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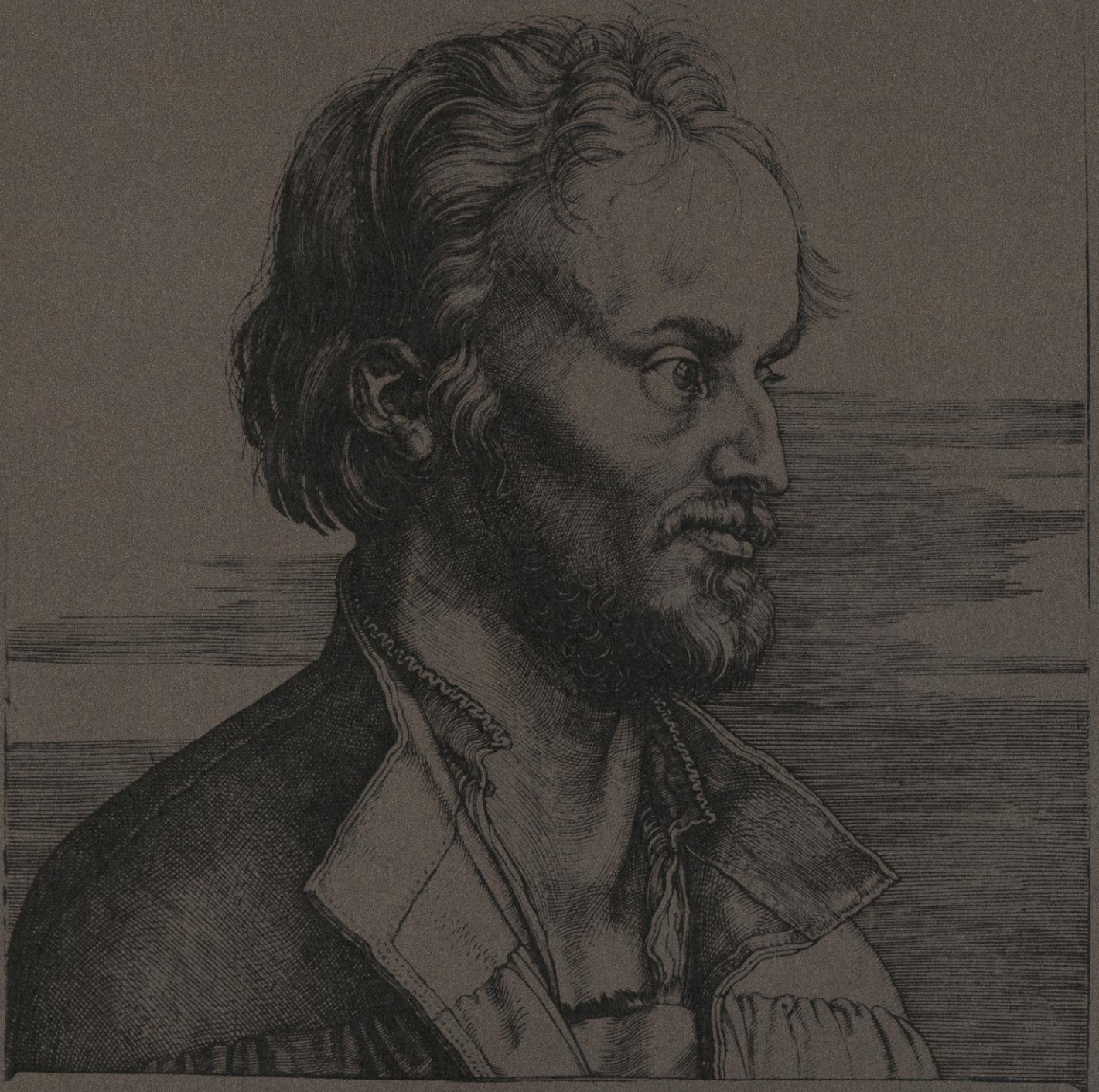
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Bulletin

ELVEHJEM ART CENTER



Cover:

Dürer, Albrecht, German, 1471-1528

Portrait of Philipp Melancthon, 1526 (Detail)

Engraving, 6 $\frac{3}{4}$ " H., 5" W.

Thomas T. Coxon Fund and Edna G. Dyar

Fund purchase, 71.27

Bulletin

ELVEHJEM ART CENTER

UNIVERSITY OF WISCONSIN

MADISON, WISCONSIN

BULLETIN/ANNUAL REPORT

1971-1972

Elvehjem

Art Center



A portion of the Brittingham Galleries and Paige Court is shown in this interior view of the Elvehjem Art Center.

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Students Janet Higgins, Christine Leszczynski, and Peg Lamont during installation of Heirlooms, the exhibition organized by the museum training class in 1971-1972.



Special ceremony announcing the acquisition of Mateo Cerezo's St. Francis Receiving the Stigmata, gift of the Class of 1945, and concert of Spanish music performed by the Philharmonic Chorus of Madison, May 20, 1972.

Report of the Director

Much of what is done now for the Elvehjem Art Center establishes our future course. New programs, acquisitions, and exhibitions of 1971-1972 are present indications of the future prosperity and usefulness, it is hoped, of this museum.

It has long been necessary to have an interested, dedicated board that could undertake the responsibility of raising funds and advising on the Elvehjem Art Center's activities. Chancellor Edwin Young appointed the Elvehjem Art Center Council to undertake these important assignments, and plans are underway to implement his charge to them. The financial uncertainty experienced by the museum is frustrating. Without budgeted funds we can make no acquisitions of purchased works of art (except for occasional bequests and gifts) nor can we organize exhibitions, pay for their costs, and publish scholarly catalogues and guides. Basically, our financial support from the University is restricted to staff salaries, maintenance of the building, and office supplies. In 1971-1972, the first allotment for conservation-restoration of the permanent collection was made, and it is necessary for the welfare of the collection (now conservatively valued in excess of \$4,000,000) that this provision continue on a budgeted basis. The Elvehjem Art Center cannot be a living museum without adequate financial support, and the efforts of the Elvehjem Art Center Council and others concerned for this museum's welfare will correct this problem, we know.

A fund seeking an endowment of \$2,500,000 for the Elvehjem Art Center (primarily for support of art purchases) has been established by the University of Wisconsin Foundation. Invested by them and subject to skilled management, this endowment will permit the expenditure of accumulated interest and provide continuing support without consumption of principal. It is a method common to art museums as the major source of non-lapsing funds.

The year was noteworthy for many reasons. Our permanent collection was enriched by the acquisition of the works listed in this *Bulletin*, including the dramatic Bellows and Frankenthaler paintings and a number of objects that extend our ability to display the rich history of art. It is heartening to see such high quality objects enter a public collection, and we are deeply grateful to the generous donors and those who provided funds for purchases.

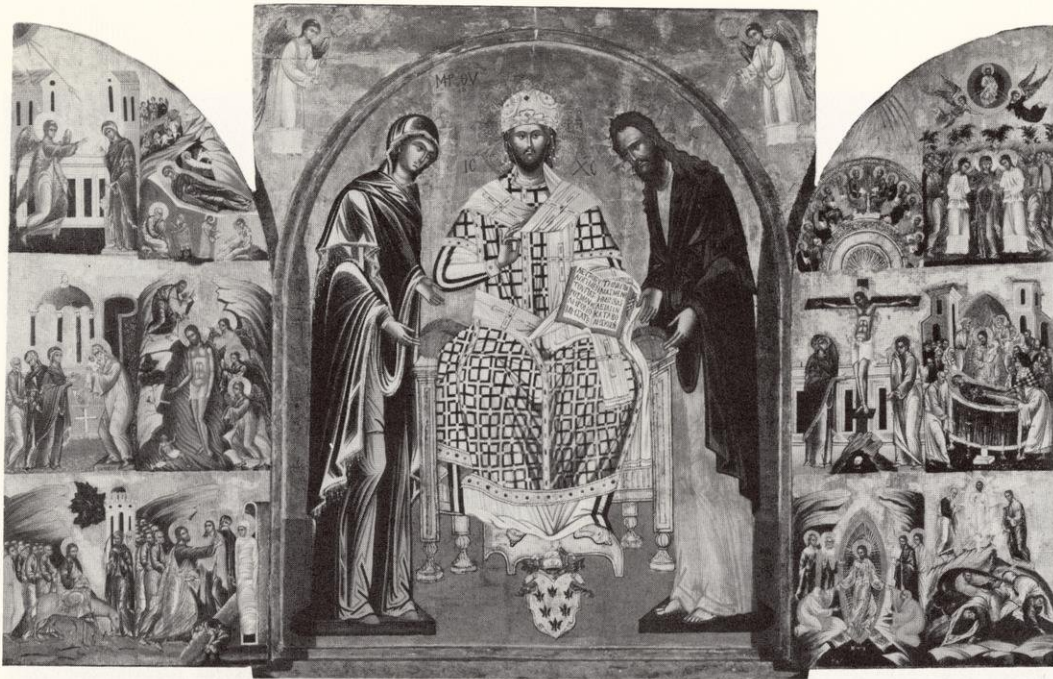
Our active exhibition program included the first catalogue and show supported by the Thomas E. Brittingham Trust grant: *Indian Miniature Painting, the Collection of Earnest C. and Jane Werner Watson*. One of the finest holdings of Indian paintings in the world, the Watson collection is an intended gift to the Elvehjem Art Center.

Other exhibitions were financed by an Anonymous Funds grant, and without this support we could not have offered as extensive and meaningful an exhibition program as we did. Our exhibition of Cubist prints from the collection of Dr. and Mrs. Abraham Melamed marked the first time, to our knowledge, that a show devoted exclusively to this movement's prints has been organized. A particularly popular exhibition with our public was *Glass: Art Nouveau to Art Deco*, showing the exotic products of the years between 1890-1930. With these and other shows in our schedule, it was an excellent year of visual enrichment for all who came to these temporary exhibitions.

An exhibition schedule is constructed carefully a year or more in advance of the season's first show, with attention given to the relationships of exhibitions to courses, the showing of quality art, and the provision for visual experiences unique to a museum. Exhibitions at the Elvehjem Art Center are the responsibility of many staff members, all of them contributing to the final result. The public is admitted free (a policy increasingly uncommon at many major museums) to these cultural events.



Selections lent by Professor S. K. Heninger Jr. to the exhibition Glass: Art Nouveau to Art Deco and shown at the Elvehjem Art Center, January 21-March 19, 1972.



A masterpiece from the permanent collection recently restored: the late 16th Century triptych (gift of Joseph E. Davies, 37.1.1) by an unknown Greek painter depicting Christ enthroned, the Virgin, and St. John the Baptist on the central panel and scenes from the life of Christ on the wings.



The triptych wings (reverse) illustrating St. Peter and St. Paul.



Distinguished guests at the opening of Indian Miniature Painting, October 28, 1971, included President John C. Weaver, Regent Walter Renk, Jane Werner Watson, Regent Frank Pelisek, Indian Consul General V. K. Ahuja, and Mrs. Weaver.



Mateo Cerezo's St. Francis Receiving the Stigmata, signed and dated 1663, is one of the very few paintings by the Spanish master outside of Spain. It was a gift of the Class of 1945.

In a future *Bulletin*, we plan to illustrate the various stages in exhibition planning, preparation, and installation in a photograph series.

During the year a number of special events and five exhibition receptions were held, to which Friends of the Elvehjem Art Center receive invitations. On Alumni Weekend, a unique event combined the unveiling of the Mateo Cerezo painting and a musical program presented by the Philharmonic Chorus of Madison. This painting was the gift of the Class of 1945, adding an important Spanish work by this Madrid painter to our permanent collection. With the assistance and endorsement of the School of Music, its faculty, and students, we have presented Sunday afternoon chamber music concerts in the Paige Court. The unique setting of museum as ambience for recitals provides our visitors the pleasure of listening to music while in the galleries, and it affords another informal recital location for the School of Music.

This is the second *Bulletin/Annual Report* published by the Elvehjem Art Center. As a vehicle for informing our Friends of the Elvehjem Art Center, particularly, and others interested in the museum, the *Bulletin* has an opportunity and challenge to be informative, interesting, and attractive. It is designed so that its contents can be enlarged or contracted depending on the articles, illustrations, or other material for any issue. Our *Bulletin* will publish articles and notes on objects in our collection, thus disseminating information that has been little known or recently discovered.

Professionalism and enthusiasm are two basic qualities always sought in staff members. Without the staff, the Elvehjem Art Center cannot function at all; without enthusiastic and professionally competent staff members, the Elvehjem Art Center cannot function well. It is a tribute to my staff that so many activities (exhibitions, publicity, research, security, clerical, custodial, and many more) have

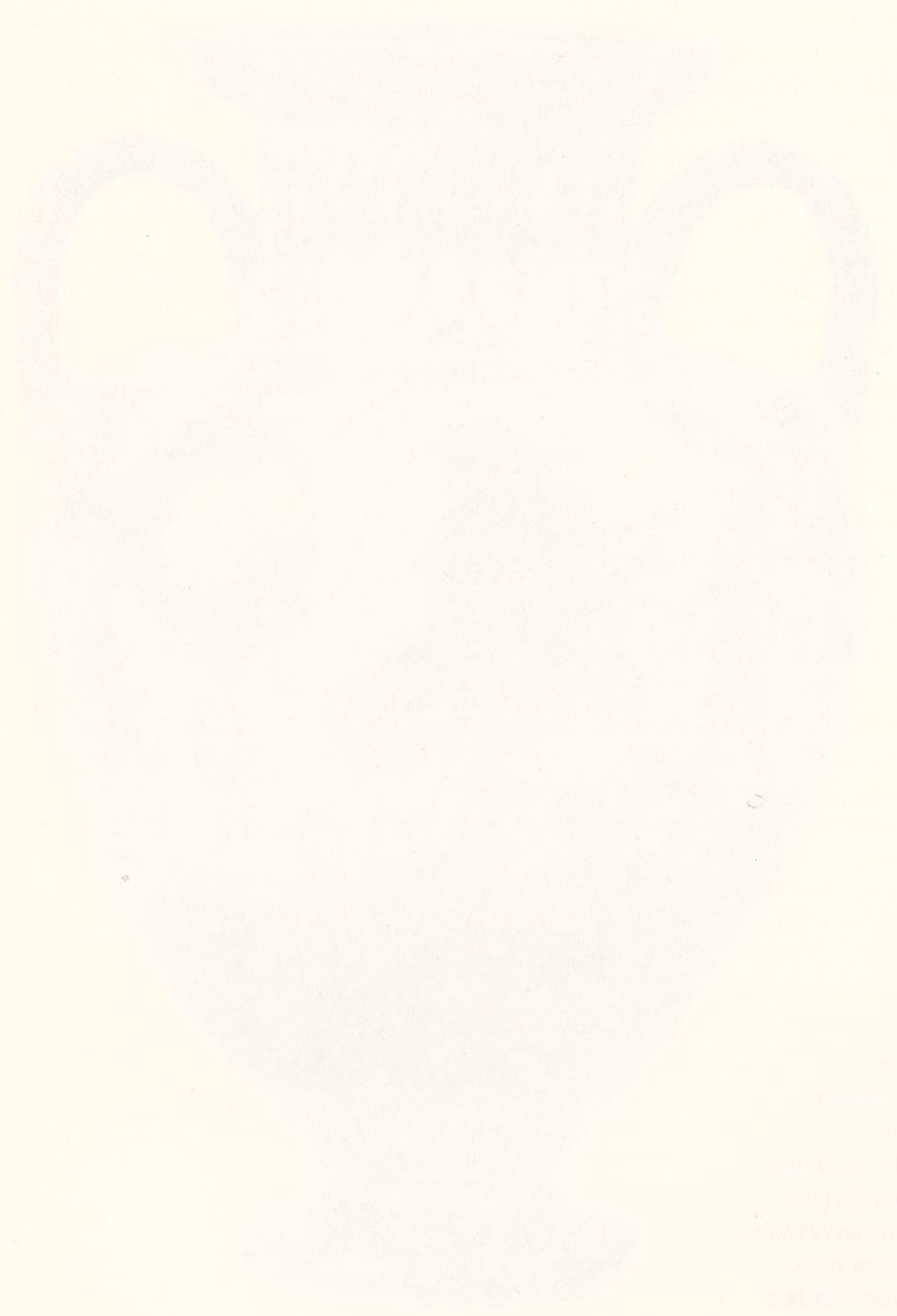
been accomplished effectively and with limited financial resources at their disposal.

Visitor attendance in the galleries in fiscal year 1971-1972 (July 1, 1971-June 30, 1972) was 66,814, a monthly average of 5,567.

For the Elvehjem Art Center, I wish to express gratitude to the Brittingham Trust, Anonymous Funds, Humanistic Foundation, the many donors listed elsewhere in this *Bulletin*, and to all of those whose assistance this year contributed so much to this cultural resource. Special appreciation is due the University of Wisconsin Foundation and its staff for their many efforts on our behalf.

Millard F. Rogers, Jr.
Director

PART ONE NOTES ON THE COLLECTION



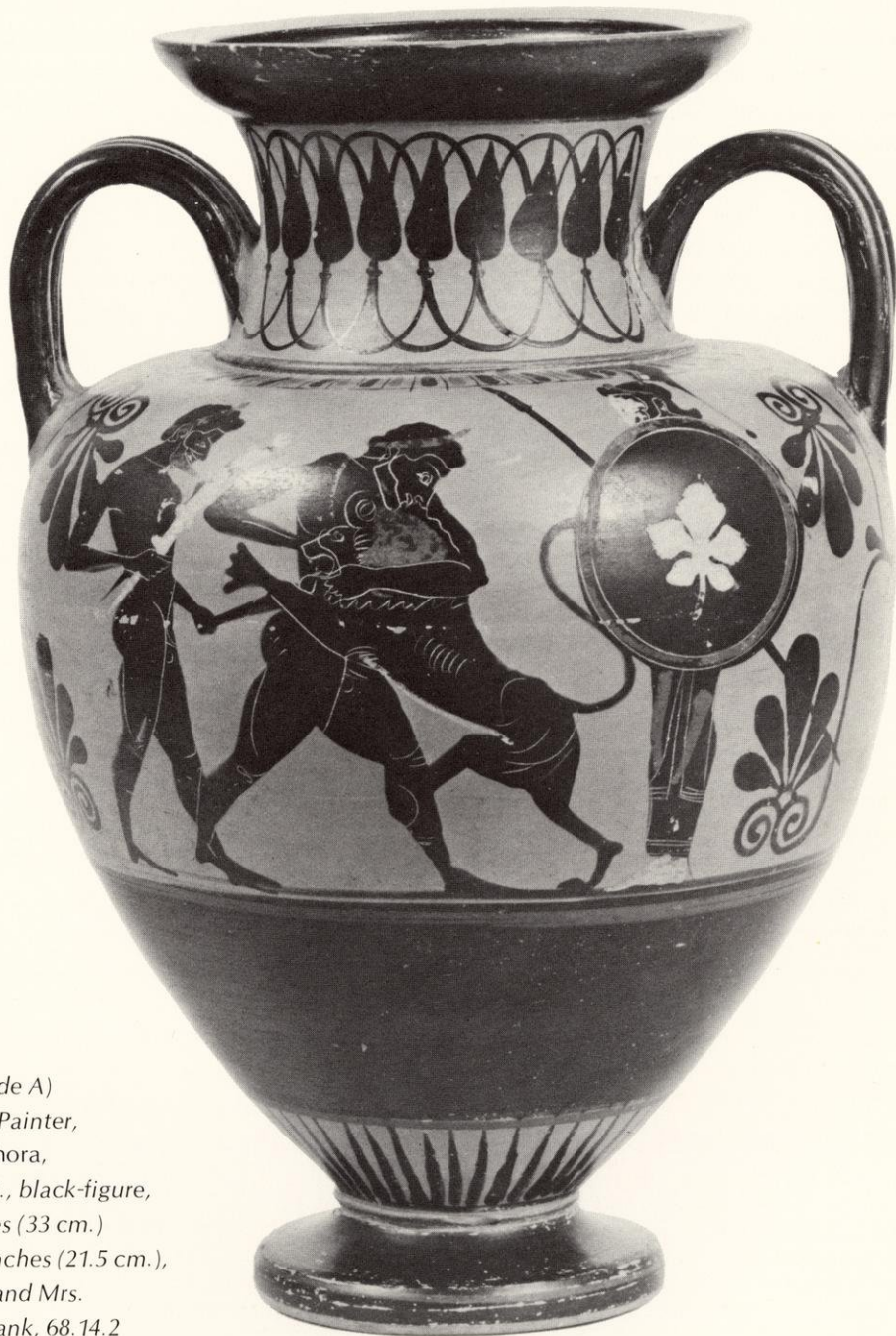


Figure 1 (Side A)
Euphiletos Painter,
Neck-Amphora,
ca. 530 B. C., black-figure,
ht. 13 inches (33 cm.)
width 8½ inches (21.5 cm.),
gift of Mr. and Mrs.
Arthur J. Frank, 68.14.2

A Black-Figure Neck-Amphora by the Euphiletos Painter

Among black-figure painters at the close of the sixth century B.C., a few stand out as significant contributors to the further development of Greek painted pottery. The Euphiletos Painter is one such artist, important because he is the first from whose hand we have a number of prize amphorae so popular at the time.¹ Despite this claim, he remains little discussed in the current scholarly literature. With this in mind, it may be useful to examine an unpublished amphora attributed to him, which was given to the Elvehjem Art Center by Mr. and Mrs. Arthur J. Frank.²

The Wisconsin vase is of a type most common in the last third of the century, the neck-amphora. This vase type, like many others, was thrown in sections, the broad straight-sided neck separately from the capacious body: thus its name, neck-amphora (two-handled jug). The proportions of the vase, especially the ratio of height to maximum width, provide some clue for dating. The vase is slightly taller than wide, and this incipient elongation is characteristic of 530 B.C. or shortly after.³ The ornamental floral motives, draftsmanship, unrestricted use of applied white and dark red, and iconography also affirm this dating.

The neck-amphora as a vase shape is somewhat unsettling. The narrow breadth of the vase's lower area contrasts markedly with its rather wide neck

and echinus lip, but the effect is stabilized by a sturdy torus foot. A band in applied dark red accentuates this torus, and additional dark red bands decorate the join of the vase to the vase proper, the top of the band of rays, the border of the pictorial scenes above and below the ground line, the bases of the neck and lip, and the inside of the neck near the top and bottom. There is a ridge between the neck and body and between the body and foot. Black-figure ornamentation under each handle frames and separates the pictorial scenes. This ornament is slightly different from the standard treatment on amphorae of this type and period. The painter uses a fan of five leaves connected by curvilinear tendrils. From the center of the arrangement, a diamond-like nexus, he suspends a three point lotus bud. On side A/B he adds two crosses above the spreading tendrils, on B/A two crosses above and below the tendrils. At the base of the neck is a narrow band of alternating black and dark red tongue patterns. The neck has a circuit of large lotus buds.

There does not appear to be any meaningful relationship between the two figural panels on the Wisconsin amphora. This is not unusual. Side A (Fig. 1) depicts what is traditionally labeled the first labor of Herakles, his battle with the Nemean lion, the single most frequently represented mythological scene in Attic black-figure production.⁴ Side B (Fig. 2) has a warrior between frontal horsemen.

In his combat, Herakles is attended by Athena and a nude male, most probably his nephew and sometime companion, Iolaos. Depictions of Herakles and the Nemean lion descend from late geometric times, but the immediate prototype for compositions with Athena and Iolaos come from the Group "E" Painters

1. J. D. Beazley, *Development of Attic Black-figure Vase Painting*, (Berkeley, 1964) p. 91, hereafter Beazley.

2. Gift of Mr. and Mrs. Arthur J. Frank, 68.14.2. Ht. 13 inches (33 cm.) wid. 8½ inches (21.5 cm.). The vase is in nearly perfect condition save for a repair between the foot and body and another on the right handle. *Hesperia Art Bulletin*, xxii, Philadelphia, p. 3, no. 2. The hue referred to as dark red lies somewhere between cherry red and red-purple.

3. Gisela Richter and Marjorie Milne, *Shapes and Names of Athenian Vases*, (New York, 1935) fig. 13 for an illustration of a neck-amphora with triple-ribbed handles which dates to ca. 530 B.C. The illustrated amphora is approximately as wide as it is tall. The Wisconsin vase is taller and thus slightly later; for this see Hansjorg Bloesch, "Stout and Slender in the Late Archaic Period," *American Journal of Archaeology*, vol. 71 (1951) p. 29ff.

4. Steven B. Luce, "Studies of the Exploits of Herakles on Vases," *American Journal of Archaeology*, vol. 34 (1930) p. 332 ff., also, Frank Brommer, *Herakles: Die Zwölf Taten des Helden in Antiker Kunst und Literatur*, (Munster, 1953) pp. 53-63.

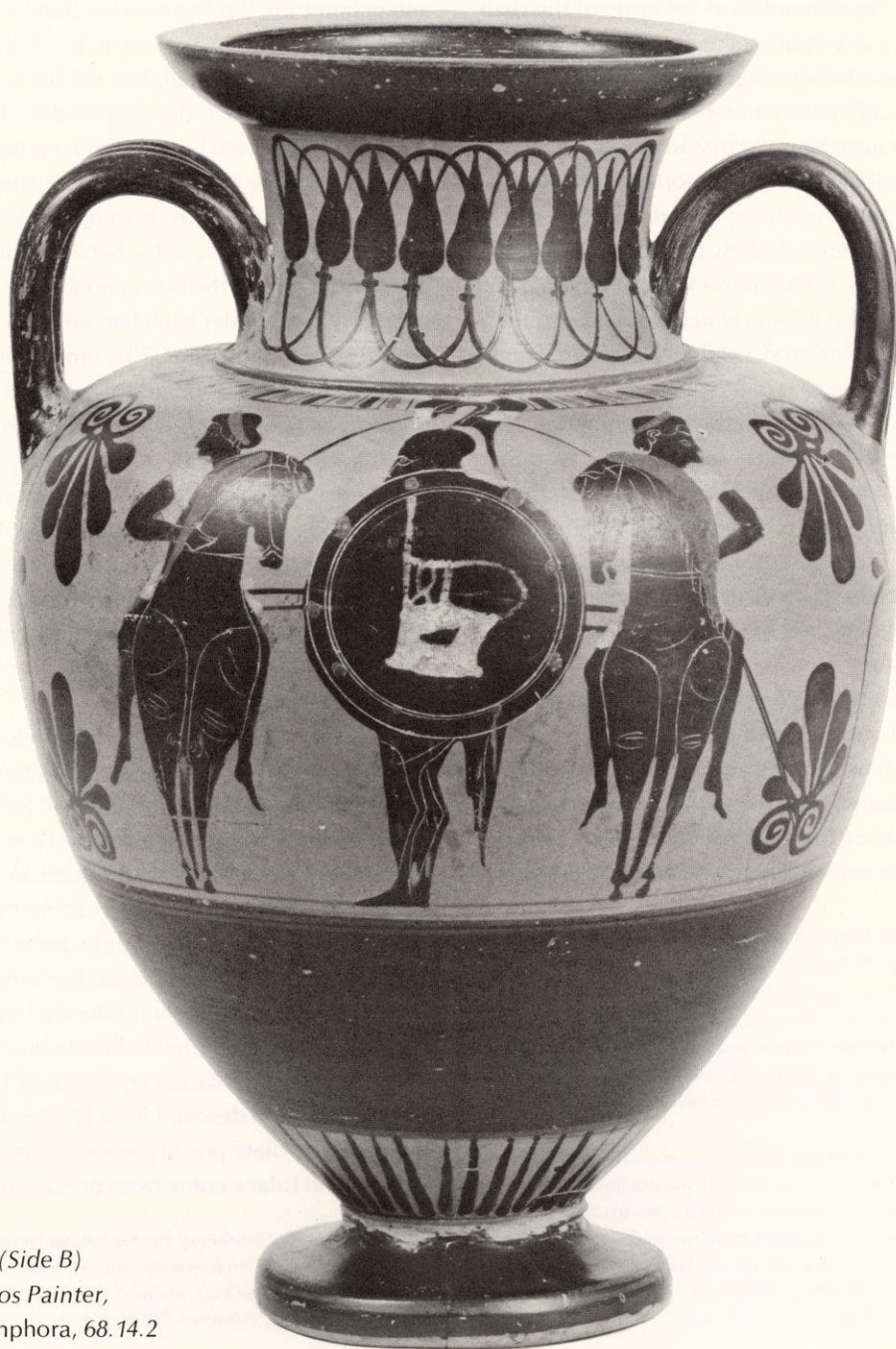


Figure 2 (Side B)
Euphiletos Painter,
Neck-Amphora, 68.14.2

and the great Exeikias, older contemporaries of the Euphiletos Painter⁵ Iolaos grips two clubs, one black, one white. White designates one club as special, no doubt the one which is Herakles' attribute, cut for himself in the neighborhood of Nemea. The companion's figure acts as a left frame for the contest, and through posture and expression, directs the viewer's attention to the central theme. Athena guards the right.

The artist effectively renders Iolaos' hairline and beard with a firm, continuous incision line, placing small ridges at the temple and mid-cheek. Dark red is applied to the beards and fillets of both men. Characteristic of late black-figure vase painting, incision is used sparingly and not always with an eye for descriptive accuracy. To separate the nephew's right leg from Herakles' outstretched leg which overlaps it, the painter makes an incision which does not follow the leg's logical shape. Similarly, the line for Herakles' thigh does not correspond to the silhouette. The kneecaps are arbitrarily marked as are the lion's hind-quarters. In the center, the lion is checked momentarily by Herakles' muscular arm. Herakles, also nude, cuts a more massive figure than Iolaos. This is entirely suitable for one heralded for his physical strength. Hero and monster are incised more carefully. With the former, the eye is fully rendered, iris included, and the turning of his torso to a three-quarter view requires a breast of two incised arcs at the center of which is a nipple—a similar pose appears on the Siphnian Treasury, firmly dated to 525 B.C. Details of the animal's fierce mouth are adequate, but the lower edge of the mane is poorly designed and unimaginative. The lion's mane is dark red, much of which has flaked off, and a white stripe

colors his belly. He stands precariously on one leg as his paw strikes out past the hero.

The lion's long, snaking tail creates the needed transition from the central group to the gaunt standing Athena. Athena in panoply is little tribute to those elaborate personifications of the goddess which figure essentially on the Panathenaic or prize amphorae for which the Euphiletos Painter is noted. Athena's shield is large, covering most of her body. It is rimmed in dark red with a fig-leaf emblem in white. The goddess is taller than her mortal athletic accomplices and her high-crested Athenian helmet breaks through the tongue pattern at the base of the vase's neck. Following the ancient convention for depicting females, skin areas have applied white, which has flaked. The goddess carries a spear and wears a peplos with a shorter overgarment. This was dark red as the two splotches suggest.

The combination of warrior and unarmed rider(s) in late black-figure painting is interesting if not uncommon. This iconography can be traced in Athens to "horsemen" panel amphorae of Lydos and his school in the second quarter of the sixth century. The famous Lydan amphora in Naples, for instance, shows mounted warrior and squire side by side accompanied by a bird in flight, a favorable omen. These early "horsemen" amphorae are large—(Ht. 32 inches, 81.2 cm) and may have stood as monumental markers on a grave, the iconography bearing witness to the station or tastes of the deceased. Certainly the smaller, later Wisconsin neck-amphora served no such function, but the basic pictorial elements, except for the bird, are present. Such heraldic scenes, which were passed to later painting once again with the Group "E" Painters, were perhaps drawn more from the artist's present and not, like the Nemean labor, from the mythological past, because specifics of panoply and garb seem close to the period's archaeological record⁶

5. Exeikias portrays Athena and Iolaos flanking the central combat on one of his early amphorae, Berlin 1720, illustrated in Ernst Pfuhl, *Malerei und Zeichnung der Griechen*, (Munich, 1923) vol. III, fig. 227.

The central warrior wears a high-crested Corinthian helmet. On it zones of alternating color, three black and three white, describe the plumage of rank. This helmet, unlike other styles in Greece, affords maximum protection for the wearer with a reinforced cranium, a flange for the nose, and winged panels for the sides of the head and cheeks. The shield, traditionally carried on the left arm, bears as emblem or badge, a chariot's car in white. Such emblems were by this time probably only decorative, although this sign may have originated with a privileged cast of warriors who once fought from war chariots which were already outmoded at the beginning of the sixth century. The shield is large and most likely represents a type made of leather; in which case the double inner circles of incision indicate the necessary collar of metal reinforcement. Dark red dots near the shield's rim designate metal bosses. The soldier holds two spears horizontally and wears a chlamys or cloak which hangs beneath the shield; the zigzag incision for the cloak's folds is discordant with the silhouette. The painter has made the back of the greaved legs too angular and similarly the thighs seem too thick, but over-emphasis was an accepted convention of representation, parading the muscular essence of a successful foot-soldier (or athlete).

A frontal horse with youthful barefoot rider flanks the central warrior on either side. Each squire carries a spear diagonally, the tips of which meet behind the crest of the warrior's helmet. The youths are dressed in brief white chitons or tunics and have short hair bound with a fillet. Their faces are free of detail except for a synoptic eye, and thus they seem somewhat spectral in appearance. In design, the riders differ from each other only slightly. One grasps single

reins in front of the horse's head, the other double reins from behind. The steeds, with dark red manes, are also nearly identical, the incisions delineating chest and forequarters more or less corresponding. These incisions are indiscriminately placed and cursively executed, paralleling those on Side A for the lion's quarters and for the heroes' knees and abdominal musculature. This light cavalier touch is a hallmark of the Euphiletos Painter and will be considered later with the comparanda.

Of special interest is the Euphiletos Painter's use of frontality as a compositional device. Frontality, or full-face depiction, was known in Greek art before the sixth century. Whereas in earlier examples frontality represents experimentation with figure-space relationships, in late black-figure painting it seems to be a major stylistic device. The vigorous use of frontality—very contrary to demands imposed upon decorators of pots, gems and metal plaques who essentially treated two-dimensional surfaces—was no doubt a move first made by sculptors in seventh-century Crete. A very early example of intentional frontal pose on a vase deals with an animal torso which is—and this is no coincidence—a horse with squire (Louvre E 580, early Corinthian aryballos, ca. 625 B.C.). Frontal views gain speedy popularity in the Peloponnesos (perhaps painter emulating sculptor) and then in Athens with the Gorgon Painter and Kleitias ca. 580 B.C. On the Francois Vase, Kleitias gives important personae—Dionysos, Haephestos and Kalliope—frontal bodies and, most ingeniously, frontal faces. Later, more cautious and impressionistic painters like Euphiletos, prefer heads in profile (both animal and human) to avoid dealing with the natural complexity of a living face.⁷

6. The Euphiletos Painter executed a number of similar scenes: Tarquinia RC 7368, neck-amphora, B. man with horse and warriors setting out; Mitylene, A. warrior leaving home; Tarquinia, RC 984, amphora, B. warrior and archer between two frontal horsemen; Munich 1701, hydria, A. chariot, B. warrior leaving home; Tubingen D 20, hydria, B. warrior leaving home.

7. The Euphiletos Painter used frontal horses in three separate scenes in addition to Elvehjem 68.14.2: Montpellier SA 131, neck-amphora, B. frontal horsemen; Tarquinia RC 984, amphora, warrior and archer between two frontal horsemen; Rhodes 11934, neck-amphora, B. frontal chariot.

A comparison between the Elvehjem vase and two other vases by the Euphiletos Painter, both displaying Herakles' struggle with the Nemean lion, will put this painter's style and the Elvehjem vase in proper perspective. One of the finer works of the Euphiletos Painter is a hydria in Paris, Cabinet des Médailles no. 254, signed by the potter Pamphaios (Fig. 3)⁸ On its shoulder is also depicted Herakles' struggle with the Nemean lion, and in this panel one finds numerous points of comparison with the Elvehjem vase. Athena (right) and Iolaos (left) frame the central group but are seated, and with flamboyant gestures encourage Herakles to victory. Herakles falls horizontally and with his right hand tugs the back leg of the lion which is knuckling directly beneath him. Behind the protagonists is a tree with delicate spreading branches, a compositional device lacking on the Wisconsin vase, used both to fill space and, as an umbrella, to give added emphasis to the narrative which it shelters. While great pains are taken to sketch with short parallel strokes the lion's fur bristling in the heat of battle, his undercoat remains a simple white stripe which is exactly the same as on the Wisconsin vase. Herakles' hair and beard are one continuous incision which traces the same path as on the Elvehjem amphora and includes the same curve at the temple and ridge at mid-cheek. In his attempt to pick out salient points of male anatomy, the artist displays his penchant for staccato arcs illogically and arbitrarily placed (chest, thigh, buttocks and shoulder) and for the peculiar recurrent whip-like incision for the kneecaps. Athena here and in the apotheosis of Herakles scene in the main panel below wears a similar simple peplos and overgarment. In this careful work, the Euphiletos Painter has drawn the intricate chain mail of the goddess' aegis in great, if somewhat fussy, detail.

8. *Corpus Vasorum Antiquorum*, Bibliothèque Nationale, fasc. ii, pl. 58.3 and 4, detail 8.

Side B of a neck-amphora in Rome, Villa Giulia no. 933, is closer still to the Wisconsin piece⁹ The iconography is the same with the exception that Herakles grabs the lion from behind. This vase is unfortunately in very poor condition: the upper part of Herakles' body and all of Athena from the waist up are missing. Athena and the nephew, Iolaos, assume their usual positions flanking the central scene. Iolaos stands nude with feet apart and holds a knotty club in his advanced right hand. Both his pose and that of Herakles are nearly identical to those on our subject vase. Their bodies are again detailed with a few randomly placed arcs, the lion's tail now snakes toward Iolaos connecting him with the combat, and once again the lion's belly is white. On this vase, as with the Elvehjem amphora and one from Rhodes, no areas of elaborate detailing are to be found, neither chain mail for Athena nor ciliated hair for the beast as on the Paris hydria. Rhodes no. 11934, a neck-amphora ascribed to the Euphiletos Painter and dated to ca. 520 B.C., is an exact match to the Elvehjem Art Center vase in shape and secondary decoration.¹⁰ Both profiles and measurements are identical, and for the ornamentation under the handles, a three-point lotus bud with crosses above and below the tendrils once again springs from a central diamond. The iconography here is different (Side A has a bearded horseman in short tunic between two nude youths; Side B a chariot in full-face) but each scene shows the painter's persistent concern for symmetrical composition. The horses, in the exotic frontal pose, are certainly those of the Euphiletos Painter with characteristically stubby unjointed legs and pear-shaped forequarters.

Two major points of the Euphiletos Painter's style emerge: symmetry and emphatic silhouettes. Though the effect of framing figures on either side of a central

9. C.V.A., Villa Giulia, pl. 6.1-3.

10. C.V.A., Rhodes, pl. 21.3-4.



Figure 3 (Detail, shoulder)
Euphiletos Painter,
Hydria, Cabinet des Médailles,
Paris, number 254

figure or group is harmonious indeed, this format is rather elementary; in short, the addition of secondary figures merely elaborates a basically simple scene without contributing to the narrative—the artist makes a long story out of shorter one. There are niceties of design for uniting one figure with another: gestures, diagonally held spears, a beast's snaking tail, the branches of a tree and the forceful inward turn of animal or human heads. The silhouettes are uncomplicated, firm, and for the most part anatomically correct. The incision is shallow, spare, and arbitrary. The viewer's eye is never invited to scrutinize the workmanship closely and delight in the genius of intricate pattern and accomplished stroke but rather to appreciate a simple style comprehensible at a single glance.

Our painter takes his name from a *kalos* or love inscription which appears on the shield of Athena on a Panathenaic prize amphora, London B 134. It is the only prize amphora to have such a love inscription.¹¹ Because none of the vases attributed to him is signed, he has been called the Euphiletos Painter after this inscription, *Euphiletos kalos*. According to Beazley, three of the painter's most distinguished Panathenaic amphorae should be dated to ca. 530 B.C.¹² The first identification of the Panathenaic vases now given to the Euphiletos Painter was made by Georg von Brauchitsch in his still important study, *Die Panathenäischen Preisamphoren*.¹³ Brauchitsch supplied no name for the artist but suggested that the fourth series in his book (nos. 13-19) be assigned to one workshop and most likely to one hand.

11. *Euphiletos kalos* occurs on four vases, three of which have been attributed to the Euphiletos Painter: London B 134; Villa Giulia 47231; Athens Acropolis 2517. It also occurs a fourth time on a hydria, London B 316, which is attributed to the Antimenes Painter. *Euphiletos kale* occurs on an oinochoe, New York 06.1021.47.

12. Beazley, p. 92

13. Georg von Brauchitsch, *Die Panathenäischen Preisamphoren*, (Leipzig: Teubner, 1910) p. 17.

He dated these vases to 525-515 B.C. Parallel to the growth in the number of vases attributed to the Euphiletos Painter was an increase in the number attributed to the "Painter of Munich 1703." By the time of the publication of Beazley's *Attic Black-Figure Vase Painters*, Karl Peters, who had done much work on the Euphiletos Painter, convinced Beazley that the two painters were one and the same artist.¹⁴

Peters treated the Euphiletos "Group," a classification which Beazley did not make, and distinguished at least five groups subsumed within the larger group. He argued for a workshop with many assistants under the direction of one artist. The Euphiletos Painter, he felt, was close to the Madrid Painter and allied to the Andokides Painter (probably because of attendant framing figures) and especially to the Lysippides Painter (all ca. 525 B.C.). On these conjectures Beazley remained silent. Peters' total list for all five groups numbered seventy and Beazley in his total accepted only twenty-four of these as being by the Euphiletos Painter. In Peters' Group One there were twenty-four citations and all but three of these figured in the total accepted by Beazley from Peters. One can conclude that Beazley considered Peters' Group One (which was partly the work of Brauchitsch) to be the work of one artist whom Beazley named the "Euphiletos Painter."

Warren G. Moon
Department of Art History
University of Wisconsin-Madison

14. Karl Peters, *Studien zu den Panathenäischen Preisamphoren*, (Berlin, Archaeologisches Institut des Deutschen Reiches, 1942), pp. 21-32. This merger is reflected in Beazley's subsequent literature. While Peters succeeded in accomplishing the merger, he apparently did not persuade Beazley to accept in total his ideas on the Euphiletos Group. Beazley cites Peters' treatment of this painter, ABV 321, but the subsequent list of attributions coincide only at points with Peters' list.



Figure 1
G. B. Tiepolo,
Head of a Female Saint,
natural red chalk
with white highlights
on gray-blue paper,
gift of Miss Charlotte C. Gregory,
64.15.10

A Newly-Identified Drawing by G. B. Tiepolo

One of the greatest pleasures for a private collector or a museum curator comes when he can identify the artist of a work in his collection who had previously remained unknown. This delight increases many fold when the artist proves to be one of the major figures in the history of art. Such was the case with a lovely drawing in the collection of the Elvehjem Art Center, which we would like to ascribe here to the hand of Giovanni Battista (Giambattista) Tiepolo (1696-1770).

The small sketch (Fig. 1) is on a sheet which measures only 6-1/4 by 5-7/16 inches (160 x 138 mm.). The artist used natural red chalk, with white for the highlights, on a gray-blue laid paper. On the verso are quick sketches in natural red chalk of arms and other portions of unidentifiable drawings which have been cut off. The recto shows a delicate drawing of the head of a nun, probably a saint, gazing upward to the left. Her mouth opens slightly, her eyebrows are raised. The tilt and angle of the head suggest that we are looking at it from below. Highlighted in white are the wimple, the forehead, the nose, the whites of the eyes, the cheeks and the chin; the red is darkest at the corners of the mouth and top of the habit. Shading has been done with quick parallel, diagonal strokes. Some smudging of the chalk surface has doubtlessly occurred, and the paper has probably faded from a brighter blue, while light rust stains from foxing appear over much of the surface. There is also a large grease stain in the lower left corner of the drawing which has come through from the reverse side; ink trials from the verso also seem to have soaked through to the recto, upper right. The saint's features are drawn with great economy and rapidity; the eyes and eyebrows are wide set, the nose is short and upturned, the lips are thick and round, and the roundness of the face is accentuated by the dimpled chin.

Charles Fairfax Murray (c.1849-1919), the noted English collector and pre-Raphaelite painter, owned this drawing in the last century. He may have

acquired it at the Bossi-Beyerlen Sale in Stuttgart, on March 27, 1882, but this cannot be verified! F.R.

Meatyard, the early twentieth-century London art dealer, acquired the drawing next, possibly from the many sales of the Fairfax Murray collection in 1919, at the latter's death. On February 18, 1920, Charles Noble Gregory (1851-1932) of Northbrook, Illinois, purchased the drawing from Meatyard for one pound five shillings. Gregory bequeathed the drawing (along with much of his collection) to the Wisconsin State Historical Society.² When the Society de-accessioned sixteen drawings (this one among the lot) from the Gregory collection in 1964, a niece, Miss Charlotte C. Gregory, donated the group to the University of Wisconsin collection.³

In most of these collections, the drawing carried the attribution to Carlo Maratta (1625-1713), and later to an "unknown seventeenth-century Italian." One of the tasks of the staff of the new Elvehjem Art Center was to review unknown attributions. In line with this, the drawing, after much study, has been attributed to G. B. Tiepolo.⁴

Giambattista Tiepolo, the last and best of the great Venetian Rococo painters and possibly the finest eighteenth-century artist, was an extremely prolific draftsman over his long career (1715-69). As Professor George Knox of the University of British Columbia

1. According to George Knox, *Tiepolo: A Bicentenary Exhibition*, March-May 1970, at the Fogg Art Museum, p. xiv: "All the chalk drawings [by Tiepolo] which have entered the general art market seem to come from the Bossi source." Ours, however, lacks the distinguishing code number.

2. Wisconsin Historical Society inventory number 42.329; Gregory collection number 103.

3. Which became the Elvehjem Art Center collection; the accession number of the drawing is 64.15.10.

4. Dr. Ulrich Middeldorf, director emeritus of the Kunsthistorisches Institut of Florence, on his visit to Madison in the fall of 1970, was the first to suggest that G. B. Tiepolo, not Domenico, did the drawing around 1750. The Elvehjem Art Center is extremely grateful to Dr. Middeldorf for his help here and with suggestions for many things in the collection.



Figure 2
G. B. Tiepolo (?),
Head of a Woman,
chalk on gray-blue paper,
Museo Correr, Venice,
gift of G. Gatteri
(album, folio 83v.)

has shown, the problem of determining whether a drawing is by Giambattista or by his sons Giovanni Domenico (1727-1804) and Lorenzo Baldissera (1736-1776) or by his studio assistants Giovanni Raggi and Francesco Lorenzi is a difficult one.⁵ By far, most of the drawings given to Giambattista were done in pen and wash. The Elvehjem Art Center is fortunate in owning one of these fine ink sketches, of a *Holy Family*, which was acquired in 1965; it is part of the Savile album (done circa 1760), originally given by Tiepolo to the Monastery of Santa Maria della Salute by 1762.⁶

Not being a random draftsman, Tiepolo had mounted his drawings in a series of such albums. One other Tiepolo album, c.1749-52, relates very much to our chalk drawing of a female saint. It was a gift in 1885 of Giuseppe Lorenzo Gatteri, a Trieste artist, to the Correr Museum in Venice. One of the folios of the Gatteri album shows a female head seen almost frontally, looking to the right (Fig. 2).⁷ It is done in black chalk and highlighted in white on gray-blue paper. The full nose and mouth and the shading and the handling of other features remind us very much of our drawing. There are several other sketches in the album, such as 18 verso (shawl or mantel surrounding the oval of a face) and 19 recto (female bust in three-quarters seen from below), which also relate to our drawing in technique and style. The Gatteri sketchbook, however, was done by both Giambattista and Domenico; it is not always clear-cut which one did which sketch.

From more securely attributed drawings to Domenico, however, it appears our sketch could not be by

him. For example, the drawing by Domenico of the head of St. Scholastica in the Albertina in Vienna, also in red and white chalk on blue paper, although very heavily worked, still does not clearly relate to the Elvehjem drawing.⁸ The Fogg Art Museum has a red and white chalk sketch on blue paper of the Madonna and Child by Domenico.⁹ The more studied and flaccid features of the Madonna here do not compare to the lively and full face of the saint in our drawing. A third small sketch by Domenico in red and white chalk on gray-blue paper of the head of the Virgin (in the Ashmolean Museum, Oxford) also does not convince us that our drawing is by him!¹⁰ The proportions, the way the chalk is handled, the design, etc., all mitigate against giving our drawing to Domenico, at least by comparing these fairly rare studies for heads certainly by him to our work.¹¹

On the other hand, several chalk drawings of female heads securely given to Giambattista do not necessarily demonstrate that our sketch is by him. The Berlin Museum owns a beautiful study by Giambattista for the head of St. Agatha for the painting in the same museum.¹² This study can more easily be compared and contrasted to Domenico's study of St. Scholastica, mentioned above, than to our draw-

5. G. Knox, *Tiepolo*, p. xii. The practice of drawing in chalk on blue paper began about 1740 in Tiepolo's studio.

6. Accession number 65.4.1; there were sixty-seven sketches of Holy Families in this album, one of which is also in the Art Institute of Chicago.

7. From a facsimile published by Giulio Lorenzetti, *Il Quaderno dei Tiepolo al Museo Correr di Venezia* (Venice, 1946), containing 87 leaves.

8. Reproduced by J. Byam Shaw, *The Drawings of Domenico Tiepolo* (London, 1962), no. 55. It measures 314 x 210 mm. and is for the altarpiece of the *Benedictine Saints* in the Verona Gallery, dated around 1754-57, and is the only head-study certainly by Domenico.

9. Reproduced in G. Knox, *Tiepolo*, no. 45; attributed by Knox as a study after a detail of the central canvas of the ceiling of the Scuola dei Carmini, Venice, of 1749.

10. *Ibid.*, no. 79, measuring 5-3/16 x 5-3/8 inches (148 x 139 mm.), and dated 1760-61; it is the head of the Virgin in the painting *The Assumption* for the Scuola di San Giovanni Evangelista in Venice.

11. George Knox, in a letter to this author of May 4, 1971, wrote: "Studies for heads certainly by Domenico are pretty rare, and the whole subject bristles with difficulties."

12. Reproduced in D. von Hadeln, *The Drawings of G. B. Tiepolo* (New York [1929]), pl. 166, inv. no. 13650 in the Berlin Museum.



Figure 3
(Detail) G. B. Tiepolo,
Sts. Catherine and Rosa,
oil on canvas,
altarpiece of the church
of the Gesuati, Venice

ing: it is a larger, more fully realized drawing in a different mood and character. Another chalk sketch of the Virgin, formerly in the Wendland collection, Lugano, also reminds us more of Domenico's chalk sketches, rather than Giambattista's, although this particularly lovely sketch (called *Mater Dolorosa*) was given to the latter by Detlev Baron von Hadeln in his catalogue of G. B. Tiepolo's drawings.¹³

Besides the comparison to the Gatteri sketch (Fig. 2) above, which is not positively given to Giambattista over Domenico, there is a painting of the *Madonna with Saints Catherine of Siena, Rosa of Lima and Agnes of Montepulciano*, in the church of the Gesuati in Venice, to which our drawing may relate. Tiepolo worked on this large altarpiece after the completion of his fresco decoration of the same church in 1747-48. The head of St. Rosa holding the Christ child (Fig. 3) follows much the same pose as the head of the nun in our drawing (Fig. 1), except in reverse. The opened mouth, upturned eyes, the nose, the shape of the face, etc., seem to indicate that our drawing may have been a preliminary study for, or may in some way be related to, this famous painting which is securely given to Giambattista.¹⁴

The attribution of the Elvehjem drawing to Giambattista Tiepolo has been agreed to by several leading Tiepolo scholars.¹⁵ We have attempted to show why we also believe it to be by the master, and have tentatively indicated a connection to the St. Rosa (Fig. 3) in the Gesuati altarpiece (c.1747). The Art

Center is fortunate in owning two works by Tiepolo. What other major attributions can be made among the Elvehjem's "unknowns," only time and patience will tell.

Arthur R. Blumenthal
Curator

13. Reproduced in *Ibid.*, pl. 178, 106 x 153 mm.

14. Professor James Byam Shaw, in a letter to this writer of May 26, 1971, saw "no direct connexion with the Gesuati altarpiece S. Rosa of Lima." However, he did suggest a date "in the 1740's," which would coincide with the date of the altarpiece. He concurred that our drawing "is by Giambattista Tiepolo—it is surely not by either of his sons, and it is certainly of beautiful quality." There is a pen and ink sketch for this altarpiece, formerly in the Orloff collection, Paris, and reproduced in Von Hadeln, pl. 38.

15. Besides Dr. Middeldorf's and Professor Byam Shaw's opinions mentioned in footnotes 4 and 14 above, Professor Terisio Pignatti, vice-director of the Civici Musei Veneziani, in a letter of March 17, 1971, to this author, thought our drawing looked "autograph of the master, . . . not . . . any other assistant. I would agree with Dr. Middeldorf that it is from the Würzburg period (1750-53)." However, Professor Knox, in the letter noted above in footnote 11, stated that he "would prefer an attribution to Domenico." He suggested a date in the 1760's. Dr. H. Ragaller, head curator of the Museum at the University of Würzburg, concurred in an attribution to Domenico.

PART TWO ACTIVITIES OF THE MUSEUM

Activities of the Museum

Elvehjem Art Center Council

The newly appointed Elvehjem Art Center Council held its first meeting on June 10, 1972, at the museum. Twenty-five members were appointed by Chancellor Edwin Young to seek financial assistance for the Elvehjem Art Center, to advise on its educational and cultural use by the academic community and the public, and to act as liaison between the Art Center and the public. Growth of the endowment fund (to be used primarily for acquisitions of works of art) will be given priority consideration by the Council.

Exhibitions, 1971-1972

The exhibitions presented by the Elvehjem Art Center this year spanned many centuries, countries, interests, and tastes. Financial support for these exhibitions was made possible through the generosity of the Brittingham Trust and the Anonymous Funds.

September 10-October 15, 1971

East 100th Street: Bruce Davidson Photographs

September 17-October 17, 1971

*University of Wisconsin Visiting Artists:
Al Held and Richard Hamilton*

October 22, 1971-January 16, 1972

William Hogarth's Prints

October 29, 1971-January 2, 1972

Indian Miniature Painting: The Collection of Earnest C. and Jane Werner Watson

January 21, 1972-March 19, 1972

Glass: Art Nouveau to Art Deco

February 4-March 12, 1972

Cubist Prints from the Collection of Dr. and Mrs. Abraham Melamed

March 17-April 23, 1972

Callot and Whistler: Two Series of Etchings

March 31-April 30, 1972

*University of Wisconsin Visiting Artists:
Ronald Bladen and Allan d'Arcangelo*

April 28-June 4, 1972

*Heirlooms: A Loan Exhibition of Ceramics, Textiles,
and Glass from the Permanent Collections of the
State Historical Society of Wisconsin*

May 5-June 11, 1972

*Architectural and Ornamental Drawings from the
University of Michigan Museum of Art*

June 16-August 20, 1972

Recent Acquisitions

June 9-August 20, 1972

Soviet Russian Paintings of the Thirties

Friends of the Elvehjem Art Center

Broad, continuing public support for the museum began with the formation of this membership group in 1971. There were 447 members in 1971-1972, and it is hoped that this charter-member group will be greatly expanded in the years ahead. These generous members have enlisted to help the museum through their annual contributions, and they receive invitations to exhibition receptions and lectures, monthly calendars of events, the *Bulletin*, and a discount on purchases at the sales desk.

Kohler Art Library

The Kohler Art Library was established to provide a unified, efficiently organized art historical resource for the University of Wisconsin System, with direct responsibility to the Madison campus and the Elvehjem Art Center; to offer an enriched collection of materials to visitors who may or may not be members of the university community and/or knowledgeable in art history; to offer a comprehensive collection of materials to support graduate study; and to offer the source materials necessary to support faculty and museum identification, purchase, teaching and research programs.

An inventory, not taken since 1879, was the imperative first step toward efficient development of the Kohler Art Library collection. Difficult and time consuming, inventory problems were compounded by lack of previous records; by indiscriminate reproduction of catalog cards; by incorrect and incomplete cataloging; by missing sets of author, title, and subject cards; by an author-title catalog misfiled and unrevised; and by a subject catalog alphabetized only by first word. By June, 1972, a complete and accurate inventory was accomplished and a catalog of 263,500 cards compiled.

A spin-off of the inventory project was the opportunity for the librarian to identify strengths and weaknesses of the collection. With budgeted state monies of \$8,435, one-time state monies of \$15,000, and gift monies from the Samuel H. Kress Foundation of \$9,000, the library added more than 4,000 volumes to the collection in 1971-72 (twice the number of volumes purchased in 1970-71) to bring the total holdings to 54,000 volumes. Holdings have tripled in six years and, of the Big Ten Universities, only the University of Michigan's collection of art books is now more extensive. 68,649 visitors came to use these materials and withdrew 36,944 volumes for home use. Oyer

600 mail and telephone reference inquiries from other campuses and museums were answered.

The basic housekeeping for the library completed, the staff now contemplates an in-depth acquisitions policy (rather than one of breadth); the organizing and indexing of exhibition and sales catalogue collections; and programs to facilitate the technology of art-historical research in order that information and ideas may rub shoulders. The function of a library is not only to answer questions but also to ask them.

Conservation and Restoration

In this year as in each of the years since 1967, a major effort was made to preserve and restore works of art in the University's permanent collection. Previous to 1971-1972, private funds supported conservation (the Anonymous Funds and the Humanistic Foundation), but this year funds were made available in the museum's budget for this important work. Two masterpieces in the collection, the Colin de Coter and Greco-Byzantine triptychs, consumed the largest portions of our conservation funds, and these beautiful paintings have now been saved from the deterioration that threatened to destroy them. In addition, professional restorers treated the Mateo Cerezo and Simon de Vos paintings, and two textiles were cared for during this year. Our membership in the Intermuseum Conservation Association is continued, and a thorough conservation inspection of the collection was made in May.

Elvehjem Art Center Education Program

The tour program at the Elvehjem Art Center had a very successful first year. Nearly 4,000 school children and 1,000 adults had guided tours at the Elvehjem between September 1971 and May 1972. The children's count for May 1972 more than doubled the number who came in May 1971. Our corps of hard-working volunteer docents conducted 219 tours to equally enthusiastic school and adult groups. Some teachers are beginning to plan for a tour of the Elvehjem Art Center as a permanent part of their curriculum.

During docent training, we stress the importance of being flexible with each new tour group, a practice which has brought encouraging comments from school children. One fourth grade boy wrote, "I used to think art museums were boring, but now I know how fun they can be." The most important educational project outside of actual gallery tours were the mini-lectures, initiated during the first docent training session in July 1971. Each volunteer selected an important art object in the Elvehjem Art Center collection and prepared a research paper, later available to all docents. This paper became the basis of a fifteen-minute free public lecture in the galleries given by the docent. This was originally done as speaking practice for the individual docent, but it became so popular with the docents and with our gallery visitors who came on their lunch breaks, that the series was extended and will be continued in the coming year.

In order to promote closer bonds between the branches of the fine arts, we invited small performing ensembles from the School of Music to present programs in our galleries. The musicians enjoyed this recital experience as much as their audiences did, who could sit and listen or wander through the galleries while listening.

In little more than a year, the Elvehjem Art Center education program has grown from a handful of interested art history students and one staff member to thirty-three enthusiastic docents under the supervision of the Tour Coordinator. The Madison school system, as well as schools and organizations across the State have taken advantage of our policy of free tours for children in grades kindergarten through high school. The modest charge of \$5.00 for each adult guided tour is used to support costs of maintaining the program.

A brochure on the tour program, 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, telephone (608) 263-2246.

Lectures, Seminars, and Conferences

The Elvehjem Art Center sponsored a number of lectures on art, and various departments utilized the auditoria and rooms for lectures on art-related subjects. These events were free to the public.

ACUCM Workshop for Concert Managers
 "Promotion for the Arts"
 August 24, 1971

Al Held, Visiting Artist
 Department of Art, University of Wisconsin
 October 6, 1971

Wisconsin Federation of Museums
 October 11, 1971

Wolf Rudolph
 Archaeological Institute of America, Madison Society
 October 18, 1971

Glen F. Kausman
 "Pre-Historic Southwestern United States (basket-maker and early Pueblo cultures)"
 November 4, 1971

Robert Lorenz
 "Glass Panel from Kenchreai-Restoration and Latest Reconstruction"
 November 5, 1971

Mrs. Earnest C. Watson
 "Indian Miniature Painting: The Watson Collection"
 November 7, 1971

Professor Pramod Chandra, University of Chicago
 "Indian Miniature Painting: Bundi and Kotah Schools"
 November 14, 1971

Gordon Orr, University of Wisconsin
 "Architecture of Frank Lloyd Wright, Louis Sullivan, George Grant Elmslie"
 November 15, 1971

Richard Hamilton, Visiting Artist
 Department of Art, University of Wisconsin
 November 17, 1971

Professor Charles Sawyer, University of Michigan
 Museum of Art
 "A University Museum Collects"
 December 13, 1971

Dr. and Mrs. Abraham Melamed
 "Collectivitis: Benign or Malignant?"
 February 6, 1972

Carroll Greene
 "History of Afro-American Art"
 February 15, 1972

Homer A. Thompson
 "Excavations in the Athenian Agora"
 February 18, 1972

Allan D'Arcangelo, Visiting Artist
 Department of Art, University of Wisconsin
 February 23, 1972

Professor Frank R. Horlbeck,
 Department of Art History
 "Medieval Architecture"
 March 23, 1972

Ronald Bladen, Visiting Artist
 Department of Art, University of Wisconsin
 April 19, 1972

Carroll Wales, Conservator
 "Conservation and Restoration Techniques"
 April 25, 1972

Ezat O. Negahban
 Archaeological Institute of America, Madison Society
 April 27, 1972

Anthony M. Clark, Minneapolis Institute of Art
 "The Minneapolis Institute of Art Collections"
 May 1, 1972

Brent Kington
 Union Crafts Committee
 May 9, 1972

Eve Howe
 "Aspects of Elizabethan Art"
 May 9, 1972

Dedication of Class of 1945 Gift
 "Mateo Cerezo's *St. Francis Receiving the Stigmata*"
 May 20, 1972

Joan Severa, State Historical Society of Wisconsin
 "Empire to Empire, Fashions from 1810-1910"
 May 23, 1972

Museum Training and Connoisseurship

The inauguration of this long-sought course (Art History 180-600-9) was held in academic year 1971-1972, and a program of discussion sessions, laboratory meetings, lectures, and field trips provided intensive instruction and training in the major aspects of museum work while exploring problems in judging quality in works of art. The full class of eight students was involved in practical sessions directed by Elvehjem Art Center staff members. The students in 1971-1972 were: Richard Born, Tamar Head, Janet Higgins, James Jensen, Joyce Ksicinski, Frances Margaret Lamont, Christine Leszczycynski, and Lance Neckar.

PART THREE DONORS AND ACQUISITIONS

Purchase Funds

(to July 1, 1972)

Anonymous Funds
Thomas E. Brittingham Fund
Thomas T. Coxon Memorial Fund
Edna G. Dyar Fund
Fairchild Foundation Fund
Mary A. Grant Fund
Humanistic Foundation Funds
Dr. C. V. Kierzkowski Fund
Earl & Eugenia Quirk Foundation Fund
Professor Joseph Tucker Memorial Fund
Max W. Zabel Fund

Gifts

Joseph P. Antonow
Jessica Barr
Dr. Donald M. Eiler
Mr. and Mrs. Stuart P. Feld
Mr. and Mrs. Arthur J. Frank
Eloise Gerry
Mr. and Mrs. Newman T. Halvorson
Mr. and Mrs. Wilfred J. Harris
Robert H. Hubbard
Mr. and Mrs. Irwin A. Layden
Dr. and Mrs. Abraham Melamed
Mr. and Mrs. Gordon R. Walker
Chi-Chuan Wang
John Wilde

Long-Term Lenders

Anonymous
Mrs. Eva Badura-Skoda
The Art Institute of Chicago
Mr. and Mrs. Arthur J. Frank
Mr. and Mrs. Barry Heyman
Dr. and Mrs. Alexander Hollaender
Frank R. Horlbeck
Mr. and Mrs. Herbert M. Howe
Mr. and Mrs. Ellis E. Jensen
Mr. and Mrs. Earl Morse
Mrs. Earl W. Quirk
Ralph Sandler
Mr. and Mrs. Fredrick E. Sherman
Mrs. Earnest C. Watson

Acquisitions

(July 1, 1971-June 30, 1972)

Paintings

Bellows, George, American, 1882-1925
Approach to the Bridge at Night, 1913
Oil on canvas, 34" H., 44" W.
Gift of Mr. and Mrs. Gordon R. Walker, 1972.8
Illustration 1
D'Arcangelo, Allan, American, 1930-
Constellation #4113, 1971
Collage, stencil, with graphite and acrylic on board,
21-7/8" H., 21-7/8" W.
Earl & Eugenia Quirk Foundation Fund Purchase, 71.34
Frankenthaler, Helen, American, 1928-
Pistachio, 1971
Acrylic on unsized canvas, 109" H., 79-3/4" W.
Humanistic Foundation Funds and Thomas E.
Brittingham Fund purchase, 71.32
Illustration 2
Greene, Stephen, American, 1918-
Cythera #3, 1971
Oil on canvas, 36-1/4" H., 36-1/4" W.
Dr. C. V. Kierzkowski Fund and Earl & Eugenia Quirk
Foundation Fund purchase, 71.33
Pyne, James Baker, English, 1800-1870
Mountain Lake Landscape
Oil on canvas, 15-1/2" H., 23-3/4" W.
Gift of Mr. and Mrs. Irwin A. Layden, 71.42

Sculpture

Unknown artist, South Italian
Stele fragment with inscription, 1st-2nd Century A.D.
Marble, 10-1/2" H., 6-5/16" W.
Bequest of Eloise Gerry, 71.43
Unknown artist, South Italian
Stele fragment with inscription, 2nd-3rd Century A.D.
Marble, 8-1/2" H., 6" W.
Bequest of Eloise Gerry, 71.44

Unknown artist, Studio of Andrea Riccio, Italian,
Paduan
Door Knob, c. 1530-40
Cast bronze, 5" H., 3-3/4" Deep.
Gift of Robert H. Hubbard, 1972.5
Illustration 3

Drawings

Brown, Gary, American, 1941-
Landscape Reflection (Self-portrait), 1971
Charcoal with coffee wash, 30-1/8" H., 22-3/8" W.
Gift of Mr. and Mrs. Arthur J. Frank, 1972.1

Johnson, Eastman, American, 1824-1906
Portrait of Miss Brinkley, 1855
Charcoal, heightened with white, on brown paper,
21-13/16" H., 18-3/16" W. (oval)
Gift of Mr. and Mrs. Stuart P. Feld, 71.29
Illustration 4

Wilde, John, American, 1919-
Portrait of Helen Ashman Wilde, 1944
Pencil with yellow tint, 18-1/2" H., 12-3/16" W.
Gift of John Wilde, 1972.2.

Prints

Chagall, Marc, Russian, 1889-
Les Fables de La Fontaine, 1927-31 (20 plates)
Etching, drypoint, & hand-colored tempera,
each plate approx. 11-3/4" H., 9-1/2" W.
Gift of Dr. and Mrs. Abraham Melamed, 71.30.1-20

Colescott, Warrington, American, 1921-
Faculty Meeting, 1950-1951
Serigraph, 14-5/16" H., 11-5/16" W.
Gift of Mr. and Mrs. Wilfred J. Harris, 1972.6

Dickson, Jennifer, Canadian, 1936-
Apocalypse III, 1966
Color etching, each plate approx. 22-1/2" H., 29-1/4" W.
Hazel Maryan Memorial Fund, Earl & Eugenia Quirk
Foundation Fund, & Edna G. Dyar Fund purchase,
1972.7a,b (69.8.2 in exchange for 1972.7a)

Dürer, Albrecht, German, 1471-1528
Portrait of Philipp Melanchton, 1526
Engraving, 6-3/4" H., 5" W.
Thomas T. Coxon Fund and Edna G. Dyar
Fund purchase, 71.27
Illustration 5

Pond, Clayton, American, 1941-
The Kitchen In My Studio on Broome Street, 1971
Serigraph, 38" H., 28-1/16" W.
Edna G. Dyar Fund purchase, 1972.3

Reed, Paul, American, 1919-
Thule, 1971
Serigraph, 19-1/8" H., 14" W.
Gift of Dr. Donald M. Eiler, 71.37

Reed, Paul, American, 1919-
Gilport One, 1971
Serigraph, 18-1/8" H., 17-1/4" W.
Gift of Dr. Donald M. Eiler, 71.38

Steinberg, Saul, American, 1914-
Georgetown
Color lithograph, 15-1/2" H., 22-1/8" W.
Gift of Jessica Barr, 71.39

Thiebaud, Wayne, American, 1920-
Boston Cremes, 1970
Color linocut, 13-9/16" H., 20-3/8" W.
Thomas E. Brittingham Fund, Max W. Zabel Fund,
Professor Joseph Tucker Memorial Fund, Fairchild
Foundation Fund, and Earl & Eugenia Quirk Founda-
tion Fund purchase, 1972.4
Illustration 6

Pre-Columbian Sculpture

Nayarit Culture, Western Mexico

Full-length human female figure, c. 2nd Century B.C.

Terracotta, 16-3/8" H.

Gift of Joseph P. Antonow, 71.40

Illustration 7

Mezcala Culture, Western Mexico

Full-length human figure, 300-400 A.D.

Sandstone, 15-3/4" H.

Gift of Joseph P. Antonow, 71.41

Textiles

Unknown artist, English

Christ and the Woman of Samaria at the Well, c. 1725

Silk embroidery on canvas, 19" H., 16-1/8" W.

Gift of Mr. and Mrs. Wilfred J. Harris, 71.28

Japanese Art: Lacquer

Unknown artist

Cosmetic Box, early 19th Century

Gold lacquer, 7" H., 9-1/8" W., 10-3/4" L.

Gift of Mr. and Mrs. Newman T. Halvorson, 71.31

Illustration 8

Chinese Art: Paintings

Unknown artist

Winter Landscape

Ink on silk, 154" H., 51" W.

Gift of Chi-Chuan Wang, 71.35

Unknown artist

Fisherman in Landscape

Ink on silk, 61-1/2" H., 38-3/16" W.

Gift of Chi-Chuan Wang, 71.36

PART FOUR ILLUSTRATIONS

Illustration 1

Bellows, George, American, 1882-1925

Approach to the Bridge at Night, 1913

Oil on canvas, 34" H., 44" W.

Gift of Mr. and Mrs. Gordon R. Walker, 1972.8



Illustration 2

Frankenthaler, Helen, American, 1928-

Pistachio, 1971

Acrylic on unsized canvas, 109" H., 79¾" W.

Humanistic Foundation Fund and

Thomas E. Brittingham Fund purchase, 71.32



Illustration 3

*Unknown artist,
Studio of Andrea Riccio,
Italian (Padua)*

Door Knob, c. 1530-40

Cast bronze, 5" H.

Gift of Robert H. Hubbard, 1972.5



Illustration 4

Johnson, Eastman, American, 1824-1906

Portrait of Miss Brinkley, 1855

Charcoal, heightened with white, on brown paper,

21-13/16" H., 18-3/16" W. (oval)

Gift of Mr. and Mrs. Stuart P. Feld, 71.29



Illustration 5

Dürer, Albrecht, German, 1471-1528

Portrait of Philipp Melancthon, 1526

Engraving, 6¾" H., 5" W.

Thomas T. Coxon Fund and Edna G. Dyar

Fund purchase, 71.27



Illustration 6
Thiebaud, Wayne, American, 1920-
Boston Cremes, 1970
Color linocut, 13-9/16" H., 20-3/8" W.
Thomas E. Brittingham Fund, Max W. Zabel Fund,

Professor Joseph Tucker Memorial Fund, Fairchild
Foundation Fund, and Earl and Eugenia Quirk
Foundation Fund purchase, 1972.4

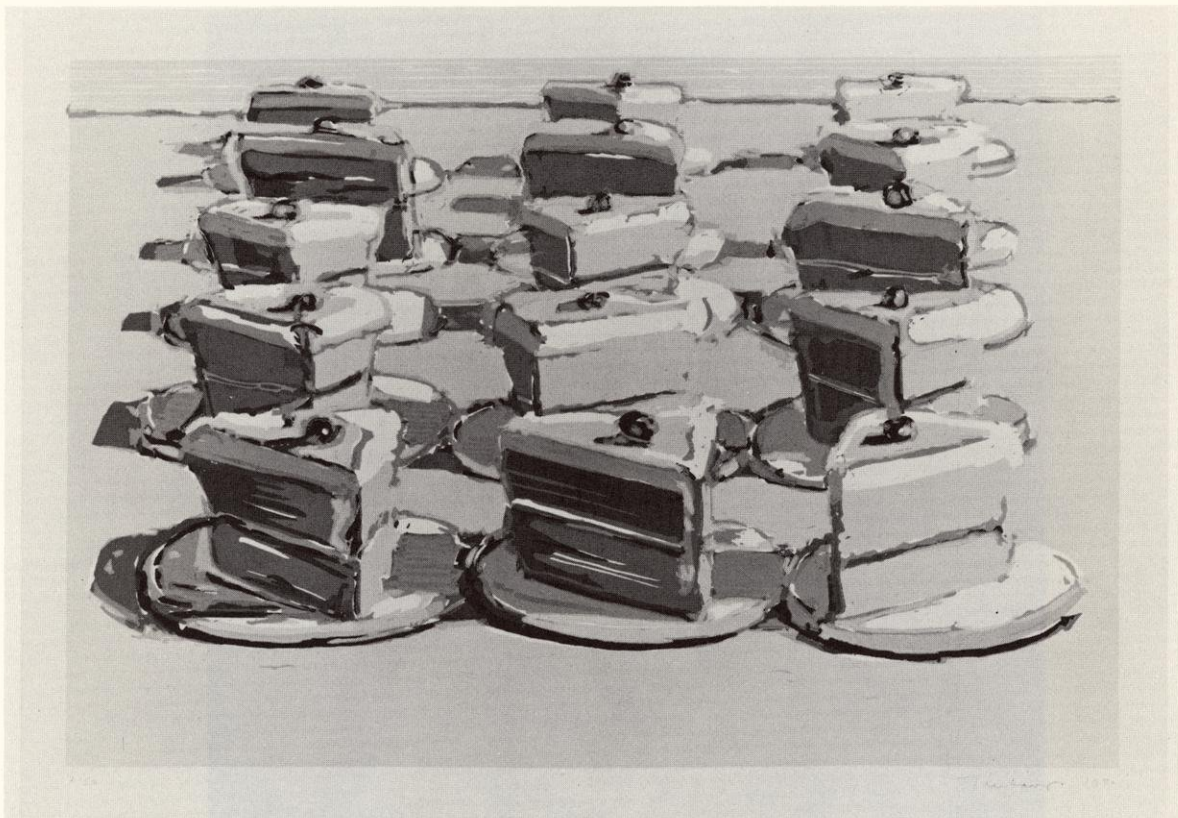


Illustration 7

Unknown artist, Nayarit culture, W. Mexico

Female Figure, 2nd Century B. C.

Terracotta, 16-3/8" H.

Gift of Joseph P. Antonow, 71.40



Illustration 8

Unknown artist, Japanese

Cosmetic Box, early 19th Century

Gold lacquer, 7" H., 9-1/8" W., 10-3/4" L.

Gift of Mr. and Mrs. Newman T. Halvorson, 71.31



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The thirty-second of the two...

EQC