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# THE MEDIUM

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THE NEWSLETTER OF THE TEXAS CHAPTER OF ARLIS/NA

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Volume 16, Number 3

August 1990

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## **GALVESTON'S ROSENBERG LIBRARY, THE MOODY MEDICAL LIBRARY AT UTMB, AND THE MOODY MANSION AND MUSEUM HOST THE 1990 ARLIS/TEXAS CONFERENCE**

This year's Annual Conference of the Texas Chapter of ARLIS/NA, scheduled for September 27th and 28th in Galveston, promises a unique opportunity to learn about the delightfully surprising resources of our host institutions the Rosenberg Library, the Moody Medical Library at UTMB, and the Moody Mansion and Museum. A full schedule of the program is found beginning on page 10. In addition to tours of the Moody Mansion and Museum (provided renovation proceeds as planned) and "Old Red" (UTMB), and lectures by Pat Butler (Moody Mansion and Museum), Lisa Lambert (Rosenberg Library) and Drs. Inci Bowman and Mary Winkler (Moody Medical Library - UTMB), a cocktail party will be hosted Thursday evening by the Executive Director of Marion Moody Northern, Inc., followed by dinner at Gaido's for those interested in sampling some of Galveston's best seafood.

The Hotel Galvez has offered a special rate to conference attendees. (Please see the enclosed postage paid card which must be returned to the Hotel Galvez by September 6, 1990 to insure the discounted rate.)

Lunch on Friday afternoon will be at Zan's on The Strand and must be prepaid if you plan to attend. Several other conference functions also require pre-registration even though no fee will be charged. Please examine the conference schedule carefully for the events which require pre-registration and mark those you plan to attend on the enclosed Conference Registration Form. The completed Conference Registration Form must be returned to Chia-Chun Shih by September 6, 1990.

For those planning to fly to the conference the Galveston Limousine Service (Houston phone: 713-223-2256; Galveston phones: 409-765-5288 and 409-744-0563) offers service from Hobby Airport (\$15.00 one way) or Intercontinental (\$18.00 one way) to any Galveston hotel. We hope to have a large turn-out for what promises to be an informative and exciting conference.

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**WORKSHOP ON BASIC PRESERVATION  
TECHNIQUES - NOVEMBER 2, 1990**

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See details on page 3.

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**THE PRESIDENT'S COLUMN**

Still sweltering from summer heat, Texas art librarians and visual resource curators have the delightful prospect of meeting in Galveston September 27th and 28th, with its cool Gulf breezes. Our Annual Conference will be hosted by the Rosenberg Library, the Moody Medical Library of the University of Texas Medical Branch and the Moody Mansion and Museum. Vice-President Robert Beebe has organized a fascinating program which will introduce the resources of these institutions to the Texas Chapter. The historic Hotel Galvez is being recommended for accommodations and has offered conference participants a special rate. The Executive Director of Marion Moody Northern, Inc. has graciously invited participants for cocktails on Thursday evening. For more details on our Annual Conference, please consult other sections of The Medium.

The ballots have been counted and the increase in rates for dues and subscriptions has passed and will take effect for 1991 as stated. Dues/fees are collected every autumn at the time of conference registration. Please complete the membership/subscription section of the conference registration form, even if you do not intend to attend the meeting.

Jeannette Dixon, Craig Likness, and Chia-Chun Shih have submitted their proposal for the ARLIS/Texas Professional Development Award (see The Medium, May 1990, p. 1). This proposal will be discussed and voted on by the membership of the Chapter at our annual business meeting held in conjunction with the Annual Conference.

Interest in our hands-on Book Conservation Workshop, co-ordinated

by Milan Hughston, is running high. You will find a registration form for the workshop enclosed with this issue of the newsletter. Registration is limited and space will be allocated on a first-come basis. Ideas for future workshops will be considered at the Annual Conference.

ARLIS/Texas is becoming an even more active organization which responds to the objectives of its membership. It is important, given the rather small size of the chapter, that every member participate in our growth and development. One of the more important ways to participate is to invite your colleagues to join ARLIS. If you are a subscriber, it is time to consider joining ARLIS/NA in order to participate fully on the regional and international levels. I hope that our Galveston conference will have the largest attendance ever.

Gregory P. J. Most  
The Museum of Fine Arts, Houston

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**THE MEDIUM**

The Newsletter of the Texas chapter of the Art Libraries Society of North America.

August 1990

Volume 16 Number 3

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542 Millwood Lane  
San Antonio, Texas 78216  
Phone: (512) 299-7797

Next issue: January 1991

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**KIMBELL MUSEUM ACQUIRES WITT  
LIBRARY MICROFICHE**

(continued from page 4)

The Kimbell Art Museum Library, a research library, is open Tuesday through Friday, from 10:00 a.m. to 5:00 p.m. It provides service to the Museum staff, Kimbell docents, and qualified members of the general public (i.e. serious research scholars, faculty members, and advanced graduate students), by appointment only. The Library participates in RLIN and is a special affiliate of the research libraries group.

Chia-Chun Shih, Kimbell Art Museum

**WORKSHOP ON BASIC PRESERVATION  
TECHNIQUES  
NOVEMBER 2, 1990**

A workshop on basic preservation techniques for books and other documents will be offered to ARLIS/Texas members on Friday, November 2, 1990 at the Amon Carter Museum. Dr. Ken Lavender, Curator, Rare Book and Texana Collections, The University of North Texas, will conduct the workshop. The workshop will cover basic paper cleaning and repair, mylar enclosures, matting, and box-making. This will be an all-day (9-5) workshop offering hands-on experience and small group demonstrations. Participants will learn sound preservation principles and gain experience in basic techniques.

The fee for this workshop is \$35.00 and includes a box lunch. Enrollment is limited and registration must be received no later than October 12th. Detailed information will be sent with notification of acceptance. Please send your registration and payment to:

Chia-Chun Shih  
Secretary-Treasurer, ARLIS/Texas  
The Kimbell Art Museum Library  
3333 Camp Bowie Boulevard  
Fort Worth, Texas 76107

**SCHEDULE**

9:00	Coffee
9:30	Introduction and Organization
10:00	Paper Cleaning
11:00	Paper Repair
12:00	Lunch
1:30	Mylar Enclosures
2:30	Matting
3:30	Box-making
4:45	Wrap-up

**TREASURER'S REPORT 1990**

As of September 30, 1989, the account balance for the ARLIS/Texas Chapter was \$878.99. (see The Medium, v. 16, no. 2, p. 6)

**INCOME**

1990	dues for members and subscribers	\$100.00
08-13-90	interest earned	\$ 38.36
	<b>Subtotal</b>	<b>\$138.36</b>

**EXPENSES**

04-09-90	<u>The Medium</u> , v.16, no. 1	\$ 97.69
07-24-90	<u>The Medium</u> , v. 16, no. 2	\$ 64.59
	<b>Subtotal</b>	<b>\$162.28</b>

As of August 13, 1990, the account balance for the ARLIS/Texas Chapter is \$855.07.

Chia-Chun Shih

**SECRETARY'S REPORT - DUES INCREASE**

In May, we presented a proposal to raise the annual dues of the Texas Chapter of ARLIS/NA from \$5.00 to \$10.00 effective for calendar year 1991. Subscription fees for The Medium will increase accordingly. 25 ballots were mailed to members of ARLIS/Texas. As of August 13, 16 ballots were returned. Among them 13 were in favor, 2 abstained and 1 was not in favor.

Chia-Chun Shih

**THE GARDEN OF EDEN BY THOMAS COLE  
ACQUIRED BY THE AMON CARTER MUSEUM  
(continued from page 9)**

in *The Garden of Eden* the magic seeds of influence that would later sprout into such familiar masterpieces of American landscape painting as Frederic Edwin Church's *The Heart of the Andes* of 1859 and Albert Bierstadt's *The Rocky Mountains: Lander's Peak* of 1863, both in the Metropolitan Museum of Art, New York."

*The Garden of Eden* will be discussed at length in an article by Doreen Bolger, Curator of Paintings and Sculpture, and Kathleen Motes Bennowitz, Curatorial Assistant, to appear in *The Magazine Antiques* in July.

Milan Hughston  
Amon Carter Museum

**KIMBELL MUSEUM ACQUIRES WITT  
LIBRARY MICROFICHE**

A microfiche edition of the Witt Library, published by Emmett Publishing Ltd, 1990, has been acquired by the Kimbell Art Museum Library. The photographic collection of the archives in the Witt Library of the Courtauld Institute of Art, the University of London, which covers painting, drawing and some engraving, consists of at least 1,300,000 images. Approximately 50,000 European and Western American artists from the 13th through the 20th centuries are included in the Robert Witt collection. The collection also contains sales catalogs and exhibition catalogs.

The Witt Library microfiche edition, which has 14,854 microfiche, is arranged alphabetically, by artist, within 23 national schools. A 10-year supplementary update to the Witt Library, which covers 320,000 images on over 3,250 microfiche, supplied by Emmett in 1991, will be added to the Kimbell Art Museum Library at a later date.

Among other acquisitions which have

been received recently by the Kimbell Art Museum Library are Gazette des Beaux Arts, ser. 6, 1929-1968; Archives de l'Art Francais, 1851-present; Dictionnaire de Biographie Francaise, 17 vols. and more; and Bulletin de la Societe de l'Histoire de l'Art Francais, 1907-present.

(continued on page 3)

**SOUTHERN METHODIST FINE ARTS  
LIBRARY COLLECTION ACQUIRES GARBA**

The Southern Methodist Fine Arts Library Collection has recently acquired all of the issues of *Garba*, *Revista setmanal d'Art Literatura y Actualitats*, a rare turn-of-the-century journal published in Barcelona from 1905 to 1906. The complete set was obtained through the generosity of Fannie and Stephen Kahn in honor of Dr. Alessandra Comini and Dr. Eleanor Tufts.

*Garba*, written in the Catalan language, was an illustrated weekly of art, literature, and current events and while it looks quite tame today the journal, along with its sister publication *Cu-Cut!*, was the victim of a political controversy which caused its demise. At the turn of the twentieth century artists, writers, and intellectuals of the Catalan separatist movement were demanding their own national identity - apart from the Madrid-based government. A vehicle for this dissent was the satirical journal *Cu-Cut!*, founded and edited by Josep Bagunya who also founded *Garba*. In 1906 military forces attacked the offices of *Cu-Cut!* and the journal was suppressed by the Spanish government. The eleventh issue of *Garba* attempted to disguise *Cu-Cut!* by changing its direction and format and it too was suppressed. In reaction to the Catalan movement and the anti-militaristic and separatist views the Spanish Parliament passed a "law of jurisdiction" which gave the military courts power to prosecute

(continued on page 8)

**NEWS OF MEMBERS/NEW APPOINTMENTS**

ROBERT BEEBE vacationed in New Mexico earlier this month where he continued to do research on his bibliography on Navajo weaving. Publication has been delayed due to the extent of materials found. The projected date of publication for his annotated bibliography of journal articles on Navajo weaving is now September 1990.

DEBORAH BARLOW recently began work as the Fine Arts Librarian, General Reference Services at the University of North Texas Libraries. She received her MA in Art History from the University of Cincinnati in 1986 and her MLS from Indiana University in 1990. She also has a BFA in Graphic Design from Miami University (1981). Deborah is a member of ARLIS/NA. (corrected from May 1990 issue of The Medium)

EILEEN COFFMAN reports that KEVIN COMERFORD has joined the Visual Resources staff at the Dallas Museum of Art as this year's McDermott Intern. Kevin has just completed his MFA at T.C.U. and will work toward his M.L.S. at the end of the internship at the D.M.A.

Eileen also reports that BETTY SIBER has completed the Visual Resources Internship at the D.M.A. and is pursuing teaching at Collin County Community College.

MARGARET CULBERTSON published an article on catalogue sources of Houston domestic architecture 1880-1930 in the Spring 1990 issue of Cite: The Architecture and Design Review of Houston. She also gave a presentation on new architecture journals at the annual meeting of the Association of Architectural Librarians in May.

BARBARA GIBSON, a docent at the Modern Art Museum of Fort Worth, has been a library volunteer for two and a half years. (correction from May 1990 issue of The Medium)

PHILLIP T. HEAGY has been appointed Director of the Library at the Menil Collection, effective July 16, 1990.

JON HELD will be participating in an artists' workshop in Tartu, Estonia, USSR, in September 1990. He will be presenting a paper at the next ARLIS Conference on artists' archives. Jon has submitted the 550-page manuscript for Mail Art: An Annotated Bibliography, to his publisher. Publication is expected for late 1990.

GREGORY MOST, The Museum of Fine Arts, Houston, spent three weeks in Italy continuing his research on the inhabitation and use of Piazzas with special emphasis placed on the relationship between time and population density. He also worked on the topic of the design and use of pasta in the various sub-regions. He had the opportunity to discuss the cleaning of Michelangelo's Last Judgement with Fabrizio Mancinelli, Curator of Art from Byzantium to 1880 at the Vatican Museums. Greg has moved the offices of the Photographic Services Department to more spacious quarters. He is currently in the process of building and equipping a darkroom.

EDITH RILEY is continuing her doctoral work at UTD in Aesthetic Studies. She took courses pertaining to images of women in film, and psychology as it applies to art and literature.

EXHIBITIONS IN TEXASCORPUS CHRISTI

- Art Museum of South Texas  
*Mexican Masks in the AMST Collection*  
 Through Sept. 30, 1990  
*Other Images: Other Realities/Mexican*  
*Photography Since 1930* Through Sept.  
 30, 1990  
*Scraps of Life* Through Oct. 7, 1990  
*Texas Artists in the AMST Collection*  
 Through Oct. 7, 1990

DALLAS

- Dallas Museum of Art  
*The Wanderers: Masters of 19th Century*  
*Russian Painting* Oct. 28, 1990 - Jan.  
 6, 1991

The Meadows Museum

- Texas Printmakers 1940-1965* Aug. 23 -  
 Sept. 30, 1990  
*Edward G. Eisenlohr: Texas Painter* Aug.  
 23 - Sept. 30, 1990  
*Annual Faculty Exhibition* Oct. 7-28,  
 1990  
*Gilles Larrain* Nov. 8, 1990 - Jan. 6,  
 1991  
*Eighteenth Century Scenic and Architec-*  
*tural Design: Drawings by Galli Bibiena*  
*Family* Jan. 17 - Feb. 24, 1991  
*Bernard Chaet: Five Decades of Drawing*  
 Jan. 17 - Feb. 24, 1991

FORT WORTHAmon Carter Museum

- Clara Sipprell* Through Aug. 26, 1990  
*A Spectrum of Innovation: Color in*  
*American Printmaking, 1890-1960*  
 Through Sept. 23, 1990  
*George N. Barnard: Photographer of*  
*Sherman's Campaign* Sept. 29 - Nov.  
 25, 1990  
*Photographs: Recent Acquisitions* Nov. 2,  
 1990 - Jan. 6, 1991

- Cast and Recast: Sculpture by Frederic*  
*Remington in the Amon Carter Museum*  
*Collection* Dec. 8, 1990 - Feb. 3,  
 1991  
*Arthur Wesley Dow and His Influence* Jan.  
 11 - March 10, 1991
- Kimbell Art Museum  
*Five Centuries of Master Drawings from the*  
*Museum Boymans-van Beuningen, Rotterdam*  
 Aug. 18 - Oct. 21, 1990  
*Likeness and Beyond: Portraits from Africa*  
*and the World* Sept. 15 - Nov. 11,  
 1990  
*Old Master Drawings from the National*  
*Gallery of Scotland* Oct. 27, 1990 -  
 Jan. 13, 1991

GALVESTONRosenberg Library

- University of Texas Nursing School Exhibit*  
*on the History of the Nursing School*  
 (dates tentative) Through Sept. 4,  
 1990  
*American Posters of W.W. I & II* Through  
 Sept. 28, 1990  
*Galveston Photographs and Portraits*  
 Through Nov. 15, 1990  
*Piranesi Etchings* Oct. 2, 1990 - April  
 1991  
*Annual Exhibit in Hutchings Gallery* Nov.  
 1, 1990 - Sept. 30, 1991  
*Photographs by Thomas G. Rice - Galveston*  
*Late 1930's and Early 1940's* Nov. 20,  
 1990 - May 15, 1991

HOUSTONContemporary Arts Museum

- Revered Earth* Through Aug. 12, 1990  
*The International Pinhole Photography*  
*Exhibition* Through Sept. 9, 1990  
*The Perfect Thought: An Exhibition of*  
*Works by James Lee Byars* Sept. 8 -  
 Oct. 28, 1990  
*Everyday Miracles: Retablos, Ex Votos, and*  
*Contemporary Art in Texas* Sept. 22 -  
 Dec. 1, 1990

EXHIBITIONS IN TEXASHOUSTONContemporary Arts Museum (continued)

*Against Nature: Japanese Art in the Eighties* Nov. 17, 1990 - Feb. 3, 1991  
*Manual: Forest/Products* Dec. 15, 1990 - Feb. 3, 1991

Glassell School of Art

*1990 Faculty Exhibition* Aug. 20 - Sept. 30, 1990

The Menil Collection

*The Birth of Venus: Neolithic and Chalcolithic Antiquities from Cyprus*  
 Through Aug. 26, 1990

The Museum of Fine Arts, Houston

*Twentieth-Century Masterworks: A Decade of Museum Acquisitions* Through Sept. 2, 1990

*Color, Form, and Line: Spanish Colonial and Native American Art from Houston Private Collections* Through Oct. 7, 1990

*The Pen and the Sword: Winslow Homer, Thomas Nast and the American Civil War*  
 Through Feb. 3, 1991

*Picasso, Braque, Leger, Gris: Douglas Cooper Collecting Cubism* Oct. 14 - Dec. 30, 1990

*Adolph Menzel, 1815-1905: Master Drawings from Berlin* Dec. 1, 1990 - Jan. 27, 1991

*The Sculpture of Indonesia* Dec. 9, 1990 - March 17, 1991

SAN ANTONIOMcNay Art Museum

*Balletomania* Through Aug. 31, 1990  
*Texas Artists: Another Reality* Through Aug. 31, 1990

*The Great Goya* Through Sept. 2, 1990

*Eugene Carriere: Master of Nuance*  
 Through Sept. 16, 1990

*Provincetown and the Art of Printmaking*  
 Sept. 9 - Oct. 21, 1990

*The Broadway Scene* Sept. 23 - Dec. 31, 1990

*Mark Diamond: Power and Paradox* Sept. 30 - Oct. 28, 1990

*Collectors' Gallery XXIV* Nov. 4 - Dec. 24, 1990

*Against the Grain: Los Angeles Modernism 1920-1954* Jan. 6 - March 3, 1991

San Antonio Art Institute

*Fringe: SAAI Faculty* Through Sept. 14, 1990

*Lela Parker* Through Sept. 14, 1990

San Antonio Museum Association - Museum of Art

*Precarious Links: Emily Jennings, Hung Liu, Celia Munoz* Through Aug. 26, 1990

*Ewing Halsell Wing for Ancient Art* Grand Opening Nov. 18, 1990

San Antonio Museum Association - Witte Museum

*Bedtime Beauties: Crazy Quilts and Slumber Throws* Through Nov. 26, 1990

*Foreign Costumes from the Collection of Elizabeth H. Maddux* Through Nov. 30, 1990

*First Encounters: Spanish Explorations in the Caribbean and the United States, 1492-1570* Aug. 25 - Nov. 4, 1990

*Magic Lanterns: From Victoria to the Flappers* Dec. 7, 1990 - Jan. 1, 1991

*The Science of Sports* Jan. 20 - April 27, 1991

Southwest Craft Center

*Siegfried Neuenhausen* Sept. 14 - Oct. 14, 1990

*Nance O'Banion and Angelita Surmon* Oct. 19 - Nov. 24, 1990

*Jun Kaneko* Nov. 2, 1990 - Jan. 1, 1991

WELCOME NEW ARLIS/TEXAS MEMBERS

Sherman Clarke, Assistant Librarian/  
 Cataloger, Amon Carter Museum  
 Phillip T. Heagy, Director of the Library,  
 the Menil Collection

SOUTHERN METHODIST LIBRARY FINE  
ARTS COLLECTION ACQUIRES GARBA  
(continued from page 4)

spoken and written offenses against the unity of the nation and the honor of its armed forces and their symbols.

*Garba* is profusely illustrated in the *noucentista* style, with its floral motifs and sinuous curves, characteristic of the art nouveau and decorative symbolist artists of the period. Artistic and literary contributors to *Garba* include the painter and illustrator Joan Llimona i Bruguera (1860-1926) and Joan Maragall (1860-1911), a leading *moderniste* poet and essayist of the period.

Tom Gates  
Fine Arts Library, SMU

THE SWIMMING HOLE FUNDRAISING  
CAMPAIGN

The Amon Carter Museum has inaugurated an ambitious campaign to raise \$1 million to secure the purchase of Thomas Eakins' *Swimming Hole*, a masterpiece of American art long associated with the city of Fort Worth. In the first month of the campaign, which is being spearheaded by the *Fort Worth Star-Telegram* more than 700 individuals and businesses have made generous donations, ranging from \$5 to \$100,000.

Painted between 1883 and 1885, *The Swimming Hole* depicts a relaxed group of men (including the artist swimming with his dog) at the edge of a shady riverbank. There is a carefree spirit in Eakins' classically inspired rendering of the nude figures. According to John Wilmerding, noted scholar of nineteenth-century American art, *The Swimming Hole* "is the great outdoor celebration of the free American body in pure water and the pure landscape."

*The Swimming Hole* came to Fort Worth in 1925, when the Friends of Art, anxious to

acquire "a thoroughly representative figure piece" by Eakins, negotiated with Eakins' widow to purchase the painting for the Fort Worth Museum of Art, the forerunner of the Modern Art Museum of Fort Worth. Now devoted to collecting and exhibiting American and European twentieth-century art, the Modern Art Museum has given the Amon Carter Museum the opportunity to purchase *The Swimming Hole*. A community campaign began in June 1990 to raise the \$10 million purchase price; of that amount over \$9 million has been pledged or contributed.

Milan Hughston  
Amon Carter Museum

THE GARDEN OF EDEN BY THOMAS COLE  
ACQUIRED BY THE AMON CARTER MUSEUM

The Amon Carter Museum today announced the discovery and acquisition of Thomas Cole's *The Garden of Eden*, a painting long thought to have been lost. *The Garden of Eden* was completed in early 1828 by Cole (1801-1848), America's first important landscape painter.

Purchased from Cole in 1829 (reportedly for \$400) by Charles Wilkes, a prominent New Yorker who was president of the Bank of New York, *The Garden of Eden* was last exhibited in 1831. For the past 159 years, it has been known only from the preliminary drawings, contemporaneous descriptions, and an engraving that James Smillie produced as the frontispiece to an 1831 edition of the Bible. Because it disappeared before the invention of photography, the painting has never been photographically reproduced. Yet this missing canvas has been the subject of discussion in several scholarly publications, notably *The Art of Thomas Cole: Ambition and Imagination* (1988) by Cole scholar Ellwood C. Parry III.

In announcing the acquisition, Amon Carter Museum Director Jan Keene Muhlert said, "The Museum is thrilled to acquire



this remarkable landscape, now the earliest Hudson River School painting in our collection and one which so fully reveals Cole's artistic aspirations. It will complement *The Hunter's Return* (1845), a grand-scale canvas and one of Cole's most spectacular late paintings, which the Museum acquired in 1983."

Doreen Bolger, Curator of Paintings and Sculpture, noted, "We are fortunate indeed to be able to add such an important example, by such a major painter, to our outstanding collection of American art. We are particularly excited to bring the picture to the Amon Carter Museum at a time when opportunities for rediscovery in nineteenth-century American painting are increasingly scarce. *The Garden of Eden* adds many dimensions to our collection and to the collective artistic weight of our community. Its early date and strong associations with European traditions make it a companion not only to works in our Museum, but also to the many 'pilgrimage pieces' of nineteenth-century European painting in the collection of our near neighbor, the Kimbell Art Museum."

*The Garden of Eden* depicts a lush tropical paradise of towering palms and verdant foliage, a landscape recalling Eden's description in Genesis 2: 8-9: "And the Lord God planted a garden eastward in Eden...And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil." Cole peopled his splendid garden with a diminutive Adam standing near a crouching Eve, each with arms raised upward toward a thundering waterfall, the distant mountains, and the light of the rising sun.

*The Garden of Eden's* origins and place in Cole's career are well documented. It was painted between November 1827 and March 1828, immediately before his *Expulsion from the Garden of Eden* (Museum of Fine Arts, Boston). The two pictures are virtually identical in size and were exhibited together at the National Academy

of Design in the spring of 1828. They are sequential in conception and idea; *The Garden* representing man's happiness in Paradise, the *Expulsion* his fall from Grace. Taken together, *The Garden* and *Expulsion* reveal Cole's knowledge of contemporary British aesthetics: *The Garden* suggests the Beautiful and the *Expulsion*, the Sublime. But even within *The Garden of Eden*, Cole introduced both concepts--the Beautiful is symbolized by luminous light, tranquility, and natural harmony while the awesome Sublime appears in the dark shadows of the swampy forest and a rocky grotto.

*The Garden of Eden* also shows the way Cole developed his compositions. As he wrote, "I am not a mere leaf-painter. I have higher conceptions than a mere combination of inanimate, uninformed nature." In *The Garden*, Cole effectively expressed lofty ideals while remaining faithful to the observed facts of nature. The delightful details of this picture, including climbing vines, tropical flowers, assorted animals, even butterflies, were studied carefully in nature. The mountainous backdrop, most likely New Hampshire's Mt. Chocorua, was grounded in actuality; but the combination of these details and their endowment with religious and even nationalistic associations grew out of the artist's imagination. Cole saw the American wilderness as a new Eden.

"The rediscovery of this major painting," said Ellwood C. Parry III, "illuminates Thomas Cole's main enterprise in the later 1820's--that is, the attempt to raise landscape to the level of history painting wherein the artist could retell important stories for the moral edification of mankind. The remarkable juxtaposition now possible at the Amon Carter Museum when *The Garden of Eden* and *The Hunter's Return* are hung side by side will challenge present and future generations to ponder the implications of man's relationship to God and to unspoiled nature. And careful viewers will also see

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THE ART LIBRARIES SOCIETY OF NORTH AMERICA  
TEXAS CHAPTER  
1990 ANNUAL CONFERENCE - GALVESTON  
ROSENBERG LIBRARY; MOODY MANSION AND MUSEUM; MOODY MEDICAL LIBRARY  
(UNIVERSITY OF TEXAS MEDICAL BRANCH)  
SEPTEMBER 27-28, 1990

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THURSDAY, SEPTEMBER 27

2:00 - 3:00 PM

TOUR: The Moody Mansion and Museum/Annex

We will meet in the lobby of the Hotel Galvez (2024 Seawall Blvd.; 409-765-7721) Mr. Pat Butler, Curator of History, The Moody Mansion and Museum, will conduct a tour of the Moody Mansion and Museum (provided renovation proceeds as scheduled). Should the renovation work not be complete we will tour the Annex. Reservation required. (see pre-registration form)

6:30 - 7:30

COCKTAILS: Kempner Residence  
1502 Broadway

Dr. R. Peter Mooz, Executive Director of Marion Moody Northern, Inc. has graciously invited ARLIS/Texas to his home for cocktails. The Kempner Residence was altered by the noted architect John F. Staub c. 1924. Reservation required. Limited to 30-35. (see pre-registration form)

7:45 - ?

DINNER: Gaido's Restaurant  
3828 Seawall Blvd. (38th and Seawall)  
(409-762-9265)

Noted for their fresh seafoods Gaido's will provide a relaxing end to our first day in Galveston. Expensive.

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FRIDAY, SEPTEMBER 28

MORNING SESSION: Rosenberg Library  
2310 Sealy Avenue (409-763-2526)  
All morning sessions will be held in the  
Randall Room.

9:00 - 9:30

REGISTRATION:  
Coffee will be served.

9:30 - 10:15

LECTURE: Mr. Pat Butler, Curator of History,  
Moody Mansion and Museum

Mr. Pat Butler will discuss the philosophy of  
managing an archive interrelated with a museum  
collection. In particular, he will discuss  
deacidification, conservation, cataloging, and  
collection care and management as they relate  
to the Moody Mansion and Museum.

10:15 - 10:45

LECTURE AND TOUR: Ms. Lisa S. Lambert, Head of  
Special Collections, Rosenberg Library

*Galveston's Own Smithsonian* Ms. Lambert will  
discuss the Special Collections Department's  
three divisions and holdings: The Galveston and  
Texas History Center, The Museum Division, and  
the Fox Rare Book Room. Following this she will  
give a brief "walk through" of the third floor  
exhibitions, ending in the Rare Book Room.

10:45 - 11:15

BREAK: Coffee will be served in the Rare Books  
Room and time will be allowed for further  
viewing of the exhibitions.

11:15 - 12:30

BUSINESS MEETING: Gregory P. J. Most,  
President, ARLIS/Texas

AGENDA Call to Order  
Review/approval of minutes from 1989  
business meeting - Chia-Chun Shih  
Treasurer's Report - Chia-Chun Shih  
Report on 1990 ARLIS/NA Conference,  
New York - Milan Hughston  
Professional Development Committee  
Report - Jeannette Dixon  
ARLIS/NA and ARLIS/Texas Archives -  
Gregory Most  
Newsletter Report - Robert Beebe

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FRIDAY, SEPTEMBER 28

11:15 - 12:30

BUSINESS MEETING

AGENDA (continued)

Workshop Planning - Milan Hughston  
and Gregory Most

New Business

Election of Officers

Adjournment

12:45 - 2:00

LUNCH: Zan's Restaurant

2021 Strand (409-763-0806)

Reservation required (see pre-registration  
form)

AFTERNOON SESSION: University of Texas Medical  
Branch

9th and Market (409-761-2397)

All afternoon sessions will be held at UTMB -  
Moody Medical Library and "Old Red"

2:15 - 3:00

LECTURE: Dr. Inci Bowman, Special Collections  
Curator, Moody Medical Library - Rare Book  
Room, Room 425 (Moody Medical Library)

*Medical Art in the Blocker History of Medicine  
Collections*

3:00 - 3:45

SLIDE LECTURE: Dr. Mary Winkler, Institute for  
the Medical Humanities, UT Medical Branch  
Caruth Room (2nd floor, Moody Medical Library)

*Representing Aids*

3:45 - 4:00

BREAK

4:00 - 5:00

TOUR: "Old Red" (Ashbel Smith Building)  
301 University Boulevard

Dr. Bowman will lead a tour through "Old Red,"  
the oldest medical school building west of the  
Mississippi. "Old Red," completed in 1890, is  
the work of architect and master builder  
Nicholas C. Clay and is an outstanding example  
of the Romanesque Revival style.

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NOTE: Please report any changes  
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