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ELVEHJEM ART CENTER

BULLETIN

UNIVERSITY OF WISCONSIN / MADISON / WISCONSIN / BULLETIN / ANNUAL REPORT / 1970-1971



Cover:

Goodison, Benjamin, English, act. c.1727-67,
carved after designs by William Kent,
English, 1684-1748

Pair of Candlestands (detail), c.1730

Carved and joined wood, gilded, 52-1/2"H.

Dr. C. V. Kierzkowski Fund purchase, 71.19.1,2

ELVEHJEM ART CENTER

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The north entrance to the Elvehjem Art Center at dusk

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Receptions in the Paige Court highlight the openings of exhibitions at the Elvehjem Art Center

FOREWORD

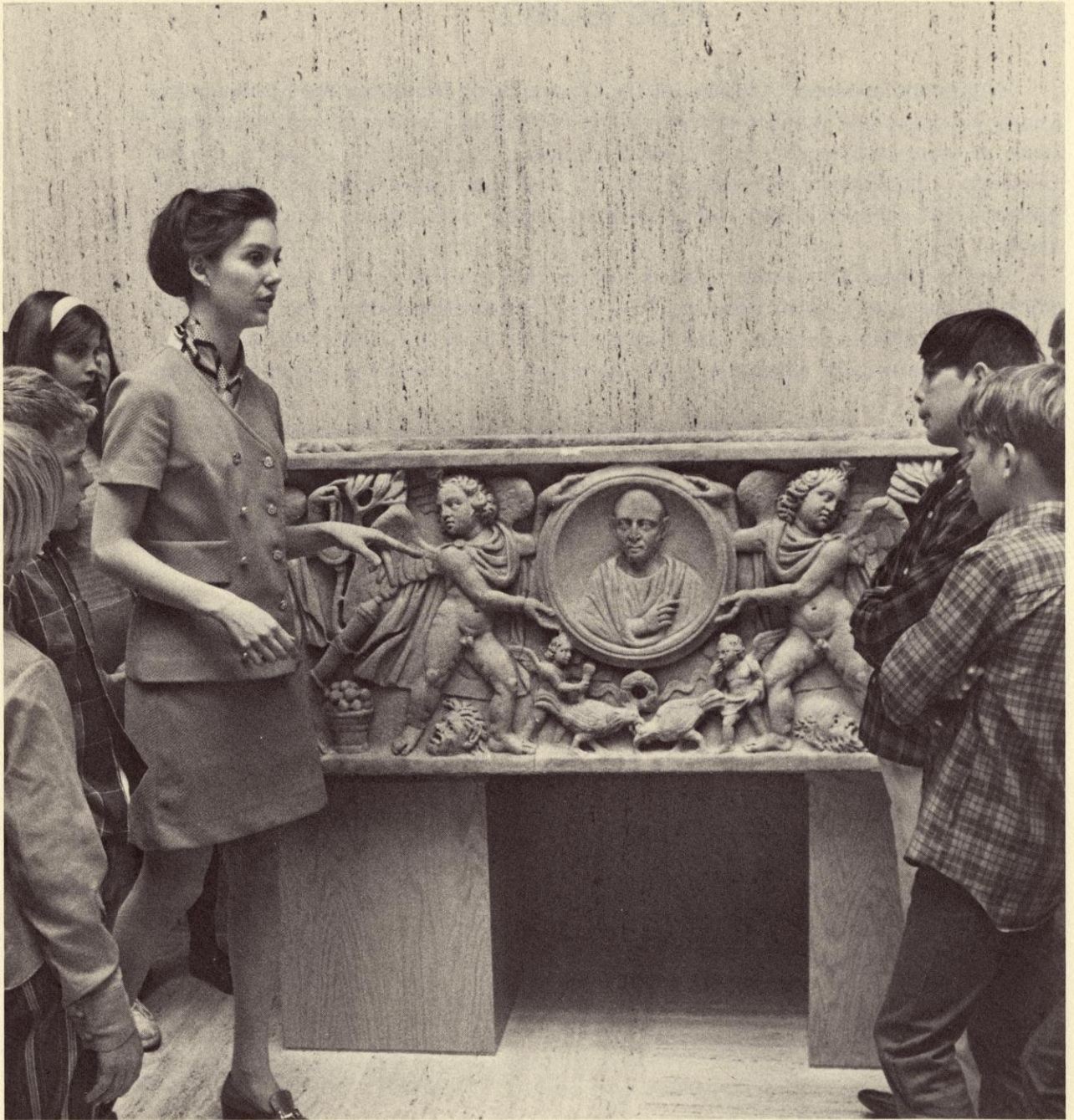
Within the academic structure of the University of Wisconsin, the Elvehjem Art Center is unique in a number of ways. It has no student enrollment, but it has thousands of users each month. It is a cultural resource for the public as well as for the University community. The building and its collections exist primarily because of generous private benefactors; and it deals principally with objects rather than with words.

The Elvehjem Art Center supports and enriches the University's educational programs. In the year since its opening, it has participated effectively in the University's mission of teaching, research, and public service. Important exhibitions have been shown, the permanent collection grew impressively, and needed activities have been inaugurated.

Support and enrichment of educational programs by the Elvehjem Art Center take place in several ways. For example, the collection and exhibitions enhance studies in the humanities (history, English, languages, etc.,) through the illustrations they provide of man's artistic achievements. Often, these illustrations — the paintings, sculpture, and decorative arts — are the only records we have for studying the past and forecasting the future.

Our alumni and friends provide a base of support for several museum activities of the Elvehjem Art Center. They have an interest in their alma mater and the art center that is not restricted by their geographical proximity to them. We are indebted to those who have supported the Elvehjem Art Center and its programs, and we look forward to future years of progress.

Stephen C. Kleene
Dean, College of Letters and Science



The tour program provides informative encounters between students, adults, school groups and works of art

REPORT OF THE DIRECTOR

It has been a momentous year. This first year after opening must surely be as important as any yet to come. Since our opening to the public on September 12, 1970, the Elvehjem Art Center has emerged as one of the important new museums in America. Many activities were begun and are in the development stages. One activity, the acquisition of works of art, has been a continuing effort since the University of Wisconsin began collecting in 1885. Art museums measure success with unusual yardsticks, and whatever were our successful accomplishments, they can be attributed to public acceptance and utilization of the art center, staff cooperation and ingenuity, and the support of many friends and alumni. But the importance and usefulness of the Elvehjem Art Center can best be seen in the ways it serves the University of Wisconsin and the general public. Is the University a better place for having the art center? Are the State of Wisconsin and the City of Madison benefited by this museum? We think so, and we will strive to improve our programs and educational purpose in the year ahead.

While recording the positive accomplishments of the past year, we must mention our problems, hoping in this way to focus attention where correction is needed. Elsewhere in this *Bulletin* some paragraphs explain our accomplishments more fully, but in 1970-1971 the following advances should be noted:

- (1) The permanent collection has grown substantially. Works of art of high quality and exceptional importance have been acquired through purchases and gifts. The collection has added 609 works of art between 1967 and July 1, 1971, and these are listed in this *Bulletin*. Considerable attention has been focused on weak areas in our permanent collection; and purchases of paintings, sculpture, graphics, and decorative arts have been made to correct deficiencies where it could be done with funds available. Many notable gifts have enriched the permanent holdings, and we are deeply grateful to their donors.
- (2) Exhibitions of quality and interest were shown throughout the year. The *Inaugural Exhibition: 19th & 20th Century Art from Collections of Alumni and Friends* brought together 183 paintings, drawings, and sculpture from thirty-eight lenders. This auspicious beginning of our first exhibition season was followed by those listed in the following pages. Through the courtesy of alumnus Earl Morse and his wife, their important Chinese paintings were shown here in the spring. This renowned collection provided Wisconsin with the most important Oriental art exhibition (*In Pursuit of Antiquity*) ever to come to this State.

- (3) A group devoted to the advancement of the museum, the Friends of the Elvehjem Art Center, was formed. In addition to the satisfaction they receive through their financial support of the museum, the Friends receive invitations to all exhibition receptions and special lectures, the *Bulletin* and other mailings, and a discount on purchases at the sales desk.
- (4) A guided tour program was inaugurated, offering children's and adult groups the unique educational experience of talks on works of art by experienced guides in Elvehjem Art Center galleries. This program, under the direction of our Tour Coordinator, trains volunteer docents and arranges tours upon request. The tour program is part of the art center's public service activities. A generous grant from the Oscar Rennebohm Foundation supported administrative costs of the guided tour program during its first year. The docent program is open to all who enroll in and complete the training sessions, and we are indebted especially to the docents and to the University League for their cooperation in this venture.
- (5) Visitor attendance in the galleries during our first year (September 12, 1970-September 10, 1971) reached 89,472. Approximately one-half of our visitors are not connected with the University, and this count does not include Kohler Art Library users, Department of Art History students who use the teaching facilities in the building, or those attending public lectures and other events apart from the galleries.
- (6) The effectiveness of Elvehjem Art Center programs stems from its staff. While the staff-listing identifies those responsible for the various activities of the museum, it does not speak for their devotion to their work, their professionalism, and their concern for the purpose of the Elvehjem Art Center. Their efforts are gratefully acknowledged.

Of continuing concern to the Elvehjem Art Center are certain problems that have not been solved during the past year:

- (1) Adequate funds are not available for acquisitions, exhibitions, and publications on a budgeted, annual basis. Conservation and restoration support from University funds is available for 1971-1972, but financial aid in previous years came from grants from two private funds administered by the University. Acquisition funds since 1967 have been from private sources exclusively; no State or Federal money was budgeted or received. Without such benefactors as the Thomas E. Brittingham Trust; the Max W. Zabel, Dr. C. V. Kierzkowski, and Dr. Edna Dyar bequests; and funds from the Fairchild Foundation, Earl and Eugenia Quirk Foundation, and others, the Elvehjem Art Center

would have been unable to acquire by purchase any works of art for its permanent collection. The financial problem is complex. Ultimately, adequate income from an endowment fund is urgently needed.

- (2) The building is ranked among the three largest university art museums in America. Museums in many cities of greater populations cannot boast of equal facilities. Although the building was opened to the public on September 12, 1970, we are still coping with various design and mechanical problems in the building.
- (3) While the past year noted no major incidents of violence and disruption at the University of Wisconsin, campus unrest threatens all of the University's activities, and the Elvehjem Art Center suffers along with the rest. Donors became disenchanted, administrative and curatorial attention is absorbed in concern for the works of art in our care, and physical damage to the building takes months to correct.
- (4) Staff growth to accommodate demands on our services, increased salaries, and fringe benefits (a University-wide concern that places the University of Wisconsin at the bottom of Big Ten schools) must be given the support they need.

Finally, I would like to express deep gratitude to those who have assisted the Elvehjem Art Center in many ways during the past year: The Thomas E. Brittingham Trust for acquisition and exhibition funds; Mrs. Frank P. Hixon; Mr. and Mrs. Firman Hass; the Oscar Rennebohm Foundation; the Class of 1945; the Brown-Coxon Fund; the University of Wisconsin Foundation for its many instances of aid; the Friends of the Elvehjem Art Center for their commitment to our future; The Art Institute of Chicago and other long-term lenders; the University League and others for assisting our docent program; the Kemper Knapp Bequest; and the many individual donors listed elsewhere in this *Bulletin*. With this *Bulletin* we begin publication of a periodical that will combine notes on the collection, an annual report of Elvehjem Art Center activities, and a list of recent acquisitions.

Millard F. Rogers, Jr.
Director



Collector Earl Morse lectures in the galleries during a preview of the exhibition *In Pursuit of Antiquity*



NOTES ON THE COLLECTION



12

Giorgio Vasari (1511-1574), Italian (Florentine)

Adoration of the Shepherds, 1570-71

Oil on panel, 131-1/2 x 69 inches

Gift of the heirs of Henry Reinhardt and 30 alumni, 23.1.1

*"... the largest painting by Vasari outside of Italy and
the single-most valuable in the Art Center collection ..."*

The Most Important Vasari Painting in America

Among the tasks of the Elvehjem Art Center staff prior to the opening of the new museum building in September of 1970 was the gathering together of the University's collection, dispersed over the years throughout the campus. The largest and finest painting in the collection to be moved was the *Adoration of the Shepherds* by Giorgio Vasari (1511-1574). When the staff carried the altarpiece out of the State Historical Society building, where it had hung for forty-six years, they discovered several exhibition labels on the reverse side of the painting. These labels led to an identification of all of the previous owners of the work — from the day Vasari painted it almost 400 years ago in 1571 until it was given to the University in 1923. Such a complete knowledge of the previous owners of a work is extremely rare in the history of art and this information enhanced an already highly treasured object.

The illustration reproduced here of the large (131½ by 69 inches) Vasari altarpiece shows the birth of Jesus as witnessed by the shepherds from the nearby fields. Three angels at the top — part of the “multitude of the heavenly host” — sing their praise to God, while shepherds and shepherdesses (kneeling, gazing on the child, holding a lamb offering) gather around Joseph, Mary and the babe. The heads of an ass and cow peek in from the lower left, reminding us that the birth took place in a stable. The colors consist of brown, pink, rose, red, ochre with electric olive-green and blue. The figures twist and turn, variously kneeling, pointing or gesticulating.

The artist painted the work in oil on a gesso ground. He put the gesso, used for its smooth surface and absorbancy, over two-inch thick wood panels joined together by pairs of “butterfly” wedges and wood pegs; the panels measure twelve feet at the highest point and together almost six feet in width. After completion, it received several coats of varnish to protect the surface.

In the early nineteenth century, the painting carried the ascription to the Sienese painter, architect and designer, Baldassare Peruzzi (1481-1536), the third architect of St. Peter's in Rome. In 1854, in 1864 and again in 1916, art historians gave the work instead to the Bolognese artist, Prospero Fontana (1512-1597), a painter influenced particularly by the Florentine Mannerists. In 1923, when it came to the University of Wisconsin, it again had a label giving it to Peruzzi.

Wolfgang Stechow, art history professor at the University of Wisconsin in the late 1930's, correctly ascribed the painting to Vasari. Professor Stechow (in an article in *Art Quarterly*, Spring 1939, pp. 178-184) considered the altarpiece not at all like Peruzzi's work, but instead found several close comparisons to Vasari's paintings of around 1570. In addition, he found a reference to the work in Vasari's record book for

1570-71, which tells us under what circumstances Vasari did the painting.

We know Giorgio Vasari best for his *Lives of the Painters*, a series of biographies of Italian artists from the late thirteenth century to his own time, published in 1568 in final form. The *Lives* — probably the most famous book on art ever written — made Vasari the first art historian. However, he considered himself foremost a painter of frescoes and altarpieces, who also designed theatrical settings, collected other artists' work, and drew up plans for several significant Renaissance buildings: the Uffizi in Florence (now one of the world's great museums) represents Vasari's finest architectural achievement. He himself embodied possibly the highest qualities of the mid-sixteenth-century humanist.

Vasari's reputation as a writer often overshadows his work as a painter. Furthermore, his art typifies Mannerism — a style held in low esteem until recently because many thought of it as a symbolic of the "decline" of the High Renaissance. It comes from the Italian word for "style" or "stylishness" and characteristically includes the human figure in strained, distorted and elongated poses, discrepancies in scale and composition, stark and vivid color, and certain emotional and anticlassical features. However, Vasari thought of himself as attached to Renaissance ideals and admired his good friend Michelangelo above all.

An extremely skillful and prolific painter, Vasari shows in the *Adoration of the Shepherds* his rapid and sure-fire technique. As in many of his late paintings (compare his *Assumption* in the Badia and the *Pentecost* in Santa Croce, both in Florence), our altarpiece has a soft chiaroscuro, many twisting, kneeling figures brought close to the picture plane and a "glowing" color scheme. Typical of Mannerism and of his art, it represents the largest painting by Vasari outside of Italy and the single-most valuable work in the Elvehjem Art Center collection.

Marcantonio Vasari, Giorgio's nephew, kept a record book of his uncle's output. In his account for 1570-1571, Marcantonio lists "a panel painting of a Nativity of Christ [with] the Shepherds . . . for the nuns of the parish church of Santo Stefano." Professor Stechow identified our altarpiece as very probably this one, and the parish church as the one just outside of Florence, the parish church of Santo Stefano in Pane. A medieval church, it still stands today; old guide-books state that "many art works adorned the altars and walls of the church, but almost all disappeared." Our painting, because of its large size, probably had its place at the main altar. It most likely remained there throughout the seventeenth and eighteenth centuries.

Much of the following information is due to the discovery of old exhibition labels on the reverse side of the painting:

Joseph Cardinal Fesch (1763-1839) acquired the painting in the early nineteenth century. Fesch, the uncle of Napoleon Bonaparte, formed one of the greatest art

collections of his time, receiving the nucleus from Napoleon's Italian campaigns. Like the many art works that went into the Louvre as part of the spoils of the Napoleonic wars, French troops may have similarly confiscated the Vasari painting during the occupation of Tuscany and it may have thus entered Fesch's collection. Between 1815 and 1839, he assembled at his residence at the Palazzo Falconieri in Rome over 3000 works — including paintings by Botticelli, Raphael and Titian. Cardinal Fesch acted as Napoleon's liaison to the Pope and played an important role in Napoleon's coronation and marriage. His fame, however, might better lie in the fact that he owned a superb art collection.

William, Earl of Dudley (1817-1885) next owned our painting, purchasing it perhaps at one of the dozen auctions of Fesch's collection between 1840 and 1845. Born into the wealthy English nobility, the Earl of Dudley seems to have had a fine artistic sense at a very young age; he lent the Vasari to two of the most important nineteenth-century art exhibitions: the *Art Treasures* exhibit at Manchester in 1857 and the *Old Masters* exhibit at London's Royal Academy in 1871. In 1892, several years after his death, his collection was auctioned off in London.

Charles T. Yerkes (1837-1905) acquired our painting the same year. Yerkes, a noted railroad capitalist in Chicago (he planned the elevated train in the Loop), became head of the Columbian Exposition held in Chicago in 1893. He put together the art exhibits at the Exposition, for which he probably had purchased the Vasari, since he lent quite a large number of works from his own collection to these exhibitions. Our painting was in the New York auction of the Yerkes estate in 1910.

Henry Reinhardt (died 1921) bought the painting then for his newly organized art gallery in New York. Reinhardt, born in Frankfurt-am-Main, Germany, emigrated to Milwaukee in the late nineteenth century, organizing a commercial gallery there and in Chicago and Paris before 1909, when he opened the Reinhardt Galleries in New York. He became one of the principal art dealers in America.

Paul Reinhardt (1888-1945), Henry's son and partner, and his family made a gift of over three-quarters of the value of the work to the University of Wisconsin in 1923, as a tribute to his father who had died two years earlier. Donations by a group of thirty alumni (including George I. Haight and Joseph E. Davies) supplied the remaining quarter of the value of the painting. It hung in the State Historical Society from 1923 to 1969.

Two very skilled conservators, Carroll Wales and Constantine Tsaousis, did restoration work on the Vasari in the spring and fall of 1970 (see illustration). During four centuries, the work had undergone tremendous stresses and strains due to changes in light, heat and humidity. The wood panels would swell when the humidity rose, and this movement caused the paint at seams to crack and blister. Direct sunlight and age

made some of the pigments in the paint darken or discolor. Worms, probably in the last century, had attacked the wood planks, creating numerous little holes on the reverse and on the painting surface. Each time the painting was moved, additional bits of paint flaked off — due to the slight movement between the planks and to abrasions. Several layers of varnish and some repainting were used over the years to conceal paint losses and dulled or dirty colors. The additional varnish, however, often attracted more dust and dirt. All these factors led to serious deterioration.

When the panel painting was moved out of the State Historical Society headquarters, facing tissue and a gelatin solution had to be placed on the surface in order to prevent any losses of paint in transit. (In the illustration, some of the remaining tissue can be seen on the upper left portion of the painting.) Wales and Tsaousis carried out their restoration work in the conservation room of the Elvehjem Art Center.

They aimed at restoring the painting as closely as possible to its condition after Vasari completed it. First, the conservators removed with distilled water the tissue paper used during the moving. Then, they cleaned off all the thick layers of old, yellow varnish and shellac, extensive repainting, dirt and grime; this is what they are doing in the illustration. Next, they set down the flaking and blistering paint with liquid wax. They filled wormholes and losses in the ground with a type of gesso. Afterwards, they retouched all paint losses with a synthetic acrylic paint which simulates the original oil paint, yet (unlike the earlier retouchings in oil) it does not discolor and matches the original much closer. Fortunately, the small losses and abrasions were confined mostly to the background. Finally, to protect the painting surface, they sprayed it with a clear synthetic varnish which will not darken as the earlier ones had.

Cleaned and restored, researched and rehung, the *Adoration of the Shepherds* is not only one of the most interesting works in the Elvehjem Art Center, but also one of the finest and most important. Vasari determined and recorded much of what went on in art in sixteenth-century Italy; his work typifies so well Florentine Mannerism — a significant style which has recently undergone a great deal of re-examination. The fascinating history of the ownership of our altarpiece is now far better known. Familiarizing ourselves with Vasari's style of painting (and thus with many Florentine Mannerists) and with how his work came to us enriches, we hope, the Art Center as well as the visitor.

Arthur R. Blumenthal
Curator



Carroll Wales and Constantine Tsaousis, internationally known conservators of panel paintings, stop briefly in their cleaning of the Vasari. Note the numerous abrasions and losses in the center portion. The upper left section is still covered with facing tissue used during the move to protect the surface. They used solvents and cotton swabs for the cleaning.



Issues of our Bulletin/Annual Report will include notes and articles on works of art in the permanent collection of the Elvehjem Art Center. Because of the extensive listing and illustrating of acquisitions, this first issue contains only one article—but devoted to an extremely important work in the collection.



ACTIVITIES OF THE MUSEUM

Exhibitions, 1970-1971

During its first year of operation, a notable series of exhibitions was organized and staged. After months of searching, planning, and writing, the *Inaugural Exhibition* of the Elvehjem Art Center and its catalogue launched the University's new art center, focusing on 19th and 20th century art. Although budgeted funds for exhibition support were lacking, exhibitions of great beauty and scholarly merit were offered free to visitors. The Kemper Knapp Bequest provided financial support for the major exhibition in the second semester, *In Pursuit of Antiquity*.

September 12 - November 8, 1970

Inaugural Exhibition: 19th & 20th Century Art from Collections of Alumni and Friends

September 12 - November 1, 1970

19th & 20th Century Prints from the Permanent Collection

November 6, 1970 - January 31, 1971

Master Prints and Drawings from the Permanent Collection

December 11, 1970 - February 6, 1971

A Masterpiece Restored: Adoration of the Shepherds by Giorgio Vasari

February 12 - March 21, 1971

The "English" Medium: Watercolors of the 18th and 19th Centuries

February 26 - April 11, 1971

The Large and Small of It: Ceramics by Don Reitz and Bruce Breckenridge

March 26 - May 2, 1971

Two Print Series: Antreasian and LeCorbusier

April 23 - June 6, 1971

In Pursuit of Antiquity: Chinese Paintings of

the Ming and Ch'ing Dynasties from the Collection of Mr. and Mrs. Earl Morse

May 7 - June 6, 1971

Piranesi's Views of Rome

June 11 - August 29, 1971

Recent Acquisitions

June 11 - September 12, 1971

New Additions to the Print and Drawing Collection

Conservation and Restoration

Since early 1967, when the first major study was made of the permanent collection's conservation needs, the Elvehjem Art Center has received generous annual support from two University funds: The Anonymous Funds and the Humanistic Foundation (H. L. Smith Bequest). A plan for necessary restoration, coupled with continuing efforts to maintain good environmental controls, guides the conservation program. In the Elvehjem Art Center galleries, continuous checking of temperature and humidity are recorded on a hygro-thermograph. Paintings and other works of art are inspected regularly by Elvehjem Art Center staff for changes in their physical condition.

The most dramatic instance of restoration occurred during the past year when the masterpiece by Giorgio Vasari, *The Adoration of the Shepherds*, was rescued from continuing deterioration and then exhibited to the public in a cleaned, physically-sound state. An exhibition illustrating this painting's history and restoration, considered to be the most important work in our permanent collection, absorbed nearly all of our conservation funds for 1970-1971. (See article on this painting in this bulletin.) In addition to the preservation of this work of art, two paintings by Lambrechts, *The Disputed Reck-*

oning and *At Dessert*, plus the Italian chasuble, were cared for. The cost of restoring one painting (Eugène Boudin, *Étretat*, given to the museum by Mrs. Frank P. Hixon) was a credit from our Intermuseum Conservation Association dues. Frames for three paintings (works by Bononi, Anguianus, and Brouwer) were acquired last year.

The Kohler Art Library

For the first time in the history of the University of Wisconsin, the book collections dealing with architecture, the fine, and the decorative arts have been drawn together from departmental offices and from various stack levels and storage locations in the university's general library to form, with exhibition catalogues and 227 current periodicals, the Kohler Art Library, a collection of 49,000 titles elegantly housed in the Elvehjem Art Center.

The chief task of the year has been to make a complete inventory of the collection. This process of identification and location has been greatly inhibited by a card catalog which, ten months after opening, is only nearing completion; by departmental records only vaguely kept for a collection available to all who would enter the offices; and by a total lack of inventory from the general library collection of the university. The collection is now recorded, and we will continue the tasks of identifying strengths and weaknesses in the collection and of developing the collection until it can support all levels of museum research and training programs as well as doctoral programs within the Department of Art History and the Department of Art at the university.

Although not in the spectacular fashion of the last four years when the collection doubled in size, the collection has grown considerably this year.

The university library system, of which the Kohler Art Library is a branch, has developed a

world-wide program whereby all scholarly books defined by subject specialists, from countries ranging from Africa to Viet Nam, are on blanket order. While no departmental or subject figures are kept, the total 1970-1971 expenditure for this program was \$142,750.00. Books dealing with the arts account for a substantial portion of this figure. In addition to this, \$10,361.00 was expended for books selected on a title by title basis; \$4,496.00 for new serial subscriptions; and \$1,088.00 for books for reserve use. The Samuel H. Kress Foundation, which has been constant and generous in its support of library programs, supplied funds totaling \$5,028.00 for purchase of out-of-print books and exhibition catalogues, a substantial and important part of any art library collection. Individuals, such as Mrs. Thomas Coleman of Madison, Mr. and Mrs. Arthur J. Frank of Milwaukee, and Professor and Mrs. James Watrous of Madison contributed a number of outstanding books, catalogues, and serial subscriptions.

How does the community respond to these riches? In the ten months during which the Kohler Art Library has been open for use, 100,287 students, faculty and townspeople used the library for reading and research and 25,046 books have been withdrawn for home use.

Elvehjem Art Center Tour Program

In the first few months after the Elvehjem Art Center opening, tours were given by interested students in the University's Art History Department. Since the appointment of a Tour Coordinator in April, 1971, tour requests have increased dramatically. In the short period between April 5 and July 16, 1971, nearly 900 school children have toured the Art Center. This figure does not include an additional 743 who visited in groups but did not have a formal tour; and since many school groups come with-

out an appointment, this figure is incomplete. In addition to these 1600 children, 873 adults toured the Center during the same period.

This intense public interest in the Elvehjem Art Center emphasizes the need for many dedicated tour guides. We have launched a volunteer tour guide training program to familiarize prospective docents with the Art Center. Each training group hears lectures on major areas of the collection and is given instruction for handling actual tours. In the training period, each volunteer is assigned an individual art object and gives a fifteen-minute public talk on the object. Docents are also expected to do further research individually.

Students, housewives, and grandmothers have all expressed interest in this intellectual outlet, which gives them a purpose for studying. The Elvehjem Art Center and The University offer tours as a much-needed public service. We hope that by offering free tours we will encourage teachers from all neighborhoods to bring their classes. We will continue to charge \$5.00 per guide per tour for adult groups, however, in order to provide printed materials the program needs.

Comments made by many visitors to the Elvehjem Art Center reflect their diverse feelings toward works of art on exhibit:

"I still think it looks like a rug." (Mehring)

"It looks like a werewolf to me." (Grosz)

"What is the purpose of paintings that look like barn doors?" (Tworkov)

"This painting is out-a-sight." (de Chirico)

Tour groups range from lively fifth- and sixth-grade classes to study groups from small surrounding towns to art-oriented groups from museums and colleges. The diversity within the art collection itself provides something for everyone. Our policy is to use the ideas of visitors and to consider the background of each group in giving a tour. There are no average or ordinary tour groups. Hence there is no ordinary or "ideal" tour.

A newly-printed brochure on the tour pro-

gram, including information on tour appointments and procedure for tours, is available on request. Write or call Miss Virginia Merriman, Tour Coordinator, Elvehjem Art Center, 800 University Avenue, Madison, Wisconsin 53706, (608) 263-2246.

Lectures, Seminars, and Conferences

The auditoria, seminar rooms, and other teaching facilities are utilized by the Department of Art History throughout the academic year. In Semesters I-II, 1970-1971, this department had 2,701 enrollments in art history. Excellent use of the auditoria and rooms is made for scheduled, art-related purposes by University units. Last year, a number of special lectures, conferences, and seminars were held at the Elvehjem Art Center:

Women's Auxiliary, State Historical Society of
Wisconsin
Annual meeting and tour
September 15, 1970

Wisconsin Women's Day with the Arts
October 6, 1970

William T. Wiley, Visiting Artist
Department of Art
October 7, 1970

Professor Michael Ginsburg, Indiana University
"Russian Art"
October 5-9, 1970

Midwest College Art Conference
October 22-24, 1970

Wisconsin Arts Council
Annual meeting
November 8, 1970

William Giles, Visiting Artist
Department of Art
November 18, 1970

Dr. Jacqueline Lafontaine-Dosogne
"Cappadocia, Byzantine and Modern:
The Land, Its Monuments, and Its People"
November 16, 1970

James McGarrell, Indiana University, Visiting
Artist
Department of Art
November 30, 1970

Dante Leonelli, Hornsey College of Art, London
Visiting Artist
Department of Art
December 3, 1970

Professor James Watrous
"Origins of Western Printmaking"
December 6, 1970

Madison Area Library Council
Meeting at Kohler Art Library
December 8, 1970

Taychopera Foundation, Madison
"Prairie Architecture and Madison"
January 20, 1971

Professor James Watrous
"Modern Mexican Printmakers"
January 20, 1971

John Fitzgibbon
"California Art"
February 11, 1971

Sam Gilliam, Visiting Artist
Department of Art
February 12, 1971

Wayne Thiebaud, Visiting Artist
Department of Art
February 24, 1971

James Melchert, Visiting Artist
Department of Art
March 10, 1971

Professor Karl Kroeber, Columbia
University
"English Watercolors"
March 14, 1971

Mrs. Mary Ellen Wietczykowski
"Milwaukee's Historic Landmarks"
March 13, 1971

Professor Robert C. Smith, University of
Pennsylvania
"Portuguese Art"
April 1-2, 1971

Stephen Antonakos, Visiting Artist
Department of Art
April 21, 1971

Archaeological Institute of America,
Madison Society
Lecture Series
November 13, 1970; February 12, 1971;
April 23, 1971

Earl Morse, New York
"In Pursuit of Antiquity"
April 23, 1971

Jost Hermand
"Meister Fidus, from Jugendstil Hippiie to
Arian Faddist"
April 28, 1971

Humanities Institute Lecturers
May 5, 12, 19, 1971

Dr. Herbert Cahn, Basel, Switzerland
"Small Coins and Greek Art"
May 4, 1971

Walter Midgett, Visiting Artist
Department of Art
May 5, 1971

Jaunita Hofstrom
"Handweaving"
May 16, 1971

Mrs. Evelyn M. Howe
"Aspects of Elizabethan Art"
May 25, 1971

Museum Reception Center

For the convenience of visitors, a sales area and checking service are maintained during hours when the galleries are open. Art books, post cards, exhibition catalogues, works of art, jewelry, and reproductions may be purchased there. Museum floor plans, monthly calendars of events, and other free literature are available from the Elvehjem Art Center receptionist, Mrs. Barbara Gardner, who manages the reception center.

Museum Training and Connoisseurship

The resources and programs of the Elvehjem Art Center and the Department of Art History offer opportunities for instruction in museum operations with special emphasis on connoisseurship and art museum activities. The growth of cultural centers in America and the need for more museum personnel have increased the concern for museum training.

The Department of Art History and the Elvehjem Art Center offer a two-semester course which explores the history of museums and collecting, introduces the student to problems of connoisseurship, and provides training in various museum activities such as exhibition planning, curatorial research, and educational programs and registration methods. This course will enrich the student's knowledge of art history through careful, detailed study of original works of art. Field trips to other museums, private collections, and art dealers will permit comparison of exhibition techniques, collecting purposes, and educational goals.



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ACQUISITIONS

(January 1, 1967 – July 1, 1971)

Paintings

Anuszkiewicz, Richard, American, 1930-
Sol IV, 1967
Liquitex on canvas, 72"H., 72"W.
Dr. C. V. Kierzkowski Fund purchase, 68.2.3

Avedisian, Edward, American, 1936-
Untitled, 1968
Acrylic on canvas, 64-1/2"H., 130-1/4"W.
Gift of Robert Elkon, 70.25

Beechey, William, English, 1753-1839
Sir Thomas Littleddale of Rotterdam, by 1797
Oil on canvas, 30-1/4"H., 25"W.
University purchase, 67.10.1

Berman, Fred, American, 1926-
Winter Landscape III, 1961-2
Oil on canvas, 60"H., 48"W.
Gift of the Artist and Mrs. Ben H. Berman in Memory of Her Husband, 68.26.1

Boudin, Eugène, French, 1824-98
Étretat, 1891
Oil on canvas, 30-15/16"H., 43-7/16"W.
Gift of Mrs. Frank P. Hixon, 70.24
Illustration 16

Cerezo, Mateo, Spanish, c.1626-66
St. Francis Receiving the Stigmata
Oil on canvas, 81"H., 48-1/2"W.
Class of 1945 Fund purchase, 71.4

Corneille (Cornélis van Beverloo), Belgian, 1922-
Dans le jardin de l'été, 1963
Oil on canvas, 24"H., 32"W.
Gift of Dr. & Mrs. Joseph A. Gosman, 70.30

Edwards, Clement R., American, c.1820-after 1853
William Byrd Powell, M.D., c.1850-55
Oil on canvas, 30"H., 24-7/8"W.
Gift of the State Historical Society of Wisconsin, 68.25.1

Ernst, Jimmy, American, 1920-
Memory Fragment, 1963
Oil on canvas, 14-1/2"H., 10-1/2"W.
Gift of Dr. & Mrs. Joseph A. Gosman, 70.31

Fuller, George, American, 1822-84
The Bathers
Oil on canvas, 30-1/4"H., 41-1/4"W.
Max W. Zabel Fund purchase, 68.5.1

Gainsborough, Thomas, English, 1727-87
Packhorses: The Midday Rest, 1786
Oil on canvas, 22-1/4"H., 28-1/4"W.
Thomas E. Brittingham Fund purchase, 71.15
Illustration 13

Healy, George Peter Alexander, American, 1813-94
Major John Jaques Upham, 1886
Oil on canvas, 30-3/8"H., 24-3/4"W.
Gift of the State Historical Society of Wisconsin, 68.25.2

Jackson, Ward, American, 1928-
Tides
Acrylic on canvas, 24-1/8"H., 24-1/8" Width
Gift of Ward Jackson, 68.1.1

Jaenisch, Hans, German, 1907-
Icarus, 1958
Oil on canvas, 60"H., 79"W.
Gift of Dr. & Mrs. Joseph A. Gosman, 69.6.1

Jenkins, Paul, American, 1923-
Phenomena Blue Ascent, 1970
Acrylic on canvas, 80-3/4"H., 61-1/2"W.
Gift of Mrs. Albert D. Lasker, 70.6

Marr, Carl, American, 1858-1936
Assumption of the Virgin

Oil on canvas, 66"H., 43"W.
Gift of Mrs. Albert G. Bardes, Lenore T. Zinn, Robert J. Zinn, and Walter G. Zinn, 67.8.1

Marr, Carl, American, 1858-1936
Mermaids
Oil on canvas, 19"H., 33"W.
Gift of Mrs. Albert G. Bardes, Lenore T. Zinn, Robert J. Zinn, and Walter G. Zinn, 67.8.2

McIlworth, Thomas, American, act.1757-c.1770
Portrait of a Gentleman in a Brown Coat
Oil on canvas, 29-1/2"H., 24"W.
Max W. Zabel Fund purchase, 68.17.1
Illustration 12

Page, Walter Gilman, American, 1862-1934
The Visit
Oil on canvas, 20"H., 24"W.
Gift of Mr. & Mrs. Stuart P. Feld, 70.28

Reed, Paul, American, 1919-
#16c, 1965
Acrylic on canvas, 26-1/2"H., 35"W.
Gift of John W. English, 69.22.1

Robert, Hubert, French, 1733-1808
Capriccio of Classical Ruins with Pyramid, c.1760
Oil on canvas, 38"H., 52"W.
Gift of Mr. & Mrs. Firman H. Hass, 71.16
Illustration 11

Robert, Hubert, French, 1733-1808
Capriccio of Classical Ruins with Boats, c.1760
Oil on canvas, 38"H., 52"W.
Gift of Mr. & Mrs. Firman H. Hass, 71.17
Illustration 10

Roesen, Severin, American, act. 1848-c.1871
Still Life with Watermelon, 1858-71
Oil on canvas, 29"H., 36-1/8"W.
Max W. Zabel Fund purchase, 68.22.1
Illustration 15

- Seguí, Antonio, Argentinian, 1934-
La Familia, 1964
Oil on canvas, 26"H., 32"W.
Gift of Dr. & Mrs. Joseph A. Gosman,
70.32
Illustration 18
- Solimena, Francesco, Italian, 1657-
1747
Adoration of the Shepherds, between
1685-88
Oil on canvas, 54-3/4"H., 68-1/2"W.
Thomas E. Brittingham Fund pur-
chase, 70.8
Illustration 9
- Sonderborg, Kurt R. Hoffman, Danish,
1923-
June 10-61, 1961
Oil & tempera on canvas, 44"H.,
29"W.
Gift of Dr. & Mrs. Joseph A. Gosman,
70.34
- Stuart, Gilbert, American, 1755-1828
Mrs. Aaron Davis, c.1816
Oil on panel, 28-5/8"H., 23"W.
Max W. Zabel Fund purchase, 68.5.2
Illustration 14
- Sully, Robert Matthew, American,
1803-55
John Marshall, 1855
Oil on canvas, 36"H., 29"W.
Gift of the State Historical Society of
Wisconsin, 69.3.1
- Tobey, Mark, American, 1890-
Number 7, 1960
Encaustic, 5"H., 6-3/4"W.
Gift of Robert Elkon, 69.35.1
Illustration 17
- tum Suden, Richard, American, 1936-
The Bath and Alan, 1962
Liquitex on canvas, 48"H., 50"W.
Gift of Dr. & Mrs. Joseph A. Gosman,
70.33
- Twoikov, Jack, American, 1900-
Barrier Series, No. 4 (diptych), 1961
Oil on canvas, each panel, 94"H.,
75-1/2"W.
Gift of Jack Twoikov and Dr. C. V.
- Kierzkowski Fund purchase, 67.12.1
Illustration 19
- Unknown artist, English,
late 17th century ?
Portrait of King Charles II of England
Oil on canvas, 49-1/2"H., 39-1/4"W.
Gift of Mrs. Marjory Hendricks, 71.21
- The following paintings are from the
Bequest of Harry Steenbock with a
life interest to Mrs. Steenbock:
- Laurencin, Marie, French, 1885-1956
Lady with Hat, 69.5.10
Oil on canvas, 17-7/8"H., 14-7/8"W.
- Foujita, Tsugauhara, French (b. Japan),
1886-
Girl with Roses, 69.5.7
Oil on canvas, 14-1/8"H., 9-1/2"W.
- Dufy, Jean, French, 1888-1964
Circus Horse Trainer, 69.5.5
Oil on canvas, 18"H., 14-7/8"W.
- Utrillo, Maurice, French, 1883-1955
Street Scene, 69.5.14
Oil on canvas, 20-1/16"H., 24"W.
- Edzard, Dietz, French, 1893-
Lady with Bonnet, 69.5.6
Oil on canvas, 16-1/4"H., 12-3/4"W.
- Schiffer, Jan
Paris Scene, 69.5.12
Oil on canvas, 12"H., 20"W.
- Triquiry, R.
Bearded Man, 69.5.13
Oil on canvas, 16"H., 12"W.
- Moore, Fin
Mountain Scene, 69.5.16
Oil on canvas, 20"H., 13"W.
- Brueghel, Jan, Flemish, 1568-1625
Horses-Dogs-Hunters, 69.5.3
Oil on copper, 12-1/2"H., 16-1/8"W.
- De Vos, Simon, Flemish, 1603-76
The Prodigal Son, 69.5.15
Oil on panel, 13"H., 17"W.
- Rehder, Julius, American, 1861-1955
Boat Scene, 69.5.11
Oil on canvas, 20"H., 16"W.
- Bohrod, Aaron, American, 1907-
A Lincoln Portrait, 1954, 69.5.1
Oil on panel, 20"H., 16"W.
- Hamberg, A.
Beach Scene, 69.5.8
Oil on canvas, 6-1/2"H., 10-7/8"W.
- Chaney
Water Scene, 69.5.4
Oil on canvas, 18-1/8"H., 24-1/4"W.
- Bouguereau, Adolphe-William, French,
1825-1905
Little Girl with Basket of Apples,
1897, 69.5.2
Oil on canvas, 25-5/8"H., 20-1/8"W.
Illustration 20
- ### Sculpture
- Caparn, Rhys, American, 1909-
Pines, 1951
Bronze, 23-3/4"H., 13"W.
Gift of Dr. & Mrs. Joseph A. Gosman,
70.35
- Dalwood, Hubert Cyril, English, 1924-
24 Frames, 1968
Cadmium plated steel, 33'H., 28-1/2"W.,
49"L.
Max W. Zabel Fund purchase, 68.11.1
- Duquesnoy, Francois, and assistants,
Flemish, 1597-1643
Sacred and Profane Love, c.1635-40
Marble relief, 24-1/16"H., 36-3/4"W.
Gift of Mr. & Mrs. Newman T. Hal-
vorson, 70.15
Illustration 26
- Gallo, Frank, American, 1934-
Knee Bend Figure, 1965
Cast epoxy resin with incised decora-
tion, 30-3/8"H.
University purchase, 67.3.1
Illustration 29

Nadelman, Elie, American, 1882-1946
Two Nudes or Spring, c.1911-12
(cast 1966)

Bronze relief, 47"H., 57-1/2"W.

Dr. C. V. Kierzkowski Fund purchase,
68.21.1

Illustration 27

Roszak, Theodore, American, 1907-
Great Moth, 1960

Welded steel, 21"H.

Dr. C. V. Kierzkowski Fund purchase,
68.2.1

Illustration 28

Soldani, Massimiliano, Italian, 1656-1740
Morning (after Michelangelo), between
1694-1720

Bronze, 19"H., 20-1/2"W.

Max W. Zabel Fund purchase, 69.2.1

Illustration 25

Soldani, Massimiliano, Italian, 1656-1740
Evening (after Michelangelo), between
1694-1720

Bronze, 19-1/2"H., 22"W.

Max W. Zabel Fund purchase, 69.2.2

Illustration 25

Sullivan, Louis (with George Elmslie),
American, 1856-1924

Relief from Gage Building, Chicago,
Illinois, 1898-99

Cast iron, 42"H., 60"W.

Gift of Henry Dubin, 70.19

Unknown artist, Netherlandish
(Utrecht)

Madonna and Child, c.1475

Walnut with silver crown, 31"H.

Max W. Zabel Fund purchase, 68.18.1

Illustration 23

Unknown artist, English

Pietà, c.1440-50

Carved alabaster with polychrome and
gilt, 17"H., 9-7/8"W.

Max W. Zabel Fund purchase, 69.9.1

Illustration 22

Unknown artist, French

St. Matthew(?), c.1440

Limestone, 49-1/2"H.

Max W. Zabel Fund purchase, 69.9.3

Illustration 21

Unknown artist, German (Bavarian)
St. Benno, Patron of Munich, c.1700

Lindenwood with polychrome and
gilt, 45"H.

Max W. Zabel Fund purchase, 69.21.1

Illustration 24

Unknown artist, Italian (Tarentine)

Standing Woman, 300-250 B.C.

Terracotta, 10-1/2"H.

Fairchild Foundation Fund purchase,
69.10.1

Illustration 6

Unknown artist, Roman

"Seasons" Sarcophagus, c.280 A.D.

Marble, 28"H., 26-1/2"W., 72"L.

Max W. Zabel Fund purchase, 69.13.1

Illustration 8

Unknown artist, Roman

Satyr, 2nd century A.D.

Marble, 24"H.

Max W. Zabel Fund purchase, 70.1

Illustration 7

Unknown artist, Roman

Wellhead Fragment(?), 1st-2nd cen-
tury A.D.

Marble, 8-1/4"H., 6-1/8"W.

Transfer from UW Classics Depart-
ment, 70.13

Unknown artist, Roman

Steelyard weight, 2nd century A.D.

Bronze, 2-1/8"H.

Transfer from UW Classics Depart-
ment, 70.18.5

Drawings & Watercolors

Abbott, John White, English, 1763-
1851

Kerswell, near Honiton, Devon, 1813

Pen & gray wash, 10-1/2"H., 9-1/4"W.

Anonymous Funds & Humanistic
Foundation Funds purchase, 69.1.1

Bechtle, C. Ronald, American

Land of the Thunderbird, 1966

Watercolor, 27"H., 35"W.

Gift of C. Ronald Bechtle, 68.24.1

Bone, Muirhead, English, 1876-1953

Stations of the Cross near Gerona,

c.1925-30

Brown ink with reed pen; yellow-

brown washes with brush, 8-3/4"H.
9-5/8"W.

Anonymous Funds & Humanistic
Foundation Funds purchase, 69.15.1

Bonington, Richard Parkes, English,
1801-28

A Fisherman's Cottage, c.1820-28

Watercolor & pencil, 6-13/16"H.,
9-9/16"W.

Anonymous Funds & Humanistic
Foundation Funds purchase, 69.16.1

Illustration 30

Burkert, Robert, American, 1930-
Knight

Chiaroscuro drawing with brush,
9-3/8"H., 4-7/8"W.

University purchase, 68.10.1

Dayes, Edward, English, 1763-1804
Kirkstall Abbey, c.1790

Pencil & blue & gray washes, 5-5/16"H.,
8-3/4"W.

Anonymous Funds & Humanistic
Foundation Funds purchase, 69.1.2

DeWint, Peter, English, 1784-1849

View of Lincoln Cathedral

Watercolor, 5-7/8"H., 11-1/4"W.

Anonymous Funds & Humanistic
Foundation Funds purchase, 69.17.1

Illustration 31

Foss, Harriet Campbell, American,
c.1860-after 1900

The Tea Party, c.1900

Pastel, 9-1/4"H., 14"W.

Gift of Mr. & Mrs. Stuart P. Feld,
70.29

Foster, Myles Birket, English, 1825-
1899

Sandhills

Pencil, watercolor & gouache, 8-1/4"H.,
11-7/8"W.

Anonymous Funds & Humanistic
Foundation Funds purchase, 69.18.1

Gibson, Charles Dana, American,
1867-1944

Story of the Hunt, c.1894

Pen & India ink drawing, 10"H.,
14-3/8"W.

Gift of Mr. & Mrs. Carl W. Moebius,
70.22

- Gibson, Charles Dana, American, 1867-1944
In Paris—A Cafe Artist, c.1894
Pen & India ink drawing, 9"H., 14"W.
Gift of Mr. & Mrs. Carl W. Moebius, 70.23
- Gilpin, William, English, 1724-1804
Landscape, c.1789-94
Wash & reed pen in India ink, 6-5/8"H., 9-5/8"W.
Anonymous Funds & Humanistic Foundation Funds purchase, 69.14.1
- Hartgen, Vincent, American, 1914-
Sleet Storm
Watercolor, 23-1/4"H., 35"W.
Gift of Edwin Young, 68.29.1
- Ibbetson, Julius Caesar, English, 1759-1817
Country Folk Resting, after 1776
Watercolor, 7-3/4"H., 9-3/8"W.
Anonymous Funds & Humanistic Foundation Funds purchase, 69.19.1
- Jonson, Raymond, American, 1891-
Watercolor No. 8, 1953
Watercolor, 25"H., 19"W.
Gift of Emma Glenz, 68.7.1
- Payne, William, English, c.1755/60-c.1830
Near Keswick, 1817, 1817
Pencil, watercolor, & India ink, 9-1/4"H., 13-5/8"W.
Anonymous Funds & Humanistic Foundation Funds purchase, 69.20.1
- Roszak, Theodore, American, 1907-
Study for "Great Moth", 1959
Ballpoint pen, 14-1/8"H., 11"W.
Gift of Theodore Roszak, 68.2.2
- Varley, John, English, 1778-1842
View of Bookham, 1800
Watercolor, 9-3/4"H., 8-1/4"W.
Anonymous Funds & Humanistic Foundation Funds purchase, 69.12.1
- Prints**
- Allé, M. Simon, French, 20th century
Landscape
Etching, 7-3/4"H., 11-1/4"W.
University purchase, 67.5.5
- Antreasian, Garo Z., American, 1922-
Fragments, 1960-61
Lithograph, 18"H., 15"W.
University purchase, 68.6.1-14
- Baertling, Olle, Swedish, 1911-
Open Form Infinite Space, 1949-68
Serigraph
Kress Fund purchase, 68.23.1-35
- Beall, Dennis, American, 1929-
Zodiac Box, 1967
Collagraph and etching, 17-1/2"H., 23-1/2"W.
University purchase, 68.9.1
- Benton, Thomas Hart, American, 1889-
Planting, 1939
Lithograph, 9-7/8"H., 12-5/8"W.
Gift of Mr. & Mrs. Willard Hurst, 70.20
- Benton, Thomas Hart, American, 1889-
Haystack, 1938
Lithograph, 10-1/8"H., 12-7/8"W.
Gift of Mr. & Mrs. Willard Hurst, 70.21
- Biddle, George, American, 20th century
Doe and Faun, 1947
Lithograph, 11-1/2"H., 16"W.
University purchase, 67.5.2
- Britton, Edgar, American, 20th century
It Hasn't Happened Here
Lithograph, 12-3/4"H., 9"W.
University purchase, 67.5.3
- Broner, Robert, American, 1922-
Turret I, 1968
Found-form relief, 15-1/2" diameter
Max W. Zabel Fund purchase, 70.16
- Broner, Robert, American, 1922-
Stone Scape, 1963-69
Color intaglio, 13-3/4"H., 13-3/4"W.
Max W. Zabel Fund purchase, 70.17
- Brouet, Auguste, French, 1872-1941
Pont Marie-Paris
Etching, 16-1/4"H., 21-3/4"W.
University purchase, 67.5.7
- Butor, Melvin F., American, 1930-
Romance of the Square, Series #1, 1967
Serigraph, 22-3/16"H., 22-1/8"W.
Class of 1966 Gift Fund purchase, 68.4.1
- Butor, Melvin F., American, 1930-
Romance of the Square, Series #1, 1968
Serigraph, 22-3/16"H., 22-1/8"W.
Class of 1966 Gift Fund purchase, 68.4.2
- Curry, John Steuart, American, 1897-1946
Prize Stallions, 1938
Lithograph, 12-3/4"H., 8-3/4"W.
Gift of Professor John Wilde, 71.2
- Damer, Jack, American, 1938-
Blacky Carbon's Nemesis, 1968
Lithograph, 35"H., 26"W.
Class of 1966 Gift Fund purchase, 68.4.3
- Damer, Jack, American, 1938-
Prototype, 1968
Lithograph, 25"H., 37"W.
Class of 1966 Gift Fund purchase, 68.4.4
- Daubigny, Charles François, French, 1817-78
Gathering in the Herd, 1862
Cliché-verre, 13-3/8"H., 10-5/8"W.
University purchase, 69.30.1
- Davies, Arthur B., American, 1862-1928
Release at the Gates, 1923
Color lithograph & lithotint, 11"H., 16"W.
Oscar Rennebohm Foundation Fund purchase, 70.4
- Dickson, Jennifer, Canadian, 1936-
Ritual Procession, 1966
Color etching, 22-1/2"H., 31"W.
Hazel Maryan Memorial Fund purchase, 69.8.2

- Fish, Edward S., American, 20th century
Multitude of Fishes, c.1966-7
Color woodcut, 11-1/2"H., 23-3/4"W.
Class of 1966 Gift Fund purchase, 67.4.1
- Geerlings, Gerald K., American, 1897-
Scenes That Pass in the Night (New York), 1931
Drypoint, 11-3/8"H., 6-7/8"W.
Gift of Mr. & Mrs. Harry A. Major, 71.5
- Geerlings, Gerald K., American, 1897-
Olympus (New York), 1929
Drypoint, 8-7/8"H., 5-7/8"W.
Gift of Mr. & Mrs. Harry A. Major, 71.6
- Geerlings, Gerald K., American, 1897-
The Vertical Mile (Chicago), 1932
Etching, 12-3/8"H., 9-1/16"W.
Gift of Mr. & Mrs. Harry A. Major, 71.7
- Geerlings, Gerald K., American, 1897-
The Rising Generation (New York), 1928
Etching, 9-5/16"H., 7"W.
Gift of Mr. & Mrs. Harry A. Major, 71.8
- Geerlings, Gerald K., American, 1897-
Jewelled City (Chicago), 1931
Aquatint and etching, 15-5/8"H., 11-11/16"W.
Gift of Mr. & Mrs. Harry A. Major, 71.9
- Geerlings, Gerald K., American, 1897-
Black Magic (New York), 1928
Aquatint and etching, 11-11/16"H., 6-1/2"W.
Gift of Mr. & Mrs. Harry A. Major, 71.10
- Geerlings, Gerald K., American, 1897-
Up and Going
Etching and sand-grain aquatint, 11-7/8"H., 7-3/8"W.
Gift of Mr. & Mrs. Harry A. Major, 71.11
- Geerlings, Gerald K., American, 1897-
Civic Insomnia (New York), 1932
Aquatint, 10-7/8"H., 14-1/4"W.
Gift of Mr. & Mrs. Harry A. Major, 71.12
- Gillray, James, English, c.1757-1815
French Liberty-British Slavery, 1792
Etching, hand-colored, 9-3/4"H., 12-7/8"W.
Gift of James S. Watrous, 67.11.1
- Goya, Francisco, Spanish, 1746-1828
Los Caprichos, 1799 (80 plates)
Etching with aquatint, dark brown ink; each plate approx. 8-1/2"H., 6"W.
Thomas E. Brittingham Fund purchase, 70.7.1-80
Illustration 33
- Gross, Anthony, American, 20th century
Children and Wheelbarrow
Etching, 17-3/4"H., 21-3/16"W.
University purchase, 67.5.8
- Heckel, Erich, German, 1883-1919
Zwei Frauen or *Frauen am Strand*, 1919
Woodcut, 18-1/8"H., 12-13/16"W.
Oscar Rennebohm Foundation Fund & Edna G. Dyar Fund purchase, 70.9
Illustration 37
- Johnson, Lois, American, 1942-
Portrait, 1966
Color intaglio, 22-1/2"H., 15-3/8"W.
Class of 1966 Gift Fund purchase, 67.2.5
- Johnson, Lois, American, 1942-
Yesterday Rose II, 1966
Intaglio, 18-1/4"H., 17-1/8"W.
Class of 1966 Gift Fund purchase, 67.2.6
- Kasimir, Egon, Austrian
Street Scene
Color etching, 12-3/4"H., 17-13/16"W.
University purchase, 67.5.13
- Kittleson, Earl F., American, 20th century
Kristi's Dragon, c.1965
Color etching, 10-3/4"H., 18"W.
Class of 1966 Gift Fund purchase, 67.4.2
- Kohn, Misch, American, 1916-
Head of a General, 1962
Intaglio, 16"H., 10-3/4"W.
Gift of James S. Watrous, 69.34.1
- Krushenick, Nicholas, American, 1929-
The Iron Butterfly #10, 1968
Color serigraph, 35-1/2"H., 27-5/8"W.
Hazel Maryan Memorial Fund purchase, 69.23.1
- Laurencin, Marie, French, 1885-1956
Girl with a Guitar
Color lithograph, 16"H., 13"W.
Bequest of Harry Steenbock (life interest to Mrs. Steenbock) 69.5.9
- Le Corbusier (Charles Edouard Jeanneret), French, 1886-1965
La Mer est toujours présente, 1925-47 (10 plates)
Lithograph, each plate approx. 18-1/4"H., 18-1/4"W.
University purchase, 70.36.1-10
- Marcoussis, Louis, French, 1878-1941
Eaux-fortes Theatrales pour Monsieur G. . ., 1933 (7 plates)
Etching and aquatint, each plate approx. 6-7/8"H., 7-1/4"W.
Dr. C. V. Kierzkowski Fund purchase, 68.8.1-7
- Marcus, Peter S., American, 1930-
Separated, 1966
Intaglio, 27"H., 21-1/4"W.
Class of 1966 Gift Fund purchase, 67.4.3
- Marcus, Peter S., American, 1930-
Puffed, 1967
Color intaglio, 33-3/4"H., 23-1/2"W.
Class of 1966 Gift Fund purchase, 67.4.4

- Marini, Marino, Italian, 1901-
Thomas Mann, 1955
Lithograph with tone, 22"H., 17-7/8"W.
Hazel Maryan Memorial Fund purchase, 69.24.1
- Moore, Henry, English, 1898-
Seated Figure, 1966
Color lithograph, 14-1/2"H., 12-1/16"W.
University purchase, 67.7.2
- Myers, Frances, American, 1936-
Hollywood Double Double, 1967
Color intaglio, 22-1/4"H., 31"W.
University purchase, 68.20.1
- Pennell, Joseph, American, 1860-1926
Porch - Gate St. Mary - The Virgins, 1884
Etching, 9-1/2"H., 7-1/2"W.
University purchase, 67.5.6
- Pierce, Danny, American, 20th century
Black Fault, 1964
Color intaglio, 18"H., 23-1/2"W.
Class of 1966 Gift Fund purchase, 67.4.5
- Pierce, Danny, American, 20th century
The Provider and Protector, 1966
Etching, 23-1/2"H., 17-13/16"W.
Class of 1966 Gift Fund purchase, 67.4.6
- Ponce de Leon, Michael, American, 1922-
Nude, 1965
Collage-intaglio, 28"H., 23"W.
Hazel Maryan Memorial Fund purchase, 69.8.6
- Reddy, H. Krishna, French (b. India), 20th century
Flight
Color intaglio (viscosity method), 13-1/4"H., 19-1/4"W.
Hazel Maryan Memorial Fund purchase, 69.8.3
- Rivers, Larry, American, 1923-
For Purim, 1963
Color lithograph with graphite drawing, 19-3/4"H., 25-1/2"W.
Dr. C. V. Kierzkowski Fund purchase, 69.25.1
- Robetta, Cristofano, Italian, 1462-c.1522
The Adoration of the Magi, after 1496
Engraving, 11-3/4"H., 10-3/4"W.
Oscar Rennebohm Foundation Fund purchase, 70.5
Illustration 32
- Robins, William Palmer, English, 1882-
Foster's Barn
Etching, 6-1/2"H., 9-1/4"W.
University purchase, 67.5.9
- Rouault, Georges, French, 1871-1958
Qui ne se grime pas?, 1923
Etching with aquatint, drypoint, roulette, etc., 22-1/8"H., 16-7/8"W.
Gift of Leonard Scheller, 70.26
Illustration 35
- Rouault, Georges, French, 1871-1958
Bella Matribus Detestata, 1927
Etching with aquatint, drypoint, roulette, etc., 23-1/8"H., 17-3/8"W.
Gift of Leonard Scheller, 70.27
- Sandmann, Herbert H., American, 20th century
Coral, 1966
Woodcut, 24-1/2"H., 19-1/2"W.
Class of 1966 Gift Fund purchase, 67.4.7
- Schmidt-Rottluff, Karl, German, 1884-
Jünger, 1918
Woodcut, 19-3/4"H., 16"W.
Oscar Rennebohm Foundation Fund and Edna G. Dyar Fund purchase, 70.10
Illustration 36
- Schmutzer, Ferdinand, Austrian, 1870-1928
The Beggar's Den, 1897
Etching, 11-3/4"H., 9-3/4"W.
University purchase, 67.5.10
- Sessler, Alfred, American, 1909-63
Group of lithographs and woodcuts (69 prints)
Gift of Mrs. Alfred Sessler and Children, 67.9.1-69
- Sessler, Alfred, American, 1909-63
Madrigal Tree
Woodcut, 18-1/4"H., 7-1/2"W.
University purchase, 69.4.1
- Singer, Emil, Austrian, 1881-
Wien: Karlskirche
Etching, 23-1/2"H., 20-1/4"W.
University purchase, 67.5.1
- Skiold, Birgit, English (b. Sweden), 20th century
Mighty Billows, 1968
Color etching, 11-7/8"H., 23-7/8"W.
Hazel Maryan Memorial Fund purchase, 69.8.4
- Smith, Moishe, American, 1929-
The Four Seasons, 1957-8 (4 plates)
Etching, 23-3/4"H., approx. 35"W. (except 67.2.3, 29-1/4"W.)
Class of 1966 Gift Fund purchase, 67.2.1-4
- Steinhardt, Jacob, German, 1887-
Landscape, 1967
Woodcut, 8-1/2"H., 6"W.
University purchase, 67.7.1
- Summers, Carol, American, 1925-
Rajasthan, 1968
Positive relief printing with staining, 37"H., 36-1/4"W.
Hazel Maryan Memorial Fund purchase, 69.8.1
- Tellez, Eugenio, Argentinian, 20th century
La mecanique de l'amour, 1967
Color etching, 23-5/8"H., 31-1/4"W.
Hazel Maryan Memorial Fund purchase, 69.8.5
- Tyson, Ian, English, 1933-
Sightings I-IX & Red Easy a Color, 1968
Serigraph, 12-1/16"H., 12-1/16"W.
University purchase, 69.27.1
- Vuillard, Edouard, French, 1868-1940
Les Deux Belles-Soeurs, 1899
Color lithograph, 14"H., 11-1/4"W.
Edna G. Dyar Fund purchase, 70.11
Illustration 34

Winkler, E., German
Landscape
 Etching, 7-1/4"H., 7-1/2"W.
 University purchase, 67.5.4

Wunderlich, Paul, German, 1927-
Maler und Modell II, 1962
 Color lithograph, 16-5/8"H., 20-1/2"W.
 Edna G. Dyar Fund purchase, 71.1

Zanetti, Anton Maria, Italian, 1680-
 1757
St. John the Evangelist, 1739-40
 Chiaroscuro woodcut, 6-1/2"H.,
 3-3/4"W.
 Edna G. Dyar Fund purchase, 71.23

Furniture

Unknown artist, English
Pair of William and Mary Chairs, c.1690
 Beechwood with walnut stain & original
 caning, 53"H.
 Earl & Eugenia Quirk Foundation Fund
 purchase, 69.33.1,2
Illustration 39

Adam, Robert, English, 1728-92,
 designed by
Pair of side tables, c.1770-75
 Carved & joined wood, gilded, veneered
 Sienna marble tops, 36-1/2"H.,
 28-1/2"W., 67-1/2"L.
 Dr. C. V. Kierzkowski Fund purchase,
 71.18.1,2
Illustration 41

Goodison, Benjamin, English, act.
 c.1727-67, carved after designs by
 William Kent, English, 1684-1748
Pair of candlestands, c.1730
 Carved & joined wood, gilded, 52-1/2"H.
 Dr. C. V. Kierzkowski Fund purchase,
 71.19.1,2
Illustration 40

Unknown artist, French
Cabinet à deux corps, c.1550-75
 Carved walnut, 84"H., 43"W., 20"D.
 Max W. Zabel Fund purchase, 69.9.2
Illustration 38

Unknown artist, Italian
Cassone, c.1400-25
 Walnut with paint & gilding, 25-3/4"H.,
 69"W., 22-1/4"D.
 Edna G. Dyar Fund purchase, 70.14

Ceramics

Unknown artist, Greek (Attic)
Amphora, c.550 B.C.
 Earthenware, black-figure, 15"H.
 Hilldale Fund purchase, 63.10.2

Unknown artist, Italian (Apulian)
Bell Krater, 4th century B.C.
 Earthenware, red-figure, 10-3/4"H.
 Gift of Lucien M. Hanks, 68.13.1

Priam Painter, Greek (Attic), late 6th
 century B.C.
Hydria, late 6th century B.C.
 Earthenware, black-figure, 21-1/4"H.
 Gift of Mr. & Mrs. Arthur J. Frank,
 68.14.1
Illustration 3

Euphiletos Painter, Greek (Attic), 6th
 century B.C.
Neck Amphora, c.530 B.C.
 Earthenware, black-figure, 13"H.
 Gift of Mr. & Mrs. Arthur J. Frank,
 68.14.2

Unknown artist, Greek (Boeotian)
Amphora, late 8th century B.C.
 Earthenware, geometric, 35-3/4"H.
 Max W. Zabel Fund purchase, 68.19.1
Illustration 1

Follower of the Niobid Painter, Greek
 (Attic)
Bell Krater, c.460-450 B.C.
 Earthenware, red-figure, 14"H.
 Gift of Mr. & Mrs. Arthur J. Frank,
 69.31.1
Illustration 4

Timokrates Painter, Greek (Attic),
 mid 5th century B.C.
Lekythos, c.460 B.C.
 Earthenware, white-ground, 15-7/8"H.
 Edna G. Dyar Fund & Fairchild
 Foundation Fund purchase, 70.2
Illustration 5

Lugano Painter, Greek (Corinthian),
 early 6th century B.C.
Oinochoe, 585-575 B.C.
 Earthenware, 7-1/8"H.
 Mary A. Grant Fund purchase, 70.3
Illustration 2

Unknown artist, Italian (Apulian)
Oinochoe, 4th century B.C.
 Earthenware, 4-1/2"H.
 Transfer from UW Classics Depart-
 ment, 70.18.1

Unknown artist, Italian (Apulian)
Askos, 4th century B.C.
 Earthenware, 4-1/2"H., 5-3/4"W.
 Transfer from UW Classics Depart-
 ment, 70.18.2

Unknown artist, Italian (Apulian)
Lekythos, 4th century B.C.
 Earthenware, 3-1/8"H.
 Transfer from UW Classics Depart-
 ment, 70.18.3

Unknown artist, Italian (Apulian)
Askos, 4th century B.C.
 Earthenware, 3-1/2"H., 5-1/2"W.
 Transfer from UW Classics Depart-
 ment, 70.18.4

Unknown artist, Italian (Apulian)
Skyphos (Kotyle), 4th century B.C.
 Earthenware, 6-3/8"H.
 Transfer from UW Classics Depart-
 ment 70.18.6

Unknown artist, Italian (Apulian)
Oinochoe, 4th century B.C.
 Earthenware, 6-3/4"H.
 Transfer from UW Classics Depart-
 ment, 70.18.7

Unknown artist, Italian (Apulian)
Pelike, 4th century B.C.
 Earthenware, 6-3/4"H.
 Transfer from UW Classics Depart-
 ment, 70.18.8

Unknown artist, Italian (Apulian)
Kantharos, 4th century B.C.
 Earthenware, 7-1/2"H.
 Transfer from UW Classics Depart-
 ment, 70.18.9

Unknown artist, Italian (Apulian)
Bell Krater, 4th century B.C.
Earthenware, 9-1/4"H., 10"Dia.
Transfer from UW Classics Department, 70.18.10

Unknown artist, Italian (Apulian)
Oinochoe, 4th century B.C.
Earthenware, 5-3/4"H.
Transfer from UW Classics Department, 70.18.11

Unknown artist, Italian (Apulian)
Lekanis (with cover), 4th century B.C.
Earthenware, 3-7/8"H.
Transfer from UW Classics Department, 70.18.12

Unknown artist, Italian (Apulian)
Skyphos (Kotyle), 4th century B.C.
Earthenware, 3-5/8"H.
Transfer from UW Classics Department, 70.18.13

Unknown artist, Italian (Apulian)
Askos, 4th century B.C.
Earthenware, 3-5/8"H., 4"L.
Transfer from UW Classics Department, 70.18.14

Unknown artist, Italian (Apulian)
Aryballos, 4th century B.C.
Earthenware, 6"H.
Transfer from UW Classics Department, 70.18.15

Reitz, Donald L., American, 1929-
Vase, 1970
Stoneware with saltglazes, 14-1/2"H.
Edna G. Dyar Fund purchase, 71.13

Breckenridge, Bruce, American, 1929-
Mona, 1971
White earthenware with luster glazes,
22"H., 17"Dia.
Edna G. Dyar Fund purchase, 71.14

Pre-Columbian Ceramics

Chimu (1300-1438 A.D.), Peruvian
Stirrup-spout vessel
Blackware, 6-1/2"H., 4-1/2"Dia.
69.32.1

Chimu (1300-1438 A.D.), Peruvian
Vessel
Blackware, 7-1/2"H., 5" Dia.
69.32.2

Chimu (1300-1438 A.D.), Peruvian
Vessel
Blackware, 6"H., 4" Dia.
69.32.3

Chimu (1300-1438 A.D.), Peruvian
Aryballos
Blackware, 4-3/4"H., 3-1/2" Dia.
69.32.4

Chimu (1300-1438 A.D.), Peruvian
Effigy vessel
Blackware, 7"H., 3" Dia.
69.32.5

Nazca (400-1000 A.D.), Peruvian
Vase
5"H., 5" Dia.
69.32.6

Nazca (400-1000 A.D.), Peruvian
Bowl
2-3/4"H., 7" Dia.
69.32.7

Nazca (400-1000 A.D.), Peruvian
Bowl
2"H., 5-1/2" Dia.
69.32.8

Nazca (400-1000 A.D.), Peruvian
Double-spout and strap vessel
6-1/2"H., 5-1/2" Dia.
69.32.9

Nazca (400-1000 A.D.), Peruvian
Bowl
2-1/2"H., 5" Dia.
69.32.10

Nazca (400-1000 A.D.), Peruvian
Vase
6"H., 3-1/2" Dia.
69.32.11

Nazca (400-1000 A.D.), Peruvian
"Fisherman" vessel
4-1/2"H., 4" Dia.
69.32.12

Nazca (400-1000 A.D.), Peruvian
Bowl
3"H., 6-1/2" Dia.
69.32.13

Ica (1300-1438 A.D.), Peruvian
Aryballos
6-3/4"H., 5" Dia.
69.32.14

Nazca (400-1000 A.D.), Peruvian
Vase
5-3/4"H., 4-3/4" Dia.
69.32.15

Tiahuanaco (1000-1300 A.D.), Bolivian
Effigy vessel
5-1/2"H., 4-1/2" Dia.
69.32.16

Columbian
Human head with arms fragment
69.32.17

South Coast (?), Peruvian
Stone effigy
1"H., 1-1/2" Dia.
69.32.18

Pre-Columbian Textiles

Ica (1300-1438 A.D.), Peruvian
"Eccentric" poncho collar ornament
3"H., 15"W.
69.32.19

South Coast (1300-1438 A.D.),
Peruvian
Textile in green and black on red
5-1/2"H., 8"W.
69.32.20

South Coast, (1300-1438 A.D.),
Peruvian
Feather fan
12"H., 9"W.
69.32.21

Gifts of Mrs. Malcolm K. Whyte

Pre-Columbian Sculpture

Pipil Indian Culture, El Salvador
Ceremonial Grinding Stool, c.900 A.D.
 Stone, 5-3/4"H., 7-1/4"W., 14-1/2"L.
 Anonymous Gift in memory of Hazel
 Sinaiko Maryan

Glass

Eisch, Erwin, German, 20th century
Bowl, 1967
 Hand-blown glass with silver glass
 decoration, 10" Dia.
 Gift of Harvey K. Littleton, 68.15.1

Eisch, Erwin, German, 20th century
Glass Cylinder, 1967
 Hand-blown glass, 5" Dia.
 Gift of Harvey K. Littleton, 68.15.2

Eisch, Erwin, German, 20th century
Animalistic Figure
 Hand-blown glass, variegated silver
 glass, 11-1/2"H.
 Gift of Harvey K. Littleton, 68.15.3

Valkema, Sybren, Dutch, 20 century
Textured sculpture, 1968
 Cast glass, 9-3/8"H.
 Gift of Harvey K. Littleton, 68.15.4

Valkema, Sybren, Dutch, 20th century
Yellow sculpture, 1968
 Cast glass, 10-7/8"H.
 Gift of Harvey K. Littleton, 68.15.5

Valkema, Sybren, Dutch, 20th century
Two-color vase, 1968
 Blown glass, 7-1/8"H.
 Gift of Harvey K. Littleton, 68.15.6

Unknown artist, Syrian (Roman
 Empire)
Vase, 2nd-4th centuries A.D.
 Blown glass with trailed & applied
 decoration, 3-3/8"H.
 University purchase, 68.16.1

Unknown artist, Syrian (Roman
 Empire)

Cosmetic Bottle, 2nd-4th centuries A.D.
 Free-blown & mold-blown glass,
 3-3/4"H.
 University purchase, 68.16.2

Unknown artist, German (Bohemian)
Punch Bowl & 15 cups, c.1880-90
 Blown glass, applied feet, ribbing, &
 enamel; bowl, 11"H; cups, 3"H.
 Gifts of Mrs. Joseph D. Patton,
 69.7.1a-p

Unknown artist, German (Bohemian)
Blue glass Pokal with lid, 1880-90
 Glass with applied prunts, enamel &
 gold, 19"H.
 Gift of Mrs. Stanley Stone, 69.7.2

Unknown artist, German (Bohemian)
Pokal with lid, 1870-85
 Glass with enamel & gold, 21-1/2"H.
 Gift of Mrs. Stanley Stone, 69.7.3

Textiles

Unknown artist, Italian; unknown
 artist, Flemish or Spanish
Half-chasuble with orphrey; velvet,
 c.1450; orphrey, c.1500
 Cut, voided velvet with embroidered silk
 & gold threads, velvet, 44-3/4"H.,
 26-1/4"W.; orphrey, 43-3/4"H., 4-5/8"W.
 Edna G. Dyar Fund purchase, 71.3

Unknown artist, Flemish
Hunting Scene, c.1575-1600
 Tapestry, 8'4"H., 14'8"W.
 Gift of Mrs. Marjory Hendricks, 71.20

Coins

8 Ancient Eastern, 1500 B.C.-670 A.D.
 12 Celtic, 330-120 B.C.
 12 Germanic Tribes, 395-700 A.D.
 36 Byzantine, 491-1440 A.D.
 8 Early England, 700-1080 A.D.
 8 Early France, 790-1195 A.D.
 5 Early Italy, 890-1312 A.D.

7 Early German, 990-1340 A.D.
 4 Early Bohemia and Hungary,
 1040-1425 A.D.
 14 Crusades, 1100-1352 A.D.
 3 Early American, 1652-1796 A.D.
 Gifts of Mr. & Mrs. Ellis E. Jensen,
 69.11.1-117
Illustration 44

Indian Art

Painting

Husain, Maqbool Fida, 1915-
Four Women, c.1967
 Oil on canvas, 26"H., 47-1/2"W.
 Gift of Mr. & Mrs. Earnest C. Watson,
 68.3.1

Kulkarni, K.S., 1918-
Two Musicians
 Oil on canvas, 29-1/2"H., 39-3/4"W.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.30

Kumar, Ram, 1924-
Banaras, 1960
 Oil on canvas, 27"H., 29-3/4"W.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.28

Prabha, B., 1932-
Kashmiri Woman & Son, 1960
 Oil on canvas, 40"H., 26-3/4"W.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.31

Prakash, Om, 1932-
Street in Old Delhi, 1962
 Oil on canvas, 30-1/4"H., 20"W.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.29

Astrological Scroll, 19th century
 Painting & Calligraphy on linen,
 86"H., 8-3/4"W.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.26

Pair of painted shutters, 19th century
 Paint on wood, each shutter 39-3/4"H.,
 12-1/2"W.

Gift of Mr. & Mrs. Earnest C. Watson,
67.6.33

Aspects of the Ramayana Epic,
Rajasthani School, late 18th century
Polychrome & gilt pigments on paper,
24 miniatures, each 5"H., 5-3/4"W.
Gift of Wolf Ladejinsky, 68.28.1-24

Mughal, c.1700 or later
Portrait of Emperor Shah Jahan,
69.28.1
Watercolor, gouache, & gold leaf,
7-5/8"H., 4-1/8"W.

Mughal (Shah Jahan Period), late 17th
century
Capturing Wild Elephants, 69.28.2
Watercolor & gouache, 10-1/4"H.,
6-3/4"W.

Mughal Style: Shah Alam Period, late
18th century
*1 of 4 Folios from a Ms. of the Alamgir-
nama: double-page painting of the
court of Aurangzeb*, 69.28.3
Watercolor, gouache, & gold leaf,
8-5/8"H., 5-3/4"W.

Deccani Style, late 17th century
Lady with a Peacock, 69.28.4
Watercolor, gouache, & gold leaf,
5-3/4"H., 3-5/8"W.
Illustration 43

Deccani Style (Hyderabad), early
18th century
Ladies relaxing on a Terrace, 69.28.5
Brush & pen with ink, gold leaf, &
traces of colors, 9-1/4"H., 5-3/4"W.

Western India Style, late 15th century
*Samuasarana of a Tirthankara: folio
from a Ms. of the Kalpasutra*, 69.28.6
Gouache & gold leaf, 4-5/8"H.,
3-3/4"W.

Rajasthani Style: Malwa, late 17th
century
Ragini Vilaval, 69.28.7
Watercolor, gouache, & gold leaf,
7-1/4"H., 5"W.

Rajasthani Style: Mewar, c.1625
Radha conversing with a confidant,
69.28.8

Watercolor, gouache, & gold leaf,
8-1/4"H., 6-3/4"W.

Rajasthani Style: Bundi, late 17th
century
*Radha afraid: miniature from a series
illustrating the Rasikapriya of
Kesavadasa*, 69.28.9

Watercolor, gouache, & gold leaf,
10-1/4"H., 6-7/8"W.

Rajasthani Style: Mewar, early 19th
century
*Maharana Bhim Singh (1778-1828) of
Mewar on a hunt*, 69.28.10
Watercolor, gouache, & gold leaf,
5-3/4"H., 5-1/8"W.

Rajasthani Style: Bikaner, late 17th
century
Lady and Tree, 69.28.11
Watercolor, gouache, & gold leaf,
4-1/2"H., 2"W.

Rajasthani Style: Kishangarh, early
19th century
*Radha and Krishna seated by the
river*, 69.28.12
Watercolor, gouache, & gold leaf,
5-1/2"H., 3-3/8"W.

Rajasthani Style: Mewar, c.1875
*Maharana Sambhu Singh (1861-1874)
in procession*, 69.28.13
Watercolor, gouache, & gold leaf,
10-1/2"H., 14-1/2"W.

Basohli Style, c.1730
Ragini Devagandhari, 69.28.14
Watercolor & gouache, 6-7/8"H.,
6-7/8"W.

Kangra Style, late 18th century
*Raja Jagat Prakash (c.1770-1789) of
Sirmur*, 69.28.15
Watercolor, gouache, & gold leaf,
9-7/8"H., 7-7/8"W.

Kangra Style, early 19th century
The transfer of babes, 69.28.16
Watercolor, gouache, & gold leaf,
11-3/4"H., 18-7/8"W.

South India, late 19th century
Shrines of Rama & Vishnu, 69.28.17
Gouache & gold leaf, 13-1/8"H., 17"W.

Rajasthani Style: Mewar (Nathdwara),
mid-19th century
Sri Nathaji in Goloka, 69.28.18
Gouache? on cloth, 52"H., 40-1/2"W.

Chamba (Punjab Hills), mid-19th
century
Kerchief, 69.28.19
Silk embroidery on khaddar, 20-1/2"H.,
20-5/8"W.

Rajasthani Style: Marwar, c.1825
The summer season, 69.28.20
Watercolor, gouache, & gold leaf
14"H., 9-3/4"W.

Kangra Style, early 19th century
A Lady meets her lover, 69.28.21
Watercolor, gouache, & gold leaf,
8-7/8"H., 6-1/2"W.

Gifts of Mr. & Mrs. Earnest C. Watson

Drawing

Husain, Maqbool Fida, 1915-
Two Figures
Ink on paper, 15"H., 19"W.
Gift of Mr. & Mrs. Earnest C. Watson,
67.6.32

Sculpture

Gandharan, 3rd or 4th century A.D.
Stupa base frieze
Schist, 9-1/4"H., 28-1/4"W.
Gift of Mr. & Mrs. Earnest C. Watson,
67.6.11
Illustration 42

Gandharan, 4th-6th century A.D.
Head of Buddha
Stucco, 6"H.
Gift of Mr. & Mrs. Earnest C. Watson,
67.6.12

Gandharan, c.4th century A.D.
Seated Buddha
 Stone, 12-1/2"H.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.13

Gandharan, 3rd-5th century A.D.
Lion being fed by a yaksha
 Stone, 10"H.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.14

Kushan, 2nd century A.D.
Head
 Stone, 10-1/2"H.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.15

Gandharan, 4th-6th century A.D.
Bodhisattva Head
 Schist, 4"H.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.16

South India, 19th century
Female Figure
 Painted wood, 26-1/2"H.
 Gift of Mr. & Mrs. Earnest C. Watson,
 67.6.17

Khajuraho area, 10th century
Altar lintel fragment
 Red sandstone, 9-1/4"H., 7-3/4"W.
 Gift of Dr. & Mrs. Lewis Balamuth,
 68.29.2

Manuscript

Rajasthani: Jaipur School, c.1825-50
Manuscript of the Ramayana legend
 Gouache & gold on paper, 8"H.,
 10-1/2"W.
 Gift of Mr. & Mrs. Newman T.
 Halvorson, 69.37.1

Decorative Arts

Book cover, 18th century
 Paint & lacquer on wood, 5-1/2"H.,
 11-1/2"W.
 67.6.1

Book cover
 Paint & lacquer on papier maché,
 5-1/2"H., 11-1/2"W.
 67.6.2

Stylus of bidri work
 Silver inlaid in gun metal, 7"L.
 67.6.3

Sander for manuscripts
 metal, 1-1/4"H., 1-1/2" Dia.
 67.6.4

Wine carafe (with lid) & tray, 17th
 century
 Engraved silver: carafe, 15-1/2"H.;
 tray, 3-1/4"H., 15-3/4" Dia.
 67.6.19a-c

Condiment set, 18th century
 Enamel on silver: tray, 2"H.,
 10-7/8" Dia.; box, 4"H., 5" Dia.
 67.6.20a-c

Knife handle, scabbard, & fittings
 metal: knife handle, 6"L.; scabbard,
 8-1/2"L.; 2 fittings each 3"L.
 67.6.21a-d

Knife with horse-head handle
 Jade, gold, & gem stones, 13-3/4"L.
 67.6.22

Parcheesi board
 Bead work, 13-3/4"Sq.
 67.6.23a

Parcheesi board
 Bead work, 24" Sq.
 67.6.23b

Parcheesi board
 Embroidered cloth, 16-1/2"Sq.
 67.6.23c

Parcheesi set (19 pieces)
 Painted ivory
 67.6.24a-s

Parcheesi set (19 pieces)
 Enamel on gold
 67.6.25a-s

Gifts of Mr. & Mrs. Earnest C. Watson

Tibetan Art

Decorative Arts

Serna, man's earring, 67.6.5
 Coral bead, turquoise, and gold, 6"L.

Nayse with lid, part of a libation set,
 67.6.6
 Gilded silver with amethyst, 5"H.,
 5" Dia.

Chama, man's decorated belt, 67.6.7
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Calendar plaque, 67.6.8
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Bird temple ornament, 67.6.9
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Lady's purse, 67.6.10
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Ceremonial Drum in Case, 68.12.1
 Animal skin & wood, 3-7/8"H., 7" Dia.

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Man's earring, 68.12.3
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Woman's earring, 68.12.4
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Woman's bangle, 68.12.5
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 2-1/8" Dia.

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Coin, 68.12.9
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Ritual spoon, 69.29.4
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Tsebum, 69.29.6
Copper, silver, gold, & turquoise,
7-1/8"H.

Folk head dress, 69.29.7
Coral, turquoise, silver, pearls, &
cloth, 46-1/2"L.

Gifts of Mr. & Mrs. Earnest C. Watson

Chinese Art

Paintings

After Hsu Chung Su, 1082-1135, Sung
Dynasty
*Five-colored Parakeet on Plum Tree
Branch*
Watercolor on silk, 23"H., 19-1/4"W.
Bequest of Edora Pinkerton Vaughan,
69.36.1

Ceramics

Unknown artist
Reclining Horse, T'ang Dynasty,
618-907 A.D.
Red Clay, 2-1/2"H., 4-1/2"W.
Gift of Dr. & Mrs. Lewis Balamuth,
68.27.1

Unknown artist
Blue & White Vase, c.1800, Ch'ing

Dynasty
Porcelain, 31"H.
Gift of Martha L. and Denis R. A.
Wharton, 71.22

Unknown artist
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Chia Ch'ing, 18th century, Ch'ing
Dynasty
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Gift of Michael Balamuth, 71.24

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Chimera, 18th century, Ch'ing Dynasty
Pottery, 9-3/4"H.
Gift of Michael Balamuth, 71.26

Decorative Arts

Unknown artist
Seated Buddha, 19th century, Ch'ing
Dynasty
Rock crystal, 2-1/2"H.
Gift of Mr. & Mrs. Earnest C. Watson,
67.6.18

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Hiroshige, Ichiryusai, 1797-1858
*53 Stations of the Eastern Road:
Station 4; Kanagawa*
Colored woodcut, 7-13/16"H.,
12-5/8"W.
Gift of James S. Watrous, 69.26.1

Ceramics

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Cloisonné enamel on copper, 3-1/2"H.,
11-3/4" Dia.
Gift of Michael Balamuth, 71.25

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Yi Dynasty
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Gift of Mr. & Mrs. Earnest C. Watson,
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IV

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Amphora, late 8th century B.C.
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Max W. Zabel Fund purchase, 68.19.1



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Mary A. Grant Fund purchase, 70.3



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Priam Painter, Greek (Attic), late 6th century B.C.
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Gift of Mr. & Mrs. Arthur J. Frank, 68.14.1



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Bell Krater, c.460-450 B.C.
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Gift of Mr. & Mrs. Arthur J. Frank, 69.31.1

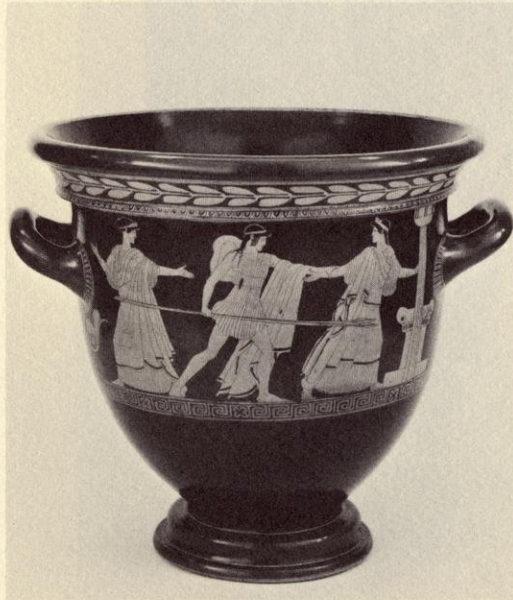


Illustration 5

Timokrates Painter, Greek (Attic), mid-5th century B.C.
Lekythos, c.460 B.C.
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Edna G. Dyar Fund & Fairchild Foundation Fund
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Fairchild Foundation Fund purchase, 69.10.1



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Satyr, 2nd century A.D.

Marble, 24"H.

Max W. Zabel Fund purchase, 70.1

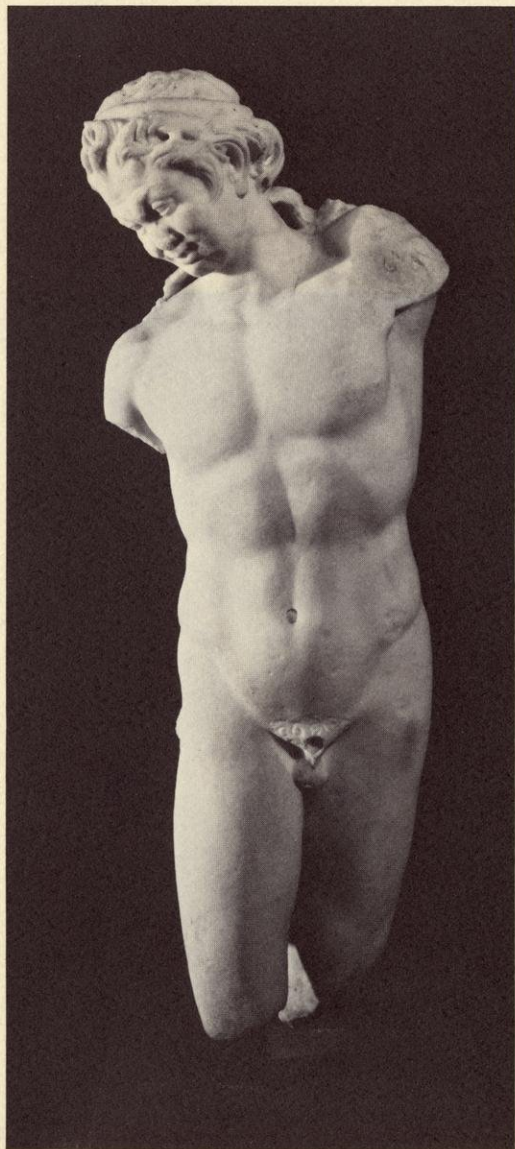


Illustration 8

Unknown artist, Roman

"Seasons" Sarcophagus, c.280 A.D.

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Max W. Zabel Fund purchase, 69.13.1



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Thomas E. Brittingham Fund purchase, 70.8



Illustration 10

Robert, Hubert, French, 1733-1808

Capriccio of Classical Ruins with Boats, c.1760

Oil on canvas, 38"H., 52"W.

Gift of Mr. & Mrs. Firman H. Hass, 71.17



Illustration 11

Robert, Hubert, French, 1733-1808

Capriccio of Classical Ruins with Pyramid, c.1760

Oil on canvas, 38"H., 52"W.

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



Illustration 12

McIlworth, Thomas, American, act. 1757-c.1770

Portrait of a Gentleman in a Brown Coat

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Max W. Zabel Fund purchase, 68.16.1

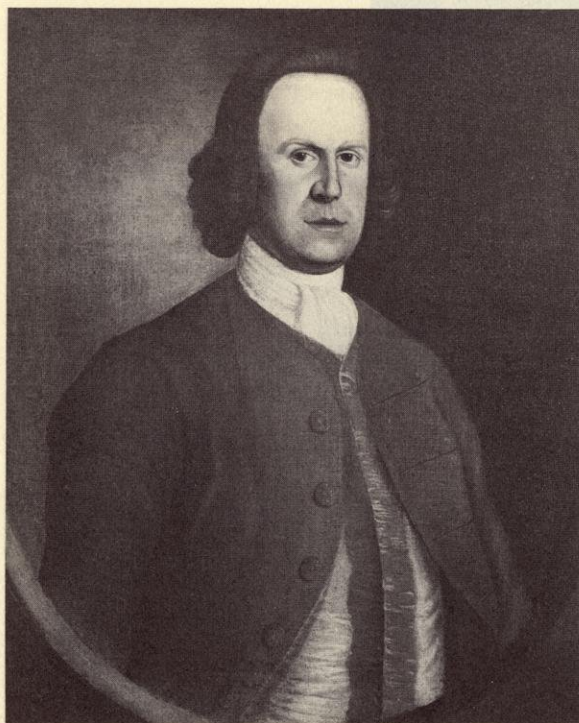


Illustration 13

Gainsborough, Thomas, English, 1727-87

Packhorses: The Midday Rest, 1786

Oil on canvas, 22-1/2"H., 28-1/4"W.

Thomas E. Brittingham Fund purchase, 71.15



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Stuart, Gilbert, American, 1755-1828

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Max W. Zabel Fund purchase, 68.5.2



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Still Life with Watermelon, 1858-71

Oil on canvas, 29"H., 36-1/8"W.

Max W. Zabel Fund purchase, 68.22.1

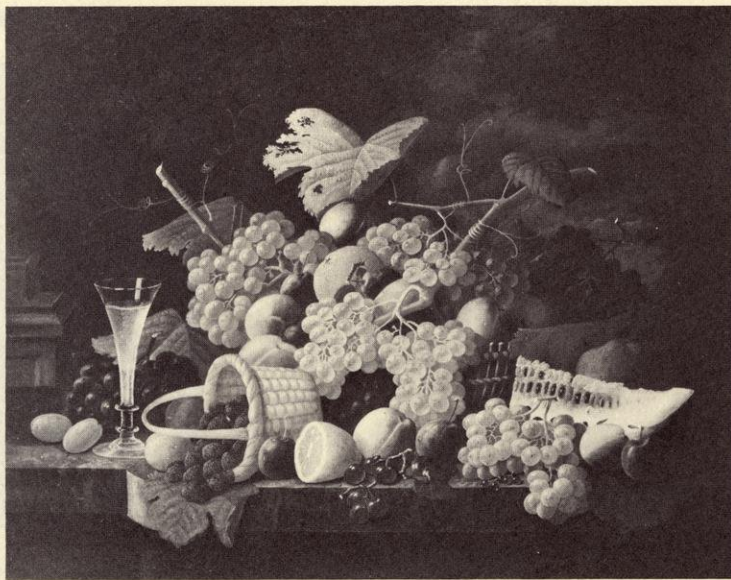


Illustration 16

Boudin, Eugène, French, 1824-98

Étretat, 1891

Oil on canvas, 30-15/16"H., 43-7/16"W.

Gift of Mrs. Frank P. Hixon, 70.24



Illustration 17

Tobey, Mark, American, 1890-

Number 7, 1960

Encaustic, 5"H., 6-3/4"W.

Gift of Robert Elkon, 69.35.1



Illustration 18

Seguí, Antonio, Argentinian, 1934-

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Gift of Dr. & Mrs. Joseph A. Gosman, 70.32



Illustration 19

Tworok, Jack, American, 1900-

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Gift of Jack Tworok & Dr. C. V. Kierzkowski
Fund purchase, 67.12.1



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Unknown artist, French
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Illustration 22

Unknown artist, English

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17"H., 9-7/8"W.

Max W. Zabel Fund purchase, 69.9.1



Illustration 23

Unknown artist, Netherlandish (Utrecht)

Madonna and Child, c.1475

Walnut with silver crown, 31"H.

Max W. Zabel Fund purchase, 68.18.1



Illustration 24

Unknown artist, German (Bavarian)

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Max W. Zabel Fund purchase, 69.21.1



Illustration 25

Soldani, Massimiliano, Italian, 1656-1740

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Bronze, 19-1/2"H., 22"W.

Max W. Zabel Fund purchase, 69.2.2

Soldani, Massimiliano, Italian, 1656-1740

Morning, (after Michelangelo), between 1694-1720

Bronze, 19"H., 20-1/2"W.

Max W. Zabel Fund purchase, 69.2.1



Illustration 26

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Marble relief, 24-1/16''H., 36-3/4''W.

Gift of Mr. & Mrs. Newman T. Halvorson, 70.15



Illustration 27

Nadelman, Elie, American, 1882-1946

Two Nudes or Spring, c.1911-12 (cast 1966)

Bronze relief, 47''H., 57-1/2''W.

Dr. C. V. Kierzkowski Fund purchase, 68.21.1



Illustration 28

Roszak, Theodore, American, 1907-

Great Moth, 1960

Welded steel, 21"H.

Dr. C. V. Kierzkowski Fund purchase, 68.2.1

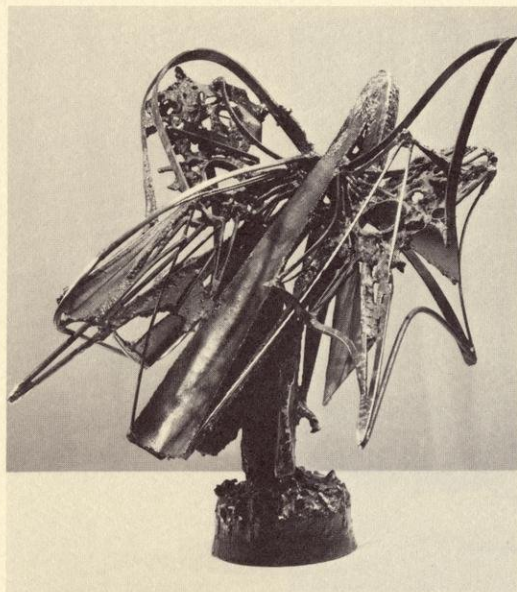


Illustration 29

Gallo, Frank, American, 1934-

Knee Bend Figure, 1965

Cast epoxy resin with incised decoration, 30-3/8"H.

University purchase, 67.3.1



Illustration 30

Bonington, Richard Parkes, English, 1801-28
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Funds purchase, 69.16.1



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DeWint, Peter, English, 1784-1849
View of Lincoln Cathedral
Watercolor, 5-7/8"H., 11-1/4"W.
Anonymous Funds & Humanistic
Foundation Funds purchase, 69.17.1

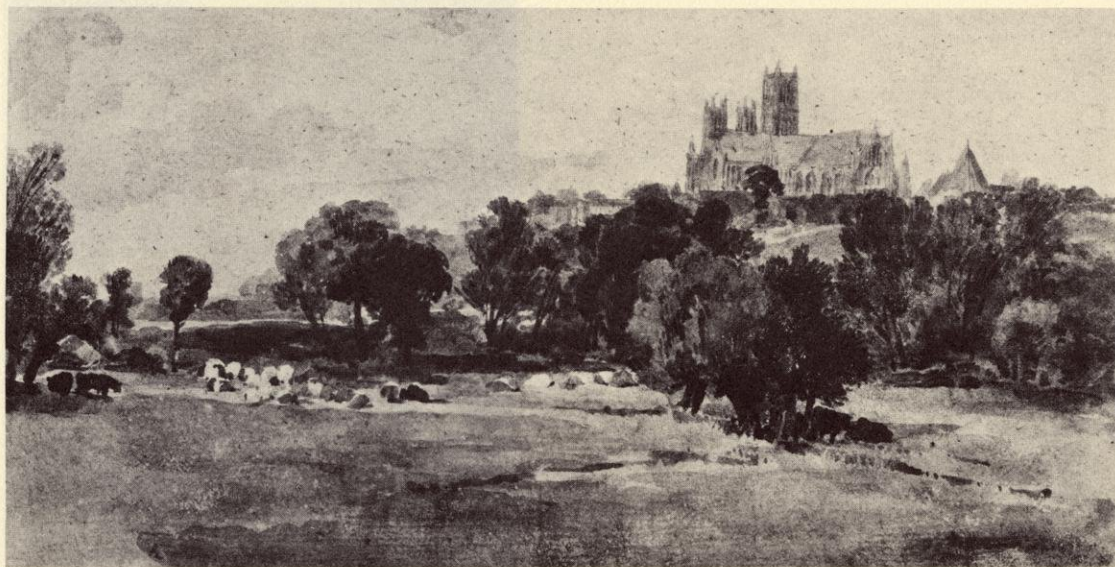


Illustration 32

Robetta, Cristofano, Italian, 1462-c.1522
The Adoration of the Magi, after 1496
Engraving, 11-3/4"H., 10-3/4"W.
Oscar Rennebohm Foundation Fund
purchase, 70.5



Illustration 33

Goya, Francisco, Spanish, 1746-1828
Hunting for Teeth, from *Los Caprichos*,
1799 (80 plates)
Etching with aquatint, dark brown ink;
each plate approx. 8-1/2"H., 6"W.
Thomas E. Brittingham Fund purchase, 70.7.1-80



A caza de dientes.

Illustration 34

Vuillard, Edouard, French, 1868-1940

Les Deux Belles-Soeurs, 1899

Color lithograph, 14"H., 11-1/4"W.

Edna G. Dyar Fund purchase, 70.11



Illustration 35

Rouault, Georges, French, 1871-1958

Qui ne se grime pas?, 1923

Etching with aquatint, drypoint, roulette,
etc., 22-1/8"H., 16-7/8"W.

Gift of Leonard Scheller, 70.26



Illustration 36

Schmidt-Rottluff, Karl, German, 1884-
Jünger, 1918

Woodcut, 19-3/4"H., 16"W.

Oscar Rennebohm Foundation Fund
& Edna G. Dyar Fund purchase, 70.10



Illustration 37

Heckel, Erich, German, 1883-

Zwei Frauen or Frauen am Strand, 1919

Woodcut, 18-1/8"H., 12-13/16"W.

Oscar Rennebohm Foundation Fund
& Edna G. Dyar Fund purchase, 70.9



Illustration 38

Unknown artist, French

Cabinet à deux corps, c.1550-75

Carved walnut, 84"H., 43"W., 20" Dia.

Max W. Zabel Fund purchase, 69.9.2



Illustration 39

Unknown artist, English

Pair of William and Mary Chairs, c.1690

Beechwood with walnut stain & original caning, 53"H.

Earl & Eugenia Quirk Foundation Fund purchase, 69.33.1,2



Illustration 40

Goodison, Benjamin, English, act. c.1727-67, carved after designs by William Kent, English, 1684-1748

Pair of candlestands, c.1730

Carved & joined wood, gilded, 52-1/2"H.

Dr. C. V. Kierzkowski Fund purchase, 71.19.1, 2

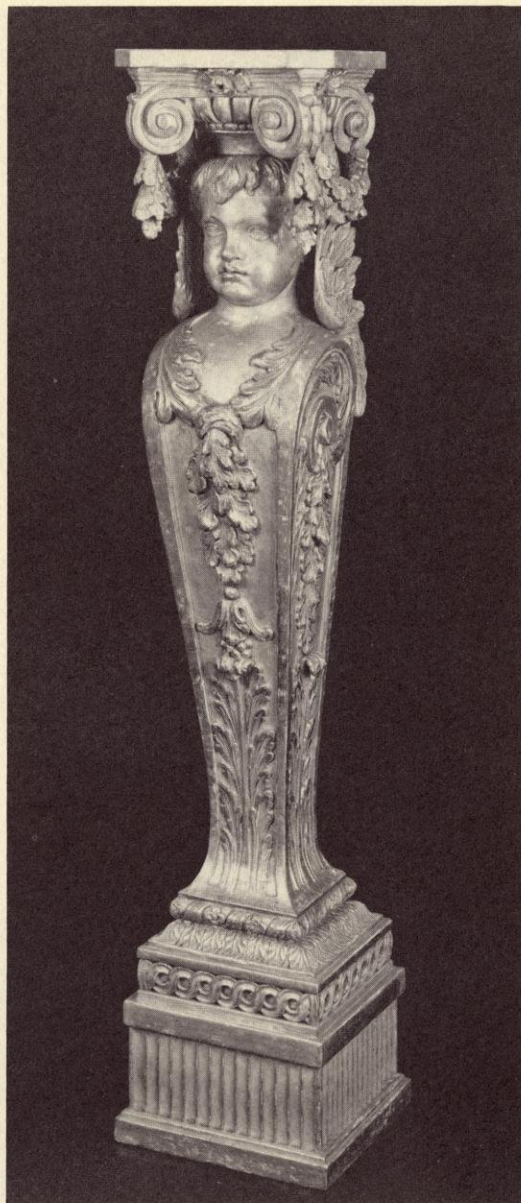


Illustration 41

Adam, Robert, English, 1728-92, designed by
Pair of side tables, c.1770-75
Carved & joined wood, gilded, with veneered Sienna
marble tops, 36-1/2"H., 28-1/2"W., 67-1/2"L.
Dr. C. V. Kierzkowski Fund purchase, 71.18.1,2

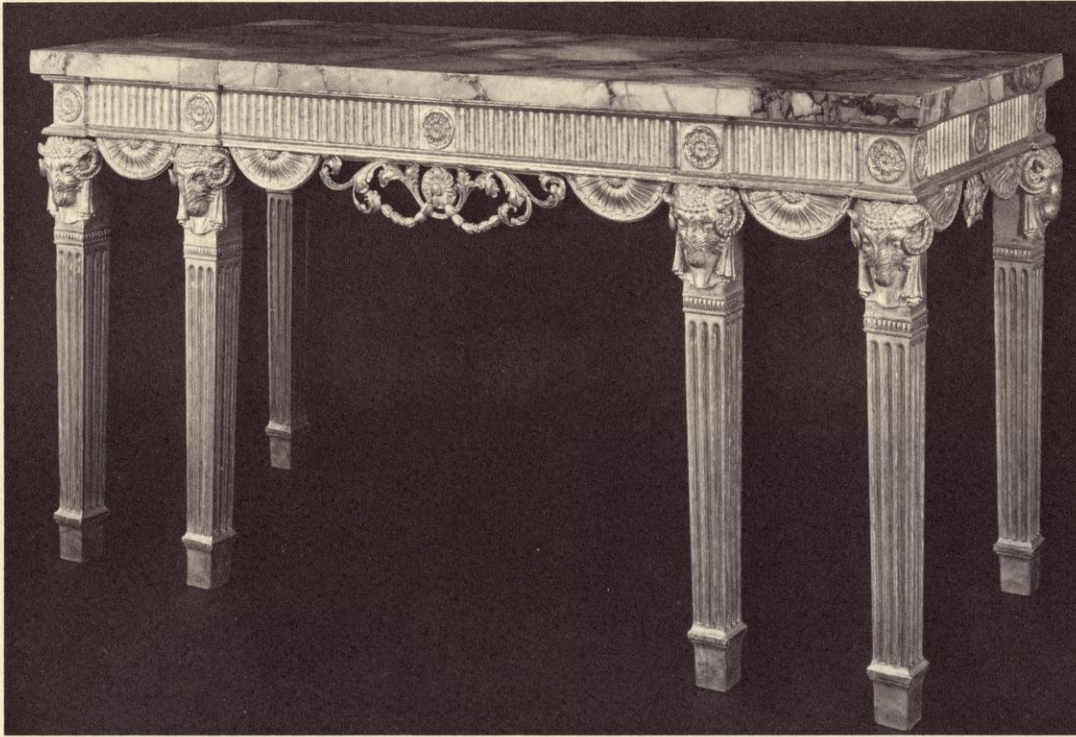


Illustration 42

Gandharan, 3rd-4th century A.D.
Stupa base frieze
Schist, 9-1/4"H., 28-1/4"W.
Gift of Mr. & Mrs. Earnest C. Watson, 67.6.11



Illustration 43

Deccani Style, late 17th century

Lady with a Peacock,

Watercolor, gouache, & gold leaf, 5-3/4"H., 3-5/8"W.

Gift of Mr. & Mrs. Earnest C. Watson, 69.28.4



Illustration 44

Byzantine (Reign of John II Comnenus)

Nomisma, 1118-1143 A.D.

Gold

Gift of Mr. & Mrs. Ellis E. Jensen,
representing a gift of 117 coins (69.11.1-117)



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