

KRANNERT ART MUSEUM

Dedication Exhibition

KRANNERT ART MUSEUM

University of Illinois, Urbana

dedication program
KRANNERT ART MUSEUM

University of Illinois, Urbana, May 20, 1961

KRANNERT ART MUSEUM • *University of Illinois*

Dedication Program and Inaugural Exhibition of the Permanent Collection

Saturday, May 20, 1961

11:30 — Illini Union, General Lounge

Reception of guests

12:30 — Illini Union, Ball Room, luncheon

Invocation THE REVEREND NEWELL E. DAVIS
Wesley Foundation and Wesley Methodist Church, Urbana

Welcome and greetings ALLEN S. WELLER, *Dean, College of Fine and Applied Arts*
KENNEY E. WILLIAMSON, *President, Board of Trustees*
DAVID D. HENRY, *President, University of Illinois*
CECIL V. DONOVAN, *Director, Krannert Art Museum*

Introduction HERMAN C. KRANNERT

Greetings from other institutions. KENNETH E. HUDSON
Dean, School of Fine Arts
Washington University, Saint Louis

KRANNERT ART MUSEUM

2:45 — Krannert Art Museum, opening of inaugural exhibition

3:45 — Law Building, Auditorium, lecture

“Universities, Museums and the New American Painting” H. HARVARD ARNASON
Vice-President for Art Administration
The Solomon R. Guggenheim Foundation, New York

4:45 — Fine and Applied Arts Building, lounge, coffee hour



Bartolomeo
CHRIST AFTER
THE DESCENT FROM THE CROSS
1766

When the University of
great painting for the new
we were eager to obtain a
of figure painting in water
great work which now hangs
Marillo's painting represe
of Spanish art. It was in a
berle. Early in the ninete
Frank Hall Standish (1786)
ordinary collection of some
to King Louis Philippe of
government for not granting
in the Louvre in Paris in 1
label. It is interesting to re
our painting, which creat
French painters of the cen
the revolution of 1848
in the French courts and the
in 1812. How our painting
who placed it in his colle
for over a hundred years,
single version in the world
It has been listed in a bo
photographed and remain
Kensington Art Museum (1
Marillo painted the man
quite different in some
of the same man (theme by
National Gallery, London
directness and authority,
thick and regular, with a
to achieve. The deep, br
silvery white of the hair
ground, in gray and violet
placement give healt
hood in the fall in the
These details seem to
intention of the form
quality. The painting is
spiritual content.

Bartolomé Estéban Murillo

1616-1682

CHRIST AFTER THE FLAGELLATION

Oil on canvas, 50 $\frac{1}{8}$ x 57 $\frac{1}{2}$ inches

Gift of Mrs. Herman C. Krannert

When the University of Illinois was given the opportunity of acquiring a great painting for the new museum, through the generosity of Mrs. Krannert, we were eager to obtain a work representing the central humanistic tradition of figure painting in western art. This desire has been richly fulfilled in the great work which now becomes a major possession of the museum.

Murillo's painting represents a theme which is rarely encountered outside of Spanish art. It was in all probability painted for a Franciscan church in Seville. Early in the nineteenth century, it was acquired by an Englishman, Frank Hall Standish (1799-1840), who lived in Spain and amassed an extraordinary collection of some eight hundred Spanish paintings. These he willed to King Louis Philippe of France, apparently out of annoyance at the British government for not granting him a title. The Standish paintings were installed in the Louvre in Paris in 1842, when a complete catalogue of them was published. It is interesting to remember that it was this collection, which included our painting, which exerted a powerful and specific influence on the great French painters of the romantic period. When Louis Philippe was deposed in the revolution of 1848, he sustained his ownership of the Standish paintings in the French courts and took them to London, where they were sold at auction in 1853. Here our painting was purchased by an Irish nobleman, Lord Carew, who placed it in his country house in Castelton, Kildare. There it remained for over a hundred years, its only previous public exhibition having been on a single occasion in the mid-nineteenth century at the Dublin Exhibition Palace. It has been listed in a few nineteenth century publications, but was never photographed and remained virtually unknown until it was obtained for the Krannert Art Museum through Wildenstein and Company.

Murillo painted the same theme four or five times. A second, smaller version, quite different in composition, is in the Boston Museum of Fine Arts. A version of the same rare theme by another great Spanish painter, Velazquez, is in the National Gallery, London. The Krannert painting is executed with amazing directness and authority. X-rays of the work reveal that the artist worked thinly and rapidly, with a complete knowledge of the effects which he wished to achieve. The deep brown background is broken by rich variations. The silvery white of the loin cloth is complemented by the drapery masses on the ground, in gray and violet. There are unexpectedly luminous passages in the phosphorescent glow back of the head, while the wounds on the body and the blood on the flail in the background glow with an almost unnatural quality. These details seem to carry the whole conception beyond the dominant naturalism of the forms, and achieve a mysterious and almost mystical quality. The painting is dramatic and deeply moving in its humanistic and spiritual content.

ALLEN S. WELLER, Dean
College of Fine and Applied Arts

Dedication Exhibition
KRANNERT ART MUSEUM

University of Illinois, Urbana, May 20 through June 25, 1961

Frontispiece: Christ After the Flagellation, Bartolomé Estéban Murillo, gift of Mrs. Herman C. Krannert



HERMAN G. KRANNERT

*Class of 1912, Founder and Chairman of the Board of
Inland Container Corporation*

The University of Illinois has emphasized the fine and applied arts for many years and is now in the happy position of being able to bring certain objectives in these fields to fulfilment through the Krannert Art Museum, whose dedication this exhibition celebrates.

An active exhibition program over many years, the acquisition of works of contemporary art, and the generous gifts of University friends of works from many different periods and cultures have brought together at the University of Illinois a permanent collection which has not until now, because of lack of proper exhibition facilities, been identified as a basic part of the total University program. The University has on numerous occasions shown works from its collections in many other places, and there have been times when it seemed as if the University's art possessions were better known away from the campus than they were on it.

The exhibition deficiency has been magnificently corrected with the completion of the new museum. This building provides an ideal setting for the display and study of works of art. It will not only play an increasingly important part in the professional education of specialized students in the fields concerned, but it will also be an important asset in the total program of a comprehensive university. It marks, in a sense, the coming of age of this member of a great institutional family, and the University thus advances into a new dimension of service and achievement.

The Krannert Art Museum stands also as an important example of the support which the state universities must increasingly seek from private sources. We are grateful for the initial impetus towards university collecting which was provided many years ago by Mr. and Mrs. Merle J. Trees of Chicago, for the primary support in the whole building program which has been so generously assumed by Mr. Herman C. Krannert of Indianapolis, for the special contributions made by members of the Class of 1908, for many other individual contributions, and for the major role taken by the officers and membership of the University of Illinois Foundation in sponsoring the entire project. The Krannert Art Museum is the result of a program which goes back over many years—a program built upon the activity, the thinking, and the faith of many people.

The Museum holds forth a future which should place the University of Illinois in the forefront of those institutions which recognize the important part which art provides to the total educational process and to the human experience generally.

DAVID D. HENRY
President

Among collectors of works of art, the universities are late arrivals. The state, the church, aristocracy and business, have all, at different stages, been the great accumulators and commissioners. Sometimes we forget how relatively recent is the development of the concept of the public art gallery, in which the work of art is studied for its own sake, rather than as an adjunct to worship, governmental power, or personal gratification. Certain university art collections developed out of library holdings (particularly of mediaeval manuscripts), others out of archaeological expeditions and excavations. Our own has followed a varied course, starting out with the brave attempt of a new institution to implant the idea of classic beauty in a small mid-western town, with the allocation of government supported works in the 1930's, with later occasional opportunities to purchase contemporary works, an important gift of a significant collection which was specifically formed for educational purposes, other individual gifts from time to time, and, beginning in 1948, a major commitment on the part of the University to form a representative collection of contemporary American art, at first in the field of painting, though this was later broadened to include sculpture, prints and drawings, and the crafts. Aside from the many examples in a special collection of oriental art, the University art collections now number approximately 550 works in all categories. The possibility of exhibiting them is an exciting one, when we think that until the construction of the Krannert Art Museum most of these have not been available for study.

The new museum offers unusual opportunities for a living collection. Not only are there ample and well-equipped galleries in which certain works will be installed in a relatively permanent fashion, but there is room to exhibit many other works on a rotating basis, as well as to carry on a changing exhibition program which will bring much work of many different kinds

from other sources. In addition to the galleries themselves, offices for the museum staff, and a central lounge which makes visiting the museum a comfortable and joyous experience, there is an ample conference room where seminars and other small classes can be held, a small auditorium which seats some 150 people, a storage room for prints and drawings which make this material readily available, and altogether remarkable facilities for the storage of larger works which are not at all times on display. The devoted work of a skillful and exacting museum director and an architect of imagination and taste has led to distinguished results. Few small museums are so well equipped to carry on the complicated activities which lie behind every public installation, and I am sure it will be a joy to those staff members who are concerned with the museum program to carry on their work in surroundings so thoughtful in design and so beautiful in execution.

For all of these things, our warmest gratitude goes out to those who have made this achievement possible. President Henry has called attention to them. The building bears the name of a great benefactor of the University, whose interest in it as a physical fact and as a dynamic part of an expanding educational program has been an inspiration to all those who have worked with him. Nor is this all. The presence in the collection of two great works of art, one already here, one to be installed later, is due to the same enlightened support. When Mrs. Krannert gave us authority to obtain a great painting as her gift to the new museum, we were anxious to find a work which would represent the great humanistic tradition in western art, and in Murillo's *Christ after the Flagellation* this has been magnificently accomplished. This work, an outstanding example by a great master, in superb condition, reaches its new home after a singular and dramatic history. It makes positive and actual one of the great elements in the tradition of the

cultural world to which we belong, and will remain a source of strength and beauty in the years to come. For the future, we look forward to an important and significant work by one of our great contemporaries, the Italian sculptor Mirko, who even now is at work on the great full-scale model of a monumental bronze which will be placed in front of the museum, and which will bring the exterior architectural design to life in a new and exciting fashion.

All of these things are appropriately celebrated in this, the first exhibition of works from our permanent collection, in the

new museum. Every work of art responds in an individual way to its surroundings, and it is a not unfamiliar experience to discover new qualities in familiar works when we see them in unexpected places. I am sure that all of us will gain a richer insight into such works, as well as totally new experiences in connection with certain very recent acquisitions, as we see them in their new and splendid surroundings.

ALLEN S. WELLER, Dean
College of Fine and Applied Arts

For well over a hundred years the college art museum has been valued as a vital factor in educational programs. Although a few great universities are found in large cities, far more schools are located in smaller communities, and consequently, are without ready access to the opportunities provided by urban comprehensive museums. In spite of this seclusion, studio courses in the technical aspects of art, and both undergraduate and graduate offerings in art history, have steadily increased in colleges throughout the country. With the expansion of cultural opportunities, thoughtful educators have recognized the need for ready availability of original works of art. Reproductions and slides, while widely used, can at best serve only in a subsidiary capacity. Consequently, the college museum is as necessary to art education as the library, the studio, or the classroom. As a teaching aid the college museum provides, through its permanent collections and program of current exhibitions, immediate awareness of and communication with the creative thought of many periods. Large numbers of students are brought in contact with the stimulating ideas of both the contemporary world and the historic past. The museum serves as a conservator of earlier works, as an entrepreneur of the creative directions of the present, and offers rich opportunities for the review and examination of cultural enterprise. It establishes a sound basis for experiencing the excitement of new ideas and responding to the accomplishments of the past.

The first college museum in this country was established at Yale University in 1832. Since then such museums have increased in number until there are now over a hundred colleges and universities with their own museums and galleries. The University of Illinois was among the first of these for, in 1876, John Milton Gregory, the first regent of the University, returned from Europe where he had purchased, with contributed funds, plaster casts of important sculptural works, and in the

same year the first catalogue of the University listed two hundred and fifty of these plus lithographs and photographs. They were installed in University Hall, and although not original, were considered to be fully as good for educational purposes as works from the hand of the sculptor. This was consistent with the thinking of the day, for many museums were quite content with copies of classic works. For many years the plaster casts served as important aids in courses in drawing and design.

With the establishment in 1931 of the College of Fine and Applied Arts which brought together the departments of Architecture, Art, Landscape Architecture and Music, a year-round program of exhibitions was developed, utilizing space in the Architecture Building for a gallery. During the early years of this program, funds were occasionally provided for the purchase of original works of art. In 1948, the Festival of Contemporary Arts was inaugurated, and from the series of exhibitions of Contemporary American Painting and Sculpture, which have been major events in the Festivals, seventy-eight pieces of painting and sculpture have been added to our collections of twentieth-century works of art.

The nucleus of the Merle J. and Emily N. Trees collection of paintings was presented to the University in 1937, and a number of additional works was given from time to time. The collection contains important examples of French primitive painting, of sixteenth-century Italian, eighteenth-century English, and nineteenth-century French work. Paintings by Inness, Homer, Wyant and Blakelock of the American School were added to those by Clouet, Rembrandt, Hals, Pieter de Hooch and Romney to form a valuable study group.

A distinguished collection of Far Eastern Art was given to the University in 1943 by Spencer and Lena Ewing; it includes examples of Indian, Indo-Chinese, Siamese, Chinese and Japa-

nese art. Its importance lies particularly in the number and variety of uniquely beautiful objects from the Netherlands East Indies. During several long periods of residence on the island of Bali, Mr. and Mrs. Ewing, through friendship with ruling Balinese families, were able to make notable additions to their holdings. The collection therefore is of unusual aesthetic and ethnographical interest.

The most notable single addition to our collections in recent years is the generous gift by Mrs. Herman C. Krannert of the painting *Christ after the Flagellation* by Murillo. This great seventeenth-century work of impressive dignity represents the artist at the height of his powers and is equalled by few other paintings by him in this country. The inclusion of this major work by Murillo in our resources establishes an important source of study for all who are involved in the history of Spanish painting, and its deeply emotional content cannot fail to affect any visitor to the gallery. This inaugural exhibition contains only a few of the many works of art which have been presented to the University over the years, but all of the collections will be shown from time to time.

With this development we have been mindful of our responsibilities as a state institution, and have made many loans of paintings and sculpture to other schools, museums, art associations and traveling exhibitions. As many as forty paintings at one time have been shown in twenty-three cities in fourteen

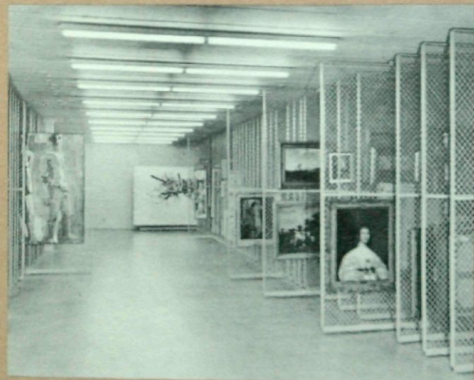
different states, and other works have been on display in museums in Italy, France, Belgium, Holland and England. In fact, until the completion of the Krannert Art Museum, our pictures were seen far more frequently in other places than they were at home.

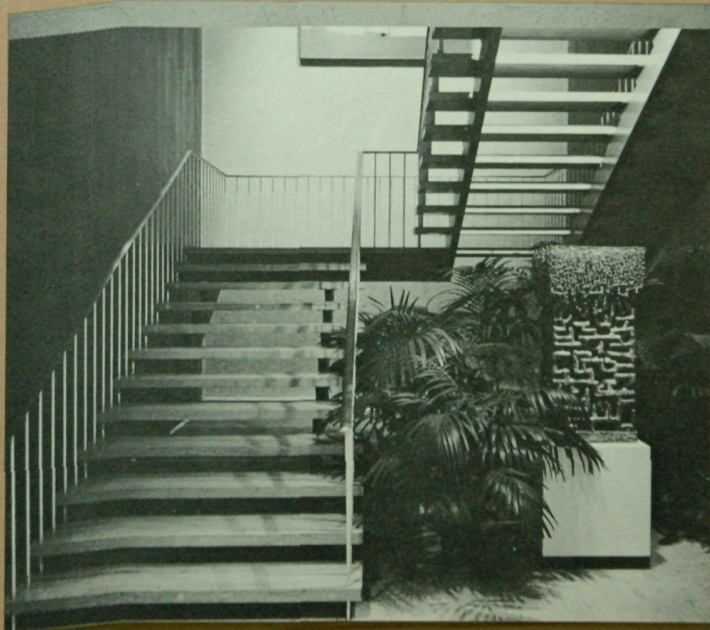
As the result of many contributions to the University of Illinois Foundation for a museum fund, as well as the gift made by Mrs. Merle J. Trees, that by the Class of 1908, and the magnificent gift by Mr. Herman C. Krannert, our long-standing need for a permanent home for our collections has been realized. It is with the most sincere thanks that we recognize the interest and encouragement of those who have made this important educational facility a reality.

We are now most fortunate in having the Krannert Art Museum perfectly related to the Fine Arts classroom building, where the impact and influence of its collections and exhibitions will best serve the needs of present and coming generations of students. Its potential of service and the promise of its future cannot be measured. It is with the deepest gratitude that the University of Illinois and The College of Fine and Applied Arts welcomes this magnificent gift of understanding and generous friends.

CECIL V. DONOVAN, Director
Krannert Art Museum







Catalogue

Trees Collection

In all measurements height precedes width, except for sculpture, where height alone is given.

1. RALPH A. BLAKELOCK American, 1847-1919
Moonlight on the Brook
Oil on canvas on panel, 27 x 21½
Gift made, 1940
2. HENDRICK VAN DER BURCH Dutch, active, 1650-1660
Courtyard Scene
Oil on panel, 19 x 14
Gift made, 1951
3. JEAN CHARLES CAZIN French, 1841-1901
Isolated Haystack
Oil on canvas, 14¾ x 16¼
Gift made, 1943
4. FRANCOIS CLOUET French, 1500?-1572
Madame de Piennes (Plate 1)
Oil on panel, 14 x 9¾
Gift made, 1941
5. JOHN SINGLETON COPLEY American, 1737-1815
Squire Hyde of Hyde
Oil on canvas, 29 x 24
Gift made, 1945
6. CHARLES F. DAUBIGNY French, 1817-1878
On the Marne
Oil on mahogany panel, 15½ x 26¾
Gift made, 1942
7. EUGÈNE DELACROIX French, 1798-1863
L'Amende Honorable
Oil on canvas, 24½ x 29¼
Gift made, 1948
8. NARCISSE VIRGILE DIAZ French, 1807-1876
Landscape
Oil on panel, 11¼ x 15
Gift made, 1939
9. FRENCH XV Century
Mary at Prayer
Tempera on panel, 15¾ x 10
Gift made, 1940
10. PAUL GAUGUIN French, 1848-1903
Man in a Field
Oil on canvas, 21¼ x 18
Gift made, 1949
11. JAN GOSSAERT (Mabuse) Flemish, 1478-1535
Portrait of a Man
Oil on oak panel, 15⅞ x 12¼
Gift made, 1938
12. FRANS HALS Dutch, 1580-1666
Cornelius Guldewagen (Plate 2)
Oil on panel, 16¾ x 12¾
Gift made, 1953
13. SCHOOL OF HOLBEIN English, Early XVI Century
Lady Anna Chamberlain
Oil on panel, 13 x 9¾
Gift made, 1938
14. AMBROSIUS HOLBEIN German, 1494-1519/20
Portrait of a Girl
Oil on panel, 11-7/16 x 8½
Gift made, 1943

15. WINSLOW HOMER American, 1836-1910
French Farm
Oil on panel, $10\frac{1}{2} \times 18\frac{1}{8}$
Gift made, 1940
16. PIETER DE HOOCH Dutch, 1629-1683
Dutch Interior
Oil on canvas, $15 \times 14\frac{3}{4}$
Gift made, 1942
17. GEORGE INNESS American, 1825-1894
The Approaching Storm
Oil on canvas, mounted on panel, 25×30
Gift made, 1942
18. CHARLES ÉMILE JACQUE French, 1813-1894
Sheep
Oil on panel, $12\frac{1}{2} \times 18$
Gift made, 1938
19. JACOB MARIS Dutch, 1837-1899
Horses and Plowman
Oil, $16\frac{3}{8} \times 19\frac{3}{8}$
Gift made, 1939
20. HOMER D. MARTIN American, 1836-1897
Landscape—Montvilliers
Oil on canvas, 20×24
Gift made, 1940
21. MORETTO DA BRESCIA (Alessandro Bonvincino)
Italian, 1498-1555
Marco Foscari
Oil on canvas, $22\frac{1}{2} \times 19\frac{3}{4}$
Gift made, 1945
22. BARTOLOMÉ ESTÉBAN MURILLO Spanish, 1617-1682
Madonna and Child
Oil on canvas, $13\frac{1}{2} \times 8\frac{3}{4}$
Gift made, 1939
23. J. FRANCIS MURPHY American, 1853-1921
Landscape
Oil on canvas, $14\frac{1}{8} \times 19\frac{1}{8}$
Gift made, 1942
24. NEROCIO DI LANDI Sienese, 1447-1500
Madonna and Child
Tempera on panel, $20\frac{1}{2} \times 14\frac{3}{4}$
Gift made, 1943
25. CAMILLE PISSARRO French, 1831-1903
The Pont Neuf: A Winter Morning
Oil on canvas, $28\frac{7}{8} \times 36\frac{1}{4}$
Gift made, 1951
26. HOVSEP PUSHMAN American, Born 1877
Still Life
Oil on canvas, $27\frac{1}{4} \times 18\frac{3}{4}$
Gift made, 1940
27. REMBRANDT VAN RIJN Dutch, 1606-1669
Portrait of an Amsterdam Burgher
Oil on panel, 27×22
Gift made, 1949
28. THÉODULE RIBOT French, 1823-1891
Kitchen Still Life
Oil on canvas, $28\frac{3}{4} \times 39\frac{1}{2}$
Gift made, 1942
29. GEORGE ROMNEY English, 1734-1802
The Duchess of Gordon and her Son
Oil on canvas, $24\frac{3}{4} \times 19\frac{7}{8}$
Gift made, 1940
30. GEORGE ROMNEY English, 1734-1802
*Drawing for the Portrait of
The Duchess of Gordon and Her Son*
Pencil on paper, $11\frac{1}{2} \times 9\frac{1}{8}$ —sight
Gift made, 1940

31. JACOB VAN RUISDAEL Dutch, 1628-1682
Ford in the Woods
Oil on canvas, $19\frac{1}{2} \times 22\frac{1}{2}$
Gift made, 1953
32. DAVID TENIERS, The Younger Flemish, 1610-1690
Steen Castle (Plate 3)
Oil on canvas, $46\frac{1}{8} \times 66\frac{1}{2}$
Gift made, 1948
33. DWIGHT W. TRYON American, 1849-1925
Sunrise
Oil on academy board, 8 x 12
Gift made, 1943
34. EMILE VAN MARCKE French, 1827-1890
Cattle on the Meadowlands
Oil on canvas, $26\frac{3}{4} \times 39\frac{1}{2}$
Gift made, 1939
35. JOHN WHORF American, 1903-1959
Signalling the Vessel
Watercolor, $12\frac{1}{8} \times 21\frac{1}{8}$ —sight
Gift made, 1943
36. GUY WIGGINS American, Born 1883
Wall Street, New York
Oil on canvas, 24 x 20
Gift made, 1943
37. ALEXANDER WYANT American, 1836-1892
Landscape
Oil on canvas, $18\frac{7}{8} \times 25\frac{1}{4}$
Gift made, 1939

Paintings—Sixteenth Through the Nineteenth Century

1. ANDREA DEL SARTO, (School of)
Italian, Early XVI Century
The Holy Family with the Infant St. John (Plate 5)
Oil on canvas, 51 x 39
Gift of Mr. Charles Kiler, 1958
2. NICOLAS BERCHEM Dutch, 1620-1683
A Riding Scene (Plate 4)
Oil on panel, $15\frac{1}{2} \times 21\frac{1}{2}$
Gift of Mr. and Mrs. Morrie A. Moss, 1959
3. EUGÈNE BOUDIN French, 1824-1898
The Cove
Oil on canvas, $10\frac{1}{8} \times 14\frac{3}{8}$
Gift of Mr. and Mrs. Herman E. Cooper, 1958
4. ADRIAEN BROUWER Dutch, 1605-1638
The Coin Collector
Oil on panel, $9\frac{7}{8} \times 7\frac{5}{8}$
Gift of Mr. Louis Moss, 1960
5. CORNELIS VAN CEULEN Dutch, 1590-1662/64
Lady Dorothy Godolfin
Oil on canvas, 30 x $24\frac{1}{2}$
Gift of Mr. and Mrs. Morrie A. Moss, 1959
6. GUSTAVE COURBET French, 1819-1877
Mer d'Orage
Oil on canvas, 18 x $21\frac{3}{4}$
Gift of Mr. and Mrs. Herman E. Cooper, 1960

7. NARCISSE VIRGILE DIAZ French, 1807-1876
La Mare Aux Fees
Oil on canvas, 27 x 21 $\frac{3}{4}$
Gift of Mr. and Mrs. Morrie A. Moss, 1959
8. ANTHONY VAN DYCK, (School of) Flemish, XVII Century
Portrait of a Lady
Oil on canvas, 22 $\frac{3}{4}$ x 15 $\frac{3}{4}$
Gift of Mr. Louis Moss, 1960
9. JOHN FLEMING Scotch, 1792-1845
Captain Alexander Hossack
Oil on canvas, 36 x 30
Gift of Miss Mary McLellan, 1936
10. BARTHOLOMEUS VAN DER HELST Dutch, 1613-1670
Dame Van Daems
Oil on canvas, 42 $\frac{1}{2}$ x 32
Gift of Mr. I. Austin Kelly, III, 1960
11. EASTMAN JOHNSON American, 1824-1906
Edmund Dexter
Oil on canvas, (oval), 40 $\frac{1}{2}$ x 32 $\frac{3}{4}$
Gift of Mrs. Louise Ewing Dexter, 1959
12. JOHAN JONGKIND Dutch, 1819-1891
River Landscape with Fishermen
Oil on Board, 10 x 14 $\frac{3}{4}$
Gift of Mr. and Mrs. Herman E. Cooper, 1958
13. PHILIP DE KONINCK Dutch, 1619-1688
Portrait of a Cavalier
Oil on canvas, 30 x 25
Gift of Mr. and Mrs. Morrie A. Moss, 1959
14. BERTHE MORISOT 1841-1895
Julie Manet Drawing
Crayon and pencil, 7 $\frac{1}{4}$ x 10 $\frac{1}{2}$
Anonymous gift, 1961
15. BARTOLOMÉ ESTÉBAN MURILLO Spanish, 1617-1682
Christ After The Flagellation (frontispiece)
Oil on canvas, 50 $\frac{1}{8}$ x 57 $\frac{1}{2}$
Gift of Mrs. Herman C. Krannert, 1960
16. PIERRE AUGUST RENOIR French, 1841-1919
La Blanchisseuse
Oil on canvas, 4 $\frac{5}{8}$ x 4 $\frac{7}{8}$
Gift of Mr. J. H. King, 1956
17. PIERRE AUGUST RENOIR French, 1841-1919
Femmes Nues Couchees
Oil on canvas, 6 $\frac{3}{4}$ x 9 $\frac{3}{4}$
Gift of Mr. J. H. King, 1956
18. DIRCK DIRCKSZ SANTVOORT Dutch, 1610/11-1680
Portrait of a Lady
Oil on panel, 25 x 21 $\frac{1}{2}$
Gift of Mr. Louis Moss, 1959

Twentieth Century Paintings and Sculpture

1. SAMUEL M. ADLER Born 1898
Mauve Still Life (Plate 6)
Oil on canvas, 34 x 41
Purchased, 1952
2. IVAN LE LORRAINE ALBRIGHT Born 1897
Head of My Father, 1935 (Plate 7)
Bronze, 14 $\frac{3}{4}$ h
Gift of Mr. and Mrs. Earle Ludgin, 1953
3. DAVID ARONSON Born 1923
Joseph and the Ishmaelites, 1954 (Plate 8)
Encaustic on masonite, 38 x 48
Purchased, 1957
4. LEONARD BASKIN Born 1922
Isaac, 1958
Bronze relief, 23 h
Purchased, 1961
5. WILLIAM BAZIOTES Born 1912
Moon Animal, 1950 (Plate 9)
Oil on canvas, 42 x 36
Purchased, 1951
6. MAX BECKMANN 1884-1950
Beaulieu, 1947 (Plate 10)
Oil on canvas, 31 $\frac{1}{2}$ x 39 $\frac{3}{8}$
Purchased, 1950
7. EUGENE BERMAN Born 1899
Portrait of Rico Lebrun, 1945 (Plate 11)
Oil on canvas, 46 $\frac{3}{8}$ x 35 $\frac{1}{4}$
Purchased, 1948
8. CARLYLE BROWN Born 1919
Table with Glasses and Roses, 1951 (Plate 12)
Oil on canvas, 36 x 40
Purchased, 1952
9. CHARLES BURCHFIELD Born 1893
Four Seasons, 1949-60 (Plate 13)
Watercolor, 56 x 48
Purchased, 1961
10. WILLIAM CONGDON Born 1912
Assisi No. 1, 1950-51
Oil on plywood, 39 $\frac{3}{8}$ x 48
Purchased, 1952
11. RALPH S. DU CASSE Born 1916
San Francisco Bay, 1953 (Plate 36)
Oil on canvas, 60 x 56
Purchased, 1955
12. RAOUL DUFY French, 1880-1953
Still Life With Fruit
Watercolor, 11 $\frac{3}{4}$ x 18 $\frac{1}{2}$
Gift of Mr. Walter Stein, 1958
13. LEONARD EDMUNDSON Born 1916
External Dictation, 1953
Oil on canvas, 30 x 60
Purchased, 1955
14. JACOB EPSTEIN 1880-1959
Head of Wynne Godley (Plate 14)
Bronze, 19 $\frac{1}{2}$ h
Purchased, 1957

15. JERRY FARNSWORTH Born 1895
Henka
Oil on canvas, 50 x 30 $\frac{3}{4}$
Gift of Mr. Jerry Farnsworth, 1943
16. FRED FARR Born 1914
Armored Figure No. 1, 1957 (Plate 15)
Bronze, 33 h
Purchased, 1959
17. ADOLPH GOTTLIEB Born 1903
Romanesque Facade, 1949 (Plate 16)
Oil on canvas, 48 x 36
Purchased, 1951
18. MORRIS GRAVES Born 1910
Guardian, 1952 (Plate 17)
Oil on canvas, 48 x 32
Purchased, 1955
19. PHILIP GUSTON Born 1912
The Porch (Plate 18)
Oil on canvas, 56 $\frac{1}{4}$ x 34
Purchased, 1948
20. ROBERT GWATHMEY Born 1903
Southern Community, 1950 (Plate 19)
Oil on canvas, 30 x 38
Purchased, 1950
21. HANS HOFMANN Born 1880
Apparition, 1947 (Plate 21)
Oil on plywood, 48 x 58
Purchased, 1950
22. JOHN HULTBERG Born 1922
Arctic Cabin, 1944 (Plate 22)
Oil on canvas, 54 x 76
Purchased, 1957
23. WOLF KAHN Born 1927
Summer 1954, 1954
Oil on canvas, 40 x 45 $\frac{3}{4}$
Purchased, 1957
24. GYORGY KEPES Born 1906
Lake, 1952
Oil on canvas, 72 x 24 $\frac{1}{8}$
Purchased, 1953
25. JONAH KINIGSTEIN Born 1923
Dead Man, 1958
Oil on masonite, 36 $\frac{1}{2}$ x 47
Purchased, 1959
26. KARL KNATHS Born 1891
Clock and Bottle, 1946 (Plate 24)
Oil on canvas, 36 x 42
Purchased, 1948
27. LEON KROLL Born 1884
Provençal Landscape (Plate 25)
Oil on canvas, 22 x 35 $\frac{1}{2}$
Purchased, 1931
28. ROGER KUNTZ Born 1926
Ile de la Cite, 1953 (Plate 23)
Oil on canvas, 30 x 40
Purchased, 1955
29. RICO LEBRUN Born 1900
Mocking Soldier, 1948
Oil on canvas, 60 x 36
Purchased, 1949
30. RICO LEBRUN
Dying Steer, 1958 (Plate 26)
Casein and Oil glazes on paper on plywood, 42 x 73 $\frac{1}{2}$
Purchased, 1959

31. GEORGES MATHIEU Born 1921
Homage a Charlemagne, 1956 (Plate 27)
Oil and gold leaf on canvas, 76 x 157½
Gift of Mr. Peter Rubel, 1957
32. ROBERTO MATTA ECHAURREN Born 1911
L'Horreur de Mal, L'Ultime, L'Ennemi Interieur, La Memoria Cosmica (Plate 28)
Oil on canvas, 58½ x 70½
Purchased, 1951
33. FREDERICK W. MACMONNIES 1863-1937
Pan of Rohallion, 1896
Bronze, 50 h
Purchased, 1929
34. CARL MORRIS Born 1911
Sea Wall, 1956 (Plate 29)
Oil on canvas, 40 x 48
Purchased, 1957
35. GABRIELE MÜNTER German, Born 1877
The Blue Gable, 1911 (Plate 30)
Oil on canvas, 34¾ x 39⅜
Gift of Mr. Albert L. Arenberg, 1956
36. WALTER MURCH Born 1907
The Motor, 1951 (Plate 31)
Oil on canvas, 25 x 19
Purchased, 1952
37. DAVID PARK 1911-1960
Standing Couple, 1958 (Plate 32)
Oil on canvas, 75 x 57
Purchased, 1961
38. CHARLES RAIN Born 1911
Faraway, 1949 (Plate 20)
Oil on masonite, 18 x 24
Purchased, 1950
39. ABRAHAM RATTNER Born 1895
Figure and Mask, 1948 (Plate 33)
Oil on canvas, 36¼ x 28¾
Purchased, 1950
40. EDWARD W. REDFIELD Born 1869
Woodland Solitude
Oil on canvas, 32 x 40
Purchased, 1928
41. THEODORE ROSZAK Born 1907
The Migrant
Steel and copper, 28½ h
Purchased, 1953
42. JULIUS SCHMIDT Born 1923
Untitled, 1960
Bronze, 14½ h
Purchased, 1961
43. KURT SELIGMANN Born 1900
High Priest, 1950 (Plate 34)
Oil on canvas, 43 x 34
Purchased, 1951
44. BEN SHAHN Born 1898
Second Allegory, 1952 (Plate 35)
Tempera on masonite, 52 x 31
Purchased, 1953
45. ROBERT SPENCER 1879-1931
Mansions of Yesterday, circa 1928
Oil on canvas, 30 x 36
Purchased, 1931
46. REUBEN TAM Born 1916
Ridge and Forecast, 1958 (Plate 37)
Oil on canvas, 36 x 44
Purchased, 1959

47. RUFINO TAMAYO Born 1899
Personages Contemplating Birds, 1950 (Plate 38)
Oil on canvas, 51 x 76
Purchased, 1952
48. YVES TANGUY 1900-1955
Le Malheur Adoucit les Pierres, 1948 (Plate 39)
Oil on canvas, 36 x 28
Purchased, 1949
49. BRADLEY WALKER TOMLIN 1899-1953
Arrangement (Plate 40)
Oil on canvas, 44 x 30
Purchased, 1949
50. CHARLES UMLAUF Born 1911
Reclining Mother and Child
Terracotta, 15½ h
Purchased, 1957
51. NICHOLAS VASILIEFF Born 1892
On the Porch, 1956
Oil on canvas, 38 x 52
Purchased, 1957
52. MARGARITA WORTH
Seraph
Lignum vitae, 9½ h
Purchased, 1953
53. JEAN XCERON Born 1890
Beyond White, 1950 (Plate 41)
Oil on canvas, 50½ x 40⅛
Purchased, 1951
54. KARL ZERBE Born 1903
Landscape with Scrap Metal III, 1953 (Plate 42)
Polymer-tempera on masonite, 46 x 35½
Purchased, 1955

Prints and Drawings

1. IVAN LE LORRAINE ALBRIGHT Born 1897
Self Portrait at 55 East Division St.
Lithograph, 14¼ x 10⅛
Gift of Mr. and Mrs. Earle Ludgin, 1949
2. LEONARD BASKIN Born 1922
Hydrogen Man
Woodcut, 61¾ x 25½
Purchased, 1958
3. *Man and Forsythia, 1953*
Woodcut, 15⅜ x 12
Purchased, 1954
4. WENDELL BLACK Born 1919
The Evil Root
Engraving and etching, 14½ x 25⅜
Purchased, 1956
5. WILLIAM BRICE Born 1921
No. 123 Construction Site, 1949 (Plate 43)
Ink wash and charcoal, 17¾ x 23¾
Purchased, 1950
6. ARTHUR DESHAIES Born 1920
Landscape: Sign
Lucite Engraving, 19¼ x 29⅞
Purchased, 1956

7. PHILLIP EVERGOOD Born 1901
Young man reading
Ink and wash on gray-violet paper
9½ x 13¾
Purchased, 1949
8. MORRIS GRAVES Born 1910
Seeking to Nest
Tempera wash, 12 x 13
Purchased, 1949
9. STEPHEN GREENE Born 1918
Man with Sling
Ink and wash, 17⅝ x 9
Purchased, 1949
10. GEORGE GROSZ 1893-1959
Nach Ladenschluss, 'Ecce Homo' No. 45, 1919
Brush and ink, 18¼ x 23⅛
Purchased, 1949
11. JOHN PAUL JONES Born 1924
Return
Intaglio, 23⅞ x 18
Purchased, 1954
12. YASUO KUNIYOSHI 1893-1953
Head of a Girl
Pencil, 8½ x 6¾
Purchased, 1949
13. MAURICIO LASANSKY Born 1914
My Boy, 1947
Color Intaglio, 17 x 14⅛
Purchased, 1949
14. *España*
Intaglio, 32 x 20⅞
Purchased, 1958
15. BORIS MARGO Born 1902
The Sea, 1948-49
Color cellocut, 16½ x 16½
Purchased, 1949
16. NATHAN OLIVEIRA Born 1928
Man and Child, 1957
Lithograph, 31⅞ x 23⅝
Purchased, 1958
17. RUDY O. POZZATTI Born 1925
The Grasshopper, 1954
Woodcut, 16½ x 36
Purchased, 1956
18. BEN SHAHN Born 1898
Man with Crutch
Brush and ink, 8 x 9½
Purchased, 1949
19. MITCHELL SIPORIN Born 1910
Night Club, 1948 (Plate 44)
Ink, 22¼ x 29⅞
Purchased, 1949
20. REUBEN TAM Born 1916
Lava Mountain, 1949
Brush drawing, 5¾ x 11¼
Purchased, 1950
21. ULFERT WILKIE Born 1907
Music to be Seen, No. III
India ink, 11⅞ x 6⅝
On extended loan from Mr. Arthur Wiesenberger
22. *Music to be Seen, No. V*
India ink, 13⅜ x 11⅞
On extended loan from Mr. Arthur Wiesenberger

Ewing Collection of Far Eastern Art

Textiles—All date from the first three decades of this century, unless otherwise noted.

1. SARONG (skirt, woven in two pieces, then sewn together to form a tube open at both ends) Bali.
Silk, plain weave, woven blue and white pin-stripes on a wine red ground.
2. SARONG Bali.
Silk, plain weave, woven plaid, dark green on a purple ground.
3. SARONG Bali.
Silk, plain weave, weft ikat of stylized plant and floral forms in greyed orange on an olive ground. An *ikat* patterned cloth is one in which the thread, weft, warp or both is pre-dyed before weaving in such a manner that a pattern will result when the thread is loomed into cloth.
4. SARONG Bali.
Cotton, plain weave, woven plaid pattern of cerise, green and plum and scarlet red ground.
5. TEMPLE HANGING Bali. 19th Century.
Cotton, plain weave, 19th Century Javanese batik (dyed by a wax-resist method) with geometric and animal motifs in indigo blue on a white ground, the whole overlaid with gold leaf.
6. PELELINTANGEN (Calendar) Bali.
Painted cloth. The surface of one face of the cloth is squared off by black lines into seven rows of seven rectangles. The top and bottom rows are extra; the central thirty-five scenes represent by symbolic means the thirty-five days of the Balinese month and their corresponding astrological animals, sacred trees, etc., in blue, red, yellow, orange, and green on a tan ground.
7. LANGSE (Temple Hanging) Bali.
Painted cloth. A series of historical scenes from the Hindu epics portrayed in two zones of several scenes each.
8. KAMBEN GRINGSING (ceremonial scarf) Bali. 19th Century.
Coarse Balinese cotton; plain loose weave. This is an example of a 19th century double *ikat* patterned cloth, and is very rare. The pattern is composed of geometric and human motifs; design in beige and rust red on a black ground.
9. SCARF Sumatra.
Silk; plain weave lined with sateen. Woven stripes of orange-tan and plum on a red ground, figured with silver thread and purple, orange-tan, olive green, and red silken cord.
10. KAIN PANDYANG (long skirt) Java.
Cotton, plain weave. Hand printed batik with a plant motif; dark blue and beige on a white ground.
11. KAIN PANDYANG (Long skirt) Java.
Cotton; plain weave. Batik with a *kawung-kemplang* (this *kawung kemplang* pattern is one of the pure Javanese motifs; a diaper of quatrafoils made by intersecting circular lines disposed in a diamond plan) pattern in dark blue, burnt orange and cream white.

Kris—The *kris* is a type of weapon found throughout the Indonesian area. Today it is used only for ceremonial wear, and no Balinese man is properly dressed for a formal occasion without his *kris*, which he wears stuck through a sash high upon his back.

The blade of the *kris* may be either wavy or straight, and is damascened. The blade is made by wrapping steel wire or thin sheets around a steel core, and heating and forging this wrapper core until the separate elements fuse together. Shaping and sharpening the blade reveal the layers of metal, which appear in a marble pattern.

12. CEREMONIAL KRIS Bali.
The hilt of this kris portrays a seated *dewa*—a protective spirit. The figure is in gold over silver, set with fifty sapphires, two black sapphires and fifty native cut diamonds. The sheath is composed of rare wood and silver with a partial gold overlay.
13. CEREMONIAL KRIS Bali.
The hilt of this *kris* also portrays a *dewa* and is set with fifty sapphires, two black sapphires, three native cut diamonds and minor jewels.
14. KRIS Sumatra.
A less flamboyant *kris* than the two above, but with an embroidered velvet belt.
15. KRIS Sumatra.
Similar to number 14 above, but with a solid wood and silver sheath.
16. KRIS Bali.
This delicate kris was intended for a priestess. The hilt is a carved, stooped figure and the sheath is of ivory and rare wood.
17. KRIS Bali.
A kris of this type, with a simple practical handle was intended for actual fighting.
18. KRIS HILT Bali.
Polished wood. *Kotjet-kotjetan*, the carved chrysalis of a large beetle with long antennae.
- Togogs*—The *togog* is the Balinese word for sculpture in the round. The *togogs* portray both religious and secular subjects, and are almost always highly stylized.
19. DUKKOH (wandering priest) Bali.
Wooden *togog*, a caricature which shows typical Balinese humor.
20. BAROE (Priest's attendant) Bali.
Blond wood *togog*. A companion piece to the figure above.
21. STATUE OF AN ARISTOCRATIC WOMAN Bali.
Light brown wood *togog*.
22. DECORATIVE TOGOGS Bali.
These two carved and polychromed figures were originally found at the base of columns supporting Balinese houses.
23. BOY CARRYING A GAME COCK Bali.
Blond wood *togog*, symbolizing a favorite sport and ceremonial rite in Bali.
24. A GOD Bali.
Blond wood *togog*, covered with gold leaf.
25. TINTIYA Bali.
Dark wood *togog*. *Tintiya* is an abstract deity known to the Balinese as the unthinkable or first God.
26. PEDANDA Bali. (Plate 45)
Red wood *togog*. The *pedanda* is a high Hindu Priest of the Brahmana caste. The figure wears the ritual dress of the Priest, and with his hands he performs a typical gesture, the initial letter of the last word of a prayer.
27. RAKASASA Bali.
Red wood *togog*. The *rakasasa* is a wild, but benevolent demon who guards the Balinese Temple gates, and who frightens away evil spirits by his terrible appearance.
28. BHOMA Bali.
White coral *togog*. *Bhoma*, is a Balinese demi-god known as the "Son of Earth," and is a coarse character.
29. WOMAN DRYING HER HAIR Bali.
Blond wood *togog*.
30. GANDI Bali.
Blond wood *togog*. A Balinese demi-god.

31. PEDANDA ISTRI Bali.
White wood *togog*. The *pedanda istri* is the wife of a *pedanda* (high caste priest) and is herself a priestess. This is a companion piece to No. 26 above.
32. BRAHMA Bali.
Sawo wood *togog*. *Brahma* is one of the trinity of Hindu gods, and represents "fire," hence he is the "Lord of Cremation."
33. WISNU Bali.
Sawo wood *togog*. *Wisnu* is another of the Hindu trinity, and is to the Balinese, the "god of waters, giver of fertility and lord of the underworld."
34. RATNA MENGGALI Bali.
Brown wood *togog*. This figure is a portrayal of the beautiful daughter of the queen of the witches, *Rangda*.
35. HINDU IMAGES Bali.
Sandstone *togogs*. These are crudely carved—apeman-like creatures dating from the Thirteenth Century A.D.
36. STATUE OF BUDDHA Ayuthia, Ancient capital of Thailand.
Silver over soft clay. This piece is dated prior to 1700.
37. SITA Bali.
Sawo wood *togog*. A Balinese god, riding on a bird.
38. GARUDA Bali.
Orangewood *togog*. *Garuda* is the sun bird—half man and half bird which in the Hindu religion appears as the bearer of *Wisnu*.
39. NINE SMALL ANIMALS Bali.
These nine *togogs* represent animals in various quasi-human or symbolic positions.
40. FIVE LONTAR LEAF MANUSCRIPTS Bali.
These manuscripts are made of the dried leaf of the Lontar Palm. The illustration and writing—prayers, extracts from Holy Books and magic symbols, are incised on the leaf and then the scratches are filled with an oil-soot mixture.
41. THREE SMALL VOTIVE FIGURES Java.
Cast bronze. One figure is a seated Buddha. The other two are of *Ganeca*, the elephant god of Hinduism, and leader of Siva's attendants.
42. FOUR PRIESTS RINGS Bali.
These four rings are of gold and are set with pink and black sapphires and red rubies.
43. BETEL NUT BOX Bali.
Silver partially overlaid with gold. The box is patterned with plant and geometric forms and set with thirteen rubies. Betel nut chewing is an almost universal pastime in the South-east Asia area, and this box held the necessary supplies.
44. SIX BRACELETS Bali.
The material is *akar bahar* (black coral) and the natural circle forms are cut to make bracelets. A silver cap sometimes covers the cut ends. These are bracelets for men, and are thought to protect the Balinese man from rheumatism.
45. FIVE AMULETS Bali.
These amulets are carved in low relief of coconut shell. The Balinese consider these amulets to have magic powers of protection against evil spirits. They are worn on the person or hung about the house.
46. LELIPE Bali.
The *lelipe* is a hook carved in the form of a snake.
47. THREE PRIEST'S BOWLS Bali.
Silver with embossed patterns. The *siwamba* or priest's bowl is used as a vessel for holy water.
48. TWO BOXES French Indo-China.
These two boxes are of silver with embossed and engraved designs. One is in the shape of a pig, the other of an elephant.

Contemporary Crafts

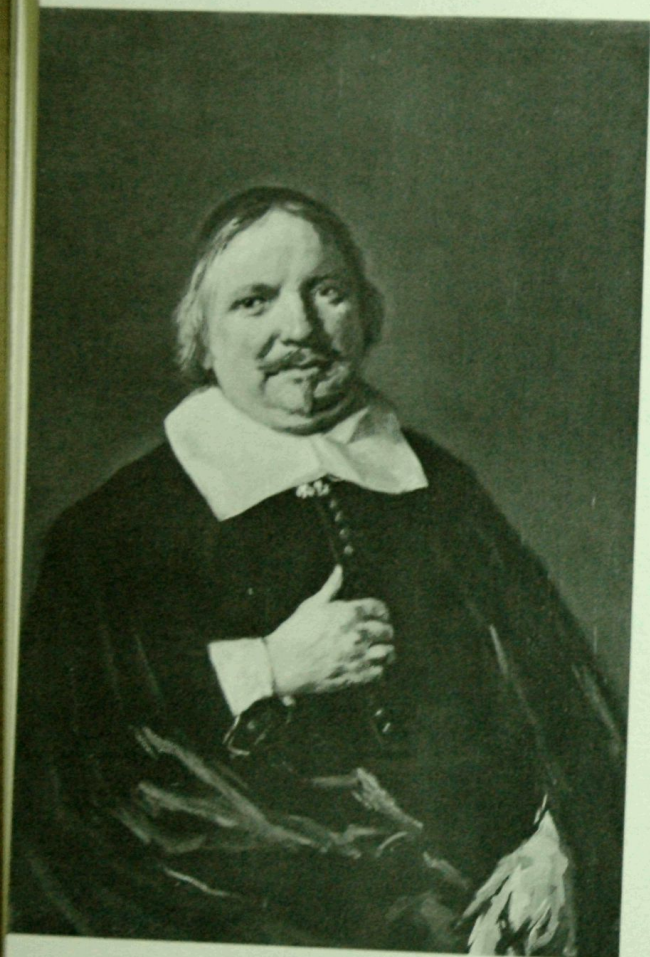
1. SANDRA AUGUST
Coordinated screen and fabric, blue and purple. Woven natural fibre screen, printed fabric
Purchased, 1961
2. F. CARLETON BALL
Stoneware bottle, matte white transparent glaze over dark engobe, scratch pattern surface design by Aaron Bohrod
Purchased, 1953
3. RALPH BECERRA
Stoneware bottle, bird motif in white slip
Purchased, 1961
4. IRVIN BURKE
Collar necklace, sterling silver
Purchased, 1957
5. CATHERINE CHOY
Large stoneware vase, brown and greyish-green glazes
Gift of the artist's husband, Wen Chung, 1959
6. ANTHONY W. CORRAO
Plate, painted, unglazed decoration
Purchased, 1961
7. HACIK GAMITYAN
Porcelain bottle, brown iron glaze
Purchased, 1961
8. JOHN PARKER GLICK
Stoneware bottle, slab construction, inverted spout
Purchased, 1961
9. VIVICA AND OTTO HEINO
Stoneware bowl, scratch-through glaze
Purchased, 1959
10. Stoneware bottle, pressed decoration with unglazed neck
Purchased, 1957
11. HELEN AND HOWARD JONES
"The Green Ones" Batik wall hanging, silk
Purchased, 1959
12. YOUNG SUK KIM
Stoneware covered jar, high foot
Purchased, 1961
13. CHARLES LAKOFSKY
Stoneware bowl, trailed radiating pattern in white and brown glaze
Purchased, 1955
14. JACK LENOR LARSON
"Remoulade" hand-loomed upholstery fabric
Purchased, 1957
15. "Jason" hand-loomed casement fabric
Purchased, 1957
16. BERNARD LEACH (Plate 46)
Stoneware vase, planed sides
Purchased, 1960
17. HARVEY LITTLETON
Stoneware bowl, exterior of grey-green iron oxide glaze, scratched pattern, interior of brown slip glaze.
Purchased, 1955
18. WARREN AND ALIX MACKENZIE
Stoneware vase, plane-sided with grey glaze
Purchased, 1959

19. JAMES MCKINNELL
Wine set, eight cups and decanter, stoneware, brown iron glaze,
wax resist pattern
Purchased, 1959
20. HELEN AND DAVID MORRIS
Stoneware bowl, white matte exterior, copper red interior
Purchased, 1959
21. GERTRUDE AND OTTO NATZLER
Earthenware vase, yellow crater glaze
Purchased, 1959
22. Earthenware bowl, tiger eye glaze
Purchased, 1959
23. ANTONIO PRIETO
"Fish Design No. 1" stoneware plate, matte green glaze
Purchased, 1959
24. EDWARD ROSSBACK
Hand-loomed upholstery fabric
Purchased, 1955
25. EDWARD SCHEIR
Earthenware bowl, sgraffito glaze
Purchased, 1952
26. MARY SCHEIR
Tea set, earthenware, green glaze
Purchased, 1955
27. PHILLIP SECREST
Stoneware covered jar, unglazed foot and lid
Purchased, 1957
28. PATRICIA STYKER
Hand-loomed casement fabric, twisted warp, wool and rayon
Purchased, 1961
29. ROBERT TURNER
Stoneware covered casserole, incised decoration, unglazed lid
Purchased, 1955
30. JOHN R. TUSKA
Stoneware covered dish, attached knobs and feet
Purchased, 1961
31. PETER VOULKOS
Stoneware bottle, wax resist decoration
Purchased, 1953

Plates

1 FRANCOIS CLOUET *Portrait of Madame de Piennes*





2



3

- 2 FRANS HALS
Cornelius Guldwagen
- 3 DAVID TENIERS, THE YOUNGER
Steen Castle
- 4 NICOLAS BERCHEM
A Riding Scene
- 5 ANDREA DEL SARTO (School of)
*The Holy Family with the
Infant Saint John*



4



5



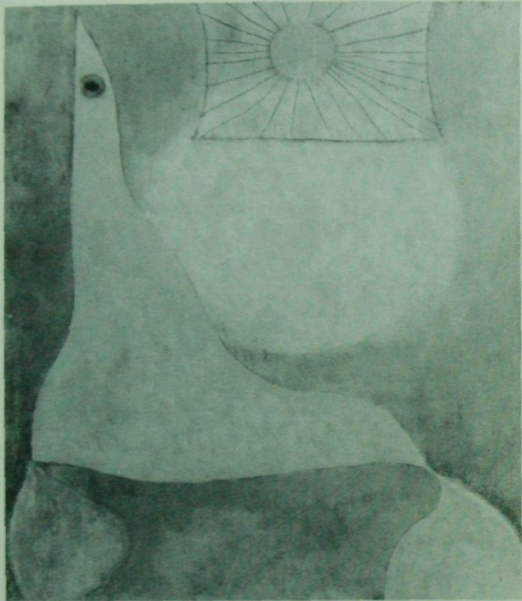
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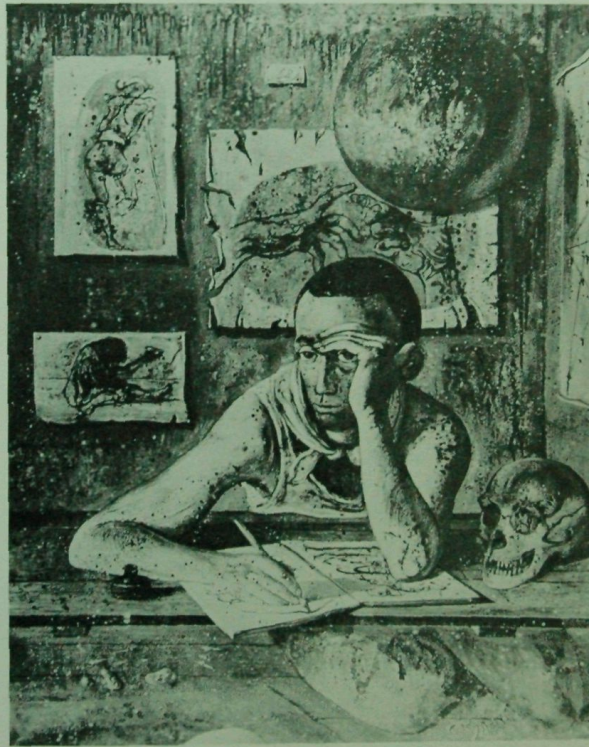


9



10

- 6 SAMUEL M. ADLER
Maawe Still Life
7 IVAN L. ALBRIGHT
Head of My Father
8 DAVID ARONSON
Joseph and the Ishmaelites
9 WILLIAM BAZIGOTES
Moon Animal
10 MAX BECKMANN
Beaulieu
11 EUGENE BERMAN
Portrait of Rico Lebrun



11



12



13



14



16



17

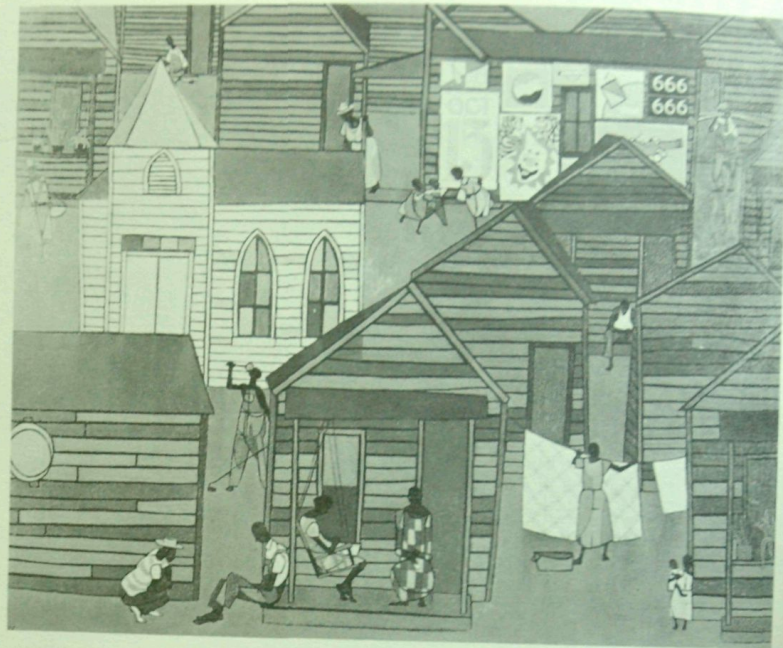


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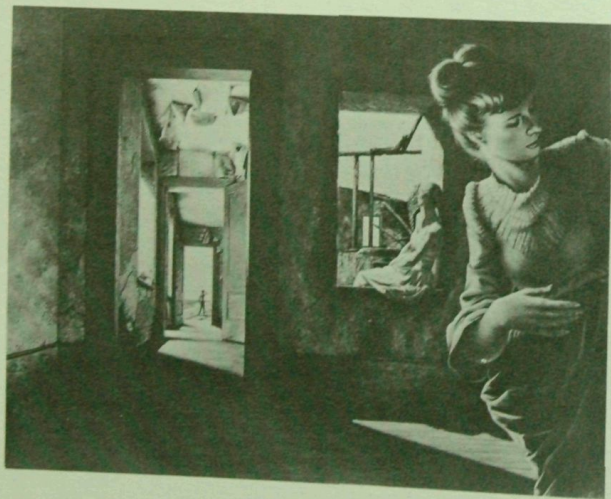
- 12 CARLYLE BROWN
Table with Glasses and Roses
- 13 CHARLES BURCHFIELD
The Four Seasons
- 14 JACOB EPSTEIN
Head of Wynne Godley
- 15 FRED FARR
Armored Figure, Number One
- 16 ADOLPH GOTTLIEB
Romanesque Façade
- 17 MORRIS GRAVES
Guardian



18



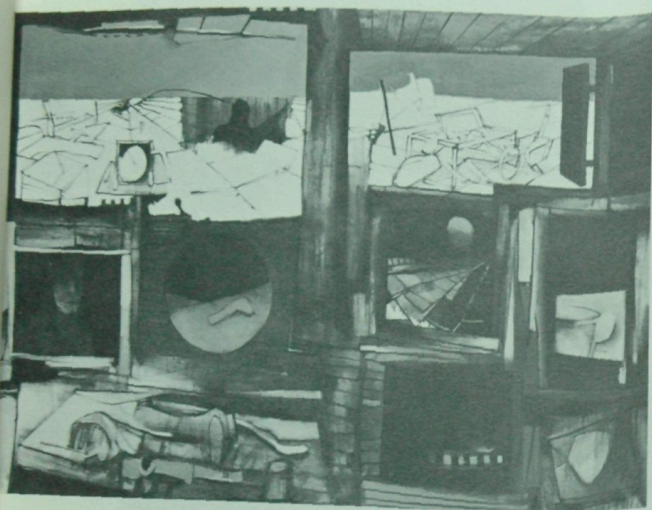
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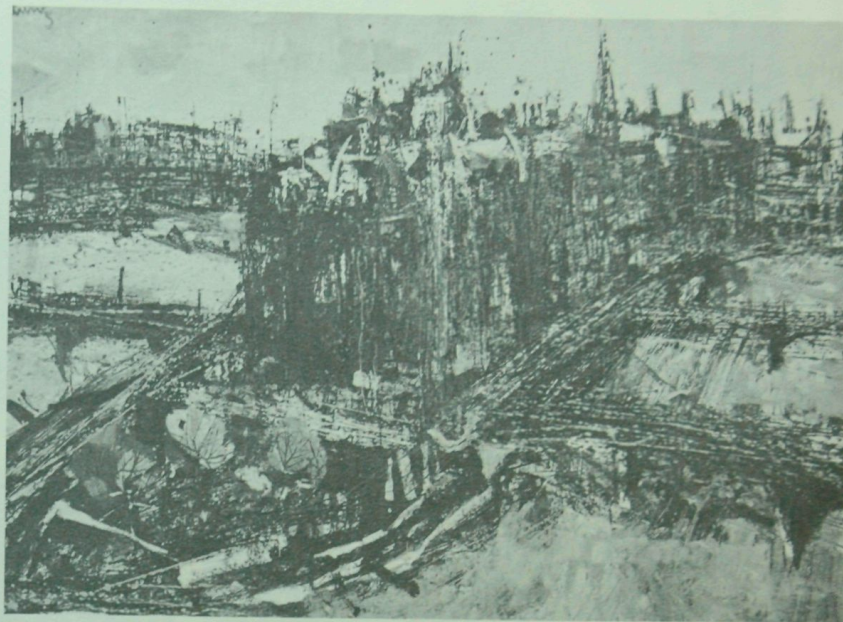
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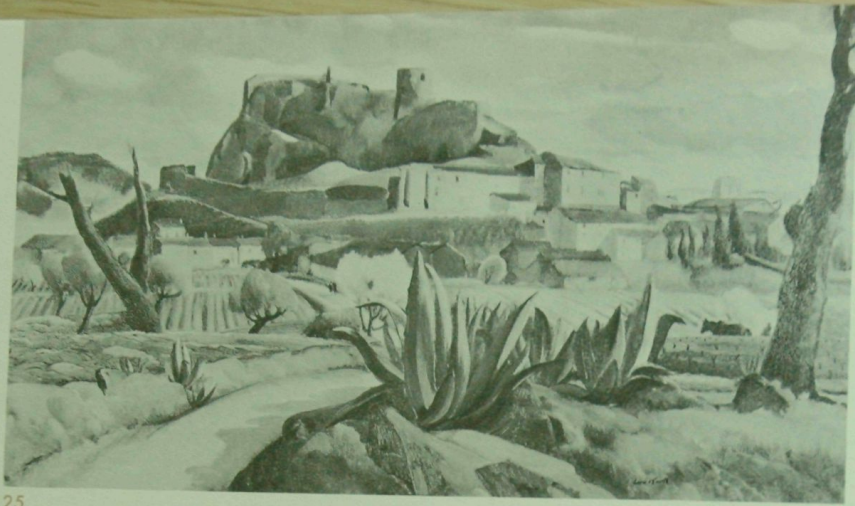


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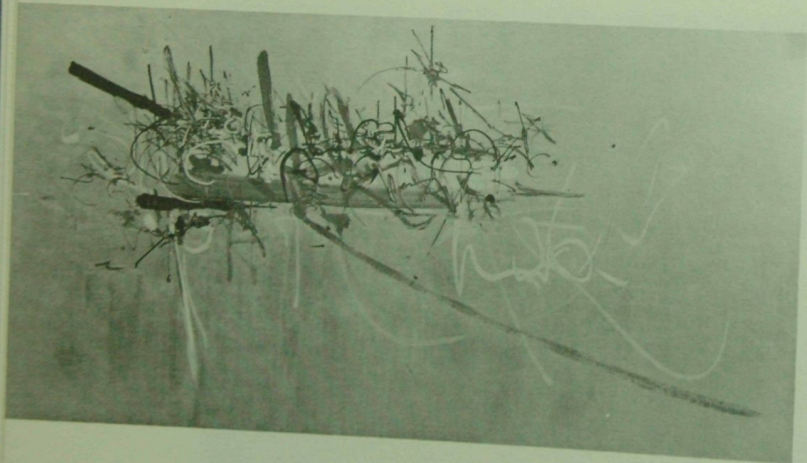
- 18 PHILIP GUSTON
The Porch
19 ROBERT GWATHMEY
Southern Community
20 CHARLES RAIN
Faraway
21 HANS HOFMANN
Apparition
22 JOHN HULTBERG
Arctic Cabin
23 ROGER KUNTZ
Ile de la Cite
24 KARL KNATHS
Clock and Bottle



25

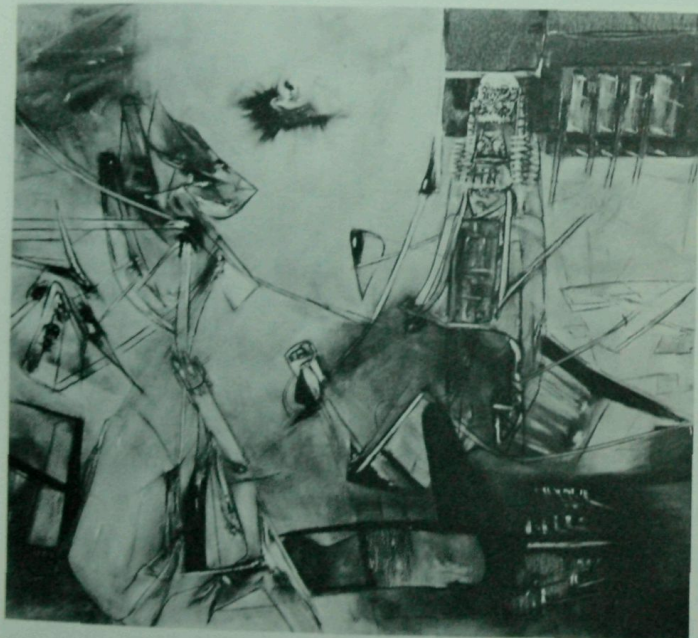


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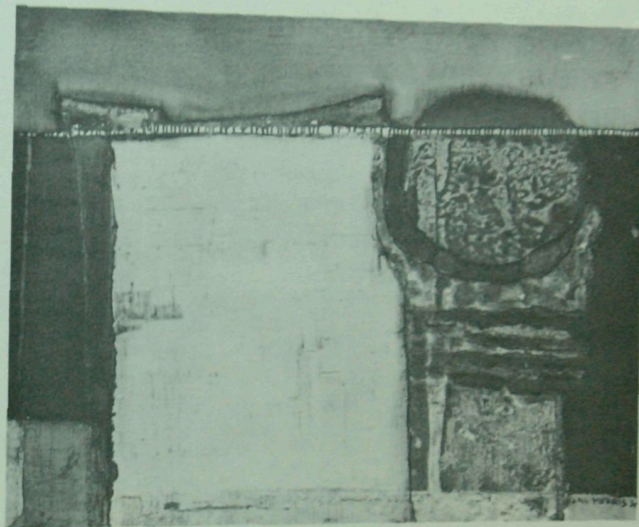


27

- 25 LEON KROLL
Proença Landscape
- 26 RICO LEBRUN
Dying Steer
- 27 GEORGES MATHIEU
Homage à Charlemagne
- 28 ROBERTO MATTÀ ECHAUREN
*L'Horreur du Mal, L'Ultime,
L'Ennemi Interieur,
La Memoria Cosmica*
- 29 CARL MORRIS
Sea Wall
- 30 GABRIELE MUNTER
The Blue Gable



28



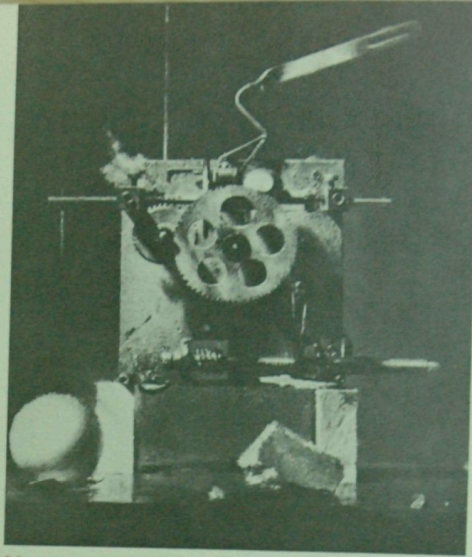
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30



32



31



33



34



35



36

- 31 WALTER MURCH
The Motor
- 32 DAVID PARK
Standing Couple
- 33 ABRAHAM RATTNER
Figure and Mask
- 34 KURT SELIGMANN
High Priest
- 35 BEN SHAHN
Second Allegory
- 36 RALPH S. DUCASSE
San Francisco Bay



37

38



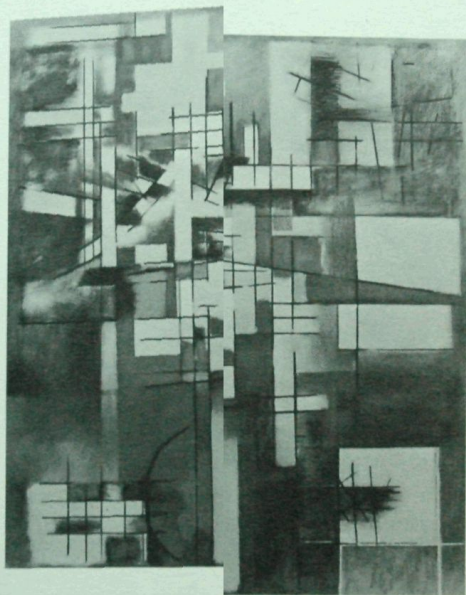
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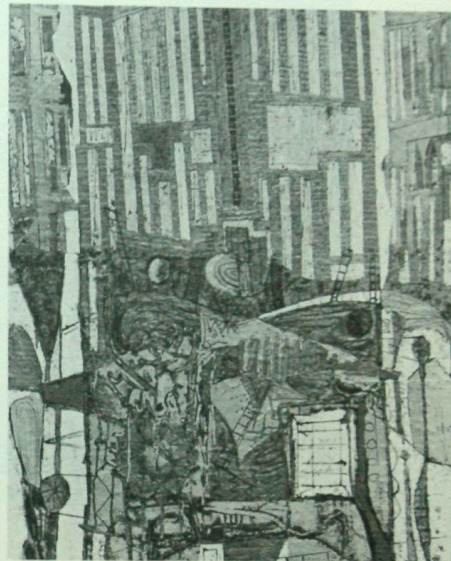


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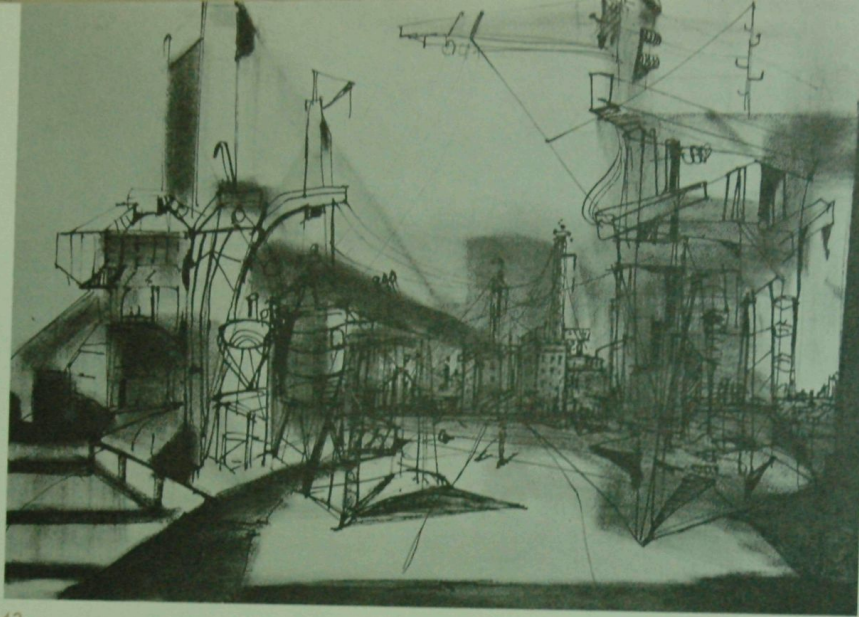
- 37 REUBEN TAM
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Personages Contemplating Birds
39 YVES TANGUY
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Landscape with Scrap Metal III



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- 43 WILLIAM BRICE
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- 44 MITCHELL SIPORIN
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- 45 UNKNOWN BALINESE
Pedanda, A Balinese High Priest
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