



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Bulletin/annual report 1972-1973.

Elvehjem Art Center

Madison, Wisconsin: Elvehjem Art Center, University of Wisconsin,
[s.d.]

<https://digital.library.wisc.edu/1711.dl/26FKNOZXOC3X58G>

<http://rightsstatements.org/vocab/InC/1.0/>

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Bulletin

ELVEHJEM ART CENTER



Bulletin

ELVEHJEM ART CENTER

UNIVERSITY OF WISCONSIN,

MADISON, WISCONSIN

BULLETIN/ANNUAL REPORT

1972-1973

Cover:

Unknown artist, Northern Wei Dynasty,
386–535 A.D.

Head of a Bodhisattva from Yün Kang,
early 6th century A.D.

Gray sandstone, white pigment, 17"H.

Gift of Mr. and Mrs. Earl Morse, 1972.31

Contents

REPORT OF THE DIRECTOR 1

PART ONE NOTES ON THE COLLECTION 7

PART TWO ACTIVITIES OF THE MUSEUM 15

PART THREE DONORS AND ACQUISITIONS 37

PART FOUR ILLUSTRATIONS 49

Report of the Director

The past year was an active one for the Elvehjem Art Center. Gifts and purchases of works of art, exhibitions, new programs, events for our museum membership, lectures and conferences—all of these activities provided cultural fare for the University of Wisconsin and the Elvehjem's many visitors. We are not only an educational department, but we are the focus for countless hours of viewing enjoyment in our museum.

For an art museum such as this one, the growth of the permanent collection is perhaps its most important activity, for without this increase, our effectiveness in many other areas is severely diluted. Further on in Part III in this publication, all of our acquisitions for fiscal year 1972-1973 are listed, and a selection of the most outstanding ones is illustrated.

Among the thirteen exhibitions in the past year, eight were organized entirely by our own staff, and three of these were drawn exclusively from our own collection. *Italian Renaissance Festival Designs* was the first exhibition, to our knowledge, to explore the rich corpus of drawings and prints connected with the elaborate fêtes in Italy between 1480-1620. Another first was our initiation of a major show of Canadian art, *The Artist and the Land: Canadian Landscape Painting, 1670-1930*, which was organized by the National Gallery of Canada. Related to the first show was the "Italian Renaissance Festival," in which Monteverdi's *Orfeo* and Machiavelli's *Mandragola* were performed in the Paige Court. During the Canadian exhibition a symposium, "The Cultural Identity of Canada," was held.

In the past year the Elvehjem Art Center published a number of catalogues and brochures which are listed below. A publications list (noting full information on these publications and others and their prices) is available from our sales desk:

Bulletin/Annual Report 1971-1972

Expressionist Prints from the Kaerwer Collection

Intaglio

Italian Renaissance Festival Designs

The Artist and the Land: Canadian Landscape Painting, 1670-1930

Toulouse-Lautrec and His Contemporaries
(out-of-print)

Visitors often ask us: How do you organize an exhibition? What steps are involved in hanging a show? What do you do before the paintings arrive? These and other questions indicate the public's curiosity about an activity that we are concerned with daily. The photographic essay in Part II of this issue resulted from the inquiries, and we hope that it illustrates most of the answers.

Visitor count in the galleries is but one yardstick of our effectiveness. In 1972-1973 attendance was 70,145, a monthly average of 5,845, which is a slight increase over last year.

Increased responsibilities and professional growth have recommended several changes in staff assignments and their position descriptions. Effective July 1, 1973, Mr. Carlton E. Overland is appointed Curator of Prints and Drawings; Mr. John S. Hopkins is appointed Assistant to the Director in addition to his post as Registrar; and Mr. Henry Behrnd is appointed Conservator-Craftsman.

The Elvehjem Art Center has been especially fortunate to receive three matching-fund grants from the National Endowment for the Arts in 1972-1973:

- (1) Research and catalogue support: \$5,395
Icons from the Elvehjem Art Center
(Catalogue of the Joseph E. Davies Collection and gifts from Joseph Bradley, text and entries by Professor George Galavaris, McGill University, Montreal. Matching funds from conservation and photography budgets).
- (2) Exhibition and catalogue support: \$10,050
The Artist and the Land: Canadian Landscape Painting, 1670-1930
(Exhibition initiated by the Elvehjem Art Center, organized by Dr. R. H. Hubbard, Chief Curator of the National Gallery of Canada, catalogue

A preview and reception for Friends of the Elvehjem Art Center opened the important collection of Antique English Silver formed by The Folger Coffee Company.

Chamber music concerts by School of Music faculty and students are attractive blendings of art forms in a museum setting.



Players performed Machiavelli's *Mandragola* in the Paige Court in conjunction with the exhibition *Italian Renaissance Festival Designs*.



One of the Brittingham Galleries in the Elvehjem Art Center in which a portion of the permanent collection is exhibited.



Collectors Vernon and Sandra Hall discuss their exhibit of Italian Renaissance medals with Henry Behrnd (second from left), Conservator-Craftsman who constructed the display, and Elvehjem Art Center Director Millard F. Rogers, Jr. (far right).



essay by Northrop Frye, text and entries by Dr. Hubbard. Matching funds from the Thomas E. Brittingham Trust).

- (3) Museum purchase plan: \$10,000
(Acquisition of at least two works of art by living American artists for the permanent collection. Matching funds from the Charles E. Merrill Trust).

Two of these grants are now concluded, and the catalogue of the icon collection will be available in 1974.

One of our greatest assets is the assistance received from many agencies and individuals who offer their services to the museum. The Elvehjem Art Center Council, whose members are listed in this *Bulletin*, is appointed by the Chancellor. Their interest in this museum contributes importantly to our usefulness now and in the future. The Council meets twice each year at the museum; its members are engaged throughout the year in soliciting sup-

port for the Elvehjem Art Center Endowment and in advising the Director on programs. The Art Accessions Committee meets regularly to consider gifts and purchases and to recommend gifts for acceptance by the Regents. Their deliberations consider the quality and appropriateness for the collection of the prospective acquisition and other factors relative to the museum's role. The University Lectures Committee financially supported two lectures by distinguished speakers last year, Mr. Robert J. Charleston of the Victoria and Albert Museum, London, and Mr. Donald Oenslager, noted stage designer and collector. Although the extensive tour program is discussed in our Tour Coordinator's report, our Docents deserve special commendation and gratitude for the important part they play as volunteers in providing tours to adults and children during the year.

I would be remiss if this report did not note some of the problems faced last year and those problems that continue. Our most critical concern is

the lack of purchase funds, either budgeted or one-time grants. Without purchase funds the collection is a static one where few opportunities exist to improve its usefulness through careful selection of important, purchased works of art. Second, with the retrenchment of the University's funding, some of our services (custodial, security, etc.) have been curtailed, though not yet to a dangerous level. It is hoped that the Elvehjem Art Center can continue to function at a high professional level and not suffer because of cutbacks. Related to this is the problem of suitable landscaping for the building, which has never been accomplished because of inadequate funds and the Murray Street mall question. Third, exhibitions have been supported exclusively by solicited private funds (Thomas E. Brittingham Trust, Anonymous Funds, and Humanistic Foundation Funds) since the Elvehjem Art

Center opened in 1970. A more assured method of funding must be obtained. It would seem to be in the interest of the University to provide at least partial funding.

The Elvehjem Art Center is deeply grateful to those individuals listed in this *Bulletin*; the many donors (who are acknowledged individually with the list of acquisitions) of works of art, the Brittingham Trust grant that makes possible our major exhibition each year, the Humanistic Foundation grant, the Anonymous Funds for general exhibition support, the University of Wisconsin Foundation for its many services, Howard Mumford Jones for his gift, the Charles E. Merrill Trust and the National Endowment for the Arts grants, and those who have lent works of art during the past year.

Millard F. Rogers, Jr.
Director

PART ONE NOTES ON THE COLLECTION



Figure 1
Benjamin Goodison, English (active c. 1727–1767),
after designs of William Kent, English (1684–1748),
Pair of Terms or Candlestands,
carved and joined wood, gilt, 52½" H (133.4 cm)
Dr. C. V. Kierzkowski Fund purchase, 71.19.1,2



A Pair of Terms by William Kent and Benjamin Goodison

Two superb examples of English furniture, a pair of carved stands (Fig. 1) were acquired by the Elvehjem Art Center in 1971, bringing to this collection rare examples of two of England's most talented artists: the architect-designer William Kent (1684–1748) and the cabinet-maker Benjamin Goodison (active c. 1727–1767).⁽¹⁾ These gilt statue-pillars, or terms, are eighteenth-century descendants of the Greek and Roman quadrangular boundary marker of tapering shape, topped with a head or bust. Their very name is derived from Latin or Greek roots, *terminus* or *termon*. But in Georgian England they were used as supports for sculpture or candelabra in the palatial houses of the wealthy and titled; in such settings commissioned from William Kent, the mood was one of opulence, grandeur, and a harmonious blending of architecture-furniture-landscape, all conceived by the arbiter of taste during the reign of George II. Not only do these acquisitions enrich our small but growing holdings of fine furniture, but they permit a careful examination of other terms by Kent and Goodison.

The Elvehjem pair of terms is capped by square tops with canted corners resting on Ionic capitals and fat-cheeked boys' heads. Wings sprout from the shoulders, and the tapering shafts are carved with acanthus and oak leaves at front and sides. The square bases have twisted ribbon and fluted moldings. When the terms were acquired by a dealer at auction, they had been painted to resemble dark bronze (Fig. 2).⁽²⁾ The terms were owned, until

sold at auction in 1968, by the Earls Poulett, the family that commissioned them from the maker in the early eighteenth century. John, first Earl Poulett (1668–1743), formed with his son a renowned collection of furniture at Hilton House, Somerset, that was especially rich in English japan furniture, carved walnut examples and baroque-style pieces by Goodison and Matthias Lock.

The uses of these and other terms certainly must have varied with the owners' wishes; but originally they were supports for bust portraits, if William Kent's last will and testament is proof of the intended use of those he owned. Kent gave bequests to "My Lord Lovell, Inigo Jones and Palladio Bustos with wooden terms" and "to Mr. Thomas Brian, Milton and Dryden Bustos with wooden terms, to Mr. Alexander Pope, Raphael Head Busto and the Wooden Term. . . ." ⁽³⁾

Kent's influence on English taste stemmed from his skillful assimilation of European (particularly Venetian and Roman) baroque architecture and design. In 1709, he was sent to Italy by three patrons, including Lord Burlington; his travels to Vicenza, Verona, and Venice especially impressed him with the Palladian style. Thereafter, his architecture, furniture, and decoration were based on classical models of Andrea Palladio (1508–1580) and the English architect Inigo Jones (1573–1652). Kent's clients included the Crown (in 1726 he was appointed *Master Carpenter of the King's Works* and in 1735 *Master Mason and Deputy Surveyor of the King's Works*) and several aristocrats. Perhaps his most conspicuous contribution to English art was his furniture, though he was noted equally in his day as a painter, landscape designer, and architect. The contrasting opinions of Sacheverell Sitwell and Sir Horace Walpole, quite apart in time and approbation, nevertheless both endorsed his talent as designer. Sitwell thought Kent's furniture "among the greatest splendours of

1. Ht. 52½ inches. Carved, joined, and gilt pine. Dr. C. V. Kierzkowski Fund purchase, 71.19.1, 2.

2. Sotheby and Co., London, November 1, 1968, p. 27, Lot 61. It is likely that the original, gilt surface was painted to resemble bronze in the late eighteenth or early nineteenth century to satisfy later tastes. The bronze-color coating was removed by the dealer, revealing the gilt surface of Kent's and Goodison's intentions. Joiner's marks in pencil appear beneath the square bases (the term at left in Fig. 1 is marked four times No. 2 and the term at right four times No. 1). These marks are partially obscured by wedges and elements of the fitting within the base.

3. Kent's will quoted in Margaret Jourdain, *The Work of William Kent* (London, 1948), pp. 89–90.

Figure 2
Elvehjem Art Center terms (before cleaning)



interior decoration in England, and it is unmatched in any other country in the world."⁽⁴⁾ Disdaining Kent's competence as a painter, Walpole recorded in his *Anecdotes of Painting in England*: "To compensate for his bad paintings, he had an excellent taste for ornaments, and gave designs for most of the furniture at Houghton, as he did for several other persons."⁽⁵⁾

Kent's designs for furniture depended on architectural motifs. Indeed, Kent's furniture is best seen in its Kentian architectural setting of similar character: heavy cornices and pediments, flamboyancy, monumentality. The consoles, side tables, terms, and other furniture were conceived as integral parts of the room; gilt and monumental scale of the pieces increased the grandeur of the ensemble. While Kent's debt to Palladio and Inigo Jones is known, his acquaintance with Andrea Brustolon (1662–1722), the greatest Venetian designer and furniture-maker, is only surmised. But surely Brustolon's sculptural style and utilization of human figures as supports were attractive to Kent, and his Italian travels in Palladian country must have introduced him to the Venetian's work.

More important than direct Italian influences on Kent was the role of Inigo Jones, and from him came not only architectural ideas but those for furniture.⁽⁶⁾ Perhaps the primary source for the Elvehjem terms and similar ones by Kent is the intended chimney-piece design by Jones for Wilton House, Salisbury, Wiltshire (Fig. 3), where term-like figures adorn the ends of the massive supports for the mantle. Kent must have known this specific design when he undertook the design and decora-

4. Sacheverell Sitwell, *British Architects and Craftsmen* (London, 1948), p. 129.

5. Horace Walpole, *Anecdotes of Painting in England*. . . , IV (London, 1771) [4th edition], p. 113.

6. See John Vardy, *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent* (London, 1744), where seventeen designs by Jones and thirty-three plates by Kent were engraved by Vardy. There were numerous borrowings by Kent in his buildings and architectural details from Jones.

Figure 3
John Vardy (after Inigo Jones),
Chimney piece for Wilton House, Salisbury,
illustrated in J. Vardy, *Some Designs of Mr. Inigo Jones*
and Mr. Wm. Kent (London, 1744), plate 13

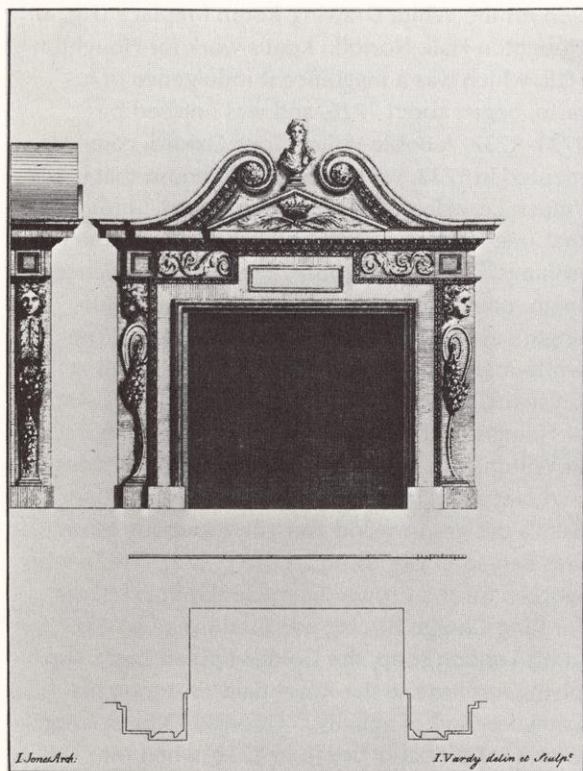


Figure 4
William Kent,
White Drawing-Room, Houghton Hall, Norfolk,
completed 1731–1732,
illustrated in M. Jourdain, *The Work of*
William Kent (London, 1948), figure 96



Figure 5
Benjamin Goodison, after design by William Kent,
Term, example at Raynham Hall completed by 1732,
illustration from F. Lenygon, *The Decoration
and Furniture of English Mansions . . .* (London, 1909),
figure 37



tion for the White Drawing-Room fireplace (Fig. 4), Houghton Hall, Norfolk. Kent's work for Houghton Hall, which was a magnificent indulgence of his taste, began about 1726, and was finished by 1731–1732. A noble visitor, Lord Oxford, commented in 1732, when visiting the house that it was "much crowded with terms and bustos," indicating that free-standing terms were among Kent's furnishings.⁽⁷⁾ Chiswick House, another dependence on Inigo Jones' designs, was finished for Lord Burlington at about the same time, 1730–1732. The white-marble fireplace in the Octagon Room at Chiswick, like the one in the White Drawing-Room at Houghton Hall, was inspired by Jones' fireplace at Wilton with attached terms facing to the sides.

A craftsman largely responsible for executing Kent's designs in wood and gilt, especially terms, was Benjamin Goodison (active c. 1727–1767), who worked for the Crown (he made the Royal Barge for King George III). He was established by 1727 at his London shop, the Golden Spread Eagle, supplying furniture to the Royal palaces during his known period of activity.⁽⁸⁾ Goodison's association with Kent probably began in 1732, when the latter began designing the decoration for rooms in Hampton Court Palace. From this date are Goodison's terms for Frederick, Prince of Wales.⁽⁹⁾ Again utilizing William Kent prototypes, Goodison produced the gilt pedestals and all of the furniture for the Picture Gallery (between 1737–1747) at Longford Castle, Wiltshire.

The Elvehjem terms are related to the type by Kent-Goodison made for Raynham Hall, Norfolk, c.1724–1732 (Fig. 5). Closer, however, is the relationship to the pair in the Victoria and Albert Museum, London (Fig. 6), except for the scrolled feet and surface treatment of scales. Nearly identical to the Elvehjem pair in Ionic capitals, putti-heads,

7. Jourdain, *op. cit.*, p. 63.

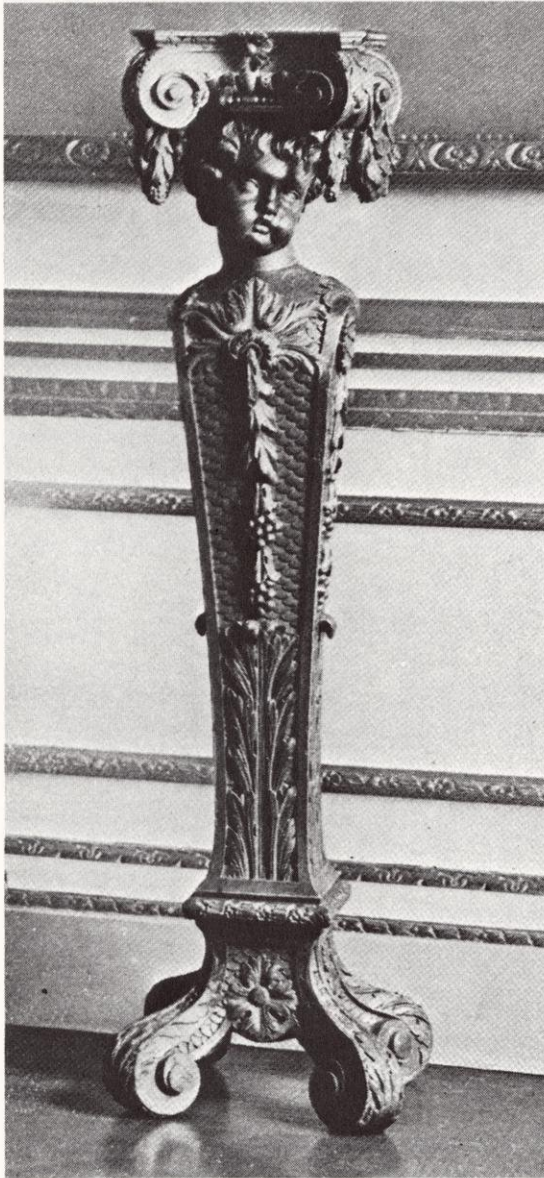
8. Ralph Edwards and M. Jourdain, *Georgian Cabinet-Makers* (London, 1955) [rev. ed.], p. 44.

9. *Ibid.*, pp. 45–46.

Figure 6
Benjamin Goodison,
after design by William Kent,
Pair of Terms,
Victoria and Albert Museum, London



Figure 7
Benjamin Goodison,
after design by William Kent,
Term, example at Chatsworth, Derbyshire,
illustration from P. Macquoid and R. Edwards,
The Dictionary of English Furniture, III
(London, 1927), p. 153, figure 2.



swags, and leaves is the pair now at Chatsworth, formerly at Devonshire House, designed by Kent and certainly made by Goodison (Fig. 7). Kent's work at Raynham Hall and Houghton Hall, compared with the dates of Goodison's known activity, support the dating of c.1730 for the Elvehjem Art Center terms. The association of these men and their collaborative efforts are well-documented. Other examples of their terms, but the type employing the adult male or female head and often a severely tapered column, are illustrated in several books on furniture.¹⁰⁾

It is interesting to see how motifs were exchanged on Kent-Goodison terms, giving these pieces the vitality of furniture *cum* sculpture. The Elvehjem Art Center pair of terms represents not only an important period of English furniture but they are major examples of two of England's finest artists.

Millard F. Rogers, Jr.
Director

10. See illustration in: Francis H. Lenygon, *The Decoration and Furniture of English Mansions During the Seventeenth and Eighteenth Centuries* (London, 1909), plate 37; Edwards and Jourdain, *op. cit.*, plates 42-43; Percy Macquoid and R. Edwards, *Dictionary of English Furniture, III* (London, 1927), p. 153, fig. 1; and a pair on London art market, May 1971 (Frank Partridge).

PART TWO ACTIVITIES OF THE MUSEUM

Activities of the Museum

Elvehjem Art Center Council

Chancellor Edwin Young's decision in the spring of 1972 to create the Elvehjem Art Center Council deserves commendation for its wisdom and foresight. The Council's first year has been a good year.

Recognizing the Council's composition—faculty, administration, students and alumni, guided by Millard F. Rogers, Jr., the Center's Director—it isn't hard to see why the Council's semi-annual meetings have been exciting and rewarding gatherings. Council members, articulate and interested, are dedicated to building the Center into a matchless gem.

This past year, not only Council members, but a growing number of alumni and friends have given paintings, sculpture, prints, rare objects of art, and additions to the remarkable art library. The Center's possessions are now appraised in excess of \$4,000,000.

The one major project conceived and launched this past year is the goal of a \$2,500,000 Endowment Fund. A year ago the Center had no endowment. Without one there is no assured source of funds for exhibitions and acquisitions. Both are vitally needed for the Center's nourishment and growth. In the year just ended, we did attract in excess of \$286,000. This effort will continue, and we shall stay with it until we attain its goal. This will take time, but it will be done.

Gordon R. Walker
Chairman, 1972–1973

Friends of the Elvehjem Art Center

The "Friends of the Elvehjem Art Center" is now two years old and has grown from its 447 members, reported to you in the 1971–1972 *Bulletin*, to 681. "Friends" represent twenty-nine states and two foreign countries, Canada and Japan. In a comparative study of this membership total to that of other university museums, the Elvehjem has succeeded in attracting many members in a very short period of time. We are proud to have interested so many in its livelihood.

This past year tested the wisdom of the mechanical workings of our young program. Having adopted the computerized labeling system offered by the University Computing Center, the membership secretary feverishly learned how to read computer output. Gratefully, the computer rarely fails to furnish us with legible mailing labels. Thinking we had mastered the procedure for mailing monthly calendars and exhibition invitations, it came as a surprise to learn some members were occasionally receiving mailings after the intended event. A questionnaire and telephone survey were implemented to determine the length of time for delivery. Response to this survey showed the necessity for an overall change in the system, specifically the need to allow two weeks for anyone outside of Madison, Wisconsin.

Last year "Friends" received eleven calendars, six invitations, a *Bulletin*, and two posters and two announcements related to special events at the Elvehjem Art Center.

The year 1972–1973, also saw the first attempts at membership renewals. Renewal letters were sent out to coincide with the month a member originally joined. No difficulties were discovered, although our attrition rate of 29% was disappointing. We seek a minimal rate this coming year.

Updating printed matter on the "Friends of the Elvehjem Art Center" was deemed essential and

so a new brochure was prepared, designed, and printed in the last months of the year.

The highlight of the year occurred on June 10th when the Elvehjem hosted a buffet dinner and exhibition preview for *Antique English Silver* in honor of the "Friends." Guests enjoyed good food, good music and (it is hoped) good company. In appreciation of the enthusiastic response from those attending, the Center will hold similar special events yearly.

Since the "Friends" program is not welded in tradition, your help can determine its direction for years to come. We would welcome any ideas you have for improving the "Friends of the Elvehjem Art Center."

Niki Merrigan Hicks
Membership Secretary

Exhibitions, 1972-1973

Our exhibitions were supported again by private financial support from the Brittingham Trust and Anonymous Funds. Costs for packing, transportation, rental fees, and installation continue to rise, yet our exhibitions and entrance to the museum are free to the public at all times. That the Elvehjem Art Center can organize an exhibition schedule of this quality and variety while working with limited funds testifies to the resourcefulness of its staff. The educational benefits of exhibitions for our academic and non-academic visitors are countless, and it is hoped that budgeted funds will be available in the near future.

August 31-October 15, 1972

Expressionist Prints from the Kaerwer Collection

September 7-October 22, 1972

Furniture Design: Contemporary Classics

October 20-December 10, 1972

Chiaroscuro Prints

November 2, 1972-January 3, 1973

Caring for the Collection: Restoration Progress Report

December 14, 1972-January 25, 1973

Selected Prints and Drawings from the Permanent Collection

January 12-February 18, 1973

William King Sculpture

February 1-March 11, 1973

Intaglio

March 1-April 1, 1973

Walter Gropius: Buildings, Plans, Projects, 1906-69

March 15-May 6, 1973

Italian Renaissance Festival Designs

April 11-May 23, 1973

The Artist and the Land: Canadian Landscape Painting, 1670-1930

May 11–July 1, 1973

Toulouse-Lautrec and His Contemporaries

June 10–August 29, 1973

Antique English Silver: The Folger's Coffee Collection

July 6–August 15, 1973

Prints by Alfred Sessler

Conservation and Restoration

Efforts were continued to preserve and restore important works of art in the University's permanent collection. Much of the treatment was accomplished in our conservation laboratory, and a number of objects were sent to conservators for their specialized services. Funds were provided in the museum's budget for these services and for the Elvehjem's membership in the Intermuseum Conservation Association.

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

PAINTINGS

Colijn de Coter, *Pieta*, Triptych, 13.1.1

John Wesley Jarvis, *Asa Clapp*, 65.6.1

Icon *Polyptych*, 62.4.2

Icon *Triptych*, 62.4.1

Icon, *Sts. Basil the Great and Basil the Blessed*, 37.1.15

Icon, *Great "Deesis,"* 37.1.16

Oklad for Icon, 37.1.16

SCULPTURE

Randolph Rogers, *Indian Hunter Boy*, 1972.13

Indian, *Standing Buddha*, 1972.21

Indian, *Seated Bodhisattva*, 1972.22

Indian, *Seated Maitreya*, 1972.23

Indian, *The Buddha's Descent*, 1972.24

Indian, *Fragment of a Relief*, 1972.25

Indian, *Buddha in "Abhaya Mudrā,"* 1972.26

Indian, *Dancing Ganeśa*, 1972.27

Indian, *Unidentified Goddess*, 1972.28

Indian, *Torso of a Male Figure*, 1972.29

Indian, *Varāhī*, 1972.30

Khmer, *Buddha Mucalinda Head*, 1972.33

Spanish, *St. Gregory*, 1972.74

Netherlandish, *Christ Crucified*, 1972.78

North Italian, *Roundel*, 1972.75

DRAWINGS

- Jan Both, attributed, *Landscape with Trees*, 64.15.3
 Pietro Bonzi, called Il Gobbo, *Journey to Emmaus*,
 64.15.2
 School of Rubens, *Studies of Heads*, 64.15.12

PRINTS

- Henri de Toulouse-Lautrec, *May Belfort*, 1972.60
 Henri de Toulouse-Lautrec, *Divan Japonais*, 1972.61
 Henri de Toulouse-Lautrec, *Jane Avril*, 1972.62
 Henri de Toulouse-Lautrec, *Elles*, 1972.63
 Henri de Toulouse-Lautrec, *Aristide Bruant*, 1972.64

MOSAICS

- Early Christian mosaics, 1972.17–20

DECORATIVE ARTS

- French Empire Chandelier, 1972.55

Education Program

Tours, mini-lectures, a University Extension course, chamber music, a special program on antique silver, a Saturday morning children's program, ideas, ideas, ideas—the past year was an active expansion of all facets of educational programming at the Elvehjem Art Center.

More than 6,100 people toured the Elvehjem Art Center last year, and 4,200 of these were children. The exact total (6,154) shows an increase of more than 900 children and adults over the fiscal year 1971–1972. These totals do not include the more than 2,700 people in adult and children's groups who used the galleries on their own.

All the tours were different. Our forty-two volunteer Docents gave half-hour tours to kindergarteners and pre-schoolers; tours in French to University (and one high school) French classes; special tours on mythology and ancient art to Latin and social studies classes; and general tours to grade-school children, alumni groups, Girl Scouts, ladies' clubs, and conference groups. We also gave tours to a few teachers' groups to acquaint them with the museum. Children's groups are charged no tour fee, and adult groups pay \$5.00 per guide per tour.

Classroom preparation for a museum visit is always useful. In order to aid teachers with this, we developed two slide packets with short descriptions of each slide, which are being lent free of charge. The first slide set is an introduction to the Elvehjem Art Center, and it includes twelve slides of paintings and sculpture on view in the museum. The "Mythology and Ancient Art" slide set includes sixteen slides of Greek vases, of ancient Greek and Roman coins, and of paintings with classical subject-matter—all on view in the Art Center. Teachers have been using the slides and have been finding them most helpful.

Mini-lectures continued to draw interested visitors, particularly when they dealt with such popular current exhibitions as *Furniture Design: Contemporary Classics*, *Walter Gropius: Buildings*,

Plans, Projects, 1906–1969, and Toulouse-Lautrec and His Contemporaries. We also presented special mini-lectures on William Hogarth's *Election Entertainment* prints shortly before the national elections in November. When the University's Opera Workshop presented Stravinsky's opera, *The Rake's Progress*, we displayed the original Hogarth prints which inspired the opera. The mini-lectures have been very successful in spotlighting museum treasures and current exhibitions. A total of sixty-two mini-lectures were presented from September to May.

In addition to regular tour activities and mini-lectures, our education department assisted with the symposium, "The Cultural Identity of Canada," and aided University Extension in the planning and giving of a successful and well-attended course—held in the museum—called "How to Read a Painting." A Saturday morning children's class held this year will be expanded next year into a more far-reaching program. A "Silver Seminar" was planned in conjunction with the exhibition *Antique English Silver*; the seminar included a lecture on antique silver, a silversmithing demonstration, and refreshments served on the silver service from the battleship U.S.S. Wisconsin. The event attracted over 200 people.

We continue to work with the Music Department in organizing chamber music concerts in the galleries. The five public concerts presented last year included harpsichord, string quartet, piano, vocal and flute music which were performed by advanced music students. We have recently secured permission for occasionally moving in a grand piano, which will vastly expand our possibilities for gallery concerts.

The year has been a busy and exciting one. Both continued projects and those launched for the first time last year are growing and reaching people in the University community, Madison, and beyond.

Virginia Merriman
Tour Coordinator

Lectures, Seminars, and Conferences

These events on art-related subjects were free to the public and were announced, when advance notice was sufficient, in monthly calendars sent to *Friends of the Elvehjem Art Center* as a part of their museum membership privileges.

Department of Classics
Summer Institute: "Foundations of Western Culture"
June 12–30, 1972

Department of Art
Slide and lecture presentation
August 2, 1972

Sam Gilliam, Visiting Artist
Department of Art
September 27, 1972

R. J. Charleston, Victoria and Albert Museum, London
"The History of Glass Decoration"
October 10, 1972

Professor Frieda High, Department of Afro-American Studies
"African Art"
October 11, 1972

Professor Robert Beetem, Department of Art History
"Some Aspects of Expression in Portraiture and Narrative Painting of the 18th Century"
October 20, 1972

Millard F. Rogers, Jr., Elvehjem Art Center
"The 18th Century Chiaroscuro Print"
October 20, 1972

Emile de Antonio, Visiting Film-maker
"Filming Contemporary Painting"
November 16, 1972

Dr. James Swauger, Carnegie Museum, Pittsburgh
"Rock Art of the Upper Ohio Valley"
November 17, 1972

Professor Jan Bialostocki, National Museum of Poland

"Rembrandt & Posterity" (Rojtman Lecture)

December 6, 1972

Lowell Darling, Visiting Artist

Department of Art

December 8, 1972

Mel Ramos, Visiting Artist

Department of Art

February 7, 1973

Dr. Silvio Skefich, Indiana University

"Nin: Excavating a Roman City in Dalmatia"

February 8, 1973

Linda Baumgarten, Allen Lecture Series, Department of Related Art

"17th & 18th Century Upholstery Styles and Fabrics"

February 15, 1973

Professor James Marrow, University of Chicago

"From Sacred Rhetoric to Descriptive Narrative:

Transformations of Passion Iconography in the Late Middle Ages"

March 2, 1973

Elvehjem Art Center

Film: "Walter Gropius Interview: Invitation to Art"

Film: "Shaping the Future"

March 4, 1973

Donald Oenslager, Collector and Stage Designer

"The Heritage of the Italian Renaissance Theater"

March 15, 1973

Professor Robert Rodini, Department of

French and Italian

"Three Moments in Italian Renaissance Theater:

Poliziano's *Orfeo*, Machiavelli's *Mandragola* and Tasso's *Aminta*"

March 22, 1973

Elvehjem Art Center

Monteverdi's *Orfeo* performed by Sam Muni's Pro Musica ensemble with dances choreographed by Anna Nassif

March 25 and 28, 1973

Department of Related Art

Lecture

March 29, 1973

Dr. Ruth A. Thomas, Fogg Art Museum, Harvard University

"The Cyclops and Polyphemos: A New Look at an Old Face"

April 6, 1973

Elvehjem Art Center

Machiavelli's *Mandragola*, directed by Sybil

Robinson

April 7 and 8, 1973

Milo Banghman, Allen Lecture Series, Department of Related Art

"Furniture Design"

April 9, 1973

Professor Alfred Moir, University of California-Santa Barbara

"Caravaggio's Copiests—How Copies Become Fakes"

April 27, 1973

Frank Owen, Visiting Artist

Department of Art

April 30, 1973

Jack Ogden, Visiting Artist

Department of Art

May 1, 1973

Jane Wilson, Visiting Artist

Department of Art

May 1, 1973

Elvehjem Art Center

Film: "Rose Marie"

May 3, 1973

Stephen Kaltenbach, Visiting Sculptor

Department of Art

May 4, 1973

Elvehjem Art Center

Films on Canadian art and artists

May 6, 1973

Elvehjem Art Center

Symposium: "The Cultural Identity of Canada"

Speakers: John Timmerman, Consul General of Canada

Professor Ramsay Cook, York University, Toronto

Dr. Robert H. Hubbard, National Gallery of Canada
Ottawa

Professor Roy Daniells, University of British
Columbia, Vancouver

Professor Jean Ethier-Blais, McGill University,
Montreal

Professor Andrew H. Clark, University of Wisconsin-
Madison

May 7-8, 1973

Elvehjem Art Center

Film: "Sergeant Preston of the Yukon"

May 10, 1973

Elvehjem Art Center

Films on Canadian art and artists

May 13, 1973

Mrs. Joseph Gamroth, Madison

"Antique English Silver"

June 10, 1973

Professor Fred Fenster, Department of Art

Lecture-demonstration on silver craftsmanship

June 10, 1973

Cindy Nemser, Visiting Lecturer

Department of Art

June 25 1973

Kohler Art Library

The year just past has been filled with a crowded calendar and many activities, but acquisition and organization received special emphasis.

The Kohler Art Library added 3,264 books and serials to its collection (a growth of 6.2 per cent) to bring its holdings to 55,871 volumes, one of the largest public university collections in the United States. About one-third of these volumes arrived via the University's blanket order program whereby agents in nearly every country in the world automatically send, often before publication date, scholarly works which fit the profile of our collecting responsibilities. Another third were selected on an individual title basis from reviews in major American and European art and architecture periodicals and national and specialized bibliographies. The generosity of the Samuel H. Kress Foundation made possible another third of this year's arrivals. These are titles (which have often long been in our desiderata file) gleaned from out-of-print and rare book dealers' catalogues or offered by friendly dealers who know their titles will enrich our collection.

This acquisitional activity caused the library staff to make a major shift in the book stacks which are already becoming crowded after only three-years' occupancy. Money, however, not space, is still the chief worry. The lack of non-lapsing, non-restricted gift funds keeps us painfully on edge when dealers offer especially desirable material.

A number of organizational projects have been underway during the year. The entire staff has been occupied with the identification of rare, expensive, and early imprint volumes which have resided on open shelves since long before the Kohler Art Library was formed from the University's general collections. Often the process has been exciting and rather like an archaeological dig in which the staff has enthusiastically taken part. The process has resulted in a restricted collection and an en-

tirely new circulation policy grounded on status of material rather than status of reader. Our desiderata file also increased as we discovered the need for additional editions or volumes to complete a set.

Another very important project, which has been of special service to the museum staff, is the ongoing organization of the following: (1) the vertical file collection of auction, dealer, and exhibition catalogues; (2) the brief biographical materials acquired through, or supplementing, our foreign acquisitions programs; (3) the world-wide clippings about such Wisconsin notables as Aaron Bohrod, John Steuart Curry, and Frank Lloyd Wright; (4) and the picture archives from the Victoria and Albert Museum, London. All items, now 1,611, in this rapidly growing collection are represented in the subject catalog of the library. A similar project subject cataloged all of the Department of Art History's MA and PhD theses and dissertations, which are now on deposit in the library.

These activities drew 49,570 readers into the library, who subsequently withdrew 27,412 books for use outside of the library. Not unmindful of its other responsibilities as Wisconsin's major art resource, the Kohler Art Library staff vigorously promoted inter-library loan cooperation, gave a number of special lectures to the university's graduate library school and apprenticed some of these students in the art library.

William C. Bunce
Librarian

News and Publicity Program

Since September, 1970, the aim of the publicity program at the Elvehjem has been three-fold: first, to reach the University community, as well as Madison and Wisconsin residents, and to encourage them to frequent the museum.

Our second aim has been to contribute to the educational programs of the University by arranging and publicizing inter-department projects in which the Elvehjem is involved. For example, the "Italian Renaissance Festival," which took place in the Paige Court of the Elvehjem, involved serious students in the departments of theater, dance, and music. We also arranged for a one-hour special program on WHA-TV (21), the University of Wisconsin's educational station.

Third, and most importantly, it is through the publicity program that the Elvehjem Art Center establishes and maintains a national and international reputation as a museum of high standards. Our national coverage is a particularly important means of reaching potential donors and alumni who live across the United States. It helps to familiarize other museums with the quality of the Elvehjem collection, facilities, and educational programs.

Although the Elvehjem is a university museum, our publicity program is similar in scope and coverage to that of any major civic museum. Our mailing list includes 200 national journals, major newspapers, Wisconsin dailies, Dane County weeklies, as well as local radio and television stations. The University of Wisconsin News and Publications Service generously handles the actual addressing and mailing of the envelopes for news releases.

Releases are mailed for all new exhibitions, special events, mini-lectures series, and new acquisitions as they are displayed. We cooperate closely with the major newspapers and work with them as much as possible on an individual basis.

In addition to eleven releases sent out on our

changing exhibitions, we mailed five on special events (including the debut of the Wisconsin Brass Quintet at the Elvehjem, a symposium on "The Cultural Identity of Canada," and a lecture by Robert Charleston of the Victoria and Albert Museum in London); six releases on such general topics as new evening tours and current mini-lectures; and seven feature stories for the Madison papers. These ranged from furniture collecting to caring for antiques and the history of coffee. Visits to New York are made once or twice a year in order to contact editors of national art journals who are interested in future major exhibitions and new acquisitions. We work with travel magazines and student publications at the University.

This year, for the first time, we cooperated with another museum in arranging publicity for our major exhibition of the year, *The Artist and the Land*. The National Gallery of Canada, Ottawa, helped us to extend coverage of the exhibition to the Canadian papers and was instrumental in arranging for Canadian reporters to come to Madison to review the exhibition. Lead articles were carried by Quebec and Toronto papers.

Since September, we have tried to expand our work with radio and television stations in Madison. We jointly produced several programs with WHA-TV, which varied from "Caring for the Collection" to "Walter Gropius" and "A Festival at Court." We also schedule Elvehjem staff members and guests to appear on interview shows on commercial stations. For example, we have appeared regularly on "Today in Madison" on WMTV (15) and "The Farm Hour" on WISC-TV (3). The subject for discussion depends on the current exhibition. In addition, we provide the local radio and television stations with slides and public-service spot announcements each time a major exhibition changes. Stations WKOW-TV (27) and WHA-TV (21) have shown special interest in this project. Our response has been good, and many visitors mention that they have come to a particular exhibition because they

heard about it on the radio or saw the announcements on television.

WHA-Radio has been helpful in interviewing the people involved in planning our major exhibitions for a one-hour program that is broadcast state-wide, called "From Around the State." There are brief interviews on their weekly calendar programs.

Because much of our publicity is carried by journals that work six months in advance, often we find ourselves preparing publicity for exhibitions close to a year ahead. In addition to releases that have to be written, television and radio shows must be planned, and photographs and slides of objects in the exhibition obtained. As this year ends, we are in the midst of preparations for the opening in New York of this coming year's major exhibition, *Paintings from Midwestern University Collections*, which will be shown at the Elvehjem Art Center, January 20-March 3, 1974.

Catherine C. Brawer
Publicity Coordinator

Museum Training and Connoisseurship

For the second consecutive year, students enrolled in this course (Art History 180-600-9) met throughout the academic year for discussions, field trips, lectures, and laboratory sessions. Blending theoretical and practical approaches to museum problems, the students were introduced to a wide variety of activities. They participated as apprentices or interns in many jobs, and they learned by working under professional supervision. The students in 1972-1973 were: Tom Beecher, Susan Benforado, Gary Gresl, Randall Gunther, Joann Moser, Abigail Roseman, Ellen Threinen, and Elaine van den Heuvel. They prepared the exhibition *Intaglio* as a class project.

Behind-the-Scenes: Development of an Exhibition

An art museum has four basic purposes: to acquire works of art, to preserve them, to interpret them, and to exhibit them. Often, staff activities that implement these purposes are unseen by the public, who most frequently are acquainted only with the end result (the painting that was donated and is now hung on the gallery wall, the guided tour given by a docent, etc.).

Exhibitions utilize the talents and professional skills of many staff members, who routinely handle priceless treasures to assure the proper environment for display and protection of art. This photographic essay illustrates many of the steps involved in the presentation of an exhibition. The illustrations are intended to suggest the range of activities rather than to record every individual contribution. While most of these photographs concern the Canadian landscape painting exhibition held in the spring of 1973, they depict activities common to most shows organized at the Elvehjem Art Center.

Figure 1

Planning for an exhibition begins months or years ahead of the actual event.



Figure 2

Library research forms a major part of any exhibition catalogue.



Figure 3

Correspondence with other museums, planning for the members' preview, and the typing of the catalogue text proceed throughout many months.



Figure 4

Publicity plans begin with the inception of the show and continue during the time it is held at the museum.



Figure 5

All loan exhibitions must have proper insurance protection and transportation arrangements, which are handled by the Registrar.



Figure 6

The shipment of crated art works is received weeks before the opening.



Figure 7
Staff members account for each object received, and they carefully check the condition of each one.



Figure 8

The galleries are cleaned before the installation, and careful maintenance continues thereafter.

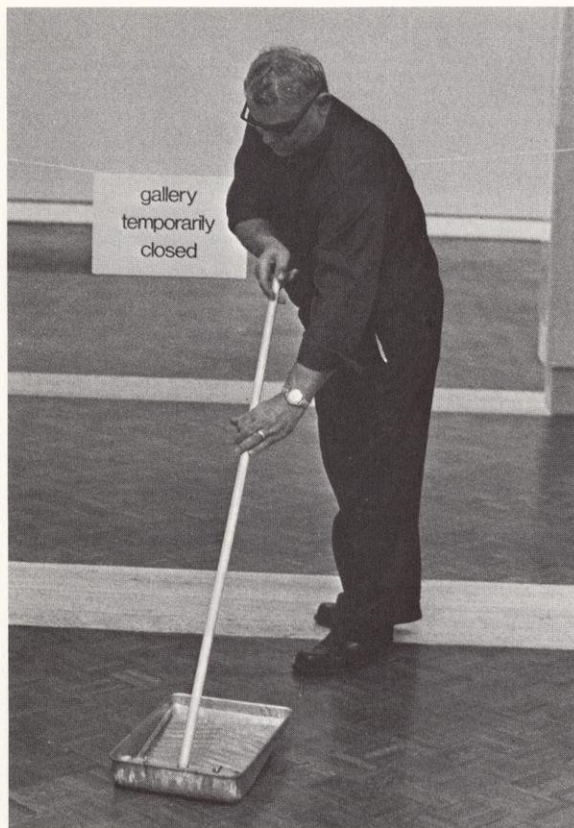


Figure 9

Placing and installing paintings takes much time and care in the days immediately before the preview.



Figure 10
Checking the hygro-thermograph helps to maintain proper temperature and humidity in the museum.



Figure 11
The opening reception comes as the culmination of many months of work.



Figure 12
Docents give tours and lectures on the exhibition to adults and children.



Figure 13
Visitors may purchase exhibition catalogues at the sales desk.

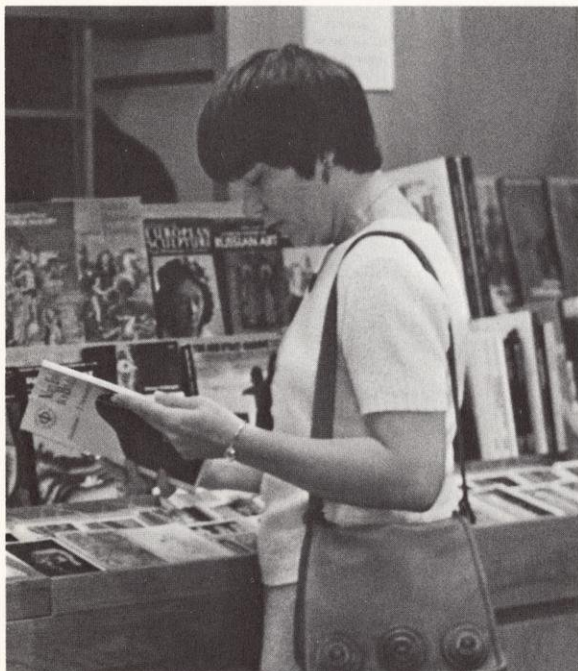


Figure 14
Guards are always ready to assist visitors in the galleries.



Figure 15
Keeping a count of the visitors consists of only one
measure of a show's success.



PART THREE DONORS AND ACQUISITIONS

Purchase Funds

(July 1, 1972–June 30, 1973)

Anonymous Funds

Class of 1943 Gift Fund

Class of 1947 Gift Fund

Edna G. Dyar Fund

Humanistic Foundation Funds

Charles E. Merrill Trust Fund

National Endowment for the Arts Fund

Gifts

(July 1, 1972–June 30, 1973)

Mrs. Carol L. Brewster

Mr. and Mrs. Stuart P. Feld

Major General and Mrs. Robert G. Fergusson

The General Fireproofing Company

Vernon and Sandra Hall

Richard Hartshorne

Charles L. Leavitt

Mr. and Mrs. Clifford S. Liddle

Mr. and Mrs. Alfred S. Lunt through
the Lunt-Fontanne Foundation, Inc.

Dr. and Mrs. Abraham Melamed

Mr. and Mrs. Earl Morse

Jonathan Morse

Stephen Morse

Dr. and Mrs. Mark Noble Mueller

Earl N. Powell

Irving Schwerké

Mrs. Earnest C. Watson

Long-Term Lenders

(July 1, 1972–June 30, 1973)

Abbott Laboratories

Anonymous Lenders

Mrs. Eva Badura-Skoda

The Art Institute of Chicago

Mr. and Mrs. Arthur J. Frank

Vernon and Sandra Hall

Mr. and Mrs. Barry Heyman

Dr. and Mrs. Alexander Hollaender

Frank R. Horlbeck

Mr. and Mrs. Ellis E. Jensen

James Jensen

Mr. and Mrs. Earl Morse

Mrs. Earl W. Quirk

Mr. and Mrs. Robert M. Rehder

Mr. and Mrs. Eric Rothstein

Ralph Sandler

Mr. and Mrs. Fredrick E. Sherman

Mr. and Mrs. James Stein

Mrs. Earnest C. Watson

Acquisitions

(July 1, 1972–June 30, 1973)

Paintings

Goodman, Sidney, American, 1936–

Champions Always, 1960

Oil on canvas, 49½" H., 39½" W.

Gift of Dr. and Mrs. Abraham Melamed, 1972.15

Goodman, Sidney, American, 1936–

Baptismal, 1960

Oil on canvas, 45" H., 24" W.

Gift of Dr. and Mrs. Abraham Melamed, 1972.16

Krushenick, Nicholas, American, 1929–

James Bond Series #2, 1964

Acrylic on canvas, 84" H., 70" W.

National Endowment for the Arts Fund purchase, 1973.3

Illustration 1

Noble, Thomas Satterwhite, American, 1835–1907

80th Birthday, 1880–1900

Oil on canvas, 47" H., 56⅞" W.

Gift of Dr. and Mrs. Mark Noble Mueller, 1972.59

Owen, Frank, American, 1939–

Laudo, 1972

Acrylic on paper, 15¼" H., 26⅜" W.

Charles E. Merrill Trust Fund purchase, 1973.4

Simonini, Francesco, Italian, 1686–1753

Harbor Scene

Oil on canvas, 28" H., 44½" W.

Gift of Major General and Mrs. Robert G. Fergusson, 1972.9

Illustration 2

Wiles, Irving Ramsey, American, 1861–1948

Lady at Fireplace, c. 1910

Oil on canvas, 29⅜" H., 17½" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1972.71

Illustration 3

Sculpture

Bontecou, Lee, American, 1931–

Untitled, 1961

Welded steel with canvas, 28½" H., 15¼" W., 17¾" D.

National Endowment for the Arts Fund, Edna G. Dyar Fund, and Humanistic Foundation Funds purchase, 1973.5

Illustration 4

Richardson, Sam, American, 1934–

It's Summer on This Small Western Island, 1970

Plexiglas, molded plastic on wood base, 9½" H., 10" W., 10" D.

Charles E. Merrill Trust Fund and Anonymous Funds purchase, 1973.9

Illustration 5

Rogers, Randolph, American, 1825–1892

Indian Hunter Boy, c. 1866–67

Marble, 38½" H.

Given in Memory of Professor Harry Hayden Clark by Charles L. Leavitt, 1972.13

Illustration 6

Unknown artist, Italian, Northern

Madonna and Child, c. 1570

Carta pesta relief, 31" H., 26" W.

Gift of Mrs. Carol L. Brewster, 1972.73

Unknown artist, Spanish

St. Gregory, 1575–1600

Wood with polychromy and gilt, 30" H.

Gift of Mrs. Carol L. Brewster, 1972.74

Unknown artist, Italian, Northern

Roundel with Shield of a Cardinal, early 16th century

Marble, 19" Dia.

Gift of Mrs. Carol L. Brewster, 1972.75

Unknown artist, German, Southern

Christ Child with Orb, c. 1600

Wood with polychromy, 15¾" H.

Gift of Mrs. Carol L. Brewster, 1972.76

Unknown artist, Workshop of the Zick Family,

German, Nuremberg

Candlestick, early 17th century

Ivory with polychromy, 6" H.

Gift of Mrs. Carol L. Brewster, 1972.77

Unknown artist, Netherlandish

Crucified Christ (corpus only), early 17th century

Cast silver, 6¾" H.

Gift of Mrs. Carol L. Brewster, 1972.78

Illustration 7

Medals

Dupré, Guillaume, French, 1576–1643

Henri IV and Marie de Medicis, 1605

Cast pewter, 7¾" Dia.

1972.66

Dupré, Guillaume, French, 1576–1643

Henri IV and Marie de Medicis as Mars and Pallas with the Dauphin, c. 1603

Cast bronze, 7¾" Dia.

1972.67

Dubut, C., French, act. 1694–1709

Pope Clement XI, 1707

Cast bronze, 5½" Dia.

1972.68

Unknown artist, French

Judgment of Paris, early 19th century

Cast bronze, 7¾" Dia.

1972.69

Unknown artist, French

Great Seal of Marie Leszczyńska, Queen of France, 1703–1768, c. 1725–50

Cast bronze, 4½" Dia.

1972.70

Gifts of Vernon and Sandra Hall

Mosaics

Syrian, Homs, Early Christian
Leopard Chasing a Gazelle, 450–462 A.D.
 Marble tesserae, 37" H., 56" W.
 Gift of Stephen Morse, 1972.17
Illustration 8

Syrian, Homs, Early Christian
Dog Chasing a Rabbit, 450–462 A.D.
 Marble tesserae, 34" H., 61" W.
 Gift of Stephen Morse, 1972.18

Syrian, Homs, Early Christian
Vase, with Doves on Rim, Flanked by Peacocks,
 450–462 A.D.
 Marble tesserae, 48" H., 46" W.
 Gift of Jonathan Morse, 1972.19

Syrian, Homs, Early Christian
*Cock, Bird, Pheasant, Bull, and Deer in Vine Scroll
 Patterns*, 450–462 A.D.
 Marble tesserae, 59" H., 81" W.
 Gift of Jonathan Morse, 1972.20
Illustration 9

Drawings and Watercolors

David, Jacques-Louis, French, 1748–1825
Roman Curule Chair, c. 1775–1780
 Pen and ink over pencil, and wash on paper,
 13 $\frac{1}{8}$ " H., 9 $\frac{1}{8}$ " W.
 Humanistic Foundation Funds purchase, 1972.12
Illustration 10

Fromentin, Eugène, French, 1820–1876
Three Studies of a Camel, 1852
 Watercolor and pencil on paper, 7 $\frac{3}{8}$ " H., 10" W.
 Humanistic Foundation Funds purchase, 1972.58
Illustration 11

Saul, Peter, American, 1934–
Tarzan, 1964
 Gouache and crayon on paper, 27 $\frac{5}{8}$ " H., 35 $\frac{1}{8}$ " W.
 Gift of Dr. and Mrs. Abraham Melamed, 1972.14
Illustration 12

Saunders, Raymond, American, 1934–
Piece No. 5a, 1972
 Colored pencil and mixed media on paper,
 10 $\frac{1}{8}$ " H., 7 $\frac{7}{8}$ " W.
 Charles E. Merrill Trust Fund purchase, 1973.1

Wiley, William T., American, 1937–
Split Level Compensation, 1967
 Watercolor and ink on paper, 8" H., 8" W.
 Charles E. Merrill Trust Fund purchase, 1973.12

Unknown artist, English
*Miniature Bust Portrait of Cardinal Richelieu (after
 Van Dyck)*, 18th Century
 Gouache on paper, 4 $\frac{3}{4}$ " H., 3 $\frac{3}{8}$ " W. (oval)
 Gift of Mrs. Carol L. Brewster, 1972.79

Unknown artist, Italian
Initial D from an Illuminated Manuscript,
 15th century
 Gouache and gold on paper, 4 $\frac{3}{4}$ " H., 5" W.
 Gift of Mrs. Carol L. Brewster, 1972.80

Prints

Davies, Arthur Bowen, American, 1862–1928
Potentia, 1920
 Soft-ground aquatint, 4 $\frac{3}{8}$ " H., 10 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Stuart P. Feld, 1972.72

Dine, Jim, American, 1935–
Tomato and Pliers, 1973
 Etching and offset photography, 23 $\frac{3}{4}$ " H., 29 $\frac{5}{8}$ " W.
 Charles E. Merrill Trust Fund purchase, 1973.13

Oldenburg, Claes, American, 1929–
Profile Airflow—Test Mold, Front End, 1968–1972
 Cast polyurethane, plexiglas, screen-printed image
 and welded aluminum frame, 18 $\frac{3}{8}$ " H., 15 $\frac{5}{8}$ " W.
 Charles E. Merrill Trust Fund purchase, 1973.10

Oldenburg, Claes, American, 1929–
Baked Potato with Butter, 1972
 Color lithograph, 31" H., 40 $\frac{1}{2}$ " W.
 Charles E. Merrill Trust Fund purchase, 1973.11
Illustration 13

Phillips, Matt, American, 1927–
Four White Umbrellas, 1971
 Monotype and charcoal, 20" H., 33" W.
 Charles E. Merrill Trust Fund purchase, 1973.2

Powell, Earl N., American, 1940–
Soft Rhythm, 1970
 Color serigraph, 23 $\frac{1}{2}$ " H., 30 $\frac{1}{8}$ " W.
 Gift of Earl N. Powell, 1973.6

Powell, Earl N., American, 1940–
Soft Barricade, 1970
 Color serigraph, 23 $\frac{1}{2}$ " H., 29 $\frac{7}{8}$ " W.
 Gift of Earl N. Powell, 1973.7

Rembrandt Van Rijn, Dutch, 1606–1669
The Rest on the Flight: A Night Piece, 1644
 Etching, 3 $\frac{5}{8}$ " H., 2 $\frac{3}{8}$ " W.
 Gift of Professor Richard Hartshorne in Memory of
 Lois Wilde Hartshorne, 1973.8

Toulouse-Lautrec, Henri de, French, 1864–1901
May Belfort, 1895
 Color lithograph, 31 $\frac{5}{8}$ " H., 24 $\frac{1}{4}$ " W.
 Gift of Mr. and Mrs. Alfred S. Lunt through the
 Lunt-Fontanne Foundation, Inc. 1972.60

Toulouse-Lautrec, Henri de, French, 1864–1901
Divan Japonais, 1892 or 1893
 Color lithograph, 31 $\frac{1}{2}$ " H., 24 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Alfred S. Lunt through the
 Lunt-Fontanne Foundation, Inc. 1972.61

Toulouse-Lautrec, Henri de, French, 1864–1901
Jane Avril, 1893
 Color lithograph, 50 $\frac{3}{8}$ " H., 35 $\frac{1}{2}$ " W.
 Gift of Mr. and Mrs. Alfred S. Lunt through the
 Lunt-Fontanne Foundation, Inc. 1972.62
Illustration 14

Toulouse-Lautrec, Henri de, French, 1864–1901
Frontispiece of "Elles," 1896
 Color lithograph, 23 $\frac{1}{2}$ " H., 19 $\frac{1}{8}$ " W.
 Gift of Mr. and Mrs. Alfred S. Lunt through the
 Lunt-Fontanne Foundation, Inc. 1972.63

Toulouse-Lautrec, Henri de, French, 1864–1901
Aristide Bruant dans son Cabaret, 1893
 Color lithograph, 55" H., 38 $\frac{7}{8}$ " W.
 Gift of Mr. and Mrs. Alfred S. Lunt through the
 Lunt-Fontanne Foundation, Inc. 1972.64

Toulouse-Lautrec, Henri de, French, 1864–1901
Mlle. Marcelle Lender, Bowing (en buste), 1895
 Color lithograph, 12 $\frac{7}{8}$ " H., 9 $\frac{5}{8}$ " W.
 Gift of Mr. and Mrs. Alfred S. Lunt through the
 Lunt-Fontanne Foundation, Inc. 1972.65
Illustration 15

Weege, William, American, 1935–
S. Marco & A 5 Year Guarantee, 1973
 Serigraph with dyes, flocking, and glitter, stitched
 along sides, 41 $\frac{1}{4}$ " H., 29 $\frac{3}{8}$ " W.
 Charles E. Merrill Trust Fund purchase, 1973.14

Furniture

Zographos, Nicos, Greek
Zographos Chair, 1966
 Chrome-plated steel and leather, 30 $\frac{7}{8}$ " H., 19" W.,
 22 $\frac{1}{2}$ " D.
 Gift of The General Fireproofing Company, 1972.10
Illustration 16

Unknown artist, American, Philadelphia area
Tea Table, c. 1820–30
 Mahogany, 29" H., 36" W., 19" D.
 Gift of Irving Schwerké, 1972.56

Unknown artist, French, Empire Style
Pair of Armchairs, c. 1810–20
 Mahogany or acajou with upholstery, 37" H.,
 22" W., 19" D.
 Gift of Irving Schwerké, 1972.57.1,2

Decorative Arts

Unknown artist, French, Empire Style
Eight-Branch Chandelier, c. 1800–15
 Bronze with partial gilt and gilt appliqué mounts,
 36" H., 22" W.
 Gift of Irving Schwerké, 1972.55

Glass

Unknown artist, Flemish
Two armorial panels of a King and a Bishop, early
 16th century
 Stained glass, 40" H.
 1972.81

Unknown artist, Flemish
*A pair of oval panels representing a Female Saint
 and Young St. John the Baptist*, 17th century
 Stained glass, 10³/₈" H., 28³/₈" W.
 1972.82

Unknown artist
Biblical Scene of a Military Encampment, late
 16th-early 17th century
 Stained glass, 20" H.
 1972.83

Unknown artist, German, Southern
The Baptism
 Stained glass, 9¹/₂" H.
 1972.84

Unknown artist, English
Coat-of-Arms of the Duke of Norfolk, 16th century
 Stained glass, 12" H.
 1972.85

Unknown artist, Dutch
Coat-of-Arms of the House of William of Orange,
 1648
 Stained glass
 1972.86

Unknown artist, German, Middle Rhine
Portrait of Hans Schuma, 1511
 Stained glass, 10¹/₈" Dia.
 1972.87

Gifts of Mrs. Carol L. Brewster

Annamese (Vietnam) Art

CERAMICS

Trade or Export Ware, 13th-16th centuries
 Various shapes
 Semi-porcelain and stoneware
 Gifts of Mr. and Mrs. Clifford S. Liddle,
 1972.11.1–25

Cambodian Art

SCULPTURE

Khmer, 12th–13th century
Buddha Mucalinda Head with Halo of Serpents
 Stone, 14" H.
 Gift of Mr. and Mrs. Earl Morse, 1972.33

Chinese Art

CERAMICS

Trade or Export Ware, Sung Dynasty, 960–1279 A.D.
Various shapes, 1972.11.43–56

Porcelain and stoneware

Illustration 17

Trade or Export Ware, Ming Dynasty,
1368–1644 A.D.

Various shapes, 1972.11.57–129

Porcelain and stoneware

Illustration 18

Trade or Export Ware, Ch'ing Dynasty,
1644–1912 A.D.

Plates, 1972.11.130–136

Porcelain and stoneware

Gifts of Mr. and Mrs. Clifford S. Liddle

PAINTINGS

Ch'i Pai-shih, 1861–1957

Dancing Houses

Ink with brush on paper, 55¾" H., 15⅞" W.

Gift of Mr. and Mrs. Earl Morse, 1972.34

Chang Ying, 1761–1829

Mountain Landscape, Ch'ing Dynasty, 1644–1912

Ink with brush on paper, 52⅞" H., 19⅞" W.

Gift of Mr. and Mrs. Earl Morse, 1972.35

SCULPTURE

Unknown artist, Northern Wei Dynasty,
386–535 A.D.

Head of a Bodhisattva from Yün Kang, early 6th
century A.D.

Carved gray sandstone with traces of white
pigment, 17" H.

Gift of Mr. and Mrs. Earl Morse, 1972.31

Illustrated on Cover

Unknown artist, T'ang Dynasty, 618–906 A.D.

*Hand Holding Partly Open Lotus and Lower Arm
with Double-Bracelet*, fragment from Lung-mên,
second-half of the 7th century A.D.

Carved gray limestone, 12¾" H.

Gift of Mr. and Mrs. Earl Morse, 1972.32

Indian Art

PAINTINGS

Eastern Indian Style, 13th century

Folio from an unidentified Manuscript, 1972.36

Gouache on palm leaf, 1⅝" H., 16⅝" W.

Western Indian Style, probably Delhi, early 15th
century

*Folio from a Manuscript of an unidentified Sanskrit
work*, 1972.37

Gouache on paper, 4⅝" H., 11⅞" W.

Western Indian Style, c. 1475

Folio from a "suvarṇākṣarī Kalpasūtra" Manuscript,
1972.38

Gouache and gold on paper, 4¼" H., 9⅞" W.

Illustration 19

Orissan Style, 20th century

A Jagannātha "pat," 1972.39

Oil on canvas, 7⅞" H., 6½" W.

Indo-Persian Style, early 16th century

*Tā'ir being put to death: folio from an illustrated
Manuscript of the "Shāh-nāma,"* 1972.40

Gouache and gold on paper, 8⅞" H., 6⅞" W.

Indo-Persian Style, mid-16th century

A Prince and a Princess, 1972.41

Gouache and gold on paper, 5¼" H., 5⅞" W.

Mughal Style, c. 1575

*A Tree Watered by Human Blood: miniature from
an unidentified Manuscript*, 1972.42

Gouache and gold on paper, 7" H., 5⅝" W.

Mughal Style, c. 1605

The Birth of a Prince, 1972.43

Gouache and gold on paper, 9" H., 6 $\frac{3}{8}$ " W.

Mughal Style, c. 1615

A Prince Restraining an Elephant, 1972.44

Gouache and gold on paper, 7" H., 10" W.

Attributed to Ustād Sālīvāhana, Mughal Style,
c. 1605

*Folio from a Manuscript of the Romance of
Mādhavānala and Kāmakandalā*, scenes on both
obverse and reverse, 1972.45

Gouache on paper, 6" H., 6 $\frac{1}{2}$ " W.

Mughal Style, c. 1610

*Folio from a Manuscript illustrating the Story of
Yūsuf-Zulaykhā*, 1972.46

Gouache and gold on paper, 4 $\frac{1}{2}$ " H., 2 $\frac{3}{4}$ " W.

Mughal Style, c. 1610

*Pages from a Manuscript of the Story of Yūsuf-
Zulaykhā*, 1972.47.1-55

Ink and gold on paper, 5 $\frac{5}{8}$ " H., 2 $\frac{3}{4}$ " W.

Rājasthānī Style, Gujarat, c. 1625

*Doctrine of the six "leśyas": folio from a Manuscript
of the "Saṅgrahaṇī Sūtra,"* 1972.48

Gouache on paper, 7 $\frac{1}{4}$ " H., 3 $\frac{3}{4}$ " W.

Rājasthānī Style, probably Mewar, early 18th
century

Folio from a Manuscript of the "Nemipurāṇa,"
1972.49

Gouache and gold on paper, 4 $\frac{5}{8}$ " H., 4 $\frac{1}{8}$ " W.

Rājasthānī Style, probably Marwar, c. 1650-1675

Folio from a "Kalpasūtra" Manuscript, 1972.50

Gouache on paper, 4 $\frac{1}{2}$ " H., 7 $\frac{7}{8}$ " W.

Rājasthānī Style, Marwar, Nagaur Barony, mid-18th
century

*Jaina Monks addressing the laity; fragment of a
"vijñātipatra,"* 1972.51

Gouache on paper, 20 $\frac{3}{4}$ " H., 7 $\frac{7}{8}$ " W.

Rājasthānī Style, late 18th century

A Tīrthaṅkara renouncing the world, 1972.52

Gouache and gold on paper, 3 $\frac{3}{4}$ " H., 7 $\frac{1}{2}$ " W.

Rājasthānī Style, late 18th century

Four folios Representing the Jaina Tīrthaṅkaras,
1972.53

Gouache on paper, 9" H., 3 $\frac{1}{8}$ " W.

Indo-Persian Style, 16th century

*Siwash Going Through the Flames, from "Shāh-
nāma" (obverse); calligraphy (reverse)*, 1972.54

Gouache and gold on paper, 9" H., 6 $\frac{1}{16}$ " W.

Gifts of Mrs. Earnest C. Watson

SCULPTURE

Gandhāran, 2nd-3rd century A. D.

Standing Buddha, 1972.21

Carved schist, 23 $\frac{1}{2}$ " H.

Gandhāran, 2nd-3rd century A. D.

Seated Bodhisattva, 1972.22

Carved schist, 19 $\frac{5}{8}$ " H.

Gandhāran, 2nd-3rd century A. D.

Seated Maitreya, 1972.23

Carved schist, 30" H.

Gandhāran, 2nd-3rd century, A. D.

*The Buddha's Descent from the Trayastrimsa
Heaven*, 1972.24

Carved schist, 19" H.

Gandhāran, 2nd-3rd century A. D.

*Fragment of a relief with several representations of
the Buddha*, 1972.25

Carved schist, 17 $\frac{1}{2}$ " H.

Pāla Period, 9th century A. D.

The Buddha in "Abhaya Mudrā," 1972.26

Carved basalt, 20 $\frac{1}{2}$ " H.

Pāla Period, 11th century A. D.

Dancing Gaṇeśa, 1972.27

Carved black stone, 24¼" H.

Illustration 20

Orissa, 13th century A. D.

Unidentified Goddess, 1972.28

Carved limestone, 33½" H.

Illustration 21

Central India or Rājasthān, 11th century A. D.

Torso of a Male Figure, 1972.29

Carved red sandstone, 9⅝" H.

Central India or Rājasthān, 11th century A. D.

Varāhī, 1972.30

Carved red sandstone, 19½" H.

Gifts of Mr. and Mrs. Earl Morse

Siamese (Thailand) Art

CERAMICS

Trade or Export Ware, Sawankhalok, 14th-16th centuries

Various shapes

Stoneware and semi-porcelain

Gifts of Mr. and Mrs. Clifford S. Liddle,
1972.11.26-42

PART FOUR ILLUSTRATIONS

Illustration 1
Krushenick, Nicholas, American, 1929–
James Bond Series # 2, 1964
Acrylic on canvas, 84" H., 70" W.
National Endowment for the Arts Fund purchase, 1973.3



Illustration 2

Simonini, Francesco, Italian, 1686–1753

Harbor Scene

Oil on canvas, 28" H., 44½" W.

Gift of Major General and Mrs. Robert G. Fergusson, 1972.9



Illustration 3

Wiles, Irving Ramsey, American, 1861–1948

Lady at Fireplace, c. 1910

Oil on canvas, 29 $\frac{3}{8}$ " H., 17 $\frac{1}{2}$ " W.

Gift of Mr. and Mrs. Stuart P. Feld, 1972.71

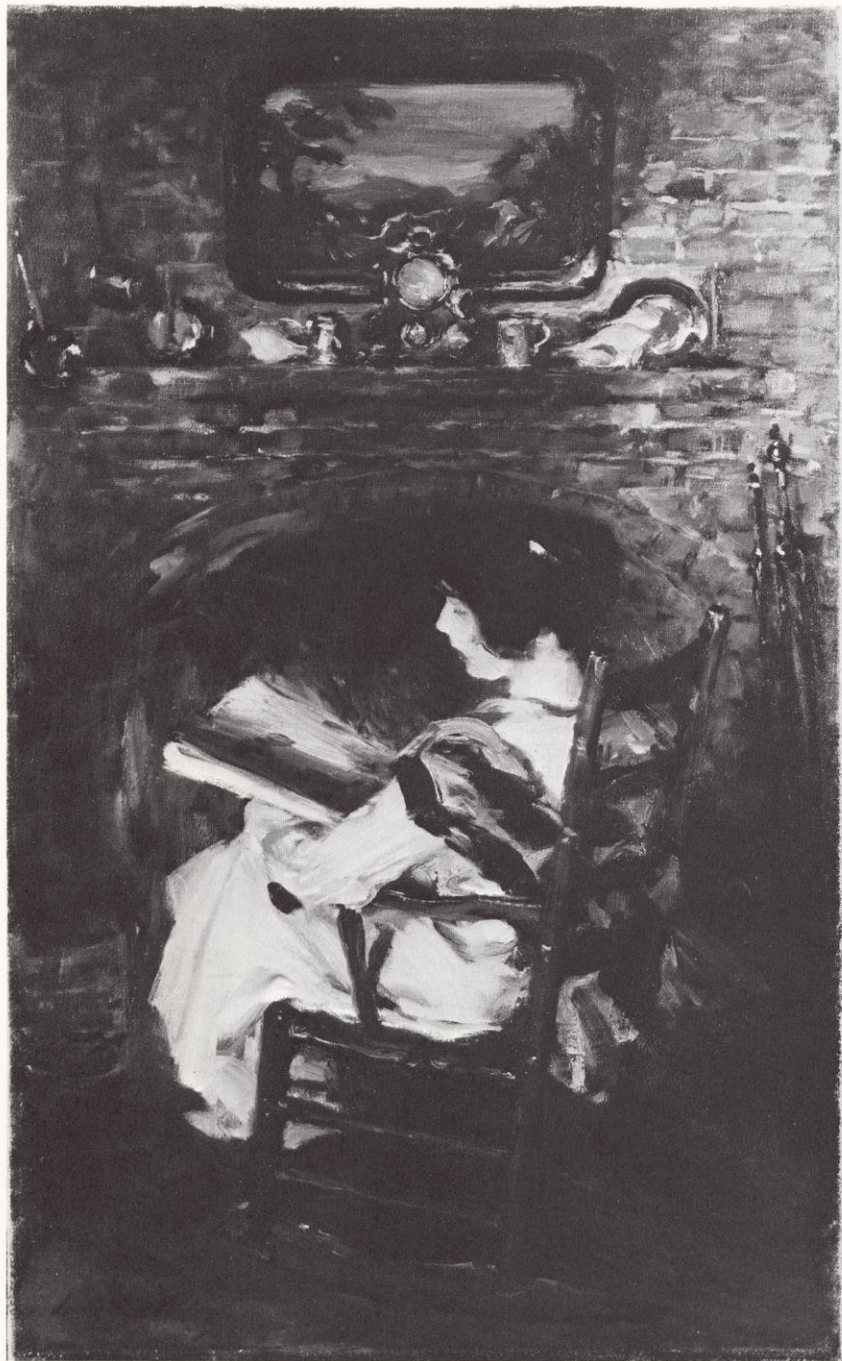


Illustration 4

Bontecou, Lee, American, 1931–

Untitled, 1961

Welded steel with canvas, 28½" H., 15¼" W., 17¾" D.

*National Endowment for the Arts Fund, Edna G. Dyar Fund, and
Humanistic Foundation Funds purchase, 1973.5*

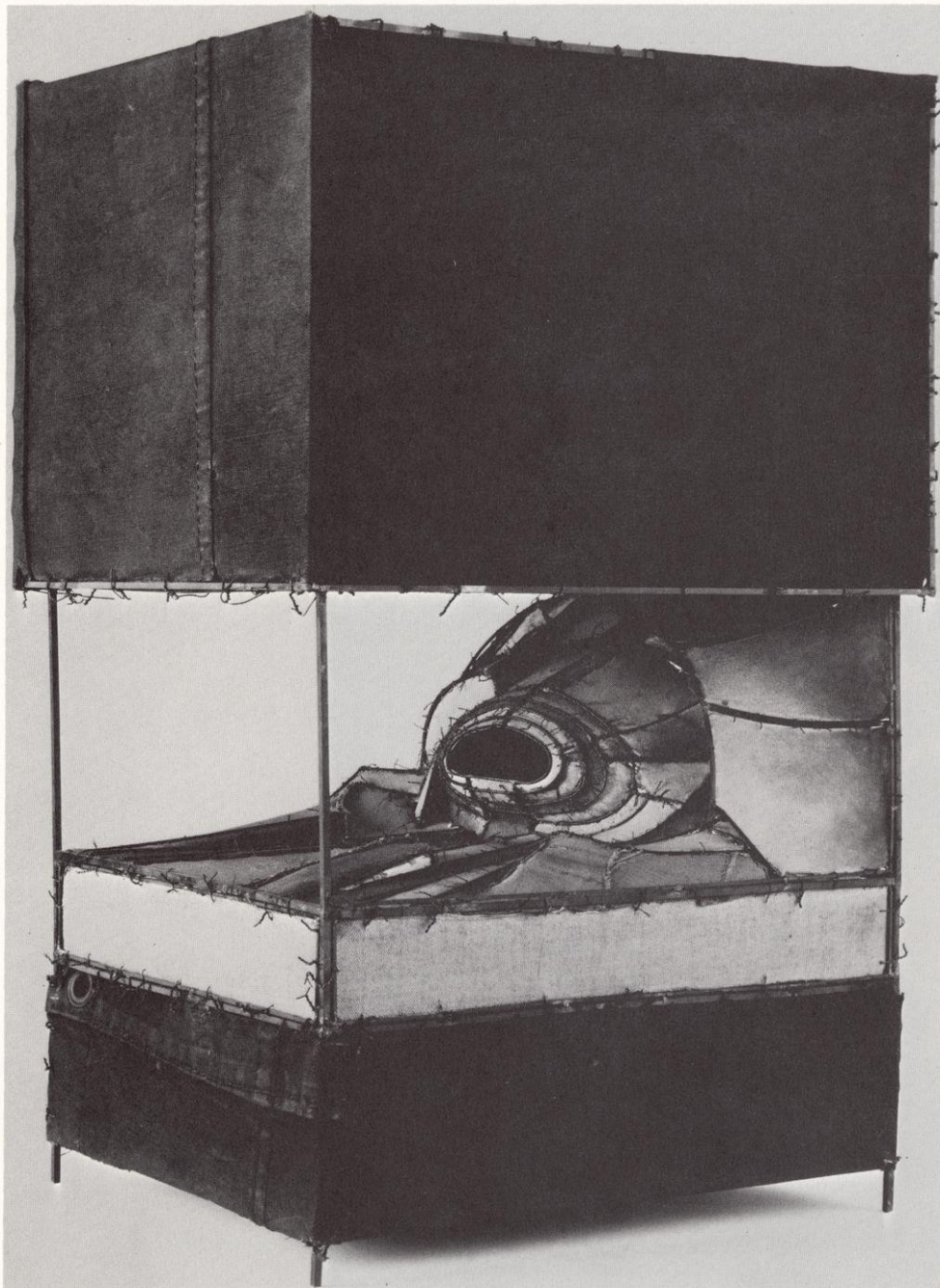


Illustration 5

Richardson, Sam, American, 1934–

It's Summer on This Small Western Island, 1970

Plexiglas, molded plastic on wood base, 9½" H., 10" W., 10" D.

Charles E. Merrill Trust Fund and Anonymous Funds purchase, 1973.9

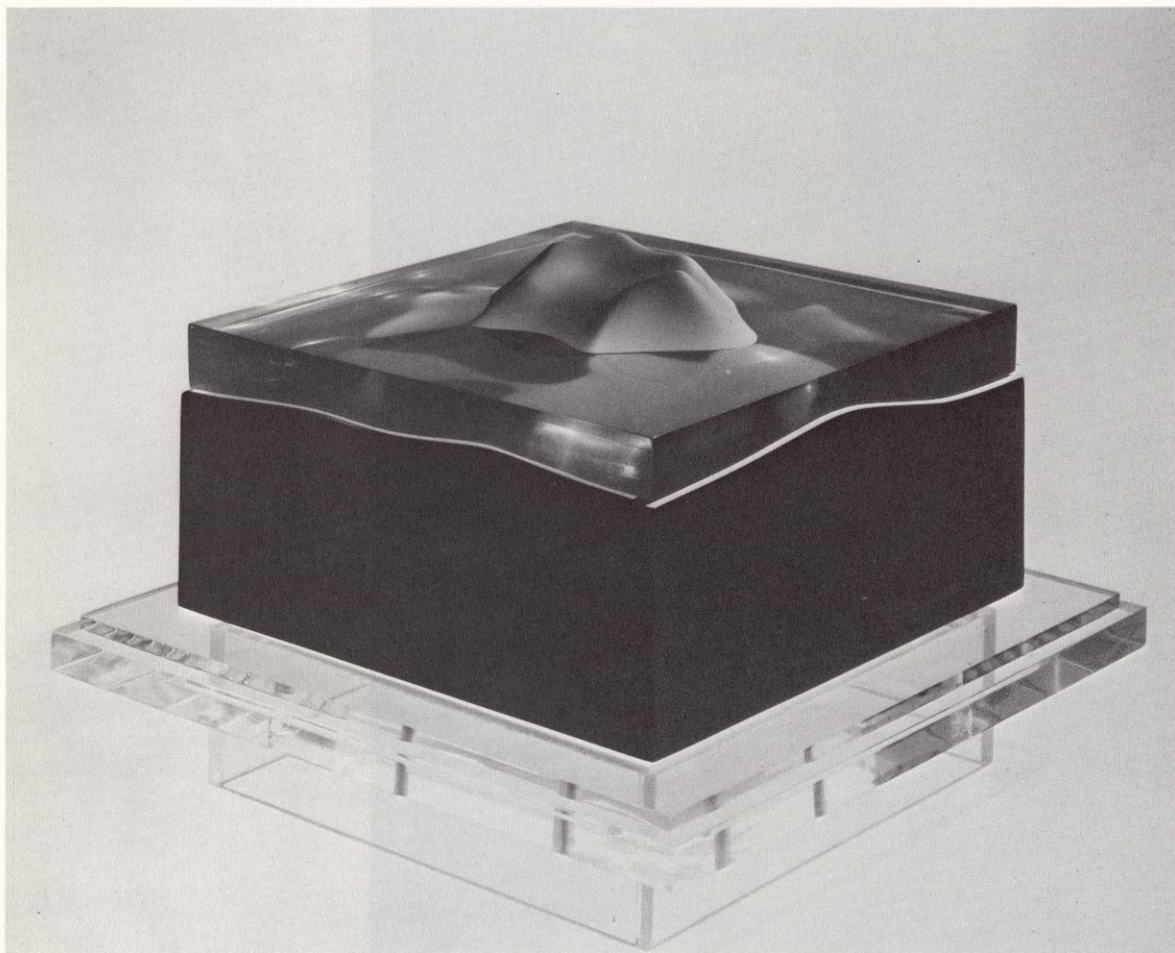


Illustration 6

Rogers, Randolph, American, 1825–1892

Indian Hunter Boy, c. 1866–67

Marble, 38½" H.

Given in Memory of Professor Harry Hayden Clark
by Charles L. Leavitt, 1972.13



Illustration 7
Unknown artist, Netherlandish
Crucified Christ (corpus only), early 17th century
Cast silver, 6¾" H.
Gift of Mrs. Carol L. Brewster, 1972.78



Illustration 8
Syrian, Homs, Early Christian
Leopard Chasing a Gazelle, 450–462 A.D.
Marble tesserae, 37" H., 56" W.
Gift of Stephen Morse, 1972.17



Illustration 9

Syrian, Homs, Early Christian

Cock, Bird, Pheasant, Bull, and Deer

in Vine Scroll Patterns, 450–462 A.D.

Marble tesserae, 59" H., 81" W.

Gift of Jonathan Morse, 1972.20



Illustration 10

David, Jacques-Louis, French, 1748–1825

Roman Curule Chair, c. 1775–1780

Pen and ink over pencil, and wash on paper, 13 $\frac{1}{8}$ " H., 9 $\frac{1}{16}$ " W.

Humanistic Foundation Funds purchase, 1972.12

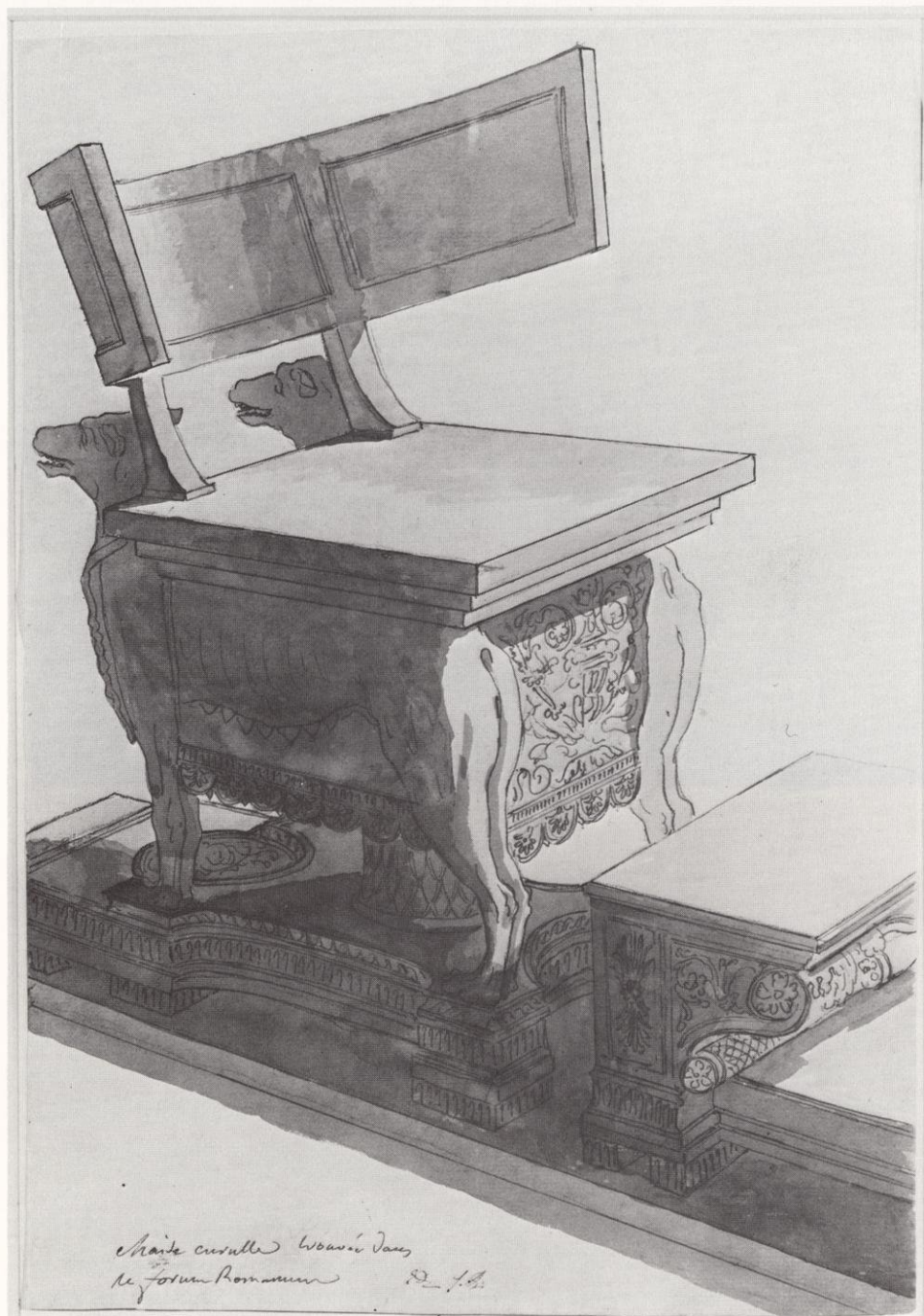


Illustration 11

Fromentin, Eugène, French, 1820–1876

Three Studies of a Camel, 1852

Watercolor and pencil on paper, 7 $\frac{3}{16}$ " H., 10" W.

Humanistic Foundation Funds purchase, 1972.58



Illustration 12

Saul, Peter, American, 1934–

Tarzan, 1964

Gouache and crayon on paper, 27 $\frac{5}{8}$ " H., 35 $\frac{1}{8}$ " W.

Gift of Dr. and Mrs. Abraham Melamed, 1972.14

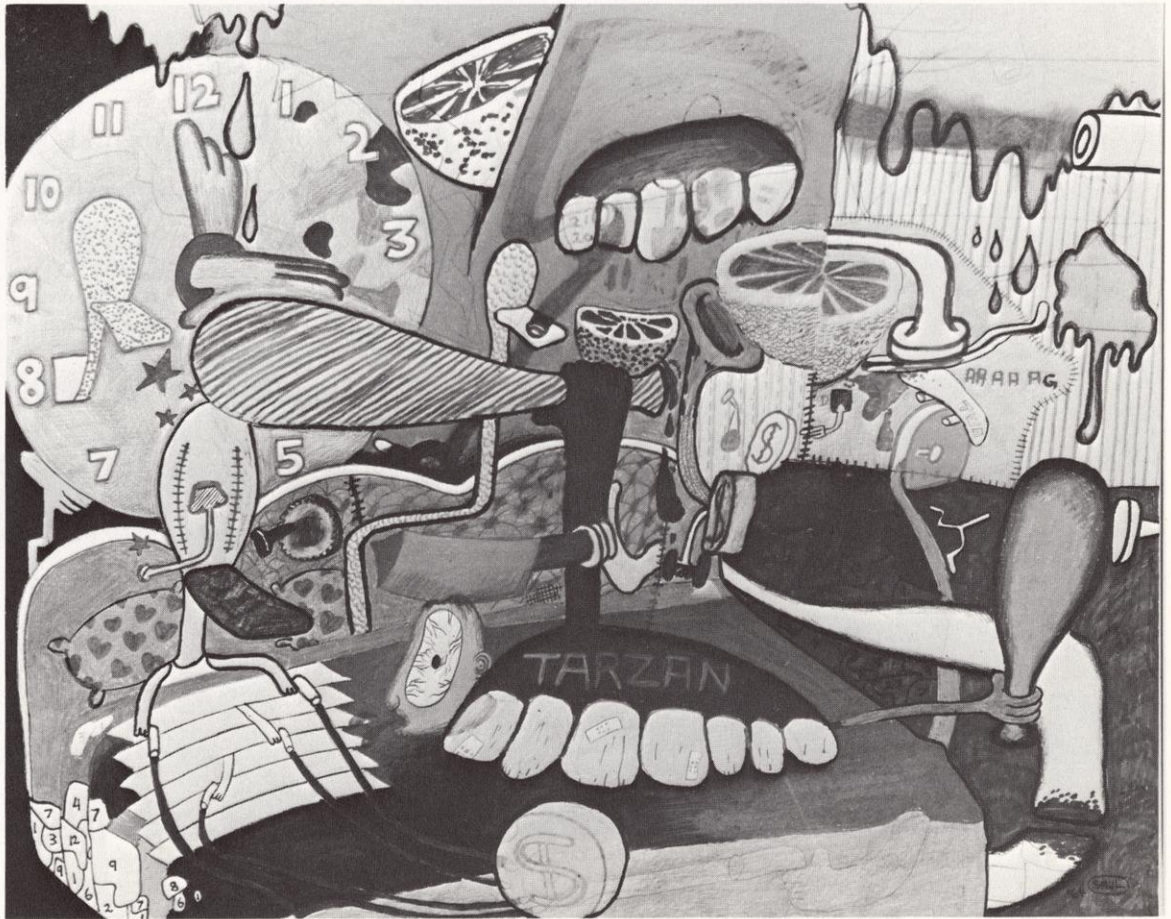


Illustration 13
Oldenburg, Claes, American, 1929–
Baked Potato with Butter, 1972
Color lithograph, 31" H., 40½" W.
Charles E. Merrill Trust Fund purchase, 1973.11

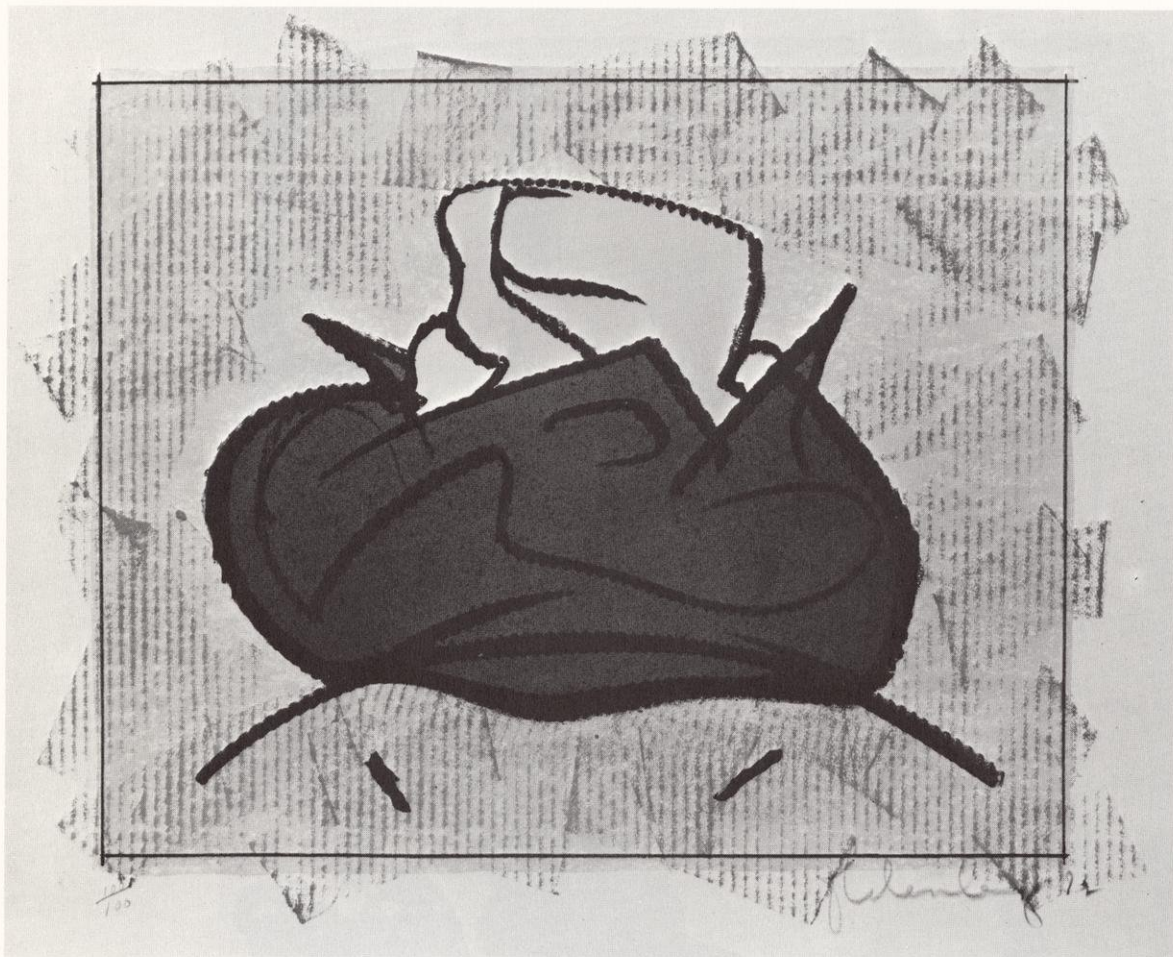


Illustration 14

Toulouse-Lautrec, Henri de, French, 1864–1901

Jane Avril, 1893

Color lithograph, 50 $\frac{3}{16}$ " H., 35 $\frac{1}{2}$ " W.

Gift of Mr. and Mrs. Alfred S. Lunt through the
Lunt-Fontanne Foundation, Inc. 1972.62



Illustration 15

Toulouse-Lautrec, Henri de, French, 1864–1901

Mlle. Marcelle Lender, Bowing (en buste), 1895

Color lithograph, 12 $\frac{7}{8}$ " H., 9 $\frac{5}{8}$ " W.

Gift of Mr. and Mrs. Alfred S. Lunt through the
Lunt-Fontanne Foundation, Inc. 1972.65



Illustration 16
Zographos, Nicos, Greek
Zographos Chair, 1966
Chrome-plated steel and leather, 30 $\frac{7}{8}$ " H., 19" W.,
22 $\frac{1}{2}$ " D.
Gift of The General Fireproofing Company, 1972.10



Illustration 17

Trade or Export Ware, Sung Dynasty, 960–1279 A.D.

Plate, 13th Century

Semi-porcelain, celadon glaze, 5½" Dia.

Gift of Mr. and Mrs. Clifford S. Liddle



Illustration 18

Trade or Export Ware, Ming Dynasty, 1368–1644 A.D.

Covered Vase, 15th Century

Porcelain, blue-and-white glaze, 4 $\frac{7}{8}$ " H.

Gift of Mr. and Mrs. Clifford S. Liddle



Illustration 19

Western Indian Style, c. 1475

Folio from a "suvarṇākṣarī Kalpasūtra" Manuscript

Gouache and gold on paper, 4¼" H., 9⅞" W.

Gift of Mrs. Earnest C. Watson, 1972.38



Illustration 20
Pāla Period, 11th century A.D.
Dancing Gaṇeśa
Carved black stone, 24¼" H.
Gift of Mr. and Mrs. Earl Morse, 1972.27



Illustration 21
Orissa, 13th century A.D.
Unidentified Goddess
Carved limestone, 33½" H.
Gift of Mr. and Mrs. Earl Morse, 1972.28



**Elvehjem
Art Center
Council,
1972-1973**

Michael Balamuth
Joyce Bartell
Martin Below
Sue K. Feld
Arthur J. Frank
Joseph Gosman
Newman T. Halvorson
Alexander Hollaender
Herbert M. Howe
Patricia Johns
Earl C. Jordan
Stephen C. Kleene
Robert E. Krainer
Harold Kubly
D. Richard Mead
Hope Melamed
Carl W. Moebius
Earl Morse
Joann G. Moser
Bryan Reid, Jr.
Robert B. Rennebohm
Millard F. Rogers, Jr.
Irving Shain
Carl Steiger
Richard R. Teschner
Gordon R. Walker, *Chairman*
James Watrous
Jane Werner Watson

Art Accessions Committee

Herbert E. Howe
Frank R. Horlbeck
Lavern Moll
Robert K. Presson
Millard F. Rogers, Jr., *Chairman*

Staff

Administration

Millard F. Rogers, Jr., *Director*
Ruth A. Jackson, *Secretary*
Virginia Merriman, *Tour Coordinator*
Catherine C. Brawer, *Publicity Coordinator*
Niki M. Hicks, *Secretary, Friends of the Elvehjem Art Center*
Barbara Gardner, *Receptionist, Sales Desk*

Curatorial

Arthur R. Blumenthal, *Curator*
John S. Hopkins, *Registrar/Assistant to the Director*
Carlton E. Overland, *Curator of Prints and Drawings*
Henry A. Behrnd, *Conservator-Craftsman*
David M. Spradling, *Photographer*

Kohler Art Library

William Bunce, *Librarian*
Louise Henning, *Assistant Librarian*
Michael Drought, *Library Assistant*
Paula Tannenbaum, *Library Assistant**
Barbara Unertl, *Library Assistant*
Janet Ashby, *Typist*
Menzi Behrnd, *Clerk*

Building

George Rodefer, *Maintenance Mechanic*
Donald Bartz, *Security Supervisor*
William L. Clark, *Security Officer*
John Gardner, *Security Officer*
Richard Hegg, *Security Officer*
Clair Irvin, *Security Officer*
Nordahl Johnson, *Security Officer*
Lyle Kahl, *Security Officer*
Ed Schwenn, *Security Officer*
Erskine Spiegle, *Security Officer*
Theodore Tyler, *Security Officer*
Joyce Austin, *Custodian*
Ann Imhoff, *Custodian*
Joseph Spatola, *Custodian*

*(to June, 1973)

**Elvehjem Art Center
Docents, 1972-1973**

Betty Alexander
Sharon Baker
Camilla Barnes
Joan Borcharding
Virginia Botsford
Sandra Bound
Marilyn Bownds
Paula Bunch
Louise Clark
Catharine Conley
Jane Eisner
Sara Fellman
Kathleen Green
Florence Greville
Lois Hagstrom
Ann Hoeffel
Dorothy Holden
Elizabeth Hughes
Fran Kivlin
Ann Kotch
Patricia Laird
Elizabeth Lewis
Janet MacDonald
Joan Maynard
Helene Metzenberg
Ruth Morrissey
Jean Mueller
Elaine Nadler
Carmen Peck
Donna Peterson
Jane Pizer
Nina Rogers
Miriam Sacks
Julie Segar
Susan Stanek
Velma Stauffer
Esther Trautmann
Margaret Walker
Barbara Walters
Shirley Weisbrod
Betty Wendland
Carol White

Designed by Richard Hendel
Photographs by David Spradling,
Ruth Jackson (pp. 27-36) and
John T. Robinson (p. 3)
Dell Brown (p. 2)

