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## RINGLING MUSEUMS NEWSLETTER

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### MUSEUMS DIRECTOR COLEY RESIGNS

Ringling Museums Director Curtis G. Coley announced in August that he is leaving his position on December 1, 1972. The Museums' Board of Trustees formally accepted his resignation at a meeting held on August 28.

Coley was appointed director of the Ringling Museums on December 3, 1964, and assumed his duties on March 1, 1965, after fulfilling his commitments as curator of Paintings and Prints at the Herron Museum of Art in Indianapolis, Ind.

### FALL EXHIBITIONS

The first members' preview and reception of the fall season will take place Thursday evening, November 16, at 8 o'clock in the new wing galleries of the Museum of Art for the opening of the exhibition *After Surrealism: Metaphors and Similes*. The show is being organized by Mrs. Leslie Ahlander, director of education, who is also writing the exhibition catalogue. It comprises paintings, sculpture, collages and assemblages by nineteen contemporary artists who have drawn on Surreal imagery in creating new art forms. Of the artists, two are German, one Austrian, and the rest are Americans, living either in this country or in Europe. The exhibit includes work by artists of the Chicago School as well as by artists of California known as the "Funk" painters. It will be on display through December 10.

A formal reception for members will open the exhibition *The Pritzker Collection of 20th Century British Art* on the evening of December 21, preceded by a dinner for associate, supporting, fellow and life members. This is the private collection of Mrs. Jack Pritzker of Chicago and Casey Key, Florida, and contains contemporary British paintings and sculpture. Curator Peter Tomory will assemble the show and prepare the catalogue to



Curator Peter Tomory in newly installed Gallery 18

be published by the Ringling Museum. The exhibit will be on public view from December 22 through January 21 in the new wing galleries.

### GALLERY INSTALLATIONS

The project of reinstalling the permanent Ringling collection in the 20 galleries of the Museum of Art is now completed. Curator Peter Tomory's rearrangement of the works presents a more orderly sequence and provides better lighting of the individual paintings with the overall effect of enhancing the importance of the collection.

Gallery 1 contains 15th and 16th century Dutch, Flemish, German, English, French and Austrian paintings and sculpture. Gallery 2 is the Rubens Room with the four large cartoons from the *Triumph of the Eucharist* series. Gallery 3 has paintings by the 17th century Dutch and Flemish artists Rubens, Van Dyck, Brueghel, Snyders and Fyt. In the remaining galleries of the north wing, 4 through 11, are displayed the Italian works from the 15th through 17th centuries in chronological order and, where pos-

sible, grouped in schools, eg. Neapolitan paintings in Gallery 11.

The installations in the south wing are: Gallery 12, 17th century Flemish and Dutch paintings including the canvases by Rembrandt and Hals; Gallery 13, 16th and 17th century Spanish paintings; Gallery 14, 17th, 18th and 19th century French paintings and engravings; Gallery 15, 17th and 18th century Central European paintings and sculpture; Gallery 16, English paintings and silver; Gallery 17, prints and drawings and Central European decorative arts; Gallery 18, 18th century Venetian paintings; and Galleries 19 and 20, decorative arts.

### ACQUISITION

Nineteen engravings by Giovanni Battista Piranesi (1720-1778) from his *Le Antichità Romane* (Antiquities of Rome) have been acquired for the Museum's growing Print Collection. These engravings are from the second edition, 1784 (the first edition being 1756). More than any other of his series of engravings, *Le Antichità Romane* instilled in all who saw them in the 18th century a highly romantic conception of Classical Rome.



## BOARD OF TRUSTEES

At the July meeting, the Board re-elected James C. Clark of Tampa as its chairman and Dr. W. D. Sugg of Bradenton, vice chairman. Clark was reappointed to another 4-year term by Governor Reubin Askew.

The Board has approved the following loan requests for works from the Ringling collection:

*Painting on Olive Ground* by Oscar Cahen to the National Gallery of Canada, Ottawa, September 15 to February 1973.

*Judith with the Head of Holofernes* by Fede Galizia to the Worcester (Mass.) Art Museum, September 15 to October 22, 1972.

*Les Acteurs* by the School of Fontainebleau to the Palais du Louvre, Paris, France, from October 17 to January 15, 1973.

## STAFF LECTURES

A new series of illustrated lectures by Museum staff members will begin on October 10 in the Asolo Theater and continue on alternate Tuesday mornings at 10:30 through April 10.

Dates and lecturers through December are: October 10, Curtis G. Coley, director; October 24, Peter Tomory, curator; November 14, John Hurdle, curator of the Museum of the Circus; November 28, Mrs. Leslie Ahlander, director of education; and December 12, Peter Tomory.

Further details and a subscription order form will be mailed to all members in the near future.

## EDUCATION ACTIVITIES

The fall art classes for young people from 6 to 18 years of age will be held in the Education Department on Saturday mornings, 10 a.m. to noon, from October 7 through December 16. Martha and Ralph Hyams will conduct classes in painting, sculpture and drawing; and Walter Engel will teach a class in film making for the 12-16 year age group. Fee is \$15 for members, \$20 for non-members. Registration forms may be obtained in the Education Department through September 29.

The Friday Morning Workshops, begun as a special program limited to the 4th grade students of Sarasota County, have been so successful they are being expanded to include fourth graders throughout the state. The theme this year is color, and the program will include a film

on color, a guided tour through the Museum of Art concentrating on color in art, and a workshop in which students will create their own color compositions. The tours will be conducted by a special group of docents who have received advanced training in non-verbal communication and sensitivity techniques.

New in 1972-73 is an art caravan to travel around the state, financed by a grant from the National Endowment for the Arts obtained through the Florida Fine Arts Council. A station wagon containing exhibitions, films, slide-tape lectures, workshops and special training sessions, will be utilized once a month to present an all-day art program at selected schools.

The circulating exhibition program has been enlarged from 34 to 45 exhibitions. The new exhibits include five one-man shows of work by Florida artists, financed by a grant from the Allied Arts Council of Sarasota and Manatee counties and The Woman's Exchange of Sarasota.

Six new lectures will be added to the slide-tape lecture program, making a total of 21 lectures available to schools, colleges and art centers in Florida. New are: *Post Impressionism, New Directions in Contemporary Art, Introduction to Renaissance Art, Mannerism in the 16th Century, Colonial Painting in South America, and John Ringling's Outdoor Statuary.*

Information and brochures describing the Museum's education services are available at the Education Department.

On October 12, the Allied Arts Council of Sarasota and Manatee counties will hold its annual meeting of the Board of Governors in the Education Department at 8 p.m. On display will be an exhibition of work by John A. O'Connor, one of the five Florida artists whose work will be circulated this year with funds allocated to the Museum by the Council. The Gainesville artist will attend the meeting.

## CONCERT AND RECEPTION

A benefit concert conducted by Paul Wolfe, director of the Florida West Coast Symphony Orchestra, featuring a chamber ensemble and soloists selected by Mr. Wolfe, will be presented in the Asolo Theater on Sunday, October 22, at 3:30 p.m., followed by a reception in the courtyard of the Museum of Art.

The Members Council is sponsoring the event and will make tickets available to members on September 27 and to the public on October 2.

## TOUR TO GREECE

The Museum's art tour to Greece and the Greek Islands, originally set for September has been rescheduled to May 9-May 31, 1973. Reservations are now being accepted for the tour and printed itinerary and reservation form are available. The group is limited to 19 members and will be escorted by Mrs. Leslie Ahlander, director of education.

The first 7 days will be spent in Athens, visiting the Acropolis, Agora, museums and historic sites. There will be day trips to Daphni, Eleusis and a cruise to the Saronic Gulf islands of Aegina, Poros and Hydra. A 5-day cruise through the Aegean Sea will take members to the fabled islands of Delos, Myconos, Ephesus, Patmos, Rhodes, Crete and Santorini.

Back on land, members will proceed through the Argolis and the Peloponnese to Old Corinth, Mycenae, Nauplion, Epidaurus, Olympia and Patras, then cross the Corinthian Gulf to Delphi, Halkis and Marathon. The final 3 days will be spent at the fashionable seashore resort of Vouliagmeni.

Total cost of the tour is \$1334 which includes round-trip air transportation, deluxe hotel accommodations, deluxe (outside) staterooms aboard ship, all meals, sight-seeing fees, transfers, tips, taxes and tour guides. Hotels are the Athens Hilton in Athens, the Xenia Hotel in Nauplion, the Spap Hotel in Olympia, the Delphi Xenia Hotel in Delphi, the Hotel Lucy in Halkis and the Astir Palace in Vouliagmeni.

Members interested in going on the tour are urged to send in the coupon below at the earliest opportunity.

TO: RINGLING MUSEUM INFORMATION DEPT. P. O. Box 1838 Sarasota, Florida 33578	
Please send itinerary and reservation form for the Museum's art tour to Greece.	
NAME	_____
STREET	_____
CITY	_____
STATE	ZIP



Plate 2

ALLAN RAMSAY 1713-1784  
 Portrait of Miss Mary Lillias Scott  
 Oil on canvas, 94¼ x 58½ inches  
 Acquired by John Ringling, c. 1927

This portrait (Pl. 1), although acquired as a Ramsay, was reattributed some years ago to John Vanderbank (d. 1739) on the basis of two portraits at Ham House in London. However, the discovery of an engraving (Pl. 2) by John Faber after a Ramsay portrait of Miss Scott dated 1748 re-affirmed that Ramsay was the artist of our painting (Mr. John Kerslake, Deputy Keeper, National Portrait Gallery, London, confirmed the attribution and kindly supplied a photograph of the Faber engraving). While a comparison of the features in both portraits is sufficient confirmation, there is further evidence.

The Ringling portrait was originally in the possession of Lord Polwarth, Mertoun, Roxburghshire, Scotland, whose ancestor, John Scott of Harden, was the father of Mary Lillias Scott, and his coat-of-arms (now incorporated in the Polwarth arms) appears at the foot of the engraving. In the engraving, also, Miss Scott holds a sheet of



Plate 1

music entitled *Miss Lucie Erskine's Minuet*, named probably for a relative on her mother's side. Lady Jean Erskine married John Scott in 1719. There were two daughters of the marriage, Mary, and Ann the wife of Thomas Shairp, jun., whose portrait was also painted by Ramsay (Alistair Smart, *The Life and Art of Allan Ramsay*, London, 1952, p. 56).

There was, however, a relationship much closer than artist and sitter between Ramsay and Mary Scott. In the summer of 1747, the artist left London for a visit to Edinburgh, his home town, remaining there until December of that year, and during this time Ramsay met Mary Scott and began to court her. Smart (*op. cit.* p. 57) tells us that Ramsay wrote his news to his friend, Mrs. Boscawen, in London, including an ode he had written to Miss Scott. Both portraits, the Ringling full length and the half length (untraced at this time) reproduced in the engraving, were commenced in Edinburgh and prob-

ably completed in London early in 1748 after the artist's return. Nothing came of the courtship.

The Ringling portrait is interesting in that the drapery was painted by Joseph Van Hacken (d. 1749), a Flemish artist in London, much employed by the English 'face' painters of the period. The practice was a common one particularly in the case of full length portraits. Van Hacken's virtuosity in the painting of silks and satins contributed a great deal to the reputations of the artists he worked for. The dress and hat, generally referred to as 'Van Dyck' costume, were derived from the full length portrait of *Hélène Fourment* by Rubens (Gulbenkian Museum, Lisbon) which was then believed to be by Van Dyck. Although the dress differs in many respects, the hat and the ostrich feather in Miss Scott's hand are the same as those in the Rubens portrait.

Peter Tomory, Curator  
 Ringling Museum of Art





