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Bulletin

ELVEHJEM ART CENTER

UNIVERSITY OF WISCONSIN, MADISON

BULLETIN/ANNUAL REPORT 1973-1974



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Cover: obverse; Back: reverse

Pisanello (Antonio Pisano), Italian, c. 1395-1455

Gianfrancesco Gonzaga I, Marquess of Milan (obverse)

Marquess in Armor on Horseback (reverse), c. 1439-1444

Cast bronze, 3 11/16" Dia.

Gift of Vernon and Sandra Hall, 1973.113

Report of the Director

The Elvehjem Art Center's accomplishments in 1973-1974 were truly satisfying, and they are evidence of this museum's continuing and growing usefulness as a cultural center. To report succinctly on the past year is not an easy task as it was an especially busy twelve months.

The very heart of the art museum and its *raison d'être* is the permanent collection. Everything that we do refers ultimately to it. During 1973-1974, the Elvehjem Art Center acquired 182 works of art for its permanent collection; 14 were purchased and 168 were donated. These objects, the purchase funds, and donors' names are listed in Part Three of this *Bulletin*. It is heartening to see this continuous growth, for it improves our ability to serve the public.

This museum presented twelve exhibitions, of which five were organized by the staff. Four were drawn from our collection. We are pleased that these distinguished exhibitions, so varied in their subjects, could be presented at no charge to the public. The Department of Art Faculty exhibition was the first opportunity for these artists to have anywhere a group show of substantial size. Only the *Inaugural Exhibition* (1970) occupied more galleries in the Elvehjem Art Center.

Last year I reported that the Elvehjem Art Center had received three grants from the National Endowment for the Arts. Because of these grants—now concluded—we were able to publish *Icons from the Elvehjem Art Center*, organize the impressive exhibition devoted to Canadian landscape painting, and acquire works of art by living American artists. The museum is indebted to the Charles E. Merrill Trust (American art purchases), the Thomas E. Brittingham Trust (Canadian exhibition), and to conservation and photography support from the University (icon catalogue) for the matching funds needed to implement the Federal grants. Scholarly and thorough in its analyses, yet attractive in its design and illustrations, the icon catalogue joins *Indian Miniature Painting* (1971) in a series of catalogues we hope can be published to document the permanent collection.

Publications are basic to this museum's program, and the Elvehjem Art Center publishes a number of important catalogues, brochures, and checklists each year. Information on these is available throughout the year in our exhibition schedules and monthly calendars. To offer wider availability of our museum publications, we have published a mail-order brochure that lists all of our catalogues, post cards, and *Bulletins* still in print.

Several new installations in the galleries were accomplished last year. The Oriental sculpture collection—primarily Indian—certainly one of the finest among university museums, now occupies an entire gallery. All of the Greek and Russian icons are cleaned, restored, and exhibited, forming a distinguished array. An ensemble of decorative arts from the Empire period has been created in one gallery niche, and the fifth-floor Brittingham Galleries were re-arranged with our nineteenth- and twentieth-century works of art, including many new acquisitions. Installation changes continue throughout the year, of course, as new presentations are necessitated by new acquisitions and loans. These changes often provide an opportunity for fresh appreciation of an object.

Although the Elvehjem Art Center is a new building, certain improvements and repairs are needed each year. Relocation of lights and the installation of wall carpet on the double doors within the Mayer Gallery, giving us a little more exhibition space, have been completed. A major project concluded in the spring by the University's Physical Plant was the tuck-pointing of the lannon-stone exterior. Deterioration of the mortar made this necessary. Our largest storage room was painted and tiled to eliminate dust and the hazard of a slippery floor. A contract was awarded in the spring to construct four exhibition cases in gallery niches. When completed, they will enable us to show greater selections of decorative arts.

Decorative arts have never been well-represented in the Elvehjem's collection, except in a few specialized areas. In 1973-1974 we received on long-term loan nearly 600 examples of European and

Chinese Export ceramics, mostly porcelain, from Mr. and Mrs. John C. Cleaver. Known as the Arthur and Ethel Liebman collection, these objects are an intended gift to the Elvehjem Art Center.

Because this museum, like many others, is concerned about the illicit traffic in works of art, we have written a "Code of Ethics for Acquisitions" that our staff and the Art Accessions Committee endorse. Specifically, this code formally acknowledges the policy we have practiced in the past: that the Elvehjem Art Center will not knowingly acquire stolen works of art, that this museum will seek to determine the legal owner in all cases, and that reasonable inquiry will be made to learn the provenance of the object under consideration. A printed statement of this policy is available from our staff office. Other formal policy statements enacted during 1973-1974 with the advice and concurrence of the Liaison Committee (a committee of the Elvehjem Art Center Council) were those concerning loan requests to this museum, special events, and exhibition proposals.

Our Sales and Reception Center is a necessary part of public-service, and its activities are expanding as visitor use increases. To develop policy and supervise this operation, Mrs. Sigrid Olson was appointed Manager in May, 1974. Virginia Merriman's title is changed to Curator of Education, and Catherine C. Brawer will serve as Curator of the Liebman collection in addition to her principal duties as Publicity Coordinator. Curator Arthur R. Blumenthal, who was on leave in 1973-1974, has resigned his position and will complete his doctoral dissertation. While Mr. Blumenthal was Curator of the Elvehjem Art Center he organized two exhibitions, among many others, that attracted national attention: *Cubist Prints* and *Italian Renaissance Festival Designs*. He conducted considerable research on the permanent collection, and his scholarly contributions will be missed.

Our visitor attendance in the galleries in 1973-1974 was 77,097, a monthly average of 6,424. This is an increase over the preceding year. It should be noted that this count does not record special events

and activities occurring in the auditoria, classrooms, and Kohler Art Library all located within our building.

The problems facing the Elvehjem Art Center this year and, indeed, for the future are those cited in last year's report. A suitable acquisition fund is our greatest need, I feel. Without it, the primary purpose of an art museum (to collect works of art) is handicapped.

Through the efforts of the University of Wisconsin Foundation and the Elvehjem Art Center Council, our Endowment Fund is growing. This fund is intended to provide annual, budgeted acquisition funds for works of art. Last year, the museum utilized a portion of the Endowment Fund's accumulated interest for the first time when it acquired a superb impression of Albrecht Dürer's woodcut, *The Virgin as Queen of the Angels*.

So many individuals, foundations, committees, organizations, University of Wisconsin Classes, bequests, grants, and gifts have joined together in 1973-1974 to support the Elvehjem Art Center. We are grateful for these demonstrations of their faith in this museum and its programs. We express our thanks to the Elvehjem Art Center Council and the Liaison Committee for their advice and efforts on our behalf. The Docents, through their many hours of volunteer service, provided the guided tour program to thousands of children and adults. Special recognition must be given to the University of Wisconsin Foundation and its excellent staff for their continuing assistance and expertise. With gratitude, we acknowledge the following for their generous support: the donors of works of art; the Anonymous Funds; the Humanistic Foundation (H. L. Smith Bequest); the National Endowment for the Arts; the Charles E. Merrill Trust; the University Lectures Committee; the Classes of 1943, 1947, and 1948; the Oscar Rennebohm Foundation; the Fairchild Foundation; the Wisconsin Arts Board; the Thomas E. Brittingham Trust; the Friends of the Elvehjem Art Center; the Mark H. and Katherine E. Ingraham Fund; and those lending art works to the Elvehjem Art Center.

Millard F. Rogers, Jr.
Director

Eaux-fortes théâtrales pour Monsieur G . . . by Louis Marcoussis

Eaux-fortes théâtrales pour Monsieur G . . . (Figs. 1–7), a series of six etchings by Louis Marcoussis, was executed at a time in his career when his interest had shifted from the formal, structural concerns of cubism to a greater concern with the content and meaning of his imagery. When Marcoussis emigrated from Warsaw to Paris in 1903, at the age of twenty-five, he began painting and making prints, while earning his living as an illustrator. In 1910 he was introduced to Picasso and Braque by his friend Guillaume Apollinaire, and he decided to devote himself more exclusively to painting. Although the most interesting and original paintings of his career were created during the early years of cubism, his graphic sensibilities continued to develop. Between 1930 and 1937, Marcoussis became less preoccupied with painting and devoted more of his energy to printmaking. Concurrently, his subject matter shifted from still lifes and landscapes to portrait etchings of his numerous literary friends and to works inspired by their writings.

As with many of the cubists, Marcoussis' circle of friends included such prominent literary figures as Guillaume Apollinaire, Max Jacob, Tristan Tzara, Paul Eluard, and André Breton. During the 1920's and 1930's it would seem that Marcoussis was more involved with writers than he was with other artists. He created several series of prints directly inspired by the works of writers who were his contemporaries and close friends. Among these was his suite of six etchings, *Eaux-fortes théâtrales pour Monsieur G . . .*. Published in 1933, it was inspired by the novel *Monsieur Godeau Intime* by Marcel Jouhandeau.

Curiously, nowhere in this series of prints is direct reference made to this novel. In fact the title seems to be deliberately ambiguous. The reason for such evasion becomes apparent when one examines the strange character of the relationship between Marcoussis and Jouhandeau. They were introduced at a reception in 1924, after Marcoussis had expressed his admiration for a collection of stories by Jouhandeau. Subsequently, Marcoussis was to become one of very few people to form a close friend-

ship with Jouhandeau, whose egocentricity met with little approval in the literary circles of Paris. Their friendship was based largely on a mutual admiration of each other's works. In 1933, however, shortly before the publication of *Eaux-fortes théâtrales pour Monsieur G . . .*, it ended abruptly as a result of Jouhandeau's vanity. That year Marcoussis had done an etched portrait of his friend, which resembled him very closely, but which Jouhandeau detested because he did not consider it sufficiently flattering.⁽¹⁾ In spite of their resulting estrangement, Marcoussis completed the series of etchings related to *Monsieur Godeau Intime*, which he had begun well before their friendship collapsed.⁽²⁾ However, he chose to obscure any associations between this series of prints and Jouhandeau's novel by omitting direct reference to it in the title of the etched suite.

Immediately after the prints were completed, Christian Zervos wrote about them in the *Gazette des Beaux-Arts*, but he made no reference to their literary source.⁽³⁾ It was not until Jean Lafranchis published a group of letters in 1961 from Jouhandeau to Marcoussis that the association between these prints and *Monsieur Godeau Intime* was suggested.⁽⁴⁾ Lafranchis notes this association, but he makes no attempt to explain the meaning of the prints nor the nature and extent of their relationship to the novel.

1. Madame Alice Halicka-Marcoussis, the artist's widow, offered this explanation to this writer in a letter dated November 14, 1972.

2. The exact date when these prints were begun is not known, but Marcoussis had expressed interest in doing a work based on one of Jouhandeau's novels as early as 1928. In a letter written between 1929 and 1932, Jouhandeau indicated that *Monsieur Godeau Intime* had already been chosen and that he was eager for Marcoussis to complete the etchings. See Jean Lafranchis, *Marcoussis: sa vie, son oeuvre* (Paris: Les Editions du Temps, 1961), pp. 200–03.

3. Christian Zervos, "Gravures théâtrales pour M.G.," *Cahiers d'Art* (no. 5–6, 1933), p. 249.

4. Lafranchis, *op. cit.*, p. 154.

Figure 1

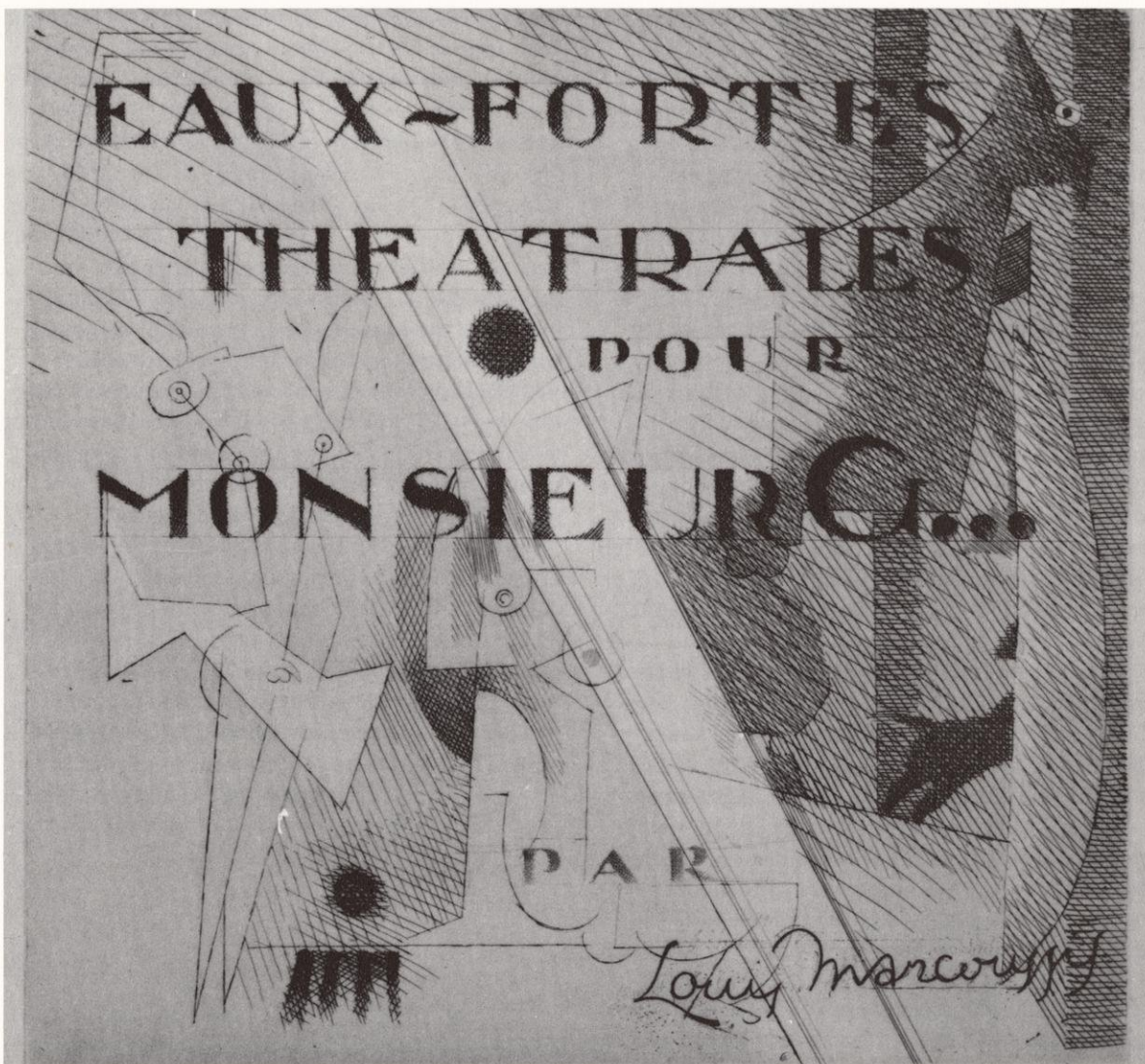


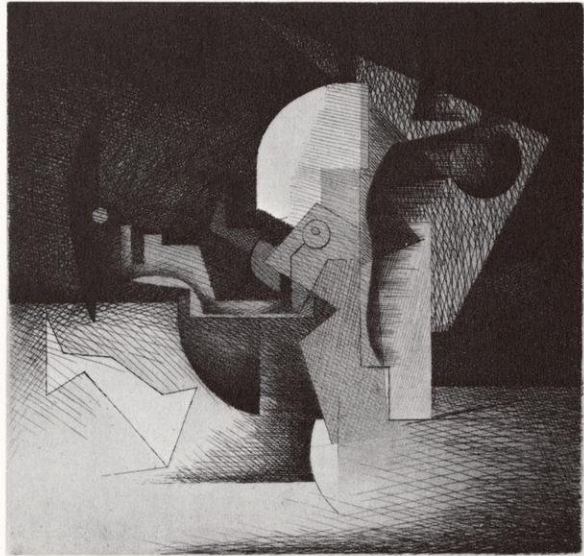
Figure 2

The individual prints refer to specific passages, characters, and symbols in *Monsieur Godeau Intime*. On the simplest level, this novel is an account of the modest, provincial life in an imaginary town called Chaminadour. Jouhandeau based his account on personal memories of his native town of Guéret and its inhabitants, while projecting himself into the character of M. Godeau as a sort of alter-ego. Thus, the imagery and symbolism are intensely personal and subjective. In addition, Jouhandeau created a mystical mythology which might be characterized as a satanic version of Catholicism, in which evil is glorified and good stands little chance for survival. The main theme of the book might be interpreted as a "pilgrimage to sainthood."⁵ The world Jouhandeau created draws its images from sensorily perceptible reality, but it has a mystical, unreal character. It is the spirit rather than the appearance of Jouhandeau's imagery that Marcoussis attempted to convey, and as a result his illustrations have many eccentricities and ambiguities of their own.

The first print is titled "L'Arbre" (Fig. 2), a theme which occurs frequently throughout this book, both in literal and metaphoric contexts. Because there is no image of a tree in this print, one must look to the novel for an explanation of the imagery. In an early chapter Jouhandeau uses a tree metaphor to describe Véronique, one of the main characters in the novel:

*M. Godeau, while leafing through the poem of his spirit, met Véronique, whose heavy head, leaning on her shoulder or projecting forward, led the entire tree. . . . Thus the body of Véronique became the trunk of the mystical tree in the shadow of which M. Godeau could wish to remain seated one minute more.*⁶

With this passage in mind, one can begin to see in



5. This interpretation was suggested by Ms. Germaine Brée during an interview with this writer in November, 1972.

6. Marcel Jouhandeau, *Monsieur Godeau Intime* (Paris: Librairie Gallimard, 1926), p. 81.

Figure 3



the abstract forms of the composition, the silhouette of a head leaning on a shoulder, and the suggestion of another head seen in profile, projecting forward from a body. That the tree imagery reaches a climax in the section of the book entitled *Véronique* further suggests that "L'Arbre" is a reference to this character.

The book is divided into three sections, each one dedicated to M. Godeau's object of fascination for that moment. But while the print series begins with a reference to *Véronique*, who is a symbol of earthly goodness, the novel begins with a section dedicated to a character called "Bouche d'Ivoire," who is a symbol of evil. Therefore, it is evident from the beginning that, although Marcoussis referred to specific passages and episodes in the book, he did not feel obligated to follow its narrative sequence in the arrangement of his prints.

The next etching in the series, "L'Enterrement de la Carmelite" (Fig. 3), refers to one of the most macabre episodes in a very bizarre novel. A third important character in the book is a sister of *Véronique*, *Eliane*, who is also called "la Sainte-Face." The scene to which the title refers is the burial of ten Carmelite nuns, witnessed by M. Godeau and *Eliane*, who is a member of the Carmelite order herself. A former *magistrat*, M. Cabanel, explains to M. Godeau that the death of nuns poses the problem of where to bury them all. He relates that the problem has been solved by digging a large grave ten meters square, which will be able to hold ten thousand corpses. The lids of the ten coffins are removed, and M. Godeau witnesses the corpses in various stages of decomposition. Their remains are placed by hand into the mass grave, with the dust of previous corpses serving as cushions for the newer ones. M. Cabanel concludes his explanation by addressing *Eliane*: "How tiny you will be in this black abyss, my dear girl of the Holy Visage."⁷ The etching, however, bears little relation to the specifics of this episode. One might assume that the long, half-

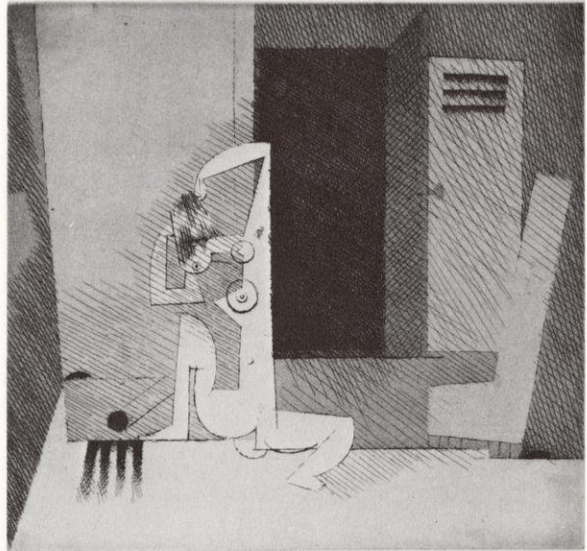
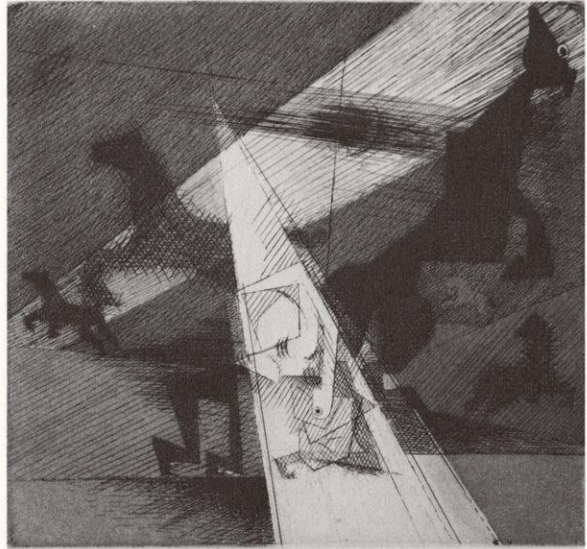
7. Jouhandeau, *op. cit.*, p. 117.

Figure 4 (top)
Figure 5 (bottom)

almond shaped forms represent M. Godeau, M. Cabanel, and Eliane, but there is little to distinguish one from another, except that one is black. Perhaps this form represents M. Cabanel, in front of whom a body seems to be in the process of being placed on top of another body, while the other forms seemingly look on. But while the book describes an outdoor scene, the print suggests a room or vault with an open door, through which ominous black rays fall obliquely from a black sun. Thus it is evident that, even when he refers to a specific scene, Marcoussis did not present a literal interpretation of it, but instead tried to convey its mood.

The third etching of the series is titled "Monsieur G. le Lepreux" (Fig. 4) and refers to one of the final events of the novel when M. Godeau develops leprosy. He awakens one morning to discover his right hand marked by leprosy and says to himself: "My hand and the hand of Christ are thus for a moment drawn closer . . . : what thoughtfulness on the part of God! I would be ungrateful to suffer too much from this affliction. . . ." ⁽⁸⁾ Thus he accepts this disease as a blessing, the final release of his soul from his body, which he had previously described as the "mausoleum of God." ⁽⁹⁾ The confused arrangement of recognizable body parts in the center of this composition might refer to the final dismantling of the body of M. Godeau. The strong, white light shining on it intensifies the drama of the moment and suggests an act of purification during which the shadows and beasts and nightmares that had haunted M. Godeau throughout his life are finally exorcised from his being.

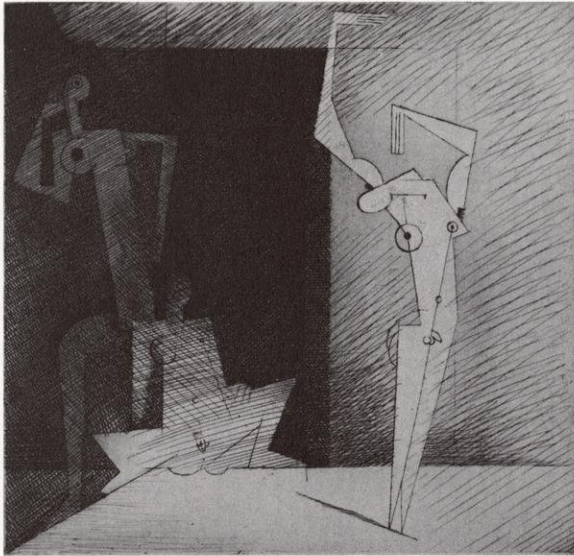
The next etching is perhaps the most difficult to interpret. Entitled "La Toilette de la Mariée" (Fig. 5), it does not seem to refer to any specific episode in the novel. The only marriage in the book is that of Véronique to M. Bujadoux, which is referred to but not described. It is mentioned only when M. Godeau,



8. *Ibid.*, pp. 412–13.

9. *Ibid.*, p. 328.

Figure 6 (top)
Figure 7 (bottom)



seeking to find her after many years, learns upon his return to Chaminadour that she has married. Hearing of his return and learning of his leprosy, Véronique goes to his bedside to care for him until his death. A poem written by M. Godeau about Véronique suggests that their reunion represents a mystical marriage between them.¹⁰ While Véronique is with him, she cleanses his body, and this washing ritual might be the "toilette" to which the title of the etching refers.

For the fifth etching, "Leçon de Danse" (Fig. 6), Marcoussis returned to an episode from the beginning of the book. The scene occurs shortly before Eliane is to take her vows as a nun:

M. Godeau dances in the presence of Sainte-Face . . . one Sunday evening . . . he undressed in front of Véronique's bed, in order to try on her dance frock.

Véronique, at the moment when he returned barefoot into the small office, stood trembling in the shadows. M. Godeau was also troubled and a bit humiliated in this outfit that Véronique had made so transparent and of which she was familiar with all the folds . . .

Barefoot on the floor of the room, M. Godeau was standing in his veiled tunic of the most subtly delicate textures, when Eliane entered.

Sainte-Face was glowing like a golden mirror.

*She says simply: M. Godeau, do you wish to dance before me?*¹¹

Véronique is the standing figure in the shadows, and the seated figure is Eliane. The dancing figure is M. Godeau.

The last etching of the series, "La Prière" (Fig. 7), refers to one of the major themes of this book, as well as to a specific moment at the very end. Immediately after the death of M. Godeau, Véronique takes his remains to the chapel of the Sainte-Face, as he had requested before his death. He had dedicated his ashes to Eliane, as well as a manuscript

10. *Ibid.*, p. 305.

11. *Ibid.*, pp. 25-27.

containing a prayer: "O my soul, carry my body on high, to God, so that it might be consumed. . . ." ⁽¹²⁾

It is a prayer that lives on after his demise and climaxes one of the most important themes of the book: M. Godeau's quest for immortality. The imagery in the print is enigmatic. A figure in supplication would indicate M. Godeau offering his remains to Eliane. The grandiose architecture in the background dominates the composition, suggesting that it is more than a mere backdrop. It must represent the chapel of the Sainte-Face, to which Véro-nique brings M. Godeau's remains.

Of prime importance, however, is the image of the praying mantis, which indicates that *Monsieur Godeau Intime* was not the only source of inspiration for *Eaux-fortes théâtrales pour Monsieur G. . .*. The praying mantis does not appear in the novel at all. It was, however, a central iconographic pre-occupation with the surrealists and their circle because of their fascination with its mating ritual in which the female devours the male during or after coitus. Marcoussis was not a member of the immediate surrealist circle, but several of his close friends were, including André Breton and Paul Eluard, both of whom raised the praying mantis as a hobby. ⁽¹³⁾ As a source of their information about this insect, the surrealists looked to J. H. Fabre, who recorded his observations of the habits of this insect with as much poetry as science. ⁽¹⁴⁾ In his account of the mating ritual of the praying mantis, Fabre observes that the female remains motionless, as if indifferent, when the male approaches. Given a signal that the female is willing to mate, the male spreads his wings, which tremble convulsively, and concludes what might be called a mating dance by throwing himself

on the back of the female. Sometimes she waits until the next day to devour her mate, sometimes she attacks him during the very act of sexual union. Fabre describes the dismemberment of the male in great detail, particularly fascinated by the poetic triumph of love over death that this ritual implies. Hence Marcoussis found the praying mantis an appropriate symbol of M. Godeau's longing for Divine union even at the cost of death.

This surrealist symbolism provides a key to understanding Marcoussis' choice and interpretation of scenes from *Monsieur Godeau Intime*, but it also indicates that these prints can be interpreted at various levels other than their literal relation to this novel. In addition to the praying mantis symbolism, it would seem that Marcoussis interjected allusions to Jouhandeau's personal life into his interpretation of the novel. Also, Marcoussis expands the religious symbolism which is already so prominent.

What had seemed to be a rather random selection of episodes from the book can be explained with the mating ritual of the praying mantis as the unifying theme of the print series. The calm mood of "L'Arbre" can represent the stillness preceding the act of mating. The chaos and drama of "Monsieur G. le Lepreux" can be interpreted as the act of mating during which the male is violently dismembered. This interpretation is further sustained by the repeated image of the horse in this etching, which since the Renaissance has often been depicted as a symbol of lust. ⁽¹⁵⁾

The death of M. Godeau from leprosy is the final episode of the book, the climax of the entire, bizarre sequence of events, yet Marcoussis chose to illustrate it in the middle of the series. It is difficult to determine why Marcoussis engineered this transposition, but one possibility is the fact that the actual "M. Godeau," Marcel Jouhandeau, was still alive. By transposing this act of purification to the middle of the series, it might be interpreted as a spiritual

12. *Ibid.*, p. 427.

13. William L. Pressly, "The Praying Mantis in Surrealist Art," *Art Bulletin*, 4, Dec. 1973, pp. 600-15.

14. J. H. Fabre, *Souvenirs Entomologiques* (Paris: Librairie Delagrave, 1914-25). Fabre's discussion of the praying mantis appears in Vol. V, chapters 18-21.

15. George Ferguson, *Signs and Symbols in Christian Art* (New York: Oxford University Press, 1961), p. 20.

purification from which M. Godeau emerges in harmonious and direct communion with God, rather than the physical release of the soul from the body through death, as occurred in the book.

The praying mantis imagery also provides a context for interpreting "La Toilette de la Mariée." In the background of the etching are several flat, angular forms, of which only one, resembling an open door is recognizable. Since a closed gate or door is a symbol of the Virgin Mary, an open door might represent a loss of virginity. The bride to which the title refers might be the female mantis after the consummation of her "marriage" and the consumption of her mate.⁽¹⁶⁾

It is also conceivable that the bride is an allusion to Jouhandeau's own wife Elise Toulemon, the dancer called Caryathis. The focus of the composition is a single female figure in a contorted, yet graceful pose reminiscent of a dancer. Among extant photographs of Elise dancing, some show her in similar, low-bodied, angular poses. One photograph in particular reveals a remarkable resemblance to the pose in the etching.⁽¹⁷⁾ *Monsieur Godeau Intime* was published three years before Jouhandeau's marriage, so there is no reference to Elise in it. But at the time Marcoussis was executing this print, Jouhandeau himself was writing *Monsieur Godeau Marié*, the first in a series of novels based on his own marriage. Jouhandeau's marriage had a profound effect on his life, and knowing this, it would seem that Marcoussis used Véronique as a substitute for Elise. Perhaps Marcoussis saw Jouhandeau's marriage as a spiritual rebirth, much like the one M. Godeau experiences in the presence of

Véronique. This interpretation might also explain why "La Toilette de la Mariée" and "Monsieur G. le Lepreux" were placed together at the center of the series, suggesting a parallel between the spiritual regeneration of Jouhandeau and that of his alter-ego M. Godeau.

If these three scenes refer to Véronique, the remaining ones involve Eliane. "Leçon de Danse," with its overt sexual implications can be seen as a mating dance preceding the act of union. The dance refers to one of the most sexually charged passages of the entire novel, as is suggested by the imagery of the print. Both Eliane and M. Godeau are depicted as hermaphrodites. On one level the bisexual representation of M. Godeau in the print may allude to the passage describing his wearing of Véronique's gown. On another level it is perhaps a reference to the fact that Jouhandeau was a homosexual who nonetheless experienced a very intense relationship with his wife. Why Marcoussis depicted Eliane as a hermaphrodite is less clear. Perhaps it was to indicate symbolically her suitability as a sexual partner for M. Godeau, ironically revealed just before she takes her vow of chastity. On another level this representation of Eliane might refer to the duality implied in her alias, "la Sainte-Face," which traditionally refers to the image of Christ on Veronica's veil, suggesting a male aspect to her character. A further religious allusion is added by the dancing figure who, except for the uplifted arms, is reminiscent of a Christ on the cross.

In "L'Enterrement de la Carmélite" the implied fate of Eliane prefigures that of M. Godeau in "La Prière," where he offers himself to Eliane in the form of a praying mantis. Both face the prospect of dismemberment and decay. One is reminded of Fabre's philosophical justification for the vicious habits of the praying mantis: "The world is a circle returning on itself: everything ends so that everything might begin again; everything dies so that everything might live."⁽¹⁸⁾

16. Pressly publishes a series of photographs by Adolphe Goeldin de Tiefenau which had previously appeared in *Labyrinthe*, II, Nov. 15, 1944, in which the mating ritual of the praying mantis is documented. The series ends with the *toilette* of the female after she devours her mate, suggesting that the *toilette* was an aspect of the praying mantis mythology, even though it was not included in Fabre's account.

17. Henri Rode, *Marcel Jouhandeau et ses Personnages* (Paris: Frédéric Chambriand, 1950), pp. 175 and 179.

18. Fabre, *op. cit.*, p. 368.

The importance of surrealist theory in Marcoussis' conception of these prints must be stressed. It extends beyond his use of the praying mantis symbolism to the very organization of this series. That the prints follow no narrative sequence exemplifies the surrealist emphasis on the irrational and the unexpected. The integral relationship of eroticism, death, and religion, merely suggested by Jouhandeau, becomes the central theme of this series, as it was in much surrealist art. Furthermore, the multiple levels of meaning in each print reflect the surrealist preoccupation with the subconscious.

The frontispiece of the series would seem to have been executed after the other six plates were completed, because it is a combination of partial images from the other six etchings. Also, the fact that Marcoussis had already decided to abridge the title to *Eaux-fortes théâtrales pour Monsieur G . . .*, suggests that this print was completed after his estrangement from Jouhandeau.

If the identity of "Monsieur G." becomes evident once one realizes the relationship of this series to *Monsieur Godeau Intime*, the meaning of *théâtrales* does not. Jouhandeau's writings were limited to short stories, novels, and essays, and there is no evidence that *Monsieur Godeau Intime* was ever adapted as a play. Instead, it would seem that this word refers to a device in the novel by which M. Godeau views the world around him as a stage, with himself a participant as well as the audience for the events that take place. Marcoussis transforms this literary device into a visual one. The forms in the prints are strongly reminiscent of Marcoussis' cubist phase, but the spatial ambiguities that are usually associated with cubism are minimized. Each scene has a definite stage on which the "actors" perform. Although "Monsieur G. le Lepreux" is the only print in which an actual spotlight effect is used, the strong light-dark contrasts in each print enhance the sense of drama within each composition.

Not only do the individual prints suggest scenes from a stage production, but the series as a whole has an internal structure that might be loosely com-

pared to a ballet. Consider the frontispiece as an overture in which the highlights of what is to follow are previewed. The movement begins slowly and rises to a dramatic crescendo in "Monsieur G. le Lepreux." The next two prints might be regarded as a *pas de deux* between Véronique and M. Godeau. The finale is reached in a mood of stillness and reverence, a resolution of the conflicts and movement of the earlier scenes. This interpretation must not be taken too literally, however, for there is no indication that Marcoussis actually conceived his series in this way. Nonetheless, the importance of the Ballets Russes and the Ballet Suédois in the artistic circles of Paris during the twenties and thirties should not be overlooked, nor should Jouhandeau's own interest in ballet after his marriage to a dancer.

Because of the liberties Marcoussis took in his interpretation of *Monsieur Godeau Intime*, these prints are hardly what one considers book illustration. In spite of their direct reference to specific episodes and passages in this novel, this series of prints has its own internal coherence and identity apart from the book.

As works of art, the individual prints exhibit a mastery of the techniques of etching and aquatint that allowed Marcoussis to create the subtle nuances of line and variations of tone that distinguish the finest etchings. Moreover, these prints have a level of quality comparable to the best of Marcoussis' paintings, and they reveal a continuing vitality in the career of an artist whose reputation is based primarily on the works of his earlier period.

Joann Moser

Activities of the Museum

Report of the Registrar/Assistant to the Director

As this is the first year that a report from the Registrar/Assistant to the Director has been included in the *Bulletin*, some background material on the function of these offices is included. The Registrar is responsible for compiling and maintaining all records pertinent to accessioned and loaned objects. A folder containing all research, photographic and written material on each accessioned object—or in some cases groups of objects—is on file in the Registrar's office. Color-coded card files are also kept in order that the staff can quickly refer to specific associations of objects such as the sources (purchase funds and gifts), the years of acquisition, the countries of origin, and the media and dates of works. Photographic archives are also maintained.

The Registrar is responsible for recording and arranging loans out to other institutions and loans in for exhibition or consideration for acquisition. The Registrar does not maintain personnel records or records of equipment other than works of art in this particular collection. Other collections of art works exist throughout the University of Wisconsin system, but these are inventoried separately from the Elvehjem Art Center collection.

182 objects were registered during the past fiscal year. These objects are listed individually in Section Three and an assemblage is illustrated in Section Four. The inventory accomplished each May is another time-consuming activity of the Registrar. Included in this particular listing are all accessioned works and the respective valuations for insurance—all of which are under constant scrutiny for significant changes.

Extensive research was carried out on numerous objects in the collection as well as on objects under consideration for the collection. One of the most interesting projects was made possible by a purchase grant from the Charles E. Merrill Trust through which the initiation of a modern design collection has been made possible. A group of outstanding

modern furniture has been purchased and will be discussed in the next issue of the *Bulletin*.

The activity of mounting exhibitions is one of the most absorbing for the Assistant to the Director. During the past fiscal year, four significant exhibitions of great variety were installed: *Edward Hopper, Paintings from Midwestern University Collections*, *Art Department Faculty*, and *Rare Porcelain*. The Art Department Faculty exhibition was especially engrossing and rewarding from the initial planning sessions through an enormously successful showing.

Elvehjem Art Center publications also require a significant portion of time for the Assistant to the Director. Preparation of the *Bulletin*; editing and proof-reading of the *Icons from the Elvehjem Art Center* catalogue; organization of the *Publications Brochure* for the marketing of our publications; and the initiation, editing, and proof-reading of the *Dutch and Flemish Painting* catalogue written by Professor Jane Hutchison were the primary publications which were administered.

Assistance in the instruction of students enrolled in the Museum Training and Connoisseurship course was given in the applicable areas of inquiry.

Two conferences were attended: a seminar presented by the Association of Art Museum Directors, Fine Arts Insurance Committee, at the Metropolitan Museum of Art on October 18, 1973—and the meeting of the Fine Arts Insurance Committee on the following day; as well as the annual meeting of the American Association of Museums in Fort Worth, Texas, from June 2–6, 1974.

John Stuart Hopkins
Registrar/Assistant to the Director

Curator of the Prints and Drawings, Carlton E. Overland, gives a tour of the Mayer Print and Drawing Center to a group of Friends of the Elvehjem Art Center.

Print and Drawing Collection

The past year has been an active one for the Mayer Print and Drawing Center in the areas of exhibitions, acquisitions and conservation. Seven exhibitions were held in the Mayer Gallery: two rental shows (*Contemporary Photography Since 1950* and *Wayne Thiebaud Graphics, 1964–1971*), the Art Department Faculty show, and four exhibitions featuring various aspects of the permanent collection. Three of the latter were focused on recent acquisitions to the collection. In addition, a program of displaying more of our graphics holdings has been undertaken by hanging selections of drawings in several niches of the Brittingham Galleries and rotating selections of prints in the Whyte Lounge.

The marked growth of the graphics collection in the last twelve months has resulted in considerable time having been devoted to researching, cataloging and matting new works. One hundred prints and drawings were added to the permanent collection and these reflect the overall balance of the acquisition program. Fifty prints given by Mr. and Mrs. Herbert C. Lust and a suite of eight prints by Warrington Colescott, a gift of the artist, considerably augmented the contemporary print collection. At the same time, there were significant additions in the area of Old Master graphics. Notable among these were the first woodcut by Albrecht Dürer to enter the collection; drawings by Giulio Romano, Jean-Baptiste Oudry, and Jean-Baptiste Greuze; and a set of twenty-eight etchings by Giovanni Battista Piranesi. Also, four drawings given by Mr. and Mrs. Stuart P. Feld added to the collection of American graphics. This boom in acquisitions served as the impetus to publishing a revised checklist of prints and drawings which is intended to provide students, faculty and visitors with a handy guide to our graphics holdings.

In the field of conservation, continuing efforts have been made to restore and maintain the condition of the collection. In the past year, works in need of major treatment—which were sent to the



graphic conservation department of the Lakeside Press in Chicago—were six Indian miniature paintings from the Watson Collection, the set of Piranesi etchings previously referred to, and a drawing by Ker-Xavier Roussel. In addition, a further step of preventive maintenance was undertaken with the installation of a thymol chamber. Thymol vapors kill active mold and mildew, major enemies of paper, and serve as a deterrent to further growth of these organisms which cause staining and embrittlement of paper. A regular program to thymolize the entire graphic collection is underway.

It is to be hoped that the activity of the past year points to an increasing rate of growth in the future for the Mayer Print and Drawing Center.

Carlton E. Overland
Curator of Prints and Drawings

Elvehjem Art Center Council

Formed in 1972, the Elvehjem Art Center Council is composed of men and women who meet twice each year at the museum to review activities of the Elvehjem Art Center, to hear reports from its committees, and to recommend improvements in museum programs. One of its primary purposes throughout its existence is the establishment of an Endowment Fund of at least 2.5 million dollars which will provide for the continuing growth of the permanent collection through regular, annual financial support. Contributors in 1973–1974 to our Endowment Fund are listed in the following pages, and we express our deepest gratitude to these generous donors for their support.

Last year the Endowment Fund grew to \$487,000. It now provides a modest income each year for the purchase of works of art by utilizing the interest earned on the principal. The first acquisition of the Endowment Fund was the superb woodcut by Albrecht Dürer, *The Virgin as Queen of the Angels*, illustrated in Part Four of this *Bulletin*. This print sets a high standard for future acquisitions, and it demonstrates beautifully the direction we feel the Endowment Fund should pursue.

We welcome two new members to the Council, Mrs. Edward C. Jones and R. T. Johnstone, who were appointed by Chancellor Edwin Young in 1973–1974. We record with regret the resignation of Dr. Joseph Gosman due to other commitments and travel demands, and we appreciate his service on the Council.

Richard R. Teschner
Chairman, 1973–1974

Friends of the Elvehjem Art Center

The membership increased from 681 reported a year ago to 764 in 1973–1974, a growth rate of 12%. This gain was the result of a campaign to interest new members. Volunteers from the Membership Committee spoke to various civic groups, were interviewed on television and radio, and manned information booths at community events.

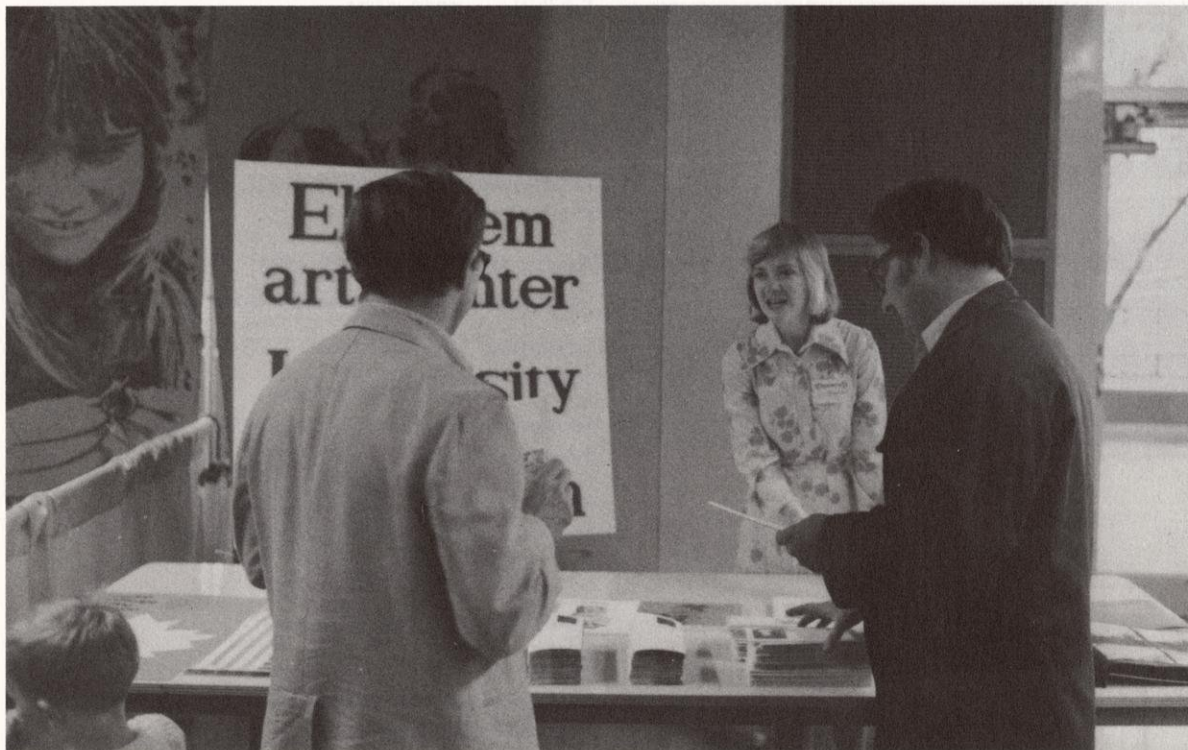
A questionnaire soliciting members' ideas on how the organization could best be of service to them was distributed to "Friends" attending the June 10, 1973 buffet dinner. In response to their suggestions the Elvehjem Art Center expanded existing opportunities and inaugurated new programs for the members' enjoyment.

Private openings were held on weekend evenings since these were the most convenient times for most members. "Friends" were invited to four preview receptions in 1973–1974 for the Edward Hopper, the Far East, Paintings from Midwestern University Collections, and the Department of Art Faculty exhibitions. Music appropriate to each of the first three exhibitions was performed in the galleries during the previews.

The Elvehjem Art Center initiated its first series of behind-the-scenes tours for "Friends." This series began in September with a tour of the Kohler Art Library given by William C. Bunce, Librarian; continued in January with the Mayer Print Center, conducted by Carlton Overland, Curator of Prints and Drawings; and concluded in May with the Conservation Lab and Painting Storage Room, led by Henry Behrnd, Conservator-Craftsman. These tours were limited to 15 members, allowing a more relaxed and personal exchange of information. We were very pleased with the success of this series and it will be repeated yearly.

During this past year, membership cards were given to all "Friends." The presentation of this card will identify members at the museum's sales desk and entitle them to a 10% discount. It will also be used for entry to special events and preview open-

Niki Hicks acquaints visitors with the Friends of the Elvehjem Art Center organization.



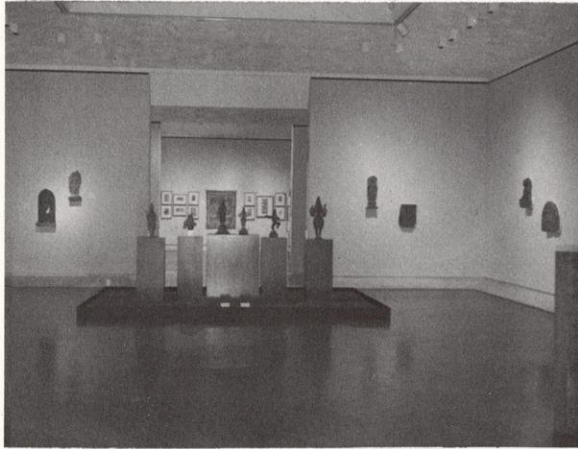
ings as well as a library card for the Kohler Art Library.

On June 2, 1974 the Elvehjem Art Center hosted a tea dance for "Friends" in conjunction with the opening of the Rare Porcelain exhibition. Those present enjoyed refreshments and dancing to an

orchestra in the Paige Court while others viewed the exhibition. We will continue to celebrate each exhibition year with a special event.

Niki Merrigan Hicks
Membership Secretary

Indian paintings and sculpture are seen in the New Acquisitions from the Far East exhibition.



Exhibitions, 1973–1974

June 10–August 29, 1973

Antique English Silver: The Folger's Coffee Collection

July 6–August 15, 1973

Prints by Alfred Sessler

August 18–September 23, 1973

Contemporary Photography Since 1950

September 10–October 21, 1973

Edward Hopper

September 27–November 25, 1973

Wayne Thiebaud Graphics, 1964–1971

November 5, 1973–January 6, 1974

New Acquisitions from the Far East

November 29, 1973–January 27, 1974

Graphics of the '60s & '70s

January 21–March 3, 1974

Paintings from Midwestern University Collections: 17th–20th Centuries

February 1–March 10, 1974

Schongauer to Callot: Old Master Graphics from the Permanent Collection

March 24–May 12, 1974

Department of Art Faculty Exhibition

May 17–June 30, 1974

Piranesi and Ancient Rome

June 3–August 11, 1974

Rare Porcelain: European and Oriental Export

*The opening night of the Department of
Art Faculty exhibition.*



Unknown Artist, French, Empire Style
 One of a Pair of Armchairs, c. 1810–1820
 Mahogany with upholstery, 37"H., 22"W., 19"D.
 Gift of Irving Schwerké, 1972.57.1, 2



Conservation and Restoration

Conservation of the permanent collection is a continuing effort. Our budget includes an amount each year for treatment of works of art, and the museum received a grant of \$10,000 in 1973–1974 from the National Endowment for the Arts for emergency conservation. We have reduced substantially the number of objects in urgent need of treatment, and only a few works remain in this category.

We are pleased to report that conservation and restoration of the entire group of icons is now concluded, a project that involved much skilled work by conservators and a substantial portion of our budgeted funds for conservation. A number of our objects were repaired and treated in our conservation laboratory including stained glass panels, porcelain, frames for paintings, and several paintings requiring minor attention.

The following works of art were cleaned, restored, or treated in the past year:

- Icon, *St. John Chrysostom*, 37.1.5
- Icon, *Virgin Mary*, 37.1.6
- Icon, *St. John the Baptist*, 37.1.7
- Icon, *The Miraculous Draft of Fishes*, 37.1.17
- Icon, *St. John the Evangelist*, 37.1.19
- Icon, *St. Theodore the Tyro*, 37.1.18
- Icon, *The Virgin of the Mantle*, 37.1.8
- Icon, *Christ's Descent into Hell*, 37.1.10
- Icon, *The Descent into Hell*, 37.1.13
- Theodor van Thulden, *Justice and Abundance*, 58.4.5
- G. Schalcken, attrib. to, *Magdalen Praying*, 13.1.24
- Philip van Dyck, *Two Women at a Window*, 13.1.25
- Carlo Maratti, School of, *The Holy Family*, 13.1.28
- Unknown American, *Portrait of William H. Davis*, 1973.143

INDIAN MINIATURE PAINTINGS

Gujarat, Watson Cat. no. 84, 1972.48

Van Thulden, Theodor, Flemish (Antwerp), 1606–1669
 Justice and Abundance, 1661
 Oil on canvas, 53"H., 63½"W.
 Gift of Mr. and Mrs. Marc B. Rojzman, 53.4.5



Mughal, Watson Cat. no. 15, 1972.44
 Pahari, Watson Cat. no. 235
 Gujarat, Watson Cat. no. 86
 Mewar, Watson Cat. no. 93
 Indo-Persian, *Siwash Going Through Flames*,
 1972.54

DRAWINGS

K-X. Roussel, *Mythological Subject*, 65.1.4

PRINTS

G. B. Piranesi, *Antichità Romane . . .*, 1974.6.1–28

DECORATIVE ARTS

French, *Pair of Armchairs*, 1972.57.1,2

American, *Tea Table*, 1972.56

Students sketching in the galleries.



Education Program

The Elvehjem's museum education department has had a busy and interesting year. With the help of the volunteer docents, we provided museum tours, presented lectures, and widely expanded our educational activities.

Since the docents have an integral role in the museum, they are provided with considerable information about the museum collection. Because thirty-six docents chose to continue serving the museum, no new docents were sought this year. Replacing the training lectures were detailed worksheets—covering major areas of the collection—which each docent was required to complete. Monthly meetings were held to inform docents of current exhibitions and gallery changes.

In order to make our tours more interesting for both the tour group and the docent, we have been encouraging groups to select topics for their tours. As a result, many of this year's tours dealt with special subjects. We have developed sets of slides on different subjects for use by teachers and the slides are well used. The most successful slide sets are based on comparisons which lead the group selectively through the entire museum, thus satisfying the teacher's desire for students to see the whole museum and our desire to teach in greater depth. Nearly 6,400 people (almost 5,000 of them children and young adults) toured the museum with docent guides this year.

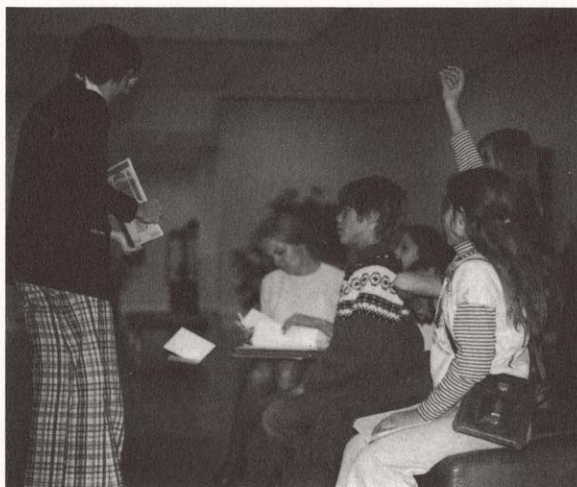
Our most innovative project this year, which attracted national attention, has been the development of a newspaper about the museum, written for children, by children. Again, each issue of the newspaper had a focus—ancient art and mythology, Asian Indian art, a comparison of faces in art, and an exploration of art and music. These newspapers have not only been thoroughly rewarding for the docents and university students involved in the production, but also the individual children doing the writing, illustrating and editing have developed a love for the museum and its treasures. Teachers

A docent familiarizes children with the collection during a tour.

who subscribed to our newspapers have been using them for art appreciation, social studies, and the teaching of reading. The publishing of the papers was primarily supported by funds from adult tour fees and by subscriptions for multiple copies.

The fifteen-minute gallery lectures at noon on weekdays, called mini-lectures, have been continued this year. They range from introductory lectures on current exhibitions and new acquisitions to stories about paintings and comparisons of works of art. In addition to mini-lectures, we sponsored weekly Sunday afternoon programs of gallery lectures by professors from the English, History, Classics, Art History, and Related Arts departments of the university. With the help of the Music department, we arranged a number of well-attended gallery concerts during the second semester. We experimented with public tours in foreign languages and with short noon-time gallery concerts. Public response was excellent. We planned a variety of television programs centered on the museum collection, some of which the docents helped to produce. Our current project is to write short topical summaries of works of art in the museum, which will be available in various galleries for the interested museum-goer. We are continuing to develop and enrich the educational facilities of the Elvehjem so that the museum can be exciting and meaningful to our wide range of patrons.

Virginia Merriman
Curator of Education



Lectures, Seminars, and Conferences

These events on art-related subjects were free to the public and advertised as broadly as possible. When advance notice was sufficient, announcements were entered in the monthly calendars sent to *Friends of the Elvehjem Art Center* as part of their museum membership.

Richard Artschwager, Visiting Artist
Department of Art
July 17, 1973

Wilson Engel, Lecturer
NEH Summer Seminar for College Teachers
"Portraiture in English Art 1350-1525: A Reflection on Changing Values"
July 19, 1973

Professor Luis Pericot Garcia, Professor Emeritus,
University of Barcelona
"Iberian Prehistoric Art"
September 10, 1973

Professor Russell Merritt, Communication Arts
"Intolerance: D. W. Griffith's Folly"
September 18, 1973

Afro-American Studies Department
National Conference of Artists Regional Meeting
September 29-30, 1973

Professor Reinhold Heller, University of Pittsburgh
"Edvard Munch's *The Scream*"
October 12, 1973

Wisconsin Archaeological Society Lecture
"Mummies and Magic"
October 19, 1973

Afro-American Studies Department
Visiting Artist
October 24, 1973

Walter Nottingham, Allen Lecture Series,
Department of Related Art
October 25, 1973

Department of Theatre and Drama
"Theatre Research and Museums in Britain"
October 26, 1973

Emilio Vedova, Visiting Artist
Department of Art
October 29, 1973

David Diao, Visiting Artist
Department of Art
November 5, 1973

Afro-American Studies Department
Visiting Art Historian
November 7, 1973

Alvin Pini, Visiting Artist
Department of Art
November 7, 1973

Wisconsin Archaeological Society Lecture
"Ethnology of Peru"
November 9, 1973

Walter Spink, University of Michigan
"Guises of the Gods: Art in India and the West"
November 15, 1973

Eric Höglunderik, Visiting Artist
Department of Art
November 15, 1973

Professor Robert Browning, Birkbeck College,
London, England
"Athens in the Middle Ages"
November 28, 1973

Department of East Asian Languages and Literature
Lecture and demonstration on Chinese Calligraphy and Painting
November 29, 1973

Professor Frank Horlbeck, Department of Art History
Lecture
January 31, 1974

Professor Robert Beetem, Department of Art History
Lecture on the nineteenth-century paintings in the

exhibition "Paintings from Midwestern University Collections"

February 7, 1974

Professor John E. Coleman, Cornell University
"Coming of the Greeks in the Bronze Age"

February 8, 1974

June Leaf, Visiting Artist
Department of Art

February 12, 1974

Afro-American Studies Department
Visiting Lecturer

February 13, 1974

Gary Bower, Visiting Artist
Department of Art

February 19, 1974

Stella M. Newton, Allen Lecture Series, Department
of Related Art

February 19, 1974

John S. Groseclose, Lecturer
Institute for Research in the Humanities Series

"German Renaissance"

March 14, 1974

Kate Peck Kent, Allen Lecture Series, Department of
Related Art

March 18-19, 1974

Robert Hudson, Visiting Artist
Department of Art

March 26, 1974

National Council on Education and the Ceramic Arts
Department of Art

March 29-30, 1974

Ruth Morrissey
"Period Furniture at the Elvehjem"

March 31, 1974

Ross Taggart, Senior Curator,
Nelson Gallery-Atkins Museum, Kansas City

"The Message of Ceramics"

April 1, 1974

Professor Richard Proctor,
University of Washington, Seattle
Allen Lecture Series, Department of Related Art

"Pattern Design"

April 3, 1974

Afro-American Studies Department
Visiting Lecturer

April 4, 1974

Professor T. H. Tsien, University of Chicago
"Papercraft and Uses of Paper in Chinese Culture"

April 10, 1974

Professor James E. Packer, Northwestern University
"Roman Imperial Town Planning in the Near East:
Baalbek, Jerash, and Palmyra"

April 19, 1974

Professor Damián Bayón, Visiting Professor
at the University of Texas

"Colonial Ibero-American Art"

April 22, 1974

Afro-American Studies Department
Lecture on Contemporary African Art

April 24, 1974

Robert Cummings, Visiting Artist
Department of Art

April 25, 1974

Abert Paley, Visiting Artist
Department of Art

April 26, 1974

Peter Plagens and Walter Gabrielson, Visiting Artists
Department of Art

April 29, 1974

Kohler Art Library

The rapid acquisition of important and difficult-to-find materials has made the last year exciting for the Kohler Art Library. In addition to the routine acquisition—through carefully monitored automatic arrival programs—of scholarly publications of North America, Europe and Asia, Samuel H. Kress Foundation funds made it possible for the library to purchase 4,000 English and continental exhibition and gallery catalogues from the post World War II period. This single-purchase collection is significant, not only by reason of the period which it covers, but also because it fills a very noticeable lacuna in the library's collection.

An equally exciting addition to the collection, one which holds special import for the entire university since it is cross disciplinary, is the gift from Mrs. Bertha Kitchell Whyte of an almost complete collection of the works—literary, historical and social—illustrated by the very prolific Cruikshanks. The collection is especially delightful because it is comprised almost exclusively of first editions, first states, some in original wrappers, some in elegant nineteenth century calf bindings.

62,618 readers used the library and, from the collection of 61,000 catalogued volumes, withdrew 34,493 volumes for home use. These are increases of, respectively, 26.32%, 9.96% and 25.83%. The library receives currently 297 periodicals.

William C. Bunce
Chief Librarian

News and Publicity Program

The publicity program for 1973–1974 was similar to that of the previous year in aiming at local, national and international coverage. The Madison and Wisconsin communities—of which the University is a major component—continues to be the primary focus of our publicity program. Because the Elvehjem is one of only a few museums in Wisconsin with expanding general collections of art, the museum has an importance that goes beyond university lines. New acquisitions at the Elvehjem are of national and international interest—not only to people who might want to visit the museum to see them—but to museum curators, collectors and scholars who may have a special interest in a recently acquired work of art. News of our acquisitions is carried regularly in *Art Journal*, *Museum News*, *Antiques*, *Oriental Art* and *Gazette des Beaux Arts*, all of which have an international circulation. Furthermore, through national publicity the Elvehjem is able to reach scattered alumni and friends of the University of Wisconsin, many of whom are potential donors.

This year nineteen press releases were sent out on current exhibitions, evening lectures, special programs, tours and events in addition to three press releases on new acquisitions. Three features were written for the Madison papers; and one, which will be published this summer, was written for *Design Magazine*. Many of these releases led to reviews of current exhibitions in Wisconsin dailies as well as to requests for additional information for stories in national journals. One of the features was on a Sunday afternoon harpsichord recital which drew over 1,600 people to the museum.

Our plans to expand our efforts with local television stations took an unexpected and rewarding turn. I was asked by the new cable television station in Madison to do a series of half-hour shows interviewing Madison area and University artists in the TV studio. Virginia Merriman also was asked to prepare four slide talks on special aspects of the collec-

Catherine Brawer interviews Eleanor Moty during the filming of a half-hour cable television show covering the Art Department Faculty exhibition.

tion that would be of interest to a television audience. After having completed twelve shows, all of which were due to be erased after they were aired twice so that the cable station could re-use the tapes, we received a matching grant from the Wisconsin Arts Board to purchase video-tape cassettes onto which the tapes could be transferred and thus begin an audio-visual library at the Elvehjem. The tapes will now be available to docents, high school students and teachers, and university students, as well as to the artists who donated their time to make them.

We continued to work with WHA-TV, the University station and local PBS affiliate, and made a series of ten mini-lecture fillers on the collection and a half-hour program on the UW-Madison Art Department Faculty Exhibition. WHA-Radio has prepared three interview shows made with Elvehjem staff members and guests during the course of the exhibitions this past year. We continue to send slides and information to television and radio stations so that they can include Elvehjem exhibitions as part of their public service announcements.

Catherine C. Brawer
Publicity Coordinator



Catherine Brawer examines ceramics with Joan Mirviss and Andrea Song, two members of the 1973–1974 Museum Training and Connoisseurship class.



Museum Training and Connoisseurship Course

This year-long course was given for the third consecutive year, offering eight students the opportunity of participating in all phases of the museum's activities including exhibition installation; packing and unpacking of art works; matting and framing of art works; preventive conservation of objects and restoration of frames; plus administrative, curatorial, registrarial, and photographic sessions. The major project undertaken by the students this past year was researching the Liebman ceramics collection under the guidance of Catherine Brawer, curator of that collection.

In the area of connoisseurship, the class went on field trips to two private collections, to the State Historical Society of Wisconsin and twice to the Chicago Art Institute—once to visit Alfred Jakstas, Painting Conservator and once to visit Dr. Harold Joachim, Curator of Prints and Drawings. Additional expertise was provided by Professor James Watrous of the Art History Department on drawing techniques, by Professor Bruce Breckenridge of the Art Department on ceramic techniques, and by Ross Taggart, Senior Curator of the Nelson Gallery in Kansas City, on the Liebman Collection.

Students enrolled in the course during 1973–1974 were: Adrienne Goodman, Deborah Frumkin, Donald Harter, Robert Kerr, Joan Mirviss, James O'Connell, Andrea Song, and Yoav Spicehandler.

Purchase Funds

July 1, 1973–June 30, 1974

Anonymous Funds

Class of 1943 Gift Fund

Class of 1947 Gift Fund

Class of 1948 Gift Fund

Endowment Fund

Fairchild Foundation Fund

Mary A. Grant Fund

Mark H. and Katherine E. Ingraham Fund

Charles E. Merrill Trust Fund

Pi Beta Phi Fund

Gifts

July 1, 1973–June 30, 1974

D. Frederick Baker

Dr. and Mrs. Lewis Balamuth

Warrington Colescott

Elisabeth M. Drey

Mr. and Mrs. Stuart P. Feld

Vernon and Sandra Hall

Kohler Art Library

Mr. and Mrs. Herbert C. Lust

Dr. and Mrs. Abraham Melamed

Henry Starker

James and Helen K. Stein

Dr. and Mrs. William L. Waskow

Mrs. Earnest C. Watson

John B. Whyte

Mrs. Malcolm K. Whyte

Long-Term Lenders

July 1, 1973–June 30, 1974

Mr. and Mrs. Fredrick E. Sherman

Abbott Laboratories

Mrs. Earnest C. Watson

Anonymous Lenders

Klaus Westphal

Mrs. Eva Badura-Skoda

The Art Institute of Chicago

Mr. and Mrs. John C. Cleaver

Albertine Hermina Elema

Allert Elema

Allert Martinus Elema

Kors Teunis Elema

Reneko Doewes Elema

Mr. and Mrs. Arthur J. Frank

The State Historical Society of Wisconsin

Frank R. Horlbeck

Mr. and Mrs. Ellis E. Jensen

James Jensen

Mrs. Earl W. Quirk

Mr. and Mrs. Robert M. Rehder

Mr. and Mrs. Eric Rothstein

Ralph Sandler

Acquisitions

July 1, 1973–June 30, 1974

Paintings

Butor, Melvin F., American, 1930–
Eastern Star, 1972

Acrylic image with reflective polyester, plexiglas
cover, 25 $\frac{3}{8}$ " H., 25 $\frac{3}{8}$ " W.
Charles E. Merrill Trust
Fund purchase, 1974.5

Knaths, Karl, American, 1891–1971
Portrait of Henry Starker
Oil on canvas, 50 $\frac{1}{4}$ " H., 29 $\frac{7}{8}$ " W.
Bequest of Henry Starker, 1973.38

Kord, Victor G., American, 1935–
Untitled, 1973
Acrylic on canvas, 108" H., 108" W.
Charles E. Merrill Trust Fund purchase, 1974.3
Illustration 1

Long, Richard, American, 1940–
Olav V RN, 1973
Pencil and acrylic on paper, 27" H., 35" W.
Charles E. Merrill Trust Fund purchase, 1974.4

McGarrell, James, American, 1930–
Watch, 1962
Oil on canvas, 68 $\frac{1}{8}$ " H., 75 $\frac{3}{8}$ " W.
Gift of Dr. and Mrs. Abraham Melamed, 1973.90
Illustration 2

Unknown Artist, American
Portrait of William H. Davis, c. 1810
Oil on panel, 27 $\frac{7}{8}$ " H., 21 $\frac{5}{8}$ " W.
Gift of Mr. and Mrs. Stuart P. Feld, 1973.143

Unknown Artist, probably Flemish
The Greek King (Caspar, King of Tartus), after
Rubens, 17th century
Oil on canvas, 25" H., 19" W.
Gift of Elisabeth M. Drey, 1974.10

Sculpture

Unknown Artist, African, Dan-Ngere
Face Mask (Dan Type), late 19th–20th centuries
Carved wood, 8 $\frac{5}{8}$ " H., 5 $\frac{1}{2}$ " W.
Bequest of Henry Starker, 1973.39

Unknown Artist, Egyptian, Saqqara, Old Kingdom,
Dynasty V
*Fragment of a Relief from the Tomb of Ptahhetep
II*, c. 2350–2310 B.C.
Carved limestone with traces of pigment, 24 $\frac{1}{2}$ " H.,
6 $\frac{3}{8}$ " W.
Class of 1948 Gift Fund purchase, 1973.141
Illustration 3

Drawings and Watercolors

Bacon, Henry, American, 1839–1912
Clam Gatherers at Etretat
Watercolor and pencil on paper, 12 $\frac{7}{8}$ " H.,
16 $\frac{3}{8}$ " W.
Gift of Mr. and Mrs. Stuart P. Feld, 1973.138
Illustration 4

Cikovsky, Nicolai, American, 1894–
Self-Portrait
Ball-point pen and ink on paper, 5" H., 4 $\frac{1}{4}$ " W.
Gift of Mr. and Mrs. Stuart P. Feld, 1973.145

Coulter, Dorothy, American, 1927–
Flower
Pencil on paper, 12 $\frac{3}{8}$ " H., 9 $\frac{7}{8}$ " W.
Gift of Mr. and Mrs. Stuart P. Feld, 1973.142

Greuze, Jean-Baptiste, French, 1725–1805
Young Artist at a Drawing Board, c. 1756–1757
Brown ink and wash on paper, 9 $\frac{1}{8}$ " H., 6 $\frac{1}{2}$ " W.
Class of 1943 Gift Fund purchase, 1973.139
Illustration 5

Hale, Phillip Leslie, American, 1865–
Studies for Portrait of a Lady
 Pen and ink on paper, 10 $\frac{1}{8}$ " H., 8" W.
 Gift of Mr. and Mrs. Stuart P. Feld, 1973.144

Oudry, Jean-Baptiste, French, 1686–1755
Roe and Stork Suspended from a Tree-Branch,
 c. 1721
 Red chalk on paper, 10 $\frac{7}{8}$ " H., 8 $\frac{1}{8}$ " W.
 Class of 1947 Gift Fund purchase, 1973.140
Illustration 6

Romano, Giulio (Giulio Pippi), Italian, 1499–1546
She-Goat Nursing Two Faun Children, c. 1525–1528
 Quill pen and bistre ink with wash on paper, 5" H.,
 9 $\frac{7}{8}$ " W.
 Anonymous Funds purchase, 1973.147
Illustration 7

Prints

Antreasian, Garo Z., American, 1922–
 Untitled, 1970
 Serigraph, 23" H., 23 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.40

Badmin, S. R., British, 1906–
Swinbrook Bridge
 Etching, 3 $\frac{3}{8}$ " H., 5 $\frac{5}{8}$ " W.
 Gift of Dr. and Mrs. William L. Waskow, 1974.15

Baj, Enrico, Italian, 1924–
Ubu Poster (Venezia Mostra Baj), 1971
 Offset, 31 $\frac{3}{8}$ " H., 18 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.41

Bechtle, Robert, American, 1932–
The Palm Tree, 1969
 Lithograph, 30 $\frac{1}{8}$ " H., 22 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.42

Boyle, Keith, American, 1930–
Triskelion
 Lithograph and serigraph, 23 $\frac{1}{8}$ " H., 22 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.43

Brockhurst, Gerald L., British, 1890–
Noémi, 1926
 Etching, 7 $\frac{3}{8}$ " H., 4 $\frac{3}{8}$ " W.
 Gift of Dr. and Mrs. William L. Waskow, 1974.13

Burkhardt, Hans, American, 1904–
 Untitled, 1967
 Lithograph, 19 $\frac{3}{4}$ " H., 28 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.44

Colescott, Warrington, American, 1921–
Histories—Colescott's USA (Title Page; The First Thanksgiving; George Washington Meets Betsy Ross, But Too Late; 1814: The British Burn Washington, D.C.; God Speaks to Joseph Smith; Secretary Seward Buys Alaska; William Randolph Hearst Declares War on Spain; J. Edgar Hoover at The Biograph Theater), 1973
 Mixed intaglio, various dimensions
 Gift of Warrington Colescott, 1973.37.1–8
Illustration 8

Cottingham, Robert, American, 1935–
Fox, 1973
 25-color lithograph, 20 $\frac{7}{8}$ " H., 20 $\frac{1}{8}$ " W.
 Charles E. Merrill Trust Fund purchase, 1974.9
Illustration 9

Cuevas, Jose Luis, Mexican, 1933–
"Cuevas' Comedies," Title Page, 1971
 Serigraph and lithograph, 22 $\frac{1}{4}$ " H., 29 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.45

Damer, John F., American, 1938–
Saga of John Wilkes Booth, 1974
 Hand-colored lithograph, 24" H., 31 $\frac{1}{2}$ " W.
 Charles E. Merrill Trust Fund purchase, 1974.1

Dürer, Albrecht, German, 1471–1528
The Virgin as Queen of the Angels, 1518
 Woodcut, 11 $\frac{1}{8}$ " H., 8 $\frac{3}{8}$ " W.
 Endowment Fund purchase, 1973.136
Illustration 10

Fried, Robert S., American, 1937–
Between Time and Space, 1971
 Serigraph, 27 $\frac{1}{2}$ " H., 21 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.46

Gloeckler, Raymond L., American, 1928–
Big Biker, 1971
 Wood engraving, 11 $\frac{3}{8}$ " H., 8 $\frac{1}{8}$ " W.
 Charles E. Merrill Trust Fund purchase, 1974.2

Gordin, Sidney, American, 1918–
 Untitled
 Serigraph, 22 $\frac{3}{8}$ " H., 30 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.47

Hayter, Stanley William, British, 1901–
Window, 1970
 Color etching, 18 $\frac{5}{8}$ " H., 23 $\frac{1}{4}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.48

Hayter, Stanley William, British, 1901–
Eros, 1970
 Etching, 23 $\frac{3}{8}$ " H., 18 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.49

Hopfer, Daniel, German, 1470–1536
Martin Luther as an Augustinian Friar, 1523
 Etching on iron plate, 9 $\frac{1}{8}$ " H., 6 $\frac{1}{8}$ " W.
 Class of 1947 Gift Fund purchase, 1973.137
Illustration 11

Ikeda, Masuo, Japanese, 1934–
Some Town Without a Name
 Lithograph and serigraph, 21 $\frac{1}{8}$ " H., 26" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.50

Ikeda, Masuo, Japanese, 1934–
After Dinner—A
 Lithograph and serigraph, 20 $\frac{1}{8}$ " H., 26" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.51

Ikeda, Masuo, Japanese, 1934–
Behind the Garden
 Lithograph, 22 $\frac{1}{8}$ " H., 17 $\frac{3}{4}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.52

Kanemitsu, Matsumi (Mike), American, 1922–
San Francisco 38, 1968
 Serigraph and lithograph, 30 $\frac{1}{8}$ " H., 22 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.53

Lee-Hankey, William, British, 1869–1952
Resting
 Etching and drypoint, 8 $\frac{7}{8}$ " H., 4 $\frac{1}{8}$ " W.
 Gift of Dr. and Mrs. William L. Waskow, 1974.14

Martin, Fred, American, 1927–
Nosegays for Lovers, 1967
 Color lithograph, 22 $\frac{1}{4}$ " H., 30" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.54

McCormick, Harry, American, 1942–
 Untitled
 Lithograph, 27" H., 20 $\frac{3}{4}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.55

McCormick, Harry, American, 1942–
 Untitled
 Lithograph, 27" H., 20 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.56

Melchert, James, American, 1930–
 Untitled
 Serigraph, 30" H., 22 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.57

Natkin, Robert, American, 1930–
Steps
 Lithograph, 31" H., 24" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.64

Natkin, Robert, American, 1930–
Apollo
 Serigraph, 30 $\frac{1}{8}$ " H., 24 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.65

Natkin, Robert, American, 1930–
Grid
 Lithograph, 30 $\frac{1}{8}$ " H., 22 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.66

Natkin, Robert, American, 1930–
Field Mouse I
 Lithograph, 28 $\frac{7}{8}$ " H., 24 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.67

Natkin, Robert, American, 1930–
Field Mouse II
 Lithograph, 31 $\frac{3}{8}$ " H., 24" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.68

Neri, Manuel, American, 1930–
Couple of Girls, 1967
 Serigraph, 30" H., 22 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.69

Oliveira, Nathan, American, 1928–
Miramar II, 1969
 Lithograph, 30" H., 22 $\frac{1}{4}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.70

Parker, Raymond, American, 1922–
 Untitled
 Serigraph, 22 $\frac{3}{8}$ " H., 30" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.71

Parker, Raymond, American, 1922–
 Untitled
 Serigraph, 22 $\frac{3}{8}$ " H., 30 $\frac{1}{4}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.72

Parker, Raymond, American, 1922–
 Untitled
 Serigraph, 22 $\frac{7}{8}$ " H., 30 $\frac{1}{4}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.73

Pearlstein, Philip, American, 1924–
Girl on Orange and Black Mexican Rug, 1973
 Five-color lithograph, 24 $\frac{1}{2}$ " H., 34" W.
 Charles E. Merrill Trust Fund purchase, 1974.8
Illustration 12

Piranesi, Giovanni Battista, Italian, 1720–1778
Roman Antiquities of the Time of the Republic and of the First Emperors (Antichità Romane de' Tempi della Repubblica e de' Primi Imperatori), 1748
 Etching, various dimensions
 Transferred from the Kohler Art Library, 1974.6.1–28
Illustration 13

Pla Narbona, José, Spanish, 1928–
 Act I, 1969
 Serigraph and lithograph, 22 $\frac{1}{2}$ " H., 30 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.58

Pla Narbona, José, Spanish, 1928–
 Act II, 1969
 Lithograph, 20 $\frac{1}{2}$ " H., 26 $\frac{1}{2}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.59

Pla Narbona, José, Spanish, 1928–
 Act III, 1969
 Serigraph and lithograph, 22 $\frac{3}{8}$ " H., 30 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.60

Pla Narbona, José, Spanish, 1928–
 Act IV, 1969
 Lithograph, 22 $\frac{3}{8}$ " H., 30 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.61

Pla Narbona, José, Spanish, 1928–
 Act V, 1969
 Serigraph and lithograph, 30 $\frac{1}{8}$ " H., 22 $\frac{1}{2}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.62

Pla Narbona, José, Spanish, 1928–
 Act VI, 1969
 Serigraph and lithograph, 22 $\frac{3}{8}$ " H., 30 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.63

Ramos, Mel, American, 1935–
Fly Catcher, 1969
 Photo silkscreen and lithograph, 26" H., 20" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.74

Ramos, Mel, American, 1935–
Eagle Beaver, 1969
 Photo silkscreen and lithograph, 26" H., 20" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.75

Ramos, Mel, American, 1935–
Pelicana, 1969
 Photo silkscreen with embossing, 28 $\frac{1}{8}$ " H., 22 $\frac{3}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.76

Ramos, Mel, American, 1935–
Balled Eagle, 1969
 Photo silkscreen and lithograph, 27 $\frac{5}{8}$ " H., 22 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.77

Ramos, Mel, American, 1935–
Judy and the Jaeger, 1969
 Photo silkscreen and lithograph, 27 $\frac{5}{8}$ " H., 22 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.78

Ramos, Mel, American, 1935–
Annie and the Auk, 1969
 Photo silkscreen and lithograph, 28 $\frac{1}{8}$ " H., 22 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.79

Ramos, Mel, American, 1935–
Ravin' Rita, 1969
 Photo silkscreen and lithograph, 20" H., 26" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.80

Ramos, Mel, American, 1935–
Curassow, 1969
 Photo silkscreen and lithograph, 22½" H., 28½" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.81

Ramos, Mel, American, 1935–
Dove Tail, 1969
 Photo silkscreen with embossing, 25¼" H., 20" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.82

Rembrandt Van Rijn, Dutch, 1606–1669
The Pancake Woman, 1635
 Etching, 4¼" H., 3" W.
 Gift of Dr. and Mrs. William L. Waskow, 1974.12
Illustration 14

Remington, Deborah, American, 1930–
 Untitled, 1968
 Serigraph, 28¾" H., 20½" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.83

Rosenquist, James, American, 1933–
Cold Light, 1971
 Ten-color lithograph, 22½" H., 30½" W.
 Charles E. Merrill Trust Fund purchase, 1974.7

Ruvolo, Felix, American, 1912–
Samson and Delilah
 Lithograph and serigraph, 30½" H., 22¾" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.84

Secunda, Arthur, American, 1927–
Encounter
 Lithograph, 22¾" H., 30½" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.85

Secunda, Arthur, American, 1927–
Objects on the Beach
 Lithograph and serigraph, 30½" H., 22¾" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.86

Secunda, Arthur, American, 1927–
Fireball
 Serigraph, 30½" H., 22¾" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.87

Secunda, Arthur, American, 1927–
Starry Night
 Lithograph, 29⅞" H., 22⅞" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.88

Tchakalian, Sam, American, 1929–
Fuzz, 1967
 Serigraph and lithograph, 30½" H., 22¼" W.
 Gift of Mr. and Mrs. Herbert C. Lust, 1973.89

Visscher, Claes Jansz., the younger, Dutch, 1586–
 1652
Landscape Number 6 (after "Landscape with Jupiter
 and Ganymede," by Boetius Adams Bolswert), 1620
 Engraving, 4⅞" H., 6¾" W.
 Gift of D. Frederick Baker, 1974.11

Medals

Pisanello, Antonio Pisano, called, Italian, c. 1395–
 1455
John VIII Paleologus, Byzantine Emperor (obverse);
Emperor on Horseback (reverse), 1438–1439
 Cast bronze, 3⅞" Dia.
 1973.111

Pisanello
Filippo Maria Visconti, Duke of Milan (obverse);
Mountainous Landscape with Duke on Horseback
 (reverse), c. 1441
 Cast bronze, 3⅞" Dia.
 1973.112

Pisanello
Gianfrancesco Gonzaga I, Marquess of Milan
 (obverse); *Marquess in Armor on Horseback*
 (reverse), c. 1439–1444
 Cast bronze, 3⅞" Dia.
 1973.113
Illustration 15

Pisanello
Cecilia Gonzaga, Daughter of Gianfrancesco I
 (obverse); *Landscape with Innocence and Unicorn*
 (reverse), 1447
 Cast bronze, 3⅞" Dia.
 1973.114

Pisanello

Leonello d'Este, Marquess of Ferrara (obverse);
Blindfolded Lynx on a Cushion (reverse), 1444
Cast silver, lead, or bronze with high tin content,
2 $\frac{5}{8}$ " Dia.
1973.115

Pisanello

Condottiere Niccolò Piccinino (obverse); *A Female Griffin* (reverse), c. 1441
Cast bronze, 3 $\frac{1}{2}$ " Dia.
1973.116

Pisanello

Sigismondo Pandolfo Malatesta, Lord of Rimini
(obverse); *Sigismondo in Armor* (reverse), c. 1445
Cast bronze, 3 $\frac{1}{2}$ " Dia.
1973.117

Pisanello

Alfonso V, King of Aragon and Sicily (obverse);
Eagle with Birds of Prey (reverse), 1448–1449
Cast bronze, 4 $\frac{3}{8}$ " Dia.
1973.118

Pisanello

Lodovico Gonzaga III, Marquess of Mantua
(obverse); *Marquess in Full Armor* (reverse), 1447–
1448
Cast silver, 3 $\frac{3}{4}$ " Dia.
1973.119

Matteo de'Pasti, Italian, active 1441–1467

Benedetto de'Pasti, Canon of Verona (obverse);
Young Man Shooting an Arrow (reverse), before
1446
Cast bronze, 3 $\frac{1}{2}$ " Dia.
1973.120

Matteo de'Pasti

Leone Battista Alberti, the architect (obverse);
Winged Eye in Laurel Wreath (reverse), 1446–1450
Cast bronze, 3 $\frac{3}{8}$ " Dia.
1973.121

Matteo de'Pasti

Sigismondo Malatesta, Lord of Rimini (obverse);
Castle of Rimini (reverse), 1446
Cast bronze, 3 $\frac{3}{8}$ " Dia.
1973.122

Matteo de'Pasti

Isotta degli Atti (obverse); *Elephant* (reverse), 1446
Cast bronze, 3 $\frac{1}{2}$ " Dia.
1973.123

Laurana, Francesco, Italian, c. 1420–c. 1502

Louis XI, King of France (obverse); *Concordia Wearing a Cuirass* (reverse), c. 1465
Cast bronze, 3 $\frac{1}{2}$ " Dia.
1973.124

Andrea di Nicolò da Viterbo, Italian, active 1464–
1475; and Emiliano Orfini da Foligno, Italian,
active 1460–1470

Pope Paul II in Public Consistory (obverse); *Christ in Glory* (reverse), 1466–1467
Struck bronze with traces of gilt, 3 $\frac{3}{8}$ " Dia.
1973.126

Sangallo, Francesco da, Italian, 1494–1576
Maquette for a Medal of Elena Marsuppini da Sangallo (obverse only), 1551?
Terracotta, 3 $\frac{3}{8}$ " Dia.
1973.127

Sperandio of Mantua, Italian, c. 1425–c. 1505
Andrea Barbazza of Messina (obverse); *Fame*
(reverse), 1479
Cast bronze or electrotpe, 4 $\frac{7}{8}$ " Dia.
1973.128

Sperandio of Mantua

Carlo Grati, Noble of Bologna (obverse); *Grati in Armor Kneeling at a Cross* (reverse), c. 1485
Cast bronze, 4 $\frac{3}{8}$ " Dia.
1973.129

Boldù, Giovanni di Pasqualino, Italian, active 1454–
1473

Giovanni Boldù (Self-Portrait) (obverse); *Nude with Faith and Penitence* (reverse), 1458
Cast bronze, 3 $\frac{3}{4}$ " Dia.
1973.130

Boldù, Giovanni di Pasqualino

Filippo Maserano (obverse); *Arion on a Dolphin* (reverse), 1457

Cast bronze, 2 $\frac{1}{8}$ " Dia.

1973.131

Niccolò Fiorentino, Attributed to Niccolò di Forzore Spinelli, called, Italian, 1430–1514

Giovanna Albizzi Tornabuoni (obverse); *Giovanna as Venus the Huntress* (reverse), 1486–1500

Cast bronze, 2 $\frac{7}{8}$ " Dia.

1973.134

Niccolò Fiorentino

Maria Poliziana (obverse); *Constancy* (reverse), before 1500

Cast bronze, 2 $\frac{1}{8}$ " Dia.

1973.135

Unknown Artist, perhaps Giancristoforo Romano (c. 1465–1512), Italian

Alfonso I d'Este, Duke of Ferrara (obverse);

Lucrezia Borgia (reverse), 1502–1505

Cast bronze, 2 $\frac{1}{2}$ " Dia.

1973.125

Unknown Artist, Italian, Florence

Girolamo Savonarola (obverse); *City, Holy Spirit, Hand with Dagger* (reverse), before 1498

Cast bronze, 1 $\frac{5}{8}$ " Dia.

1973.132

Unknown Artist, Italian

Jesus Christ (obverse); *St. Paul* (reverse), 1492–1500

Cast bronze, 3 $\frac{3}{8}$ " Dia.

1973.133

Gifts of Vernon and Sandra Hall

Ceramics

Spanish, Hispano-Moresque Style

Bowl, c. 1400–1450

Tin-glazed earthenware with gold lustre decoration, 2 $\frac{3}{8}$ " H., 12 $\frac{3}{8}$ " Dia.

Gift of Dr. and Mrs. Lewis Balamuth, 1973.146

Illustration 16

Indian Art

PAINTINGS

Orissan Style, 18th–19th century

Devī Slaying the Buffalo-demon, 1973.16

Ink on 3 palm leaves strung together, 4 $\frac{3}{4}$ " H., 7 $\frac{1}{8}$ " W.

Mughal Style (Jahāngīr Period), c. 1610

The hoopoe, 1973.17

Gouache and gold on paper, 10 $\frac{7}{8}$ " H., 7 $\frac{3}{8}$ " W.

Illustration 17

Mughal Style, mid-17th century

A Noble and Holy Man, 1973.18

Drawing with wash on paper, 4 $\frac{1}{4}$ " H., 2 $\frac{1}{8}$ " W.

Mughal Style, late 17th century

A Lady with a Wine Cup, 1973.19

Gouache with gold on paper, 5 $\frac{3}{8}$ " H., 3" W.

Mughal Style, probably late 17th century

Geese Near a Stream, 1973.20

Ink with gold and wash on paper, 7 $\frac{1}{2}$ " H., 4 $\frac{3}{8}$ " W.

Mughal Style (probably Lucknow), late 18th century

Princess with Attendants in a Palace, 1973.21

Stencil with watercolor on paper, 16" H., 9 $\frac{5}{8}$ " W.

Mughal Style, late 18th century

A Prince, Hunting, Meets a Lady, 1973.22

Gouache and gold on paper, 7 $\frac{5}{8}$ " H., 11 $\frac{1}{2}$ " W.

Mughal Style, late 18th century

Portrait of the Third Īmām, Hazrat Hussain,

1973.23

Gouache and gold on paper, 11" H., 6 $\frac{1}{4}$ " W.

Mughal Style, late 18th century
An Equestrian Portrait, 1973.24
 Gouache and gold on paper, 8 $\frac{5}{8}$ " H., 6" W.
Illustration 18

Mughal Style, late 18th century
Rāginī Naṭa, 1973.26
 Gouache and gold on paper, 5 $\frac{1}{4}$ " H., 3 $\frac{3}{8}$ " W.

Mughal Style, 18th century
A Pair of Birds, 1973.27
 Ink on deer membrane, 6 $\frac{1}{8}$ " H., 8 $\frac{1}{8}$ " W.

Mughal Style, late 18th century
A Black Buck, 1973.25
 Gouache on paper, 7 $\frac{1}{2}$ " H., 5 $\frac{3}{8}$ " W.

Mughal Style (probably Kashmir), early 19th century
Boatmen Approaching a Man Seated on a Pedestal in the Center of a Lake, 1973.28
 Silver, gold, and gouache on paper, 8 $\frac{1}{8}$ " H., 3 $\frac{1}{2}$ " W.

Mughal Style, probably late 19th century
A Hunting Scene, 1973.29
 Ink, wash, and gold on paper, 5 $\frac{1}{8}$ " H., 8 $\frac{15}{16}$ " W.

Mughal Style, inscriptions late 18th century, paintings 20th century
Three Folios from an Unidentified Manuscript, 1973.30–32
 Gouache, ink, and gold on paper, 8 $\frac{1}{2}$ " H., 6 $\frac{3}{8}$ " W.

Mughal Style, 20th century
A Mughal Emperor Reviewing Animals, 1973.33
 Gouache and gold on paper, 7 $\frac{3}{8}$ " H., 5 $\frac{1}{2}$ " W.

Deccanī Style, early 17th century
A Lady Pouring Wine (Obverse), 1973.34a
A Yoginī (reverse), 1973.34b
 Gouache and gold on paper, (obverse) 6 $\frac{5}{8}$ " H., 3 $\frac{5}{8}$ " W.; (reverse) 5 $\frac{1}{4}$ " H., 2 $\frac{13}{16}$ " W.

Rājasthānī Style (Bundi), late 17th–early 18th century
Rāginī Dhanāśrī, 1973.35
 Gouache and gold on paper, 7 $\frac{5}{8}$ " H., 4 $\frac{1}{2}$ " W.

Rājasthānī Style (Marwar), c. 1725–1750
Lady with Attendants in a Palace Garden, 1973.36
 Gouache and gold on paper, 10 $\frac{1}{8}$ " H., 6" W.

Gifts of Mrs. Earnest C. Watson

SCULPTURE

Central India, late Gupta Period, late 6th–early 7th century
Kubera, God of Wealth
 Carved red sandstone, 22 $\frac{1}{4}$ " H., 14 $\frac{1}{2}$ " W.
 Gift of James and Helen K. Stein, 1973.15
Illustration 19

Pre-Columbian Ceramics

Peru, North Coast, Highland Inca Style, 1450–1532
Aryballos, 1973.91
 Pottery painted black on cream, 6" H.

Peru, Chimu, 1000–1450
Squash Effigy Vessel, 1973.92
 Blackware pottery, 5 $\frac{1}{2}$ " H.

Peru, Chimu, 1000–1450
Bean-shape Vase, 1973.93
 Blackware pottery, 7 $\frac{1}{2}$ " H., 9 $\frac{5}{8}$ " L.

Peru, Chimu, 1000–1450
Vase with Two Handles, 1973.94
 Blackware pottery, 9" H.

Peru, Chimu Tradition, Colonial Period, 16th century
Human-head Effigy Vase, 1973.95
 Blackware pottery, 6 $\frac{1}{4}$ " H.
 Gifts of John B. Whyte

Peru, Mochica, 100–700
Figurine, 1973.96
 Pottery, 7 $\frac{1}{8}$ " H.

Peru, Mochica, 100–700
Figurine, 1973.97
 Pottery, 6 $\frac{3}{8}$ " H.

Peru, Mochica, 100–700

Figurine, 1973.98

Pottery, 5½" H.

Peru, Mochica, 100–700

Figurine, 1973.99

Pottery, 4½" H.

Peru, Mochica, 100–700

Figurine, 1973.100

Pottery, 3¾" H.

Peru, Mochica, c. 500

Owl Effigy Vessel, 1973.101

Pottery, 8" H.

Peru, Early Chimu, c. 1000

Duck Effigy Whistling Vessel, 1973.102

Pottery, 6⅞" H.

Peru, Chimu, 1100–1400

Hunchback Effigy Vessel, 1973.103

Blackware pottery, 8¼" H.

Peru, Chimu, 1000–1450

Human-head Effigy Vessel, 1973.104

Blackware pottery, 8¾" H.

Peru, Chimu, 1000–1450

Vessel with Human Effigy Neck and Plain Body,
1973.105

Blackware pottery, 5½" H.

Peru, Chimu, 1000–1450

Handle to Vessel with Mold-made Figure, 1973.106

Pottery, 4⅞" H.

Costal Ecuador, 500 B.C.–500 A.D.

La Tolita Hollow Female Figurine, 1973.107

Pottery, 4⅜" H.

Peru, Chimu, 1000–1450

Double-spout and Bridge Vessel with Crayfish Effigy,
1973.108

Blackware pottery, 6" H.

Peru, Chimu, 1000–1450

Bowl with Animal Effigy Handles, 1973.109

Blackware pottery, 2½" H., 4⅞" Dia.

Peru, Chimu, 1000–1450

Double-spout and Bridge Vessel, 1973.110

Redware pottery, 4¾" H.

Gifts of Mrs. Malcolm K. Whyte

Illustration 1

Kord, Victor G., American, 1935–

Untitled, 1973

Acrylic on canvas, 108"H., 108"W.

Charles E. Merrill Trust Fund purchase, 1974.3



Illustration 2
McGarrell, James, American, 1930–
Watch, 1962
Oil on canvas, 68 1/8" H., 75 3/16" W.
Gift of Dr. and Mrs. Abraham Melamed, 1973.90



Illustration 3
Unknown Artist, Egyptian, Saqqara, Old Kingdom,
Dynasty V
Fragment of a Relief from the Tomb of Ptahhetep II,
c. 2350–2310 B.C.
Carved limestone with traces of pigment, 24½"H., 6⅜"W.
Class of 1948 Gift Fund purchase, 1973.141



Illustration 4

Bacon, Henry, American, 1839–1912

Clam Gatherers at Etretat

Watercolor and pencil on paper, 12 7/8" H., 16 3/16" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1973.138



Illustration 5

Greuze, Jean-Baptiste, French, 1725–1805

Young Artist at a Drawing Board, c. 1756–1757

Brown ink and wash on paper, 9⅞" H., 6½" W.

Class of 1943 Gift Fund purchase, 1973.139



Illustration 6

Oudry, Jean-Baptiste, French, 1686–1755

Roe and Stork Suspended from a Tree-Branch, c. 1721

Red chalk on paper, 10 $\frac{7}{8}$ "H., 8 $\frac{1}{8}$ "W.

Class of 1947 Gift Fund purchase, 1973.140



Illustration 7

Romano, Giulio (Giulio Pippi), Italian, 1499–1546

She-Goat Nursing Two Faun Children, c. 1525–1528

Quill pen and bistre ink with wash on paper,

5"H., 9 $\frac{7}{8}$ "W.

Anonymous Funds purchase, 1973.147



Illustration 8
Colescott, Warrington, American, 1921–
The First Thanksgiving (from Histories—Colescott's USA),
1973
Mixed intaglio, 30 1/16" H., 22 3/8" W.
Gift of Warrington Colescott, 1973.37.2

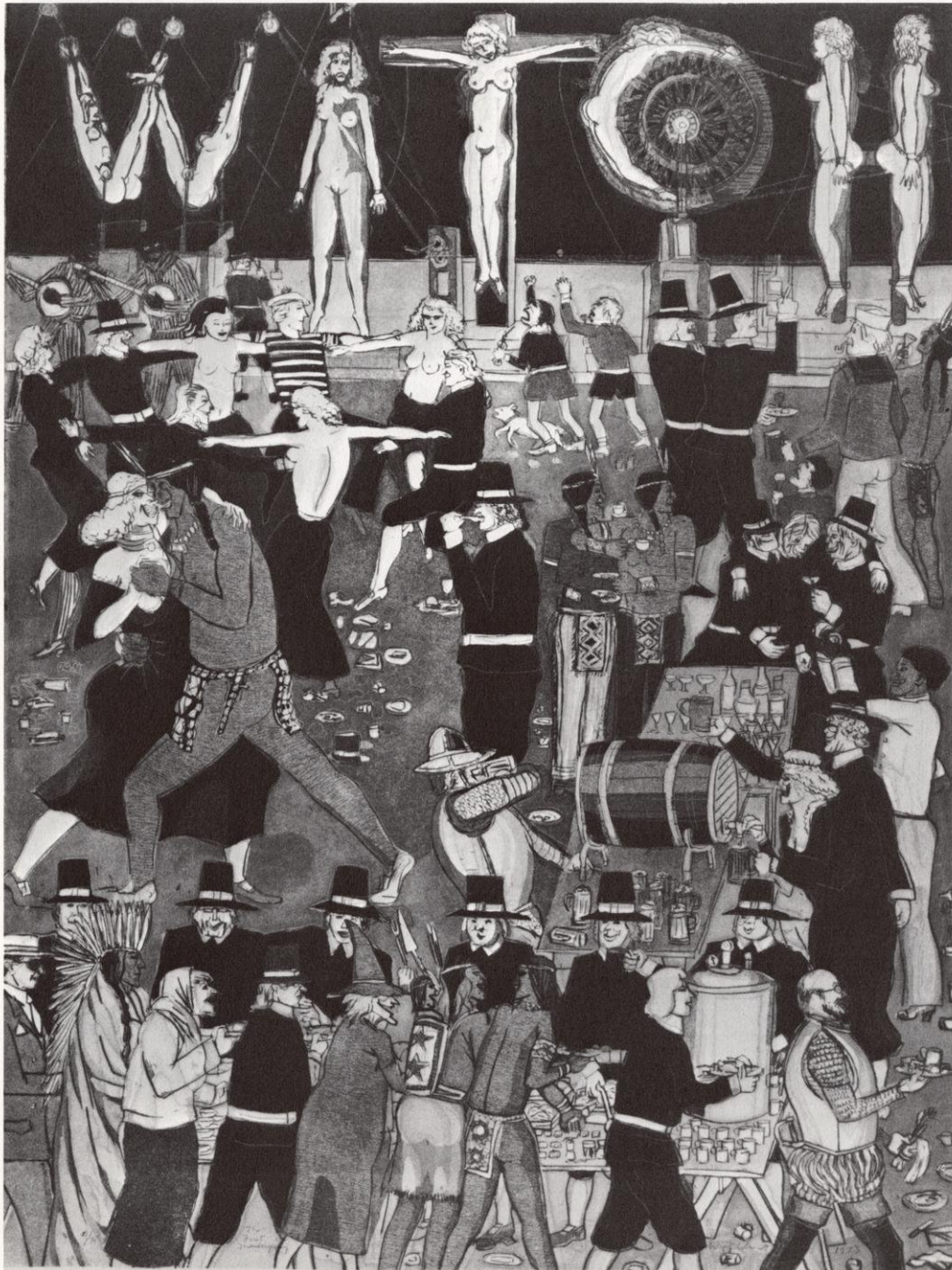


Illustration 9
Cottingham, Robert, *American*, 1935–
Fox, 1973
25-color lithograph, 20 7/8"H., 20 15/16"W.
Charles E. Merrill Trust Fund purchase, 1974.9



Illustration 10

Dürer, Albrecht, German, 1471–1528

The Virgin as Queen of the Angels, 1518

Woodcut, 11 3/16"H., 8 3/8"W.

Endowment Fund purchase, 1973.136



Illustration 11

Hopfer, Daniel, German, 1470–1536

Martin Luther as an Augustinian Friar, 1523

Etching on iron plate, 9⅛"H., 6⅛"W.

Class of 1947 Gift Fund purchase, 1973.137



Illustration 12
Pearlstein, Philip, American, 1924–
Girl on Orange and Black Mexican Rug, 1973
Five-color lithograph, 24½"H., 34"W.
Charles E. Merrill Trust Fund purchase, 1974.8



Illustration 13

Piranesi, Giovanni Battista, Italian, 1720–1778

*Arch of Trajan in Ancona (from Roman Antiquities of the
Time of the Republic and of the First Emperors), 1748*
Etching, 5¼"H., 10⅞"W.

Transferred from the Kohler Art Library, 1974.6.28

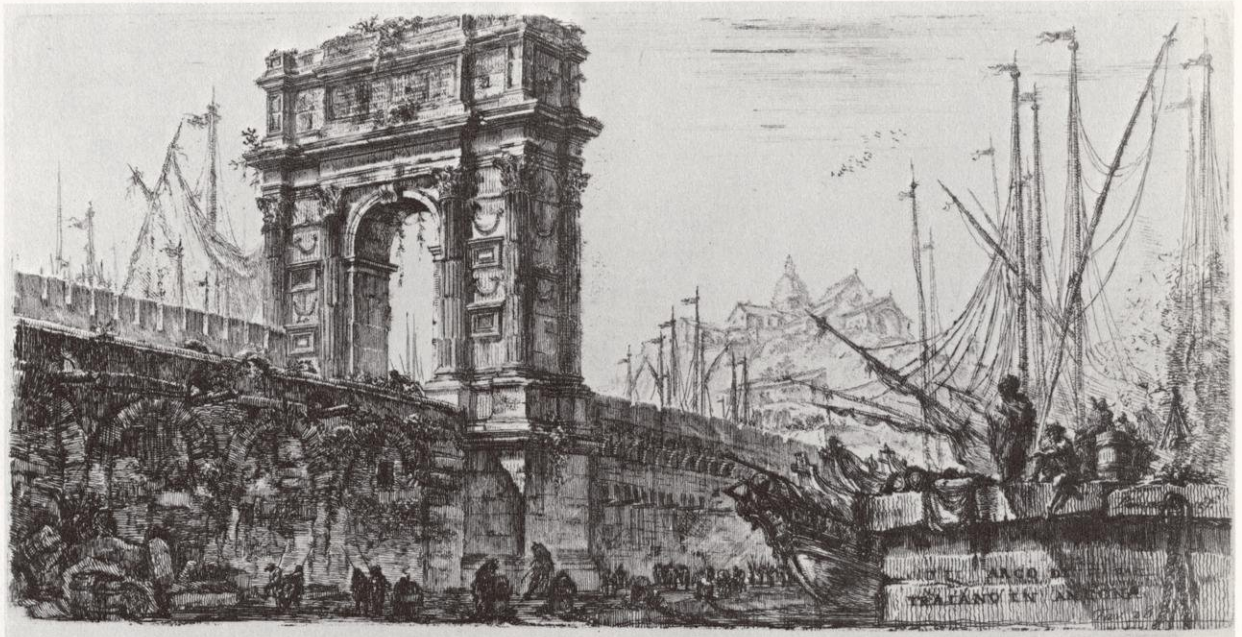


Illustration 14

Rembrandt Van Rijn, Dutch, 1606–1669

The Pancake Woman, 1635

Etching, 4¼"H., 3"W.

Gift of Dr. and Mrs. William L. Waskow, 1974.12



Illustration 15

Niccolò Fiorentino, attributed to (Niccolò di Forzore Spinelli), Italian, 1430–1514

*Medal of Giovanna Albizzi Tornabuoni (obverse);
Giovanna as Venus the Huntress (reverse), 1486–1500*

Cast bronze, 2 $\frac{7}{8}$ " Dia.

Gift of Vernon and Sandra Hall, 1973.134



Illustration 16

Spanish, Hispano-Moresque Style

Bowl, c. 1400–1450

Tin-glazed earthenware with gold lustre decoration,

2 5/16" H., 12 5/16" Dia.

Gift of Dr. and Mrs. Lewis Balamuth, 1973.146



Illustration 17

Mughal Style (Jahangir Period), c. 1610

The hoopoe

Gouache and gold on paper, 10 $\frac{7}{8}$ "H., 7 $\frac{3}{8}$ "W.

Gift of Mrs. Earnest C. Watson, 1973.17

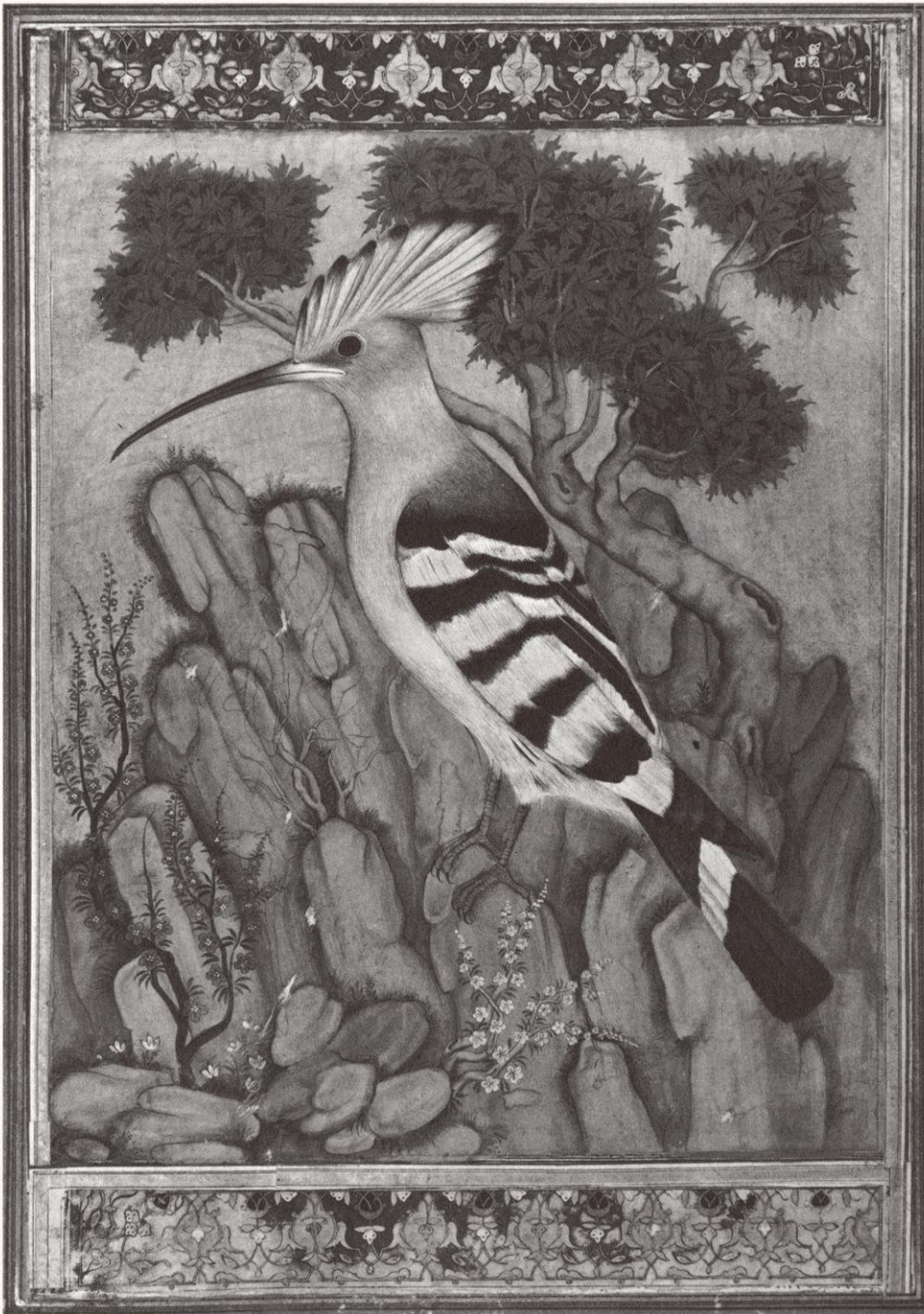


Illustration 18
Mughal Style, late 18th century
An Equestrian Portrait
Gouache and gold on paper, 8 $\frac{5}{8}$ "H., 6"W.
Gift of Mrs. Earnest C. Watson, 1973.24



Illustration 19

Central India, late Gupta Period, late 6th–early 7th century

Kubera, God of Wealth

Carved red sandstone, 22¼" H., 14½" W.

Gift of James and Helen K. Stein, 1973.15



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