, 1977

Suzy Gablik—Artist
Sponsored by the Art Department
November 21, 1977

Benno Foreman
*American Furniture as Art and Why
it Should be Collected*
Sponsored by the Elvehjem Museum
November 30, 1977

Film—*New York Schools*
Sponsored by the Art Department
November 30, 1977

Warren Moon
*Ancient Greek Vases in the
Elvehjem Collection*
Sponsored by the Wisconsin Union
Art & Craft Committee
December 2, 1977

Raffaell Ferrer—Artist
Sponsored by the Art Department
December 5, 1977

Wook Kyung Choi—Artist
Sponsored by the Art Department
December 9, 1977

James Beck
Early Donatello
Sponsored by the Art History Dept.
December 9, 1977

John Barker
*Religious Art and Symbolism
in Byzantine Coins*
Sponsored by the Wisconsin Union
Art & Craft Area
December 9, 1977

Allan P. McCartney
Canadian Eskimo Whale Art
Sponsored by the Art History Dept.
December 8, 1977

Frank Horlbeck
Medieval Scandinavian Art
Sponsored by Scandinavian Studies
February 14, 1978

N. Kalitna
Russian Art of the 19th Century
Sponsored by the Art History Dept.
February 16, 1978

Elisha Linder
*Underwater Archaeology in the
Mediterranean*
Sponsored by the Art History Dept.
February 22, 1978

William Weege—Artist
Sponsored by the Elvehjem Museum
February 22, 1978

N. Kalitna
19th Century Russian Art (Part II)
Sponsored by the Art History Dept.
February 23, 1978

50

Bradley Delaney
Antonio Vivgrini and the Florentine Tradition
Sponsored by the Art History Dept.
February 24, 1978

N. Kalitna
Aspects of Russian Painting
Sponsored by the Art History Dept.
February 26, 1978

Eugene Berza
The Ancient Greeks and the Modern West
Archaeological Institute of America,
Madison Society
March 1, 1978

J. E. Betts
Minoan and Mycenaean Gem Carving
Sponsored by the Art History Dept.
March 8, 1978

Robert Beetem
Art History and the Elvehjem Collection
Sponsored by Phi Delta Gamma
March 13, 1978

Michael Taylor, Art History
Department, Univ. of Missouri
Biblical Iconography in Romanesque Sculpture and Painting
Sponsored by the Medieval Studies
Program
March 16, 1978

Paul Maroni—Lithographer
Sponsored by the Art Department
March 29, 1978

Alice Ayock—Artist
Sponsored by the Art Department
April 3, 1978

Carl Nordenfalk, Director Emeritus of
the Nationalmuseum, Stockholm
The Five Senses in Medieval Art
Sponsored by the Art History Dept.
April 6, 1978

Carl Nordenfalk, Director Emeritus of
the Nationalmuseum, Stockholm
Camouflage and Cubism
Sponsored by the Art History Dept.
April 7, 1978

Albert Paley—Artist
Sponsored by the Art Department
April 7, 1978

Clare Van Vliet—Artist
Sponsored by the Art Area, Wisconsin
Union
April 7, 1978

Jon Clark—Juror, 50th Student Art
Show
Sponsored by the Art Area, Wisconsin
Union
April 10, 1978

Robert Janz
Sponsored by the Art Department
April 11, 1978

Sarah Maldoror
Sambizanga
Sponsored by the African Studies
Program
April 11, 1978

Barbara Murnane
African Decorative Arts
Sponsored by the Elvehjem Museum
April 12, 1978

Robert Thompson
African Art
Sponsored by the African Studies
Program
April 13, 1978

Helen Patton, Fine Arts Coordinator of
Racine Unified Schools
Sponsored by the Art Department
April 13, 1978

Howard Hibbard
Caravaggio and the High Renaissance
Sponsored by the Art History Dept.
April 14, 1978

Jim Krenov—Artist
Sponsored by the Art Department
April 18, 1978

Donald Thompson
Peru's Golden Treasure
Sponsored by the FRIENDS of the
Elvehjem Museum of Art
April 18, 1978

Tom Doyle
Sponsored by the Art Department
April 19, 1978

John Luedtke
Oriental Art
Sponsored by the FRIENDS of the
Elvehjem Museum of Art
April 20, 1978

Narciso Menacol
Lecture to the ASID West Central
Regional Conference
April 22, 1978

Eric McCready
Winterthur Tour
Sponsored by the FRIENDS of the
Elvehjem Museum of Art
April 24, 1978

Acquisitions

Alex Katz—Artist
Sponsored by the Art Department
April 25, 1978

Fritz Eichenberg—Artist
Sponsored by the Art Department
May 10, 1978

James Watrous
*American Images: Landscapes and
Citscapes*
Sponsored by the Colonial Club of Sun
Prairie
May 13, 1978

Betty Waas
Textile Crafts in Africa
Sponsored by College Week for
Women
June 7, 1978

Carlton Overland
*Behind the Scenes at the Elvehjem
Museum of Art*
Sponsored by College Week for
Women
June 7, 1978

Art Accessions Committee

Herbert E. Howe, Department of Classics
Frank R. Horlbeck, Department of Art History
Larry J. Junkins, Department of Art
Robert E. Krainer, School of Business
Eric S. McCready, *Chairman*

52 Paintings

- Blackwell, Tom, American, b. 1938
Takashimaya, 1974
 Oil on canvas, 68" H., 96" W.
 National Endowment for the Arts Fund, Anonymous Fund and Humanistic Foundation
 Fund purchase, 1978.33
- Boss, Homer, American, 1882-1956
Young Woman in Black, c. 1910
 Oil on canvas, 74" H., 35¾" W.
 Gift of Mr. and Mrs. Jon G. Udell in Memory of Suzanne and Homer Boss, 1978.18
- Calder, Alexander, American, b. 1898
Spooks, 1961
 Oil on paper, 16½" H., 14" W.
 Gift of Micahel A. Feiner, 1977.520
- Carolus-Duran, (Charles Emile Auguste Duran), French, 1837-1917
Woman in Green Hat, 1899
 Oil on carton, 28" H., 21" W.
 Gift of Mr. and Mrs. Stuart P. Feld, 1977.518
- Leader, Benjamin Williams, British, 1831-1923
Worcester Cathedral, 1894
 Oil on canvas, 54" H., 90" W.
 Elvehjem Associates purchase, 1977.190
- Richards, William Trost, American, 1833-1905
Rocks, Surf and Sailboats, 1896
 Oil on canvas, 16 1/8" H., 28" W.
 Gift of Mr. and Mrs. Stuart P. Feld, 1977.517
- The Van Renssaelaer Limner, American
Portrait of a Young Man in Blue, c. 1735-1740
 Oil on canvas, 30" H., 24½" W. (oval)
 Gift of Mr. and Mrs. Stuart P. Feld, 1977.519
- Vernet, Claude-Joseph, French, 1714-1789
Sunrise, 1759
 Oil on canvas, 38½" H., 53" W.
 Robert Gale Doyon Fund and Endowment Fund purchase, 1977.109
- Indian Paintings*
- Rajasthani Style (Gujarat)
Krishna and Companions Playing: folio from a series illustrating the "Bhagavata Purana", mid-17th century
 Gouache on paper, 8½" H., 7¼" W.
 1977.125
- Rajasthani Style (Gujarat)
Folio from a series illustrating the "Ramayana", late 18th century
 Gouache on paper, 10" H., 6" W.
 1977.126
- Rajasthani Style (Mewar)
Krishna Surprises the "Gopis" at a Game of "Chaupar": illustration to a series illustrating the "Rasikapriya" of Kesavadasa, mid-17th century
 Gouache and gold on paper, 8 7/8" H., 7" W.
 1977.127
- Rajasthani Style (Mewar)
A folio, probably from a series illustrating the "Bhagavata Purana", c. 1675-1700
 Gouache and gold on paper, 7 5/8" H., 14 7/16" W.
 1977.128
- Rajasthani Style (Mewar)
Maharana Jagat Singh II (1734-1751) of Mewar at the Festival of Holi, c. 1740
 Gouache and gold on paper, 16 13/16" H., 10 11/16" W.
 1977.129
- Rajasthani Style (Mewar)
Maharana Jagat Singh II (1734-1751) of Mewar in Procession, c. 1740
 Gouache and gold on paper, 8 5/8" H., 8 7/8" W.
 1977.130
- Rajasthani Style (Mewar)
Folio from a series illustrating the "Satsai" of Bihari, mid-18th century
 Gouache and gold on paper, 8 3/4" H., 7 7/16" W.
 1977.131
- Rajasthani Style (Mewar)
The Elephant Nakhatula, mid-18th century
 Gouache and gold on paper, 7 15/16" H., 6 3/16" W.
 1977.132
- Rajasthani Style (Mewar)
A Pair of Dogs, and a Hawk on a Perch, late 18th century
 Gouache on paper, 9 3/4" H., 4 3/4" W.
 1977.133
- Rajasthani Style (Mewar)
Two Studies of a Seated Boy, late 18th century
 Ink and wash on paper, 4 15/16" H., 2 7/8" W.
 1977.134
- Rajasthani Style (Mewar)
An Artist at Work, c. 1800
 Ink and wash on paper, 7 1/8" H., 6 1/8" W.
 1977.135
- Rajasthani Style (Kotah)
Ram Singh II (1827-1865) of Kotah in a Procession, mid-19th century
 Gouache and gold on paper, 12 1/8" H., 19 3/16" W.
 1977.136

Indian Miniature Painting in the Rajasthani style (c. 1740). Gift of Mrs. Ernest C. Watson.



- 54 Rajasthani Style (Mewar)
*The Festival of Holi in the
 Srinathadvara Temple*, c. 1830
 Gouache and gold on paper, 8 7/8" H.,
 6" W.
 1977.137

Rajasthani Style (Mewar)
The Temple at Srinathadvara, mid-19th
 century
 Gouache on paper, 5 7/8" H.,
 3 7/8" W.
 1977.138

Rajasthani Style (Mewar)
A Hunting Scene, mid-19th century
 Gouache and silver on paper,
 7 1/8" H., 13 3/4" W.
 1977.139

Rajasthani Style (Mewar)
Hunting Tigers in Mountainous Terrain,
 late 19th century
 Gouache on paper, 11 1/8" H.,
 15 15/16" W.
 1977.140

Gifts of Mrs. Earnest C. Watson

Russian Icons

Unknown Artist, Russian (Northern
 School)
6 Panels from an Iconostasis Screen
 (St. John the Theologian, St. Peter, the
 Virgin Mary, St. John the Forerunner,
 St. Nicholas and St. Paul), late 17th-
 early 18th century
 Tempera on wood, each approximately
 34" H., 14" W.
 Friends of the Elvehjem Museum of Art
 purchase through the Glenn McHugh
 Bequest, 1978.12-17

The Virgin Mary, one of six panels from a Russian Iconostasis screen,
 (late 17th early 18th century). Gift of the FRIENDS of the Elvehjem
 Museum of Art.



Sculpture

Steppat, Leo, American (b. in Austria),
1910-1965

Dolmen for Thor

Forged and welded steel, 104" H.

Gift of Anneliese Steppat, 1978.8

Zorach, William, American, 1887-1966

Mother and Child, 1927

Cast bronze, 65" H.

Class of 1927 Gift Fund purchase,

1977.112

Drawings and Watercolors

Boers, Marianne, American

Bacardi-Dark Dry, 1977

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

Endowment Fund purchase, 1977.107

Himmelfarb, John, American, b. 1946

9/4/76, 1976

Pen and India ink on rice paper,

24" H., 36" W.

John Wilde Fund purchase, 1978.11

Robinson, Theodore, American, 1852-
1896

Portrait Sketch of S.A.D. Volk, 1877

Pencil on paper, 7 5/8" H., 5" W.

Gift of John Wilde, 1977.221



Mother and Child (1927) by William Zorach. Class of 1927 Gift Fund Purchase.

Prints

- Afro, Basadella, Italian, b. 1912
Composition
Color lithograph, 22½" H.,
15" W.
Gift of Mark and Helen Hooper,
1977.188
- Alechinsky, Pierre, Belgian, b. 1927
Enera
Color lithograph, 19¾" H.,
25 13/16" W.
Gift of Mark and Helen Hooper,
1978.35
- Allen, Trevor
Evolution
Color lithograph, 22 9/16" H., 31½" W.
Gift of Mark and Helen Hooper,
1978.36
- Appel, Karel, Dutch, b. 1921
Moving in the Wind, 1974
Serigraph, 24 1/8" H., 36¼" W.
Gift of Mark and Helen Hooper,
1977.170
- Appel, Karel, Dutch, b. 1921
Jete Meurtrie, 1961
Color lithograph, 19 13/16" H.,
19¾" W.
Gift of Mark and Helen Hooper,
1977.171
- Arms, John Taylor, American, 1887-
1953
Memento Vivere, 1947
Engraving, 14 3/16" H., 7 9/16" W.
Gift of Mr. and Mrs. Frank Moulton,
1977.191
- Ayme, A.A.
Untitled
Embossment on gold paper,
14 11/16" H., 13 7/16" W.
Gift of Mark and Helen Hooper,
1978.37
- Ayme, A.A.
Untitled
Embossment, 16 3/8" H.,
15¼" W.
Gift of Mark and Helen Hooper,
1978.38
- Ayme, A.A.
Untitled (orange), 1966
Color intaglio, 16 9/16" H., 15 5/16" W.
Gift of Mark and Helen Hooper,
1978.39
- Ball, George, American, b. 1929
Two Figures
Color intaglio, 9¾" H., 7¾" W.
Gift of Mark and Helen Hooper,
1978.40
- Ball, George, American, b. 1929
Reflets d'Arbre
Color intaglio, 5" H., 4¾" W.
Gift of Mark and Helen Hooper,
1978.41
- Ball, George, American, b. 1929
La Garrigue
Color intaglio, 7 1/16" H., 6 1/16" W.
Gift of Mark and Helen Hooper,
1978.42
- Ballif, Yannick
Octobre, 1976
Color intaglio, 29 15/16" H.,
22 5/16" W.
Gift of Mark and Helen Hooper,
1978.43
- Barker, Albert W., American, b. 1874
Lambert's Cove, No. 5, 1940
Lithograph, 9 ½" H., 13 5/8" W.
Gift of Mr. and Mrs. Frank Moulton,
1977.197
- Bartlett, Charles William, British, active
ca. 1884-1940
Benares, 1916
Color woodcut, 11½" H., 8 7/16" W.
Gift of Ruth K. and Wilfred G. Harris,
1978.26
- Baumeister, Christine
Jaune vert rose et mauve, 1969
Color intaglio, 7 1/16" H., 9 7/16" W.
Gift of Mark and Helen Hooper,
1978.44
- Bazaine, Jean, French, b. 1904
La Mer V, 1968
Color intaglio, 14 15/16" H.,
10 15/16" W.
Gift of Mark and Helen Hooper,
1978.45
- Benjellon, Berenice
Con-joining Fields, 1969
Color intaglio, 12 7/8" H., 15 3/8" W.
Gift of Mark and Helen Hooper,
1978.46
- Bezombes, Roger, Spanish, b. 1913
Bouquet Ford Vert
Color lithograph, 28 3/5" H., 22¾" W.
Gift of Mark and Helen Hooper,
1978.47
- Bo, Lars, Danish, b. 1924
Fishing Party
Color intaglio, 12 15/16" H., 17 5/8" W.
Gift of Mark and Helen Hooper,
1977.181
- Bo, Lars, Danish, b. 1924
The Nightjars
Color intaglio, 12 9/16" H., 17 5/8" W.
Gift of Mark and Helen Hooper,
1977.182
- Bo, Lars, Danish, b. 1924
The Nocambulists
Color intaglio, 16 15/16" H., 14 ¾" W.
Gift of Mark and Helen Hooper,
1978.48
- Bo, Lars, Danish, b. 1924
Hunt in Scotland
Color intaglio, 16½" H., 11 1/8" W.
Gift of Mark and Helen Hooper,
1978.49

Bolin, Gustave, French, b. 1920
Printemps, 1970
 Color lithograph, (approx.) 19 3/4" H.,
 25 1/2" W.
 Gift of Mark and Helen Hooper,
 1977.149

Boulanger, Redo
Horse-back Riding
 Color intaglio, 17 3/8" H., 21 7/16" W.
 Gift of Mark and Helen Hooper,
 1978.50

Briss, Sammy, Rumanian
Le Guitariste
 Serigraph, 30 1/8" H., 22 1/4" W.
 Gift of Mark and Helen Hooper,
 1977.177

Briss, Sammy, Rumanian
Le jouer d'échec
 Color lithograph, 27 5/8" H.,
 20 7/16" W.
 Gift of Mark and Helen Hooper,
 1978.51

Brumback, Cynthia
Chasing Dragons, 1973
 Lithograph, (approx.) 6 1/2" diameter
 Gift of Mark and Helen Hooper,
 1978.52

Brumback, Cynthia
Old Fish, 1970
 Lithograph, 6 1/16" H., 8 1/16" W.
 Gift of Mark and Helen Hooper,
 1978.53

Brumback, Cynthia
Jungle Bird, 1967
 Color lithograph, 5 3/4" H., 6 7/16" W.
 Gift of Mark and Helen Hooper,
 1978.54

Callot, Jacques, French, 1592-1635
La Noblesse
 Engraving, 5 10/16" H., 3 11/16" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.216

Campigli, Massimo, Italian, 1895-1971
Studies of Women
 Color lithograph, (approx.) 20 1/8" H.,
 25 1/2" W.
 Gift of Mark and Helen Hooper,
 1977.163

Campigli, Massimo, Italian, 1895-1971
Untitled (3 Reflecting Women), 1958
 Color lithograph, 23 1/4" H., 17 1/2" W.
 Gift of Mark and Helen Hooper,
 1978.55

Camporaso, Angelica, Argentine, b.
 2nd 1/2 20th c.
Le Grand Souffle de Liberte', 1968
 Color intaglio, 16 3/8" H., 21 1/8" W.
 Gift of Mark and Helen Hooper,
 1978.56

Chamberlain, Samuel, American, b.
 1895
Untitled
 Etching, 12 3/8" H., 8 1/16" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.209

Cheffetz, Asa, American, b. 1896
Down Montgomery Way, 1940
 Woodcut, 4 1/4" H., 7 3/8" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.201

Claussen, J.
Fish with Wings, 1974
 Color lithograph, 9 1/16" H., 12" W.
 Gift of Mark and Helen Hooper,
 1978.57

Colescott, Warrington, American,
 b. 1921
Ladies and Gentlemen, 1965
 Color intaglio, 8 3/4" H., 23 13/16" W.
 Gift of Mark and Helen Hooper,
 1977.155

Colescott, Warrington, American,
 b. 1921
Music, Medicine and Sport, 1966
 Color intaglio, 17 3/4" H., 17 7/8" W.
 Gift of Mark and Helen Hooper,
 1977.156

Colescott, Warrington, American,
 b. 1921
Quo Vadis, Baby, 1967
 Color intaglio, 27 3/8" H., 19 13/16" W.
 Gift of Mark and Helen Hooper,
 1977.158

Colescott, Warrington, American,
 b. 1921
S.W. Hayter Discovers Viscosity
Printing, 1976
 Color etching, 21 7/8" H., 27 9/16" W.
 Friends of the Elvehjem Museum of Art
 purchase through the Glenn McHugh
 Bequest, 1978.6

Cope, Leslie, English, b. 1913
Going Home, 1949
 Drypoint, 7 7/8" H., 9 13/16" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.206

Corneille, Cornelia
L'enchantment de l'été, 1962
 Color lithograph, 18 5/8" H., 24 3/8" W.
 Gift of Mark and Helen Hooper,
 1978.58

Cumic, M.
Masque, 1967
 Color lithograph, 11 7/8" H., 9 7/16" W.
 Gift of Mark and Helen Hooper,
 1978.59

Cumic, M.
Souvenirs de Pologne III, 1967
 Color intaglio, 11 13/16" H., 9 7/16" W.
 Gift of Mark and Helen Hooper,
 1978.60



S. W. Hayter Discovers Viscosity Printing (1976), Etching by Warrington Colescott. FRIENDS of the Elvehjem Museum of Art Purchase through the Glen McHugh Bequest.

Daumier, Honore', French, 1808-1879
201 prints from various series
Lithograph, varying dimensions
Gift of Helen Wurdemann, 1977.316-516

Davie, Alan, English, b. 1920
Zurich Improvisations IX, 1965
Color lithograph, 25" H., 35 7/16" W.
Gift of Mark and Helen Hooper, 1977.169

Deberdt, Francoise, French, b. 1934
Presmouton
Color intaglio, 8 5/16" H., 11 1/2" W.
Gift of Mark and Helen Hooper, 1978.61

Deberdt, Francoise, French, b. 1934
Thonier
Color etching, 6 7/8" H., 9 7/16" W.
Gift of Mark and Helen Hooper, 1978.62

DeGuchi, Maria, Japanese
Printemps
Collograph, 33 3/4" H., 10 1/2" W.
Gift of Mark and Helen Hooper, 1977.178

DeGuchi, Maria, Japanese
Rhapsodie en rouge
Color intaglio (?), 20 7/8" H., 15 7/16" W.
Gift of Mark and Helen Hooper, 1978.63

Delaunay, Sonia, Ukranian, b. 1885
1950/53
Serigraph, 18 1/2" H., 13 1/4" W.
Gift of Mark and Helen Hooper, 1977.180

Delaunay, Sonia, Ukranian, b. 1885
Checkerboard, 1901
Gouache on paper, 25 3/4" H., 19 3/4" W.
Gift of Mark and Helen Hooper, 1978.64

Del'Orme, E. H.
Untitled, (library interior)
Wood engraving, 3 3/4" H., 4 1/2" W.
Gift of Mr. and Mrs. Frank Moulton, 1977.218

Del'Orme, E. H.
Untitled, (3 figures in a room)
Wood engraving, 5" H., 6 5/16" W.
Gift of Mr. and Mrs. Frank Moulton, 1977.219

Del'Orme, E. H.
Untitled (a shoemaker?)
Wood engraving, 5 1/8" H., 4" W.
Gift of Mr. and Mrs. Frank Moulton, 1977.220

Dickson, Jennifer, South African
(resides in Canada), b. 1936
Eve, 1965
Color intaglio, 19 5/8" H., 19 11/16" W.
Gift of Mark and Helen Hooper, 1978.65

Dorny, Bertrand, French, b. 1931
Construction I
Color intaglio, 23 1/4" H., 19 1/4" W.
Gift of Mark and Helen Hooper, 1977.143

Dorny, Bertrand, French, b. 1931
Untitled, (pink, black, brown)
Color intaglio, 7 5/8" H., 5 1/2" W.
Gift of Mark and Helen Hooper, 1978.66

Dorny, Bertrand, French, b. 1931
Untitled, (blue, white, red)
Color intaglio, 7 1/2" H., 5 1/2" W.
Gift of Mark and Helen Hooper, 1978.67

Dos Santos, Bartolomeu, Spanish or Portuguese,
Family Reunion
Aquatint and lift ground, 14 13/16" H., 17 5/8" W.
Gift of Mark and Helen Hooper, 1977.176

Ernst, Max, German, 1891-1976
La Noce Interrompue
Color intaglio, 13 7/8" H., 9 1/2" W.
Gift of Mark and Helen Hooper, 1977.151

Feito, Luis, Spanish, b. 1929
Red Moon
Serigraph, 28 11/16" H., 20 7/8" W.
Gift of Mark and Helen Hooper, 1977.174

Fiorini, Marcel, French, b. 1922
Winter
Color intaglio, 21 3/8" H., 16 1/8" W.
Gift of Mark and Helen Hooper, 1978.68

Frink, Elisabeth, English, b. 1930
Golden Eagle
Etching and aquatint, 21 1/8" H., 18 3/8" W.
Gift of Mark and Helen Hooper, 1977.160

Frink, Elisabeth, English, b. 1930
Chanticleer and Pertelote
Etching and aquatint, 10 5/8" H., 12 5/16" W.
Gift of Mark and Helen Hooper, 1978.70

Friedlaender, Johnnie, German, b. 1912
Deux Chevaux
Aquatint, 20 5/16" H., 15 13/16" W.
Gift of Mark and Helen Hooper, 1977.141

Friedlaender, Johnnie, German, b. 1912
Fleurs et Couples
Color etching, 7 13/16" H., 11 3/4" W.
Gift of Mark and Helen Hooper, 1978.69

Gracia, Carmen, Argentine (resides in London), b. 1935
Bouillabaise, 1965
Color intaglio, 30 15/16" H., 22 1/2" W.
Gift of Mark and Helen Hooper, 1978.73

60

Gleizes, Albert, French, 1881-1953
Untitled, 1920
 Serigraph, at highest and widest point
 14 11/16" H., 11 3/8" W.
 Gift of Mark and Helen Hooper,
 1978.71

Gloeckler, Raymond, American, b.
 1928
Portrait of a Midwest Intellectual
 Woodcut, 16 1/2" H., 10 5/8" W.
 Gift of Mark and Helen Hooper,
 1977.175

Gottlieb, Adolf, American, 1903-1974
Untitled, 1969
 Color lithograph, 22 5/16" H.,
 30 1/16" W.
 Gift of Mark and Helen Hooper,
 1978.72

Gross, Anthony, English, b. 1905
Bottom and the Fairies
 Color lithograph, 15" H., 19 1/8" W.
 Gift of Mark and Helen Hooper,
 1977.185

Guggenheim, Elisabeth, French, b.
 1924
Jardin d'Orient, 1969
 Color intaglio, 16 7/8" H., 10 7/8" W.
 Gift of Mark and Helen Hooper,
 1977.161

Harris, William Cornwallis, British,
 1807-1848
 7 African animals from *Narrative of an
 Expedition into Southern Africa*, 1838
 Color lithographs, varying
 measurements
 Gift of Walter A. Frautschi, 1978.19-25

Hayter, Stanley William, English, b.
 1901
Death by Water, 1968
 Intaglio, 13 3/4" H., 23 1/4" W.
 Gift of Mark and Helen Hooper,
 1977.144

Hayter, Stanley William, English, b.
 1901
Pool at Night, 1967
 Color intaglio, 19 3/16" H., 15 7/8" W.
 Gift of Mark and Helen Hooper,
 1977.145

Hayter, Stanley William, English, b.
 1901
Action in 2 Fields, 1952-56
 Color intaglio, 23 1/8" H., 17 7/8" W.
 Gift of Mark and Helen Hooper,
 1977.146

Hayter, Stanley William, English, b.
 1901
Winged Maternity
 Color intaglio, 13 9/16" H., 7 11/16" W.
 Gift of Mark and Helen Hooper,
 1977.147

Hayter, Stanley William, English, b.
 1901
Labris, 1973
 Color intaglio, 19 5/15" H., 15 3/4" W.
 Gift of Mark and Helen Hooper,
 1977.148

Hayter, Stanley William, English, b.
 1901
Cinq Personnages, 1946
 Color intaglio, 14 7/8" H., 23 7/8" W.
 Gift of Mark and Helen Hooper,
 1977.1384

Hayter, Stanley William, English, b.
 1901
Gemini, 1970
 Color intaglio, 19 1/16" H., 23 5/16" W.
 Gift of Mark and Helen Hooper,
 1977.1385

Hayter, Stanley William, English, b.
 1901
Helix, 1969
 Color intaglio, 25 7/16" H., 19 1/8" W.
 Gift of Mark and Helen Hooper,
 1977.1386

Hayter, Stanley William, English, b.
 1901
Les Erinnyes, 1957
 Color intaglio, 13 1/2" H., 18 3/4" W.
 Gift of Mark and Helen Hooper,
 1977.1387

Hayter, Stanley William, English, b.
 1901
La Raie, 1957
 Color intaglio, 11 5/8" H., 14 1/2" W.
 Gift of Mark and Helen Hooper,
 1977.1388

Hayter, Stanley William, English, b.
 1901
Slip Stream, 1967
 Serigraph, 24 3/16" H., 17" W.
 Gift of Mark and Helen Hooper,
 1977.1389

Hayter, Stanley William, English, b.
 1901
Sirène, 1958
 Color intaglio, 12 15/16" H.,
 16 1/16" W.
 Gift of Mark and Helen Hooper,
 1977.1390

Hayter, Stanley William, English, b.
 1901
Allegro, 1970
 Serigraph, 17 3/16" H., 21 3/8" W.
 Gift of Mark and Helen Hooper,
 1977.1391

Hayter, Stanley William, English, b.
 1901
Pillars, 1974
 Color intaglio, 23 1/8" H., 17" W.
 Gift of Mark and Helen Hooper,
 1977.1392

Hayter, Stanley William, English, b.
 1901
Vague de Fond, 1965
 Mixed intaglio, 15 1/2" H., 19 7/16" W.
 Gift of Mark and Helen Hooper,
 1977.1393

Hayter, Stanley William, English, b. 1901
Plongeon (Diver)
 Color intaglio, 23" H., 18 1/8" W.
 Gift of Mark and Helen Hooper, 1977.1394

Hayter, Stanley William, English, b. 1901
Sequence, 1971
 Color intaglio, 23 3/8" H., 19 1/8" W.
 Gift of Mark and Helen Hooper, 1977.1395

Hayter, Stanley William, English, b. 1901
Ressac, 1973
 Serigraph, 14 5/8" H., 25 9/16" W.
 Gift of Mark and Helen Hooper, 1977.1396

Hayter, Stanley William, English, b. 1901
Expansion, 1970
 Color intaglio, 17 3/16" H., 19 1/2" W.
 Gift of Mark and Helen Hooper, 1977.1397

Hayter, Stanley William, English, b. 1901
Nemphera, 1970
 Color intaglio, 13 3/8" H., 18 7/8" W.
 Gift of Mark and Helen Hooper, 1978.74

Hayter, Stanley William, English, b. 1901
Champ Magnetique, 1966
 Color intaglio, 19 5/16" H., 15 1/2" W.
 Gift of Mark and Helen Hooper, 1978.75

Hayter, Stanley William, English, b. 1901
Wizard, 1953
 Intaglio, 19 7/16" H., 15 9/16" W.
 Gift of Mark and Helen Hooper, 1978.76

Hayter, Stanley William, English, b. 1901
Boats, 1966
 Color intaglio, 19 7/16" H., 16" W.
 Gift of Mark and Helen Hooper, 1978.77

Hayter, Stanley William, English, b. 1901
Island, 1968
 Color intaglio, 16 7/8" H., 17 7/16" W.
 Gift of Mark and Helen Hooper, 1978.78

Hayter, Stanley William, English, b. 1901
Nageuse, 1957
 Color intaglio, 15 3/4" H., 13" W.
 Gift of Mark and Helen Hooper, 1978.79

Hayter, Stanley William, English, b. 1901
Unstable Woman, essai bleu, 1947
 Mixed intaglio, 14 15/16" H., 19 7/16" W.
 Gift of Mark and Helen Hooper, 1978.80

Hayter, Stanley William, English, b. 1901
Unstable Woman, essai jaune et rouge, 1947
 Mixed intaglio, 14 15/16" H., 19 7/16" W.
 Gift of Mark and Helen Hooper, 1978.81

Hayter, Stanley William, English, b. 1901
Unstable Woman, essai rouge et bleu, 1947
 Mixed intaglio, 14 15/16" H., 19 7/16" W.
 Gift of Mark and Helen Hooper, 1978.82

Hayter, Stanley William, English, b. 1901
Unstable Woman, essai bleu et jaune, 1947
 Mixed intaglio, 14 15/16" H., 19 7/16" W.
 Gift of Mark and Helen Hooper, 1978.83

Hayter, Stanley William, English, b. 1901
Unstable Woman, essai 3 couleurs, 1947
 Mixed intaglio, 14 15/16" H., 19 7/16" W.
 Gift of Mark and Helen Hooper, 1978.84

Hayter, Stanley William, English, b. 1901
Unstable Woman, 1947
 Mixed intaglio, 14 15/16" H., 19 7/16" W.
 Gift of Mark and Helen Hooper, 1978.85

Havens, James Dexter, American, b. 1900
Shy Veery, 1949
 Color woodcut, 9 9/16" H., 7 7/8" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.198

Havens, James Dexter, American, b. 1900
Untitled, (bird and plants), 1948
 Color woodcut, 8 7/16" H., 6 9/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.199

Havens, James Dexter, American, b. 1900
Spring Mist, 1942
 Color woodcut, 5 3/4" H., 7 7/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.200

- 62 Hebald, Milton, American (resides in Italy), b. 1917
Watchful Lions, 1963
 Color lithograph, 17" H., 20 1/4" W.
 Gift of Mark and Helen Hooper, 1977.184
- Hecht, Joseph, Polish, b. 1891
Connaitre
 Etching, 10 1/4" H., 13 11/16" W.
 Gift of Mark and Helen Hooper, 1978.86
- Herman, Joseph, English, b. 1911
Dusk
 Color lithograph, 20" H., 28 3/4" W.
 Gift of Mark and Helen Hooper, 1978.87
- Herman, Joseph, English, b. 1911
Figure Against the Sky
 Color lithograph, 20 13/16" H., 25 7/16" W.
 Gift of Mark and Helen Hooper, 1978.88
- Herman, Joseph, English, b. 1911
In the Mountains
 Color lithograph, 20 1/2" H., 27 15/16" W.
 Gift of Mark and Helen Hooper, 1978.89
- Heron, Patrick, English, b. 1920
Untitled, 1973
 Serigraph, 23" H., 31 3/4" W.
 Gift of Mark and Helen Hooper, 1977.187
- Hogarth, William, English, 1697-1764
Proverbs, 1747
 Engraving, varying dimensions
 Gift of Mark and Helen Hooper, 1977.172
- Hogarth, William, English, 1697-1764
Beggar's Opera, Oct. 1, 1802
 Engraving, 18 5/8" H., 11" W.
 Gift of Mark and Helen Hooper, 1977.173
- Humbert, Jacqueline
Oiseau sur Tulipe
 Stencil and painting on paper, 17" H., 11 5/16" W.
 Gift of Mark and Helen Hooper, 1978.90
- Hundertwasser, Fritz, Austrian, b. 1928
My Friend Check, 1967
 Color intaglio, 20 5/8" H., 14 5/8" W.
 Gift of Mark and Helen Hooper, 1978.91
- Hyde, Helen, American, 1868-1919
A Snowy Day, 1901
 Color woodcut, 7 9/16" H., 8 15/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.207
- Ichinose, Masako, Japanese, b. 1937
Deux Coeurs, 1969
 Color intaglio, 29 7/8" H., 22 3/8" W.
 Gift of Mark and Helen Hooper, 1978.92
- Ito, Shinsui, Japanese
Woman in grey raingarment with umbrella, 1928
 Color woodcut, 13" H., 8 1/2" W.
 Gift of Ruth K. and Wilfred J. Harris, 1978.27
- Jorn Asger, Danish, 1914-1973
Homage en bleu, 1969
 Color lithograph, 29 15/16" H., 22 5/16" W.
 Gift of Mark and Helen Hooper, 1978.93
- Kokoschka, Oskar, Austrian, b. 1886
Pheasant
 Color lithograph, 22 1/16" H., 30 1/16" W.
 Gift of Mark and Helen Hooper, 1978.94
- La Bourdonnaye, Alain de, French, b. 1930
No. 6, 1963
 Color intaglio, 6 1/8" H., 9 7/8" W.
 Gift of Mark and Helen Hooper, 1978.95
- La Fourcade
Amonite (blue)
 Color intaglio, 3" H., 6 5/8" W.
 Gift of Mark and Helen Hooper, 1978.96
- La Fourcade
Amonite (orange)
 Color intaglio, 3" H., 6 5/8" W.
 Gift of Mark and Helen Hooper, 1978.97
- Lai, Marie, Italian
Telaio (loom), 1970
 Serigraph, 15 5/8" H., 23 7/8" W.
 Gift of Mark and Helen Hooper, 1978.98
- Landeck, Armin, American, b. 1905
East River Construction, 1941
 Copper engraving, 8 1/4" H., 13" W.
 Mark H. and Katherine E. Ingraham Fund purchase, 1977.115
- Landeck, Armin, American, b. 1905
Stairhall, 1950
 Drypoint and engraving, 11 1/2" H., 14 1/2" W.
 Mark H. and Katherine E. Ingraham Fund purchase, 1977.116
- Le Corbusier, Swiss, 1886-1965
Unite 16
 Color intaglio, 16 7/16" H., 12 7/16" W.
 Gift of Mark and Helen Hooper, 1977.152

Leger, Fernand, French, 1881-1955
Constructions, 1950
 Color lithograph, 13 5/16" H., 18 7/8" W.
 Gift of Mark and Helen Hooper,
 1978.99

Lindner, Richard, German, 1901-1978
After Noon (a portfolio of 8)
 Color lithographs, 28" H., 21 1/2" W.
 Gift of William J. Stiefel, 1977.222-225,
 1978.2-5

Lindsay, Lionel, Australian, b. 1874
Repose, 1938
 Wood engraving, 8 7/8" H., 5 7/8" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.212

Lodge, Jean, American
Jeux de lumières, 1969
 Aquatint, 18 11/16" H., 18 7/16" W.
 Gift of Mark and Helen Hooper,
 1978.100

Mack, Warren, American, b. 1896
Queen Anne's Lace
 Wood engraving, 7 1/16" H.,
 10 1/8" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.208

Mack, Warren, American, b. 1896
Willow Arches
 Lithograph, 10" H., 13 7/8" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.217

Markson, Helena
Queen's Dock
 Color intaglio, 16 7/8" H., 21 7/8" W.
 Gift of Mark and Helen Hooper,
 1978.101

Masage, P. (?)
Dimanche après midi, 1958
 Etching, 8 1/8" H., 10 15/16" W.
 Gift of Mark and Helen Hooper,
 1978.102

Masson, André, French, b. 1892
La femme au bain
 Color lithograph, 26 5/8" H.,
 19 3/8" W.
 Gift of Mark and Helen Hooper,
 1978.103

Matta, Roberto, Chilean, b. 1911
5 Green Stones
 Color intaglio, 14" H., 10 5/8" W.
 Gift of Mark and Helen Hooper,
 1977.168

Matta, Roberto, Chilean, b. 1911
Genocide
 Color intaglio, 16 3/8" H., 21 9/16" W.
 Gift of Mark and Helen Hooper,
 1977.183

Michaelis, Lil, French
Untitled
 Color intaglio, 9 13/16" H., 7 7/8" W.
 Gift of Mark and Helen Hooper,
 1978.105

Michaelis, Lil, French
Untitled
 Color intaglio, 9 3/4" H., 8 7/8" W.
 Gift of Mark and Helen Hooper,
 1978.106

Miró, Joan, Spanish, b. 1893
Plateau d'Assy
 Color lithograph, 30 1/2" H., 21 5/8" W.
 Gift of Mark and Helen Hooper,
 1977.150

Miró, Joan, Spanish, b. 1893
Soleil et Vent
 Mixed intaglio, 23 3/16" H.,
 8 11/16" W.
 Gift of Mark and Helen Hooper,
 1978.107

Moore, Henry, English, b. 1898
17 Reclining Figures, 1963
 Lithograph, 23" H., 31 3/8" W.
 Gift of Mark and Helen Hooper,
 1977.162

Narayanan, Akkitham
Untitled, 1972
 Color intaglio, 19 5/16" H., 15 9/16" W.
 Gift of Mark and Helen Hooper,
 1978.108

Nason, Thomas W., American, b. 1889
Near Lyme, Sunset, 1944
 Wood engraving, 7" H., 7 5/8" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.211

Paschke, Ed, American, b. 1939
Tudor, 1976
 Color lithograph, 29 1/8" H.,
 23 3/16" W.
 Robert Gale Doyon Fund purchase,
 1977.122

Pennell, Joseph, American, 1857-1926
The White Mill, 1898
 Lithograph, 11 1/16" H., 14 15/16" W.
 Mark H. and Katherine E. Ingraham
 Fund purchase, 1977.117

Phillips, Walter J., English, b. 1884
Beaver Lodge
 Color woodcut, 7 7/16" H., 14 5/8" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.213

Phillips, Walter J., English, b. 1884
Rushing River, 1958
 Wood engraving, 4 3/8" H., 7 7/16" W.
 Gift of Mr. and Mrs. Frank Moulton,
 1977.214

Picasso, Pablo Ruiz, Spanish, 1881-
 1973
(Artist and Model)
 Etching, 9 3/16" H., 13 3/16" W.
 Gift of Mark and Helen Hooper,
 1978.109

Piddington, Helen V., Canadian, b.
 1931
Lurk, 1965
 Color intaglio, 11 5/8" H., 7 13/16" W.
 Gift of Mark and Helen Hooper,
 1978.110

- 64 Piza, Arthur Luis, Brazilian, b. 1928
Rouge Crescent
Color intaglio, 21 11/16" H., 32 1/8" W.
Gift of Mark and Helen Hooper,
1977.186
- Rattner, Abraham, American, 1895-
1977 or 78
Rouge et bleu
Color lithograph, 18 1/2" H., 26 3/4" W.
Gift of Mark and Helen Hooper,
1978.111
- Ray, Man, American, 1890-1976
Electro Magic
Color lithograph, 25 11/16" H.,
19 13/16" W.
Gift of Mark and Helen Hooper,
1978.112
- Rebeyrolle, Paul, French, b. 1920's
Les ennemies vaincus
Color lithograph, 22 3/8" H.,
29 9/16" W.
Gift of Mark and Helen Hooper,
1978.113
- Reddy, Krishna, East Indian, b. 1925
Three Graces, 1958
Color intaglio, 9 1/2" H., 19 1/2" W.
Gift of Mark and Helen Hooper,
1978.114
- Reddy, Krishna, East Indian, b. 1925
Woman and Her Reflections
Color intaglio, 13 3/16" H.,
14 15/16" W.
Gift of Mark and Helen Hooper,
1978.115
- Reddy, Krishna, East Indian, b. 1925
Mother and Child
Color intaglio, 13 11/16" H.,
17 9/16" W.
Gift of Mark and Helen Hooper,
1978.116
- Richards, Ceri, Welsh, 1903-1971
Missa Solemnis, 1970
Color lithograph, 30 1/8" H.,
21 15/16" W.
Gift of Mark and Helen Hooper,
1978.117
- Rigal, Jean-Jacques-Joachim, French,
b. 1926
Le Gui, 1967
Color intaglio, 12 5/8" H., 7 1/16" W.
Gift of Mark and Helen Hooper,
1978.118
- Rigal, Jean-Jacques-Joachim, French,
b. 1926
Le Lichen
Mixed intaglio, 12 5/8" H., 7" W.
Gift of Mark and Helen Hooper,
1978.119
- Saunier, Hector, Argentine, b. 1936
High Noon, 1969
Color intaglio, 17 1/2" H., 21 5/16" W.
Gift of Mark and Helen Hooper,
1978.120
- Saunier, Hector, Argentine, b. 1936
Maelstrom, 1969
Color lithograph, 18 3/4" H., 15 7/16" W.
Gift of Mark and Helen Hooper,
1978.121
- Scott, Eric
Moret-sur-Loire, 1926
Etching, 6 1/2" H., 10 15/16" W.
Gift of Mr. and Mrs. Frank Moulton,
1977.204
- Scott, Eric
Laundry Boat, 1927
Etching, 7 7/16" H., 10 1/4" W.
Gift of Mr. and Mrs. Frank Moulton,
1977.205
- Singer, Gail, American, b. 1924
Congres des Insectes, 1959
Color intaglio, 16 5/16" H.,
13 11/16" W.
Gift of Mark and Helen Hooper,
1977.164
- Singer, Gail, American, b. 1924
Serpent's Dream, 1970
Color intaglio, 15 3/8" H.,
13 11/16" W.
Gift of Mark and Helen Hooper,
1977.165
- Singer, Gail, American, b. 1924
Legende, 1976
Color intaglio, 15 1/2" H., 17" W.
Gift of Mark and Helen Hooper,
1977.166
- Singer, Gail, American, b. 1924
Mechanical Beast, 1965
Color intaglio, 14 3/4" H., 14 3/4" W.
Gift of Mark and Helen Hooper,
1977.167
- Singer, Gail, American, b. 1924
Le Voyage, 1975
Color intaglio, 17 1/4" H., 18 3/16" W.
Gift of Mark and Helen Hooper,
1978.122
- Skiöld, Birgit, English (b. in Sweden), b.
ca. 1930
Three Waves, 1970
Color intaglio, each of 3 plates 10 7/8"
H, 7 7/8" W.
Gift of Mark and Helen Hooper,
1977.142
- Skiöld, Birgit, English (b. in Sweden), b.
ca. 1930
Seadrift II, 1967
Color lithograph, 23 7/16" H.,
15 9/16" W.
Gift of Mark and Helen Hooper,
1978.123
- Skiöld, Birgit, English (b. in Sweden), b.
ca. 1930
Sea Limits
D. G. Rosetti, 1968
Color lithograph (?), 20" H., 30" W.
Gift of Mark and Helen Hooper,
1978.124

- Skiöld, Birgit, English (b. in Sweden), b. ca. 1930
Running Tide, 1967
 Color intaglio, 8 1/8" H., 6 15/16" W.
 Gift of Mark and Helen Hooper, 1978.125
- Soulages, Pierre, French, b. 1919
Untitled
 Color intaglio, 12 1/4" H., 17" W.
 Gift of Mark and Helen Hooper, 1978.126
- Springer, Ferdinand, German, b. 1908
Mosque
 Color intaglio, 13 11/16" H., 7 13/16" W.
 Gift of Mark and Helen Hooper, 1978.127
- Stark, Larry, American, b. 1940
Thousand Islands Bridge, Ontario, N.Y., 1977
 Photo-serigraph on canvas, 46" H., 66 1/8" W.
 National Endowment for the Arts Fund, Anonymous Fund and Humanistic Foundation Funds purchase, 1978.28
- Swann, James, American, b. 1905
Night in Chicago
 Etching, 7 1/2" H., 11 15/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.202
- Swann, James, American, b. 1905
Buckingham Fountain
 Etching, 5 15/16" H., 9 1/2" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.203
- Tadayoshi, Yamamoto
Vacuum I, 1969
 Color intaglio, 21 5/16" H., 17 7/16" W.
 Gift of Mark and Helen Hooper, 1978.128
- Tobey, Mark, American, 1890-1976
Evocation, 1970
 Color intaglio, 12 7/16" H., 9 1/2" W.
 Gift of Mark and Helen Hooper, 1977.153
- Trevelyan, Julian, English, b. 1910
Nimes
 Color intaglio, 13 13/16" H., 18 13/16" W.
 Gift of Mark and Helen Hooper, 1977.179
- Ubac, Raoul, Belgian, b. 1910
Untitled, 1963
 Intaglio, 12 7/16" H., 9 1/8" W.
 Gift of Mark and Helen Hooper, 1978.129
- Ubac, Raoul, Belgian, b. 1910
Untitled (rouge et bleu)
 Color lithograph, 14 15/16" H., 11 1/16" W.
 Gift of Mark and Helen Hooper, 1978.130
- Velde, Bram van, Dutch, b. 1895
Oberge Bronze
 Color lithograph, 25 3/16" H., 18 5/16" W.
 Gift of Mark and Helen Hooper, 1977.154
- Vieillard, Roger, French, b. 1907
Peril de l'amazone
 Intaglio, 10 1/2" H., 14 9/16" W.
 Gift of Mark and Helen Hooper, 1978.131
- von Neumann, Robert, American, 1888-1976
The Four Net Menders, 1950
 Woodcut, 11" H., 8 3/8" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.210
- Ward, Lynd, American, b. 1905
Undercliff, 1948
 Wood engraving, 8" H., 6 1/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.215
- Wengenroth, Stow, American, b. 1906
Storm Ledges, 1955
 Lithograph, 11 6/16" H., 16 14/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.192
- Wengenroth, Stow, American, b. 1906
New England Village, 1940
 Lithograph, 7 7/8" H., 13 13/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.193
- Wengenroth, Stow, American, b. 1906
Evening Trains
 Lithograph, 10" H., 15 1/4" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.194
- Wengenroth, Stow, American, b. 1906
Forest Shade
 Lithograph, 11 1/4" H., 16 9/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.195
- Wengenroth, Stow, American, b. 1906
Untitled (New England coast with dunes)
 Lithograph, 8" H., 13 7/16" W.
 Gift of Mr. and Mrs. Frank Moulton, 1977.196
- Woiseley, John
Midnight Parthenogenesis
 Color intaglio, 10 7/16" H., 13 3/16" W.
 Gift of Mark and Helen Hooper, 1978.104
- Yoshida, Kenji, Japanese, b. 1924
Mythologue, 1969
 Color intaglio, 14" H., 12 7/16" W.
 Gift of Mark and Helen Hooper, 1978.133

- 66 Yoshida, Toshi, Japanese, b. 1911
Seaside, 1967
 Color lithograph, 14 3/4" H., 9 9/16" W.
 Gift of Mark and Helen Hooper,
 1978.132

Zadkine, Ossip, French, 1890-1967
Les Messages du Jour
 Color lithograph, 23" H., 18 1/8" W.
 Gift of Mark and Helen Hooper,
 1978.134

Decorative Arts

Metalwork

Weaver, Emmor T., American
 (Philadelphia), active 1803-1833
Spoon, c. 1805
 Silver, 9 1/4" L.
 Gift of the Wunsch Foundation,
 1977.111

Unknown Artist, Greek (Hellenistic)
Ladle, c. 3rd century B.C.
 Silver, 10 1/4" L.
 Evjue Foundation Fund and Art
 Collection Fund purchase, 1977.119

Unknown Artists, Roman
794 Ancient Coins, 4th-5th century B.C.
 Bronze, varying dimensions
 Gift of Paul Holtzman, 1977.588-1381

Various European Artists
16 Medals, 15th century
 Bronze, varying dimensions
 Gift of Vernon Hall, 1977.1398-1413

Furniture

Connelly, Henry (attributed to),
 American (Philadelphia), 1770-1826
Sheraton Card Table, c. 1800
 Mahogany with oak and pine, 29 1/2"
 H., 35 1/2" W., 18" D.
 Gift of the Wunsch Foundation, 1978.9

Langlois, Pierre (attributed to), French
 (worked in England c. 1759-1770)
George III Marquetry Commode, c.
 1760

Kingwood and various inlaid woods
 with ormolu mounts, 32 1/4" H., 51 1/2"
 W., 25 1/2" D.
 Class of 1926 Gift Fund purchase,
 1977.1382

Unknown Artist, American (Delaware
 Valley)
William and Mary Mixing Table, c.
 1690-1710
 Walnut, 30" H., 36" W., 23 1/4" D.
 Gift of Dr. Warren E. Gilson, 1977.1383

Ceramics

Unknown Artist, Sevres factory, French
Pair of Neoclassical Vases in the
 Wedgewood manner, c. 1780
 Blue bisque porcelain with white
 applied decoration, ormolu mounts and
 bases, 23 1/4" H.
 John Lord Named Endowment Fund
 purchase, 1977.108A,B

Unknown Artist, Chinese, American
 market
Pair of Sauceboats (part of a service
 made for Samuel Vaughan), c. 1750
 Porcelain with grisaille, 9 1/2" L.
 Gift of the Wunsch Foundation,
 1977.110A,B

Unknown Artist, Egyptian (Ptolemaic
 Period)
Winged Scarab, c. 1st century B.C.
 Faience, 5 7/8" W.
 Gift of Mr. and Mrs. Eric S. McCready
 in Memory of Betty Burgardt Stroud,
 1977.123

Various European Factories.
 67 Items of Porcelain Dinnerware
 Porcelain with polychromy and gold,
 varying dimensions.
 Gift of Mrs. John C. Cleaver, 1977.521-587

(Due to space considerations, items are
 not listed separately. However, a complete
 catalogue of the Cleaver Porcelain
 Collection is in preparation.)

Unknown Artist, Greek (Proto-
 Corinthian)
Aryballos with frieze of sphinxes and
 swans, c. 600 B.C.
 Earthenware with slip decoration,
 2 9/16" H.
 Ottilia Buerger Fund purchase, 1978.1

Unknown Artist, Peruvian (Mochica IV)
Stirrup-Spout Vessel in the form of a
 seated male figure, c. 200-500 A.D.
 Earthenware with slip decoration,
 9 1/8" H.
 Gift of Dr. Robert E. Urbanek, 1978.7

Unknown Artist, Japanese
Charger with border of floral
 medallions and brocade, center with
 prunus pattern
 Porcelain with underglaze blue, 18 1/4"
 Dia.
 Gift of Dr. Verna A. Carley, Adahmae
 Gallun, Virginia Ellsworth and Mary
 Ellen Hutterli, 1978.29



Greek Aryballos (c. 600 B.C.). Ottilia Buerger
 Fund Purchase.

Unknown Artist, Japanese
Charger with Imari decoration, 19th
century
Porcelain with polychromy and gold,
18½" Dia.
Gift of Dr. Verna A. Carley, Adahmae
Gallun, Virginia Ellsworth and Mary
Ellen Hutterli, 1978.30

Unknown Artist, Etruscan
Pithos with painted geometric designs,
7th century B.C.
Earthenware with slip decoration,
22½" H.
Harold F. Bishop Fund and Endowment
Fund purchase, 1978.34

Glass

Lalique, René, (factory), French,
1860-1945
Bonbon Box (Two Sirens), c. 1925
Molded glass, 10¼" Dia.
Ineva T. Reilly Fund purchase,
1977.113



Etruscan *Pithos* (7th century B.C.). Harold F.
Bishop Fund and Endowment Fund Purchase.



Molded glass *Bonbon Box* (c. 1925) by René Lalique. Ineva T. Reilly Fund Purchase.

- 68 Lalique, René, (factory), French,
1860-1945
Frosted Vase, c. 1925-1930
Molded glass, 8½" H.
Ineva T. Reilly Fund purchase,
1977.114

Unknown Artist, Egyptian
(Nymphaeum)
*2 Fragments of Polychrome Mosaic
Glass Tile*, c. 1st-2nd century A.D.
Mosaic glass, 2 15/16" x 1 15/16" and
2 9/16" x 1 5/8" (both irregular)
Art Collections Fund purchase,
1977.120,121

Unknown Artist, Roman (possibly
Syrian)
Jug, c. 2nd-3rd century A.D.
Free-blown glass, 10½" H.
Endowment Fund purchase, 1977.124

Textiles

Unknown Artist, Caucasian (Zejwa)
Prayer Rug, before 1850
Wool and Silk, 65" L., 45" W.
Gift of Dr. Warren E. Gilson, 1977.189

Unknown Artist, Caucasian (probably
Kazak)
Rug, 19th century
Wool, 99½" L., 46½" W.
Gift of the Wunsch Foundation,
1978.10

Lacquer

Unknown Artist, Japanese
Dessert Set
Lacquer on wood, various dimensions
Gift of Dr. Verna A. Carley, Adahmae
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Ellen Hutterli, 1978.31.1-24

Unknown Artist, Japanese
Covered Bowl with imperial motif
Lacquer on wood, 7½" Dia.
Gift of Dr. Verna A. Carley, Adahmae
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Ellen Hutterli, 1978.32

Loans to Other Institutions

Dane County Cultural Affairs Committee and Madison
Landmarks Commission, City-County Building, Madison:
Lonis Claude and Edward Starck, *Pharaoh's Head from
the Levitan Building*, 1975.5
September 2, 1977 — indefinite

The Milwaukee Art Center:
(An American Architecture: Its Roots, Its Growth and Its
Horizons, October 20 – January 8, 1978)
Frank Lloyd Wright, *Nakoma and Nakomis*, 1977.141, 142

University of Maryland Art Gallery, College Park:
(Delacroix to Cezanne: French Watercolor Landscapes of
the Nineteenth Century, October 26, 1977 – May 14,
1978)
Richard Parkes Bonington, *A Fisherman's Cottage*,
69.16.1

University of Iowa Museum of Art:
(Manners, Vice and Folly, December 23, 1977 – February
19, 1978)

William Hogarth, *Before*, 66.8.26
William Hogarth, *After*, 66.8.27
William Hogarth, *The Company of Undertakers*, 66.8.61
William Hogarth, *Scholars at a Lecture*, 66.8.63
William Hogarth, *The Bench*, 66.8.64
William Hogarth, *Credulity, Superstition . . .*, 66.8.83
Thomas Rowlandson, *The Chamber of Genius*, 58.8.12

The John Nelson Bergstrom Art Center and Museum,
Neenah, WI
(Grant Wood, April 20 – June 4, 1978)
Grant Wood, *Midnight Alarm*, 1976.13

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 Julie A. Zens
 Kevin Ziegler
 Mr. & Mrs. Thomas D. Zilavy
 Mr. & Mrs. Theodore Zillman
 Mr. & Mrs. Fred R. Zimmerman
 Mrs. Howard Zimmerman
 Marjorie M. Zimmerman
 James Zipperer
 George & Dorothy Zografi
 Dr. & Mrs. Marvin Zolot
 Robert Zondag
 Judith A. Zvara

Elvehjem Museum of Art

Eric McCready, *Director*
 David Berreth, *Assistant Director*
 Carlton Overland, *Curator of Collections*
 Lisa Calden, *Registrar*
 Anne Lambert, *Curator of Education*
 Doreen Holmgren, *FRIENDS Coordinator* (through July 1978)
 Margaret Elwood, *FRIENDS Coordinator*
 Kathleen Parks-Yoast, *Museum Shop Manager*
 Henry Behrnd, *Craftsman/Gallery Technician*
 Ruth Struve, *Administrative Asst.*
 Anne Boyle, *Graphic Artist*
 Daniel Steen, *Project Assistant*
 Loni Hayman, *Receptionist*
 Rosemary Birzer, *Account Examiner*
 Gail O'Neal, *Typist*

Kohler Art Library

William Bunce, *Chief Librarian*
 Louise Henning, *Reference Librarian*
 Lynn Korenic, *Library Technician*
 Menzi Behrnd, *Library Assistant* (through August 1978)
 Lois Keir, *Library Assistant*
 Beth Abroahams, *Circulation Clerk*
 John Thompson, *Typist* (through August 1978)
 Sara Hall, *Typist*

Building

George Rodefer, *Maintenance Mechanic*
 Richard Hegg, *Security Supervisor*
 Albert Amundson, *Security Officer*

Paul Berg, *Security Officer*
 John Gardner, *Security Officer*
 Clair Irvin, *Security Officer*
 Nordahl Johnson, *Security Officer*
 Theodore Tyler, *Security Officer*
 Cleon Peeples, *Custodian*
 Doris Wipperfurth, *Custodian*
 Hazel Bartels, *Custodian*

Department of Art History

Robert Beetem, *Professor, 18th, 19th and 20th Century European Art*
 Barbara Buenger, *Instructor, Modern German Art*
 Bradley Delaney, *Assistant Professor, Early Italian Renaissance Art* (through May 1978)
 James Dennis, *Professor, American Art and Sculpture*
 Frank Horlbeck, *Professor, Medieval Art, Architecture and Sculpture*
 Jane Hutchison, *Professor, Northern Renaissance and Baroque Art*
 Gail Geiger, *Assistant Professor, Italian Renaissance Art*
 Eric McCready, *Assistant Professor, American Art and Architecture*
 Narciso Menocal, *Assistant Professor, American and European Architecture*
 Warren Moon, *Associate Professor, Ancient Art*
 Christine Sundt, *Slide Librarian*
 Don Stott, *Photographer*
 Mildred Brunner, *Administrative Assistant*
 Donna MacMillan, *Typist* (through July 1978)

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