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ANNUAL BULLETIN

Sample Copy

Elvehjem Art Center

Bulletin 1975 - 1976

University of Wisconsin—Madison

Cover

Sicilian, from Centuripe, c. 300-100 B.C.

Domed Krater with Funerary Funnel,

Thomas E. Brittingham Fund



Guests enjoy the opening reception for "European Painting in the 70's" June 13, 1976

Report of the Director

Education, stimuli for creativity, scholarship and, above all, pleasure are the major reasons for the existence of the Elvehjem Art Center. Created for the University of Wisconsin-Madison, the Elvehjem Art Center continues to acquire and exhibit works of fine art and to provide services and programs for the University community, as well as for the city, state, and region. Our visitors reflect the growing national interest in the arts, an interest which has dramatically increased during the recent past.

1975-76 provided opportunities to institute new directions for the museum—new directions for acquisitions, personnel, public outreach, and long-range planning. Personnel are the source of imagination and strength for museum programs. David Berreth was appointed to the new position of Assistant Director. Anne Boyle became Assistant Secretary in July, 1975, and Lisa Calden joined the staff as Registrar/Curatorial Assistant this past June. Another staffing improvement occurred when Janice Durand became the first full-time manager of the Museum Shop in January, 1976. Anne Lambert was appointed Coordinator of Education, and Ruth Struve became Administrative Secretary, both in October 1975. In May, 1976, Carlton Overland was officially appointed Curator of Collections. For the first time in over a year the staff is at full complement.

The already active program of lectures, demonstrations, musical events, and tours has been expanded. The format of our quarterly CALENDAR and our BULLETIN has been redesigned. In preparation is a new Elvehjem Art Center brochure—an information and visitor guide to the building and permanent collection.

During the months of February, March, and April, the director made twelve presentations to Wisconsin Alumni Founders Day Meetings and Planning Sessions. From Washington, D. C. to Portland, Oregon, alumni heard about the Elvehjem Art Center, its collections, exhibitions, and long-range programs. It is the intent of the director to keep the alumni informed of the needs and strengths of the Elvehjem Art Center.

Attendance figures for scheduled tours and individual visitors have been especially gratifying. Tours for school children have doubled. Attendance for the fiscal year was 82,838, an increase of 16%. The Kohler Art Library had 68,923 readers

and 51,293 guests visited the Museum Shop. Increased awareness of the museum and its offerings were surely the cause of these dramatic increases.

Exhibitions, acquisitions, and activities for the year were diverse and high in quality. A detailed documentation of the years' achievements follows.



Klandii Lebedev, **The Fall of Novgorod**, Joseph E. Davies Collection

Summer, 1975

Russian Painting From Joseph E. Davies Collection

Never before seen as a group, the 95 Soviet Socialist Realism paintings given by Ambassador and Madame Joseph E. Davies opened the summer season. Along with the Davies icons on permanent display, these paintings form a splendid nucleus of Russian art at the Elvehjem Art Center.

African Sculpture Acquired

Seven African Chi Wara sculptures of wood carved to represent antelope were given to the Elvehjem Art Center by Mr. Philip Sills of Brooklyn, New York. This gift was a welcome addition to our small collection of African art.

Planning Begun for Exterior Sign

Because the Elvehjem Art Center is not easily identified by visitors, a prominent sign, to be placed on the south lawn facing University Avenue, is being designed. Planned as a sculpture court with landscaping, fountains, and the permanent sign, this project is expected to be complete in two years. A temporary banner now identifies the main entrance to the museum.

Luristan Vase Acquired

A Luristan vase, made circa 1000 B.C., was added to the collection with the Mary Grant Fund for acquiring antiquities and the Elvehjem Art Center Endowment Fund.

MacIntosh Furniture Exhibition

Organized by the Museum of Modern Art with reproductions of chairs made between 1900 and 1910, the exhibition demonstrated the sculptural possibilities of furniture. The addition of the Scotsmans' drawings added detail and depth to the exhibition.

Kathe Kollwitz

An exhibition of prints owned by the University of Connecticut at Storrs was shown at the Elvehjem Art Center as well as at the University of Michigan Museum of Art, the Kresge Art Center Gallery, and the Munson-Williams-Proctor Institute.

Prints From Permanent Collection

Two major exhibitions of prints from the Elvehjem Art Center permanent collection were shown during summer months. Included were several major new acquisitions, works by Picasso, Johns, Piranesi, Durer, and Goya.

Indian Miniatures Acquired

Twenty-five Indian miniature paintings of unusual quality were added to the collection begun years ago by Mrs. Jane Werner Watson, and the late Mr. Earnest C. Watson. There are now 95 paintings in the Watson Collection and a major exhibition is planned for November, 1976.

Museum Aides Board

In August, the Coordinator of the Friends of the Elvehjem Art Center, Ms. Jean Mueller, formed a new support group for the Elvehjem Art Center, the Museum Aides. Membership is by invitation. Responsibilities include lectures, public relations, membership, and social events.



Bambara people, **Chi Wara**, Mali tribe, Gift of Philip Sills



Indian, Mughal Style, **Aurangzeb Receiving Homage from a Nobleman**, Earnest C. and Jane
Werner Watson Collection

Fall, 1975

Fifth Anniversary Celebration

On the evening of September 27, nearly 700 party-goers helped the Elvehjem Art Center celebrate its fifth birthday. Well wishers danced to the music of The Original Hyperion Oriental Fox Trot Orchestra while enjoying cocktails, canapes, and new exhibitions in the Galleries.

Exhibition of Art Deco Architecture

Opening the Fall season was an exhibition of New York City architecture of the 1920s. Organized by the Architectural League of New York, photographs, drawings, and illuminated color panels of prominent skyscraper architecture formed the show.

Museum Shop Remodeling

Remodeling of the Museum Shop began in September and extended through the academic year. The Shop reopened in its new quarters on June 7, 1976, twice its original size, and with space for a broad variety of objects for sale to the public.

Italian Renaissance Medals Acquired

With an additional gift of 21 medals, the Vernon and Sandra Hall Collection now contains 200 objects. Soon to be exhibited in its entirety, the Hall Collection is among the most significant of gift collections in the Elvehjem's Art Center's permanent holdings.

Collector's Choice

For the second consecutive year, as a service to our Friends, the Elvehjem Art Center sponsored an exhibition of prints, drawings, and sculptures available for purchase. Included were graphics by Old Masters and 19th and 20th century American and European artists, as well as Indian miniatures and Japanese prints. Because of current enthusiasm for collecting, this service will be continued by the Elvehjem Art Center.

Friends' Choice

In their continuing program to present one major gift to the permanent collection each year, chosen by the membership through a general vote, the Friends of the Elvehjem Art Center selected a neo-classical double-lyre breakfast table of Philadelphia origin, circa 1815. Since adding significant American and European Furniture to the permanent collection is a museum priority, the Friends gift was especially welcome.

Permanent Collection Newly Installed

During November and December, under the supervision of Carlton Overland, Curator of Collections, the museum took on a new look, bringing together parts of the collection heretofore scattered. Visitors are now encouraged to move through the collection chronologically, from Ancient Egypt and Greece, proceeding through various galleries, to the finale of contemporary American art. Temporary exhibition galleries were established and rotation of the permanent collection was begun.

Year End Gifts

Several welcome gifts to the permanent collection came in December. Among them were 88 pieces of China trade and Meissen porcelain from Mr. and Mrs. John C. Cleaver of Milwaukee. The total number of objects in this collection is now 220. Mr. and Mrs. Stuart Feld of New York City gave a Lambdin oil painting, "Apple Blossoms"; a Philip Hale drawing, and two Joshua Shaw drawings. From Dr. Warren E.

Gilson of Middleton, Wisconsin, the Elvehjem Art Center received a Peruvian oil painting, "Sagrada Familia", circa 1600, from the Cuzco Circle; and, Mrs. Hans C. Reese of Madison gave a DeBock oil, "Landscape".

The Elvehjem Art Center appreciates your support and gifts which help us build the permanent collection.



Frederick Remington, **The Trooper of the Plains**, Lent by the Metropolitan Museum of Art

Winter, 1976

American Sculpture From The Metropolitan Museum of Art, New York

The Elvehjem Art Center began the Bicentennial year with a unique exhibition of 19th century American bronzes selected by the Metropolitan. This event had special significance. Never before had the Elvehjem Art Center been able to exhibit such a comprehensive collection of American sculpture. This marks the beginning of many long-term loans from major museums. On behalf of the University of Wisconsin-Madison, we cordially thank the Metropolitan, and especially Mr. Lewis I. Sharp, Associate Curator, American Paintings and Sculpture Department, for making this exhibition possible.

Antwerps' Golden Age

From several museums in Antwerp came an exhibition of paintings, sculptures, books, prints, and medals from circa 1600 to 1750. This rich and important period in Dutch art was introduced by Mr. Jeffrey Wortman who, for a week, presented lectures to docents, art history classes, and the public.

Recent Developments in Paper Art

Molded, torn, shredded, printed, and constructed forms of multiples were shown in this contemporary exhibition from the Institute of Experimental Printmaking, Santa Cruz,

California. Paper shovels, paper dust pans, and other unusual objects generated great student enthusiasm.

Navajo Blankets

Organized by the Los Angeles County Museum of Art, this exhibition, which was supplemented by loans from local collections, brought not only color to the cold Wisconsin winter but also a steady stream of eager viewers to the Elvehjem Art Center. Mary Hunt Kahlenburg, Curator of Textiles at the LACMA, introduced the exhibition with a lecture to an SRO crowd. Complementing the exhibit were several weaving demonstrations by Rumie O'Brian in the galleries. A record crowd reflected the current interest in Indian arts and in fact, American crafts.

The Mark H. and Katherine E. Ingraham Print Collection

The continuing generosity of the donors is enabling the Elvehjem Art Center to develop and expand its print collection with works by established and lesser-known printmakers. Our holdings were enriched this year with prints by Bone, Buhot, Eby, Ingraham, Leys, Marin, Myers, Pennell, and Weir.

Humanistic and Anonymous Fund Acquisitions

Only support from both the Humanistic Fund and the Anonymous Fund has enabled the Elvehjem Art Center to acquire several major acquisitions: "Fly Fishing, Saranac Lake," 1889, by Winslow Homer; "Night Shadows," 1976, by Edward Hopper; "Reflections in a Shop Window," 1936, by Aaron Bohrod; and, "Frenzied Effort," circa 1928, by Peggy Bacon. The Elvehjem Art Center is particularly grateful for this support.



Spring, 1976

Rosenberg Collection

On loan from the University of Wisconsin-Milwaukee was the Harry and Blanche Rosenberg Collection of 20th Century American and European art. Nearly 150 objects including paintings, sculptures, drawings, and prints were shown. We are grateful to the Chancellors Werner A. Baum and Edwin Young for this exhibition.

Americans at Home and Abroad: Graphic Arts 1855-1975

Dedicated to the Oscar Hagen Professor of Art History, James Scales Watrous, this significant exhibition of American graphic arts was organized by Carlton Overland using new acquisitions and works from the permanent collection. Generous support from the Knapp Committee enabled the Elvehjem Art Center to produce a major catalog for American graphic arts.

Rare Funeral Urn Acquired

With monies from the Thomas E. Brittingham Trust Fund, the Elvehjem Art Center purchased an unusual and very rare 4th century B.C. funerary urn made in Centuripe, Sicily. As one of nine in the United States (there are about 50 known in the world), the Elvehjem's Centuripe adds yet another dimension to the growing collection of Ancient Art at the Elvehjem Art Center.

Contemporary European Painting of the 70's

As the major event of the Spring season, Contemporary European Painting of the 70's received national and international interest. Shown only at the Los Angeles County Museum of Art, the St. Louis Museum of Art, and the Elvehjem Art Center, this was the first American retrospective of European painting since 1957.

Ancient Egyptian Head Acquired

The Fairchild Foundation of Milwaukee made possible the purchase of a black basalt head of an Egyptian official, dating circa 600 B.C. This is the first three dimensional object from such an early period to be acquired for the permanent holdings of the Elvehjem Art Center and is received with particular pleasure.

Eric McCready
Director





Figure 1

Sicilian, from Centuripe, c. 300-100 B.C.
Domed Krater with Funerary Funnel,
Thomas E. Brittingham Fund

An Enigmatic Vase From Centuripe

Warren G. Moon

Associate Professor of Ancient Art

The University of Wisconsin-Madison

There are about fifty known examples of a class of vases, mostly homogeneous in style in two broad types, produced in Centuripe, in eastern Sicily, sometime during the third to the first century B.C. The Elvehjem Art Center recently obtained a fine, complete vase (fig. 1), formerly in the Salvestrini Collection, Geneva, which is decorated with an elaborate figurative scene. Slightly less than half of the Centuripe vases have such scenes—which comprise one of the two types—a fact which makes our vase more desirable. Unlike most of the other Greek vases in the Museum's collection whose coloristic effects with black and red were achieved by a sophisticated firing process, this new Hellenistic vase is painted, in the modern sense, with tempera pigments (post fired) in pastel tones—magenta, mauve, white, soft blue, and brown. Within the complicated and rather ill-lit history of late Greek painting these vases from Sicily provide, by way of technique, an invaluable link between the pot-decorator and the mural painter; by virtue of their style and perhaps elements of iconography they mark the transition between Hellenistic wall painting, nearly all of which is lost, and the famous cycles of murals from Roman Pompeii. What follows is a first appraisal or preliminary announcement of this new acquisition.

The shapes of these vases are as bizarre as their painting is colorful and opulent. An unusual feature—and in a rare state of preservation and completeness on our vase—is a highly ornamental superstructure which here consists of three separable parts: neck, collar, and finial. Whether on the vase proper or on these appertinent parts the delicately painted surface is friable and seems never to have been intended to take the abuse of practical utility. The archaeological record has been documented only for a few Centuripe vases but the evidence seems sufficient that these vases were gifts for the dead, memorials placed perhaps in niches, over the actual burial. Further, this recent accession is a krater (recalling a variety commonly associated with weddings), a shape which in Greece since Homeric times had some associations with funerals and the grave.

With this funerary purpose in mind the representation of any object or scene may have hidden meaning. The dolphins on the lid of the krater may well be a case in point and as these particular decorative schemes are closest to their original freshness and clarity, a description of the vase might begin here. As designs, these dolphins, gamboling playfully, are skillfully composed and are arranged with an eye for

decorative effects; in fact, one could look no further to explain their presence on the vase. The dolphin can be connected more intimately with iconographies of the dead and, as commonly agreed, to the cult of Dionysos. In addition, in the Hellenistic "epyllion" or short epic the dolphin sometimes figures in descriptions of weddings and of festive processions, in Apollonios' elaborate ceremony of Zeus and Europa, for example. Typical of Centuripe vases are scenes of women's life, of weddings and the like which, as I hope to show, are also related to the grave.



Figure 2

The cover (fig. 2), recomposed from seventeen fragments and restored along the edge, has five dolphins in dramatic poses, three toward the front and one on each side. There is no design nor painting at all on the back of the lid or on the back of the bowl. The knob, apparently thrown with the lid, is in two degrees with a deep depression the bottom of which is concave as it joins the lid. The knob inside is white, painted directly on the clay, and this is now crackled. Magenta for the background color of the cover was also applied directly to the vase without engobe or a primer coat. The bodies of the dolphins, however, were underpainted and as much as one can tell were of different combinations of color: (beginning on the left) a blue body with brown snout and belly, next pink with brown, then blue with pink, brown and blue and the last dolphin, on the extreme right, in its present state of repair, is

without color. These animals are rendered in a very painterly technique with one stroke of the brush, thick at first for the body, then tapering for the snaking tail. There is a separate stroke for the beak and belly which begins near the snout firm and with definition but gradually feathers and disappears without meeting the tail—almost impressionistically, if the term is correct. Much movement comes into the design from this working of the paint.

Throughout Greek mythology one can interpret the dolphin as a purveyor of some hero, dead or in peril, to a land of safety or to a state of ennoblement and reward. For instance, one folk tale has it that the poet Hesiod was murdered in the land of the Locrians and that his body was cast into the sea where a school of dolphins found it and carried it ashore. Theophrastus, a boy from Naupactus, was similarly treated and another ephebe, unidentified but from Iasus (the original story of the boy and the dolphin), while swimming daily after his exercise in the palaestra, was accustomed to play with a dolphin who carried the boy on his back. One day the boy flung himself too enthusiastically on the dolphin for a ride and was mortally wounded by the spine of its dorsal fin. The pet, grieving, carried the boy to shore and then died, sympathetically. In other stories the dolphin may save someone from a violent or ugly death, such as with Arion, Enalus, Melicertes-Palaemon and Phalanthus-Taras and, at least in one case, is in turn saved from a brutal fate itself. Coeranus, their benefactor, ransoms a school of dolphins caught in a fisherman's net. Many years later when this man's boat capsizes off the island of Naxos, dolphins rescue him, and, later still at the time of his death, swim en masse off shore to pay respects at his funeral. Lastly, it seems dolphins can symbolize metamorphosis, a change in being, as is evidenced in the famous story of the Tyrrhenian pirates. Here the infant Dionysos was handed over to Tyrrhenian salors to be conveyed by ship to the Nymphs who were to raise him on the island of Naxos. During the journey the crew plotted to kidnap the babe and, sensing their treachery, the god performs miracles to the accompaniment of music. As the ship's mast is transformed into a grape-vine the sailors, enrapt with Bacchic ecstasy, throw themselves overboard and are changed into dolphins.

Death is a change of state and, particularly in the cults of Aphrodite, Demeter and Persephone and of Dionysos, the hope of an afterlife, especially by late Hellenistic times, is very strong. The dolphins on our vase could elude to this

state, their playfulness tell of man's joy at passing, and more immediately act, as the animal had so many times in Greek legend and myth, as the actual vehicle of transportation between worlds. Dolphins appear on a number of Centuripe vases, e.g., on a magnificent krater in the Institute of Classical Archaeology at the University of London, and this reinforces my feelings that they are here meant symbolically. Dionysos is represented on a Centuripe plate in the Princeton University Museum and, among others, on a krater in the Metropolitan (Libertini pl. LVII). The dolphins may very well relate to his worship.



Figure 3

The superstructure of the vase in three parts (fig. 3) measures 13¼" H. and although the three elements fit together tightly, there is no proof that this particular grouping belongs to our vase. But because of the uniformity in profile between the flared resting surface of the neck and the lower step of the knob on the lid one presumes the match original and genuine. The vertical neck is intact but has a restored lower edge which prevents a good fit with the cover. The neck is or was magenta (this part of the vase is badly worn)



Figure 4

but now seems to have an undercoating of white. The collar and finial have this same treatment which differs, one recalls, from that of the vase proper. The collar, concave on the upper surface and convex on the bottom, is recomposed from seven fragments. A conical hollow finger or deep depression from the top anchors the long point on the finial above. The circumferences of the two surfaces is greater at the bottom of the collar and the intervening side is decorated with a series of what might have been metope or window designs: like the dolphins these may have been in a variety of colors, the one on the left maybe in two shades of brown and the other (and there were probably more) has additional white which may be a vestige of faded light or dark blue.

In shape the finial (fig. 3) duplicates the vase proper—cover, bowl and superstructure—with four palmette fans applied to the lid. When this kind of finial was chosen (and there are other varieties) its shape often agrees with that of the vase for which it was intended as finials from other Centuripe vases—particularly one in the Cabinet des Medailles, Paris—seem to demonstrate. This strengthens the argument that our finial belongs to our vase. From end to end the finial is nearly 5" tall and its decoration is simple. Beside the usual background color there is a head of a woman outlined in black and depicted in three-quarter view (fig. 4). Her eyes seem soft, hair flowing and neck high and slender. One tries to see a necklace and some indication of the shoulders but no details are certain as the surface of the vase is so badly deteriorated. A woman's head in this position is not uncommon on Centuripe vases (with a perfect example in the Metropolitan Museum—Libertini pl. LX). Female heads are found painted on vases which are not from Centuripe, indeed on those which are not even Sicilian, for instance on slightly earlier ceramics from southern Italy. Ornate Apulian vases have individual heads emerging from and surrounded by vines and tendrils and these Apulians, like the Centuripe vases, were large in size and were probably "show-pieces" or funerary monuments. One must ask if all of these heads were meant merely as decoration—surely they are attractive enough and are in vogue with the Hellenistic taste for depicting objects in space, with shading and tonality. Are these portraits of the deceased or perhaps representations related to cult or ritual?

A number of arguments can be summoned in defense of each of these possibilities. Without specific reference to Centuripe vases one scholar has recently written that such

female heads are connected with chthonic cults, frequently with those stressing aspects of fertility and revitalization. In scenes such as ours the head has become a convention, an abbreviation, for what in earlier Greek art were more detailed representations of women—rarely men—shown passing between worlds, i.e., the descent and ascent between the land of the living and the underworld. Three-quarters of the body, sometimes half, often just the head was shown emerging from the neather-reaches in return to real life. These “passages” (anodoi) were not the actual departings of the deceased because many depictions relate to occasions other than death; they were symbolic, as previews or forecasts for the initiates of what could be expected when the eventual passage or change of life occurred. Birth, death, puberty and marriage were occasions of definite change in human destiny and by means of a ritualistic “passage” or preview to the higher realm fears about these events could be dispelled. The types of “emergence” (and of the cults which controlled them) corresponded to the myriad diversity in human affairs, i.e., of change, growth and confrontation. Do the heads depict the initiate or the goddess whose mobility between realms the initiate, through ritual, aspires to imitate.

Chthonic or earth powers governed the deeper, more tribal emotions in man. Unlike the Olympian or sky gods which oversaw broad societal needs, i.e., those of profession of government, the cults of the earth or underworld conferred (or demanded) the personal dynamism and vitality of private devotion, whether to Mother Earth, Erichthonios, chthonic Aphrodite, Dionysos, Demeter-Kore or a host of other such heroes and deities. There is little excavated material which could establish for modern times the pre-eminence at Centuripe of one chthonic power over another. Regardless, if what one perceives from the vases and small terracottas is true, at this city and probably at most, any lines of orthodoxy which separated one such cult from another had blurred and melded in the eyes of the religiously susceptible. For instance, certain schemes on Centuripe vases seem to pertain to Dionysos while others on the same vase imply Aphrodite or some other deity.

With regard to a Centuripe vase in London, one scholar interpreted a scene with an older woman seated under a parasol and between two attendants as a ritual act in honor of the goddess Aphrodite, while, if we are right, the dolphins on the lid of the same vase would recall Dionysos. The lone head of a woman on the finial can also be explained as

appropriate to the chthonic aspects of Aphrodite's worship. In this form the goddess was the patroness of young women and her kindness and intercession was sought by those women preparing for marriage and by those in the early stages of puberty. Some scenes on Centuripe vases, the main scene on the Elvehjem vase in particular, seem to deal with these events and others, more generally, show women in their quarters and at work. On the other hand, several vases from Centuripe depict Dionysos himself (such as the one already mentioned at Princeton) and some signs like the dolphin can easily be associated with his cult. Weddings and a young woman's fears about marriage were important occasions in the worship of chthonic Dionysos as has been explained in a recent study of the Graeco-Roman paintings from the Villa of the Mysteries and in another of those from Boscoreale. These frescoes, stylistically and iconographically, have much in common with Centuripe vases and from the main scene on our vase, a winged figure may be related to a similar character with wings from those paintings near Pompeii.

The female heads on these finials and, for that matter, the depictions of any of the ladies on these vases, may be portraits of the deceased; portraiture as an artistic genre is fully developed in the Graeco-Roman tradition during the Hellenistic period. Stylistically, however, there is a certain uniformity in these heads which is unexpected if pictures of specific people were intended. Perhaps the likeness need not have been exact and to save time possibly some particularizing features were added to a basic “type.” A formulaic realism might explain the much discussed vase in London; the woman seated under a parasol in the guise of Aphrodite is no doubt the departed for whom the vase was offered. But on Centuripe vases there are definite scenes related to ritual and cult, e.g., the Princeton plate and the Metropolitan krater (Libertini pl. LVII). The very few scholars who have been interested in Centuripe vases tend to see these scenes either plainly as events from daily life or metaphorically as descriptions of ritual. My guess is that there were layers of meaning to any one scene as in the case in contemporary Jewish art and later in the art of the Late Antique and Early Christian periods. The viewer doubtless saw or imagined a loved-one in the portrait-head on our finial while at the same time realized all of the religious implications; likewise, the dolphins are both decorative and symbolic, the woman on the London vase is at once Aphrodite and herself. Much evidence from the vases leads one to propose complexity in interpretation

but any resolve must await further study.

The main scene on the Elvehjem vase (fig. 5) may refer to a wedding or to some ritual on the periphery of such; more than that one cannot reconstruct. Nearly all the detail is lost. On the left (figs. 5 and 6) is the mere shadow of a woman in a prayerful attitude, in profile facing right, with hands upraised and holding what appears to be a distaff. She has long flowing hair, once auburn in color, a necklace, and a himation with traces of blue. Infra-red photography (fig. 6) suggests that she is holding no object at all and that the white haze of the bobbin is an accident of preservation. A woman in this attitude, without attribute or object, recurs on Centuripe vases; one, in Palermo (Libertini, pl. LIV), is almost the duplicate of ours, even in its poor state of repair, I believe the same artist painted each of these vases.

The center part of the picture is obliterated. A figure or perhaps two seems to be opening a chest. Visible on a



Figure 5



Figure 6

diagonal is an arm painted in beautifully warm flesh tones outlined in black, with shading at the upper edge; another arm might be parallel to this. Continuing the line of the arm is a long rectangular object, the chest, in white and flakes of pink. Modern photography did not help here and the corpus of Centuripe vases yielded no close comparison. I suspect the maiden with chest—no doubt the chest is a wedding gift—originally resembled a bridal scene on a well-known forth-century Kerch "lebes" by the Marsyas Painter (Arias pl. 227, p. 384 and Hermitage Museum E424). On our right is a seated winged figure, a Nike or victory figure perhaps (fig. 7). Her hair is tightly cropped and the figure is in profile to the left. Her flesh is light orange-buff, her outer cloak is brown and blue and her undergarment white. The short furled wings are white and gray. Though much is lost it is clear the figure was beautifully painted with much tonality and shading. The technique of painting is similar to that of the dolphins on the cover. On this kind of vase a winged figure is very rare; I know of only one other example, a Nike on a Centuripe plate in Sicily (Syracusa, Museo Archeologico No. 43170). On this plate the figure in flight occupies the entire tondo, is shown in three-quarter view, and carries a patera or offertory dish. Another winged figure may appear on a miniature terracotta altar from Centuripe, seemingly of the same date, now also in the Syracuse Museum. The scene on this terracotta is considered to be an epiphany of the infant Dionysos, perhaps when he was brought to be educated. Our winged figure, however, can perhaps be explained differently. Figures with wings at this time have other reference besides Nike, more appropriate to weddings, pertaining specifically to the con-

cept of "Pudicitia" or modesty as associated with young women. A winged figure, full face, carrying a whip, flails a maiden in a horrifying segment of the painted frieze from the Villa of the Mysteries. In this way proper humility and docility, decency and respect for the responsibilities of womanhood, especially in marital duties, were instilled at a cultic initiation late in puberty.

I have done no more than to create the ambit, the backdrop, against which the Elvehjem vase might be viewed. G. M. A. Richter did much to establish the stylistic link between Centuripe vases and those magnificent Graeco-Roman wall paintings, like the Mysteries. Both were surely influenced by famous early Hellenistic masterpieces which time has swallowed; would that time had been more gentle with the pictures on our vase.



Figure 7

Notes

Elvehjem Art Center 1976.28, Brittingham Fund purchase. The vase is approximately 28 inches (61.6 cm) H. with a maximum diameter of 10.5 inches (23.5 cm). The two most informative articles on Centuripe vases: G. M. A. Richter, "Polychrome Vases from Centuripe," **Metropolitan Museum Studies** 2 (1929-1930): 187-205; G. M. A. Richter, "A Polychrome Vase from Centuripe," **Metropolitan Museum Studies** 4 (1932-1933): 45-54. The technique of painting is discussed in the first of these articles on p. 192 and more recently by A. D. Trendall in **Bulletin of the Metropolitan Museum** 13 (1955): 161. The standard work on Centuripe and its art is Guido Libertini, **Centuripe** (Catania 1926); also Libertini, **Atti Soc. Magna Grecia** (1932): 195 as mentioned in B. B. Shefton, P. E. Arias and Max Hirmer, **A History of 1000 Years of Greek Vase Painting** (New York) pl. LII and p. 392, with additional bibliography.

A. Ippel, "Wandmalerei und Architectur," **Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung** 44 (1929): 43, relates Centuripe vases to frescoes from Farnesina and Pompeii. For the Villa of the Mysteries: Amedeo Maiuri, **La Villa dei Misteri** (Rome 1947) and for Boscoreale: Phyllis W. Lehmann, **Roman Wall Paintings from Boscoreale** (Archaeological Institute of America 1953). Richter's articles, especially the second, are valuable for chronology and generally for the place these vases hold in the history of Greek painting.

Margo Schmidt, **Der Dariusmaler** (Munster 1960): 45, fn. 69 discusses the parasol in Apulian pictures of ritual and for chthonic elements: Claude Berard, **Anodoi: Essai sur l'imagerie des passages chthoniens** (Institute suisse de Rome 1974) and Henri Metzger, "Dionysos chthonien d'après les monuments figures de la période classique," **Bulletin de correspondance Hellenique** 68-69 (1944-1945): 296; also Metzger, **Les représentations dans la ceramique attique du IV siècle** (Paris 1951). Generally for types of burials: D. C. Kurtz and J. Boardman, **Greek Burial Customs** (Cornell 1971).



Winslow Homer, **Fly Fishing, Saranac Lake**, Humanistic Foundation Funds and Anonymous Funds

Notes on the Collection: Three American Prints Reconsidered

Carlton E. Overland
Curator of Collections

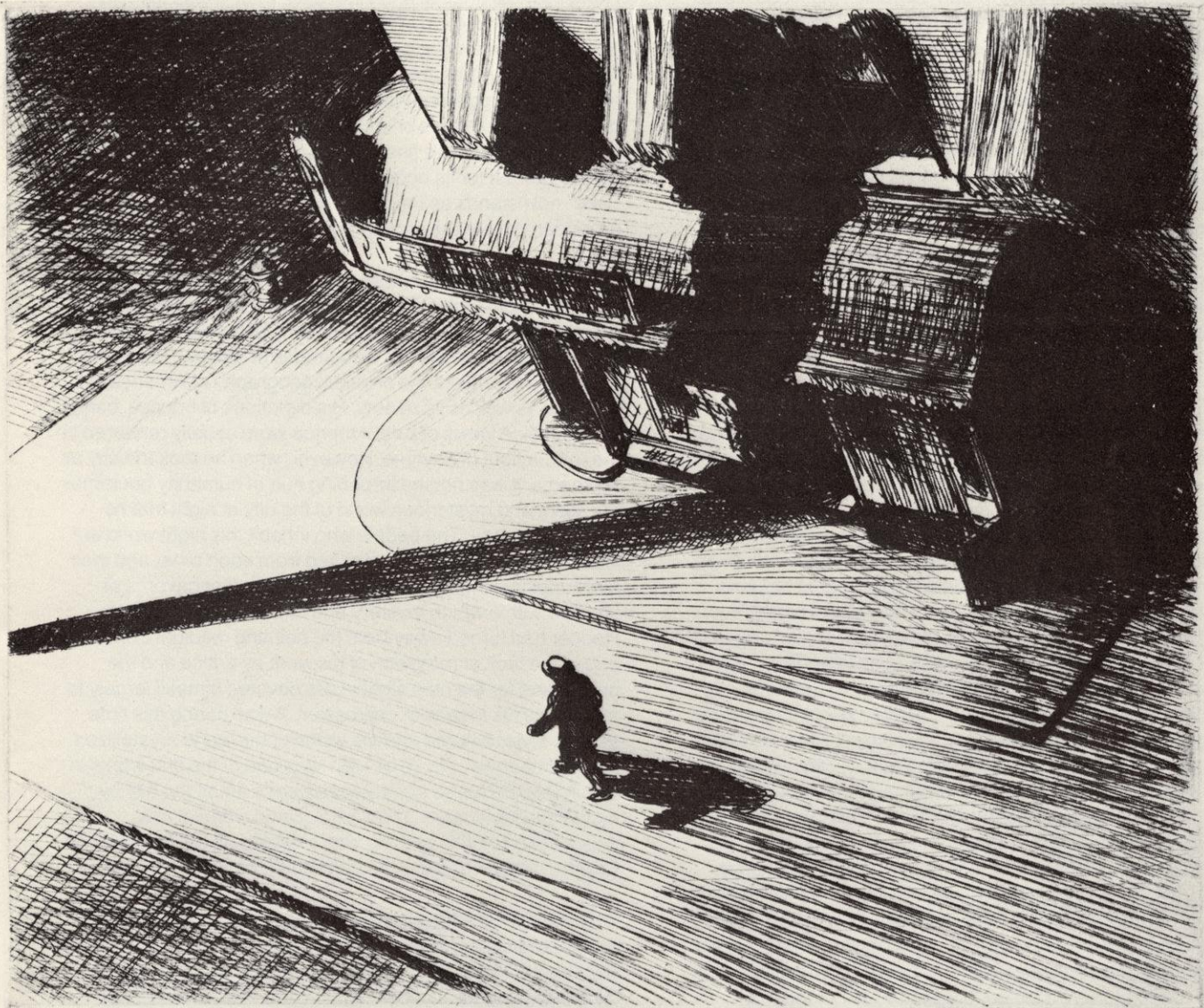
Between May 1 and June 27, 1976, an exhibition entitled "Americans at Home and Abroad: Graphic Arts, 1855-1975" was on view in the Mayer Gallery. Organized from the Elvehjem Art Center's permanent collection of prints and drawings in commemoration of the Bicentennial, the exhibition surveyed graphic works produced by Americans during the past 120 years, focusing not simply on works produced in America but also on the considerable influence European traditions have exerted on American artists. In preparation for the exhibition, the Elvehjem undertook an acquisitions program to supplement the existing collection with images and artists considered crucial to such an overview. The results of this program are listed elsewhere in this Bulletin; the purpose of this article is to elaborate on a few of these within the context of their significance to the exhibition and to the history of American printmaking.

The name which surfaced to the top of this list was that of Winslow Homer, the finest graphic artist working in America during the second half of the nineteenth century. Most widely known for his illustrations for Harper's Weekly of the 1850's and 1860's, Homer also produced, between 1884 and 1889, eight etchings, which stand among the most powerful prints produced in this country during that entire century. When an impression of "Fly Fishing, Saranac Lake" (fig. 1) became available, it was simply a question of deciding whether this particular image was truly representative of Homer's etched work. Although less well-known than such images as "Eight Bells" or "The Lifeline" and lacking the highly dramatic conception of the other etchings, all of which dealt with the great struggle of man against the sea, "Fly Fishing, Saranac Lake" had several factors favoring its selection over the others. For one thing, it is a specifically American subject, whereas the other etchings were all based on Homer's observations of life on the North Sea coast of England, which he had twice visited in 1881-1882. A second factor recommending this particular image was that it was the only one Homer created specifically as an etching. The other seven were all based on oils Homer painted while in England, and were reinterpreted as etchings several years after the original composition had been formulated. While there is a watercolor of the "Fly Fishing, Saranac Lake" composition, it was clearly a preparatory sketch for the etching as it was executed in black-and-white. Furthermore, this was the first plate on which Homer used aquatint to create tonal effects in the background, showing that he was beginning to explore the technical possibilities of the medium. For these reasons, "Fly

Fishing, Saranac Lake" can justifiably be considered Homer's most original and innovative print. It was also his last. Upon completion of this plate in 1889, Winslow Homer abandoned printmaking for the remainder of his career. The reasons for this are not clearly known, but it has been reasonably suggested that he was discouraged by the lack of public response to his prints. Whatever the reason, the fact that this was Homer's final statement in printmaking lent added interest for its acquisition, and "Fly Fishing, Saranac Lake" now stands as the most important nineteenth-century American print in the permanent collection.

Edward Hopper was another artist whose representation in the permanent collection had long been desired. An uncompromising realist, Hopper, unlike many of his contemporaries, explored not the foibles or inequities of society; rather, he chose as his subject the physical geography of America, its ugliness as well as its beauty. His depictions of houses, barns and roadside views of rural America were usually rendered in the full sunlight of daytime. However, when he took the city as his theme, it was not the throbbing hub of humanity but rather the silent and mysterious world of the city at night that he chose to portray. The people who inhabit this night world are isolated and emotionally detached from each other and their surroundings; the large buildings create great caverns of shadow within which mystery and impending danger lurk. Hopper had turned away from the painting medium in 1915 due to the lack of reception of his work by critics and the public, and for the next eight years devoted himself largely to etching as his means of expression. It was during this time that his style matured and his vision of the world crystallized. "Night Shadows" (fig. 2) of 1921 was one of the first works in which this theme, so central to Hopper's art, of the city by night was enunciated. Thus, as a pivotal work for this important artist, this etching was selected as the first work by Edward Hopper to enter the permanent collection.

Yet a third artist whose representation in the collection was considered imperative for the exhibition "Americans at Home and Abroad" was Grant Wood. One of the major trio of Midwest Regionalists of the 1920's and 1930's, along with John Steuart Curry and Thomas Hart Benton, Wood championed realism in style and expounded the virtues of the traditional rural Midwest way of life in subject. The farm was the central image in Wood's art, and the farmer, upon whom the whole microcosm of family, livestock and crops depended 24 hours a day and 7 days a week, was the main



Edward Hopper, **Night Shadows**, Anonymous Funds

protagonist. In reviewing Wood's graphic work, one image which seemed to typify his approach was the "Midnight Alarm" (fig. 3). Here, the farmer, heroic even though dressed in longjohns, is depicted descending the stairs in the middle of the night, responding to some untold emergency which he alone can resolve.

Up to this point, these three works, as well as the other acquisitions made prior to the exhibition, had been judged on the basis of their individual qualities and their significance within the oeuvre of their respective artists. One of the fascinations about installing an exhibition is that it causes objects previously considered only on such an individual basis to be placed in relationship to others, thus providing new insights into that object which had previously been unrecognized or at least unspoken. So it was with the exhibition "Americans at Home and Abroad", when these three objects were placed in the context of other American prints, that a sense of an underlying, unifying prediction emerged, which if not uniquely American can be called a specifically American trait.

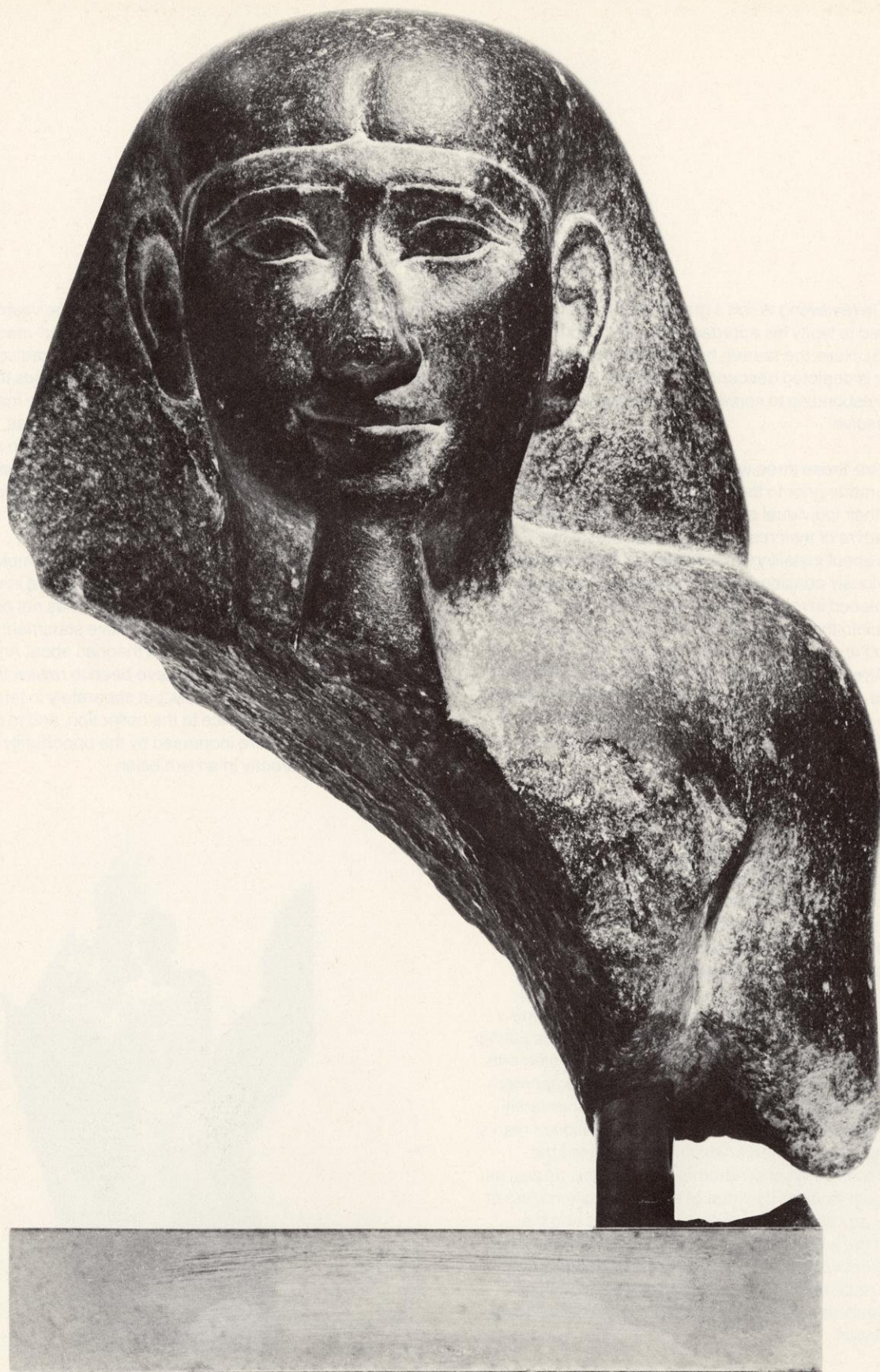
The geographical vastness and variety of this country has long been a major source of inspiration to artists, most obviously noted in the great panoramic landscape tradition beginning with the Hudson River School. One effect of this physical scale has been for Americans to place a heightened sense of value on the concept of isolation—man's isolation within the vast physical setting he occupies by choice or by chance. The implications of this sense of isolation are several-fold, having negative as well as positive connotations. One attitude revolves around the theme of a serene nature, in which man can find solace and solitude by isolating himself from his fellow beings to commune with the elements. This Thoreauian concept of oneness with nature is appropriately evoked in "Fly Fishing, Saranac Lake". Another ramification of isolation in nature is the more heroic notion of man's struggle against the elements, what might be called the Romance of the Old West syndrome. The cowboy, as well as the farmer, both isolated by virtue of their occupations, are at once master and slave to a wilfull nature, harnessing the resources of the wilderness but also subject to its fickle and oftentimes destructive forces. Man in this view is and must be resourceful, multi-talented, determined and patient. The "Midnight Alarm" espouses these virtues which derive from physical isolation.

Yet a third type of isolation derives not from the vastness of Nature but from the overwhelming scale of man-made environment—the great cities. The de-humanized scale of the buildings and the very massing of people leads to a psychological detachment of the individual. The main by-product of isolation in this environment is loneliness, and the effects of this loneliness are debasing to the human spirit. A theme central to the art of social realists from the Ash Can School to the present, this sense of emotional isolation is fully enunciated in "Night Shadows".

Three images of isolated figures; three different implications of isolation. Each can undoubtedly be interpreted in different ways in relationship to other works of art. It has not been the purpose of this article to provide definitive statements on any of the three, nor to propose radical theories about American art. Rather, the intentions here have been to review three works acquired simultaneously, but separately in terms of their respective importance to the collection, and to observe how those values were increased by the opportunity to compare them directly in an exhibition.



Grant Wood, **Midnight Alarm**, University Funds



Egyptian Late Period, 26th Dynasty (Saite), **Head and Shoulders of a Nobleman**,
Fairchild Foundation Funds

Elvehjem Art Center Council

As the Elvehjem Art Center Council begins its sixth year of activity it can look back on a number of accomplishments. It has faithfully carried out the tasks set for it by Chancellor Edwin Young at the time of its founding, namely to work with the University of Wisconsin Foundation in seeking financial assistance for the Center, to advise on its educational and cultural uses by the university community and the public and to act as liaison between the Elvehjem and the public. This year the Council has gone a step further by accepting Mr. McCready's "Challenge of '76" to acquire significant art works through the direct fund-raising efforts of the members of the Council.

The Elvehjem Art Center Endowment Fund has enjoyed steady growth during the past year standing at over \$700,000 at present. With the continued good work of the University of Wisconsin Foundation we can hope for a substantial increase in this amount during the coming year.

The Council's semi-annual meetings have been exciting experiences for all participants. Few aspects of the operation of a successful art center escape discussion. It is with great satisfaction that the members observe the steady advance of the Elvehjem's collection both in quantity and quality.

Harold E. Kubly,
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Friends' Choice 1975



The Friends program has expanded its activities over the past year, building on the foundation of its previous activities and developing new directions for future growth.

Memberships as of June 30, 1976 had increased to 1,467, with the addition of 566 new Friends this year. The continued growth of the Friend's membership is gratifying and reflects the broad base of support and interest in the activities of all of the programs of the Elvehjem Art Center. In May of 1976 3,000 letters ("Yes, the Elvehjem Has No Stone Lions") were sent to the residents in the Madison area inviting them to become new members of the Friends. It was anticipated that the mailing would generate a substantial growth in membership, and by the end of June more than 140 individuals had responded positively by becoming new Friends.

The membership list must be continually updated allowing for continuing growth, changes of address, etc. To maintain this list accurately a new computer programming procedure was initiated during the past year. This was planned to simplify the job of getting out mailings correctly and promptly to the entire membership.

Friends are regularly invited to special events held at the Elvehjem, and 1975-76 was a particularly busy year. On September 27th, 650 Friends gathered to celebrate the Fifth Anniversary of the Elvehjem Art Center. The festive occasion featured the Original Hyperion Oriental Fox Trot Orchestra which lent itself to an evening of dancing. An elegant cocktail buffet was enhanced by the silver service from the U.S.S. Wisconsin generously lent by the State Historical Society. Dr. Eric McCready, Director of the Elvehjem since June 1, 1975 was introduced by Chancellor Edwin Young.

The week-end of October 17-19, twenty-four Friends traveled to Minneapolis for three days. Their activities included a trip to the theatre, a concert, and visits to the major local museums. One of the highlights of the trip was an afternoon spent at the home of Barbara and Howard Kaerwer who welcomed them with warm hospitality and shared their fine collection of German Expressionist Art.

On Saturday November 15, 1975 balloting for the annual Friends Choice acquisition for the permanent collection took place, and a lovely double-lyre Breakfast Table was chosen. In conjunction with this event the Elvehjem staff assembled a group of original works of art from galleries and dealers throughout the country for purchase by Friends of the Elvehjem. The evening was an exciting one.

On June 12th, 1976 Friends were invited to a special preview party to view the exhibition "European Painting in the 70's." The event attracted over 600 people and Friends shared in a champagne reception with chamber music amidst a gala atmosphere.

Two behind-the-scenes tours were scheduled for the Friends. Mr. William Bunce gave a detailed tour of the Kohler Art Library and Mr. Carlton Overland introduced the Friends to the Mayer Print Study Center. Both facilities are available for use by members. An Elvehjem Art Center Museum Aides Program was established this year. The Aides number 29 and will lend valuable assistance in organizing and setting up openings and special events and help in membership drives. The Aides meet monthly at the Museum for special programs arranged within the group.

The Elvehjem Associates Program was initiated this year as a new category of membership based on a yearly minimum contribution of \$250.00. Corporate as well as individual donors are being asked to support the Elvehjem in order to build accession funds to be used for the development of the permanent collection. Initial members have made the first year an encouraging one for this group.

The past year has been particularly challenging and rewarding. It has been a pleasure to have worked closely with all of the staff of the Elvehjem Art Center. With my planned permanent move to Salt Lake City I leave with mixed emotions: the excitement of new opportunities but also with the sadness of leaving many good friends in Madison.

Jean Mueller
Friends Coordinator



Unknown American Artist, **Double-Lyre Breakfast Table**, c. 1810-1815, Friends of the Elvehjem Art Center purchase

1975 Friends Acquisition: An American Breakfast Table

Eliza McCready

In the growing collection of decorative arts in the newly installed nineteenth-century American gallery at the Elvehjem Art Center is a double-lyre Pembroke or breakfast table made in the early years of the century. Acquired through the generosity of the Friends of the Elvehjem Art Center, this is the second piece of American furniture in the collection and follows the Elvehjem's tradition of excellence. A superb example of the finest output of Federal cabinetmakers, this sophisticated table combines the best of American design with the elegance of the English Regency style.

Typically, the Elvehjem breakfast table is rectangular, has two modified elliptic leaves and a drawer at one end. It stands on a pedestal of double-lyres strung with brass and its base is formed of spreading saber legs ending in casted brass paw feet. Characteristic of furniture of the English Regency style, the woods used are many, creating contrasting planes within flat surfaces. Figured mahogany comprises the table's top, the upper half of the lyre, and the canted saber legs, while a veneer of bird's-eye maple outlines the apron, double flying rails, drawer, base and the central portion of the lyres. The table's flat surfaces are ornamented by delicate gilt-bronze or ormolu rosettes and mounts composed of floral sprays tied with ribbons. Ivory knobs on the knees of the legs and an ivory handle on the drawer face are unusual and delightful highlights. The gilded drops at the corners of the apron appear, as on other tables, to be vestiges of the legs found on the earlier styles of Pembroke tables.¹

Pembroke tables formed parts of suites of furnishings and were used for both parlor and card tables, as well as breakfast tables. The elements found in the base of the Elvehjem table are repeated in the bases of a group of card and work tables, many of which have well documented histories of Philadelphia ownership. Included among pieces with bases similar or identical to the Elvehjem's example are a card table illustrated in 1939 as the work of Duncan Phyfe² and a work table owned by the Philadelphia Museum of Art exhibited in 1963 as the possible work of Michel Bouvier, a Philadelphia cabinetmaker.³ Both attributions are suspect. The use of maple veneers and ormolu mounts was atypical of Phyfe's work, while Bouvier's work is known only through one desk, making an attribution difficult to justify.

Thorough searching of available printed information and conversation with dealers, collectors, and museum personnel have failed to reveal any further information about these tables and their probable makers. However, similarities between them indicate that this group of three identified tables, and doubtless others as well (such as those at Cliveden, the Baltimore Museum of Art, and the Henry Ford Museum) were from the hand of one man. Physical evidence, moreover, documents the premise that this craftsman was a highly-skilled individual, capable of facile handling of wood, as well as expert in the translation of elegant design into successful object. The combination of the Philadelphia histories of many of these tables and the presence in Philadelphia of many highly-skilled cabinetmakers has led to the present attribution to that city. Stylistically, the table falls into the period after the War of 1812 and before 1820. An attribution would be only folly.

Footnotes

¹Charles F. Montgomery, **American Furniture: The Federal Period** (New York: The Viking Press, 1966), p. 352.

²Nancy McClelland, **Duncan Phyfe and the English Regency** (New York: William R. Scott, Inc., 1939), Pl. 126, p. 168.

³**Classical America 1815-1845** (Newark, N.J.: The Newark Museum, 1963), No. 35.



Friends visited Minneapolis in October

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The St. Paul Chamber Orchestra String Ensemble gave one of several lunch time concerts in February

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1st and 2nd grade summer puppet making classes presented their own puppet shows



Faculty, Staff, Friends and guests enjoy the Ice Swan at the opening of "European Painting in the 70's."

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Rumi O'Brian demonstrated Navajo weaving techniques during the "Navajo Blanket" exhibition in March

Education Programs

"Bienvenidos al Elvehjem Art Center" or "Welcome to the Elvehjem Art Center" could be the theme for the Education Department's diverse programs to serve the University, Madison, and the State. The hour-long guided tour of our collection has been offered to the public since 1971. In my first year as head of the Education Department 6,000 children and over 3,300 adults had guided tours by trained museum guides, called Docents. A complete and chronological rearrangement of the permanent collection and many new acquisitions have made the tours more instructive. Adult group visits increased by over 1,800 with a significant number of them coming from UW foreign language classes. Docents gave foreign language tours to 850 UW and high school students in Spanish, French, German and Dutch. Twenty-three hundred public school students saw slides from the Elvehjem in their class rooms prior to coming for their tours, and thirteen Docents visited the schools.

Highlights of the gallery education programs included demonstrations of Navajo weaving by Rumi O'Brian in the exhibition "The Navajo Blanket" and a metal working demonstration by Fred Fenster in conjunction with a loan exhibition of American and European silver. A series of nine gallery concerts and the ever popular Tuesday lunchtime gallery talks, called Mini Lectures, continues this year.

To give children a chance to use the EAC collection for creative inspiration children's drawing classes involved 72 children. Two groups of children illustrated, wrote, and edited the EAC children's newspapers "Art American Style" and "Navajo News." Besides children's publications, the Education Department sponsored general Museum publicity in the newspapers, on radio and television.

The year 1975-76 has been an extremely productive one. Programs for the upcoming year will give more attention to the casual visitor, the retired citizen, and the adolescent.

Anne Lambert
Coordinator of Education

Docents

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Doris Berghahn
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Virginia Botsford
Marilyn Bownds
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Irmgard Carpenter
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Ann Sauthoff
Pauline Scott
Phyllis Sechrist
Susan Stanek
Margy Walker
Shirley Weisbrod
Virginia Merriman



University of Wisconsin Professor Fred Fenster gave a metal working demonstration in conjunction with the exhibition of 18th and 19th century silver on loan from Wisconsin collections

Lectures July 1, 1975—June 30, 1976

Claus Bury, German Metalsmith
Sponsored by the Department of Art
September 19, 1975

Marija Gimbutas
"The Earliest Deities of Old Europe"
Sponsored by The Archeological
Institute of America, Madison Society
October 4, 1975

Marty Zelt, Printmaker
Lecture and Demonstration
Sponsored by the Department of Art
February 2, 1976

Professor Henri Dorra
"Munch's Dreams of Love and Death"
Sponsored by the University Lectures
Committee
February 5, 1976

Richard Van Buren, Visiting Artist
Sponsored by the Department of Art
February 16, 1976

Eller Henrickson, Carlton College
"Nuclear Archeology: Geological Research to Solve Atlantis"
Sponsored by the Archeological
Institute of America, Madison Society
February 22, 1976

Mary Hunt Kahlenburg,
Los Angeles County Museum of Art
"Navajo Blankets"
Sponsored by the Departments of
Art History, Environment and Design
Program Area and the Elvehjem Art
Art Center
February 29, 1976

Fred Escher, Visiting Artist
Sponsored by the Department of Art
March 1, 1976

Italo Scanga, Visiting Artist
Sponsored by the Department of Art
March 8, 1976

Dr. A. Bader
"Art and Chemistry"
Sponsored by the American
Chemical Society
March 10, 1976

Professor Rene Bravmann
"An Urban African Way of Death:
Funerary Art in Bobo-Dioulassa"
Sponsored by the African Studies
Program
April 2, 1976

Edward Ochsenchlager,
Brooklyn College
"Ancient Summaerians and Modern
Marsh Arabs"
Sponsored by the Archeological
Institute of America, Madison Society
April 4, 1976

B. N. Goswami
"Indian Painting Under the
Great Mughals"
Sponsored by the South Asian Center
April 19, 1976

Grete Heikes, Weaver
"Norwegian Textiles"
Sponsored by the Department of
Environment and Design
April 19, 1976

Ivan Karp
"Contemporary Art"
Sponsored by the Department of Art
April 22, 1976

Gordon D. Orr, Jr., Architect
"Madison Prairie School Heritage"
Sponsored by the Department of
History, UW-Extension
April 24, 1976

Gladys Borchers
"Donald Barttelme and the Cost of
Merchandising Art"
Sponsored by the Communication
Arts Department
April 26, 1976

Rueben Gorewitz, Visiting Artist
Sponsored by the Department of Art
April 29, 1976

Jerry Bailey, Metal Specialist
Sponsored by the Department of Art
May 5, 1976

Professor Richard Wood,
Indiana University
"The Playwright Lillian Hellman"
Sponsored by the Department of
Theatre and Drama
May 10, 1976

Vicki Sedman, Metalsmith
Lecture and Slide Presentation
Sponsored by the Department of Art
May 19, 1976



The remodeled Museum Shop opened in June

Museum Shop

In June of 1976, after ten months in temporary residence in Whyte Lounge, the Museum Shop re-opened in its original location on the east side of the north lobby.

Gone are the coat racks and checking shelves (lockers installed off Paige Court save the visitor a trip downstairs), and the desks rarely used.

The room has been stripped bare, carpeted, walled, shelved, and otherwise remodelled, resulting in an airy, bright, uncluttered and efficiently functioning store.

Since the Elvehjem opened its doors, the shop has grown significantly; this year alone, our inventory has more than doubled.

As we continue to grow (in depth as well as girth, we hope), our goal remains the same: to send the visitor home with something that will extend the museum experience, whether it's a postcard reproduction of a painting in our collection, an exhibition catalogue, or a gift object of first-rate craft and design.

Janice Durand
Manager

LTER J. KOHLER, SR., EVANGELINE, MARIE C., AND LILLIE B. KOHLER ART LIBRARY



Kohler Art Library

During the fiscal year 1975-1976, more than 69,000 readers used the facility for study and research (an increase of 42%) and over 54,000 volumes were withdrawn from the circulating collection for home use (an increase of 53%). During the year 3,180 volumes were added to the collection, including 218 gift books, which helped the Kohler remain the largest public university art library in North America, with a collection now numbering 73,656 volumes. To acquire these additional volumes and maintain its 295 current periodical subscriptions, the University of Wisconsin-Madison library system expended \$14,730 for monographs (an increase of 32%) and \$12,897 for serials (a decrease of 11%). Supplementing this \$27,627 for titles selected by the Art Librarian, the Memorial Library expended \$162,125 for books received on automatic or blanket purchase plans.

Of course the greatest delight of building a research collection and filling its lacunae comes with the use of gift funds. Again this year active use was made of the generous, non-lapsing funds of the Samuel H. Kress Foundation. Special mention must be made also of the continued activity of three of the Friends of Kohler Art Library: Serena Wise Cohen who presented the library with funds to purchase, among other items, the newly edited correspondence and discourses of John Constable; Ruth Gamroth who has enriched the collection with many unique and charming items and Herbert Kubly who is an important source of difficult-to-obtain exhibition catalogues.

It was the pleasure of the Librarian in September and January to give Behind-the-Scenes tours to Friends of the Elvehjem and Museum Aides. In October the library participated in a campus-wide Instructional Services Expo demonstrating our outstanding collection of Frank Lloyd Wright material and distributing a bibliography of, and to guide to, published material on Wisconsin's most famous architect. The Librarian offered two internships to Library

School students and gave 5 lectures there on the History of the Book and Art Librarianship. In January the Librarian chaired the national conference of the Art Libraries Society/North America which concerned itself with standards of education and staffing for art libraries. It was a pleasure for the Librarian to address the joint Bicentennial meetings of the American Library Association, the Association of College and Research Libraries and the Music Library Association.

William C. Bunce
Chief Librarian



Salvatore Rosa, **Landscape with Waterfall**, after restoration

Conservation

Three major conservation projects came to completion in 1975-76, resulting in the return to exhibition after two-year absences each of Salvatore Rosa's "Landscape with Waterfall" (66.10.1), the Master of St. Agilolfus' "St. Anno of Cologne Receiving the Donation of Siegburg" (13.1.2) and the Unknown Flemish "Denial of Christ by St. Peter" (59.6.4). At the same time, a fourth complex project was undertaken with the cleaning of Defendente Ferrari's "The Virgin and Child Enthroned with Sts. John the Baptist and John the Evangelist" (61.4.7). Conservators Carroll Wales and Constantine Tsalousis of Oliver Bros., Inc., Boston, Mass., spent a two-week visitation at the Elvehjem in the Spring, during which this work was begun. They also conducted a thorough examination of the entire painting collection, and treated several of the pieces listed below. All told, the past year was an active one in continuing to meet our conservation needs.

In addition to the four paintings mentioned above, the following works of art were cleaned and/or restored in 1975-76:

Paintings:

Giorgio de Chirico, "Metaphysical Interior with Biscuits" (58.1.1)
Nathaniel Hone II, "Ships on Beach" (14.1.1)
John Hoppner, "Portrait of Miss Tyre" (62.6.1)
Carl Marr, "Assumption of the Virgin" (67.8.1), and
"Mermaids" (67.8.2)
Barend van der Meer, "Still Life" (62.1.1)

Sculpture:

Roman "'Seasons' Sarcophagus" (69.13.1)
Randolf Rogers, "Indian Hunter Boy" (1972.13)



Exhibitions

July 1, 1975 — June 30, 1976

Art Accessions Committee

Herbert E. Howe
Frank R. Horlbeck
Larry J. Junkins
Robert E. Krainer
Eric S. McCready, Chairman

Acquisitions

July 1, 1975 — June 30, 1976

June 8 - August 6, 1975

Russian Paintings from the Joseph E. Davies Collection

July 12 - October 5, 1975

Modern Prints and Drawings from the Permanent Collection

August 17 - September 28, 1975

Charles Rennie Mackintosh

October 4 - November 23, 1975

Skyscraper Style: Art Deco New York

October 8 - November 2, 1975

Kertesz, Rodchenko and Moholy-Nagy

November 16 - December 14, 1975

Collector's Choice

December 20 - February 29, 1976

Institute of Experimental Printmaking

February 29 - April 11, 1976

Navajo Blankets

January 10 - February 15, 1976

Antwerp's Golden Age

April 17 - May 30, 1976

The Blanche and Henry Rosenberg Collection

June 13 - August 1, 1976

European Painting in the 70's

May 1 - June 27, 1976

Americans at Home and Abroad: Graphic Arts 1855-1975

Paintings

DeBock, Theophile, Dutch, 1851-1904

Landscape with Sheep

Oil on masonite, 37 5/8" H., 53 1/8" W.

Gift of Mrs. Hans H. Reese, 1975.93

Donoho, G. Ruger, American, 1857-1916

Landscape, 1884

Oil on canvas, 59 1/8" H., 79 3/16" W.

Gift of the Heirs of the Estate of Matilda

Ackley Donoho, 1975.91

Gromme, Owen J., American

Swans Over Winnebago, 1971

Oil on canvas, 20 1/8" H., 27 3/4" W.

Gift of J. Allan Simpson, 1975.49

Lambdin, George Cochran, American,
1830-1896

Apple Blossoms, 1873-4

Oil on canvas, 16" H., 12" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1975.81

Unknown Artist, Peruvian (School of Cuzco)

The Adoration of the Magi (Familia

Segratus), late 17th century

Oil on canvas, 30 3/4" H., 22 1/2" W.

Gift of Dr. Warren E. Gilson, 1975.92

Sculpture

Unknown Artist, Bambara People (Mali Tribe)

Chi Wara, 20th century

Hand-carved wood in black finish, 32"-42"

H., 10" Ave. W.

Gift of Philip Sills, 1975.12-18

Unknown Artist, Egyptian (Late Period,
26th Dynasty)

Head and Shoulders of a Nobleman,

c. 600-530 B.C.

Carved black granite, 9" H.

Fairchild Foundation Fund purchase, 1976.30

Drawings and Watercolors

Hale, Phillip Leslie, American, 1865-1931

Nude with Shawl

Sanguine drawing, 16" H., 9" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1975.82



Ruger Donoho, **Landscape**, Gift of the Heirs of the Estate of Matilda Ackley Donoho

Acquisitions

July 1, 1975 — June 30, 1976

Keck, George Fred, American, b. 1895

Saddleworth Valley, before 1928

Watercolor on paper, 12 3/16" H.,
17 5/8" W.

Gift of Mr. George Fred Keck, 1976.17

Keck, George Fred, American, b. 1895

Untitled (Landscape), 1974

Watercolor on paper, 21 1/4" H., 29 5/16" W.

Gift of Mr. George Fred Keck, 1976.18

Keck, George Fred, American, b. 1895

Port Authority N.Y., 1964

Watercolor on paper, 29 1/2" H., 21 1/2" W.

Gift of Mr. George Fred Keck, 1976.19

Keck, George Fred, American, b. 1895

Nevada

Watercolor on paper, 29 5/8" H., 21 5/8" W.

Gift of Mr. George Fred Keck, 1976.20

Keck, George Fred, American, b. 1895

Untitled (Chicago Skyline), 1975

Watercolor on paper, 21 3/8" H., 29 1/2" W.

Gift of Mr. George Fred Keck, 1976.21

Keck, George Fred, American, b. 1895

Parthenon, 1966

Watercolor on paper, 21 1/2" H., 29 1/2" W.

Gift of Mr. George Fred Keck, 1976.22

Keck, George Fred, American, b. 1895

Grand Canyon, 1975

Watercolor on paper, 14 5/8" H., 21 1/2" W.

Gift of Mr. George Fred Keck, 1976.23

Keck, George Fred, American, b. 1895

Untitled (Blue Ice Crystals), 1961

Watercolor on paper, 21 1/2" H., 14 1/2" W.

Gift of Mr. George Fred Keck, 1976.24

Shaw, Joshua, British, 1777-1860

Man with Sails

Pencil on paper, 7 3/4" H., 8 5/16" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1975.83

Shaw, Joshua, British, 1777-1860

Middle Eastern Soldiers

Pencil on paper, 8 13/16" H., 11 5/16" W.

Gift of Mr. and Mrs. Stuart P. Feld, 1976.84

Weiss, Lee, American, b. 1928

Retreating Wave, 1974

Watercolor on paper, 40" H., 72" W.

Gift of Lee Weiss. 1975.48

Prints

Adeyeni, Yinka, Nigerian

Music Makers, 1971

Woodcut, 23 1/2" H., 15 1/2" W.

Gift of Mr. and Mrs. John T. Medler, 1976.25

Bacon, Peggy, American, b. 1895

Frenzied Effort, 1925

Etching and drypoint, 5 7/8" H., 9" W.

University purchase, 1976.14

Beal, Gifford, American, 1879-1956

Sea Bass Fisherman

Etching and drypoint, 8 3/8" H., 12" W.

Alden W. White Fund purchase, 1976.3

Bohrod, Aaron, American, b. 1907

Reflections in a Shop Window, 1948

Lithograph, 9 1/8" H., 13 3/8" W.

Humanistic Foundation Funds purchase,
1976.12

Bone, Muirhead, British, 1876-1953

Manhattan Excavation, 1928

Drypoint, 12 3/8" H., 10 1/8" W.

Mark H. and Katherine E. Ingraham Fund
purchase, 1975.47

Buhot, Felix, French, 1847-1898

**A Landing in England (Un Debarquement
en Angleterre)**, 1879

Etching with drypoint, roulette and aquatint
11 13/16" H., 7 1/2" W.

Mark H. and Katherine E. Ingraham Fund
purchase, 1975.57

Eby, Kerr, American, 1890-1946

New England Winter

Etching, 6 15/16" H., 13 1/2" W.

Gift of Mark H. and Katherine E. Ingraham,
1975.90

Goell, Abby, American

Due Rossi, 1969

3-color lithograph, 26 13/16" H., 19" W.

Gift of Malcolm Andresen, 1975.52

Homer, Winslow, American, 1836-1910

August in the Country—The Seashore, 1859

Wood engraving, 11" H., 15 15/16" W.

University purchase, 1975.54

Homer, Winslow, American, 1836-1910

The Seventy-ninth Regiment (High-

landers) New York State Militia, 1861

Wood engraving, 10 13/16" H., 15 3/8" W.

University purchase, 1975.55

Homer, Winslow, American, 1836-1910

Fly Fishing, Saranac Lake, 1889

Etching and aquatint, 17 3/8" H., 22 3/8" W.

Humanistic Foundation funds and Anony-
mous Funds purchase, 1976.10

Hopper, Edward, American, 1882-1967

Night Shadows, 1921

Etching, 6 7/8" H., 8 3/16" W.

Anonymous Funds purchase, 1976.9

Ingraham, Katherine Ely, American

Peacock

Etching and aquatint, 9 7/8" H., 6 15/16" W.

Gift of Mark H. and Katherine E. Ingraham,
1975.85

Ingraham, Katherine Ely, American

City from Trestle

Etching, 9 7/8" H., 6 15/16" W.

Gift of Mark H. and Katherine E. Ingraham,
1975.86

Kent, Rockwell, American, 1882-1971

The Bather, 1931

Wood engraving from maple block,
5 3/8" H., 7 7/8" W.

Gift of Mr. and Mrs. Gordon R. Walker,
1975.59

Leys, Jean Auguste Henri, Belgian
1815-1869

Institution de la Coison D'Or

Etching, 9 3/8" H., 6 7/8" W.

Gift of Mark H. and Katherine E. Ingraham,
1975.88

Acquisitions

July 1, 1975 — June 30, 1976

Marin, John, American, 1870-1953

Chartres Cathedral, 1910

Etching, 11 5/16" H., 9" W.

Mark H. and Katherine E. Ingraham Fund purchase, 1976.8

Myers, Jerome, American, 1867-1940

Virginia on Parade, c. 1915

Color etching, 8 1/4" H., 5 1/8" W.

Alden W. White Fund purchase, 1976.5

Myers, Jerome, American, 1867-1940

Cronies

Etching, 5 3/16" H., 7" W.

Mark H. and Katherine E. Ingraham Fund purchase, 1975.89

Pennell, Joseph, American, 1857-1926

Ponte Vecchio, 1883

Etching, 9 15/16" H., 7 15/16" W.

Gift of Mark H. and Katherine E. Ingraham, 1975.89

Schreiber, Georges, American
(b. Belgium, 1904)

Clampoint

Lithograph, 10" H., 14" W.

Alden W. White Fund purchase, 1976.2

Sloan, John, American, 1871-1951

Arch Conspirators, 1917

Etching, 4 1/4" H., 5 15/16" W.

Gift of Mr. and Mrs. Gordon R. Walker, 1975.58

Sonderegger, Jacques Ernest, Swiss
1882-1956

Der Mann Der Menge, 1920

Color woodcut on rice paper, 9 13/16" H., 6 15/16" W.

Gift of John L. Sonderegger, 1975.50

Weir, Julian Alden, American, 1852-1919

The Evening Lamp

Etching and drypoint, 6 1/4" H., 4 11/16" W.

Mark H. and Katherine E. Ingraham Fund purchase, 1976.6

Weir, Julian Alden, American, 1852-1919

Boats at Peel, Isle of Man, 1889

Etching, 11 7/8" H., 8 7/8" W.

Mark H. and Katherine E. Ingraham Fund purchase, 1976.7

Wenger, Susanne, Austrian (since 1950 has worked in Nigeria)

Myth of Creation

Woodcut, 19 7/8" H., 23 7/16" W.

Gift of Mr. and Mrs. John T. Medler, 1976.26

Wesselman, Tom, American, b. 1931

Untitled (Great American Nude), 1969

Twenty-four color serigraph, 23" H., 29" W.

Endowment Fund purchase, 1976.16

Wickey, Harry, American, 1891-1968

Along the River Edge

Etching, 7 15/16" H., 11 13/16" W.

Humanistic Foundation Funds purchase, 1976.11

Wiley, William T., American, b. 1937

Little Hide: Slake, 1973

Lithograph and acrylic on chamois, 21 1/2" H., 27 1/2" W.

Endowment Fund purchase, 1975.56

Wisconsin Graphics Print Collection, Gift of the Wisconsin Arts Board, 1976.27.1-10:

Burkert, Robert, American, b. 1930

Lakeshore, 1970

Color lithograph, 22" H., 30" W.
1976.27.1

Colescott, Warrington, American, b. 1921

Your Day in Court, 1971

Color intaglio, 30" H., 22 1/4" W.
1976.27.2

Damer, Jack, American, b. 1938

Driving Wheel, 1970

Engraving, etching and aquatint, 22 1/8" H., 29 7/8" W.
1976.27.3

Gloeckler, Raymond, American, b. 1928

Big Biker, 1971

Wood engraving, 20 7/8" H., 17 1/8" W.
1976.27.4

Kord, Victor, American, b. 1935

Negev, 1971

Photo-serigraph, 22 1/4" H., 30" W.
1976.27.5

Meeker, Dean, American, b. 1920

Machero Rotto, 1971

Intaglio and serigraph, 29 13/16" H., 22" W.
1976.27.6

Myers, Frances, American, b. 1936

Borzo Watching, 1971

Color aquatint, 29 7/8" H., 22 1/4" W.
1976.27.7

Spalatin, Marko, American, b. 1945

Cubes Separated III

Color serigraph, 30" H., 22" W.
1976.27.8

Thrall, Arthur, American, b. 1926

Oval 10

Mixed intaglio, 22 1/4" H., 29 3/4" W.
1976.27.9

Weege, William, American, b. 1935

Slings and Arrows of Outrageous Fortune, 1971

Photo-serigraph on fabric, mounted on paper, 41 1/4" H., 29 3/8" W.
1976.27.10

Wood, Grant, American, 1892-1942

Midnight Alarm, 1939

Lithograph, 11 15/16" H., 7" W.
University purchase, 1976.13

Decorative Arts

Glass:

Unknown Artist, Syrian

Oil or Perfume Bottle, early 3rd century A.D.

Glass, 4 11/16" H.

Gift of Mr. and Mrs. Arthur J. Frank, 1976.1

Unknown Artist, Islamic

Bottle, 10th-12th century A.D.

Glass, 4 1/2" H.

Endowment Fund purchase, 1976.29



Lee Weiss. **Retreating Wave**, Gift of the Artist



Frenzied Effort - 1925

Peggy Bacon

Acquisitions

July 1, 1975 — June 30, 1976

Metalwork:

Various European Artists

20 Medals and 1 Plaque, 15th-16th century

Various media and dimensions

Gifts of Vernon and Sandra Hall, 1975.60-80

Furniture

Eames, Charles, American, b. 1907

Low Side Chair, 1946

Molded and bent birch plywood, 25 3/4" H.

Gift of Mr. and Mrs. Jay R. Vander Meulen,

1976.15

Unknown Artist, American

Double-Lyre Breakfast Table, c. 1810-15

Mahogany, curly maple and tiger maple

with brass and ivory fittings, 28 3/16" H.,

36 1/4" W., 46 5/8" L.

Friends of the Elvehjem Art Center purchase

through the Glenn McHugh Bequest, 1975.53

Ceramics

Unknown Artist, Luristan (Iran)

Zoomorphic Jug, c. 1000 B.C.

Burnished and incised pottery,

6 1/2" H., 12" Dia.

Mary A. Grant Fund and Art Acquisition Fund

purchase, 1975.19

Gifts of Mr. and Mrs. John C. Cleaver:

Chinese, European market

Flowerpot, fluted, with double handles,

scalloped and molded rim, floral pattern, c.

c. 1780

Porcelain with underglaze blue, 8 1/2" H.,

10" Dia.

1975.94

Chinese, European market

Teapot, depicting scene of Eastern

musicians, c. 1735-40

Porcelain with black enamel, polychromy

and gold, 5 1/2" H.

1975.95

Chinese, Indian market

Saucer with Arabic inscription: NAWAB

SIRAT AL-MUNA BAHADUR and mono-

gram MSMB, c. 1790

Porcelain with polychromy and gold,

6 3/16" Dia.

1975.96a,b

Chinese, Indian market

Soup Plate with molded rim depicting

elephant and rider, c. 1750

Porcelain with grisaille, polychromy and

gold, 9 1/2" Dia.

1975.97

Chinese, English market

Coffee Cup and Saucer with scene of the

Sailor's Farewell, c. 1750

Porcelain with puce and gold, Saucer

4 13/16" Dia., Cup 2 3/8" Dia.

1976.98a,b

Chinese, Continental market

Covered Creamer with scene of two

mythological figures, c. 1750

Porcelain with polychromy and gold,

4 7/8" Dia.

1975.99a,b

Chinese, English market

Dinner Plate with crest of Hamilton and

motto THROUGH, c. 1780

Porcelain with polychromy and gold,

11 1/4" Dia.

1975.100

Chinese, Continental (probably French) market

Teabowl and Saucer depicting lovers

embracing, c. 1750

Porcelain with iron red and gold, Bowl 3"

Dia., Saucer 4 11/16" Dia.

1975.101a,b

Chinese, Continental market

Bowl with scene of lady at her toilette,

c. 1750

Porcelain with grisaille, flesh tones and

gold, 4 13/16" Dia.

1975.102

Chinese, Continental market

Plate with arms of Chadwick quartering

Malvesyn, Carden and Bagot, inscribed on

reverse: "Canton in China 24th Jan'y 1791"

Porcelain with polychromy and gold,

9 15/16" Dia.

1975.103

Chinese, Western market

Miniature Teabowl with landscape and

Joseph and Rebecca(?), c. 1745-65

Porcelain with polychromy, grisaille and

gold, 2 5/8" Dia.

1975.104

Chinese, Dutch market

Teabowl and Saucer with double coat of

arms and Bal and Cats above banderole

inscribed: S: BAL 1779 L: CATS 1779

Porcelain with polychromy and gold,

Teabowl 3 1/6" Dia., Saucer 5" Dia.

1975.105a,b

Chinese, Danish market

Covered Creamer with ship flying 2 Danish

flags, c. 1785-90

Porcelain with polychromy and gold,

5 1/4" H.

1975.106a,b

Chinese, English market

Plate with reticulated border, arms of Grier-

son and motto HOC SECURIOR, c. 1780

Porcelain with polychromy and gold,

9 1/2" Dia.

1975.107

Chinese, Continental market

Plate depicting men drinking on a river

bank, c. 1740

Porcelain with grisaille, polychromy and

gold, 9" Dia.

1975.108

Chinese, English market

Teabowl and Saucer with slightly scalloped

rim, monogram JW in shield surmounted by

pseudo-crest of a ship, c. 1775-80

Porcelain with polychromy and gold,

Teabowl 4 3/8" Dia., Saucer 6 1/4" Dia.

1975.109a,b



Acquisitions

July 1, 1975 — June 30, 1976

Chinese, European market

Teabowl and Teapoy depicting lovers,
c. 1740

Eggshell porcelain with grisaille, polychromy
and gold, Teabowl 2 11/16" Dia., Teapoy 4"
Dia.
1975.110a,b

Chinese, possibly Continental market

Saucer depicting "The Eyes of Brother
Phillip," c. 1750

Porcelain with black, flesh tones and gold,
4 3/4" Dia.
1975.111

Chinese, French market

Deep Plate with valenced rim, depicting
family scene, c. 1710-20

Porcelain with underglaze blue, 6 1/8" Dia.
1975.112

Chinese, French market

Shallow Bowl with valenced rim, molded
edge and exterior body, depicting a lady and
attendants under an arbor, c. 1700-10
Porcelain with underglaze blue, 13 9/16" Dia.
1975.113

Chinese, Continental market

Covered Creamer with continuous scene
after the engraving "Water" by Francesco
Albani, c. 1740

Porcelain with polychromy and gold,
4 13/16" H.
1975.114a,b

Chinese, American market

Plate with concave rim in the Fitzhugh
pattern showing American eagle and motto
E PLURIBUS UNUM, c. 1810-20
Porcelain with polychromy, 6 1/4" Dia.
1975.115

Chinese, Western market

Miniature Covered Bowl and Saucer

depicting ship and shield with monogram
SC, c. 1780

Eggshell porcelain with polychromy and
gold, Saucer 3 3/8" Dia., Bowl 2 5/8" Dia.,
Cover 2 5/16" Dia.
1975.116a,b,c

Chinese, American market

Coffee Cup with crest of New York State,
c. 1790

Porcelain with polychromy and gold,
2 11/16" H.
1975.117

Chinese, Continental (possibly Dutch) market

Creamer depicting continuous scene with
workmen and rugged shoreline, c. 1735-40

Porcelain with grisaille, brown and gold,
3 7/8" Dia.
1975.118

Chinese, European market

Covered Vegetable Dish with entwined
handle and berry finial showing
Western landscapes.

Porcelain with polychromy and gold,
12 1/4" L.
1975.119a,b

Chinese, probably American market

Coffee Pot in lighthouse shape depicting
Western landscapes, c. 1800-05

Porcelain with polychromy and gold,
9 1/8" H.
1975.120a,b

Chinese, Swedish market

Coffee Pot with fluted body, dome-shaped
cover, double scroll-shaped handle with
gold molded heart and double marriage
shield with monograms JARI AND TAC and
inscription: OGEN ICHED HED BESTANOK
1975.121

Chinese, European market

Coffee Pot with entwined strap handle,
cornucopia spout and the monogram TEB,
c. 1780

Porcelain with underglaze blue, polychromy
and gold, 9 1/8" H.
1975.122a,b

Chinese, Swedish market

Bowl depicting two ships with Swedish flags,
c. 1785

Porcelain with polychromy and gold,
9 1/8" Dia.
1975.123

Chinese, American market

Plate with concave rim in Fitzhugh pattern
with monogram GHM and motto
PROSPICERE QUAM ULSCICI, c. 1817-21
Porcelain with underglaze brown and
sepia, 7 13/16" Dia.
1975.124

Chinese, European market

Teabowl and Saucer with lotus petal
motif, c. 1755

Porcelain with polychromy and gold,
Bowl 4 3/8" Dia., Saucer 6 5/16" Dia.
1975.125a,b

Chinese, Portuguese market

Pair of Plates with molded rim and arms of
Antonio de Sonsa Falcao de Saldanha
Coutinho, c. 1755

Porcelain with polychromy and gold,
9 1/4" Dia.
1975.126a,b

Chinese, English market

Saucer with arms of Younge, c. 1765

Porcelain with underglaze blue, polychromy
and gold, 4 3/4" Dia.
1975.127

Chinese, European market

Teapoy with molded gold scrollwork on
base depicting a wild boar hunt, c. 1750
Porcelain with grisaille, polychromy and
gold, 5 1/4" H.
1975.128a,b

Chinese, European market

Pair of Coffee Cups depicting mythological
scene, c. 1740

Porcelain with grisaille and gold,
2 3/8" H.
1975.129a,b

Berman, Meissen

Saucer depicting harbor scene, c. 1725-30
Porcelain with polychromy and gold,
5 9/16" Dia.

1975.130

Acquisitions

July 1, 1975 — June 30, 1976

Chinese, English market

Teabowl with arms of Drummond impaling Beauclerk and banderole with motto: VIRTUTEM CORNONAT HONOS, c. 1745 Eggshell porcelain with polychromy and gold, 3 3/16" Dia.
1975.132

Chinese, English market

Pair of Teabowls with arms of Woodward, c. 1745 Eggshell porcelain with grisaille and gold, 3 1/8" Dia.
1975.133a,b

Chinese, probably Continental market

Teabowl with monogram JAC, c. 1740-60 Eggshell porcelain with polychromy and gold, 3 1/16" Dia.
1975.134

Chinese, Continental market

Coffee Cup with border of cartouches with peacocks and floral garlands, c. 1745 Porcelain with grisaille and gold, 2 1/2" H.
1975.135a

Chinese, Continental market

Coffee Cup depicting Zeus Meleichos with thunderbolt, c. 1745 Porcelain with grisaille and gold, 2 7/16" Dia.
1975.135b

Chinese, English market

Teabowl with monogram PMLM and Le Mesurier crest, c. 1785 Porcelain with polychromy and gold, 3 1/8" Dia.
1975.136

Chinese, Scottish market

Plate with notched octagonal rim, arms of MacDonald and motto PER MARE PER TERRAS, c. 1780 Porcelain with polychromy and gold, 9 1/4" Dia.
1975.137

Chinese, Continental market

Teabowl and Saucer depicting Juno and the Peacock on a cloud, c. 1745 Porcelain with black and gold, Bowl 3 3/16" Dia., Saucer 4 13/16" Dia.
1975.138a,b

Chinese, European market (probably French)

Chocolate Cup without handle, with double coat of arms, c. 1740 Porcelain with polychromy and gold, Cup 3 3/8" Dia., 3" H., Saucer 5 1/2" Dia.
1975.139a,b

Chinese, English market

Pair of Miniature Coffee Cups with molded handle and rim, showing children playing in front of European buildings, c. 1790 Porcelain with polychromy and gold, 2" H.
1975.140a,b

Chinese, European market

Teapot depicting Demeter, c. 1745 Porcelain with grisaille and gold, 5 1/4" H.
1975.141a,b

Chinese, English market

Plate with monogram WT surmounted by crest of British ship, c. 1780-90 Porcelain with polychromy and gold, 6 5/16" Dia.
1975.142

Chinese, Continental market

Deep Plate with unidentified coat of arms, c. 1745 Porcelain with polychromy and gold, 6 1/2" Dia.
1975.143

Chinese, possibly Swedish market

Saucer with concave rim, monogram CMJ and grape-leaf border, c. 1800 Porcelain with polychromy and gold, 6 3/16" Dia.
1975.144

German, Meissen

Pair of Bottle-Shaped Vases with applied flowering tendrils, c. 1750 Porcelain with polychromy, 13 1/2" H.
1975.145a,b

Chinese, Continental (possibly Dutch) market

Covered Creamer depicting the Isle of Cythera, c. 1745 Porcelain with black, iron red and gold, 5 1/8" H.
1975.146a,b

Chinese, English market

Plate with reticulated border, arms of Pakenham, Baron Longford, impaling Rowley over motto GLORIA VIRTUTIS UMBRA, c. 1785 Porcelain with polychromy and gold, 7 9/16" Dia.
1975.147

Chinese, Western market

Plate with motto QUASCUMQUE FINDIT, 18th century Porcelain with polychromy and gold, 7 3/4" Dia.
1975.148

Chinese, Continental (possibly Dutch) market

Plate depicting "The Embroideress", c. 1750-60
1975.149

Chinese, Continental market

Lobed, hexagonal **Spoon Tray** depicting Juno and the Peacock, c. 1730-40 Porcelain with grisaille and gold, 5" L.
1975.150

Chinese, Dutch market

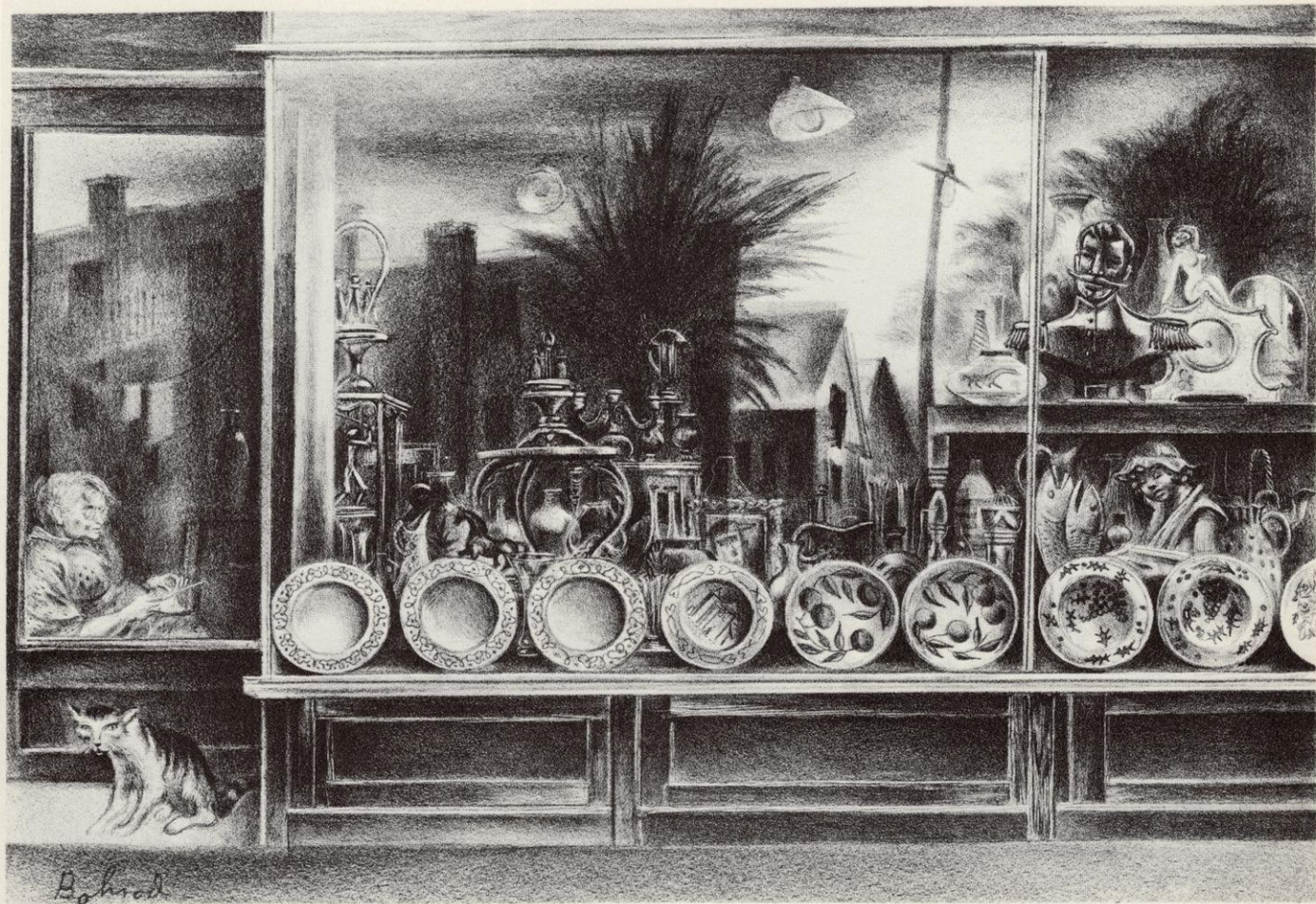
Plate with valenced rim depicting an incident from the Rotterdam riots of 1690, c. 1700 Porcelain with underglaze blue, 8" Dia.
1975.151

Chinese, Western market

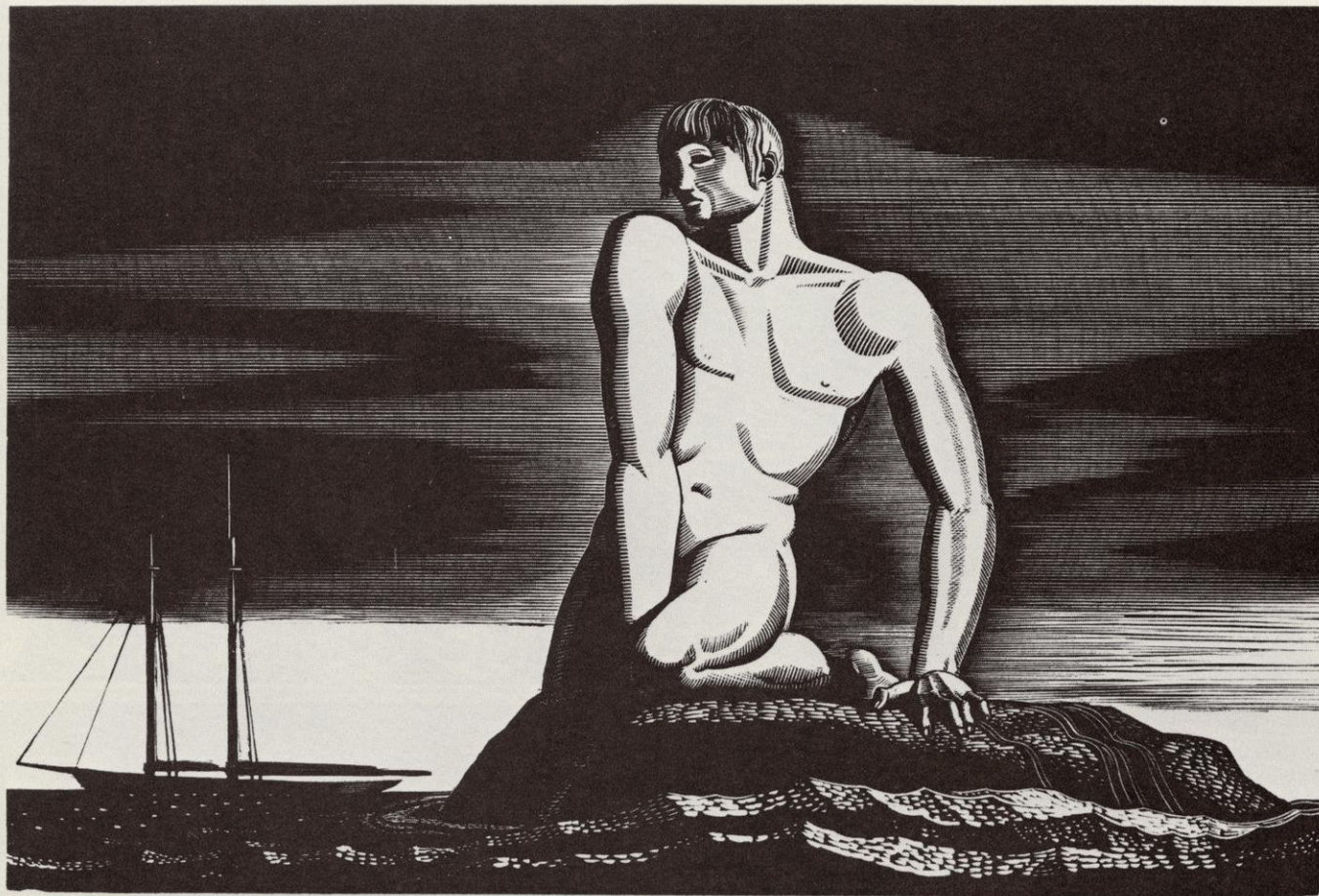
Shell-molded **Covered Tureen with Under-plate**, c. 1850 Porcelain with green and gold, 9" L.
1975.152a,b,c

Chinese, Western market

Teabowl with monogram AA and Armenian inscription: AVED HAROKHTIYAN, 1794 Porcelain with blue and gold, 4 3/8" Dia.
1975.153



Aaron Bohrod. **Reflections in a Shop Window**, Humanistic Funds



Rockwell Kent

Rockwell Kent, **The Bather**, Gift of Mr. and Mrs. Gordon R. Walker

Acquisitions

July 1, 1975 — June 30, 1976

Chinese, Western market

Plate with concave rim and Fitzhugh pattern, c. 1800
Porcelain with iron red, 9 13/16" Dia.
1975.154

Chinese, English market

Charger depicting Oriental landscape, border with arms of Hudson or Hodgson, c. 1740
Porcelain with polychromy and gold, 12 3/4" Dia.
1975.155

Chinese, English market

Soup Plate with arms of Pryce impaling More, c. 1735
Porcelain with polychromy and gold, 8 15/16" Dia.
1975.156

Chinese, Danish market

Pair of Plates with molded edge depicting Neptune and Venus and double marriage shield with monograms AC and ME, c. 1755
Porcelain with polychromy and gold, 8 15/16" Dia.
1975.157a,b

Chinese, Western market

Tea Caddy with gold strawberry finial depicting the figure of Hope, c. 1795
Porcelain with polychromy and gold, 5 1/2" H.
1975.158a,b

Chinese, Canadian market

Plate with arms of a Canadian trading company and motto COMMERCIO LIBERALI CRESCIMUS, c. 1790
Porcelain with underglaze blue and gold, 9 3/4" Dia.
1975.159

Chinese, Dutch market

Plate showing "The Cherry Pickers," c. 1780
Porcelain with grisaille, polychromy and gold, 9 1/4" Dia.
1975.160

English, Leeds

Covered Tureen and Stand, rococo form, "Chelsea" transfer, 1770
Creamware pottery, 5 3/8" H., 8" L.
1975.161a,b,c

Chinese, European (possibly English) market

Pair of Covered Platters and matching larger **Covered Platter** depicting Oriental scenes, c. 1795
Porcelain with polychromy and gold, Pair of Platters 13 15/16" L., Larger Platter 14 3/4" L.
1975.162a,b,c,d,e,f

Chinese, American market

Platter with river scene, the Eight Immortals and the monogram DWMD, c. 1796
Porcelain with polychromy and gold, 18 5/16" L., 15 3/4" W.
1975.163

1975.163

Chinese, English market

Pair of Plates with octagonal rim and arms of Darley, c. 1755
Porcelain with polychromy and gold, 9" Dia.
1975.164a,b

Chinese, European market

Shallow Bowl depicting Oriental figures in a landscape, c. 1780
Porcelain with polychromy and gold, 10 7/8" Dia.
1975.165

Chinese, European market

Miniature Teabowl and Saucer showing children playing in a garden, c. 1750
Porcelain with black, iron red and gold, Saucer 2 13/16" Dia., Teabowl 1 11/16" Dia.
1975.166a,b

Chinese, probably Continental market

Pair of Teabowl and Saucers, with grape-leaf border and monogram TBC, c. 1795-1800
Porcelain with polychromy and gold, Teabowl 3 9/16" Dia., Saucer 5 3/4" Dia.
1975.167a,b,c,d

Chinese, Irish market

Plate with McMahon crest and monogram DM, c. 1810
Porcelain with polychromy and gold, 7 7/8" Dia.
1975.168

Chinese, Continental market

Deep Plate depicting harbor scene, c. 1745
Porcelain with grisaille, polychromy and gold, 8 13/16" Dia.
1975.169

Chinese, European market

Plate with scene of Aurora in her chariot, c. 1745
Porcelain with grisaille and gold, 9 1/8" Dia.
1975.170

Chinese, English market

Saucer with arms of Fox and motto FAIRE SANS DIRE, c. 1800
Porcelain with polychromy and gold, 5 9/16" Dia.
1975.171

Chinese, Portuguese market

Deep Plate with crest of Diogo Jose Vito de Meneses Coutinho, c. 1760-65
Porcelain with polychromy and gold, 9 5/8" Dia.
1975.172

Chinese, American market

Plate with notched octagonal rim, arms of Morgan and inscription: ELIAS MORGAN, c. 1795
Porcelain with polychromy and gold, 9 11/16" Dia.
1975.173

Chinese, English market

Plate with notched octagonal rim and monogram WAS, c. 1780
Porcelain with polychromy and gold, 9 3/16" W.
1975.174



Tom Wesselman, **Untitled** (Great American Nude), Endowment Fund

Acquisitions

July 1, 1975 — June 30, 1976

Chinese, English market

Covered Tureen with lion head handle and **Underplate** and **Pair of Undertrays** with molded and scalloped rim, arms of Gamon within shield, c. 1780
Porcelain with underglaze blue, polychromy and gold, Tureen 7 1/8" L., 4 7/16" H., Underplate 7 7/16" L., Undertrays 10 1/2" L., 8 1/16" W.
1975.175a,b,c
1975.176a,b

English, Spode and Copeland factory

Plate with arms of East India Company and banderole inscribed: AUSPICIO REGIS SENATUS ANGLAE, c. 1824
Feldspar porcelain with polychromy and gold, 9 1/8" Dia.
1975.177a,b

Chinese, English market

Pair of Plates with scalloped and molded rim, arms of Elphinstone and motto CAUSE CAUSIT, c. 1780
Porcelain with polychromy and gold, 9 11/16" Dia.
1975.178a,b

Chinese, Western market

Covered Tureen with berry finial and molded handles, decorated with the Fitzhugh pattern, c. 1800
Porcelain with underglaze blue, 14 3/4" L., 8 5/8" H.
1975.179a,b

Chinese, American market

Deep Plate decorated with eagle from the Great Seal of the United States, c. 1796-1800
Porcelain with polychromy and gold, 7 15/16" Dia.
1975.180

Chinese, American market

Teapot with wishbone handle, decorated with eagle from the Great Seal of the United States and the monogram JMC, c. 1815-20
Porcelain with polychromy and gold, 6 1/16" H.
1975.181a,b

Chinese, American market

Pair of Saucers decorated with eagle from the Great Seal of the United States, c. 1800-05
Porcelain with polychromy and gold
1975.182a,b

Chinese, Western (probably American) market

Covered Flagon with entwined handle and gold Fu dog finial, c. 1800-05
Porcelain with polychromy and gold, 11" H.
1975.183a,b

Chinese, Western market

Coffee Pot in lighthouse shape, c. 1795
Porcelain with black and gold, 8 1/2" H.
1975.184a,b

Chinese, probably Swedish market

Bowl depicting covered urn with monograms FC or FJC and FL, c. 1785-90
Porcelain with gold, 11 5/8" Dia.
1975.185

Chinese, Western market

Plate with Fitzhugh pattern, c. 1800
Porcelain with underglaze blue, 9 3/4" Dia.
1975.186

Chinese, European market

Teapot with molded scrolls on spout and handle, molded heart on handle, and monogram MM, c. 1775-80
Porcelain with polychromy and gold, 5 7/16" H.
1975.187a,b

Chinese, English market

Pair of Dinner Plates and matching **Soup Plate** with notched octagonal rim. Arms of Temple, Viscount Palmerston quartered by Leofric, Earl of Mercia, with motto FLECTI NON FRANGI, c. 1785
Porcelain with underglaze blue, polychromy and gold, 9 5/8" Dia.
1975.188a,b,c

Chinese, English market

Pair of Helmet-Shaped Pitchers with molded lotus leaves on lower body and handles with molded bamboo motif. Arms of

Bowater with Duncombe in pretense, c. 1778
Porcelain with polychromy and gold, 5 13/16" H.
1975.189a,b

Chinese, Continental market

Plate depicting jousting figures in a Western landscape, c. 1745-50
Porcelain with grisaille, polychromy and gold, 9" Dia.
1975.190

Chinese, Continental market

Coffee Pot with cornucopia spout, wishbone handle, berry finial and double marriage shield with monogram JEBS, c. 1745
Porcelain with polychromy and gold, 9 3/16" H.
1975.191

Chinese, European (possibly English) market

Vegetable Dish with entwined strap handles and floral attachments, c. 1795
Porcelain with polychromy and gold, 12 7/8" L.
1975.192

Gifts of Mr. and Mrs. John C. Cleaver

Unknown Artist, Sicilian (Centuripe)

Domed Krater with Funerary Funnel, c. 300-100 B.C.
Earthenware and tempera, 28" H., 10 5/16" Max. Dia.
Thomas E. Brittingham Fund purchase, 1976.28

Indian Paintings

Mughal Style

A Lady Dressing Her Hair, mid-18th century
Gouache and gold on paper, 5 3/8" H., 2 7/8" W.
1975.20

Mughal Style (Murshidabad)

Portrait of a Nobleman, c. 1760
Gouache and gold on paper, 13" H., 10 1/8" W.
1975.21

Acquisitions

July 1, 1975 — June 30, 1976

Mughal Style (probably Lucknow)

A Love Scene, mid-18th century
Gouache and gold on paper, 7" H.,
8 15/16" W.
1975.22

Mughal Style (probably Lucknow)

Musicians on a Terrace, mid-18th century
Gouache and gold on paper, 8 7/8" H.,
6 5/8" W.
1975.23

Mughal Style (probably Lucknow)

Nobleman with Child on a Terrace,
mid-18th century
Gouache on paper, 7" H., 4 7/8" W.
1975.24

Mughal Style (probably Lucknow)

A Palace Scene, late 18th century
Gouache on paper, 19 15/16" H., 8 5/8" W.
1975.25

Mughal Style

Horsemen Near a Mountain, late
18th century
Gouache and gold on paper, 8 1/16" H.,
8 5/8" W.
1975.26

Mughal Style

**Aurangzeb Receiving Homage from a
Nobleman**, late 18th century
Gouache and gold on paper, 8 7/8" H.,
5 9/16" W.
1975.27

Mughal Style

Aurangzeb at the Siege of a City, late
18th century
Gouache and gold on paper, 8 5/8" H.,
5 5/8" W.
1975.28

Mughal Style

Lovers Carousing on a Terrace, late
18th century
Gouache and gold on paper, 7 1/8" H.,
4 3/4" W.
1975.29

20th century copy of a Mughal painting of
the 18th century

Princess with a Child, Listening to Music,
20th century
Gouache and ink on paper, 6 7/8" H.,
4 3/8" W.
1975.30

20th century copy of a Mughal painting

Aurangzeb on a Boat, 20th century
Gouache and gold on paper, 19 1/2" H.,
14 7/16" W.
1975.31

Deccani Style

An Entertainment in a Garden, early
17th century
Gouache and gold on paper, 5 9/16" H.,
3 1/8" W.
1975.32

Deccani Style

Lady Conversing with a Duenna, late
18th century
Gouache and gold on paper, 7 3/16" H.,
5 5/16" W.
1975.33

Deccani Style (probably Shorapur)

Krishna Playing the Flute, late
18th century
Gouache and gold on paper, 9 7/8" H.,
7 1/8" W.
1975.34

Deccani Style

Siva and Parvati on Mount Kailas, early
19th century
Gouache and gold on paper, 9 5/8" H.,
6 5/8" W.
1975.35

Company Style (Murshidabad)

The Maker of Bangles, early 19th century
Gouache and gold on paper, 9" H., 6 1/4" W.
1975.36

Company Style

A Nobleman Listening to Music, c. 1870
Gouache on paper, 11 3/4" H., 16 7/8" W.
1975.37

Company Style

A Painter at Work, mid-19th century
Gouache on paper, 6 1/16" H., 4 1/8" W.
1975.38

Company Style

Portrait of a Courtesan, late 19th century
Gouache on paper, 3 5/8" H., 2 1/4" W.
1975.39

Company Style

A Bird and a Flower, late 19th century
Gouache and ink on paper, 5 3/4" H.,
3 7/8" W.
1975.40

Company Style

Bullock Cart at Rest, mid-19th century
Painting on mica, 3 3/4" H., 5 3/4" W.
1975.41

Company Style

Portrait of a Lady, mid-19th century
Gouache on paper, 7" H., 4 1/8" W.
1975.42

Company Style

A Wayside Inn in the Mountains,
mid-19th century
Gouache on paper, 8 1/8" H., 5 1/2" W.
1975.43

Company Style

Portrait of a Rajput Chief, late 19th century
Gouache and ink on paper, 6 1/2" H.,
5 1/4" W.
1975.44

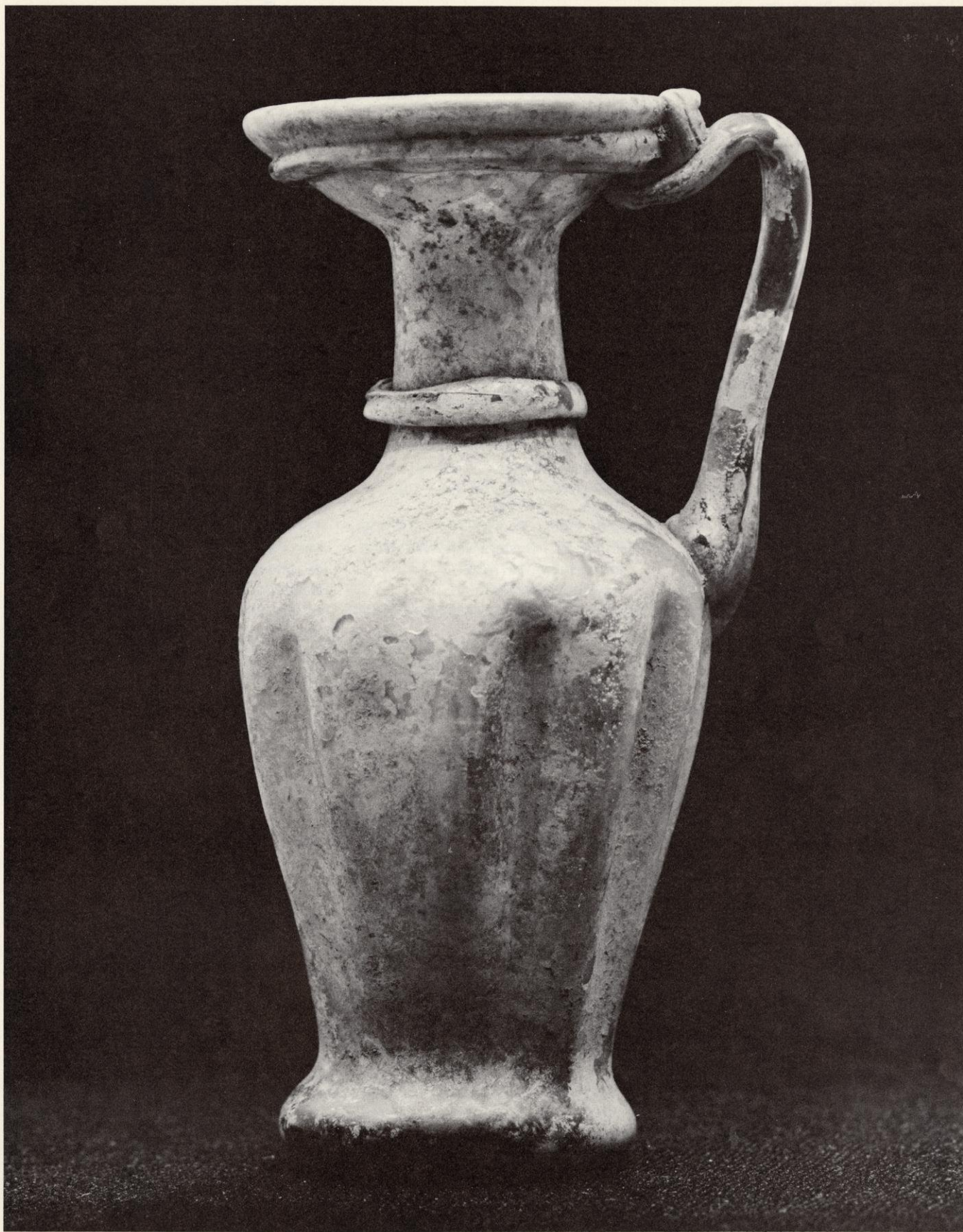
Company Style

Portrait of a Youth, late 19th century
Gouache and pencil on paper, 6 5/8" H.,
4 1/4" W.
1975.45

Company Style

The Goddess Prithvi Lauds Krishna: folio
from a manuscript of the "Bhagavata
Purana," early 17th century
Gouache on paper, 7 3/8" H., 9 3/4" W.
1975.46

Gifts of Mrs. Earnest C. Watson



Syrian, early 3rd century A.D., **Oil or Perfume Bottle**, Gift of Mr. and Mrs. Arthur J. Frank

Loans to Other Museums
July 1, 1975 — June 30, 1976

Long-Term Lenders
July 1, 1975 — June 30, 1976

Priebe Gallery, UW-Oshkosh

(Indian Miniature Painting, Sept.
Sept. 8-26, 1975)
Group of 41 Indian Miniature Paintings

Kohler Art Center, Sheboygan

(Foodstuff)
Masuo Ikeda, "After Dinner-A," 1973.51
Mario Avati, "Des Pommes et des
poires," 60.3.16
Warrington Colescott, "The First
Thanksgiving," 1973.37.2

**University of Michigan Museum of
Art, Ann Arbor**

(Images of Love and Death in
Renaissance and Late Medieval Art,
Nov. 1975-Jan. 1976)
Griggs Master, "Scenes in a Court of
Love," 61.4.3

Crossman Gallery, UW-Whitewater

(The Influence of China: East and West)
Korean Screen, 67.1.1
Japanese Cloisonne Bowl, 71.25
10 Chinese Porcelains, 1972.11

**Rahr Public Museum and Civic
Center, Manitowoc**

(Greetings to the Rahr-West Museum)
F. Sychkov, "Two Friends," 7.2.18
Henri de Toulouse-Lautrec, "Jane
Avril," 1972.63

Art History Gallery, UW-Milwaukee

(Dream Imagery: Nineteenth-Century
Art, March 1-27, 1976)
Unknown Artist, "The Night Mare," 55.4.8

Commons Art Gallery, UW-Waukesha

(The World Lay All Before Them,
March 7-28, 1976)
John Steuart Curry, "The Plainsman,"
48.1.1

Bergstrom Art Center, Neenah

(Prints and Drawings from the EAC,
May 26-June 20, 1976)
Alfred Sessler, "At the Market," 67.9.41
"Play Boys," 67.9.2
"Bonnet," 67.9.62
John Steuart Curry, "The Model," 48.1.2
Jim Dine, "Tomato and Pliers," 1973.13
William Weege, "San Marco and a
5-Year Guarantee," 1973.14
Clayton Pond, "The Kitchen in my
Studio. . .," 1972.3
Jasper Johns, "Fool's House," 1974.38
Gifford Beal, "Oysters with White Wine
and Lemon," 1974.36
"Oysters," 1974.37
Misch Kohn, "Head of a General," 69.34.1

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