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# ELVEHJEM MUSEUM OF ART



UNIVERSITY OF WISCONSIN-MADISON

*Bulletin/Biennial Report 1995-97*





ELVEHJEM  
MUSEUM OF ART

*Bulletin/Biennial Report 1995-97*

UNIVERSITY OF WISCONSIN-MADISON  
1998



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ELVENHJEM

Bulletin / Biennial Report 1995-97



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# Bulletin

## *Studies in the Permanent Collection*

July 1995  
through  
June 1997





# A Paradoxical Priest

## Bernardo Strozzi (1581/82–1644)<sup>1</sup>

PETER M. LUKEHART

In the nineteenth century, the life of Bernardo Strozzi (1581/82–1644) became grist for the mill of artists and biographers who revelled in the daring or anomalous exploits of their forebears. Even as we now tend to dismiss their interpretations as so much romantic dross, the events that piqued their interest remain an important key to the critical fortune of artists such as Strozzi. The interpretation of those anecdotes illuminates the degree to which legend, biographical hyperbole, and documentary evidence have shaped our view of the artist. In the prevailing romantic view, a clandestine Strozzi was represented, or described, in the act of being shaved and re-dressed as a lay priest while his jailer sat unwittingly in the next room, oblivious to the transformation that would allow the artist to slip out of his sister's home undetected. This flight took Strozzi far away from Genoa and the Capuchin order that had denied his requests either to remain outside the monastery of San Barnaba or to join a less ascetic order. Nineteenth-century painters and printmakers depict the incident in a manner that has at least as much to do with contemporary theatrical *déguisements* as it does with the written account by Strozzi's biographer, Raffaele Soprani (1612–1672). Soprani narrates the course of events in this way: When Strozzi refused to return to the monastery, he was imprisoned there for three years. He then regained limited freedom and asked to visit his sister. While visiting, Strozzi was taken to a separate room while his keeper (a monk) spoke with another painter. Strozzi quickly had his beard shaved off, donned the clothes of a lay priest, and left the house by a hidden door.<sup>2</sup>

Moving forward a century we see how Luigi Alfonso, a modern priest with an avocation as a documentary biographer of Genoese artists, assesses the account in a far different manner from his nineteenth-century predecessors: “to my mind, the trial [in which Strozzi fought to change orders] is an historical fact. But the imprisonment is a fantastic invention . . . Strozzi . . . undoubtedly evaded capture . . . knowing that he was being pursued . . . hid himself from the public with great aplomb [at least since

1630]. We don't know when and for what reasons Strozzi decided to retreat to Venice, even if . . . he made trips to Venice before this fictional ‘flight.’”<sup>3</sup>

The revisionist reading that is put forward in the recent literature on Strozzi (and which is endorsed by the present writer) suggests, by contrast, that whereas the disguise and the circumstances of his departure have not yet been substantiated, newly discovered documents in Venice, dating to 1633, mention explicitly eighteen months of imprisonment and the mistreatment and persecution that Strozzi faced at the hands of his fellow Capuchins.<sup>4</sup> Thus, standing at a distance of 350 years from Strozzi's death and 320 years after Soprani wrote his account, we are beginning to reach consensus on the interpretation of Strozzi's adventurous life.

At the same time, Strozzi's work has suffered an equally unjust affront: Although well known to specialists in seventeenth-century art, Strozzi's paintings had not received serious attention, from scholars or the general public, for over three decades; and before that for nearly 300 years. As a result, Strozzi's contributions are overshadowed, unjustly in my view, by his more widely recognized contemporaries: the Carracci, Guido Reni, or Guercino—all from Bologna or its environs; or Caravaggio (a Lombard transplant), Gentileschi (originally from Tuscany), or Poussin (a French émigré), all practicing in Rome. I do not want to discredit any of these artists, each of whom represents a different current in baroque style; rather, I want to reclaim Strozzi as one of the most creative painters—both in terms of his distinctive, richly varied handling of paint and his tumultuous life—of the period. As I will briefly outline here, Strozzi's critical fortunes were tied, in significant ways, to the byzantine politics and the public reticence of his native city, Genoa. Indeed, Genoa only entered the recent blockbuster age with *Genova nell'età barocca*, an impressive exhibition of the great achievements of its indigenous seventeenth-century visual culture, during the Columbus quincentenary in 1992.<sup>5</sup> There, Strozzi held his own against Caravaggio, Gentileschi, Simon Vouet, Peter Paul



Rubens, and Anthony van Dyck, among others. Since that time, there have been an increasing number of exhibitions devoted to artists who lived or worked in Genoa, including Strozzi himself (1995) and, most recently, van Dyck (1997).

The Strozzi exhibitions in Genoa (6 May–6 August 1995) and in Baltimore at the Walters (10 September–26 November 1995) provided an excellent opportunity, on one hand, to reevaluate Strozzi's artistic contributions and, on the other, to examine the turmoil that dogged him throughout his professional life.<sup>6</sup> In the process the early biographies have largely been vindicated and Strozzi has reemerged as one of the most interesting and influential artists of the Genoese baroque.

## Sixteenth-century Genoa

The Genoese system of governance was unique in sixteenth-century Italy. Unlike Florence, Genoa was not ruled by a principate, where power was concentrated in the hands of one family; nor was it a rigidly hierarchical arrangement, in which nobles, bourgeois, and commoners had well-defined and unchangeable positions within an elected republican government, as was the case in Venice. It was not a papal state, like Bologna, and the Genoese citizenry resisted foreign domination by the French and Spanish, in contradistinction to Milan and Naples. Of these systems the Genoese model, instituted in 1528 by Andrea Doria, most closely resembled that of the Venetian Republic, but with important differences. Since Genoa had few landed nobles, Doria created a new aristocracy out of the twenty-eight largest titled families (his included). These families constituted the old nobility. What further distinguishes Genoa from Venice is the possibility for ten *popolari*, or bourgeois professionals, to be inscribed annually into the noble class and thereby to gain eligibility for high political office. Whereas Doria intended for the new nobles to be assimilated into the ruling aristocracy, they were always perceived as parvenus by the old nobles. The tension that existed between these two factions had a curious effect on the rest of the populace. In order to be inscribed into nobility, one had to have been born (legitimately, of course) and raised in Genoa or its dominion; have a sufficient (read substantial) patrimony;

and practice a liberal profession, one that could neither be considered anathema to the church nor mechanical or vile. These latter criteria were extremely ambiguous and led, on one hand, to acrimonious battles between old and new nobles and, on the other, to an unprecedented self-consciousness about the manner in which one practiced his profession that cut across all classes in Genoa.<sup>7</sup> I liken this to a country club system, where long-standing members (usually the old nobles) could blackball the aspirants. Thus, even the practices of artists were scrutinized and used as a means of judging their eligibility to become nobles (which happened only rarely) or, more often, for their sons to gain acceptance into exclusive liberal professions, such as the law. We will see how this uneasy social structure affected Strozzi when he was challenged by the archbishop's tribunal in the mid-1620s.

Despite the tenuous political balance of Genoa, the port city thrived in the late sixteenth and early seventeenth centuries. The principal sources of income for the noble (about 2000–2500 citizens out of a total population of over 50,000) and professional classes were commerce and banking. There were also lawyers, notaries, and physicians, but their numbers were much smaller. The most lucrative mercantile professions were in the wholesale textile trade, especially silk and wool. And the wealthiest bankers—which included many of the old noble families—made their profits from interest charged to the Spanish government (an infraction of the laws governing nobility, but rarely commented upon).<sup>8</sup>

The most conspicuous sign of the rising fortunes of the Genoese was the sumptuous palazzi being built, from 1558 to 1571, along a new street that cut between the traditional family enclaves of the old nobles: the Strada Nuova or Via Aurea, now Via Garibaldi. Almost all the original owners of these properties were old nobles and further were bankers to Charles V and Philip II.<sup>9</sup> These imposing facades so impressed the young Rubens during his stay there in the early seventeenth century that he executed a series of engravings on the Genoese models.<sup>10</sup> These palaces called attention not only to the enormous wealth of the proprietors, but also to the exclusivity of their setting: Contrary to any contemporary urban setting in Italy, there were no commercial enterprises allowed on the ground



floor, which visually declared the separation between private and public spaces of work that the New Laws prescribed for the nobility. The conspicuousness of artists working frenetically on fresco and sculptural programs for these spaces only served to lower their esteem in the eyes of their employers. Again, this breach of gentlemanly behavior would come back to haunt Strozzi during his interrogation before the archbishop's tribunal in 1625–1626.

### The Guild of Painters and Gilders

The new, politicized vision of Genoese citizens affected the teaching and professional practices of painters as well. For this reason, it is useful here to summarize the circumstances that led to the dissolution of the Guild of Painters and Gilders in 1591, which had substantive consequences for artists. One of the most important of these was that painters who worked privately in studios within their own homes were made exempt from the statutes that formerly governed the guild. They were, ipso facto, granted the status of liberal artists (which as we have just learned made them eligible for inscription into nobility). The issue here, of course, is that painters who maintained an open house no longer had to pay taxes to the guild, nor did they have to follow the statutes concerning a mandatory seven-year apprenticeship with a guild master. Moreover the dissolution of guild sovereignty also enabled foreign artists to work freely in Genoa. Strozzi was one of the earliest beneficiaries of this new-found freedom.<sup>11</sup> First, he was able to move independently from the studio of the adopted Genoese painter Cesare Corte (born Venice 1550, died Genoa 1613) to that of the Sienese artist Pietro Sorri, without any fear of retribution or fines. Second, Strozzi benefitted indirectly from the presence of many other foreign artists and their works in Genoa. In particular, he was clearly aware of Federico Barocci (1526/35–1612/15), whose masterly *Crucifixion with Saints* (1596) in the Senarega Chapel of the Cathedral of San Lorenzo made such an impact on Strozzi's generation; Caravaggio and Rubens who visited Genoa between 1603 and 1605; Giulio Cesare Procaccini and the other Lombard artists a decade later; the Caravaggisti, who found lucrative commissions in Genoa between the late 1610s and the early 1620s;

and Anthony van Dyck, who visited Genoa three times between 1621 and 1627.<sup>12</sup>

The professional independence of painters who belonged to the first generation of nonguild artists—such as Giovanni Battista Paggi (1554–1627), Cesare Corte, and later Strozzi—was both liberating and precarious. Whereas artists were no longer obliged to obey restrictive guild statutes, they also lost their elected advocates when disputes arose between painters and patrons or between students and teachers. Thus painters had to survive not only by their technical mastery, but also through their verbal skills, as Strozzi was often called upon to do.<sup>13</sup>

### The Capuchins and religious reform in Genoa

The late sixteenth and early seventeenth centuries also witnessed a period of intense reform and introspection within the Catholic church. Though the Council of Trent had, in 1563, published its pronouncements on issues ranging from the proper conduct of the clergy to the didactic function of art, they were only slowly enacted. Most often zealous reformers such as Charles Borromeo and Ignatius Loyola or ascetic orders such as the Capuchins impelled change within a recalcitrant church.<sup>14</sup> Even as these individuals and orders held themselves to new standards of spiritual and moral behavior, however, they exacted a great price from the membership and the church's tribunals alike. When he joined the Capuchins around 1598, Strozzi could not have imagined that he would eventually have to decide between the church, his family, and his art.

The Capuchin order to which Strozzi belonged was formed from a fringe group that developed within the Franciscans, the Observants, who strictly observed Francis's call to poverty, living off one's skills or trade, itinerant preaching, and simplicity of lifestyle. Although the Observants were founded in the fourteenth century, they were only recognized in 1517 by Pope Leo X.<sup>15</sup> In 1525, Padre Matteo da Bascio requested of Pope Clement VII that his Capuchin order be allowed to dress themselves as did Francis: in the plainest brown robe with a hood that came to a point (the trademark of the Capuchin habit), to follow strictly the monastic



rule (poverty, chastity, and obedience), and to dedicate themselves to preaching and mendicantism (begging).<sup>16</sup> The new order was invited to Genoa in 1530. The original site, where Strozzi professed his vows, was San Barnaba, which formerly belonged to the Cistercians. As their vows encouraged the Capuchins to participate actively in the lives of their parishioners, the members of the order wanted a convent closer to the heart of the city. Their new home, the Church of the Most Holy Conception, was founded in 1594 and completed in 1596.<sup>17</sup>

The Capuchins gained in strength and numbers throughout the sixteenth century, in part, on the force of Counter-Reform zeal following the Council of Trent in the 1560s, which affirmed many of Francis's tenets—poverty, spiritual pilgrimage, and preaching—and, in part, by the self-sacrifice of the Capuchins who ministered to and succored the victims of the plague throughout the dominion of Genoa (Liguria) in the late sixteenth century. By 1600 there were Capuchin convents in dozens of towns throughout Liguria, Piedmont, and Lombardy, all under the purview of the Genoese Province.<sup>18</sup>

The extreme poverty of the Capuchins and the literalness with which they followed the rule meant that their churches and monasteries were often sparsely decorated. Since the monks were supposed to practice useful trades in order to earn their keep, most churches were filled with natural woods (walnut, sometimes incised and inlaid with intarsia) that were carved by the brothers themselves, including the altars.<sup>19</sup>

The teaching of the Capuchins was likewise simple. Even their tradition of mysticism was meant to direct “the acts of love [by the faithful] . . . such that they lead to a mystic union of the soul with God.” Similarly, the concept of “mental oration” stressed by the brothers was expressed as a means to “...illuminate the mind and enflame the spirit more than to form words.”<sup>20</sup> In terms of practical application, the means sound quite like Ignatius of Loyola's *Spiritual Exercises*, especially in that they encouraged the faithful to feel some sense of the sorrows of Christ (as, for example, the flagellation of Christ, as well as other events of the passion). Interestingly, many of these concepts were embedded in the Constitution and the Rule of the Order,

which may help us to understand Strozzi's early devotional pictures (*Christ Carrying the Cross*, Museo Diocesano, Chiavari) and also the vision that preceded his precipitous decision to join the order about 1598.

This introduction to Bernardo Strozzi places him within the prevailing social and religious conditions of late sixteenth- and early seventeenth-century northern Italy. What emerges from the present study is that Strozzi's art as well as his life is marked by paradox: his choice to join a monastery just as his professional artistic career was beginning; his refusal to return to the order even after his family was able to care for itself; his chameleonlike assimilation of the styles of other artists from Barocci to the Caravaggisti to van Dyck; and his ambivalence over issues such as sensuality in art, among others. These apparent contradictions will be thematic points that, together with his chronology, help us to plot Strozzi's biography. As we examine his life, we learn that Strozzi was most constrained, both personally and professionally, while living in Genoa. It was only when he arrived in Venice, around the mid-1630s, that Strozzi began to enjoy the freedom of his independent status and to exert full autonomy over the subjects and treatment of his paintings.

## Strozzi's Education

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Despite difficult financial circumstances, Bernardo Strozzi's family clearly envisioned greater things for their son and thus made sacrifices to enroll him in a grammar school where he learned the rudiments of the Latin language. In a rhetorical move that is commonplace to sixteenth- and seventeenth-century biographers, however, Soprani informs us that Strozzi showed more talent for drawing than for letters and was thus encouraged to study with a professional painter. Although Strozzi's father objected, his mother sought the best talent she could then find: Cesare Corte, the son of a Venetian noble. But Strozzi did not remain long in Corte's studio, choosing instead to study with Pietro Sorri (1556–1622), a Siennese painter who was in Genoa around 1596 to 1598, an early beneficiary of the dissolution of the Guild of Painters and Gilders. It



was a singular choice, one that is emblematic of the uniqueness of Strozzi's style and attitude. From Sorri, Strozzi learned much about the blended color and pastel harmonies of the Tuscan followers of Federico Barocci, whose own *Crucifixion* had been on view in the Cathedral of San Lorenzo since 1596.<sup>21</sup>

Having proven himself a competent student painter, Strozzi was about to embark on an independent career when he abruptly changed his course. According to Soprani, at the age of seventeen, Strozzi interrupted his artistic education when, after experiencing a vision, he joined the Capuchin monastery.<sup>22</sup> The monks at San Barnaba allowed Strozzi to paint devotional pictures for their church and living quarters. His youthful works most often took as their subjects depictions of the Madonna and Child or the patron saints of the order, especially Saints Francis and Clare. The fervor of Strozzi's religious paintings, as well as his ties to the monastery, earned him the sobriquet, "Cappuccino."

These early works, executed while Strozzi was in the monastery from about 1600 to 1609, are characterized by residual "mannerist" traits: figures crowd the foreground plane and, in hierarchical scenes, distinct levels of sanctity rise from the earthly to the celestial, the placement of each figure dependent on his or her iconographic or narrative significance. Strozzi approaches the material of the paint with a light touch, though his signature impasti (thick layers of paint applied with a loaded brush) are already visible in the highlights of the drapes of the saints in the *Madonna of the Rosary*.<sup>23</sup>

## Professional Independence: 1609–1632

*"I paint to maintain my household; that is, my mother, who is old, and my nieces and nephews, who are poor. . . ."* Bernardo Strozzi responding to the archbishop's tribunal interrogation, 1626

By 1608 or 1609, Strozzi had temporarily emancipated himself from the Capuchin order, citing the necessity that he return home to provide financial support for his widowed mother and his sister. He

gained his leave by painting a now-lost portrait of the vicar general of the monastery.<sup>24</sup> Although it is clear that Strozzi had been painting regularly during his tenure as a monk, nothing prepares the modern viewer for the bravura brushwork of the idealized portrait of *Saint Catherine of Alexandria* (fig. 1)—universally considered to be the pendant of *Saint Cecilia* (fig. 2)—recently redated to the second decade of the sixcento. The elongated figure of St. Catherine and her awkward pose recall late sixteenth-century compositions, but the brilliant spotlighting of the saint and the studied play of light and texture across her draperies place it squarely in the seventeenth century. Elegant and refined, the details of her dress are built from transparent glazes over a solid foundation of paler shades, some of which have been applied *alla prima* (wet into wet without allowing the paint to dry between layers).<sup>25</sup> Whereas Strozzi knew the work of Barocci, whose blended color and pastel palette are in evidence here, the pictorial freedom that the Genoese artist asserts in these pendants charts a new territory.

Even as Strozzi established himself as one of the most successful painters of altarpieces and devotional pictures, he also began to amass rental properties around Framura.<sup>26</sup> He continued to work and paint, however, within the confines of Genoa, moving increasingly toward seignorial patronage from the Centurione and Doria. Both these families belonged to the old nobility and controlled substantial amounts of property and liquid capital. As a result of their largesse, Strozzi received his first important fresco commissions: the Roman history cycle for Luigi Centurione's villa, now Centurione-Carpaneto, in Sampierdarena, about 1617 and the ceiling of San Domenico (destroyed; single fragment in Genoa, Accademia Ligustica; *bozzetto* in the same museum), about 1620.<sup>27</sup>

While he worked for the Doria family, Strozzi would have had access to the collections of Marcantonio and Giovanni Carlo, as well as to the circle of artists in their employ or protection. Most significant at that time was the presence of the Lombard painter Giulio Cesare Procaccini (1574–1625), with whose long brushstrokes and brilliant color Strozzi must have found instant affinity.<sup>28</sup> It is generally assumed that Strozzi learned a good deal from his contact with the elder





Fig. 1. Bernardo Strozzi, *Saint Catherine of Alexandria*, ca. 1610s, oil on canvas, 69<sup>1</sup>/<sub>8</sub> x 48<sup>1</sup>/<sub>2</sub> in. Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Procaccini, yet it is equally important to realize that Strozzi was by the 1610s a fully formed artistic personality capable of inflecting or rejecting the styles of his contemporaries. Thus, it is worth reexamining the accepted litany of sources and “influences” from which Strozzi’s style was forged. Concurrently with the arrival of Procaccini, Giovanni Carlo Doria hosted an *Accademia del Nudo* (which should here be translated as “life drawing class”) in his palace in the via del Gelsomino. Piero Boccardo suggests not only that Strozzi attended the Academy, but also that the artist’s late mannerist drawing style was thereby transformed into a more naturalistic and normatively proportioned one. Abandoning the tight pen style of Sorri, Strozzi began drawing more freely in charcoal, often from life.<sup>29</sup>

The 1620s saw the arrival in Genoa of many Italian and northern European painters, particularly those in the circle of Caravaggio—Battistello Carracciolo, Simon Vouet, Orazio Gentileschi, and to a lesser degree, his compatriot Domenico



Fig. 2. Bernardo Strozzi, *Saint Cecilia*, ca. 1610s, oil on canvas, 66<sup>1</sup>/<sub>8</sub> x 48<sup>3</sup>/<sub>8</sub> in. Nelson-Atkins Museum, Kansas City, purchased through the Nelson Trust.

Fiasella, as well as the specialists in northern European still life and landscape—Jan Roos, Lucas and Cornelis de Wael, and Goffredo Waals.<sup>30</sup> As Strozzi became aware of these divergent trends, so different from the Tuscan or Genoese styles in which he had been trained, he again responded idiosyncratically. On the one hand, Strozzi paid homage to Caravaggio in the types and positioning of figures in the Worcester *Calling of Saint Matthew* (fig. 3); on the other, he also inflected a more self-consciously northern European naturalism—from Pieter Aertsen (1507/9–1575) and Joachim Bueckelaer (1534–1575) to Abraham Bloemaert (1566–1651)—in the *Adoration of the Shepherds* (fig. 4). In both cases, the physiognomic and compositional details—the humble models, the anachronistically dandified costume of the young tax collector—draw attention to their sources. These strong visual links between Strozzi and Caravaggio have led some scholars to posit a trip to Rome during the 1620s.<sup>31</sup> It is odd, however, that





Fig. 3. Bernardo Strozzi, *Calling of Saint Matthew*, ca. 1620s, oil on canvas, 54 <sup>3</sup>/<sub>4</sub> x 74 <sup>1</sup>/<sub>4</sub> in. Worcester Art Museum.

the issue of a visit to Rome did not surface during the testimony of Strozzi's colleagues in the tribunal, which leads me to doubt that he ventured outside Liguria in that decade, if ever. Perhaps more interesting is the question of Strozzi's reinterpretation of the Caravaggesque style: once again he imposed his own dialect on the Roman and Flemish stylistic vocabulary. The draperies and costumes of the figures in Strozzi's *Adoration* and *Calling*, for example, have more substance and are more loosely rendered than those of most of Caravaggio's followers.

However intractable the problem of a trip to Rome may be, it is certain that several important members of the Roman church hierarchy wanted Strozzi to come to the Eternal City. Between 1625 and 1626, Strozzi's comfortable secular life outside the monastery came under intense scrutiny. First, Strozzi had not completed Luigi Centurione's frescoes for his Palazzo in the Strada Nuova; second, the archbishop's tribunal summoned Strozzi to try him for illicitly practicing painting. Worse, the prosecuting attorney in that case accused Strozzi of having brought "dishonor to his sacred habit." The questions that were posed to Strozzi and his colleagues during this recently discovered litigation provide a fascinating glimpse into the life and practices of painters in seventeenth-century Genoa.<sup>32</sup>

Among the witnesses who testified on Strozzi's behalf were the artist Bernardo Castello (1557–1629) and the distinguished aristocrat Filippo Centurione. We learn from them that Strozzi



Fig. 4. Bernardo Strozzi, *Adoration of the Shepherds*, ca. 1618, oil on canvas, 38 <sup>1</sup>/<sub>2</sub> x 54 <sup>7</sup>/<sub>8</sub> in. The Walters Art Gallery, Baltimore.

painted both in oil and in fresco and that he practiced his profession "honorably, decently and with religious respect."<sup>33</sup> The witnesses assured the prosecutor that Strozzi maintained a studio within his home and conducted his business there rather than in a public *bottega*.<sup>34</sup> Some of the testimony is extremely personal, revealing that Strozzi was so modest and "decorous" that he refused to paint Adam and Eve, for fear of having to represent them nude.<sup>35</sup> From Strozzi himself, we learn that he became a painter in order to support his aging mother and his impoverished nieces and nephews.<sup>36</sup> Perhaps this economic motivation would explain the rise in the number of portraits, fresco cycles, and in pure genre paintings that characterize Strozzi's work of the 1620s.

That the archbishop's tribunal interrogated Strozzi in this manner indicates that they wished to have any priest, lay or active, practice his profession as befits a nobleman. They wanted proof that Strozzi had not compromised his esteemed calling by working like a manual laborer or tradesman in the streets of the city.<sup>37</sup> Yet, there was clearly at least one other ulterior motive in the trial: Had the tribunal been successful in discrediting Strozzi's honor over the course of his nearly twenty-year release as a lay priest, they could have forced him back into the order.

This latter possibility nearly became a reality with the disciplinary action taken against Strozzi when his mother died in 1630. At that time, the Capuchins argued that Strozzi could no longer claim his status as a secular priest, but should



instead return to the monastery. By 1632 Strozzi had lost his bids either to remain independent or to join the less severe order of the Canons Regular of the Lateran (Augustinians of San Teodoro).<sup>38</sup> Despite the intervention of the Roman Curia and many of his most influential Genoese supporters, the procurator ordered Strozzi to return to the Franciscan Minorites (Capuchins). During the litigation, Strozzi benefitted from the powerful support of Cardinal Sant'Onofrio (Antonio Barberini) and Padre Francesco de Ne[g]ri, who both endorsed his transfer. Although the exact circumstances of Strozzi's tribulations remain contested, it is clear that he had no intention of reentering the Capuchin monastery. Further, we know that whereas he eluded capture at least once and gained many extensions to his sentence, Strozzi served some time in prison.<sup>39</sup>

According to Soprani, Strozzi escaped both long-term incarceration and forced return to the

Capuchins by means of the clever ruse (described at the beginning of this article).<sup>40</sup> Whatever truth lies at the core of Soprani's account—and the documents seem to bear out his narrative—Strozzi struggled for three years before obtaining a safe-conduct to live and work in Venice from the Savio de'Dieci.<sup>41</sup>

It is equally remarkable that during this decade of "persecution," as Strozzi referred to it, he remained prolific, painting some of his best-known works. Dating approximately to the year of Strozzi's confrontation with the archbishop's tribunal is his secular masterpiece, *The Cook* (fig. 5), the artist's bold essay into genre painting on a monumental scale. Not coincidentally, it was perhaps one of the paintings that the tribunal would have found most objectionable. From the same period comes the *Pipe Player* (Palazzo Rosso, Genoa). Both paintings are striking in their immediacy and palpability, abandoning the mannered poses and averted glances of Strozzi's earlier portraits of



Fig. 5. Bernardo Strozzi, *The Cook*, ca. 1625, oil on canvas, 69 <sup>1</sup>/<sub>4</sub> x 72 <sup>3</sup>/<sub>4</sub> in. Palazzo Rosso, Genoa, Alinari/Art Resource, NY.



saints. With obvious allusions to the kitchen scenes of Flemish painters such as Pieter Aertsen, Strozzi's *Cook* convinces us not only of the texture of the objects, but also of their weight and presence. From the limp head of the goose, to the dull reflective surface of the silver ewer, Strozzi pushes his own descriptive powers to their limits.<sup>42</sup> Recent analysis of the painting materials reveals that Strozzi used both pure minium and minium mixed with biacca (calcium and lead) to achieve the blazing fire beneath the cookpot. The *Pipe Player* using different compositional means, emphasizes the movement and exertion of the musician to such a degree that it implies sound.<sup>43</sup>

At the same time as he painted scenes from daily life, Strozzi returned to the very same devotional themes that characterized his early work for the Capuchin order, executing the *Madonna with Saints Clare, Ambrose and Erasmus* for the Church of Saint Ambrose in Voltri. Although he has opened up the spatial confines of his earlier work, Strozzi's conception of the *sacra conversazione* has changed only slightly. More striking is the novelty of the triad of



Fig. 6. Bernardo Strozzi, *Joseph Interpreting Dreams*, ca. 1633, oil on canvas, 71 <sup>1</sup>/<sub>16</sub> x 44 <sup>1</sup>/<sub>8</sub> in. Pallavicino Collection, Genoa, Alinari/Art Resource, NY.

saturated colors—red, blue or green, and yellow—that attract the spectator's attention. This combination reappears in many of the early Venetian paintings, including *Joseph Interpreting Dreams* (fig. 6) and *Christ's Charge to Peter* (fig. 7).

Throughout the 1620s Strozzi increasingly turned his attention to portraiture. Whether by coincidence or by design, this new interest parallels Anthony van Dyck's presence in Genoa about 1621–1622 and again between 1623 and 1625, as well as a third trip around 1626 to 1627.<sup>44</sup> From van Dyck, Strozzi adopted the angled views of both standing, full-length and seated subjects, the inclusion of minimal props or attributes, and the classically ordered architectural backgrounds. Whereas van Dyck's formal sitters during the Genoese period typically wear heavy garments that restrict natural movement, Strozzi lightens the weight of his sitters' apparel and with it their ability to move. In fact, Strozzi tended to pose and treat his sitters more as van Dyck did his informal subjects (such as his self-portraits or the portrait of *Lucas and Cornelis de Wael*, Capitoline Museum, Rome). There are differences, too, between the meticulous still-lifelike detail with which van Dyck imbued his costumes and the faster, broader effects with which Strozzi communicated textures and ornament. Furthermore, van Dyck allowed his colors to dry between additions of glazes and scumbling; Strozzi, by contrast, continued to employ a mixed technique of *alla prima* and glazing.<sup>45</sup>

## Venice: 1633–1644

"[Strozzi] needs two things: the sustenance to live, which his profession will provide, and personal protection from violence. . . ." Fra' Fulgenzio Micanzio's supplication to the Signoria of Venice, July 1633

Strozzi's mastery of a portrait style based on van Dyck's model provided a bridge between the two geographic centers of his life—Genoa and Venice—and between the two cultural worlds he straddled—the ecclesiastical and the secular. On 20 July 1633, Strozzi petitioned the Signoria of Venice for a safe-conduct that would allow him to live freely in that city. Through the agency of the Savio de'Dieci, and in particular, his advocate, Fra'





*Fig. 7. Bernardo Strozzi, Christ's Charge to Peter, ca. 1635–1637, oil on canvas, 52 1/2 x 39 3/4 in. Elvehjem Museum of Art, John and Carolyn Peterson Trust purchase, 1993.33. Photograph ©1993 Elvehjem Museum of Art.*



Fulgenzio Micanzio, Strozzi was at last able to free himself from the strong arm of the Capuchin order.<sup>46</sup> In the supplications and testimony on behalf of Strozzi we learn that the Venetians were especially interested to confirm that Strozzi, whom they called “Prete Genovese,” would be able to support himself through his art. The Interdict, a vestige of the strained relations between Rome and Venice, actually helped to insulate Strozzi from both the Roman Curia and the Capuchin order.

Strozzi probably arrived in Venice in the late summer or early fall of 1633, leaving behind his sister, Ginetta, and brother-in-law, Giuseppe Catto, who had been active in the artist’s studio. Strozzi was accompanied by another of his Genoese assistants, Giovanni Francesco Cassana (active mid-1620s through mid-1640s). And in the first years of his Venetian sojourn, he repaid their confidence, executing many commissions from the members of the patriciate and from the city of Venice. One of the earliest of these was surely the portrait of *Bishop Alvise Grimani* (fig. 8).<sup>47</sup> Grimani is here portrayed as the newly appointed bishop of Bergamo, wearing a now-discolored greenish-gray *mozzetta* (short cape) that was previously either violet or bluish-purple. The elaborate pleating and lace-work on his alb testify to Strozzi’s deft hand, as the short, wavelike pattern of folds is virtually parallel from row to row. Recently redated to about 1633, this portrait also bears witness to the strong personal ties that must have existed between Strozzi and Grimani, who, prior to his ecclesiastical appointment, served as a member of the Savio de’Dieci. Thus he would have known Strozzi’s personal saga and probably assisted in his transition to a new life.

In addition to portraying Grimani, Strozzi also received commissions from *Cardinal Federico Corner* (Museo del Settecento Veneziano di Ca’Rezzonico, Venice), *Doge Francesco Erizzo* (Gallerie dell’ Accademia, Venice), and other Venetian clerics and statesmen, all dated around 1633–1635.<sup>48</sup> The city fathers, in turn, commissioned an allegorical figure of sculpture for the ceiling decorations of the Biblioteca Marciana. Finally, Strozzi made his public religious debut with the Veronese-inspired *Parable of the Wedding Guest* (largely destroyed; formerly Chiesa dell’Ospedale degli Incurabili, Venice; fragment in private collec-



Fig. 8. Bernardo Strozzi, *Bishop Alvise Grimani*, ca. 1633, oil on canvas, 57<sup>3</sup>/<sub>4</sub> x 37<sup>7</sup>/<sub>8</sub> in. Samuel H. Kress Collection. Photograph © 1997 Board of Trustees, National Gallery of Art, Washington, D.C.

tion), also dating to the mid-1630s. No less important to his esteem in Venice was his invention of a *serraglia* (a type of lock) for the lagoon in 1638, an engineering marvel that brought him great acclaim.<sup>49</sup>

Together, these commissions attest to the smooth and complete assimilation of Strozzi into the creative mainstream of Venice. He produced dozens of devotional paintings and altarpieces, such as the enormous *St. Sebastian Tended by Irene and Her Maidservant* (Santi Benedetto e Scolastica, Venice; known in this country through the preparatory study, or replica?, at Boston, Museum of Fine Arts; fig. 9), the easel-size canvases depicting *Christ’s Charge to Peter*, recently purchased by the Elvehjem Museum in Madison (see fig. 7), and *Joseph Interpreting Dreams* (see fig. 6). These paintings show that Strozzi, though he continued to





Fig. 9 Bernardo Strozzi, *The Martyrdom of St. Sebastian*, ca. 1636, oil on canvas, 65  $\frac{3}{4}$  x 46  $\frac{1}{2}$  in. Museum of Fine Arts, Boston, Charles Potter Kling Fund and Francis Welch Fund.



Fig. 10. Bernardo Strozzi, *Thetis (Minerva?)*, ca. 1636, oil on canvas, 58 x 40 in. The Cleveland Museum of Art, Gift of the Friends of The Cleveland Museum of Art, 1929.133. Photograph © 1997 The Cleveland Museum of Art.

represent the apostles and Old Testament figures as humble, Caravaggesque types, made striking compositional innovations in the placement of the figures and their relationship to the backgrounds. The *Christ's Charge to Peter*, in particular, is nearly a detail, so closely cropped are the figures; at the center of the picture is the firm exchange of the authority of the church. The action in *Joseph Interpreting Dreams* is much more expansive, moving inward from the edges of the canvas. Clusters of grapes and diving birds draw the viewer, once again, to a central narrative action: the beginning of the interpretation, when the skepticism of the wine steward and the master baker yields to wonder at Joseph's prophetic powers. The still-life elements, here as in the earlier *Almsgiving* and *Rosary* paintings, call attention to Strozzi's fascination with naturalistic detail. They also illuminate the centrality of still life to his teaching within his Genoese and Venetian studios, although by the 1630s Strozzi is less self-

conscious about impressing the viewer with his skill.<sup>50</sup>

At the same time that Strozzi found instantaneous success for his paintings among aristocratic and ecclesiastical patrons, he drew the attention of the Venetian literati, including the poet Giulio Strozzi (no relation to the painter), his illegitimate(?) daughter Barbara Strozzi, who was a celebrated singer, and the renowned composer Claudio Monteverdi, as well as members of the Accademia degli Incogniti, many of whom he portrayed.<sup>51</sup> This is also the period during which Strozzi painted his only known mythologies (such as *Thetis*, fig. 10 or the *Rape of Europa*, Nardowe Museum, Poznan) and an extensive series of allegorical figures, many of which represent the arts. These paintings are a departure not only from the traditional subjects upon which Strozzi built his reputation, but also



from the modesty that characterized Strozzi's earlier production.

In these secular subjects, no longer were women's, or even men's, chests hidden behind opaque or semiopaque drapery. Now breasts were bared, as we observe in *Thetis*, all versions of the *Allegory of Painting* and the *Allegory of Sculpture*, as well as in his *Rape of Europa*. Even the portrait assumed to represent *Barbara Strozzi* (Gemäldegalerie, Dresden) shows the singer with her breast exposed.<sup>52</sup> Taken together, these more frankly sexualized images suggest a fundamental shift in Strozzi's moral values. At very least, a long suppressed sensuality, seen earlier in his attention to drapery and restricted passages of skin tone (incipient in the paintings of the 1620s, such as *The Cook* [see fig. 5]), emerges only when Strozzi is far from his church and family ties in Genoa.

By the end of his life in 1644, "Monsignor" Strozzi was still known popularly known as "Prete Genovese,"<sup>53</sup> an identity that he had by then completely shed. Even as Strozzi found his artistic and professional persona in Venice, he continued to be perceived as a provincial phenomenon and a modest cleric, the very aspects of his Genoese career that were now obscured by international acclaim and a wholly secular life.

Having presented a cursory biography of Bernardo Strozzi, I would like to return to the painting that occasioned this article, *Christ's Charge to Peter* (fig. 7). This important painting was recently purchased, through the generosity of the John and Carolyn Peterson Trust, for the collections of the Elvehjem Museum of Art. *Christ's Charge to Peter* certainly belongs to the mid-1630s, about the time that Strozzi was settling into his new situation at Venice. During this period Strozzi was producing both sacred and secular themes, and the painting in question must have been intended either as an altarpiece or as a devotional work. The triad of colors—red, yellow, green—and the loose, spontaneous brushwork belong to the transition between Strozzi's residency in Genoa and Venice. In the *Christ's Charge* Strozzi clearly responds to and inflects the great Venetian painters of the cinquecento, especially Veronese. The monumental classical columns and entablature that rise above the

heads of Christ and the apostles suggest a pictorial space that would have been familiar to the followers of Veronese. Lorenza Rossi points to the fact that the *locus classicus* is the city of Caesarea Philippi on the border of Israel, which follows the biblical narrative.<sup>54</sup> Similarly, the atmospheric conditions owe much to the example of Veronese. Yet, the figures, drawing on Strozzi's own signature types, create a wholly individualized narrative: A youthful Christ places the keys forcefully into the hands of a wizened St. Peter. In the background, two quite humble apostles observe the act, as described in Matthew 16:16–19, while a third figure engages the spectator, staring directly into his eyes. As many commentators have now observed, Strozzi underlines the act of the consignment or donation of the keys through gesture, lighting, and placement.<sup>55</sup> The close cropping of the composition further compresses the figures into a central space in which Christ looms over all of the apostles. This low viewpoint together with the Veronesian architecture create an effect that one is looking up from below.

On account of the existence of an inventory for a series of four images of St. Peter that were executed by Strozzi for the Palazzo Labia in Venice, Luisa Mortari suggested that the *Christ's Charge* must belong to that group of four.<sup>56</sup> More recently, Gail Geiger has examined Pietro Monaco's prints of objects in the Palazzo Labia prior to their dispersal in 1802.<sup>57</sup> On the basis of her visual analysis of the print vis-à-vis the *Christ's Charge*, Geiger challenged the notion that the Elvehjem picture formed part of the Labia commission. A review of the literature since 1990 finds that most scholars have continued to repeat Mortari's hypothesis, which we hope will be corrected with the publication of Geiger's note in this *Bulletin*.<sup>58</sup> There are, of course, outward resemblances to many of the other paintings in the St. Peter series, which includes *St. Peter Denying Christ* (Wallraf-Richartz Museum, Cologne), *St. Peter Liberated from Prison* (formerly Van Diemen Collection, Berlin), the *Calling of St. Peter* (possibly the version formerly in a Roman private collection and now on the market), but these can be explained as much by their proximity in time as by any other means of documentation. The profusion of attributions that Mortari has made for the St. Peter series

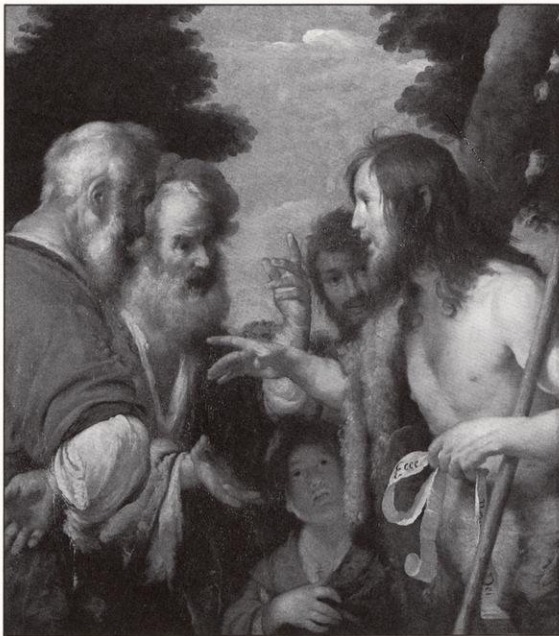


in her most recent catalogue raisonné renders the problem even more intractable.<sup>59</sup>

The question of the commission for which *Christ's Charge to Peter* might have been created aside, the picture speaks volumes about Strozzi's narrative and iconographic strategies. Perhaps most unique to Strozzi is his choice to depict Christ as a youthful rather than a middle-aged man. This non-traditional representation can be seen in Strozzi's oeuvre as early as the *Incredulity of St. Thomas* (Museo de Arte, Ponce) of about 1620–1625, as well as in the distilled version of the *Giving of the Keys*, dated about 1628–1632, which shows only Christ and St. Peter without the other disciples. In fact, the model for Christ in both the Elvehjem and the private collection versions of the Donation is remarkably similar. It is possible that Strozzi based the likeness of both figures on a life drawing, as he had for the Christ in the various versions of *Christ and the Samaritan Woman* seen in Greenville, South Carolina (Bob Jones University Collection), London (Viscount Scarsdale Kedlesford Hall), and in Heino (Hannema Collection).<sup>60</sup> Strozzi's decision to play against type and tradition is visible also in the *Saint John the Baptist Explains His Mission*

(fig. 11) (Kunsthistorisches Museum, Vienna) in which the Baptist appears not as a haggard, prematurely aging man, but as a robust young man who contrasts boldly with the elders with whom he is in animated dialogue. These three paintings also point to a common theme in many of Strozzi's devotional pictures: the role of active participation, both on the part of those depicted and on the part of the spectator who is encouraged to imagine the circumstances in which the biblical narratives took place. In this way, the artist consistently drew on the spiritual teachings of the Minorite (Capuchin) brothers whose order he had entered while still in his teens. Thus, whatever physical and psychological distance Strozzi had placed between himself and the Genoese order that desperately wished to retain him, their example of the “mental oration” continued to inform all of his devotional imagery.<sup>61</sup>

*Peter M. Lukehart is director of the Trout Gallery and associate professor of art history at Dickinson College. He wrote the biographical overview and several catalogue entries for Bernardo Strozzi: Master Painter of the Italian Baroque, an exhibition catalogue produced by The Walters Art Gallery in Baltimore, as well as writing all the entries on Genoese paintings of the seventeenth and eighteenth centuries for the National Gallery of Art's systematic catalogue.*



*Fig. 11. Bernardo Strozzi, Saint John the Baptist Explains His Mission, ca. 1640, oil on canvas, 53 1/8 x 47 1/4 in. Kunsthistorisches Museum, Vienna, Erich Lessing/Art Resource, NY.*



## Notes

For their assistance with various aspects of writing, editing, and illustrating this article, I would like to thank Melinda Schlitt, Erin Dempster, Patricia Powell, Piero Boccardo, and Wendy Bauder Lukehart.

1. This essay is a revised and expanded version of my catalogue essay, "Bernardo Strozzi: A Biographical Overview," in *Bernardo Strozzi: Master Painter of the Baroque*, ed. Joaneath Spicer, exh. cat. (Baltimore: The Walters Art Gallery, 1995), 3–11. As concerns the artist's date of birth, the slash between 1581 and 1582 refers to recent doubts raised by the discovery of a document of 1624 in which the artist claims that he is 43 instead of 44. See the extended discussion in Giuliana Algeri, "La formazione, l'attività giovanile e la prima maturità," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, ed. Ezia Gavazza, Giovanna Nepi Sciré, and Giovanna Rotondi Terminiello, exh. cat. (Milan: Electa, 1995), 36, note 2. The date is given as 1581 by Strozzi's biographer, Raffaele Soprani (*Le Vite de' Pittori, Scultori et Architetti genovesi e de' Forestieri che in Genova operarano. . .* [Genoa: Bottaro e Tiboldi, 1674], 155), which I see no reason to doubt. It was not at all uncommon for people to estimate or even to forget their birth dates in the Renaissance and baroque periods. Until the baptismal record is found, however, the question remains open.

2. Soprani, *Le Vite de' Pittori*, 158–60. The events of Strozzi's life were rendered by nineteenth-century painters Giulio Queirolo and M. Lavinge; the latter's paintings were reproduced in lithographs by François Marius Granet. Several of these images appear in the four-hundredth anniversary publication on Strozzi's life by Cassiano Carpaneto da Langasco in *Bernardo Strozzi: Postille in margine al IV centenario della nascita* (Genoa: Edizioni Sabatelli, 1983).

3. Luigi Alfonso, "Liguri illustri: Bernardo Strozzi," *La Berio* 21, no. 3 (1981): 12–37.

4. da Langasco, *Bernardo Strozzi: Postille in margine*; A. Barzani, "Documenti sulla protezione accordata dalla Serenissima Signoria a Bernardo Strozzi: il contributo di Fulgenzio Micanzio," *Atti dell'Istituto Veneto di Scienze, Lettere ed Arti* 140 (1981–1982), 45–63; and the republication of the documents in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 382–83.

5. Giovanna Rotondi Terminiello, ed. *Genova nell'età barocca*, exh. cat. (Genoa: Galleria di Palazzo Spinola/Galleria di Palazzo Reale, 1992).

6. See the catalogues of the exhibitions *Bernardo Strozzi: Genova 1581/82-Venezia 1644* in Genoa at Palazzo Ducale, 1995, and *Bernardo Strozzi: Master Painter*.

7. The two most complete revisionist accounts of the reform of Genoese government in the sixteenth and seventeenth centuries are Giorgio Doria and Rodolfo Savelli, "Cittadini di governo' a Genova: ricchezza e potere tra Cinquecento e Seicento," in

*Materiali per una storia della cultura giuridica* 10 (1980), 277–355; and Carlo Bitossi, *Il governo dei Magnifici: Patriziato e politica a Genova fra Cinque e Seicento* (Genoa: Edizioni culturali internazionali Genova, 1990).

8. Doria and Savelli, "Cittadini di governo' a Genova," esp. 285–88, 328.

9. Ennio Poleggi, *Strada nuova: una lottizzazione del Cinquecento a Genova*, 2nd ed. (Genoa: SAGEP, 1972).

10. Peter Paul Rubens, *Palazzi di Genova* (Antwerp: Giacomo Meursio, 1622).

11. Peter M. Lukehart, "Contending Ideals: The Nobility of G. B. Paggi and the Nobility of Painting," 2 vols. (Ph.D. diss., The Johns Hopkins University, 1987), chapter 4 on guild reform in Genoa.

12. See the relevant passages in Giovanna Rotondi Terminiello, ed. *Genova nell'età barocca: Rotondi Terminiello and Ezia Gavazza, "Pittori e comitenti per una nuova immagine,"* 41–73, esp. 41–55; and Franco Renzo Pesenti, "Il primo momento del caravaggismo a Genova," 74–81; as well as the catalogue entries on the foreigners in Genoa during the seicento. See also Michael Jaffé, "Sammler in Genua: Der Einfluss flämischer Besucher," in *Kunst in der Republik Genua: 1528–1815*. ed. Mary Newcome Schleier et al. (Frankfurt: Schirn Kunsthalle, 1992), 24–31.

13. Peter M. Lukehart, "Delineating the Genoese Studio: 'Giovani 'accartati' or 'sotto padre?'" in *The Artist's Workshop, Studies in the History of Art*, vol. 38 (Washington: National Gallery of Art, 1993), 36–57; I also took this up in "Price Wars and Protectionism: The Rights of Painters in the Late Sixteenth Century," presented at the Sixteenth Century Studies Conference at Atlanta in October 1992 and will return to this theme in a larger comparative study.

14. For the impact of the Council of Trent on the arts, see Hubert Jedin, *History of the Council of Trent*, 4 vols. (New York: T. Nelson, 1957–1961); and Emile Mâle, *L'Art religieux après le Concile de Trent. Etude sur l'iconographie de la fin du XVIIe siècle, du XVIIe, et du XVIIIe siècle* (Paris: Librairie A. Colin, 1932). Recently, Pamela Jones (*Federico Borromeo and the Ambrosiana: Art Patronage and Reform in Seventeenth-Century Milan* [Cambridge: Cambridge University Press, 1993]) has made an important contribution to the study of Cardinal Federico Borromeo's patronage of the arts. She also includes information about Borromeo's counter-reformatory ideals and the ways in which it manifests itself in new genres and innovative treatments of traditional subject matter.

15. Paolo Giardelli, "Introduzione," in *Vita e cultura cappuccina. La Chiesa della SS. Concezione a Genova (Padre Santo)* (Regione Ligure: Settore Beni e Attività Culturali, 1984), 13, with additional information on the order and its tenets provided, 11–14.

16. Giardelli, "Introduzione," 12.



17. Maria Cecilia Profumo, "La Santissima Concezione: Collocazione e vicende urbanistiche; notizie storiche; descrizioni," in *Vita e cultura cappuccina*, 15, 17–18.

18. Giardelli, "Introduzione," 13–14.

19. "Una povertà 'funzionale', dunque, che si esprime egualmente nella severa architettura esterna, come nella nudità della chiesa, con la scelta di materiali economici, con laborazione di vetrate preziose, di mosaici o pavimenti policromi, ecc. Del resto impostazione di 'efficienza' richiesta ai conventi dei cappuccini si rivela appieno ad una anche superficiale analisi topografica." Giardelli, "Introduzione," 14). See also p. 7 in the "Presentazione" of Padre Cassiano da Langasco, *Vita e cultura cappuccina*; p.12 in Giardelli's "Introduzione"; and, especially, Alessandra Frondoni, "L'arredo cappuccino," also in *Vita e cultura cappuccina*, 23–27.

20. Marzia Cataldi Gallo, "Cenni sull'iconografia dei dipinti della Santissima Concezione con riferimento all'iconografia cappuccina nei secoli XVII e XVIII," in *Vita e cultura cappuccina*, 49–53; quotations from p. 49. Cataldi Gallo points to authors such as Padre Mattia Bellintani da Salò's *Pratica dell'orazione mentale* (1584), in which even the uninitiated lay person could draw inspiration from the passion of Christ and the suffering of saints.

21. The primary source for all studies of Bernardo Strozzi's life is Raffaele Soprani, *Le Vite de' Pittori*, 155–61. Giuliana Algeri ("La formazione, l'attività giovanile e la prima maturità," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 21–38) presents the most recent overview of the documentary, literary, and visual evidence for Strozzi's early beginnings. Luisa Mortari (*Bernardo Strozzi* [Rome: De Luca, 1995]) was published the same year as the major Strozzi exhibitions, but the author did not make substantive changes to her text based on the new information that issued from the catalogues and the reviews.

22. Soprani, *Le Vite de' Pittori*, 156. There is, as yet, no information on the substance of Strozzi's vision.

23. Algeri, "La formazione, l'attività giovanile e la prima maturità," 21–25. Strozzi's *Madonna of the Rosary* is reproduced in *Bernardo Strozzi: Master Painter*, cat. no. 2.

24. Soprani, *Le Vite de' Pittori*, 157.

25. Strozzi's use of the *alla prima* technique appears to be most evident in the early work before he left for Venice. See the recent studies of his practice by Giovanna Rotondi Terminiello, "Analisi dei dipinti: procedimenti operativi di un fare pittorico," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 84–94; and Peter Matthaes, Enrico Pedemonte, Paolo Bensi, Enrico Franceschi, "Alcuni risultati delle analisi scientifiche," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 95. For additional discussion of the *Saint Catherine* and the *Saint Cecilia*, see Algeri, "La formazione, l'attività giovanile e la prima maturità," 25–26 and cat. 6; and the catalogue entries in *Bernardo Strozzi: Master Painter*, nos. 3 and 11; as well as the extended discussion by Eliot Rowlands in *Nelson-Atkins Museum of Art. Catalogue of European Paintings, 1300–1900* (Kansas City: Nelson-Atkins Museum of Art, 1996), cat. 30, 259–69 with color plate. The consensus of scholars who saw both paintings

together at Baltimore was that the redating of the pendants to the 1610s was plausible, though they are probably closer to one another than either the Walters or the Genoese catalogue suggests: both around mid- to late 1610s. *Saint Catherine* still appears to the present author to be the earlier of the two.

26. At approximately the same time that he painted this altarpiece, Strozzi began to purchase land in the region around Framura. Some of the acquisitions were made by or through his brother-in-law, Onofrio Zino. All were apparently intended as investment properties from which Strozzi collected rents. Originally published by Alfonso, "Liguri illustri," 12–37, this material is conveniently reorganized in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 379.

27. Algeri, "La formazione, l'attività giovanile e la prima maturità," 28–30; however, these new dates are called into question even within the same catalogue by Alfonso Assini ("Gli atti del processo del 1625: un nuovo documento," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 365–68; documents follow, 368–72), who believes that Strozzi's relationship with the Centurione family began only in the 1620s. Other contemporary commissions include the ceiling of San Tommaso (now covered by Domenico Parodi's frescoes) about 1617–1620, and the *Triumph of David* (now covered with a false ceiling) for Giovanni Stefano Doria's palace in Piazza San Matteo.

28. Pace Algeri "La formazione, l'attività giovanile e la prima maturità," (30–31), et al., who refer to the fact that Giovanni Carlo Doria began collecting Procaccini in the early 1610s. If the new dating of the Wadsworth *Saint Catherine* and the Nelson-Atkins *Saint Cecilia* to around 1610 is correct, Strozzi had already arrived at his mixed glazing and impasto technique before Procaccini's work was commonly known in Genoa. The most complete study of the presence of Lombard artists in Genoa to date is *Procaccini, Cerano, Morazzone. Dipinti lombardi del primo Seicento dalle civiche collezioni genovesi*, ed. Clario Di Fabio, exh. cat. (Genoa: Galleria di Palazzo Bianco, 1992). See especially the contribution of Piero Boccardo in the same catalogue on Giulio Cesare Procaccini, 35–36. The most direct evidence of the interchange between Strozzi and Procaccini is the emotionally charged devotional image of the penitent *Magdalene* (Palazzo Bianco, Genoa).

29. See Lukehart, "Contending Ideals," 185–91; the same material is reviewed with several important additions in Piero Boccardo "L'opera grafica: caratteri generali e vicende," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 277–81. The information concerning the drawings for *Horace Coclitus* is discussed and illustrated in this catalogue in cat. 94.

Unlike contemporary academies in Florence, Bologna, and Rome, the Genoese Accademia del Nudo seems to have had life drawing as its only function. There are no records of lectures, university connections, or official church or state patronage. For information concerning the academies in Florence and Bologna, see Charles Dempsey, "Some Observations on the Education of Artists in Florence and Bologna during the Later Sixteenth Century," *Art Bulletin* 62, no. 4 (December 1980): 552–69; and Karen-edis Barzman, "Perception, Knowledge and the Theory of *Disegno* in Sixteenth-Century Florence," in *From Studio to Studiolo*, exh. cat. (Oberlin: Allen Memorial Museum of Art, 1991), 37–48.



30. Algeri, "La formazione, l'attività giovanile e la prima maturità," 32. Interestingly, Strozzi sublet a room he was renting from Luigi Centurione to Goffredo Waals on 7 November 1623 (Alfonso, "Liguri illustri," 16, n. 24; republished Dugoni and Orlando, *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 380).
31. Maria Clelia Galassi ("Documenti figurativi per un soggiorno romano di Bernardo Strozzi," *Bollettino dei Musei Civici Genovesi*, 40–42 [1992], 45–60) has made the most convincing, though still speculative, case to this point. See also Rita Dugoni in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, cat. 20, for a discussion of the Walters painting. As I indicate in the text, however, I remain unconvinced that Strozzi left Genoa before he fled to Venice around 1633.
32. Assini, "Gli atti del processo del 1625," 365–72.
33. As I argue in my dissertation, there were proscriptions against a noble (or liberal practitioner) leaving his house in order to exercise his profession; that provision in the New Laws excluded the painter's working in a patron's home either as a frescoist or as a portraitist. See Lukehart, "Contending Ideals," chapters 2 and 3; and Lukehart, "Delineating the Genoese Studio," esp. 57, note 66. I also presented a more focused paper on Paggi's plight, entitled "About the Nobility of Painting, Paggi, and Artistic Practices in Genoa," at the Annual Meeting of the College Art Association in Boston, 1987. What is most fascinating about the witnesses called upon to testify on Strozzi's behalf is that they included some artists who were self-conscious about their liberal professional practices—such as the nobleman Giovanni Domenico Cappellino—and those who were less so, such as Andrea Ansaldo and Bernardo Castello, both of whom painted frescoes.
- See Assini, "Gli atti del processo del 1625," 371, for the passage quoted in the text.
34. Assini, "Gli atti del processo del 1625," 370. The issue of working in *botteghe* rather than in studios within one's own home is addressed in note 33 above.
35. Assini, "Gli atti del processo del 1625," 371.
36. This account has been accepted by every writer following Soprani (*Le Vite de' Pittori*, 157), who must have had access to the documents concerning Strozzi's interrogation by the tribunal in 1625–1626.
37. For the particulars of the regulations governing the professional practices of the nobility, see Doria and Savelli "Cittadini di governo? a Genova." See also the references in note 33 above.
38. Alfonso, "Liguri illustri"; Barzazi, "Documenti sulla protezione," 45–63.
39. Compare Barzazi "Documenti sulla protezione," to Soprani, *Le Vite de' Pittori*, 158–60, as well as Alfonso, "Liguri illustri," 27–37. Barzazi's documents tend to bear out Soprani's account of Strozzi's having been persecuted and harassed by the Capuchin order, and not Alfonso's revisionist reading.
40. Soprani, *Le Vite de' Pittori*, 158–160.
41. For the most recent accounts of the circumstances of Strozzi's departure from Genoa, see Alfonso, "Liguri illustri"; Carponeto da Langasco, *Bernardo Strozzi*; Barzazi, "Documenti sulla protezione," 45–63; and the republication of the documents in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 382–83.
42. For the literature on still-life painting in Genoa, see Peter M. Lukehart's entry on Anton Maria Vassallo's *The Larder* in *Italian Paintings of the Seventeenth and Eighteenth Centuries*, ed. Diane De Grazia and Eric Garberson, exh. cat. (Washington, D.C.: National Gallery of Art, 1996), 322–26.
43. Piero Boccardo, "L'opera grafica: caratteri generali e vicende," esp. 172, 184–86.
44. Susan Barnes, "The Young van Dyck and Rubens," as well as cats. 24–43 in Arthur K. Wheelock, Jr. and Susan J. Barnes, eds. *Anthony van Dyck*, exh. cat. (Washington, D.C.: National Gallery of Art, 1990), 17–25, 144–95.
45. Cf. Strozzi's *Paolo Gregorio Raggi* (private collection) and van Dyck's *Doge Agostino Pallavicino* (J. Paul Getty Museum, Malibu); on Strozzi's technique, see Giovanna Rotondi Terminiello, "Analisi dei dipinti: procedimenti operativi di un fare pittorico," 4, 84–94; and Matthaes, Pedemonte, Bensi, Franceschi, "Alcuni risultati delle analisi scientifiche," 95.
46. See Barzazi, "Documenti sulla protezione" summarized in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 382–83.
47. Peter Lukehart, "Bishop Alvise Grimani," in *Italian Paintings of the Seventeenth and Eighteenth Centuries*, 248–53; Lukehart, "Bishop Alvise Grimani," *Bernardo Strozzi: Master Painter*, cat. 22. The painting is currently undergoing conservation and treatment by Lesley Stevenson, the results of which will provide important information about Strozzi's Venetian oeuvre.
48. See catalogue numbers 55–58 in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, as well as the catalogue's essay on the Venetian period by Pier Luigi Fantelli, "La scoperta di Venezia nella continuità di un'esperienza pittorica," esp. 70–74.
49. Marina Stefani Mantovanelli, "L' 'arte infallibile' delle invenzioni idrauliche per le Repubbliche di Genova e di Venezia," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 351–61.
50. See the discussion of Strozzi's studio as interpreted through the last will and testament in Lino Moretti, "L'eredità del pittore: l'inventario dei quadri 'al tempo della sua morte,'" in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 376–77. Moretti correctly observes that Strozzi was deeply interested in still life and landscape painting, bringing into his studio Ermanno Stroiffi (principally a figure painter), Johann Eisenmann (Giovanni Homo de Ferro) who painted both still lifes and landscapes, as well as Taddeo Pini and Francesco Durello, otherwise unknown painters of still lifes and the occasional landscape. The inventory also makes clear that Strozzi and his assistants (most of whom seem to be well into their twenties



and still active in the studio) made numerous copies of Strozzi's work, as did the "giovani," the younger students under Strozzi's tutelage. On the terms *giovani* and *garzoni*, see Lukehart, "Delineating the Genoese Studio," 37 and passim.

51. Ellen and David Rosand, "'Barbara di Santa Sofia' and 'Il Prete genovese': On the Identity of a Portrait by Bernardo Strozzi," *Art Bulletin* 63 (1981): 249–58.

52. On Strozzi and the traditions of décolletage in Venetian painting, see Ellen and David Rosand, "'Barbara di Santa Sofia' and 'Il Prete genovese,'" 250–51, n. 4. They, too, note the number of décolletées on allegorical figures in Strozzi's oeuvre and that none of Strozzi's saints is depicted with bared breast. They do not, however, make the point that I feel is so crucial here, which is that the transformation is not only a consequence of narrative or iconographic concerns, but also personal and spiritual ones.

53. As far as I can discern, prior to 1630, Strozzi signs one painting, the *Madonna with Saints John the Baptist and Lawrence* (Chiesa dei Sordomuti, Genoa; formerly Nostra Signora di Misericordia), "Presbyter Bernardus Strozzius f. MDCXXXIX." In the documents of the tribunal and the Rota Criminale 1625–1630s), Strozzi is most often referred to either as Prete Bernardo Strozzi or Presbyter Bernardo Strozzi, depending on the language of the text, for which see Alfonso, "Liguri illustri," 27–37. Strozzi is later called "prete Bernardo Strozzi genovese" in the documents of the Signoria of Venice, 1633, as published by Barzani, "Documenti sulla protezione." In the supplication to the senate to request the opportunity to create the *serraglia* for the lagoon of Venice, dated 9 May 1639, Strozzi refers to himself as "Don Bernardo Strozzi." He is likewise called "Don" in the Senate's response. See Mantovanelli, "L' 'arte infallibile' delle invenzioni idrauliche," 357, 361.

54. Lorenza Rossi in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, cat. 60.

55. Rossi in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, cat. 60; Ezia Gavazza "Da Genova a Venezia alla ricerca della libertà nella pittura," in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, 68–69.

56. Mortari summarizes her opinions in the 1995 catalogue raisonné *Bernardo Strozzi* (Rome: De Luca, 1995), cat. 551. The earliest known inventory was drawn in 1749, for which see the more complete discussion in Mortari, "Qualche nuova aggiunta a Bernardo Strozzi," *Prospettiva* nn. 57–60 (April–October 1990), vol. II, *Scritti in ricordo di Giovanni Previtali*: 251–54. See also *Bernardo Strozzi: Master Painter*, cat. 27; Rossi in *Bernardo Strozzi: Genova 1581/82-Venezia 1644*, cat. 60.

57. See Gail Geiger, "Partial Clues to a Mystery," in this *Bulletin*. The image can be found in Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte* (Pisa, 1821), published here by Geiger.

58. Geiger, "Partial Clues."

59. The number of works Mortari suggests for the Saint Peter series at Palazzo Labia now approaches a dozen. See, for example Mortari, *Bernardo Strozzi*, 1995, cats. 457, 458, 459, 460, 461, 516, 517, 518, 551, and her index for other images of Saint Peter.

60. Mortari, *Bernardo Strozzi*, 1995, drawings cat. 49 r. (pp. 234–35).

61. The references to Strozzi's religious training come from the catalogue of *Vita e cultura cappuccina*, as in notes 15 to 20; esp. note 20 for the information on "mental orations." There are important sources to be consulted and analyzed in relation to Strozzi's narrative and iconographic strategies, for which see Laura Stagno, "Su alcune iconografie sacre," in *Bernardo Strozzi, Genova 1581/82-Venezia 1644*, 347–50. Of particular interest here would be Stagno's discussion of the emblematic quality of the interdict which pitted Roman ecclesiastical authority against lay power in Venice. The irony of Strozzi's choice to move to Venice only to be commissioned to paint the Giving of the Keys to St. Peter was certainly not lost on his contemporaries.



# Partial Clues to a Mystery: The Elvehjem's Bernardo Strozzi

GAIL L. GEIGER

The Elvehjem's Bernardo Strozzi, *Christ's Charge to Peter* (after 1635), has a documented provenance only from its dated presence at Christie's auction house in London on 2 April 1802.<sup>1</sup> Such uncertainty regarding the date for both commission and execution of a painting is not unusual and often provides critics with an intriguing mystery to be solved. In this instance, stylistic features have prompted scholars in the field to believe the Elvehjem work was probably painted after Strozzi's documented request to the Venetian government in July 1633 for permission to live in the city. Who commissioned the work and the course of its subsequent history remain unknown. The consensus among critics since Luisa Mortari's publication of the painting in 1989 that the Elvehjem *Christ's Charge to Peter* hung in the Venetian palace of the Labia family, however, now seems refutable, as the following note may help to clarify.<sup>2</sup>

In 1922 Giuseppe Fiocco published the Palazzo Labia's inventory, which recorded a series of four paintings representing St. Peter, "quattro Pietri," by Bernardo Strozzi.<sup>3</sup> He believed two could be identified, as the *Denial of Christ by Peter* in the Wallraf-Richartz Museum in Cologne and the *Liberation of St. Peter from Prison* then in the private collection of Van Diemen in Berlin.<sup>4</sup> The latter painting together with a "Christ Consigning the Keys to Peter" were known to have been in the Palazzo Labia collection on the basis of mid-eighteenth century engravings by Pietro Monaco. Fiocco also suggested the fourth painting might be a "Calling of St. Peter" such as that now in a Roman private collection.<sup>5</sup> In 1966 Luisa Mortari hypothesized that the *Christ Consigning the Keys to Peter* then in a private collection in Prague should be identified as one of the four.<sup>6</sup> In 1968 Victor Antonov disagreed with the identification of two in the group of four, noting, however, that the two engraved by Pietro Monaco could not be disputed. He introduced two more paintings with the theme of Peter, the *Miracle* formerly in the Meissner Collection, Zurich and the *St. Peter*

*Healing the Cripple* from Lviv.<sup>7</sup> Then in 1989 Luisa Mortari published several works previously unknown to her including the *Christ's Charge to Peter* now in the Elvehjem.<sup>8</sup> Apparently on the basis of its quality, which she characterized as more authentic, Mortari saw no obstacle in changing her earlier "hypothesis" that the Prague painting was from the Palazzo Labia. Instead, she suggested that the Elvehjem painting, at that time still in a private collection in London, should be identified as one of the Labia collection.<sup>9</sup>

It is curious that the critical literature on Strozzi has mentioned only, not discussed, Pietro Monaco's two engravings after the group of four paintings by Strozzi representing St. Peter. Throughout these discussions no one has questioned that two paintings of the same theme have been associated with the Palazzo Labia collection even though only the Prague version of the Consignment was associated with Monaco's engraving. It is true, of course, that his collection of engravings is not widely available.

In 1739 Pietro Monaco had begun a series of 112 engravings after paintings from the Venetian school owned by Venetian nobility.<sup>10</sup> As noted in the Strozzi literature, Pietro Monaco included two engravings after works by Bernardo Strozzi, a *Liberation of St. Peter from Jail* and a *Consigning of Keys to Peter*, from the Palazzo Labia in Venice and dated 1745. As the engraving by Pietro Monaco of *The Consignment of the Keys to St. Peter* (fig. 1) indicates, Mortari's initial thesis that one of the paintings mentioned in the 1649 inventory might be that in Prague was correct: the original painting in the Palazzo Labia engraved by Pietro Monaco corresponds to the *Consignment of Keys to St. Peter* formerly in Prague, not to the Elvehjem Museum's version, which had remained unpublished until 1989. The composition engraved by Pietro Monaco represents Christ handing the keys to St. Peter and only one additional figure. The background appears to be darker with no architectural detailing as in the Elvehjem composition. As the engraving indicates,





Fig. 1. Pietro Monaco (Italian, 1707–1763), Consignment of the Keys to St. Peter, 1740, after Bernardo Strozzi. From Monaco's *Raccolta di Opere scelte di Pittori della Scuola Veneziana*, 1789 edition. Photograph courtesy Bibliotheca Vaticana, STAMPE V 239, fol. 101.



the image is based on verses from the Gospel according to Matthew, chapter sixteen.<sup>11</sup>

No suite of four paintings devoted to St. Peter as mentioned by the Palazzo Labia inventory would have included two representations of the same subject. Pietro Monaco's engraving after the Prague version certainly takes priority. The search for a provenance of the Elvehjem's *Consigning of the Keys to Peter* continues, therefore, to be a mystery waiting to be solved. Perhaps it formed one of another now-dispersed group representing a theme from the hagiography of St. Peter. Clearly the artist painted a number of canvases devoted to the saint. Patronage is more difficult to track, but the subject of St. Peter receiving the keys from Christ would have appealed to those associated with papal Rome, a somewhat smaller group in Republican Venice.<sup>12</sup> Numerous new churches were being built in early seventeenth-century Venice in conformity with the legislation from the Council of Trent and its resurgence of Roman Catholic doctrine in the face of Protestantism. As Peter Humfrey's work on Venetian altarpieces indicates, there are fascinating methods available to track a lost painting from a Venetian church should the Elvehjem's canvas have been commissioned for an altarpiece rather than a private collection.<sup>13</sup> Finally, the English aristocracy made Venice a major stop on their Grand Tour of the Continent, a visit well documented in numerous diaries and letters. Whoever bought the Strozzi painting between the mid 1630s and 1802 surely noted the event.<sup>14</sup> The mystery remains intriguing especially since the quality of the painting is so fine.

Gail L. Geiger is associate professor of art history at the University of Wisconsin–Madison.

## Notes

1. The Leger Galleries Ltd., London, file of the Elvehjem Museum of Art. The oil on canvas measures 52 1/4 x 39 3/4 in.

2. Luisa Mortari, "Qualche nuova aggiunta a Bernardo Strozzi," *Prospettiva* 57–60 (April–October 1990), vol. II, *Scritti in ricordo di Giovanni Previtali*: 251–54, fig. 380; *Bernardo Strozzi: Genova 1581/82–Venezia 1644*, ed. Ezia Gavazza, Giovanna Nepi Sciré, Giovanna Rotondi Terminiello,

exh. cat. (Milan: Electa, 1995), pl. 60, 218–19; *Bernardo Strozzi: Master Painter of the Italian Baroque*, ed. Joaneth Spicer with contr. Peter Lukehart and Martha Lucy (Baltimore: The Walters Art Gallery, 1995), 45.

3. Giuseppe Fiocco, "Bernardo Strozzi a Venezia," *Dedalo* 2 (1922): 646–65, esp. 646. The inventory is in the Archivio di Stato, Venice, Sez. Notarile Pietro Zuccoli, busta 14292, dated 29 November 1749.

4. For representation of these images see Luisa Mortari, *Bernardo Strozzi* (Rome: De Luca, 1995), cat. 239 for the *Denial of St. Peter* and cat. 516 for *St. Peter Liberated [from Prison] by an Angel* now, according to Mortari, in the United States.

5. See Fiocco, "Bernardo Strozzi," 665 and also Mortari, *Bernardo Strozzi*, 1995, cat. 459.

6. Mortari, *Bernardo Strozzi* (Rome: De Luca, 1966), 163, fig. 380. See also Mortari, *Bernardo Strozzi*, 1995, cat. 517.

7. Victor Antonov, "Un quadro inedito di Bernardo Strozzi e il problema dei 'Quattro Pietri,'" *Paragone* 223(1968): 74–78, esp. 75. See Mortari, *Bernardo Strozzi*, 1995, cat. 457 for the *Miracle* that she cited as being in New York, H. Shickman Gallery. For *Peter Healing the Cripple*, see Mortari, *Bernardo Strozzi*, 1995, cat. 460 as in Lviv Painting Gallery [Ukraine], originally from the collection of Count Lubomirski.

8. Mortari, "Qualche nuova aggiunta," esp. 252, 253, and fig. 4.

9. By 1991 the painting was on sale in London at the Leger Galleries Ltd. In both her monographs on Strozzi Mortari noted that the Prague painting representing the *Consigning of the Keys* had been engraved by Pietro Monaco from the Palazzo Labia, but she did not publish the engraving.

10. The image published here comes from a volume in the Leopoldo Cicognara collection, as no. 3445 in his *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte* (Pisa, 1821). The whole Cicognara library, the Fondo Cicognara (about 5,000 vols.) is now in the Biblioteca Vaticana. This volume is listed as STAMPE V 239, fol. 101: *Raccolta di opere scelte, dipinte da' più celebri maestri Italiani, Fiamminghi, e Francesi, in numero di 112 stampe, tratte da quadri esistenti in Venezia, incise da Pietro Monaco nel 1740, ora pubblicate da Teodoro Viero* (Venezia, 1789).

This photograph comes from a 1789 version of engravings listed as if engraved only in 1745 but clearly containing the expanded version of 1763 as well, because it was in that edition that the image of St. Peter from the Palazzo Labia appeared.

Pietro Monaco was born in Belluno 22 November 1707 and died in Venice, 1763. See *The Dictionary of Art*, ed. Jane Turner, 34 vols. (N.Y.: Grove Dictionaries, 1996), sv. "Monaco, Pietro."

I am grateful to both Steve Orso and Lucilla Marino for help in obtaining this photograph.

11. The engraving is titled "EXSCRIPTVRIS SACRIS" in the pediment of an elaborate eighteenth century engraved frame surrounding the pictorial field. Below the engraver identifies himself and the date of the engraving: "EXCVDEBAT PETRVS MONACO VENETIIS MDCCXXXV." Beneath the painting the inscription reads: "S. PIETRO CHE RICEVE LE CHIAVI DEL PARADISO DA GESU CRISTO. Et ego dico tibi quia tu es Petrus, et super hanc petram aedificabo Ecclesiam meam etc. Et tibi dabo claves regni caelorum. Matth. Cap. XVI v. 18-19. PITTURA DI BERNARDO STROZZI DETTO IL PRETE GENOVESE, POSSEDUTA DALLA NOBIL FAMILIA LABIA A S. GEREMIA. Pietro Monaco del fect ... Appres Teodoro Viero in Ven[ezia]."

12. Peter's receipt of the keys signifies the concept of papal primacy, a theme often associated with Rome or with defenders of

this concept. For the configuration of patronage in Venice see Francis Haskell, *Patrons and Painters: Art and Society in Baroque Italy*, 2nd ed. (New Haven: Yale University Press, 1980).

13. Though this text concerns Renaissance precedents the book recommends ways to proceed with such a problem as the Elvehjem's painting. See Peter Humfrey, *The Altarpiece in Renaissance Venice* (New Haven: Yale University Press, 1993).

14. The literature is vast, but a recent publication sets the stage beautifully: Bruce Redford, *Venice and the Grand Tour* (New Haven: Yale University Press, 1996).



# Victorian Vignettes: Daniel Maclise's *Scottish Lovers* and Marie Spartali Stillman's *La Pensierosa*

SUSAN P. CASTERAS

Two compelling examples of British art produced during the Victorian era are important additions to the Elvehjem Museum's noteworthy collection of nineteenth-century art, and their subjects and contextual meanings embody some of the most significant themes and issues of the period. Furthermore, in the case of both artists, Daniel Maclise and Marie Spartali Stillman, since their works are mostly found in British public and private collections, the Elvehjem acquisitions are all the more welcome in the galleries.

Maclise, an Irish painter born in Cork in 1806 (died 1870), studied locally there before arriving in London in 1827.<sup>1</sup> Like so many aspiring artists, he studied at the Royal Academy and won numerous prizes for both painting and drawing; he was elected an Associate in 1835 and a full Academician five years later. Initially he made a living through portraiture; besides caricatures for *Fraser's Magazine* in the 1830s, his sitters included H.R.H. Princess Sophia and his good friend Charles Dickens (whose portrait by Maclise is at the Tate Gallery). However, Maclise made his reputation primarily with scenes of historical genre, drawn mostly from literature or past British events. From 1829 to 1870 he exhibited eighty-four works at the Royal Academy (R.A.), mostly from the 1830s through the 1850s. He also exhibited a total of twenty works at the British Institution (B.I.) from 1833 through 1844 and twenty-one works (primarily watercolors) sporadically at the Society of British Artists between 1830 and 1871. In the 1840s and 1850s he made some trips abroad, visiting Paris, Brussels, Italy, and Germany.

Among Maclise's subjects drawn from literature are an 1832 Royal Academy entry entitled *Puck Disenchanting Bottom* (also exhibited 1833 B.I., Wadsworth Athenaeum), *Macbeth and the Weird Sisters* (1836 R.A., 1837 B.I.), scenes from *Gil Blas* (1839 and 1840 R.A., one at the National Gallery of Ireland), *The Play Scene in Hamlet* (1842, Royal Shakespeare Theatre Picture Gallery), *Othello and Desdemona* (Art Gallery of

Johannesburg), *A Scene from Jonson's 'Every Man in his Humour'* (Victoria & Albert Museum), and other examples.<sup>2</sup> But it was his historicizing tableaux—some enormous in size as well as theme—that deserve particular attention. The best were typically inspired by British legend and history, including *An Interview between Charles I and Oliver Cromwell* (1836 R.A., 1837 B.I.), *Robin Hood* (1839 R.A., 1840 B.I.), *Caxton's Printing Office* (1851 R.A.), and *Alfred, the Saxon King Disguised as a Minstrel* (1852 R.A.). Especially ambitious were his large, multifigured commissioned frescoes for the Palace of Westminster entitled *The Spirit of Chivalry* and *The Spirit of Justice*. Towards the end of his career (1857–1865) two additional frescoes, *The Death of Nelson* and *The Meeting of Wellington and Blucher*, were mammoth designs (more than forty-five feet long each) destined for the Royal Gallery at Westminster Palace. Such monumental scale and scope proved draining both professionally and otherwise, and in the remaining years of his life Maclise produced few oil paintings. He did, however, illustrate various books, including Dickens' Christmas books and various publications by Alfred, Lord Tennyson and other prominent contemporary authors.<sup>3</sup>

In contrast to the sometimes overblown historical genre scenes Maclise created is his *Scottish Lovers* (fig. 1, oil on canvas, signed and dated 1863 in the lower left corner). The original title is not certain (the painting does not appear to have been exhibited at a major venue during the artist's lifetime), but in 1872 James Dafforne, writing on Maclise, cited a work with this title as sold to a patron in 1866 for 400 guineas.<sup>4</sup> The artist has chosen to depict courtship taking place under a leafy and gnarled tree, an image of amorousness, clandestine rendezvous, and leisure between lovers within nature. While Maclise painted some works with less grandiose and more domestic genre allusions, for example *The Student* (Bury Art Gallery) or *The Pet Bird* (Wolverhampton Art Gallery), courtship imagery was not a staple in his *oeuvre*.





Fig. 1. Daniel Maclise (English, 1806–1870), *Scottish Lovers*, oil on canvas, 28 x 36 in. Elvehjem Museum of Art General Endowment Fund purchase, 1993.77.

There were decidedly romantic undertones in some of his past contributions to public display—notably *The Trysting Place* (1830 R.A.), *A Lady at Her Casement* (1837 R.A.), *The Sleeping Beauty* (1841 R.A., Gray Art Gallery, Hartlepool), *Her Smile When Beauty Granted* (1847 R.A.), and *A Serenade* (1842 B.I.)—but only the first title overtly invoked courtship rituals.

The setting in *Scottish Lovers* is that of a secluded natural nook to which a fair-haired young man in a kilt and a dark-haired young lady have retreated. As such, their choice of a meeting place is a fitting and classic one in Victorian courtship iconology.<sup>5</sup> They have sought a secret, or at least a relatively private, place away from others (above all, chaperones) and have withdrawn from any prying eyes quite literally by hiding within the recesses of a tree's broad base of roots. Quite nearby—to the

immediate right of the tree—is a pool or stream that rushes around and over the obstacles of various rocks, arguably a metaphor for a miniature river of life and/or time that moves its waters swiftly past the obstacles faced by the couple. (The placement of a woman and her dog in a setting with water gushing over stones was also found in Maclise's 1842 *Waterfall at St. Nighthons Kieve, near Tintagel* [Victoria & Albert Museum], based on a spot the artist visited in Cornwall with Dickens.)<sup>6</sup> Overall, the forces of nature—whether leaves, tree, or water—create a rather exuberantly verdant and vibrant corner of nature that presses in on the figures, with only a glimpse of sky evident in the left corner of the composition.

The beardless young Highlander (who perhaps seems to modern viewers even younger than his female companion) has dropped his bagpipes on



the ground and is in the act of inscribing a love message onto the trunk of the tree. Whether he is an actual member of a Highlander group or clan is unclear; he wears a tartan costume, which is carefully and vividly rendered from the ghillies and knee socks to the somewhat phallic tassles on the kilt. (A late-twentieth-century spectator might also deem the bagpipes on the ground to be rather priapic.) The swain's expression (with eyes virtually closed) and actions are so intense that he looks only at what he is carving, not up at his beloved. He thus seems totally absorbed in and identified with nature, both in his preoccupation with the tree (and his task) and in the way that the nearby branches seem to enclose and almost hug the contours of his body. It is interesting that he touches only the tree, not his companion, and indeed there is only one point in the composition where the two figures seem to "touch," that is, where the ruched edge of the lady's dress slightly overlaps with the young man's naked knee.

By contrast to the male's preoccupied scrutiny of his labors on the bark, the young lady gazes at her admirer's face, having suspended her own activities to take note of his possibly impulsive and certainly romantic actions. Her garments are also handsomely delineated, from the comb in her hair to her fashionable earrings, scarf, dress, and bonnet. There is an air of latent intimacy communicated by her informal pose—rooted to the ground, not on a blanket or a folding travel stool—and by the fact that she has taken off her bonnet (to which a flower, a possible love-offering, is affixed) in the company of this young man. (Proper young ladies were supposed to wear their hair up or restrained by a net, snood, or hat; thus the absence of a head covering may suggest a pending moral lapse or transgression of the rules of social decorum.)<sup>7</sup> In addition, there are other connotations suggested by the telling presence of additional accessories which the lady has brought with her to this natural glen. Nestled to the right with a parasol is a small dog, an animal that often appeared in courtship pictures with likely connotations of faithfulness or as a canine watchdog of feminine virtue.<sup>8</sup>

However, the most unusual props, particularly in the context of courtship, are certainly the lady's art implements and gear. Near her dog lie an open

paintbox and a vial of water or chemicals. In one hand the woman holds a paintbrush, and on her lap balances a small sketchbook with seemingly blank pages. Going out into nature to study foliage and other details firsthand was just the sort of advice that John Ruskin (and others) gave to painters of both sexes, especially women due to their allegedly imitative capacities as artists.<sup>9</sup> Indeed, this young woman is not shown examining any aspect of nature (as her companion is), despite the fact that the entire scenario, particularly the ferns beneath her and the blossoms beneath her paintbox offer ideal Ruskinian or Pre-Raphaelite vignettes to study and replicate. Furthermore, her medium is watercolor, significant not only because of its portability (note the travel case beside the dog), but also because of its association with use by women, since watercolors were urged upon "lady artists" as less messy (and permanent) than oil paints.<sup>10</sup> Thus, amateur status may be implied, or simply the woman's creativity.<sup>11</sup> In addition, what the lady may have already produced in her notebook is not clear, but at this moment she is shown neglecting her art to focus upon the young man and presumably to ponder the idea of love. It is ironic that in this case a male artist chooses to cast the woman as an artist, here in a passive role of one who has temporarily abandoned art. In contrast, the young man has neglected his musical instrument in order to create not art but a permanent sign of his affections as carved into an earthbound thing of nature.

In stylistic terms, Pre-Raphaelitism is again relevant, for Maclise seems to have been influenced here by the highly wrought, brightly colored palette of the Pre-Raphaelite Brotherhood (begun in 1848 with John Everett Millais, William Holman Hunt, and Dante Gabriel Rossetti as the key members and in its second phase by 1863) and its credo of scrupulous visual fidelity to nature. Like so many artists of the period, Maclise was well aware of the achievements and popularity that Pre-Raphaelitism had attained by the 1850s. Here he grafts his own penchant for strong realistic detail with Pre-Raphaelite tendencies, notable especially in the rather Millais-like setting, profusion of carefully described leaves, and attention to detail in the ferns and flowers in the foreground and in the figures' attire.

In this painting the tree itself seems to function as a vital element in the narrative, both in terms



of size and the implicit role it plays as a unifying bond between the two lovers. Trees commonly occurred as props in courting pictures, both as trysting spots in themselves (i.e., a place under which lovers could languish in semirecumbent poses) and as barriers dividing a couple (as in an untitled photograph by Julia Margaret Cameron from about 1874). Traditionally, the oak tree appeared in numerous Victorian compositions, the English oak—famous in actual trees such as the Herne Oak and the Royal Oak—an emblem for strength, steadfastness, and shelter. In even more ancient terms, in Druidic lore some women interacted with trees, while Greek priestesses of Zeus at Dodona in Epirus listened to the inner voice and soul of trees.<sup>12</sup>

In Victorian courtship iconology, a woman was often positioned alone at a tree as a symbolic sentinel awaiting or pining for a swain and pending further courting. There were numerous Victorian paintings exhibited at the Royal Academy, the British Institution, and elsewhere under the title “the trysting tree.” These included Alexander Johnston’s 1845 *The Trysting Tree*, J. A. Houston’s 1851 *The Old Trysting Tree*, Charles Earles’s work of the same title of 1853, and F. J. Railton’s *A Trysting Tree* of 1862. The 1850s and 1860s were a particularly fertile period for this romantic icon, and among the best visualizations of the lady at a tree motif is Arthur Hughes’s 1853–54 *Amy* (Birmingham Museums and Art Gallery) as well as William Maw Egley’s Tennysonian-inspired 1857 work entitled *The Talking Oak* (Detroit Institute of Arts). Hughes’s *Amy* offers a superb expression of female anticipation of a lover at a tree, the appointed site for assignation. The young lady wears a flower in her hair and primps before the inscription of her name on the tree trunk almost as if it were almost a mirror.

Conversely, lovers were often shown together at a tree, sometimes shown partly—if playfully—hidden from one another as well as presumably from the sight of others. In John Everett Millais’s 1853 Royal Academy costume piece entitled *The Proscribed Royalist, 1651*, (fig. 2, engraved version), for example, an English Civil War subject is dominated by a huge tree in which a Cavalier hides as a Puritan woman gives not only her aid but also her hand to be kissed. The tree functions both as a shelter for the forbidden lover and as a clandestine place



Fig. 2. John Everett Millais, (English, 1829–1896), *The Proscribed Royalist, 1651*, engraving with stipple engraving by W. H. Simmons after the 1853 original painting, 30 x 25 1/2 in. Private collection.

for the lovers to meet. The elements of fear, danger, and risk imbued in this situation—because the lovers are star-crossed representatives of opposing sides—are unusual, but their couple’s basic plight of seeking privacy in or near a tree is not. Other poignant visualizations of amorous encounter in a natural landscape were created by Arthur Hughes, a preeminent contributor to Pre-Raphaelite circle. His *April Love* (Tate Gallery) of 1855–56, *The Long Engagement* (fig. 3) of 1859, and *Aurora Leigh’s Dismissal of Romney or The Tryst* (Tate Gallery) of 1860 all utilize a tree setting as a trope for romantic encounter. In each, the pictorial *modus operandi* pivots on some degree of amorous tribulation. *April Love*, accompanied by a quotation from Tennyson’s “Miller’s Daughter,” resembles Millais’s *Proscribed Royalist* in spirit because both feature a swain half-hidden in natural branches or foliage and visible only through an aperture. By contrast, *The*





Fig. 3. Arthur Hughes (English, 1829–1896), *The Long Engagement*, 1859, oil on canvas, 41 1/2 x 20 1/2 in. Birmingham Museums and Art Gallery.

*Long Engagement* is dominated—rather as in Maclise’s *Scottish Lovers*—by a tree and an abundant natural setting in which a solemn cleric and his fiancée are placed, almost pressed, against a formidable tree. There is a sense of pending doom communicated by the pair’s clasped hands and soulful looks, a hint of love thwarted by social forces as powerful as nature. Even nature reinforces this ominous sense of unfulfilled romance, particularly in the detail of moss and ivy (typically a symbol of fidelity) growing up and over the lady’s name

(“Amy”) which had previously been carved by her fiancé into the tree trunk.

In a later composition, *Aurora Leigh’s Dismissal of Romney* or *The Tryst* (fig. 4), Hughes also experimented with this concept of two lovers half-hidden with the recesses of a bountiful nature with a massive tree marking their rendezvous spot.<sup>13</sup> Commissioned at the suggestion of John Ruskin, the painting dramatizes a proposal scene from the fantasy plot of Elizabeth Barrett Browning’s poem on modern love and marriage, “Aurora Leigh.” Here the heroine is rejecting the offer of marriage extended by her cousin Romney, the male figure embedded in the shadows with madonna lilies at left. Aurora Leigh has made this decision so that she might pursue a career as a poet instead of the traditional fate of marriage. In the poem, Romney is offended by her refusal and responds by criticizing the quality of her poetry, thus inciting her anger. The physical distance between the two potential lovers conveys the psychological and emotional tensions existing between them at this point in Barrett Browning’s verse drama. As in *The Long Engagement*, here there is a similar sense of exquisite female loveliness, acute male anxiety, and impending romantic loss, but the moment is made more complex by the female dilemma over which role in life she should choose for herself. Aurora Leigh is positioned by a tree, but she holds not flowers but a book, presumably a tome of poetry she wrote or was reading. This detail serves as an emblem of the conflict between the two partners and the different roles they envision for contemporary womanhood.

Such a trope is obviously relevant to Maclise’s painting, in which a woman is shown with a book signifying her own talents and alliance with the arts. Maclise’s female protagonist is, or aspires to be, an artist, attested to by the inclusion of her notebook and her paintbox nearby. Whether this scene is meant to capture another confrontation between the sexes is ultimately unclear, however, although potential conflict between traditional expectations of women and atypical career choices may be interpolated in a modern reading of the painting.

The allusion to the role of the woman artist inherent in Maclise’s canvas is made explicit in Marie Spartali Stillman’s *La Pensierosa* (fig. 5), a watercolor of about 1878 rendered additionally in pencil and





Fig. 4. Arthur Hughes (English, 1829–1896), *Aurora Leigh's Dismissal of Romney or The Tryst*, 1860, oil on wood, 15 ¼ x 12 in. The Tate Gallery, London. Photograph courtesy Art Resource, New York.

bodycolor heightened with gum arabic. Spartali Stillman essentially hailed from a radically different world and generation than Maclise, having been born into a prominent Anglo-Greek family in London in 1844 and died in 1927. Like other female associates of the Pre-Raphaelite Brotherhood, she was initially remembered more for being a muse (and a beauty) in her own time than as an artist, but in fact she was a professional artist who left a legacy of over a hundred traceable works.<sup>14</sup> Through family connections Spartali came into contact with an elite artistic circle (including the photographer Julia Margaret Cameron) that included the Pre-Raphaelites and above all Dante Gabriel Rossetti, Edward Burne-Jones, and Ford Madox Brown. Family correspondence indicates Spartali Stillman remained seriously committed to her career from an early age and worked daily at her art throughout her long life.

The links with Pre-Raphaelitism were forged when Spartali began studying in 1864 with Madox Brown, an older associate of the group best known today for paintings such as *The Last of England*

(Birmingham Museums and Art Gallery) and *Pretty Baa Lambs* (Birmingham Museums and Art Gallery). Madox Brown supported Spartali's aspirations (until later in her career), and she became particularly good friends with his daughter and pupil, Lucy. Spartali Stillman also befriended other women in this circle, including Jane Burden Morris, who visited Spartali Stillman abroad in Italy in 1880–81, for example. As with many other women painters of the period, Spartali's first works were shown at the Dudley Gallery in London, a venue that encouraged female artists. Among her early titles were several with romantic connotations such as *La Romaunt of the Rose*, *Love's Messenger* (Delaware Art Museum) and *The Love Philtre*; subsequently, she tackled a wide range of other subjects, including Greek, Dantean, poetic, medievalizing, and Arthurian ones. William Michael Rossetti praised her work, and others also applauded her vivid use of color and Italianate inspiration for some subjects.

In 1871 Spartali married the American journalist William James Stillman, a match not endorsed by her family. Due to his ill health, the couple lived intermittently in Italy, a fact which distressed the Spartali family and complicated their talented daughter's career. However, despite the distance and the upheaval of frequent moves, she managed to be productive and to exhibit her work widely, sending paintings to Liverpool and Manchester galleries as well as to the Royal Academy from 1870 to 1877 (seven entries) and the Grosvenor Gallery from 1877 to 1887. Some of her paintings were also displayed in the United States at the National Academy of Design in 1875 and the Philadelphia Centennial Exposition the next year. It was the exposure at the Grosvenor Gallery which was the most crucial to her career, and she sent a total of seventeen works there before defecting to the New Gallery in London in 1887 along with Burne-Jones and other artists in the so-called second generation of Pre-Raphaelitism.<sup>15</sup> *La Pensierosa* (with the truncated title *Pensierosa*) was displayed at the Grosvenor Gallery in the East Gallery in 1879 along with *Fiammetta Singing* and *Gathering Orange Blossoms*.<sup>16</sup> While little was written by critics about *La Pensierosa*, it was nonetheless an important addition to the Grosvenor Gallery's notoriously aesthetic ambience.





*Fig. 5. Marie Spartali Stillman (English, 1844–1927), La Penserosa, ca. 1878–1879, pencil, watercolor, and bodycolor heightened with gum arabic, 21 1/4 x 17 1/2 in. Elvehjem Museum of Art, Edward Blake Blair Endowment Fund, Walter J. and Cecille Hunt Endowment Fund, Frederick Leach Estate Fund, Membership Art Purchase Fund, Cyril W. Nave Endowment Fund purchase, 1993.40.*



During her most active artistic period, Spartali Stillman produced many powerful paintings, some more indebted to Pre-Raphaelitism than others. Like the original members, she too was often drawn to emotionally charged subjects like the legendary lovers Dante and Beatrice or Petrarch and Laura. She also painted numerous single-figure compositions of females, especially women, involved in quasireligious tasks—as in *The Convent Lily* of 1891, (fig. 6)—with its *La Pensierosa* gesture, floral backdrop, contemplative mood, and solitude, all partly imbued with a Rossettian spirit.

*La Pensierosa* decidedly belongs to this general category of Rossetti's influence, yet also retains its own unique qualities. The subject is a young girl (possibly a remembrance of her own daughter Effie or her stepdaughter, both of whom later became artists) pensively posed at a windowlike setting. The child wears a gorgeously brocaded shirt, with a jeweled bodice and elaborate brooch at the neck. Her hair flows extravagantly onto her shoulders, as unrestrained as the girl is the opposite—seemingly self-contained and reticent. In one hand she holds a blossoming branch of fruit, while behind her several tall madonna lilylike blossoms seem to grow directly behind the space which she occupies.

Besides its place within Spartali Stillman's own *oeuvre*, this image should also be compared with the contemporary and earlier single-female figure representations of real and imaginary “stunners” by Rossetti (who used that term to describe female beauties he knew). Yet the origin of this kind of image is also indebted to much earlier visual prototypes, especially early sixteenth century Italian and Netherlandish paintings. The solitary adult female figure at a window (parapet, balcony, or casement) was common in genre contexts as well, and Flemish and Dutch contributors to this strand of imagery include Hans Memling, Gabriel Metsu, Nicolaes Maes, and Gerritt Dou. In England (and abroad), this motif proved immensely popular and self-perpetuating, equally liable to appear on the walls of the Royal Academy exhibition as in the pages of a lady's magazine or gift book. During the nineteenth-century, various British artists tried their hand at this subject, including Gilbert Stuart Newton, William Etty, J. W. Wright, and others, often in those saccharine images for publications like *The Keepsake*. This is



Fig. 6. Marie Spartali Stillman (English, 1844–1927), *The Convent Lily*, 1891, oil on canvas, 17 1/2 x 13 1/2 in. Ashmolean Museum of Art and Archaeology, Oxford, England.

typified by J. Chapman's illustration mellifluously entitled “Rose” (fig. 7), published in the 1845 *Literary Souvenir*. Among the vast numbers of characteristically banal images of this sort, this one portrays a winsome girlish protagonist gazing outwards as if to catch the eye of the spectator. This was indeed the dual crux and goal of this strand of imagery: a representation of femininity posed rather self-consciously at an embowered post, simultaneously enshrining the figure as an ideal and a subtle icon of temptation. In all, the motif's inherent romantic undertones, enhanced by the female's isolation, made her a trope for feminine yearning and expectant desire that a paramour would soon materialize. Moreover, the basic combination of feminine prettiness, allure, and inaccessibility serves as the picturesque pretexts. There were literally scores of such images, presumably proliferating largely to gratify the seemingly endless public taste for such depictions of languishing, sequestered females.

The closest parallels in spirit and date to Spartali Stillman's *La Pensierosa* undoubtedly hail from the *oeuvre* of the artist's friend Rossetti, who





Fig. 7. J. Chapman (English, fl.1830s–1840s), *Rose*, engraving, 3 x 5 in. Published in the *The Literary Souvenir* ed. L. Ash (London: Carey and Hart, 1845), between 228–29. Private collection.

was the most persistent purveyor of the Victorian embowered female beauty both in visual and literary realms.<sup>17</sup> It was his singular icons of women at windows and in bowers or balconies which galvanized the stagnant *Keepsake* mold, and his preoccupations with penetrating into private female spaces or chambers ultimately proved far more voyeuristic and sensuous than the representations of kindred spaces envisioned by Stillman.

In brief, Rossetti expressed a visual corollary to his poetic themes of enshrined and idealized femininity especially during the 1860s, and many examples exist in his *oeuvre*. *Bocca Baciata* (private collection) or the kissed mouth, of 1859 initiated this informal series of stunners, establishing the basic format of a richly patterned, claustrophobic background against which an inscrutable, handsome woman (in face and costume) is framed—and even held back—by a low wall or barrier. The figure characteristically holds a flower or other symbolic attribute and gazes dreamily or vacantly into the unknown. Often the female’s eyes are lowered, yet beneath her mask of passivity, sexuality and possible

seduction lurk. The figure in *Bocca Baciata* is nearly engulfed by sunflowers behind her, and contemporary connotations of this floral specimen in the language of the flowers were both of adoration and haughtiness.<sup>18</sup>

Countless other paintings by Rossetti serve as both bower pictures and erotic “altarpieces” at which homage is implicitly paid both to the idea of love and to the beloved. In all of these, the solitary woman is seen close-up and “sandwiched” into her space, an idol who frequently generates a mood that mixes withdrawal with indolence and intimidation (of the male spectator). The wall of the figure’s narrow, uncomfortable niche both accentuates her libidinous potential yet also guarantees her sequestered seclusion and essential inaccessibility. There is moreover in Rossetti’s icons a curious paradox between the female being both magnetically sexy yet ethereal—desirable yet unavailable.

Rossetti’s broodingly hermetic niches with sumptuous colors, surfaces, and accessories also resurface in his 1879 oil painting entitled *La Donna della Finestra* (or *Our Lady of Pity*) (fig. 8).<sup>19</sup> This image offers an idealized vision of Rossetti’s *inamorata* Jane Burden Morris, her crinkly, massive hair somewhat mitigated, as are her long neck and nose, heavy brows, and full lips. (Here Morris is cast in the role of Gemma Donati, who in Dante’s *Vita Nuova* took pity from her window on the grieving Dante.<sup>20</sup>) Like *La Pensierosa*, the woman at the window leans out somewhat and has foliage partly growing behind her and crowding her niche. Her hair also loosely falls down her shoulders, and considerable attention is given to delineating her sleeves and capelike covering. The pose of her hands is not unlike that of her counterpart in *La Pensierosa*: grasping onto the right arm with the left hand and holding a flowering blossom in the right hand. Yet Rossetti’s female is obviously an adult expression of female inscrutability and sensuality, not a child protagonist as in Spartali Stillman’s watercolor.

Yet despite the fact that the thoughtful female in *La Pensierosa* also has a long neck and hair and is shown posed against a flowery backdrop, she does not qualify as a “baby stunner,” fallen woman, or offspring of Rossetti’s erotic incarnations of ideal womanhood. While its format owes much to his inspiration, the mood this watercolor generates





Fig. 8. Dante Gabriel Rossetti (English, 1828–1882), *La Donna della Finestra*, 1879, oil on canvas, 39 $\frac{1}{2}$  x 29 in. Harvard University Art Museums, Grenville L. Winthrop Bequest.



is quite distinctive and uniquely Stillmanesque. Spartali Stillman developed her own strain of Pre-Raphaelitism and was no mere clone of Rossetti or Burne-Jones (as some critics occasionally claimed). Borrowing is present but also reciprocity and exchange of ideas as well as differences. For example, a Rossettian spirit—a marble balcony setting, highly patterned backdrop, woman with flowing hair and sleeves, and even the pose of the right hand tucked slightly under the sleeves—pervades Spartali Stillman’s own 1871 charcoal-and-white chalk self-portrait (Delaware Art Museum), an image in which the artist’s serious expression mitigates the effect of her décolletage and fan and recasts the Rossettian idiom into another dimension and effect. Here as well as in *La Pensierosa* and other works, Spartali Stillman’s personal vision and technique are in evidence, and her figures were rarely injected with the overt eroticism projected in the works of Rossetti and other male colleagues. Overall the mood of sensuality in particular is softened, as are some of the details quite literally by Spartali Stillman’s deft mastery of watercolor and touches of muted color throughout the composition.

In Spartali Stillman’s interpretation of the female-at-a-window motif, the young sitter retains her dignity and, while attractive, is not transformed into a sexual object that is openly come-hither or invites a spectator’s fantasies.<sup>21</sup> The subject remains more grounded in reality: this is a child, albeit a sober one, perhaps weighed down by costumes, props, and the burdens of posing. She is not a dominatrix with alluring lips, a rivetting Medusa-like gaze, or other powers suggested by her attributes. Similarly, the girl does not qualify as a quasi-pornographic “pinup” or sexual spectacle, as some of Rossetti’s sitters (notably his circa 1864–1868 nude representation of *Venus Verticordia*, Russell Cotes Art Gallery, Bournemouth) might be interpreted to be.

In their own ways, both Maclise’s *Scottish Lovers* and Spartali Stillman’s *La Pensierosa* underscore different aspects of the Victorian era’s preoccupation in its art with certain themes and ideas—above all, the role of the woman in society (thus, in courtship) and as an object/subject of beauty worthy of the spectator’s gaze. Whether as sitter or maker, the Victorian female artist had a markedly

difficult path to follow, whether the perilous path of romance suggested by Maclise’s vignette or Spartali Stillman’s personal challenge to forge a solid artistic reputation within the Pre-Raphaelite sphere and despite a private life filled with domestic trials (a sick husband, pregnancy, frequent moves abroad, etc.) While seemingly poles apart in subject matter, this pair of objects moreover shares a stylistic relationship to and interchange with Pre-Raphaelite tenets, while at the same time revealing a great deal about certain key issues and conflicts consciously or unconsciously faced by its original (primarily middle- and upper-class) Victorian viewers of both sexes.

*Susan P. Casteras, former curator of paintings at the Yale Center for British Art, now teaches art history at the University of Washington in Seattle. A specialist in Victorian art, she has written many books and articles on the subject.*

## Notes

1. The best sources on this artist are found in Richard L. Ormond, *Daniel Maclise*, National Portrait Gallery, London and National Gallery of Ireland, Dublin, exh. cat. (London: Arts Council, 1972); and R. L. Ormond, “Daniel Maclise,” *The Burlington Magazine* 110 (1968), 685–93.
2. Throughout this essay, locations are cited when known; otherwise, the reader can assume that the current location of a work is untraced, unclear, or part of an anonymous private collection.
3. Other points about Maclise’s correspondence and a collection of drawings and watercolors at the Victoria & Albert are mentioned in Ronald Parkinson, *Victoria & Albert Museum Catalogue of British Oil Paintings 1820–1860* (London: Her Majesty’s Stationery Offices, 1990), 179–80.
4. The buyer was a Mr. Smith, as noted in James Dafforne, *Pictures by Maclise* (London: privately printed, 1872), 50. (Dafforne was a regular contributor to *The Art Journal* and was well acquainted with many of the contemporary artists about whom he wrote.) According to curatorial files, a modern dealer suggested that the same female model and leather carrying bag included in this painting also appear in Maclise’s earlier work entitled *A Winter Night’s Tale* (Manchester City Art Gallery).
5. On this general subject, see Susan P. Casteras, *Down the Garden Path: Courtship Culture and Its Imagery in Victorian Art* (Ph.D. diss., Yale University, 1977), in passim.
6. See the entry on this painting in Parkinson, *Victoria & Albert Museum Catalogue of British Oil Paintings*, 182–83.



7. Another example of a courtship scene in which the female partner has taken off her hair covering is found in John Everett Millais's 1877 *Effie Deans*. As one critic noted, "Her crown, her honour, are removed and lost, and in one hand droops the maiden snood." As quoted and analyzed in Susan P. Casteras, *Images of Victorian Womanhood in English Art* (London: Associated University Presses, 1987), 92.
8. See, for example, Casteras, *Images of Victorian Womanhood*, 92. Maclise himself liked dogs and owned one which he posed, for example, with a model who was Dickens's sister-in-law in his 1842 *Waterfall at St. Nightons Kieve, near Tintagel*. See Parkinson, *Victoria & Albert Museum Catalogue of British Oil Paintings*, 183.
9. On Ruskin's relationship with various women artists, see *Sublime and Instructive: Letters from John Ruskin to Louisa, Marchioness of Waterford, Anna Blunden, and Ellen Heaton*, ed. Virginia Surtees (London: Michael Joseph, 1972).
10. On the link between women and watercolors see, for example, Paula Gillett, *Worlds of Art: Painters in Victorian Society* (New Brunswick, N.J.: Rutgers University Press, 1990), 202. For details on Ruskin's teachings on the subject of drawing from nature, see Peter Bicknell and Jane Munro, *Gilpin to Ruskin: Drawing Masters and Their Manuals 1800-1860*, exh. cat. (Cambridge: Fitzwilliam Museum, 1988).
11. On the subject of the woman artist, an excellent source is Deborah Cherry, *Painting Women: Victorian Women Artists* (London: Routledge, 1993).
12. An informative source on the Christian, medieval, British, and other connotations of the tree is R. Clarke, A. Wright, and R. Barnett, *The Blasted Oak: The Oak Tree—Natural History, Art, and Myth in European Culture* (Coventry, Eng.: Herbert Art Gallery and Museum, 1987), 16, 31, and 36 in particular.
13. An interesting analysis of this painting, its commission, and its literary origins is found in Rosalie Mander, "'The Tryst' Unravelling," *Apollo* 79 (March 1964): 211-15.
14. For more details on her life, see Jan Marsh and Pamela Gerrish Nunn, *Women Artists and the Pre-Raphaelite Movement* (London: Virago Press, 1989), and the same authors' *Pre-Raphaelite Women Artists* (Manchester: City Art Galleries, 1997), 131-35.
15. On the impact of the Grosvenor Gallery on the careers of Stillman and other women artists, see Susan P. Casteras, "Burne-Jones and the Pre-Raphaelite Circle at the Palace of the Aesthetes," in *The Grosvenor Gallery: A Palace of Art in Victorian England*, ed. Susan P. Casteras and Colleen Denney (New Haven: Yale University Press, 1996), 86-87.
16. This was no. 171 in the exhibition, as confirmed in Christopher Newall, *The Grosvenor Gallery Exhibitions: Change and Continuity in the Victorian Art World* (Cambridge: Cambridge University Press, 1995), 125.
17. On Rossetti's signal visual and literary contributions in this regard, see Susan P. Casteras, "Rossetti's Embowered Females in Art, or Love Enthroned and 'The Lamp's Shrine,'" *Nineteenth Century Studies* 2 (1988), 27-51.
18. There were myriad floral lexicons that chronicled the language of the flowers, and a useful source is Kate Greenaway, *The Language of the Flowers* (London: Frederick Warne, 1884).
19. Studies for this date from several years earlier and were in preparation by 1879, according to Virginia Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti, 1828-1882*, 2 vols. (Oxford: The Clarendon Press, 1971), 1: 151. It was thus a general type that Stillman was likely to have personally known and seen in her friend's work.
20. Surtees, *Dante Gabriel Rossetti*, 1:151.
21. The different implications of the scopophilic gaze for male and female artists are explored in Susan P. Casteras, "Pre-Raphaelite Visions: A Strangely Disordered Vision," in *Collecting the Pre-Raphaelites: The Anglo-American Enchantment*, ed. Margareta Frederick Watson (London: Scolar Press, 1997), 139-48.



# Gathering Functions, Gathering Meanings: American Indian Baskets at the Elvehjem Museum of Art

MELANIE HERZOG

In 1984, eighty-one Native American baskets from throughout the United States were donated to the Elvehjem Museum of Art by the Van Zelst family. These stunning baskets represent not only a significant American art form but also suggest a complex history that encompasses Indian and non-Indian relations in this country; the perceptions, aesthetics, and desires of turn-of-the-century non-Indian collectors of Indian baskets; and the changing functions of these baskets as their makers responded to the rapidly changing historical conditions of the past century.<sup>1</sup>

The majority of the baskets in the Elvehjem's Van Zelst collection date to the late nineteenth or early twentieth century, a period of notable interest by collectors in this art form. Forty-two of the baskets were acquired by the Van Zelst family from Fred Rosenstock, a Denver, Colorado bookseller whose outstanding collection included baskets from throughout the western regions of the United States and Canada. Nine of the baskets were once part of the collection of Colonel George G. Green and his wife, a collection begun around 1870 of hundreds of American Indian art objects.<sup>2</sup>

What became a collecting frenzy at the turn of the century began around 1870 with an increasing degree of attention paid to American Indian arts by anthropologists, ethnographers, tourists, and other aficionados of Native American material culture. A primary reason for this interest was the popular concern for the "vanishing Indian," the idea that the "Indian" way of life was about to be swept away in the onslaught of modernity. This prevalent cultural attitude reflected what was seen as the inevitable outcome of the confinement of Indians to reservations and the intensified efforts to assimilate them into dominant American society.<sup>3</sup> The concept of the "vanishing Indian" suggested that although individuals of Native American heritage would survive, Indian culture faced a certain death. The increased attention given to American Indian arts was thus in part an interest in artifacts of cultures believed to be on the verge of extinction. These

objects were regarded by their non-Indian admirers not as art to be admired for its aesthetic qualities, but as "curiosities," exotic objects produced by a presumably disappearing foreign culture.

The 1880s saw the beginning of a shift toward a new aesthetic appreciation of Indian arts, especially Indian baskets, due in large measure to the influence of the aesthetics and ideology of the Arts and Crafts Movement.<sup>4</sup> The height of attention to Indian baskets was reached between 1900 and 1910, concurrent with the broadest influence of this movement in the United States. During this period, American Indian baskets were collected by non-Indian collectors in unprecedented numbers. Arts and crafts proponents admired Indian art, and especially recommended Navajo weavings, Pueblo pottery, and Southwest and California baskets as furnishings for the "arts-and-crafts" home.<sup>5</sup> Turn-of-the-century writings on American Indian baskets and basketmakers consistently echo arts-and-crafts sentiments and language.

George Wharton James, a fervent promoter and avid collector of American Indian baskets and a leading spokesperson for the Arts and Crafts Movement, wrote numerous articles and several books in which he extolled Indian basketmakers as a paradigm of natural womanliness. In 1903–1904 James published four issues of *The Basket: The Journal of the Basket Fraternity or Lovers of Indian Baskets and Other Good Things* (fig. 1). Publication of *The Basket* ceased when James became associate editor of *The Craftsman*, the widely read arts-and-crafts journal published by Gustav Stickley. In 1909 James published a single issue of *The Arroyo Craftsman*, which he intended as a California version of *The Craftsman*.<sup>6</sup>

As is characteristic of late nineteenth-century writings about American Indians in general, arts-and-crafts writings about Indian baskets are infused with the nostalgia for a simpler way of life in which the movement's ideals were fundamentally grounded.<sup>7</sup> Yet arts-and-crafts attention to Indian baskets went beyond general interest in Indian arts as



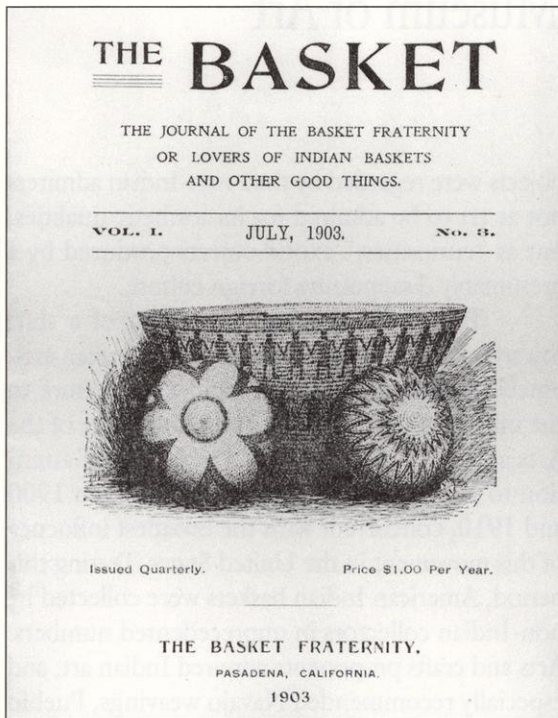


Fig. 1. Cover, *The Basket* 1, no. 3, July 1903. Photograph courtesy Library of the State Historical Society of Wisconsin, Madison.

“curiosities” or mementoes of a disappearing way of life to infuse Indian baskets and their makers with a unique set of meanings. The material aspects of these baskets represented the “organic” correspondence among design, materials, process of manufacture, and use that the arts-and-crafts movement espoused. Arts-and-crafts publications such as *The Craftsman* and *Handicraft* magazine encouraged the revival of basketmaking among non-Indian women, who were encouraged to emulate native women in the properly feminine act of producing useful and beautiful handcrafted objects from natural materials for use in their homes. For example, George Wharton James wrote:

Let the white woman who has scorned the “rude, dirty, vulgar, brutal, savage woman” take the finest and highest accomplishments of her race in needlework or any other “refined” art and place it side by side with the art manifested in Indian basketry, and she may then, perhaps, begin to see how impertinent was her scorn, how ignorant her contempt.<sup>8</sup>

Native American women basketmakers were quick to respond to the increased demand for their art. Especially after the Santa Fe Railroad arrived in the Southwest and California in the 1880s, bringing ethnographers, traders, and tourists, basketmakers throughout the west produced baskets to meet the desires of this burgeoning market.<sup>9</sup> They used the same materials, techniques, forms, and decorations as when making baskets for use in their own communities, but these baskets had a significantly different function. Like many baskets from the turn of the century, the majority of the baskets in the Van Zelst collection are elegantly and finely crafted examples of baskets that look like older baskets made for use, but were in fact made expressly for sale outside their makers’ communities of origin.

All of these baskets were made by hand. Though basketmakers followed established aesthetics in their use of traditional shapes and the relation of decorative elements to form, each basket is original. Sometimes aided by other men and women of their communities, the women who made these baskets harvested their plant materials in the appropriate season, dried and sometimes dyed these materials in preparation for making their baskets, and then carefully trimmed materials to the proper scale for the size and type of basket they intended to make. Basketmakers used three basic techniques in manufacturing these baskets: coiling, in which fibers are wrapped around a core and stitched to the completed part below as the basket spirals up from its base; twining, in which soft fibers are twisted around stiff warps or ribs that run vertically from the base to the top of the basket; and plaiting, or weaving, in which stiffer warp and weft elements are woven over and under each other in various patterns. Designs were coiled, twined, or plaited into the structure of the basket as it was being shaped, and only seldom were applied to the surface of a finished form.

The majority of baskets made in the desert areas of the Southwest and southern California are coiled, made of materials such as grass, yucca, willow, cattails, sumac, and devil’s claw. Strands of these various fibers are wrapped, or coiled, over bundles of soft fibers or over single or multiple rods of a pliable wood such as willow or cottonwood.<sup>10</sup> Because of the way that a design is coiled or twined into a basket, geometric and simplified forms predominate.



Design motifs are necessarily angular, with curves actually made up of tiny steps. Each step is a stitch or a twist of the material used in the basket's construction. Decoration, which frequently consists of conventionalized natural forms, reflects not only the basket's method of manufacture but is also designed to fit the shape of the basket.

One of the most finely made baskets in the Elvehjem collection is a late nineteenth- or early

twentieth-century Chemehuevi basket from the southeastern California desert (fig. 2). This basket is made of willow, the lighter material, and devil's claw, the darker material used for the stylized, angular corn plants that swell to fit the subtle curves of the basket. Every stitch of this tightly coiled basket is visible, and the fine, even stitches are part of the beauty of the finished work. Because they are so well made, Chemehuevi baskets were especially prized by



*Fig. 2. Chemehuevi basket, California, ca. 1900, willow and devil's claw, H. 6<sup>3</sup>/<sub>4</sub> in., D.6<sup>3</sup>/<sub>4</sub> in. Elvehjem Museum of Art, gift of Mr. and Mrs. Theodore W. Van Zelst, 1984.104.*



collectors. Chemehuevi basketmakers made baskets such as this one, a small-scale version of a food storage basket, expressly for trade.

Further north in California, basketmakers employ a wider variety of materials to make intricately decorated baskets. Also greatly valued by collectors, the most ornate of these baskets were often traded among native peoples, given as gifts, and prized as “treasure” baskets. Pomo women were, and continue to be, among the most highly regarded central California basketmakers; the work of turn-of-the-century Pomo basketmakers is well represented by several baskets in the Elvehjem collection. The largest of these, tightly coiled from willow, sedge, and bulrush roots and adorned with quail and woodpecker feathers, was, like the Chemehuevi basket, once part of the Green collection (fig. 3). The feathers, placed within the lighter areas of the upper half of this basket, accentuate its elegantly rounded form. The quail top-knots, together with the smaller woodpecker feathers, create a textural counterpoint to the perfectly



*Fig. 3. Pomo basket, California, ca. 1900, willow, sedge, and bulrush roots, woodpecker and quail feathers, H. 5 1/2 in., D. 9 3/4 in. Elvehjem Museum of Art, gift of Mr. and Mrs. Theodore W. Van Zelst, 1984.108.*

spaced stitches and the carefully arrayed geometric patterns that cover the basket's surface. A basket such as this one could have been made as a gift, for trade with other native peoples, or for the non-Indian market; at the turn of the century smaller versions of baskets such as this were widely



*Fig. 4. Yokuts basket, California, ca. 1900, willow, redbud, sedge, quail feathers, H. 6 in., D. 12 1/2 in. Elvehjem Museum of Art, gift of Mr. and Mrs. Theodore W. Van Zelst, 1984.111.*



available in shops and mail-order catalogues for under ten dollars.

Though less well known, other central California women basketmakers also integrated form, materials, and decoration to produce finely crafted, elegantly sophisticated baskets. Yokuts baskets are similar to Pomo baskets but are coiled into a more angular, steep-shouldered form. The Yokuts basket in the Elvehjem collection, also from the Green collection (fig. 4), has a characteristic rattlesnake design composed of bands of diamonds that accentuate the basket's more dramatic contours. Its

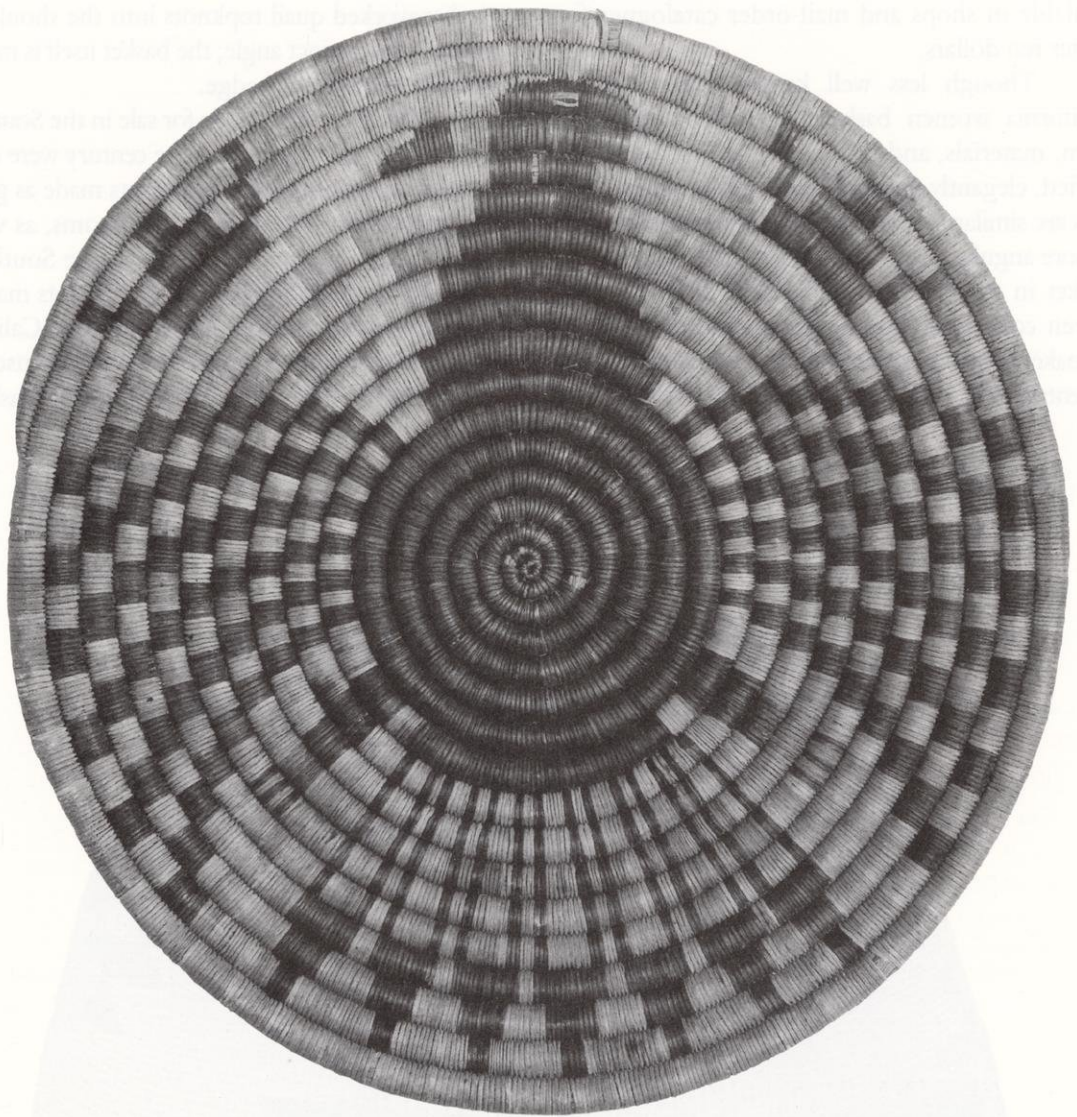
maker worked quail topknots into the shoulder to enhance its distinct angle; the basket itself is made of willow, redbud, and sedge.

Many baskets made for sale in the Southwest and California at the turn of the century were coiled, as were many of the fancier baskets made as gifts or for special use. These family heirlooms, as well as larger coiled storage baskets from the Southwest, seem to be the prototypes for the baskets made for the non-Indian market. In contrast, in California many of the baskets made for everyday use were twined rather than coiled. One of the few baskets in



*Fig. 5. Hupa cooking basket, California, late 19th-early 20th century, willow or hazelnut shoots(?), maidenhair fern(?), grasses, H. 7<sup>7</sup>/<sub>16</sub> in., D. 8 in. Elvehjem Museum of Art, gift of Mr. and Mrs. Theodore W. Van Zelst, 1984.120.*





*Fig. 6. Hopi (Second Mesa) sacred meal tray, 1890–1930, yucca and grass, D. 14 in. Elvehjem Museum of Art, gift of Mr. and Mrs. Theodore W. Van Zelst, 1984.117.*

the Elvehjem collection that was actually used is a twined Hupa cooking basket, from California (fig. 5). Its rim is worn, and the basket has been mended with thread. Tightly twined and decorated with twined overlay bands of stepped parallelograms in a pattern that resembles flocks of geese in flight, this basket could hold water or other liquid. Before it was sold, it clearly served its maker, or the person who used it, well.

Assimilationist pressures and their attendant cultural disruptions and U.S. government-imposed restrictions at the turn of the century and well into

the twentieth century forced into dire poverty many native peoples who no longer had access to their traditional means of livelihood. One response among some Indians was to sell baskets and other objects that they had made for their own use. The Elvehjem collection contains several such baskets, including a Hopi sacred meal tray from Second Mesa (fig. 6). Made between 1890 and 1930 of strands of yucca fiber coiled over thick bundles of grass, this nearly flat tray is decorated with an abstracted eagle, a bird sacred to Indians. The eagle's body, its center at the beginning of the outwardly spiraling coil that forms



the structure of the basket, is the central point from which the basket itself and its powerful image radiate. Arranged to fit the circular form of the basket, the eagle's wings are abstracted to a subtly curved pattern of alternating light and dark blocks that give a sense of movement to the form. The eagle's head, seen in profile, faces the point where the coiling terminates. That such a basket, well used as a container for corn meal in religious ceremonies before it was sold, was sold outside its community of origin is indicative of the hard choices Indians were forced to make earlier in this century simply in order to survive.

The baskets in the Elvehjem Museum's Van Zelst collection are stunning examples of an ancient American art that continues to be practiced in many parts of the United States today. Made and collected at a particular historical moment, the baskets in this collection are testimony to the creative resilience of the women who made them. Working at a time of intense cultural disruption and economic hardship, these women reconfigured a longstanding utilitarian art form as one way to meet their economic needs. The baskets they made for sale to non-Indians took on new functions even as they embodied traditional uses of materials, techniques, forms, and design elements. Working in this way, these women thus maintained as a living, dynamic form of cultural expression one of the original arts of this continent.

Melanie Herzog is assistant professor of art history at Edgewood College, Madison, Wisconsin.

## Notes

1. Thirty-two of these baskets were exhibited at the Elvehjem Museum in 1988 as part of the exhibition *American Indian Art: The Collecting Experience*. I began my research on the baskets in the Van Zelst collection in 1987 as a project assistant for Beverly Gordon, professor of Environment, Textiles, and Design at the University of Wisconsin-Madison, in preparation for this exhibition and its accompanying catalogue. See Beverly Gordon and Melanie Herzog, *American Indian Art: The Collecting Experience* (Madison: Elvehjem Museum of Art, 1988).

2. The Van Zelsts purchased Rosenstock's entire collection of one hundred baskets in 1971. They were also among the buyers at the November, 1971 auction of the Green collection at

the Parke-Bernet Galleries in New York. This was the first of two auctions of items from the Green collection of American Indian art; a similar second auction was held in May, 1972. At the 1971 auction 310 items were sold, and 263 items were sold in 1972. At both of these auctions approximately half of the objects sold were American Indian baskets. See *The Green Collection of American Indian Art* auction catalogues (New York: Parke-Bernet Galleries, 1971 and 1972). Colonel Green was a surgeon who founded a patent medicine business, and, according to the introduction to the 1971 Parke-Bernet auction catalogue, "it was his use and adaptation of native potions, including many from the American Indian, that led to an ardent interest in primitive cultures, and hence American Indian arts and crafts." He was also a newspaper advertising promoter and inventor, a "pioneer spirit" who traveled across the continent in his own private railroad cars in order to spend winters in California. Apparently it was his wife who, in the course of these railroad travels, began to collect Indian baskets. Colonel and Mrs. Green also collected baskets and other objects from leading dealers and other collectors, and many of the objects sold at auction in 1971 and 1972 came from quite distinguished turn-of-the-century collections.

3. See Brian William Dippie, *The Vanishing American: Popular Attitudes and American Indian Policy in the Nineteenth Century* (1982; reprint, Lawrence: University of Kansas Press, 1991); also Helen M. Bannan, "The Idea of Civilization and American Indian Policy Reformers in the 1880's," *Journal of American Culture* 1, no. 4 (Winter 1978): 787-99; and Lee Clark Mitchell, *Witnesses to a Vanishing America: The Nineteenth Century Response* (Princeton: Princeton University Press, 1981).

4. On turn-of-the-century interest in Indian art see J. J. Brody, *Indian Painters and White Patrons* (Albuquerque: University of New Mexico Press, 1971), 60-72; John M. Gogol, "American Indian Art: Values and Aesthetics," *American Indian Basketry and Other Native Arts* 4, no. 4 (December 1984): 4-30; and Edwin L. Wade, "The Ethnic Art Market in the American Southwest, 1880-1980," in *Objects and Others: Essays on Museums and Material Culture*, ed. George W. Stocking, Jr. (Madison: University of Wisconsin Press, 1985), 167-91. On Navajo weaving see Otto Charles Thieme, "Meaning in Collecting Navajo Weaving," in *Collecting Navajo Weaving*, [ed. Otto Thieme, Ruth E. Franzen and Sally G. Kabat] (Minneapolis: Goldstein Gallery, University of Minnesota, 1984), 2-4; on Pueblo potters and their work see Barbara A. Babcock, "'A New Mexican Rebecca': Imaging Pueblo Women," *Journal of the Southwest* 32, no. 4 (Winter 1990): 400-37; on baskets and their makers see Marvin Cohodas, "Louisa Keyser and the Cohns: Mythmaking and Basket Making in the American West," in *The Early Years of Native American Art History: The Politics of Scholarship and Collecting*, ed. Janet Catherine Berlo (Seattle: University of Washington Press, 1992), 88-133; and John M. Gogol, "1900-1910, The Golden Decade of Collecting Indian Basketry," *American Indian Basketry and Other Native Arts* 5, no. 1 (April 1985): 12-29.



5. For example, see Alice M. Kellogg, *Home Furnishing, Practical and Artistic* (New York: F. A. Stokes, 1905), 52; "An Arts and Crafts House," *House Beautiful* 25, no. 5 (April 1909): 102–104; Bertha Damaris Knobe, "A House Made with Hands," *House Beautiful* 12, no. 6 (November 1907): 15–16; Charles Keeler, *The Simple Home* (1904; reprint, Santa Barbara and Salt Lake City: Peregrine Smith, 1979), 48; and Esther A. Coster, "Decorative Value of American Indian Art," *The American Museum Journal* 16, no. 1 (May 1916): 301–7.
6. See, for example, George Wharton James, "The Collecting of Indian Baskets," *Arroyo Craftsman* 1, no. 1 (October 1909): 4–11; also "Indian Basketry," *Outing* 38, no. 2 (May 1901): 177–86 and "Indian Basketry in House Decoration," *The Chautauguan* 33 (1901): 619–24; and *Indian Basketry* 4th ed. (New York: Henry Malkan, 1909). In 1903 *Indian Basket Weaving* was published by the "Navajo School of Indian Basketry" (Los Angeles: Whedon and Spreng, 1903); James was in all likelihood its author.
7. See, for example, Frederick Monsen, "The Destruction of Our Indians," subtitled "What civilization is doing to extinguish an ancient and highly intelligent race by taking away its arts, industries and religion," *The Craftsman* 11, no. 6 (March 1907): 683–91; "Indian Blankets, Baskets and Bowls: The Product of the Original Craftworkers of This Continent," *The Craftsman* 17, no. 5 (February 1910): 598–90; Irene Sargent, "Indian Basketry: Its Structure and Decoration," *The Craftsman* 7, no. 3 (December 1904): 321–34; Neltje Blanchan, "What the Basket Means to the Indian," *Everybody's Magazine* 5 (July 1901): 561–70; and Otis Tufton Mason, *Indian Basketry: Studies in a Textile Art Without Machinery* (New York: Doubleday, Page, 1904), a reprint of Mason's *Aboriginal Indian Basketry*, report of the U.S. National Museum, Smithsonian Institution, 1902.
8. George Wharton James, "Indian Handicrafts," *Handicraft* 1, no. 12 (March 1903): 269. For similar exhortations to non-Indian women also see, for example, Constance Goddard DuBois, "The Indian Woman as a Craftsman," *The Craftsman* 6, no. 4 (July 1904): 391–93; Frances Kerr Cook, "New Designs in Matting Baskets," *The Craftsman* 29, no. 4 (January 1916): 437–39; also "The Weaving of Baskets," *The Basket* 2, no. 3 (July 1904): 142–43, reprinted from the *New York Tribune*, May 2, 1904. For a more thorough discussion of the Arts and Crafts Movement and the attitudes of its proponents toward American Indian baskets and basketmakers see Melanie Herzog, "Aesthetics and Meanings: The Arts and Crafts Movement and the Revival of American Indian Basketry," in *The Substance of Style: Perspectives on the American Arts and Crafts Movement*, ed. Bert Denker (Winterthur: Del.: Henry Francis du Pont Winterthur Museum, 1996), 69–91; also Melanie Herzog, "Gathering Traditions: The Arts and Crafts Movement and the Revival of American Indian Basketry" (M.A. thesis, University of Wisconsin–Madison, 1989).
9. To promote local Indian cultures as a Southwest attraction for tourists, the Santa Fe Railway often used design motifs from Indian pottery and baskets as prominent graphic elements in its advertisements.
10. On basketmaking techniques in the Southwest see Andrew Hunter Whiteford, *Southwest Indian Baskets: Their History and Their Makers* (Santa Fe: School of American Research Press, 1988); also *Rods, Bundles, and Stitches: A Century of Southern California Indian Basketry*, ed. Raul A. Lopez and Christopher L. Moser (Riverside, Cal.: Riverside Museum Press, 1981); and Otis Tufton Mason, *Indian Basketry*.



# The Uses of Mood in Two of Tiepolo's Etchings in the Elvehjem<sup>1</sup>

PATRICIA EMISON

From the time of Giorgione, Venetian art has been dedicated to the depiction of mood. The very structure of the city, the omnipresence of water reflecting sky, encourages contemplation. The sounds of Venice were not horses' hooves but water lapping against wood and stone and reverberating bells. Narrative never dominated Venetian art as it did Florentine and Roman art: passive figures in the landscapes of Renaissance paintings presage Tiepolo's vaguely mythological coterie of resting figures. Venetian art was not centered on the implicit human voice, but on air and light.

In 1743 when Giovanni Battista Tiepolo was in his late forties, his ten etchings known as the *Capricci* were first collected and distributed by Anton Maria Zanetti, a connoisseur and amateur printmaker, in large albums that contained chiaro-scuro woodcuts by Zanetti, with a few etchings and engravings by Zanetti and by other artists.<sup>2</sup> Tiepolo's etchings depict casual groupings of figures in a sketchy terrain: women dressed in antique style, a baby, soldiers, wise old men, Death, and in one case, a contemporary equestrian. The viewer is left to enjoy a situation, to explore a mood, to let the art suggest whatever it may. Subject, and even genre, has been left indefinite; we are given conglomerations of types without specific identities, engaged in no specific narrative action.

The twenty-three etchings known as the *Scherzi di fantasia*, or "jokes of the imagination," were not published until 1773, five years after Tiepolo's death, by his son Domenico, who gave them their title. The frontispiece shows sinister owls; the latter sheets depict brooding seers, rather unsavory looking satyrs, snakes, and skulls. In general they contain distinctly creepier sights than the *Capricci*, most notably the burnt offering of a human skull upon a round altar. They also differ in that all but two of the set are vertically aligned, and on stylistic grounds their design seems to have been spread out over a length of time.

The Elvehjem Museum of Art owns one of the *Capricci* (DV 9; Elvehjem 1985.291) and one

of the *Scherzi* (DV 17; Elvehjem 65.1.5). Both allude to the classical world: in the *Capriccio* a fine column base frames the left of the composition; in the *Scherzo* a fragment of a classical relief lies in the extreme foreground, an urn decorated with a satyr's head is the focus of the protagonist's attention in the middle ground, and a bit of classical molding helps terminate the composition in the left background. Both contain figures with disparate attitudes and types of clothing; both are set in briefly delineated landscapes; both include animal skulls and bones. Although this is not absolutely clear in the case of the *Capriccio*, there seems to be a waving tail of a snake in both images.

What do they mean or imply? Does the name "capriccio," or whim, tell us not to delve too deeply? What kind of "scherzo" or joke is this, that could produce only the bitter laugh of confrontation with the spectacle of human pretension, of how our petty preoccupations fail to add up to a meaningful whole?<sup>3</sup> Or are these titles, both of which first appear on posthumous title pages, unreliable indicators? We do not know, of course, when they were first used orally of the prints.

This paper undertakes to set the Elvehjem's prints by Tiepolo in their intellectual context and to elucidate thereby the question of the lightheartedness of the *Capricci* and *Scherzi*. Where do they lie in the spectrum between adage and irony?

The *Capricci* and the *Scherzi* break with Renaissance norms of pictorial meaning, being neither narrative nor allegorical. One cannot immediately suck the semantic gist out of them; not because it is recondite but because it is not there to be had on the level of figure and pose. If these prints lend themselves to interpretation, it lies on a different, more abstract level. This is the fundamental dilemma in explaining Tiepolo's art: Historically his work lies with the old master tradition founded in the sixteenth century, whereas art historically Tiepolo seemed too modern to be fitted with the old master tradition when the first surveys of art history were written. He is left out of Bartsch's catalogue of old master prints;





Fig. 1. Giovanni Battista Tiepolo (Italian, 1696–1770), *A Woman with Her Arms in Chains and Four Figures*, from the series *Capricci*, ca. 1739–1743, etching, 5 1/2 x 7 in. Elvehjem Museum of Art, gift of Mr. and Mrs. Gunther W. Heller, 1985.291.

his paintings don't appear in early survey books. Yet his art is populated with the heroes and gods of Veronese's art and even Titian's, rather than the contemporary scenes and figures of Bellotto, Canaletto, Goya, and Chardin. Each of Tiepolo's commentators grapples with the conviction that the significance of his art lies closer to some variety of modern realism than his figural vocabulary implies.

The *Capriccio* (fig. 1) shows a fire in which objects including an animal skull (possibly that of an ox, common in pagan sacrifice) are burning. Three figures in the middle ground watch: a young woman and on either side of her a middle-aged man. The man on the right holds a shield; the other, a Semitic-looking man with prominent nose and cloak, holds an urn. Possibly whatever is being

burned was captured in war and the ashes will be consigned to the urn. In the left foreground an overturned amphora points toward a young, elegantly dressed woman whose arms are roped or chained. She perhaps unties herself, or attempts to, watching as she does so over her shoulder. A final figure, a young man, stands farthest back, in light shadow, pointing at the fire while looking down, in the opposite direction, behind the grouping of three. He seems to announce to figures we don't see what he has just sighted.

The three figural elements line up on an axis extending orthogonally back into the picture space. There are three sets of attention and nothing that binds them into a whole unless it be the fire. The woman farthest forward acts furtively; the youth



farthest back is more rueful than jubilant despite his compositional prominence. The triplet of figures in the middle seems lost in melancholy contemplation. The figures are divided from one another psychologically, but the viewer cannot separate them into good and bad characters, nor imagine very well what preceded or will succeed this scene. Zanetti did not bother to standardize the order of these etchings in his albums, so we can presume there is no explanatory sequence within the set. Like the sketchiness of the etching mark, the conceit of the image seems to be hinted at rather than spelled out. In the various modern commentaries on the *Capricci* is a consensus that these are not visual puzzles whose key consists in some textual, historical, or allegorical reality. They are, fundamentally, fictions. On the other hand, this etching does not look like a mere miscellany—a *mélange*, perhaps, but not a miscellany. Our task is to discover what made these apparent incongruities congruous for the eighteenth-century viewer. The title, even though we cannot be sure it is Tiepolo's own, does offer us help.

Capriccio, meaning “whim,” is first known to have been used to refer to music in 1561. An ancestor of the fugue, the name capriccio implied willful breaking of the rules of counterpoint, changeability in tempo and rhythms, digressions and much ornamentation. Girolamo Frescobaldi published *Capricci made about various subjects*, secular and virtuosic pieces for the harpsichord, in 1624 in Rome.<sup>4</sup> Tiepolo's works may be like music in their reliance on familiar motifs arranged variously for a range of affective ends.

The word “capriccio” had been used in relation to works of visual art before Tiepolo's time. Cesare Ripa's handbook of symbols and personifications for artists, first published right around 1600, explains that capricious ideas in art or music are those which are out of the ordinary. Capriccio is illustrated by a young man because it is characterized by inconstancy.<sup>5</sup>

Even in the sixteenth century the word “capriccio” had been used in the analysis of art, generally when the viewer was not able to explain the purpose of some motif or other. To label such a motif a “capriccio” of the artist was to say, “oh, it need not be belabored over; it was just thrown in.”

The word could be used to designate something which the commentator did not wish to endorse, as when Michelangelo was called a capricious painter for putting a portrait of a personal enemy in hell in the *Last Judgment* of the Sistine Chapel. The early connotations of the word “capriccio” when applied to art were at least slightly negative, the presumption being that art was by definition a well-thought out and basically rational discipline. But as theories of inspiration and attitudes toward spontaneity changed, so did the value placed on the impetuous aspects of art labeled “capricci.”

The idea that a “strange capriccio” might be a basis of art competing for priority with the imitation of nature was first bruited about in response to the art of Arcimboldo. He characteristically painted bust-length fantastical figures composed of a patchwork of still-life elements. For example, his figure of Water, one of the four basic elements portrayed in a painting now in Vienna, wears a pearl earring and necklace, but the face is composed of a variety of fish, some coral hair, an eel for a neck, and a shoulder and chest made of crab, turtle, lobster, frog, and squid. Her nose is to be seen by looking at what is on the literal level a fish's head and mouth; her mouth is a fish's mouth; and her eye is one of many fishes' eyes to be seen across the surface the viewer interprets as the head of the personification. The painting, in a word, is constructed as a case of visual metonymy.

Arcimboldo died in Milan in 1593 after working most of his career in Prague for the Holy Roman Emperors Maximilian II and Rudolf II. In a dialogue published two years before his death, *Il Figino overo del Fine della Pittura*, by Gregorio Comanini, the interlocutors explain that as in music, a painting may make sense because of an internal harmony, regardless of correspondence to physical reality.<sup>6</sup> Likewise, chess is an imitation of human life, not an imitation for the sake of realism, but in order to delight the soul and make it ready for moral philosophy. Even in a capriccio, even in a scherzo, it is claimed, the viewer may sense a profound significance.

The gist of the dialogue is that capriciousness is a legitimate form of artistic inventiveness, provided that the result exhibits formal unity and provided also that the artist's motive is neither greed nor



lasciviousness, but rather the production of a strange delight conducive to meaningful intuition. The delight provided by the capriciousness is not geared to the ordinary public but to the educated elite. This dialogue, published in Mantua at the end of the sixteenth century, is not only our best introduction to the art of Arcimboldo, but also a Counter-Reformation document which turns on its head the Renaissance doctrine that the moral validity of art derives from its being a realistic imitation of nature. This was not the case in the days of the early church, they argue, and neither is it necessarily the case now.

In Comanini's dialogue, that which is artistic or poetical is contrasted with that which is scientific. Previously art and science had been understood as parallel attempts to understand nature. Now, instead, the quality of seeming poetical becomes a legitimate axis along which to develop an art which is not bound either to the dictates of natural appearances or of idealized nature. If an image can be judged poetical, its adherence to nature is relatively inconsequential.

Tiepolo might well not have known Arcimboldo's work or Comanini's dialogue. But he would have known the genre called "capriccio." That name capricci had already been applied to series of prints, beginning with Callot in approximately 1617.<sup>7</sup> His fifty tiny etched *Capricci* "of various figures," "the first fruits of his sterile intellect" as he put it in the dedication to a latter-day Medici, included figure studies of the rich, the poor, actors in the *commedia dell'arte*, men and women of various classes, horses, architectural studies of recognizable Florentine buildings as well as of more generic scenes of architectural settings, public festivals of contemporary times and antiquity, duels, bandits, and dwarfs. They provide samples of everything Jacques Callot could do, a compendium to be browsed through, perhaps with a view toward developing the buyer's taste for larger scale collecting.

Although Tiepolo's *Capricci* were bigger and perhaps less modestly presented than in Callot's case, the name *Capriccio* still implied a kind of disclaimer: "trifles," spontaneous jottings, not to be thought of in comparison with Tiepolo's mighty allegories and luscious poetical scenes. Zanetti in the dedication to

the volume which included Tiepolo's *Capricci* cited them as being "witty and very tasteful"—considerably more tasteful than Callot's, one might add, for Callot had depicted a defecating peasant.

The grand historical narratives of the High Renaissance, still unquestioningly admired in the eighteenth century, were based on a notion of faithfulness to ideal nature. *Poesie* based on mythological subjects allowed some greater latitude for fantasia, for license, than did historical subjects. But it is the capriccio that fully embraces the fantastic, the invented, the fabricated. The capriccio was the fruit of intellectual spontaneity. It was to subject matter what the sketch was to style, a little spark of a novel subject rather than a thematically robust and thoroughly unsurprising pictorial topos. The capriccio allowed the unexpected into the subjects of art. Within the genre of the *capriccio*, a certain flavor of a mélange, a certain lack of moralizing signification, was not only tolerated but cultivated. A little jolt of surprise, the capriccio forms the mild end of the axis that ends with its eighteenth-century fellow, the sublime, the sublime entailing a more severe sense of dislocation from the natural and normal.

The Elvehjem *Scherzo* (fig. 2) offers a more integrated composition, while maintaining the disparity of its figures' attentions. The composition begins with the classical relief showing a soldier, an old man, horses, and a ruined sculpture. Next the eye encounters a trumpet and crumpled banner, a book, animal skulls (perhaps horse and steer), an owl, and an urn decorated with a wicked-looking satyr head and containing a snake, whose tail curls upward. An old, bearded seer, richly dressed and holding a scroll, watches the urn. Behind him is a naked though cloaked youth with a flock of sheep. Extending back in a row on the other side are an old man, a young woman, a youth scrutinizing an urn (like the old man in the center), and a mature man holding a staff around which curls another snake. Behind them all is a high round altar on which animal bones lie. The inscription encircled in carved laurel leaves contains a quasicipher of the name "Tiepolo," so written as to minimize its difference from the higher two lines of writing, which mimic Hebrew.<sup>8</sup>





Fig. 2. Giovanni Battista Tiepolo (Italian, 1696–1770), Seated Magician, Boy, and Four Figures, from the series *Scherzi di fantasia*, 1737, etching, 8 <sup>15</sup>/<sub>16</sub> x 7 <sup>1</sup>/<sub>16</sub> in. Elvehjem Museum of Art, Oscar Rennebohm Foundation Fund purchase, 65.1.5.



Some of these elements echo motifs found in other *Scherzi*: the cultural diversity of the protagonists;<sup>9</sup> the skulls, instrument, book, the snakes, and altar. Yet a simple solution such as taking the image as some sort of moral reflection upon human vanities, or even upon human civilization and nature, seems to ring untrue. For one thing, the central large figure appears neither noble in aspect nor unsympathetic; we cannot read him in moral terms or even assign him a secure type of identity.

The application of musical names—capriccio, scherzo—to the prints of Tiepolo correlates nicely with the Venetian predilection for suggestion over exposition. Scherzo was a new title for visual art when it appeared with Tiepolo's etchings, though it had already been used as a title in music early in the seventeenth century, by Claudio Monteverdi for instance. In the eighteenth century, beginning just about the time that Tiepolo's *Scherzi* were published, Hadyn replaced the traditional minuet movement with a scherzo. Musical scherzi tend to have fast tempos, as etchings tend to be rapidly executed, more so than other print techniques. It may well be that the use of musical titles such as *capricci* and *scherzi* was calculated to appeal to collectors such as Francesco Algarotti. He was a patron and friend of Tiepolo in the years leading up to his death in 1764, just the time that Tiepolo was making etchings. A gentleman connoisseur and dilettante of Venice, a great traveler and an acquaintance of Voltaire, Algarotti made a few etchings himself.<sup>10</sup> In 1762 he published an essay on the theory of music (dedicated to the Wm. Pitt for whom Pittsburgh is named) and in the same year he published an essay on painting, dedicated to the Royal Academy of Art in London.<sup>11</sup>

Tiepolo saw the task of the artist, at least of the painter, as sifting out the imperfections of nature to arrive at something which was at once ideal and essential: Algarotti's word for this is "archetypal." Algarotti refers to the practice of selecting motifs from nature for the sake of producing *maraviglia* or wonder—implicitly, doing this selection without regard to any claim to ideal beauty or archetypal status. The result, he explains, is that we are surprised out of ourselves. Algarotti thus articulates two contrasting conceptions of the artistic enterprise, but he

regards these as compatible, to say the very least. The archetypal and the sublime delight the viewer, and delight is the point.

So too, does variety cause delight; this Tiepolo demonstrated in his prints. Each series of etchings has its obvious consistency: In Tiepolo's etchings we see again and again figures with connotations of power (glamorous women, sages, soldiers) who are caught in moments of vulnerability, irresoluteness of one kind or another, distraction, lack of concentration, puzzlement.

Algarotti said (and he was traditional in saying so) that the purpose of art was to arouse the emotions. That was the point of the dramatic narrative painting perfected in, to use Algarotti's phrase, "that happy [sixteenth] century": It would arouse the viewer's emotions and thereby teach about virtue and vice by providing a lexicon of good and bad examples from history and literature. As painters concerned themselves not only with dramatic narratives but with poetical fictions and finally with capricci, they moved from the business of expressing strong emotion to that of creating moods. The production of moods, or what we might call muted emotions, or everyday emotions, supported more the idea that art should please than that it should teach. An art like etching that depended on a mass market extending beyond church officialdom and commissions from the aristocracy needed to give pleasure.

The eighteenth century saw the origins of the mass market in literature, in the development of the novel form. But in the history of the mass market, images have chronological priority; prints had been made since the fifteenth century, and some of them had been destined for the broadest possible market. In prioritizing the suggestion of mood as a product of description rather than the rhetoric of dramatic emotions, Tiepolo's *Capricci* distance themselves from the high drama of painting in the grand manner. Their expressive volume has been turned down, just as the prints themselves are on a smaller scale than the oil paintings of their time.

In a section entitled "On the Importance of the Judgment of the Public," Algarotti asserts that the multitude has a certain natural sentiment, due to the simple authority of sane minds and the absence



of prejudice. It was that multitude that would be expected to buy prints and whose natural sentiments needed to be tickled and delighted. Such “natural sentiment” would presumably respond to the gentle moods of Tiepolo’s *Capricci*. Each required relatively little background knowledge of its viewer. All one need bring was the natural sentiment with which each of us has been endowed—or as Aristotle would put it, that sense of wonder that makes us philosophize. If the etchings told us more, if they

struck us as glibly presenting an already highly organized and idealized reality, paradoxically they would function less well. They are meant to make us think and feel, rather than remember what we have already learned.

*Patricia Emison is associate professor of art history at the University of New Hampshire. Garland published her book Low and High Style in Italian Renaissance Art in 1997.*

## Notes

1. An earlier, expanded version of this article was given as a paper at the High Museum, Atlanta, in the symposium “Venice: Art and Culture,” marking the double exhibition *Treasures of Venice: Paintings from the Museum of Fine Arts, Budapest and Venice and the Artistic Imagination: Prints by Tiepolo, Canaletto, and Whistler from the Adolph Weil, Jr. Collection*, 1995.

2. Zanetti produced albums of prints with hand-written title pages dated variously between the 1730s and 1760s; see Suzanne Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, exh. cat. (New York: Metropolitan Museum of Art, 1997), 8; and Keith Christiansen, ed., *Giambattista Tiepolo: 1696–1770*, exh. cat. (New York: Metropolitan Museum of Art and Abrams, 1996), 348–69; also see Dario Succi, ed., *Capricci Veneziani del Settecento*, exh. cat. (Gorizia: Allemandi, 1988), 13–38, 275–89. They are sometimes said to have been “published,” but the distribution was probably more along the lines of what we call presentation drawings than of published books, i.e., part of courtly favor rather than commercial transaction. The dating of Tiepolo’s prints is a matter of long debate: George Knox, “G. B. Tiepolo: the dating of the ‘Scherzi di Fantasia’ and the ‘Capricci,’” *Burlington Magazine* 119 (December 1972), 837–42, argues for the execution of both groups within a relatively short span of time, with the *Scherzi* preceding, a position still he held in “The Private Art of the Tiepolos,” *The Mask of Venice: Masking, Theater, and Identity in the Art of Tiepolo and his Time*, exh. cat. (Berkeley: Berkeley Art Museum, 1996), 35–48; H. Diane Russell, *Rare Etchings by Giovanni Battista and Domenico Tiepolo*, exh. cat. (New York: Macmillan, 1972), takes the more traditional view that the *Capricci* came first and that the *Scherzi* were done over a relatively lengthy span of time (late forties and fifties). On Zanetti, see Francis Haskell, *Patrons and Painters: Art and Society in Baroque Italy*, 2nd ed. (New Haven: Yale University Press, 1980), 341–45 and Boorsch, *Venetian Prints*, 6–8.

3. “Tiepolo’s support in entering the realm of terror—and ours as well, for he means to comfort as he tells the truth—is a sense of humor, not the kind that seeks ‘laughs’ as in a television show, fig leaves pressed over our eyes to keep us from seeing the nakedness of death,” Philipp Fehl, “Farewell to Jokes,” in *Decorum and Wit: The Poetry of Venetian Painting: Essays in the History of the Classical Tradition* (Vienna: IRSA, 1992), 330–48; Charles Dempsey, “Tiepolo Etchings at Washington,” *Burlington Magazine* 114 (July 1972), 503–7, argues that the *Scherzi* depict not only scenes of magic but, more specifically, of Gnostic practice. He cites the presence of amulets, snakes, and the device of a devilish head surrounded by rays of light on a shield or badge. Christiansen, *Giambattista Tiepolo: 1696–1770* (1996), surprisingly, still adheres to this idea. Michael Baxandall and Svetlana Alpers, *Tiepolo and the Pictorial Intelligence* (New Haven: Yale University Press, 1994), 35, 160 argue that Tiepolo’s art leaves a “tart sort of moral aftertaste,” produced largely by figures engaged in “denarrativized attending.” Knox, “G. B. Tiepolo,” 38 sees the prints as largely Arcadian in their tenor.

4. Erich Schwandt, “Capriccio,” *New Grove Dictionary of Music*; Hugh MacDonald, “Scherzo,” *New Grove*; John Wilton-Ely, “Capriccio,” *Dictionary of Art*; Philipp Fehl and S. Prokopoff, *Capriccio, The Jest & Ernestness of Art: A History of the Capriccio in Prints*, exh. cat. (Urbana-Champaign: Krannert Art Museum, 1987).

5. “Capricciosi di dimandano quelli, che con Idee dall’ordinarie de gl’altri huomini diverse fanno prendere le proprie attioni, ma con la mobilità dall’una all’altra pur del medesimo genere, & per modo d’Analogia si dicono capricci le idee, che in pittura, o in musica, o in altro modo si manifestano lontane dal modo ordinario....” Cesare Ripa, *Iconologia*, first published in 1593 in Rome, first illustrated edition 1603.

6. Gregorio Comanini, *Il Figino overo del Fine della Pittura* (Mantua, 1591).



7. *Jacques Callot: 1592–1635*, exh. cat. (Paris: Réunion des musées nationaux, 1992).

8. Inconsistencies in the signatures on the *Scherzi* are among the evidence that indicates disparate dates.

9. To me this implies a date after the Würzburg frescoes for some, at least, of the *Scherzi*, the *Capricci* coming before. The

cedar[?] trees also enter Tiepolo's art, arguably, after the German sojourn.

10. On Algarotti, see Haskell, *Patrons and Painters*, Ch. 14 and Boorsch, *Venetian Prints*, fig. 11.

11. Francesco Algarotti, *Opere*, ed. E. Bonora (Milan/Naples: Ricciardi, 1969), 333–480.

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# An Early Bridge: Utagawa Toyoharu and His Integrated Designs

DEIDRE HELMSTETTER

As a graduate student at the University of Wisconsin–Madison, I was inspired by a series of prints by Utagawa Toyoharu in the Edward Burr Van Vleck Collection of Japanese Prints in the Elvehjem Museum of Art. While doing research, I found that western art historians who had studied the interaction of westerners with Japanese beginning with the sixteenth century have focused on artists whose experiments with western techniques led to works completely unlike any other Japanese art before their time. The only works of Toyoharu's that have been studied fit this category. However, I claim that his works displaying obvious use of these techniques, such as linear perspective, are only the *precursors* to his (overlooked) revolutionary prints that have integrated western techniques so completely that the western devices do not detract attention from the Japanese content.<sup>1</sup>

To set the stage for understanding Toyoharu's use of western perspective, I will review Tokugawa Edo, the nature of ukiyo-e, and Japan's contact with the West. Then I will compare Toyoharu's designs with the designs of Masanobu, an ukiyo-e artist who worked with perspective thirty years earlier in a less integrated pictorial style. I move on to show how Toyoharu's integrated designs were a major influence for the great masters of ukiyo-e: Hokusai and Hiroshige.

Over a half century before the beginning of the Tokugawa Era (1600–1867), the basis for the interactions between Japan and the West was established when in 1543 Jesuits landed at Tanegashima, south of Kyushu.<sup>2</sup> They brought with them European religious works of art which Japanese craftsmen copied. An interest in western learning was aroused.

The Tokugawa shogunate closed Japan to the West in 1639 because Christian ideology was gaining more attention and consideration from the Japanese subjects than the West's technology. This policy reflects the climax of a growing uneasiness in Japan's leaders towards the foreigners from the first contact with the West. Despite its isolationist poli-

cy, however, Tokugawa shogunate did not prevent all interactions between the West and Japan. They made an exception to the closure policy for the Dutch, who were more interested in trade than missionary work, but they were confined to the man-made island of Deshima off the coast of Nagasaki. The isolationist policy effectively extinguished the supply of western models and cut short the practice of copying those images, but *rangaku*, or “Dutch learning,” was not so easily quelled and continued to flourish in Nagasaki. The art produced in the port city between 1640 and 1720 is called *namban* (southern barbarian) or *komoga* (red-hair paintings) and usually depicts the Dutch people with their unfamiliar customs and clothing.

The next phase of Japanese experimentation with western elements in art came in 1720 when Shogun Yoshimune repealed the ban on foreign books.<sup>3</sup> Chinese copies of European perspective manuals as well as original Dutch scientific texts with their accompanying naturalistic pictures were taken into Nagasaki and later to other major cities in Japan. Thus many artists were exposed to western techniques and became interested in learning to apply them. Some even went to the port city to see the original texts and prints just as scholars left Edo to study *rangaku* there.

Edo had increasingly become a consumer haven with most of the money in the merchants' hands; they shaped the popular culture of this time. Ukiyo-e was one of these prominent popular arts whose designs came to reflect the interests of the new patrons. Scenes from the Yoshiwara pleasure district and Kabuki theaters appropriately dominated these “pictures of the floating world.” By the mid-eighteenth century, however, ukiyo-e also began to portray scenes of everyday life and the natural beauty of the Japanese landscape. This change of subject matter reflects the audience's expanding scope of interest.

After the 1720 repeal of the ban on foreign books, at least rudimentary knowledge of linear perspective spread, and the new technique caught the



attention of publishers. The “perspective pictures,” or *uki-e*, became instantly popular. Until this point, perspective in Japanese art had been either subjective, where the most important elements were the biggest regardless of actual size, or isometric, where parallel lines receding into the distance would remain parallel. Artists, of course, used techniques such as diminution to suggest spatial depth, but not in any systematic way. With the imported perspective texts, however, artists and print designers experimented with and learned the “tricks” of European linear perspective. It was through the engravings in these texts that the Japanese formed an inchoate sense of analytic realism. Two helpful texts in Japan at this time were Jan Vredeman de Vries’s *Perspective* handbook (The Hague 1604–5)<sup>4</sup> and the Chinese translation of a European treatise by Fra Andrea Pozzo entitled *Perspective/Pictorium et Architectorium* (published in Latin in Rome in 1693 and in English in London in 1707).<sup>5</sup> An engraving from Vries’s text (fig. 1), which explains the rules of linear perspective in an interior context, is the prototype of most of the *uki-e* in the decades following the 1720s.

Okumura Masanobu (1686–1764) is one of the earliest Japanese artists to treat linear perspective in a large body of works.<sup>6</sup> As a representative of this early phase of *uki-e*, Masanobu will be compared to Toyoharu, who made his *uki-e* thirty years later, in order to show the increasingly sophisticated use of linear perspective in the prints of the latter.

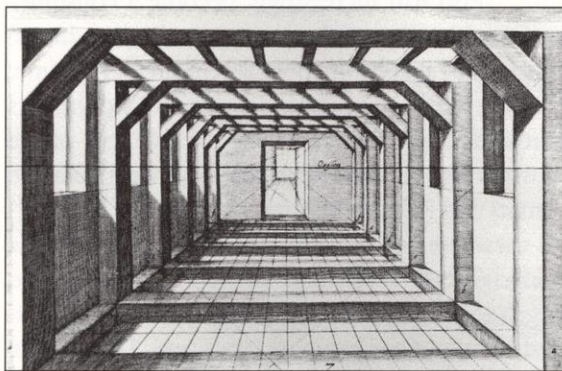


Fig. 1. Jan Vredeman de Vries (Dutch, 1527–1608), perspective drawing from *Perspective*, ca. 1600. An instructional engraving from Vries’s text shows a hallway with rafters and floorboards that lead the eye to the vanishing point. Photograph from Calvin French, *Through Closed Doors*, 1977.

Masanobu and Utagawa Toyoharu designed their *uki-e* thirty years apart and handled perspective very differently. Masanobu used perspective mostly in interior scenes soon after the concept was introduced into Japan, and his understanding was rudimentary. Toyoharu’s designs matured significantly during the 1770s and benefitted from a deeper knowledge of rules of western perspective. Although Toyoharu’s perspective prints were remarkably similar to Masanobu’s at first, they became more sophisticated as he worked more and more with landscapes.

*A Game of Backgammon in the Yoshiwara* represents Masanobu’s style and use of perspective. The print shows a typical scene in the Yoshiwara pleasure district—men watch two ladies playing backgammon, a lady lies languidly holding a pipe and looking at someone outside the picture plane, and further behind a man enjoys music from a *biva*, a Chinese lute. The space of the interior scene is rigidly constructed with lines from the pillars, beams, and sliding doors that set up a dramatically receding distance. However, Masanobu did not really adopt linear perspective as a means to incorporate his figures into a seemingly real space. The figures remain the flat surface elements of traditional Japanese pictorial art. Masanobu’s decision to retain the standard *ukiyo-e* method of rendering figures and to experiment only with the architecture demonstrates the attitude of artists working with linear perspective in the 1740s: perspective was mainly a visual game with rules that needed to be learned.

This new game was simply added to the old equation of *ukiyo-e* designs: the floating world subject matter was still the same, as were the figures consisting of patterns, but linear perspective was used to create dramatic interiors to delight audiences and consumers. No serious reconsiderations of the fundamentals of Japanese picturemaking were undertaken with this development, and there was no interest in learning how to incorporate perspective in a broader sense.

Masanobu’s print entitled *Interior of the Nakamura-za Theater, Edo* (fig. 2) demonstrates the same approach to perspective but with slightly less exaggeration than in *Backgammon*: the perspectival space is less of a background for the figures. *Nakamura Theater* depicts rows of people talking, eating, or enjoying the production that is



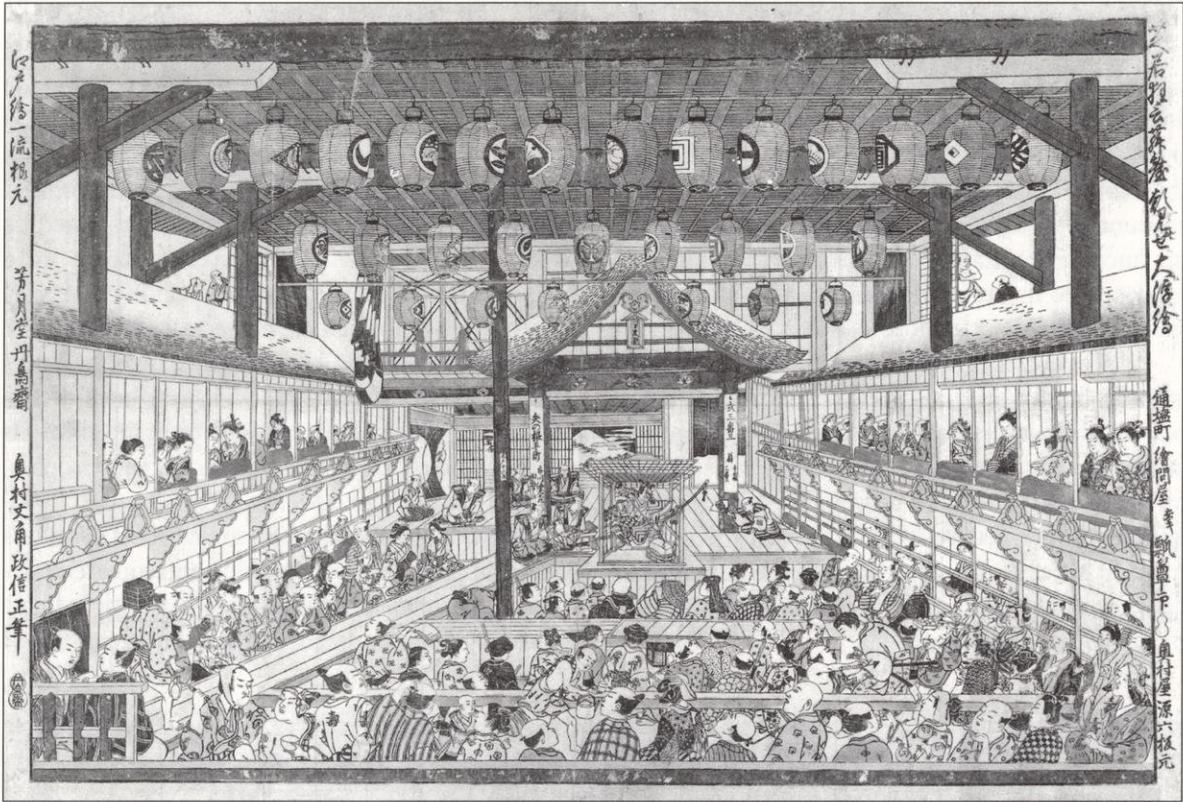


Fig. 2. Okumura Masanobu (ca. 1686–1764), Interior of the Nakamura-za Theater in Edo, 1740, hand-colored woodblock print, 18 1/4 x 26 3/4 in., 463 x 680 mm. The Art Institute of Chicago, Clarence Buckingham Collection, 1925.2285.

taking place in center stage. Above the box seats on the side, at the same level as the lanterns with the actors' crests, a few people peek into the theater from the open windows. Again, distance is indicated with strong lines: the steadily decreasing width of the rows of people and lanterns, the side rows of viewing boxes, and the rafters of the ceiling.

Toyoharu's print entitled *Interior of the Nakamura Theater with a Performance of Gohiiki Kanjincho* (1773, fig. 3) appears similar to Masanobu's print because of its similar architecture and subject matter, but a closer look reveals critical differences. Toyoharu's version integrates the figures more fully with the interior. Masanobu's figures, especially those in the audience, receive most of the attention—they are the stars of the print—while the theater itself is only an elaborate setting for them. Toyoharu integrated both the audience and actors into the theater's architecture. My intention here is not to judge which print is better overall but to point out the progress that was made in rendering

linear perspective. The perspective in Masanobu's print is slightly odd because the top row of box seats on either side of the print narrows too quickly as it approaches the vanishing point. Although the viewer looks down at the center audience and at the stage, the box seats seem to be slowly rising in height, rather than staying the same distance from the ground. Toyoharu's version renders the perspective more consistently. The vantage point is between the two rows of box seats, and so the bottom row ascends slightly to hit the vanishing point while the top row descends to that point. Moreover, Toyoharu used perspective to lead our eyes to the action of stage. The figures in the audience have not become lost in the perspective, however, because a woman standing up to get refreshments and a man crawling on a divider attract our attention as well.

If we compare Masanobu's *Nakamura Theater* print to the instructive engraving from Vries's perspective manual (see fig. 1), we can see that Masanobu's interiors directly incorporated the



models of perspective from the Dutch text. The basic structure of the architecture in both works is similar; the placement of the vanishing point, the lines in the architecture leading to that point, even the placement of the rafters supporting the roof are the same. They differ in that Masanobu's print encounters problems with the perspective because of his uncertain vantage point. In short, Masanobu appropriated the more obvious effects of linear perspective but did not explore its potential very far.

Toyoharu is best known today not for his interiors but for his landscapes. He, more than anyone else, helped develop landscape as a major genre in ukiyo-e. His landscape prints became so successful in large part due to his growing sophistication in using linear perspective. We can trace that development in several of his works, which, though not dated, strongly indicate his increasing confidence in the handling of landscape.

In *Picture of Watonai's Visit to the Palace* (1770s, fig. 4) the perspective is so dramatic that it catches the viewer's eye: this print is one of many where perspective is still more of a game, an experiment, than a serious artistic element. Toyoharu's print documents Watonai's 1661 visit to Formosa where the diplomat was possibly accompanied by the Dutch. Watonai is the Japanese name for a Chinese official of the Ming and Ch'ing dynasties era who was involved particularly with trade. The print's oddity comes from its use of two-point perspective. The exaggerated diagonal lines of the building, streets, and tall wall give the print its peculiar look. Despite the evidence of more sophisticated use of perspective than in the 1773 *Nakamura Theater*, it is still similar to Masanobu's *Game of Backgammon* in placing enormous emphasis on the architecture. The figures in both are only partially integrated. Toyoharu soon began to see

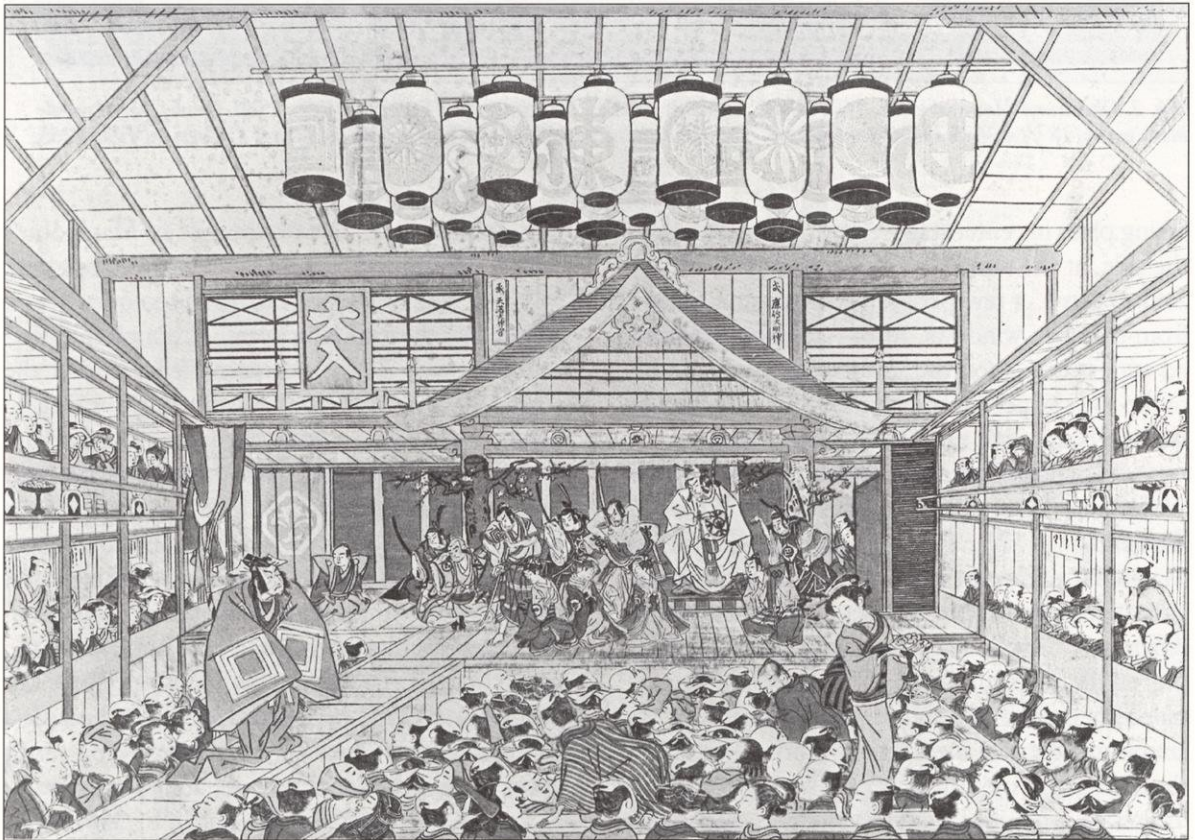


Fig. 3. Utagawa Toyoharu (1735–1814), Interior of the Nakamura Theater with a Performance of Gohiiki Kanjinchō, from the Uki-e series, 1773, woodblock print, large oban size, 10 <sup>9</sup>/<sub>16</sub> x 15 <sup>1</sup>/<sub>4</sub> in., 271 x 388 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.3096.



linear perspective as a valid artistic technique rather than as a game.

He applied the technique more seriously to various types of scenes including local landscapes, foreign lands, and legendary and historical events. *View of the Rear Attack from Hiyodori Pass at Ichinotani* (fig. 5) is a good example of his historical scenes. The Battle of Ichinotani is famous as the place where Minamoto Yoshitsune defeated the Taira in 1184 with a surprise attack. The scene is busy with archers sending their arrows into the sky, boats fleeing, Heian courtiers awaiting the inevitable slaughter, and people in departing ships slashing their swords at the hands of desperate soldiers hanging on for dear life. It is a sensational event that has been incorporated into poetry and plays particularly for the dramatic descent of Yoshitsune's forces down a steep hill. From the *Tales of the Heike*: "So steep was the descent that the stirrups of the hinder man struck against the helmet or armour of the one

in front of him, as so dangerous did it look that they averted their eyes as they went down."<sup>7</sup>

This passage explains the one perspectively strange element in Toyoharu's print—the horses that seem to be hanging in mid-air by the mountains on the right. An illustration in the *Tales of the Heike* from a 1699 edition, also depicts similarly suspended horses in an effort to indicate the steepness of the descent. This illustration suggests that the historical nature of the subject led Toyoharu to render the scene in as traditional a manner as possible. Consequently, the horizon line takes its traditional place in the top quarter of the composition, indicating a raised vantage point. Horizontal bands and golden clouds hanging low like fog are also traditional painting elements, while the depiction of ancient buildings and boats partially obscure Toyoharu's use of linear perspective. Nonetheless, he does incorporate his understanding of perspective into the scene. If the lines established with the

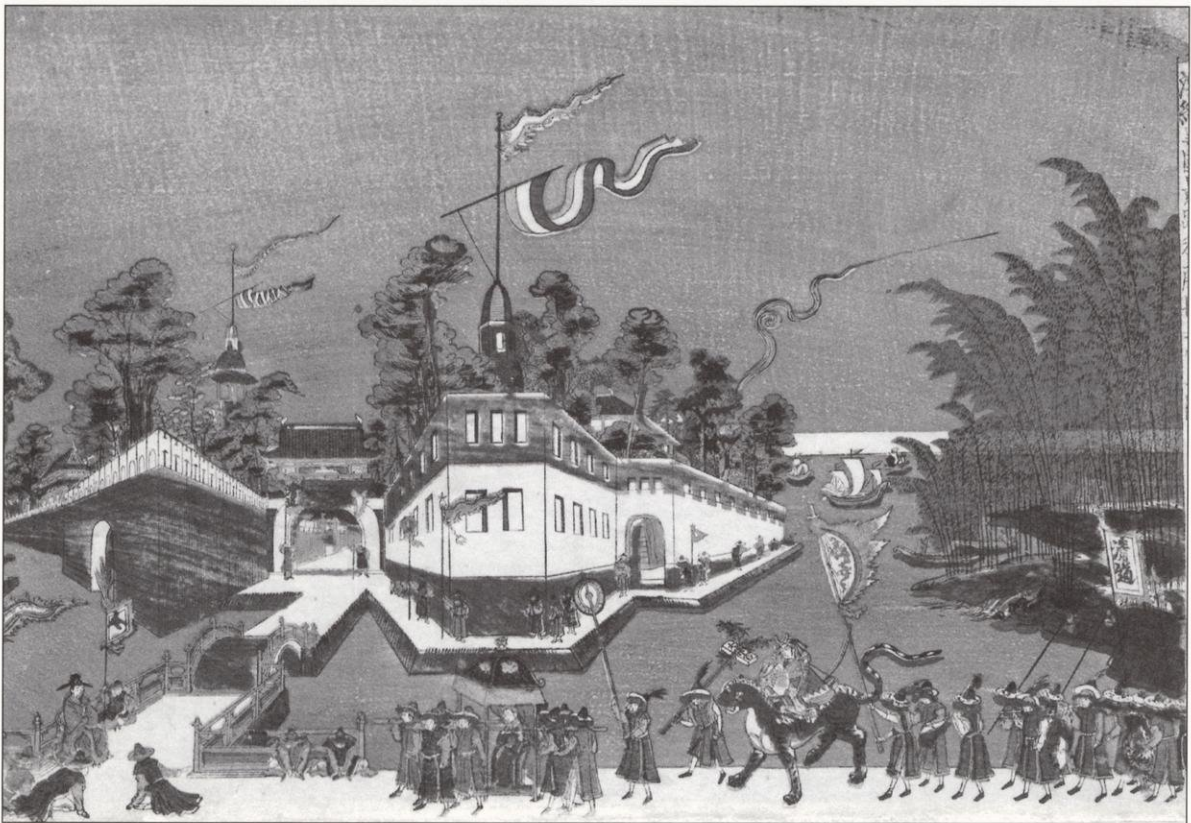


Fig. 4. Utagawa Toyoharu (1735–1814), *Picture of Watonai's Visit to the Palace*, from the *Perspective Pictures of Foreign Lands* series, 1770s, woodblock print, oban size,  $9\frac{3}{16} \times 14\frac{1}{16}$  in., 239 x 361 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.3098.



rooftops and wall are extended, they can be seen to converge at a point outside the picture. In other words, *Ichinotani* depends upon perspective without sacrificing the Japanese quality of the scene—a remarkable change from Toyoharu's two previous works.

The final print, *Chigogafuchi at Enoshima* (1770s, fig. 6), demonstrates the height of Toyoharu's ability to integrate western perspective with a Japanese subject. Juxtaposed against a calm sea and tranquil sky, a flurry of activity and color draws the viewer's eye to the center of the print. The print depicts a god standing with a stylized, dance-like pose with arms carefully placed in a nine-o'clock position and feet apart, in a robe rippling from the activity of having just pulled a *tai* (red snapper) out of the marine blue water. The fish at the end of the forcefully recoiling line has the entire attention of the god and his two attendants, who wait with an open bamboo basket and arms outspread, ready to

help. All three figures are oblivious to their peaceful environment. The crimson sun is setting below the horizon, highlighting some side-swept clouds and salmon-colored haze, combining with the uncolored upper sky. This parfait of color is repeated for the sea—the calm, clear water drifts into colored waves that lap at the extension of land where the figures stand. Rising up from the land is a huge pine tree, rendered as if drawn with coarse brushwork, which dominates and frames the left edge of the print. The tree is colored a deep green with fragments of yellow, playing off of, but never overlapping, the salmon in the sky or the marine in the waves. In the far-off distance beyond the tree is a tiny hut nestled in the mountains and various sailboats, some near the shore, others distant.

Linear perspective underlies the composition of *Enoshima* but more subtly than in any interior or cityscape. The print shows that Toyoharu has moved far past Masanobu in his acceptance of perspective

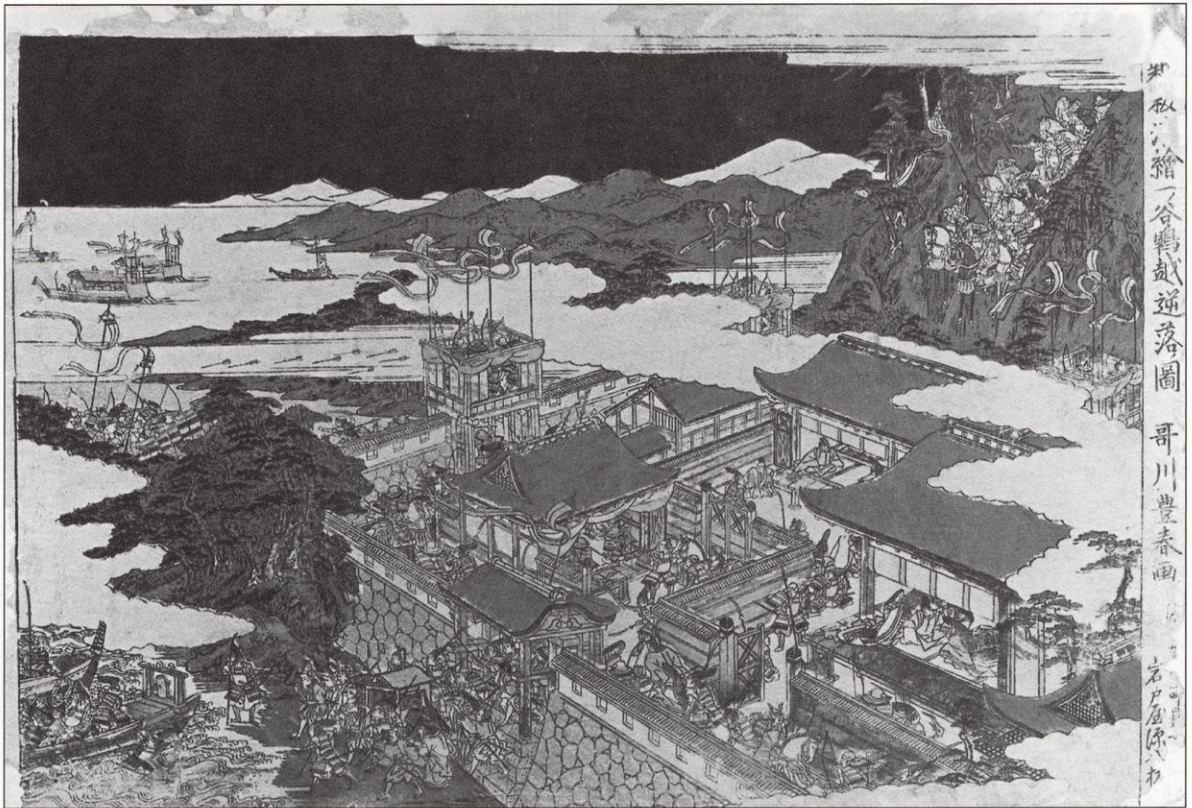


Fig. 5. Utagawa Toyoharu (1735–1814), View of the Rear Attack from Hiyodori Pass at Ichinotani, from *Newly Published Perspective Pictures*, 1770s, woodblock print, oban size, 9 1/16 x 13 1/4 in., 232 x 336 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.3080.



as an integral part of his art. There are no orthogonal lines leading the viewer's eye into the distance. Instead, Toyoharu used an underlying geometry which allowed him more freedom than Masanobu, with his dependency on the visible convergence of straight lines. Still, *Enoshima* has no middle ground, but plunges immediately to the background behind the huge pine framing the foreground. Distance is indicated by the receding groundline once we see the coast and with the diminishing size of the boats as they get closer to the horizon. The appearance of a horizon line and its lowered placement are also new elements in Toyoharu's work. *Enoshima* is, in fact, very likely the first Japanese print to delineate a horizon line. This suggests that Toyoharu had access to more foreign models than Masanobu, which would help account for the relative maturity of the former's designs.

In spite of the western elements, *Enoshima* retains a strong sense of Japanese style as it incorpo-

rates various traditional elements of style as well as subject matter. The tree is rendered in a brushwork-like style with spiky needles, jutting branches, and gnarled trunk. Its placement reveals the Japanese love of foreground framing—the trunk takes up the entire left side of the print, the branches above extend out a third of the length across the top, and the geological formation that grows out of the roots extends past the center of the print. The tree shows no western shading, and although the greens and yellows set up a contrast between light and dark, the modeling is not consistent with western studies. *Enoshima* relies on the Japanese convention of depicting atmosphere with horizontal lines. The two “clouds” overlapping the sun can also be directly traced to any number of paintings in the Japanese tradition. The waves and the boats are also rendered in a conventional manner.

Ukiyo-e designers of this time did not generally use shading, and the flat, linear treatment of the

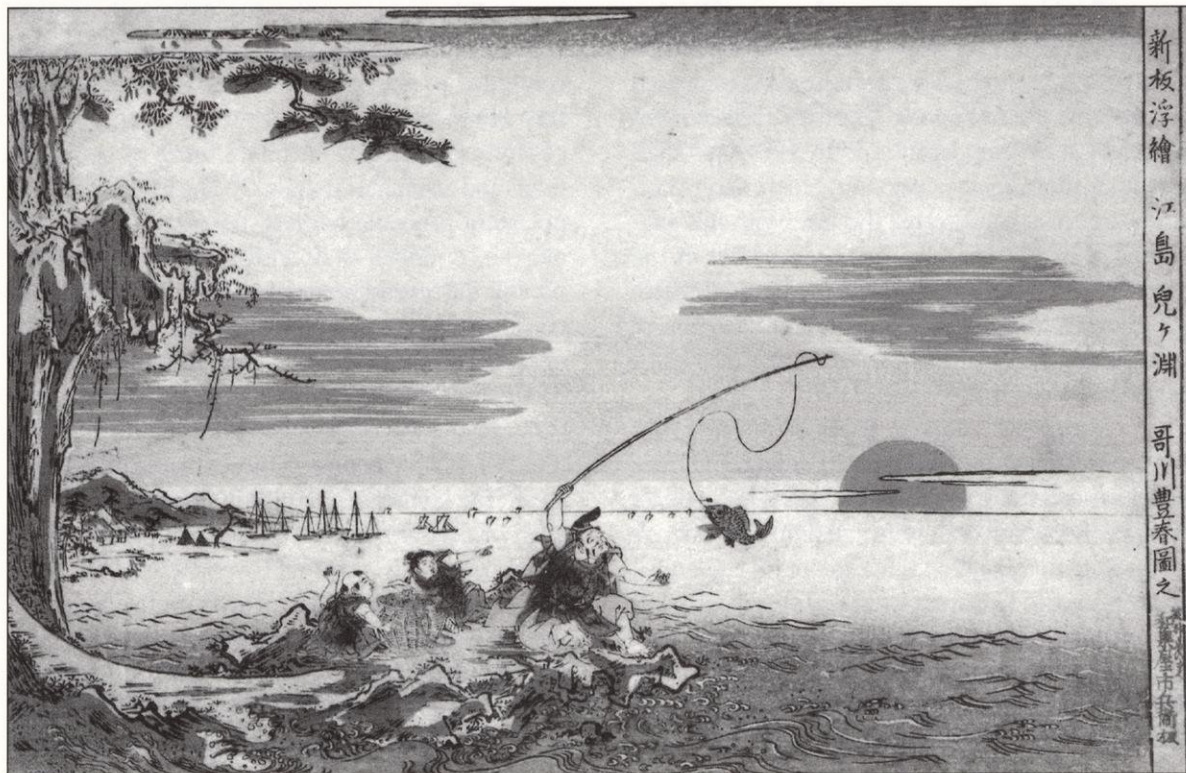


Fig. 6. Utagawa Toyoharu, Chigogafuchi at Enoshima, from the Newly Published Perspective Pictures series, 1770s, woodblock print, oban size, 9 1/2 x 14 1/16 in., 241 x 360 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.3079.



landscapes and figures is certainly not western. Toyoharu did not work the figures to look three-dimensional; instead he created movement and excitement with strong lines and bold poses in his otherwise flat figures. This is due partly to the medium of woodcut itself. In *Enoshima*, no lines overlap and apart from the figures' clothing, the colors are applied in broad areas and in one shade. The few colors and sparing use of lines also contribute to making this composition very Japanese. Besides the Japanese element of foreground framing, this composition has large sections of open space and area free of color, both a Kanō and Zen painting influence.

Finally, the subject matter is obviously Japanese. Here Toyoharu probably adapted a standard view of Enoshima and took a Japanese legendary figure as his subject. The figure of Ebisu and the convention of having two flanking attendants, as well as the particularly Japanese qualities of the local landscape, would have appealed to Edoites familiar with religious painting.

*Enoshima*, then, combines the taste of Edoites for standard features of ukiyo-e with Toyoharu's interest in perspective to become a synthesis. As evidenced by *Enoshima* and *Ichinotani*, Toyoharu's achievement lay in fully integrating Japanese styles and subject matter with western linear perspective. No western scholar to date has acknowledged this feat. With this integration, I believe that *Enoshima* moves out of the category of "Western-influenced Curiosities" where Masanobu's work lies, back into the mainstream of Japanese art. This ukiyo-e has now transformed linear perspective into a native style.

Masanobu adopted linear perspective but overlooked Vries's use of light and shading, and these omissions in favor of perspective are prevalent in most *uki-e* of the woodblock print medium. Toyoharu's works were no exception. He explored the potential of perspective in Japanese picturemaking practices but did not take an interest in western modeling.

Why Toyoharu was interested in doing this is difficult to trace because little is known of his life. Scholars Calvin French and Richard Lane have recounted what little there is: Toyoharu Ichiryūsai was born in 1735 and studied painting in Kyoto under the Kanō master Toriyama Sekien (1712–1788) who also had the renowned ukiyo-e artist Utamaro as one of his pupils.<sup>8</sup> James Michener

suggests that Shigenaga, a dabbler in perspective and with figures in landscape prints, may have taught Toyoharu as well.<sup>9</sup> Toyoharu then moved to Edo around 1763, where he lived for the remainder of his life. About the time of his move he began to take an interest in western pictorial techniques. In the collection of the national museum in Tokyo is a camera obscura he made that attests to the depth of his interest in new ways of visualizing the world around him. This interest naturally carried over into his art. Toyoharu was a commercial artist who needed to sell his designs; this economic aspect of his art cannot be ignored because it controlled to some extent what he decided to put into his compositions. He began his career as a designer of ukiyo-e prints by making actor and beautiful women prints (*bijinga*)—two of the most popular themes in the floating world. By the late 1760s, however, he picked up on a growing interest in landscapes and by the start of the new decade produced landscape prints exclusively.

Edo customers in the eighteenth century began to show an interest in landscape ukiyo-e that continued to rise well into the mid-nineteenth century. Some reasons given for the growing popularity of landscape themes include a tiring of courtesan prints and an interest in travel.<sup>10</sup> The first reason does not seem probable because traditional subjects of ukiyo-e continued to flourish throughout this period, but the second reason could be viable, especially considering that nationwide peace provided the opportunity for people to travel, despite the shogunate's discouraging of internal travel. Landscape in early ukiyo-e was often just a background for the figures but steadily became a more important element itself. The landscape was also intended to show the spirit of a particular place more than a literal reproduction, and this is true of Toyoharu's 1770s prints.

By the early 1770s, Toyoharu had branched out into making his *uki-e*, or perspective prints. Two of these series during the 1770s were called simply "*Uki-e*" and "*Shimpan Uki-e*" or Newly Published Perspective Pictures. Thanks in part to these series, Toyoharu almost single-handedly made landscape prints a new genre in ukiyo-e, and publishers and consumers soon encouraged more artists to follow suit. In making landscape prints, Toyoharu was striving to satisfy the passion of the Edoites for art that



was new; “new” techniques and ideas in art had always been desired by customers during the Tokugawa Era. However, there is a fine line between incorporating new elements and transforming something so totally as to make it foreign. Toyoharu found this fine line and his style was passed on through the Utagawa school, which he founded. In fact, the school’s pupils dominated the medium of ukiyo-e at the end of the eighteenth and beginning of the nineteenth centuries. He changed his name to Utagawa Toyoharu, as common practice dictated, and his school produced artists such as Utagawa Toyohiro, who went on to teach Hiroshige, the best known ukiyo-e designer besides Hokusai. The style that was passed on can be seen in *Enoshima*: subtly incorporated western perspective in an otherwise Japanese composition. Toyoharu’s work always seemed to have two equal pulls—his Kanō background and his desire to work with western perspective. He must have kept his connections to the Kanō school even after leaving Kyoto because in 1796 he was given the job of chief restorer at the Tōshōgū Shrine in Nikkō, a high honor for any artist. He never became as voracious about using western techniques as other artists at the time, as the relative scarcity of western elements in his designs shows. In fact, his early designs demonstrated an approach quite similar to Masanobu’s. Toyoharu had originally used perspective in interior scenes or with architecture to delight audiences. His early experiments show a use of perspective that is both mathematical and obvious as in Masanobu’s prints, but he then moved on to depicting landscapes around Edo and began to integrate linear perspective into those scenes.

This smooth integration of western linear perspective within an otherwise Japanese scene appealing to Japanese aesthetic sensibilities is Toyoharu’s greatest achievement. The question of why he integrated the two and why he decided to work solely with linear perspective now needs to be discussed. Both are questions that have no definitive answer—no scholar to date has even acknowledged Toyoharu’s great feat much less answered the reasons for his doing so. Some of the answers lie in contrasting the medium he was working in with the media that other artists working with western pictorial elements were using.

Ukiyo-e was a medium with a style unlike that of painting or copperplate prints and with its own audience. Different visual techniques are directly related to the type of media: copperplate printing allowed shading with fine lines and cross-hatching, brush painting allowed ink washes to provide delicate contrasts in tone, and woodblocks made it necessary for Toyoharu to work with strong lines. Woodblock printing could not shade with cross-hatching nor could it make use of ink washes, and these technical limitations are partly responsible for Toyoharu’s style. It is important to assert, however, that the audience for woodblock prints had certain aesthetic predispositions for strong design and clarity.

Ukiyo-e’s limitations may also explain why Toyoharu decided to work only with one western technique, perspective, but may not encompass all the reasons. *Uki-e*, perspective prints, use many lines, whether actual or intimated, and the woodcut medium was congenial to this style. Still, Toyoharu could have shaded with color or made use of direct observation to represent figures and objects, but he did not. One might think that he was never exposed to any western elements besides perspective and so lacked the knowledge to reach beyond it. Yet several factors make this explanation improbable: it seems impossible that none of the western texts that were circulating in other parts of Japan reached Edo for Toyoharu to see and also that Toyoharu would have remained completely isolated from all other artists working in Edo and using various western techniques. Toyoharu did not suffer from a lack of interest in the foreign styles. He made *uki-e*, *megane-e* (usually landscape prints that were placed under a special viewing glass to accentuate the perspective, much like 3D), and a camera obscura, which all prove his interest. More important, I doubt that Toyoharu’s designs could have made the jump from the more simplistic interior scenes to the sophisticated and integrated landscapes such as *Enoshima* without his having seen original western illustrations. He understood linear perspective well enough to be able to portray it in such a natural way as to render it unobtrusive; he could not have achieved this further understanding of western perspective without looking at western originals.

Toyoharu’s perspective prints have all been dated as a group to the 1770s but there is a clear



distinction between his works that do and do not show the integration found in *Enoshima*. For this reason, I believe that the dates of Toyoharu's *uki-e* can be further specified: I would argue that his interior scenes and other similar prints that play with perspective can be ascribed to the *early 1770s* while those that demonstrate the understanding and integration of *Enoshima* are from the late 1770s.

Toyoharu may have avoided other western techniques than perspective simply because using more western elements would have detracted from his native scenes. He had diligently worked with perspective and was able to integrate it into his compositions, but he knew that using shading or *chiaroscuro* would have made his designs less Japanese. The figure of Ebisu fishing in *Enoshima* did not need to be made round with shading to make him more lifelike. His life comes from the energy of his pose and flurry of robes—techniques already present in Japanese works. A sense of life or action had

already been mastered by different methods in the East, and so Toyoharu had no need for western techniques. His interest in depicting local landscapes or historical and legendary scenes from Japanese history as well as his continued connection to the Kanō school explains his desire to produce works that looked Japanese. His use of perspective made his otherwise native scenes new for his audience. This new native form manifested itself in the works of most *ukiyo-e* artists working with landscape after Toyoharu, most notably Hokusai and Hiroshige.

The importance of Toyoharu's achievement can best be measured by the remarkable success of those who took up landscape prints in his footsteps. Toyoharu had adeptly incorporated western linear perspective into Japanese landscape prints, which opened the door for a succession of printmakers to continue the new trend and fully integrate it into the canon of Japanese *ukiyo-e*. Katsushika Hokusai (1760–1849) and Utagawa Hiroshige (1797–1858)



Fig. 7. Katsushika Hokusai (1760–1849), *Ejiri in Suruga Province*, from *Thirty-six Views of Mt. Fuji*, early 1830s, woodblock print, oban size, 9 <sup>3</sup>/<sub>4</sub> x 14 <sup>1</sup>/<sub>16</sub> in., 249 x 360 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.2397.



are two masters of ukiyo-e—recognized in Japan and the West—whose works demonstrate a continuation of Toyoharu's style.

Hokusai's most famous series is *Thirty-six Views of Mt. Fuji*—a misnomer as there are forty-six designs, and each of these designs shows an understanding of perspective in a landscape. In *Ejiri in Suruga Province* (early 1830s) (fig. 7) seven people are struggling along a curvy path among the reeds against a strong wind. The men hold onto their hats and lean into the wind to brace themselves, while an unfortunate traveler has lost his hat and various papers that are forcefully being blown away. Two scrawny trees also bend with the wind, and behind them is the recognizable but faint outline of Mt. Fuji.

The print contains no shading or western-styled details—the reeds, the leaves on the trees, and the peoples' hats are repetitions of patterns rather than the result of direct observation. Hokusai has used light, medium, and dark shades of color to provide contrasts in the print, but these contrasts are not in keeping with western *chiaroscuro*. The light-colored path is clearly delineated by the darker boundaries from which the more neutral reeds spring forth. The mountain is bare of color and its sweeping lines slowly thin out to suggest its far reaches. Although Hokusai made use of horizon lines in some of his other works, he did not in *Thirty-six Views* because he did not want to break Mt. Fuji's prominent outline. However, Hokusai's knowledge of linear perspective and receding distances becomes clear when we look at the path. The path continues in an "S" shape, beginning in the foreground and disappearing in the unseen horizon. While earlier artists working with western styles could not successfully place figures in the middle ground, a quick glance at Hokusai's print shows no such problem. The path decreases in size at a normal rate, and the people farther out on the path do not seem awkward but instead fit into the distance quite correctly. Since Hokusai had the advantage of having had predecessors work out perspective in landscape, modern viewers see only a Japanese scene—there are no incorrect manifestations of perspective to attract our attention. Instead we see a "traditionally" rendered scene with animated, Japanese-style figures combating the wind in front of a serene, uncluttered background.

Hiroshige, pupil of Utagawa Toyohiro, also shows a similar integration in his works. *The Ocean-view Slope near Shirasuka* (fig. 8), a print from Hiroshige's signature series *Fifty-three Stations of the Tokaidō Road*, is a composition that is comparable to Toyoharu's *Enoshima*. A few travelers have stopped to rest along an ascending path—one has fallen slightly behind the others as he has paused by a huge cypress tree to look over the partially concealed rooftops and at the sailboats in the horizon. *The Ocean View* and *Enoshima* both use foreground framing: Hiroshige with the path and Toyoharu with the tree and its roots. Both elements serve to obscure the middle ground to place emphasis on the calm sea and relatively clear sky. The prints combine these Japanese elements with gradually receding huts and sailboats, and more prominently, a horizon line. Like Hokusai's print, Hiroshige's print also incorporates western perspective so unobtrusively that it has become a natural element of his local Edo scene.

Even when Hiroshige used perspective in a more obvious manner, the overall effect was unlike that of a *megane-e*. In a print that depicts the Mankin Restaurant from Hiroshige's *Famous Restaurants in Edo* series (late 1830s, fig. 9), people peer out from the top floor of the two-story restaurant on the left and look at the bustling crowd outside of the establishment. Behind the crowd, people riding loaded pack horses move down the street, which makes a slight left turn down another row of buildings. Hiroshige based his buildings on the same rules as others who used western perspective formulas, but several factors make the master's more integrated than earlier artists. First of all, the buildings are not exaggerated; Hiroshige used two sets of buildings rather than one to portray a deep distance. The row on the left begins immediately from the foreground and stops about two thirds of the width of the picture plane, while farther off a second row on the right taking up the other third of the plane provides the continuation of the path. The second reason that Hiroshige's use of perspective is less obvious is because the figures obscure the straight lines that lead our eyes into the distance. In previous works, sparsely placed figures on the street emphasized the architecture and did not obscure its lines. Of course, the purpose of *megane-e* was to delight audiences with its perspective, while



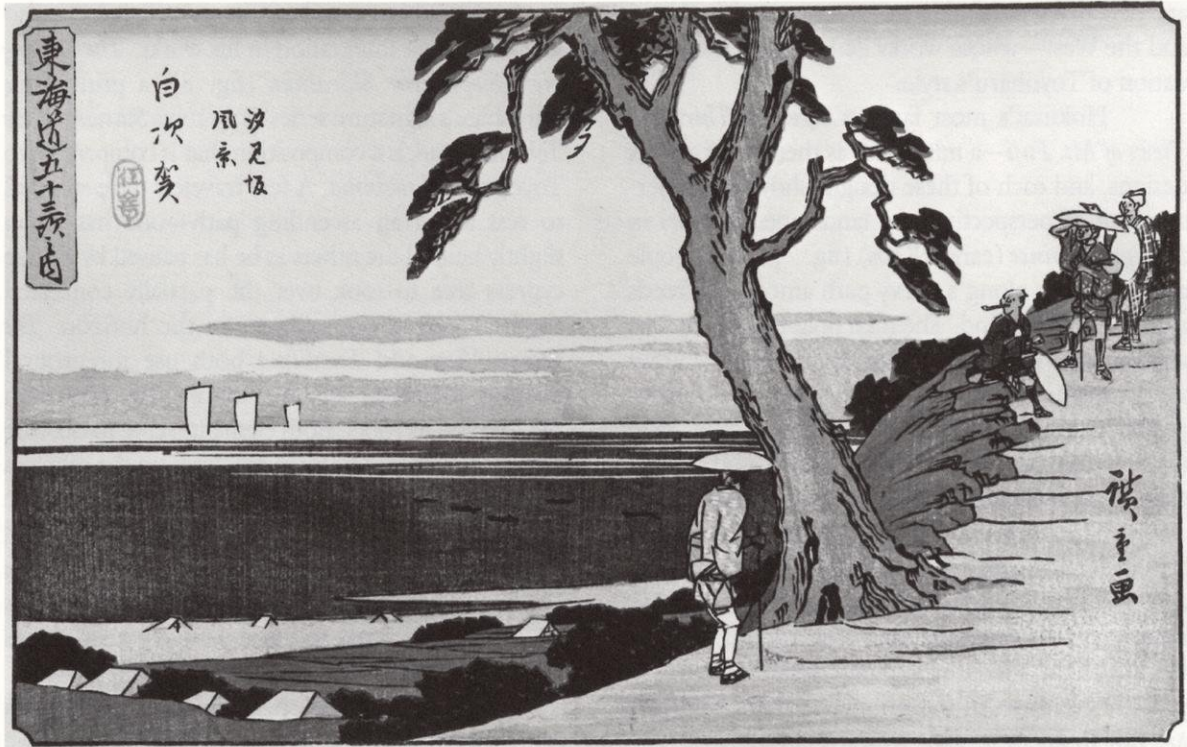


Fig. 8. Utagawa Hiroshige (1797–1858), *The Ocean-view Slope near Shirasuka*, from *Fifty-three Stations of the Tokaidō Road*, early 1840s, woodblock print, aiban size, 7 <sup>3</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>2</sub> in., 198 x 319 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.0933.

Hiroshige's print indicates a change in the consumers' desires. Exaggerated perspective in interior or landscape scenes had ceased to be popular. In summary, we know the restaurant print uses integrated perspective because it serves only as a backdrop to the more important element of the composition, which is the activities of the figures. Toyoharu's *Ichinotani* print is an early example that shows signs of this integration; the fortress walls and roofs set up the perspective, but the incredible activity of the battle scene draws attention away from those geometrical rules.

The prints of Hokusai and Hiroshige reveal the end product of Toyoharu's pioneering achievements. From the 1770s when Toyoharu was making his *uki-e*, *ukiyo-e* patrons became increasingly interested in landscape prints and scenes that reflected their daily life. Toyoharu's prints departed from such floating world topics as the theater or pleasure district and opened the way for such designers as Hokusai and Hiroshige to enjoy enormous popularity in the woodcut print medium. I

believe that Toyoharu's career marks the key point in the evolution of *ukiyo-e* designs in that he solved the "problem" of what to do with western linear perspective.

He followed such experimenters as Masanobu who displayed exaggerated perspective in interior scenes as a new backdrop for old *ukiyo-e* genres. Perspective had been just a fancy background for the more important pleasure district characters. Edoites were always clamoring for new elements in art, and Toyoharu gave them something new in his *uki-e* when he first combined landscape and perspective outside the novelty genre of *megane-e* and then incorporated Japanese scenes into those landscapes. By subordinating the importance of foreign perspective which he used correctly in favor of native subjects, Toyoharu had transformed linear perspective from a foreign element into a natural-looking component of Japanese compositions. This achievement allows us to view Hokusai and Hiroshige's prints without immediately recognizing the western perspective. Instead of





Fig. 9. Utagawa Hiroshige (1797–1858), The Mankin Restaurant in the Keiseigakubo Section of the Shirayama District of Asakusa, from *Famous Restaurants in Edo*, mid-late 1830s, woodblock print, oban size,  $8\frac{3}{4} \times 13\frac{3}{4}$  in., 223 x 349 mm, Elvehjem Museum of Art, Van Vleck Collection of Japanese Prints, 1980.1476.

being distracted by foreign elements, we are aware of the truly Japanese aspects of their designs.

The “Japaneseness” of Hokusai and Hiroshige’s works influenced the French impressionists, as well as van Gogh, and I believe they were attracted to the two ukiyo-e masters’ works partly because the use of perspective was subconsciously recognized. This recognition put the Europeans at ease enough to pick up on the aspects of the prints different from their western paintings. Had Hokusai and Hiroshige made prints that were thoroughly Japanese, untouched by western elements, the impressionists may not have been as influenced by their works.

In light of Toyoharu’s contribution to the evolution of ukiyo-e, and indirectly to late nineteenth century European movements, the fact that

he has been virtually ignored by western scholars seems unfortunate. I believe that there are two main reasons for his omission: first, his integrated style fails to make him as dramatic a figure as artists working in a “purer” western style, and second, his prints do not measure up to those of such renowned ukiyo-e masters such as Hokusai and Hiroshige who had the opportunity to develop further the genres that he pioneered. The very fact that he was a pioneer, however, means that his work deserves greater attention.

*Deidre Helmstetter was born in Japan and lived there until age fifteen. She received a B.A. in art history from the University of California at Santa Cruz and M.A. from the University of Wisconsin–Madison, in 1996. She considers herself a bridge between the U.S. and Japan.*



## Notes

1. I want to thank University of Wisconsin–Madison Department of Art History professors Gene Phillips for reading this paper and making valuable suggestions and Narciso Menocal for encouraging me to publish this paper.
2. Masanobu Hosono, *Nagasaki Print and Early Copperplates* (Tokyo: Kodansha International and Shibundo, 1978), 20.
3. Calvin L. French, *Shiba Kokan: Artist, Innovator, and Pioneer in the Westernization of Japan* (New York: Weatherhill, 1974), 7.
4. Calvin L. French, *Through Closed Doors: Western Influence of Japanese Art 1639–1853*, exh. cat. (Kobe, Japan: Kobe City Museum of Namban Art and Rochester, Mich.: Meadow Brook Art Gallery, Oakland University, 1977), 96.
5. Amy Newland and Chris Uhlenbeck, eds., *Ukiyo-e to Shin-hanga: The Art of Japanese Woodblock Prints* ([New York]: Mallard Press, 1990), 87.
6. French, *Through Closed Doors*, 95.
7. Chomei Kano, *The Ten Foot Square Hut and Tales of the Heike*, trans. A. L. Sadler (Westport, Conn.: Greenwood Press, 1970), 149.
8. Richard Lane, *Images from the Floating World: The Japanese Print* (New York: Putnam, 1978); and French, *Through Closed Doors*.
9. James A. Michener, *Japanese Prints: From the Early Masters to the Modern* (Rutland, Vt.: Tuttle, 1959), 260.
10. Jack Hillier, *The Japanese Print: A New Approach* (London: G. Bell, 1960), 148–49.



# Frans Post's *Village of Olinda*: A Tropical Landscape of Dutch Colonial Brazil

ANTON RAJER AND CARLOS ROBERTO LEVY

The Elvehjem's *Village of Olinda* by Frans Post (see fig. 1) is one of the most significant paintings in the history of landscape art in the Americas. As a depiction of an equatorial region, it belongs to a new genre in the history of art: tropical landscape. Though painted in Haarlem, Holland, the *Village of Olinda* is among the largest and most fully realized of twenty-five known views of the historic Brazilian city of Olinda, located in the country's northeast coastal region. Most of Post's Olinda paintings were created in the 1660s from on-site drawings, a few paintings, and memory. The Elvehjem *Village of Olinda* clearly documents the landscape of the state of Pernambuco, Brazil, under Dutch occupation between 1637 and 1644, and presents a pastoral vision of the colony.

It is a faithful yet poetic rendition of the land, at a time when most art in Latin America emphasized religious subjects. While the painting is not an exact topographical study of the landscape, it is a well-crafted and complex document of the Brazilian fauna and flora, Portuguese colonial architecture, and customs of the Afro-Brazilians from the perspective of a young Dutch man, excitedly witnessing what he perceived as the Garden of Eden. Post's work is historically important because he was the first European painter in the Americas to offer a realistic version of the continent. Moreover, his Brazilian works illustrate the *Rerum per octennium in Brasilia* (A Report of Matters Observed during Eight Years in Brasil), a pioneering book in the history of the natural sciences.



Fig. 1. Frans Jansz. Post (Dutch, 1612–1680), *Village of Olinda*, Brazil, ca. 1660, oil on canvas, 32 1/2 x 51 1/2 in. Elvehjem Museum of Art, gift of Charles R. Crane, 13.1.16.



## Olinda: Site of the Painting

Olinda, Pernambuco, in northeast Brazil, eight degrees south of the equator (see figs. 2 and 3), was a major Portuguese colony founded in 1537 on the Beberibe river, near the swampy delta of the Capiberibe river where the city of Recife is located. Though nestled in the heart of the tropics, cool breezes from the sea made Olinda a desirable place to live. Olinda derives its name from a beautiful natural setting on gently rolling hills along the white beaches of the Atlantic seashore. Writers debate the exact origin of the name, but Father Vincent do Salvador, writing in *História do Brasil* in 1627, relates the following story: While in the region in 1537, the early Portuguese explorer Duarte Coelho was seeking a site for a city. He is quoted as exclaiming “*O, linda, situação para se fundar uma villa*” (oh what a beautiful place to found a city).<sup>1</sup>

Olinda became the early Portuguese capital in the New World. Recife, a nearby town, takes its name from the coastal reefs that dot this area of the Atlantic shore. The surrounding flat countryside of Pernambuco is known as *Várzea*. Olinda’s population in the 1600s was nearly seven thousand people, of which two thirds were of African origin. Its wealth and strategic importance were quickly realized by the Dutch, who captured the city on February 16, 1630.<sup>2</sup> In 1631 in continuing skirmishes with the Portuguese, the Dutch burned major portions of Olinda.

Post painted these ruins in his many pictures of Olinda. The location offered a topographical form of ruins, hills, panoramic vistas, combined with a reawakened city populated by Dutch colonists and Afro-Brazilian workers. Near here in the *Várzea* of Pernambuco the Dutch rebuilt many sugarcane plantations, which Post also painted. Over three

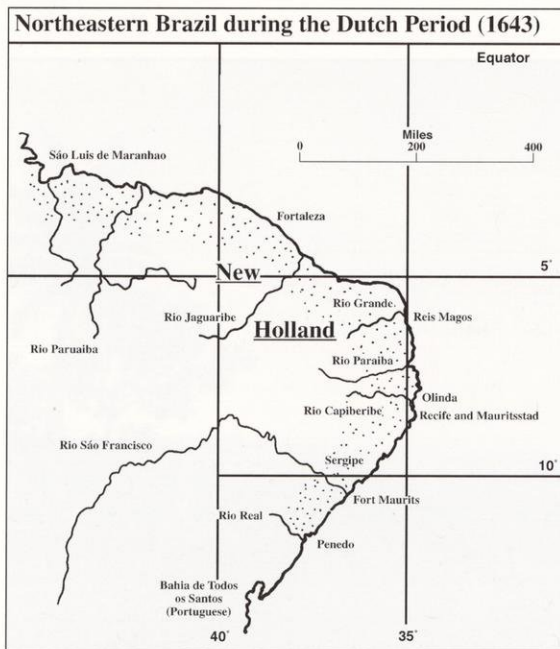


Fig. 2. Map of Dutch Brazil in the mid 17th century.

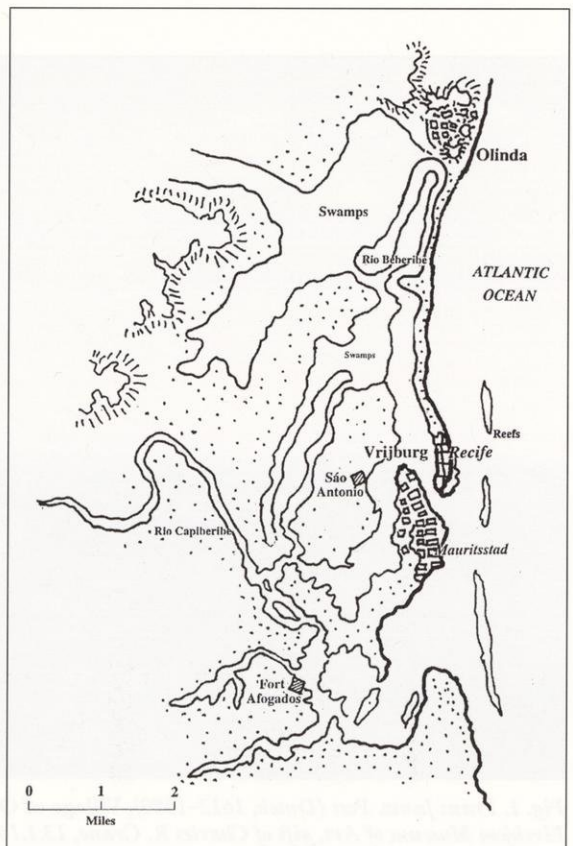


Fig. 3. Map of Recife, Olinda, and surrounding Várzea, 1645.



centuries after Post's visit, central Olinda still retains charming qualities, including a large historic district where some Portuguese buildings portrayed in the Elvehjem painting can still be found, including the Misericordia church built in 1599, the church of Bonfim built in 1611, and the Carmelite church and convent built in 1629.

## Frans Post

Frans Janszoon Post (fig. 4) was born in Haarlem, Holland in 1612, the son of stained-glass artist Jan Post. Orphaned at age two, he was brought up by his older brother, Pieter. We know little of his artistic training prior to his work in Brazil, but by the accomplished quality of his early Brazilian work, we can surmise that he had formal art training in Holland before being selected to make the journey to Brazil. He must have traveled to other regions under the control of the Dutch West Indies Company, such as Africa; one of his drawings from Africa exists in the British Museum (which acquired other Post drawings in 1753 from the Hans Sloane collection).



*Fig. 4. Jonas Suyderboef (German, 1600/13–1669) after Frans Hals (Dutch, 1581/85–1666), Frans Post, engraving, 10<sup>3</sup>/<sub>4</sub> x 9<sup>7</sup>/<sub>8</sub> in. Courtesy Graphische Sammlung Albertina, Vienna.*

Post was twenty-four years old when he embarked from Texel, Holland on October 25, 1636 with the governor general of Dutch Brazil, Johan Maurits van Nassau-Siegen (1604–1679) (fig. 5), on a voyage to Brazil along with fellow artists Albert Eckhout (1610–1666), Gillis Peeters (1612–1653), Georg Markgraf (1610–1643), and others to the new world of tropical Brazil. Frans Post's brother Pieter was employed as an architect by Johan Maurits; Pieter probably recommended that his employer take Frans as an artist on the expedition. The journey from Holland to Brazil took three months; the expedition ships finally landed in Recife in January, 1637 (fig. 6).<sup>3</sup>

Governor Maurits took with him scholars, artists, scientists, and cartographers to record the new land. In all, forty-five specialists came to reside in the governor's palace of Vrijburg (meaning "Victory" in Dutch), which he built near Recife.<sup>4</sup> The Dutch West Indies Company favored the development of Recife over Olinda because of its excellent natural harbor. The expansive palace had two tall towers and was surrounded by extensive gardens filled with tropical plants and an aviary.<sup>5</sup> In



*Fig. 5. Unknown copy after P. Nasson, Johan Maurits, ca. 1650, oil on canvas, 31 x 25<sup>1</sup>/<sub>8</sub> in. Courtesy Museu Nacional de Belas Artes (National Museum of Fine Arts), Rio de Janeiro, Brazil. Photo by Raul Lima.*



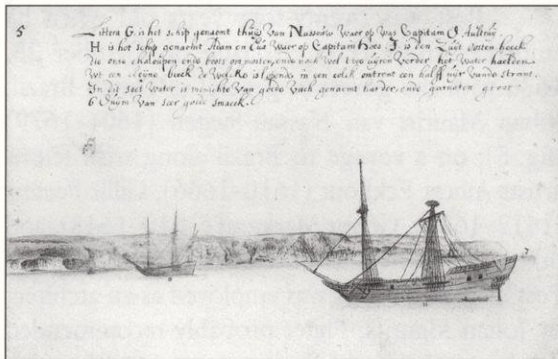


Fig. 6. Frans Jansz. Post (Dutch, 1612–1680), The Fleet of Johan Maurits, 1 January 1637 (off the coast of the Cape Verde Islands during the passage to Brazil), drawing. Courtesy Nederlands Scheepvaartmuseum (National Maritime Museum), Amsterdam.

these gardens Post took the opportunity to draw and paint directly from nature, observing both the fauna and flora of this new land. Post traveled throughout Dutch Brazil from Maranhão in the north to Fort Maurits in the south, a coastal journey of over one thousand miles. In this setting he developed the new genre of tropical landscapes. At least sixty drawings by Post have survived from his period in Brazil (1637–1644); thirty one are located at the British Museum and four are in the Louvre. They meticulously document his interest and wonderment in the New World and include topographical studies, sugarcane plantations, landscapes, and the inhabitants, all done with a precise attention to detail.

By early 1644 he was back in Haarlem, having returned with Johan Maurits, where he continued painting Brazilian themes. He married Jannetje Bogart in 1650 and was widowed in 1664.<sup>6</sup> The Guild of St. Luke of Haarlem recognized his talents and artistic contribution when they made him a member in 1646 and guild officer and treasurer from 1658 to 1659. His last dated painting is *Várzea of Pernambuco*, signed and dated “F. Post 1669,” in the Kunstmuseum collection in Dusseldorf. He may have continued painting after this date, but some scholars suggest that he was overtaken by alcoholism.<sup>7</sup> On his death in 1680 he was buried in the Groote Kerk of Haarlem.



Fig. 7. Title page of *Rerum per octennium in Brasilia* by Caspar Barlaeus, published in Amsterdam in 1647, an account of the Maurits' expedition. Photograph courtesy James Ford Bell Library, University of Minnesota.

The didactic value of Post's meticulous style was recognized when Caspar van Baerle (Caspar Barlaeus), also a member of the expedition, used Post's drawings to illustrate his *Rerum per octennium in Brasilia*, (see title page, fig. 7) published in Amsterdam in 1647. Post's work also illustrates François Plante's *Mauritiados*.<sup>8</sup> His illustrations have an exactness atypical of the period. Together, these two volumes are the primary visual records of seventeenth-century tropical Brazil and contribute to the foundation of natural history as a science.

## The Elvehjem Painting

In 1911 and 1912 Paul S. Reinsch, professor of political science, purchased a group of 155 paintings in Germany, including Post's *Village of*



*Olinda*. The paintings were exhibited in 1913 at the State Historical Society of Wisconsin, which included the university library at that time.<sup>9</sup> In 1913 he sold it along with fifty-nine other paintings to Charles Crane, president of Crane Plumbing Company, who donated the pictures to the University of Wisconsin.

The painting is a fully realized and complete work of art from Post's mature period, the productive decade of the 1660s. Though not dated, its approximate date can be ascertained by comparing it to other known, dated works by Post, such as *General View of Olinda* in the Octales Marcondes Ferreira Collection, São Paulo, Brazil, signed and dated "F. Post, 1665;" and the *Ruins of the See of Olinda* in the Rijksmuseum, Amsterdam, signed and dated "F. Post, 1662." The Elvehjem's picture is signed "F. Post" in the lower right tropical foliage area and shows no sign of being retouched.

The Elvehjem's *View of Olinda* demonstrates Post's meticulous rendering of fauna and flora. He presented the animals and plant life in the foreground to give them prominence. Trees jut up

above the horizon and draw attention to the right side of the painting, lending a sense of scale and providing contrast to the primarily horizontal and diagonal layering of the composition. This treatment, reminiscent of views in other Dutch landscapes, provides a bridge between the vast sky and exotic foliage. Because Post's painting was so detailed, we can identify some species of the plants (see diagram in fig. 8): The tall palm tree on the extreme right resembles *Cocos nucifera*, known by its popular name in Brazil as "Côco da Bahia" or coconut palm.<sup>10</sup> The tree immediately to the left of the palm appears to be a *Bombacopsis glabra*, popularly known as "Castanha do Maranhão," a type of fruit tree with nuts.<sup>11</sup> Post also used many nearly identical trees in other such paintings as *The Varzea Landscape with Casa-Grande*, signed and dated 1664 (John and Mabel Ringling Museum, Sarasota, Florida). Near Post's signature in the Elvehjem painting is a red, leafy plant that might be *Ananas comosus* (Bromeliaceae) of the pineapple family<sup>12</sup> known by its popular name as "ananás" or "abacaxi." An identical ananas plant is found in Albert Eckhout's painting, *Still Life with Coroa-de-Frade*

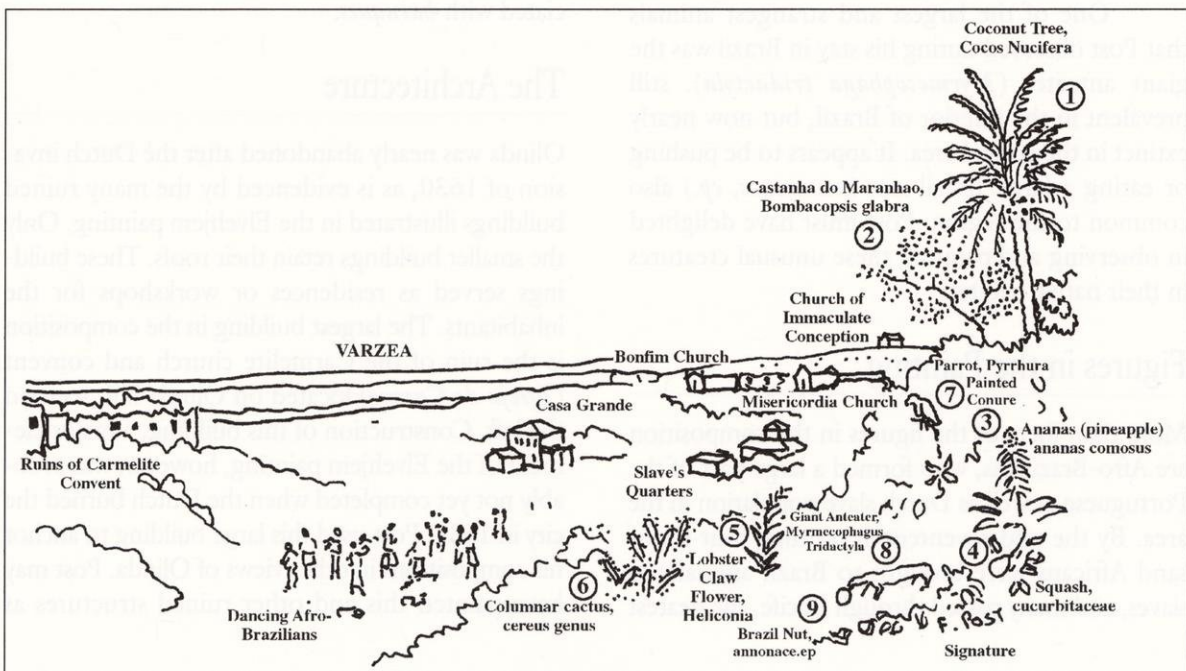


Fig. 8. Diagram of Elvehjem painting.



(Nationalmuseet of Denmark, Copenhagen).<sup>13</sup> Adjacent to the ananas in the Elvehjem painting is a squashlike vegetable, possibly a member of the *Cucurbitaceae* with a heavily leaved vine intertwined throughout the foliage on the right.<sup>14</sup>

The two animals in the picture are a parrot and an anteater. Immediately to the left of the anteater are a red flower and a cactus, still common in Brazil. The red flower, because of its color and leaves, is most likely *Heliconia*, known in English as “lobster claw.”<sup>15</sup> The cactus may be of the genus *Cereus*, a type of columnar cactus known by its popular Portuguese name as “*xique-xique*” cactus.<sup>16</sup> On the right side of the painting the parrot holds a nut in his beak and a fruit in his claw. The parrot is of the genus *Pyrrhura*, possibly the painted conure or blue-headed parrot found in northern Brazil, which is distinguished by blue head feathers, red breast, green wings, and some yellow markings.<sup>17</sup> It is noteworthy that a parrot appears in the painting, because Brazil was sometimes known as the “land of parrots.”<sup>18</sup> Post used this bird in other similar paintings, including *The Franciscan Cloister in Igaracu* (Historisches Museum, Frankfurt am Main, Germany).

One of the largest and strangest animals that Post observed during his stay in Brazil was the giant anteater (*Myrmecophaga tridactyla*), still prevalent in the interior of Brazil, but now nearly extinct in the coastal area. It appears to be pushing or eating a large Brazil nut (*annonace, ep.*) also common to the region. Post must have delighted in observing and painting these unusual creatures in their native habitat.

## Figures in the Painting

More than forty of the figures in the composition are Afro-Brazilians, who formed a large part of the Portuguese as well as Dutch slave population in the area. By the mid-seventeenth century, four-thousand Africans were brought to Brazil annually as slaves, and many passed through Recife, the nearest

geographic point between the American and African continents.

On the balcony of the white house in the center of the painting is a man with a hat who might be the owner. An Afro-Brazilian man in the street gestures to him. The long shadows in the composition might signify the end of the work day. The shadow detail is further heightened in the descriptive representation of the fruits and baskets.

In the foreground a group of Afro-Brazilians who are eating and dancing are dressed in European-style clothing with blouses and corsets in red, green, and yellow fabric. Women and men both wear skirts, though different in length. The women’s skirts are long and of solid colors; the men’s skirts are short and white. The dance, possibly brought from Africa to Pernambuco, may be one of the secular dances of the *batuques*<sup>19</sup> still practiced in Brazil today. Off to the right of the dancing group a male figure plays a drum that resembles the conical *atabaque* drum, still in use in northeastern Brazil.<sup>20</sup> In another Post painting of Olinda located in the National Museum of Fine Arts in Rio de Janeiro the *atabaque* drum appears with the *urucungo*, a stringed African instrument also associated with *batuques*.

## The Architecture

Olinda was nearly abandoned after the Dutch invasion of 1630, as is evidenced by the many ruined buildings illustrated in the Elvehjem painting. Only the smaller buildings retain their roofs. These buildings served as residences or workshops for the inhabitants. The largest building in the composition is the ruin of the Carmelite church and convent (*Igreja do Carmo*) located on Olinda hill, seen on the left. Construction of this building, a major element of the Elvehjem painting, however, was probably not yet completed when the Dutch burned the city in 1631. Post used this large building to anchor his compositions in other views of Olinda. Post may have painted this and other ruined structures as



testimony to the Portuguese rule that had ended, but was not forgotten.

The three buildings in the center right of the composition may be slaves' quarters, with a small workshop attached. They include a small, white tower with a quatrefoil roof and are arranged around a courtyard. These buildings are strategically positioned opposite the large, white house. These vernacular structures exhibit a Portuguese colonial building technique called *pau-a-pique* that uses adobe with a wooden frame as support.<sup>21</sup> This contrasts with the ruined churches in the background, many of which were made of stone imported from Portugal as ships' ballast. The large, white two-story house that dominates the center and middle ground of the picture is a typical Portuguese colonial residence of the type known as *casa grande* with quatrefoil roof, balcony, and numerous doors and windows.

The path that leads down the center of the composition became the modern street called Rua de Bonfim: it passes the Carmelite church on the left and heads towards the Misericordia church, found in the distance on the right at the end of the path (fig. 9). In order to sketch what would later become the Elvehjem painting, Post must have positioned himself with his back toward the sea, looking northwest near the location where the path begins. This vantage point is slightly up the hill from the Carmelite beach (*praia do Carmo*). Adjacent to the Misericordia church, near the horizon, are the ruins of the church of Bonfim. The architecture of these two ruined churches in the Elvehjem painting is particularly important as it documents typical features of Portuguese colonial renaissance ecclesiastical structures during the seventeenth century. The churches of Bonfim and Misericordia both have square facades with pilasters at each corner and a triangular pediment, central doorway, two upper windows, and a deep central nave.<sup>22</sup> Following the 1654 expulsion of the Dutch, the Portuguese rebuilt and enlarged

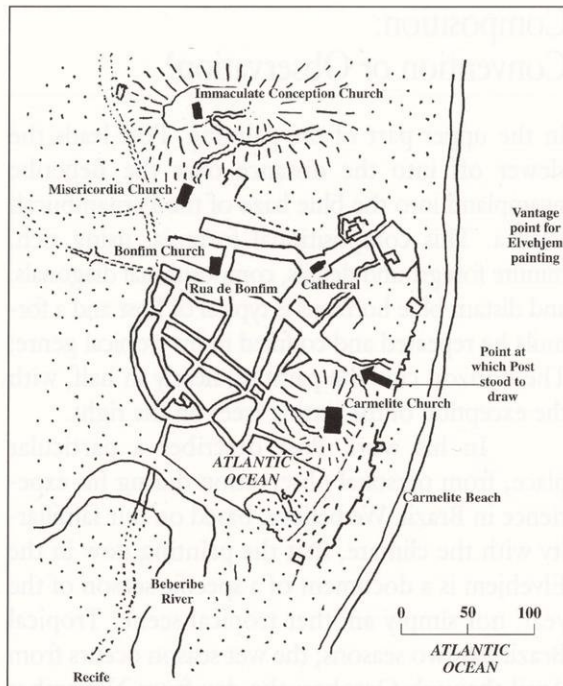


Fig. 9. Map of Olinda, ca. 1630.

these structures adding elaborate baroque facades, including tall doorways and windows with shutters. Portuguese builders added a large bell tower to the Misericordia church in 1720 to replace the shorter campanile. Some structures in the painting still exist today, further lending importance to the Elvehjem picture because it documents the condition of these buildings during Dutch rule. The small chapel on the distant hill in the Elvehjem painting is today the Convent of the Immaculate Conception (*Convento do Conceição*). The Elvehjem painting documents an early version of the church as a simple chapel with a single nave and undecorated facade with a door. The chapel has a roof, indicating its continuing use during the Dutch occupation; this confirms the account that Johan Maurits encouraged and tolerated religious freedom during his tenure as the governor general of Dutch Brazil.



## Composition: Convention or Observation?

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In the upper part of the painting, Post leads the viewer off into the distance over the Beberibe swampland into the blue haze of the Pernambucan *Várzea*. This compositional formula, using rich, minute foreground details, compositional diagonals, and distant blue horizons is typical of Post and a formula he repeated and codified in his tropical genre. The horizon cuts the painting nearly in half, with the exception of the jutting trees on the right.

In his work Post describes a particular place, from personal observation during his experience in Brazil. We believe, based on our familiarity with the climate, that the painting now in the Elvehjem is a document of a specific season of the year, not simply another tropical scene. Tropical Brazil has two seasons; the wet season occurs from April through October; the dry from November through March. During the rainy season the sky can be gray and overcast with huge clouds that bring torrential rains. In the dry season, skies are bright blue and almost cloudless. The painting documents the painter's memory of the sky during the month of October or November, during that short period between the late wet and early dry seasons. The foliage is still intensely green in color indicating recent rainfall, not yet showing the brown hues of the dry season. The November sky has some clouds, and the gray winter overcast has usually ended. We are convinced that Frans Post would have carefully observed and painted the effects of the seasons in detail, especially effects of the weather on the sky which takes up nearly one half of the painting.

The sky in the Elvehjem painting is similar to many seventeenth-century Dutch paintings and resembles similar work by Salomon van Ruysdael (1600–1670), Pieter de Molijn (1595–1661), or Esaias van de Velde (1591–1630). Many scholars suggest that the skies in Post's paintings are primarily convention or imitations of those of his Dutch contemporaries. Although he was surely influenced by them, we think that in this case he

incorporated personal observation and portrayed a specific season of the year. Like fellow artist Eckhout, who favored painting in his studio during the Brazilian rainy season, Post must have done the same, traveling the countryside and sketching during the dry season, then painting when travel became impossible. Technical difficulties also limited his artistic output while in Brazil, because oil paints in the seventeenth century were prepared and kept in animal bladders (making open air painting impossible until mid-nineteenth century when paint became available in tubes). This may account for the few paintings completed while in Brazil. Scholars debate the exact number of paintings that Post created in Brazil, but six dated works have survived.

## The Rio de Janeiro Painting

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Another view of Olinda in Post's oeuvre that closely resembles the Elvehjem's work is located in the National Museum of Fine Arts in Rio de Janeiro (fig. 10). The Rio picture, smaller than the Elvehjem work, is painted on hardwood, while the Elvehjem painting is painted on canvas. This Rio painting could have served as a model for the Elvehjem picture. This smaller work was probably painted by Post during the 1660s, as was the Elvehjem picture, and it resembles many of his other views of Olinda. Both the Rio and the Elvehjem paintings have the same vantage point and compositional elements.

During the 1967 cleaning of the Rio painting, many new details emerged when the thick, discolored varnish was removed. The cleaned picture revealed details of fauna and flora in the foreground and architectural elements in the distance, thereby allowing a good comparison of the two pictures. Although the two paintings have similar themes, the technique of execution is quite different. This Rio painting has a more gestural handling of the paint and short, loose brushstrokes, while the Elvehjem painting has an almost enamellike finish and is meticulously painted. The Elvehjem painting is in remarkably good condition with little





Fig. 10. Frans Jansz. Post (Dutch, 1612–1680), Ruins of the Carmo Convent, Olinda (*View of Olinda*), ca. 1660s, oil on hardwood panel, 13 <sup>3</sup>/<sub>8</sub> × 18 <sup>1</sup>/<sub>2</sub> in. Courtesy Museo Nacional de Belas Artes (National Museum of Fine Arts), Rio de Janeiro, Brazil. Photo by Raul Lima.

retouching, considering its age and fragile canvas support. It was cleaned and conserved in 1968 and attached to an additional sheet of canvas with wax. The original stretcher was replaced by a modern version, normal for paintings of this age.

It is possible that Post, like such Dutch compatriots as Jacob van Ruisdael and Jan van Goyen, used copper resinate green pigment in his paintings,<sup>23</sup> because most of the greens in most of his paintings, including that of the *Elvehjem*, are quite dark, nearly brown. Copper resinate, also known as verdigris, is at first bright and intense and would have resembled the actual tropical foliage, but it fades with time, thereby altering the chromatic balance of the picture.

Both the Rio and the *Elvehjem* picture contain exotic flora and fauna, ruins, dancing slaves, and

a drummer. The *atabaque* drummer appears in these and many other Post paintings of Afro-Brazilians, such as the *Panoramic View of Olinda*, in the Ema Klabin collection in São Paulo, Brazil. In the Rio painting, the Carmelite church appears on the left with towering trees on the right. In the center of the composition is a large two-story house with quatrefoil eaves, quite similar to a structure in the *Elvehjem* picture. In the distance, again, is the Pernambuco Várzea. Large well-defined clouds accent this picture, and a bright blue sky was revealed in the cleaning.

Post's landscapes in this period emphasize the prominent features of terrain, the prevalence of fantastic natural beauty, and the cultural attributes of the inhabitants. The elements of an expansive sky reaching down to meet the rich Pernambucan



countryside, the meandering river, and a slight blue haze hanging over the swamplands of nearby Recife are treated in a manner that is typical of Dutch seventeenth-century pictures, but Post imbued them with a special tropical quality. Pernambuco is a flat land not unlike Post's native Holland. He took easily to the Brazilian landscape and adapted his Dutch painting style to an exotic, tropical setting, thereby creating a new genre. The Elvehjem's *Village of Olinda* shows a fascinating portrayal of Brazilian minutiae through Post's artistic eye.

Iberian colonial paintings of the same period, in contrast, are predominantly religious. Few landscapes of this new world were created, but one that stands out is the famed *Nuestra Senora de Cerro de Potosi, Bolivia* (Our Lady of the Silver Mountain of Potosi) (fig. 11) painted about 1680, in the collection of the Museo de la Moneda (Museum of Money), Potosi, Bolivia. The view is emblematic of the Catholic faith in which the Madonna appears as the silver mountain, surrounded in the sky by the Holy Trinity, with members of the Spanish nobility in the foreground. In fact there are no comparable nonreligious Iberian landscapes of the Americas from this period. By comparison, Post's works are similar to the eighteenth-century Venetian scene painters such as Caneletto, who also emphasized great attention to detail and topographical accuracy.

## Conclusion

The best way of assessing the important artistic achievements of Frans Post and the other painters who accompanied Johan Maurits is by comparing their innovative role as recorders of what they called the New World and their rigorous documentation of this exotic land. Under Maurits's enlightened patronage, they devoted themselves to recording the inhabitants, animals, plants, natural scenery, architecture, and other features in Brazil, that they had observed first hand between 1637 and 1644. Prior to Post's visit, many Europeans thought this new continent was inhabited by monsters and demons. Such a portrayal is found in the work, for example, of sixteenth-century French surgeon Ambroise Pare in *Regis Primarii et parisiensis chirurgi* of 1582.<sup>24</sup>



Fig. 11. Unknown, *Nuestra Senora de Cerro de Potosi, Bolivia* (Our Lady of the Silver Mountain of Potosi, ca. 1680, oil on canvas,  $4\frac{3}{4} \times 3\frac{3}{8}$  in., Museo de la Moneda, Potosi, Bolivia. Photo courtesy Carlos Rúa.

Following the discovery of the New World in 1492 and Brazil in 1500, draftsmen, cartographers, and painters in Europe were swayed by superstition, prejudice, and the legacy of classical antiquity, without distinguishing between the observed world and the imaginary.

Of the roughly 140 known paintings by Post, the Elvehjem picture is one of the largest, best preserved, and most beautifully crafted. Johan Maurits was so impressed with Post's renderings of Brazil that he gave King Louis XIV of France twenty-nine paintings by Post (including four now in the Louvre), among other historical artifacts. Post's importance to the history of landscape painting in the Americas cannot be overstated. All of Post's paintings, like those of his contemporaries, were painted in the studio and not *en plein air*. Even though the Elvehjem *Village of Olinda* is an outdoor scene, it was probably sketched between 1637 and 1644, then later fully realized during the 1660s in Holland.



Landscape painter Frans Post was an excellent craftsman and took the contemporary Dutch painting style, known for its meticulous renditions, and adapted it well to the tropics. He became an unsurpassed interpreter of tropical and Pernambucan nature. Perhaps his greatest contribution is as the great documentarian of the sugar cycle, creating the principal visual record of Brazil's colonial life as well as its architectural history.

The Elvehjem's *Village of Olinda* documents an almost pristine image of the Pernambuco coast, which has been tragically ravaged by urban sprawl, pollution, and widespread ecological damage. Recife's splendid harbor is almost ruined. Even though Olinda itself is preserved as a historic town (having been declared an international cultural heritage area by the United Nations), the pressures of development have nearly destroyed the beaches, and

killed the fantastic wildlife so beautifully memorialized by Post. The enchanting Várzea is today covered by shopping malls and high-rise apartment houses. Metropolitan Recife, of which Olinda is now a suburb, has over five million people with some of the largest ghettos in Brazil. The Elvehjem painting is an important and marvelous record of the tropical paradise that Post was privileged to visit centuries ago. Fortunately the painting keeps alive this memory for all of us to enjoy.

*Anton Rajer is an international art conservator based in Madison with a background in art history. He has spent several years in Brazil, teaching and lecturing on conservation. Carlos Roberto Levy, a former director of the Antonio Parreiras Museum and the Rio de Janeiro State Historical Museum, is an art critic and historian and author of five books on Brazilian art. He lives in Rio de Janeiro, Brazil.*

## Acknowledgments

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# In Context: *Village of Olinda, Brazil* by Frans Post<sup>1</sup>

LESLIE ANN BLACKSBERG

In the Elvehjem Museum of Art, the *Village of Olinda, Brazil* (fig. 1) by Frans Post (Dutch, 1612–1680) is located at the end of a gallery devoted to seventeenth- and eighteenth-century European art facing a gallery of American art—a position befitting a work that marks the contact of the expanding Dutch Republic with the New World. This essay complements the focus exhibition *Frans Post's Village of Olinda, Brazil* (ca. 1660), shown at the Elvehjem Museum from 8 April to 31 May 1998. The essay explores, as does the exhibition, the significance of the painting's key motifs: the demolished buildings of the city of Olinda, the depiction of Brazilian flora and fauna, and the representation of African slaves. The essay, however, further analyzes the place of the *Village of Olinda* within Post's oeuvre and shows how the Elvehjem painting demonstrates the Dutch fascination for the new world of Brazil.

## Overview of Post's Life and Artistic Production

Born in 1612 in Haarlem, Frans Post came from a family of artists.<sup>2</sup> His father, Jan Jansz. Post (d. 1614), was a stained-glass painter, and his brother, Pieter (1608–1669), was a painter and an architect of great prominence, who during his career served both Constantijn Huygens, the secretary to the stadtholder of the Netherlands, and the stadtholder himself, Frederik Hendrik. Virtually nothing is known about Frans before his employment in 1636 by Count Johan Maurits of Nassau-Siegen, the governor of the Dutch colony in northeast Brazil (fig. 2). Appointed by the West Indies Company, Johan Maurits was mandated to consolidate and defend the Brazilian territories against the Portuguese and, most important, to increase the profits of the sugar industry.<sup>3</sup> The count, however, refashioned and



Fig. 1. Frans Jansz. Post (Dutch, 1612–1680), *Village of Olinda, Brazil*, ca. 1660, oil on canvas, 32 1/2 x 51 1/2 in. Elvehjem Museum of Art, gift of Charles R. Crane, 13.1.16.





Fig. 2. Frans Janz. Post (Dutch, 1612–1680), Portrait of Count Johan Maurits of Nassau-Siegen, ca. 1647, engraved by Theodor Matham (Dutch, 1605/6–1676), engraving, 14 3/4 x 9 1/2 in. From Caspar Barlaeus, *Rerum per octennium in Brasilia* (Amsterdam: Blaeu, 1647). Photograph courtesy of James Ford Bell Library, University of Minnesota.

enlarged this mission to express the ambitions of a humanist prince who built palaces and astronomical observatories in addition to making collections of exotic animals and plants.<sup>4</sup> With the expressed purpose of exploring and documenting the Brazilian colony, Johan Maurits's Brazilian entourage consisted of Post, painter Albert Eckhout, geographer Georg Marcgraf, and naturalist Willem Piso.<sup>5</sup>

We know of seven extant paintings from Post's Brazilian residency, which lasted from 1637 to 1644, the length of Johan Maurits's governorship.<sup>6</sup> In the years immediately after his return to Haarlem, Post seems to have been producing decorative vignettes for the nine-sheet wall map *Brasilia*

*qua parte paret Belgis* published in 1646. He also executed thirty-one drawings that served as the basis for the engraved illustrations for the volume lauding Johan Maurits's governorship *Rerum per octennium in Brasilia* (1647) by Caspar van Baerle (Caspar Barlaeus, in the Latin form).<sup>7</sup> In 1646, he joined the Guild of St. Luke and began to produce a body of work devoted to the Brazilian landscape of which some 140 still exist. Post seems to have stopped painting in 1669, the year of his last dated painting, and he died in 1680. In his eighteenth-century biography of Dutch artists, Arnold Houbraken acknowledged Post's success and noted that his Brazilian landscapes hung in stadtholder Frederik Hendrik's country palace.<sup>8</sup>

### The *Village of Olinda, Brazil* in Post's Oeuvre

The *Village of Olinda* is divided nearly in half between land and sky, with the horizon blurred in a band of blue atmospheric haze. Bold alternating tonalities color the landscape from the green, browns, and reds of the exotic vegetation in the foreground *repoussoir* (a framing device) to a strip of brown earth leading into the composition's center, which is followed by a stripe of yellow sunshine juxtaposed to the line of atmospheric haze. The major motifs of the Elvehjem painting—the *repoussoir*, the group of slaves, and buildings of Olinda—each occupy a discrete position within the composition. There is little mixing among the elements. Tropical plants and animals appear only in the *repoussoir* and not, for example, near the buildings which are shrouded by dense, undifferentiated shrubbery. While there are tiny figures near the more distant buildings, the slaves have a distinct relieflike appearance and seem out of scale in relation both to the *repoussoir*, where they seem too small, and to the nearest building, where they seem too large.

Post's Haarlem paintings in general exhibit the tonal landscape and compartmentalized compositions seen in the *Village of Olinda*. For example, the *Brazilian Landscape* (1665) (Herbert F. Johnson Museum of Art, Cornell University) (fig. 3) also exhibits a pattern of hues across the breadth of the landscape. Moreover, the *Brazilian Landscape* has





Fig. 3. Frans Janz. Post (Dutch, 1612–1680), *Brazilian Landscape*, 1665, oil on canvas, 18<sup>3</sup>/<sub>4</sub> x 25<sup>1</sup>/<sub>8</sub> in. Herbert F. Johnson Museum of Art, Cornell University, 59.093.

two *repoussoir* areas, one in each foreground corner, that except for a single great anteater are mostly filled with exotic vegetation. As in the Elvehjem's *Village of Olinda*, the Cornell painting has a group of Africans set apart near the foreground. The buildings, a sugar mill and its attendant structures, form an individual unit within the composition that is set against the broad landscape and open sky. The additive quality of Post's pictorial organization—separate elements put together to make a whole—may result from the circumstances of the artist's production: Using numerous sketches he had made in Brazil, Post combined and recombined the sketched elements to make new paintings once in Haarlem.<sup>9</sup>

Post's representation of the landscape, however, also belongs to the larger tradition of Dutch painting. His use in particular of the tonal landscape and the *repoussoir* connects him with Dutch artists of an earlier generation, for example, Hercules

Segers (1589/90–1633–38) or Roelandt Savery (ca. 1576/78–1639), but sets him apart from those practicing around the middle of the seventeenth century, such as Philips Koninck (1619–1688) or Jacob van Ruisdael (ca. 1638/29–1682). The affinities between the earlier landscapists and Post are pronounced. Segers's *House near Steep Cliffs* (Museum Boymans-van Beuningen, Rotterdam) from the 1620s, like the *Village of Olinda*, has a tonal landscape and a blue strip of atmospheric haze, while Savery's *Forest Scene with Hunters* (private collection, The Netherlands) (ca. 1617–20) has a dense vegetal *repoussoir* filled with birds and deer.<sup>10</sup> The same characteristics that *Village of Olinda* shares with the previous generations of artists distinguish it from the pictures of Koninck and van Ruisdael, whose broad landscapes are naturalistically sun-dotted and free from contrived framing devices.<sup>11</sup>



In the *Village of Olinda* and the majority of Haarlem paintings where it is employed, the *repoussoir* is the locus for display of unusual, un-European animals and plants that inhabit Brazil. The plants and animals in the *repoussoir* are rendered in sharp detail, making some plants recognizable at least to the level of genus, for example, the white-flowered *heliconia* and the *cecropia* with its star-shaped leaves.<sup>12</sup> Also depicted are an anteater pushing a termite ball, an Amazon trogon, and a coconut palm. In the *Village of Olinda*, the vividness and exactness of the *repoussoir* contrasts with the depiction of the generalized round and green bushes and trees in the rest of the composition. This contrast between the specific representation of foreign animals and plants in the foreground and the generic greenery elsewhere in the composition only emphasizes the *repoussoir* as the site for exotica in the *Village of Olinda* as well as other Haarlem paintings by Post. While virtually a constant element, the physical size of the *repoussoir*, the number of its inhabitants, and its placement vary from composition to composi-

tion. In the *Brazilian Landscape* from the Herbert F. Johnson Museum of Art, the *repoussoir* is smaller than the Elvehjem's, the plants less varied with a single great anteater shown in profile. The *repoussoir* in the *Brazilian Landscape with a Jesuit Church* (1665) (The Detroit Institute of Arts), however, extends across the entire foreground and shows a large lizard, an armadillo, a boa constrictor eating a rabbit, and a great variety of plants.<sup>13</sup>

The figures of the dancing slaves are significant in the Elvehjem painting and a recurring motif in Post's Haarlem paintings. From the period of the Portuguese occupation of Brazil, slaves were brought from the Gold Coast of Africa to perform the heavy labor required in raising cane and processing sugar. Despite his otherwise humanistic inclinations, Johan Maurits continued and even intensified this practice.<sup>14</sup> In the *Village of Olinda*, the slaves are shown not at the sugar mill but gesturing and turning in a manner that resembles dancing. Their arms are extended as if they are swinging each other by the arms; they touch and twist. A woman



Fig. 4. Frans Jansz. Post (Dutch, 1612–1680), View of Olinda with inscription Ruwyn van Stad Olinda in Brasil, n.d., oil on canvas, 36 1/2 x 43 3/4 in. Museo Nacional de Belas Artes, Rio de Janeiro, Brazil



turns away from a man who tries to embrace her. Some figures stand or sit on the side, eating melon. The dancing and turning poses are even more pronounced among the Africans in the *Brazilian Landscape*. In both the Elvehjem and Cornell paintings, the men are in white, knee-length skirts, while the women are in blouses with white puffed sleeves, with skirts and bodices alternating between bright reds and umbers. The colors of their dresses in the *Village of Olinda* make a decorative pattern, visually linking them with the reds and yellows found among the flora and fauna in the *repoussoir*.

The city of Olinda is one of the more popular subjects of Post's Haarlem paintings; Joaquim de Sousa-Leão records fifteen depictions of the city, including the Elvehjem composition, in his important monograph on Post. These images either show general views of the city, like the *Village of Olinda*, or concentrate on individual structures, for example, the See of Olinda or the Carmelite monastery.<sup>15</sup> Post sometimes varies the viewpoint as in the painting of Olinda in Rio de Janeiro (fig. 4) that looks

towards the sea, unlike the Elvehjem painting that faces inland. Under Portuguese rule, Olinda was renowned for its beautiful churches. Yet in the Elvehjem painting such institutions as the Carmelite monastery at far left are in a ruinous state as a direct result of the Dutch occupation. Olinda and neighboring Recife were the first sites conquered from the Portuguese by West Indies Company forces in 1630. Unable to defend both cities against continuous guerilla attacks, the Dutch chose to fortify Recife because it was a natural port. On November 24, 1631, the Dutch pillaged and then abandoned Olinda. Van Baerle evokes the sad state of the city portrayed in the Elvehjem painting: "But we are people who are moved by beauty and could do nothing other than mourn when the roofs of the religious and secular, public and private buildings . . . were demolished and thrown on the ground."<sup>16</sup>

The relationship between Post's Haarlem paintings and the seven works executed in Brazil may be demonstrated by comparing the *Village of Olinda* to the *River São Francisco* (1638)(fig. 5).



Fig. 5. Frans Janz. Post (Dutch, 1612–1680), River Sao Francisco and Fort Maurits, 1638, oil on canvas, 24 1/2 x 37 3/8 in. Louvre, Paris. Photograph courtesy Giraudon/Art Resource, NY.



While the Elvehjem painting is filled with buildings, figures, plants, and animals in a layered composition, the image of São Francisco is strikingly simple, a wedge of land with a cactus, a capybara, the river, and the fort erected by Johan Maurits on the distant hilltop. The sense of vast space seen in the *River São Francisco* also characterizes Post's other Brazilian paintings. Moreover, the Brazilian paintings are considered to have been rendered on the spot.<sup>17</sup> Yet the carefully articulated composition and perfectly poised capybara of the São Francisco picture seem to contradict this suggestion of open-air creation. It is more likely that the Brazilian paintings as well as those done later in Haarlem were executed from sketches that were probably rendered on the spot, according to the usual practice of landscapists in the seventeenth century.

Like the fort in the São Francisco picture, the Brazilian paintings made under the direct patronage of Johan Maurits document major colonial sites, particularly fortifications, as well as the peoples, the plants, and the animals found in Brazil. *Fort Keulen on the Rio Grande* (fig. 6), for example, shows four Tapuya Indians, with their weapons and a canoe, where Johan Maurits received a delegation of Tapuyas in 1638.<sup>18</sup> The simple and direct depictions of land, water, and sky in the early pictures and the often awkward appearance of the figures in them (the Indians are too large in relation to Fort Keulen behind them) have led to speculation about Post's initial artistic sources, such as his brother, Pieter Post.<sup>19</sup> Because nothing is known about Post's training, all such speculations must be measured against the artist's need to render topographic images for his patron, which may have been the most important influence.

In addition to the paintings, Post designed decorative engravings for the *Brasilia qua parte paret Belgis* (1647) and for van Baerle's *Rerum per octennium*. Both in theme and style, the illustrations contribute to the understanding of Post's *oeuvre* and the place of the *Village of Olinda* within it. *Brasilia qua parte paret Belgis* describes the coastal region of the four captaincies held by the Dutch: Segripe, southern Pernambuco, northern Pernambuco with Itamaracá, and Paraíba with the Rio Grande.<sup>20</sup> Marcgraf was the cartographer, and his work remained the most accurate depiction of northeast

Brazil until the nineteenth century. In the uncharted territory of the inland is a series of vignettes depicting garlands of Brazilian fruit, silhouettes of animals and birds such as ostriches and anteater, and four scenes of naked Indians hunting and making war. Within the map sections for northern Pernambuco and Paraíba are illustrations respectively of a sugar mill and a procession of figures carrying caskets of processed sugar under guard. A drawing of a water-driven mill (Musée Royal des Beaux Arts, Brussels), marked for transfer, corresponds to the image in the map in the detailed treatment of the watermill and press and the general style of the tiny figures of the African slaves who worked the mills. On the basis of the similarity between the Brussels drawing and the Pernambuco sugar mill illustration, Post is generally accepted as the designer for this map.<sup>21</sup>

Post's image of the sugar mill has an economic message that distinguishes it from other forms of map decoration. From antiquity maps were decorated with exotic and even fantastic beings such as monsters and dragons. Because of the discoveries made during the period of European exploration in the fifteenth and sixteenth centuries, map decoration became increasingly ethnographic, depicting native animals, birds, and indigenous peoples. The 1519 rendering of Brazil in the Lopo Homem-Reinel's Atlas (The Miller Atlas) (Paris, Bibliothèque Nationale) shows many species of birds as well as Indians in feather costumes, with only one anachronistic dragon.<sup>22</sup> The *Brasilia qua parte paret Belgis* continues this tradition of ethnographic and zoological representation, but the procession of the sugar caskets and the image of the sugar mill stress the economic aspirations of Dutch colonialism rather than the exotic aspects of Brazil.

Not surprisingly the image of the sugar mill permeates the literature on Dutch Brazil. The four map sections depicting the Dutch captaincies and Post's illustrations from the *Brasilia qua parte paret Belgis* were included as individual sheets in van Baerle's *Rerum per octennium* and in volume 11 of Joan Bleu's *Great Atlas* (Latin edition, 1662). While not employing images by Post, Piso's *Historia Naturalis Brasiliae* and Simon de Vries's *Curieuse aenmerckingen der bysondereste Oost en West-Indische* (1682) have depictions of a working sugar mill. The



sugar mill also figures prominently as a subject in Post's Haarlem paintings and appears in the background of the *Brazilian Landscape*.

The engravings that Post designed for the *Rerum per octennium in Brasilia* provide a visual overview of Brazil, showing panoramas of cities and fortifications as well as important battles with the Portuguese.<sup>23</sup> The pen-and-wash designs for the *Rerum* engravings in the British Museum<sup>24</sup> show no obvious corrections, and each is ornamented with a cartouche identifying the scene. Their finished appearance suggests that the drawings themselves were based on early sketches. In addition, twenty-one of the drawings are signed and dated (1645), firmly placing the production of the *Rerum* illustrations after Post's return to Haarlem. Four of the illustrations are close variants of paintings made by Post in Brazil for Johan Maurits: *View of Itamaracá*, the *River São Francisco*, *Fort Keulen on the Rio Grande*, and *Porto Calvo*. In the case of *Fort Keulen on the Rio Grande* (see fig. 6), the variations in the illustrations give additional detail that would express

the significance of the site to the audience who acquired the *Rerum* as opposed to the paintings for the count who was fully aware of the site's import. The painting of *Fort Keulen on the Rio Grande* depicts only the Tapuya Indians at the site where a delegation of them met Johan Maurits. In the illustration, however, the Indians greet a group of elegantly dressed Dutchmen, directly alluding to the event which is described in detail by van Baerle.<sup>25</sup> The *Rerum* image of Fort Keulen truly "illustrates," while the painting commemorates the event for someone who knew what happened.

The *Rerum* illustration of Olinda informs our understanding of the Elvehjem painting both in terms of their similarities and especially of the engraving's fundamental differences with the Elvehjem work. Signed and dated "1645" on the "post" in the foreground, the illustration shows partially destroyed buildings dotting the city hills. The key at the bottom makes it possible to identify the same structures in the Elvehjem painting. Appearing at the far left in the painting *Village of Olinda* are the



Fig. 6. Frans Janz. Post (Dutch, 1612–1680), *Fort Keulen on the River Rio Grande*, 1638, oil on canvas, 23 1/2 x 31 in. Louvre, Paris. Photograph courtesy Giraudon/Art Resource, NY.



ruins of the Carmelite monastery (D in the engraving), sometimes called the “Carmo.” On the hill towards the right, Post shows the See of Olinda above the Franciscan monastery (respectively B and C in the engraving). The large complex on the next hill at right is the Jesuit monastery (A in the engraving). In comparing a modern map (fig. 7) with both the *Village of Olinda* and the *Rerum* engraving (fig. 8), the latter engraving is slightly more accurate in terms of the general setting of the city. The engraving places the Carmo at the lip of the sea as it is in the modern map, while the view in the painting ends at the monastery and does not indicate the sea at all. The body of water in the background in the Elvehjem painting is the river Beberibe. The map further indicates, however, that the Franciscan monastery is on the curve of the coastline like the Carmelite monastery, and thus its placement on a hill just below the See of Olinda is incorrect in both

the illustration and the painting. In the engraving, the Franciscan monastery should appear near the grazing cattle, while in the Elvehjem painting it would be approximately where the *repossoir* stands. This discrepancy undermines one of the key beliefs in Post scholarship, namely that the engravings are topographically accurate and the Haarlem paintings are fantasies. Instead, as indicated by the Olinda illustration and the Elvehjem painting, Post manipulated his images in both phases of his production.<sup>26</sup>

Since the search for accuracy or realism in Post’s art can be misleading, the focus of the investigation needs to be placed on the result and significance of the manipulation. Post’s alteration of the building arrangement in both the engraving and the *Village of Olinda* leaves the foreground open for the artist to fill as he will, and these foregrounds are strikingly different from one another. In the *Rerum* illustration, the foreground is given over to the pastoral.

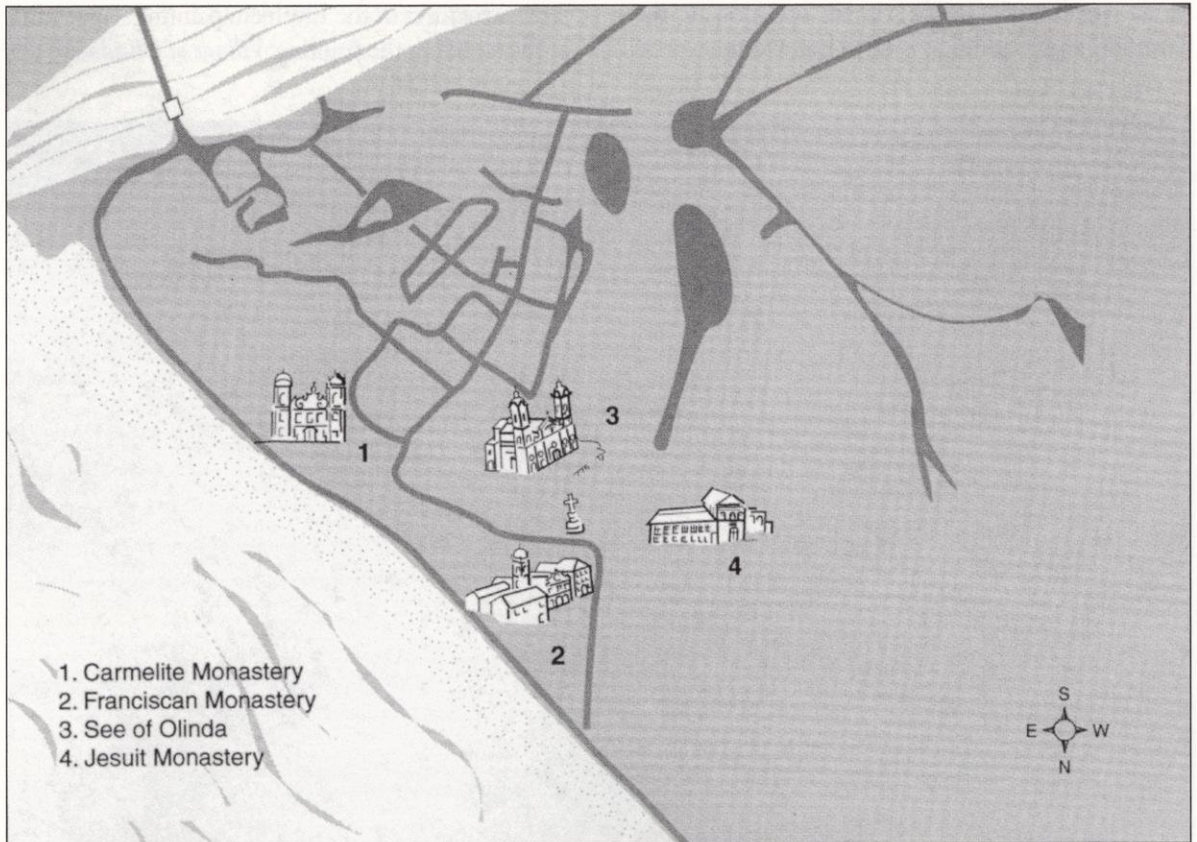


Fig. 7. Map of Olinda. Courtesy University of Wisconsin Cartography Laboratory.



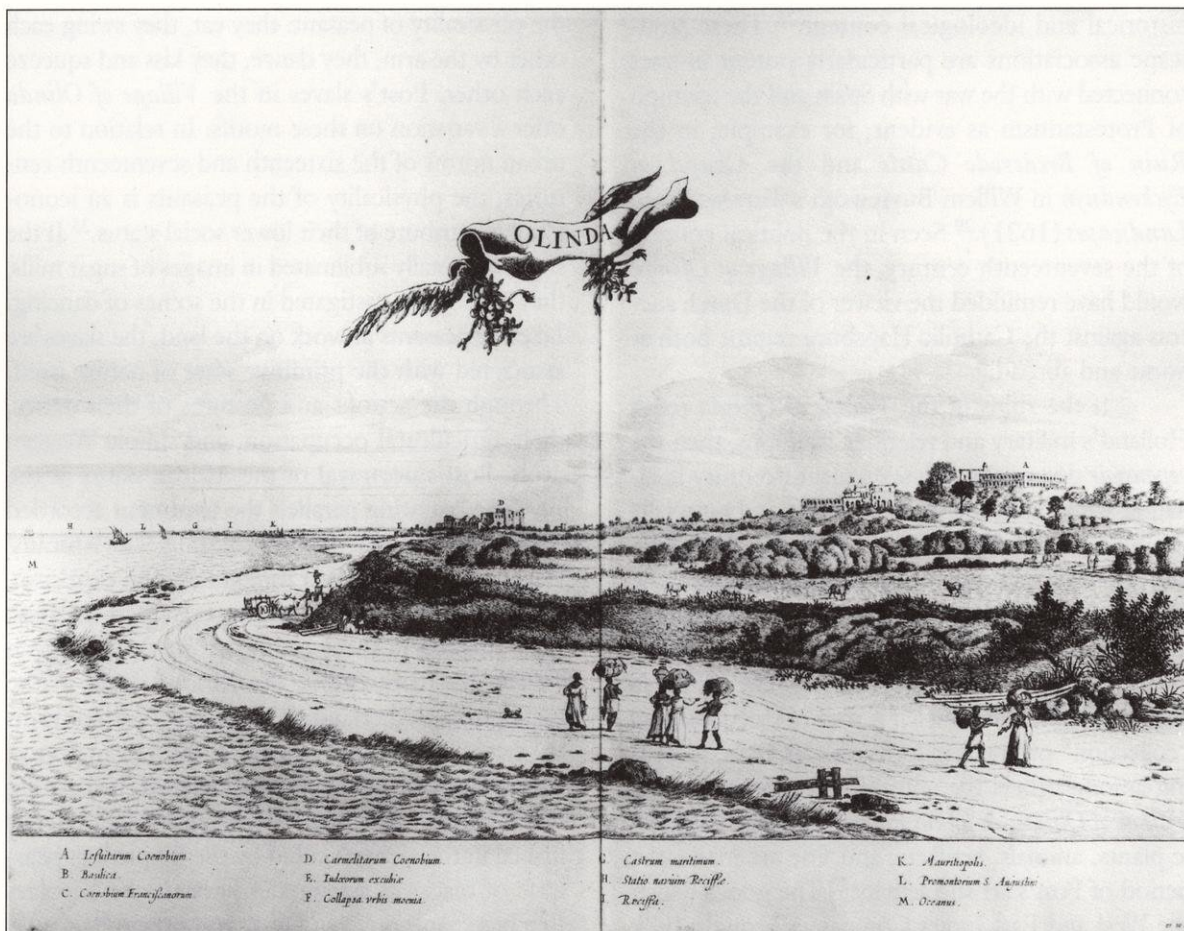


Fig. 8. Frans Janz. Post (Dutch, 1612–1680) Olinda, 1645, engraving, 15<sup>3</sup>/<sub>16</sub> x 20 in. From Caspar Barlaeus, *Rerum per octennium in Brasilia* (Amsterdam: Blaeu, 1647). Photograph courtesy of James Ford Bell Library, University of Minnesota.

Cattle and goats graze on the lower slope of Olinda’s hills. Along the shore path, an African leads an oxcart and others carry large bundles on their heads. In the *Village of Olinda*, however, the foreground elements of the exotic *repoussoir* and the dancing African slaves are equally as meaningful as the depiction of the buildings themselves. Each of the three elements in the Elvehjem painting expresses a different facet of the Dutch fascination with Brazil and the New World as a whole.

### The Ruins of Olinda, the Exotic *Repoussoir*, and the Dancing Slaves

The Dutch conquest of Olinda and Recife in 1630 was a moment of national pride for the new republic and was celebrated in pamphlets and

maps. Joan Baers’s pamphlet *Olinda* (Amsterdam: 1630) describes the battle from the standpoint of the Dutch fleet commanded by Hendrick Corneliszoon Loncq. The West Indies Company trumpeted this victory in the map *Olinda in Pernambuco* (1630) by Claes Jansz. Visscher<sup>27</sup> in which a figure of Victory holds a cartouche with the inscription “De geotroyeerde West Indische Compagnie” (the chartered West Indies Company). The success in Olinda was particularly sweet for the Dutch Republic because it was seen as a victorious extension of Holland’s war with Spain.

Post’s depictions of Olinda in the Elvehjem painting and other compositions focus on the destroyed Catholic churches and monasteries. Post’s Olinda images are part of a Haarlem pictorial tradition in which the landscape is invested with



historical and ideological content.<sup>28</sup> These landscape associations are particularly potent in sites connected with the war with Spain and the triumph of Protestantism as evident, for example, in the *Ruin of Brederode Castle* and the *Chapel at Eyckenduyn* in Willem Buytewech's *Various Small Landscapes* (1621).<sup>29</sup> Seen in the political context of the seventeenth century, the *Village of Olinda* would have reminded the viewer of the Dutch success against the Catholic Hapsburg regime both at home and abroad.

If the ruins in the *Village of Olinda* recall Holland's military and religious triumphs, then the *repoussoir* documents the seventeenth-century fascination with exotic plants and animals and especially the collecting of them. Since they would not necessarily have appeared grouped together in nature, the trogon, anteater, plants, and palm tree are assembled in the foreground of the Elvehjem painting like a gathering of exemplary exotics. The *Historia Naturalis Brasiliae* is itself a sort of documentary "collection" of Brazilian birds, fish, animals, recording among others the anteater that appears in the *Village of Olinda*. A fervid interest in collecting exotic plants, animals, artifacts, and fine art marks the period of Post's artistic activity.<sup>30</sup> The goods which the West and East Indies Companies brought back from their depots in the Atlantic and Asia greatly stimulated this activity, and collections emerged in the Dutch cities where these trading companies had offices.<sup>31</sup> The collectors assembled specimens without making clear-cut distinctions between the sciences, the arts, and ethnography.<sup>32</sup> A painting like the *Village of Olinda* would have fit well into such a seventeenth-century collection, as it merged the scientific curiosity about Brazilian flora and fauna with Dutch history in the context of fine art.

In the *Village of Olinda*, the motifs of the city key into events and phenomena that are central to the seventeenth-century Dutch experience. Post's depictions of slaves, furthermore, connect to a major theme within Dutch art—the image of the peasant. He superimposes on the slaves the character of the European peasant both as figure of low social status and as source of amusement. Such Netherlandish imagery as that in Bruegel's *Wedding Dance* (Detroit, Institute of Art) or David Vinckboons's *Country Fair* (The Hague, Mauritshuis) emphasizes

the physicality of peasant: they eat, they swing each other by the arm, they dance, they kiss and squeeze each other. Post's slaves in the *Village of Olinda* offer a variation on these motifs. In relation to the urban norms of the sixteenth and seventeenth centuries, the physicality of the peasants is an iconographic attribute of their lower social status.<sup>33</sup> If the slaves are totally sublimated in images of sugar mills, they are socially castigated in the scenes of dancing. Like the peasants at work on the land, the slaves are associated with the primitive state of nature itself. Through the actions and gestures of their dance, their agricultural occupation, and simple Western dress, Post's portrayal of the African slaves in the Elvehjem painting parallels the treatment accorded to peasants in Netherlandish painting. The Africans' blackness expresses their foreignness and exoticism, but the actions that Post attributes to them establish their position in the social order for the European viewer. By representing the African slaves in the manner of Netherlandish peasants, Post confirms the status of their difference from European norms, their otherness, and the lower order of their nature which is fit for servitude.<sup>34</sup> This status would be confirmed in the viewer's mind by the frequent appearance of blacks as servants in portraits by Nicolaes Berchem, Anthony van Dyck, and others.<sup>35</sup>

In addition to their negative definition, peasants in Netherlandish art can also be viewed as comic and droll, as Peter Sutton says, "coarse, boorish, and downright funny."<sup>36</sup> With their status clarified, the amusing nature of the dancing Africans in the *Village of Olinda* becomes evident. Since in the seventeenth-century European mind Africans are identified with the wildness of nature itself, then it is possible to see the slaves in their bright-colored garments as equated with the exotic plants in the *repoussoir* adjacent to them. Their humor is partly derived from their comparison to the elements in the *repoussoir*. In their dance, the slaves are antic and entertaining as the anteater who pushes the termite ball with his long snout. Both the slaves and the exotica are here in the process of being aestheticized, becoming the fanciful motifs that they would turn into in eighteenth-century decorative arts.<sup>37</sup>

Frans Post's art is a particularly striking product of his time. His very contact with his subject, Brazil, was determined by the politics and national



ambitions of the young Dutch Republic. Post was able to adapt and change his images of Brazil so that they were alternately appropriate for his chief patron, Johan Maurits, and for a broader Dutch audience. The *Village of Olinda* demonstrates his capacity to weave together a complex of themes and subjects into an engaging landscape. The Elvehjem painting is Dutch history brought onto paint and canvas.

*Leslie Ann Blacksberg has been curator at the Elvehjem since 1993.*

## Notes

1. The issues presented here were first discussed in my paper "Frans Post's *Village of Olinda* and the Power of Translation," presented at the College Art Association Conference, in San Antonio, Texas, January 26, 1995. I would like to thank Russell Panczenko, Larry Silver, and Gail Geiger for their continued interest and support of this project.
2. Biographies of Frans Post may be found in Joaquim de Sousa-Leão, *Frans Post 1612–1680* (Amsterdam: van Gendt, 1973), 15–19; and P.J.P. Whitehead and M. Boeseman, *A Portrait of Dutch 17th Century Brazil: Animals, Plants and People by the Artists of Johan Maurits of Nassau* (Amsterdam: North-Holland, 1989), 178–93.
3. For a more complete history of the Dutch colony in Brazil, see the classic work: C. R. Boxer, *The Dutch in Brazil 1624–1654* (Oxford: Clarendon Press, 1957).
4. Johan Maurits's achievements in Brazil are described in Boxer, *Dutch in Brazil*, 112–13 and *Johan Maurits van Nassau-Siegen 1604–1679: Humanist Prince in Europe and Brazil. Essays on the Occasion of the Tercentenary of His Death*, ed. E. van den Boogaart et al. (The Hague: The Johan Maurits van Nassau Stichting, 1979), *passim*.
5. The purpose of Maurits's entourage is described by Kaspar van Baerle in *Nederlandsch Brazilië onder het bewind van Johan Maurits, Grave van Nassau, 1637–1644*, trans. S. P. l'Honoré Naber (The Hague, Martinus Nijhoff, 1923), 416. (*Nederlandsch Brazilië* is the Dutch translation of the Latin text, *Rerum per octennium in Brasilia*, which is described below, see n. 23.) There are disagreements about the number of individuals who accompanied Johan Maurits to Brazil, van Baerle cites 200 in *Nederlandsch Brazilië* and Boxer claims there were 46, see *Dutch in Brazil*, 112. Post, Eckhout, and Marcgraf are described in a document as members of the household at the Vrijburg, one of Johan Maurits's Brazilian country estates, see Whitehead and Boeseman, *Portrait*, 179.
6. Six of these paintings are described in Whitehead and Boeseman, *Portrait*, 181–82. A seventh painting, which was executed by Post in Brazil, recently came to light and was sold at Sotheby's, New York, January 30, 1997, Lot. #10. All paintings were part of Johan Maurits's gift to Louis XIV in 1679. The nature of this gift is described in Whitehead and Boeseman, *Portrait*, 182.
7. The wall map and the *Rerum per octennium* were both underwritten by Johan Maurits, according to Boxer, *Dutch in Brazil*, 113. If Post was paid by Johan Maurits for the illustrations for these works, then they would have had to be completed by 1644 when the artist terminated his service with the Count, see Whitehead and Boeseman, *Portrait*, 182.
8. Arnold Houbraken, *De groote schouburgh der Nederlantsche Konstschilders en schilderessen*, 3 vols, 2nd ed. (The Hague: 's Gravenhage J. Swart, C. Boucquet, M. Gaillard, 1753), 2: 343–44 and D. F. Slothouwer, *De paleizen van Frederick Hendrick* (Leiden: Sijthoff, 1945), 278 and 281–82.
9. Whitehead and Boeseman, *Portrait*, 181; and R. Joppien, "The Dutch Vision of Brazil: Johan Maurits and His Artists," in *Johan Maurits van Nassau-Siegen 1604–1679: Humanist Prince in Europe and Brazil. Essays on the Occasion of the Tercentenary of his Death*, ed. E. van den Boogaart et al. (The Hague: The Johan Maurits van Nassau Stichting, 1979), 336.
10. For illustrations of the Segers and the Savery, see Peter C. Sutton, ed., *Masters of 17th-Century Dutch Landscape Painting* (Boston: Museum of Fine Arts, 1987), plate 40 and plate 3 respectively.
11. Sutton, *Masters*, plates 87–88 and 99–100 respectively.
12. I would like to thank Dr. Bill Alverson, University of Wisconsin–Madison Department of Botany, for identifying these plants for me.
13. Joy Kenseth, ed., *The Age of the Marvelous* (Hanover, N.H.: Hood Museum of Art, Dartmouth College, 1991), 343, fig. 120.
14. A. van Dantzig, *Het Nederlandse aandeel in de Slavenhandel* (Bussum: Fibula-Van Dishoeck, 1968), 30–32.
15. In Sousa-Leão, *Frans Post*, eight general views are shown (cat. nos. 41, 43, 46, 73, 74, 75, 76, and 77); two views concentrate on the Carmelite monastery (cat. nos. 86 and 133); and five views on the See of Olinda (cat. nos. 37, 78, 79, 80, and 81).
16. "Maar, daar wij menschen zijn die door het schoone worden geroerd, konden zij die Olinda slechten zelf die slechting van de ongelukkige stad niet anders dan betreuen, toen de daken van de gewijde and de ongewijde openbare en private gebouwen . . . waren afgebroken en omlaag geworpen," van Baerle, *Nederlandsch Brazilië*, 206.
17. Sousa-Leão, *Frans Post*, 16.
18. Sousa-Leão, *Frans Post*, 57, cat. no. 4.
19. Sutton, *Masters*, 411–12.



20. None of the three copies of the map still extant exists in its original wall-map form, but all have been bound into atlases. For a full description of *Brasilia qua part paret Belgis*, see Whitehead and Boeseman, *Portrait*, 151–59 and plates 79–82.
21. Whitehead and Boeseman, *Portrait*, 154.
22. Götz Pochat, *Der Exotismus während des Mittelalters und der Renaissance* (Stockholm: Almquist and Wiksell, 1970), 202–11, fig. 91.
23. While never flagging in its praise of Johan Maurits, van Baerle's text is even more broadly cast than its illustrations, alternately describing battles, the beauty of the landscape, why Africans are black, the state of agriculture, the sweetness of Brazilian sugar, and many other topics pertaining to the Dutch colony. The text is also vehemently anti-Catholic and anti-Portuguese, referring consistently to the previous colonizers as "de vijand," the enemy.
24. There are thirty-two drawings in the British Museum, of which thirty-one were used for the *Rerum*. For a description of the drawings, see Whitehead and Boeseman, *Portrait*, 184–85.
25. Van Baerle, *Nederlandsch Brazilië*, 90–91.
26. On the accuracy of Post's graphic illustrations, see Sousa-Leão, *Frans Post*, 17 and R. Joppien, "Dutch Vision," 335.
27. *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts*, ed. D. De Hoop Schieffer (Roosendaal, The Netherlands: Koninklijke Van Poll, 1991), vol. 38, 45, cat. no. 70 and vol. 39, 42, ill. no. 70.
28. Catherine Levesque, *Journey through Landscape in Seventeenth-Century Holland: The Haarlem Print Series and Dutch Identity* (University Park, Penn.: The Pennsylvania State University Press, 1994), 2.
29. Levesque, *Journey through Landscape*, fig. 73 and fig. 81.
30. *De Wereld binnen handbereik: Nederlandse kunst-en rariteit-enverzamelingen, 1585–1735*, ed. Ellinoor Bergvelt and Renée Kistemaker (Zwolle: Waanders Uitgevers, 1992) describes the collecting phenomenon in seventeenth-century Holland.
31. *Wereld binnen handbereik*, 25.
32. The contents of seventeen Amsterdam collections are analyzed in *Wereld binnen handbereik*, 313–34.
33. P. Vandenbroeck, *Beeld van de andere vertoog over het zelf: over wilden en narren, boeren en bedelaars* (Antwerp: Koninklijk museum voor schone kunsten, 1987), 64 and *America: Bruid van de zon: 500 jaar Latijns-America en de Lage Landen* (Antwerp: Koninklijk museum voor schone kunsten, 1992), 350.
34. Dirk van Valkenburg's *African Ceremony* (1706–08) (Copenhagen, State Museum of Art, inv. nr. 376) depicts African slaves in Surinam. Valkenburg also employs the representational conventions for Netherlandish peasants to describe his figures and serves as a later example of Post's method of depiction, see Vandenbroeck, *America*, 350–52.
35. Allison Blakely, *Blacks in the Dutch World: The Evolution of Racial Imagery in a Modern Society* (Bloomington: Indiana University Press, 1993), 105.
36. Sutton, *Masters*, 15. Also on the comic view of peasants, see Svetlana Alpers, "Realism as a Comic Mode: Lowlife Painting Seen through Bredero's Eyes," *Simiolus* 8 (1975–76), 115–44.
37. A series of tapestries, referred to collectively as the *Tenture des Indes*, was made from cartoon based on the paintings of Post and Eckhout. For an overview of their production, see Whitehead and Boeseman, *Portrait*, 107–40.



# Biennial Report

July 1995  
through  
June 1997

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July 1, 1995 - June 30, 1997

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Allen Law, Executive Director

John Miller, Executive Director

Elizabeth Langley, Executive Director

Richard Winters

William

Warman

Terry

James Taylor

Alfred

Richard Winters



We are grateful to the Elvehjem Council for their fund-raising activities, their advice to the director, and their liaison between the museum and the public.

ELVEHJEM MUSEUM OF ART COUNCIL  
July 1, 1995–June 30, 1997

*ExOfficio Members*

David Ward, Chancellor, University of Wisconsin–Madison  
Phillip Certain, Dean, College of Letters and Science  
Andrew A. Wilcox, President, UW Foundation  
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+Jim Escalante, Department of Art  
\*Patricia Fennell, Department of Art  
Robert Krainer, School of Business  
\*Michael Gonzalez, Graduate Student Representative  
+Jennifer Smith, Graduate Student Representative

*Fixed-term Representatives*

+Marcia Phillips-Hyzer, Elvehjem Docents  
\*Ellen Lewis, Elvehjem Docents  
Elizabeth Pringle, Elvehjem League

\* = through FY 1996  
+ = began in FY 1997

We are grateful to the Accession Committee for their advice on acquisitions of works of art.

ACCESSION COMMITTEE

July 1, 1995–June 30, 1997  
Virginia (Terry) Boyd  
Jane Hutchison  
Thomas Loeser  
Carol Pylant



# Report of the Director

Following a tradition established in 1970, the *Elvehjem Bulletin* is both a scholarly journal and a report on the activities of the museum. I am pleased that the present volume contains more articles documenting the permanent collection than any previous *Bulletin*. We are grateful to all the scholars, from our institution and from around the country, who have contributed their time and wealth of knowledge to enrich our understanding of the works in our collection.

The director's report encompasses the biennium 1995–1997 or fiscal years 1996 and 1997. In the beginning of this biennium, the fall of 1995, the Elvehjem celebrated its twenty-fifth anniversary; thus the related events close the Elvehjem's first



*Chancellor David Ward and wife Judith help Terese and Alvin Lane with ribbon cutting at Lane collection exhibition, while director Russell Panczenko looks on*



*Collector Alvin Lane (right) gives guests, including Chancellor David Ward (center), a personal tour of the Lane collection exhibition*



quarter century and begin the next. To mark this milestone and at the same time point to the future, we have redesigned the *Bulletin*. The size of the publication and its page layout are similar to those developed in 1986, but the director's report has been divided according to museum functions, while lists of acquisitions, exhibitions, and such have been amalgamated into single two-year lists rather than being presented as separate one-year lists as in the past. These changes, we hope, will make the director's report easier to read.

The first task of any report such as this is to acknowledge and thank those whose hard work and support made all these achievements possible. To begin I wish to acknowledge the Elvehjem Council whose members, under the very apt guidance of the chairperson Jane Coleman, are among the staunchest devotees of the museum. I can always look to individual members when an exhibition or other special project requires a champion, and their collective generosity resulted in a special \$200,000 art acquisition fund to mark the museum's twenty-fifth anniversary. I must sadly report the passing in September 1995 of council member Marshall Erdman; we will miss his passion and insight.

Several council members also lent works from their collections to help make the Elvehjem's anniversary year special. In September 1995, we held a gala opening of *The Terese and Alvin S. Lane Collection: Twentieth-Century Sculpture and Sculptors' Works on Paper* to celebrate the anniversary of the museum's opening twenty-five years earlier. Modern art has been and will be an increasing area of focus for the Elvehjem. The Lanes' collection was especially appropriate to the museum's unfolding vision of its collection and the museum's galleries in the twenty-first century. I particularly want to thank Mr. and Mrs. Lane (Mr. Lane is a graduate of the UW-Madison, Class of 1940) for denuding their home and lending their entire collection for this momentous event. We are also grateful to Leslie and Johanna Garfield for lending works for the exhibition *Provincetown Prints: An American Legacy* and to Marvin and Janet Fishman, for lending works for *German Weimar Prints from the Marvin and Janet Fishman Collection*. These were welcome contribu-



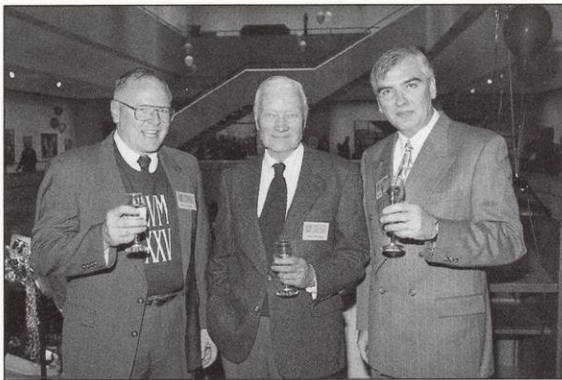
*Elvehjem Council chair Jane Coleman shares a relaxing moment with Alvin Lane and Judith Ward at the opening of the Lane collection exhibition*

tions from council members to the exhibitions of alumni collections that were shown in the Mayer Gallery throughout the anniversary year.

Beyond the members of the Elvehjem Council there were many other contributors and museum members to whom we owe a debt of gratitude and whose philanthropy is acknowledged elsewhere in this report. However, I would like to recognize several individuals and organizations whose generosity during this period was truly magnanimous. Two individuals, Beatrice S. Brown and Lloyd D. Gladfelter, left generous portions of their estates to the Elvehjem. We offer appreciation to the Evjue Foundation, Inc./The Capital Times; the Brittingham Fund, Inc.; the Norman Bassett Foundation; the E. Rhodes & Leona B. Carpenter Foundation; Laurence and Frances Weinstein; Rita and Stanley Kaplan; and Karen Johnson Boyd. We also very much value the endorsement of our projects and operations by the Institute of Museum and Library Services, the National Endowment for the Arts, the Wisconsin Arts Board, the Wisconsin Humanities Council, and the Dane County Cultural Affairs Commission.

It must never be forgotten that the Elvehjem is a university museum. It is to the credit of our parent institution, the University of Wisconsin-Madison, that the museum thrives. I wish to recognize Chancellor David Ward for his on-going commitment to the arts and for his personal dedication to the museum's place within higher education.



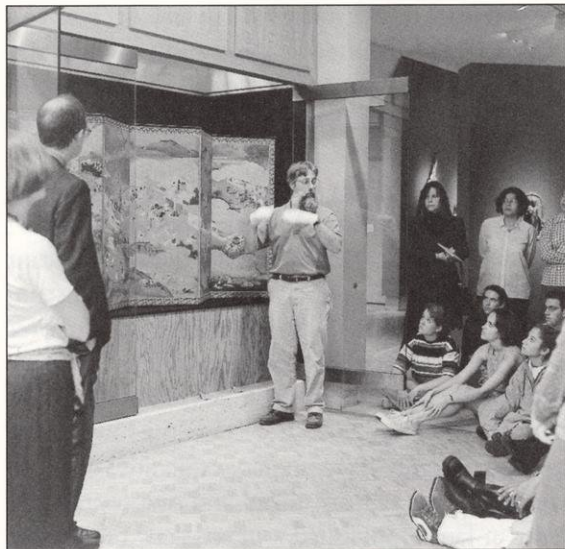


*(L-R) Dean of Letters and Science Phil Certain, emeritus professor James Watrous, and Elvehjem director Russell Panczenko join in celebrating the twenty-fifth anniversary of the museum*



*Council members Joyce Bartell and Barbara Kaerwer share impressions with director Russell Panczenko*

Jurisdiction over the Elvehjem rests with Phil Certain, dean of the College of Letters and Sciences and to him we are indebted for his steadfast patronage and support. We have found his intelligent counsel and personal touch to be most valuable. We



*Preparator Jerl Richmond mounts the six-fold Japanese screen (1995.44) in a niche display case in September 1996 with Japanese art students looking on.*

also want to thank Sandy Wilcox, president of the UW Foundation, and his staff, especially Robert Lange, who continue to work tirelessly on our behalf; the numerous members of the faculty, especially those from the departments of art, art history, and human ecology who selflessly served on committees and gave their time and advice; and the university's many professionals, administrative and support staff who industriously turn institutional wheels and make things happen.

Once again, volunteers have been the very heart of educational and outreach services. The Elvehjem's docents are truly dedicated, tireless, and amazingly generous with their time. Because of their prodigious efforts during the past biennium, 15,200 school children and 7,560 adults toured the museum's exhibitions and permanent displays free of charge. As educators and good-will ambassadors, they have no equal. The Elvehjem League helped with various public events and graciously promoted the museum at every turn.

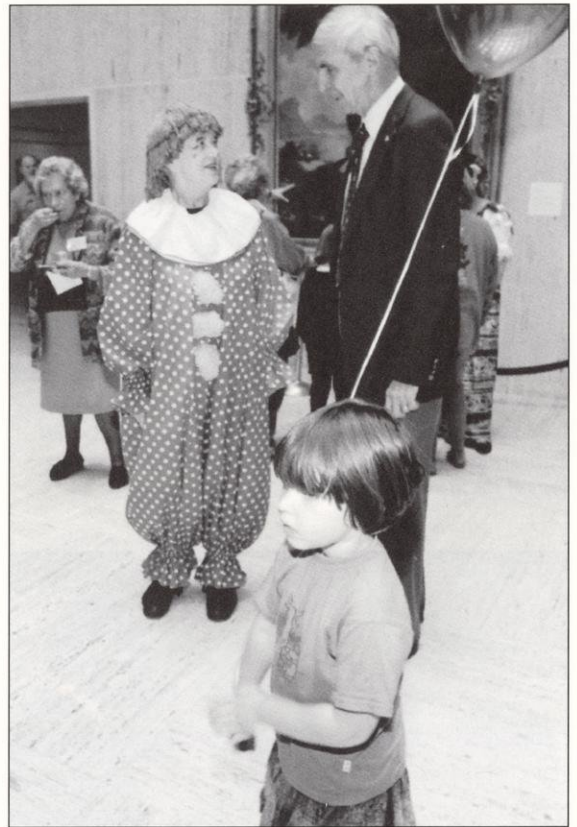
I also wish to acknowledge the professionalism and hard work of the Elvehjem staff which



are essential to the museum's every success. The creativity and unfaltering dedication of each and every member of the staff make up the unified team effort on which the Elvehjem so completely depends. They are a remarkable group of individuals.

In closing this preamble let me just say that the period between July 1, 1995 and June 30, 1997, was full of remarkable activity and significant advancement for the Elvehjem. The museum acquired 417 works of art with a total value of over \$1.5 million, expanded its displays of the collection through the addition of a permanent fifty-four foot long open storage/display case on the lower level, presented twenty-six temporary exhibitions of which eighteen were self-organized and one toured five cities in Japan, published four scholarly catalogues, and presented a diversity of programs specifically designed to meet the educational needs of both the academic and the local communities. We can be proud of our achievements.

*Russell Panczenko*



*Docent Dorothy Berg and husband celebrate the docent's birthday party.*



*Harvard curator Robert Mowrey discusses Chinese ceramics*



# Collection

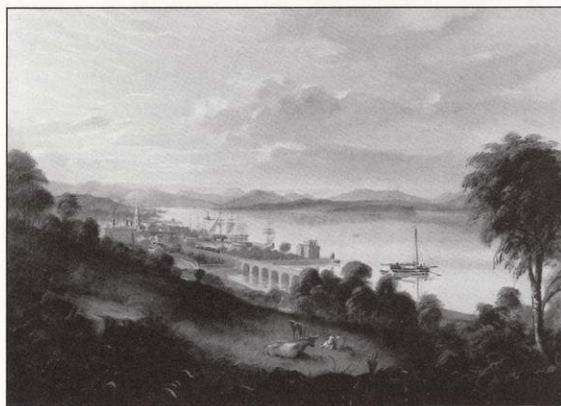
## PAINTING AND DECORATIVE ARTS

The Elvehjem acquired important additions to its painting collections in the areas of nineteenth-century American painting, naive art, and the Chicago School. William Keith's *Mokelumne River, High Sierras* portrays the wild and romantic landscape of America's far west. Keith, who was born in Scotland and studied art in Germany, traveled through the American West in the 1870s with photographer Carleton E. Watkins and naturalist John Muir. A generous gift of Mr. and Mrs. Michael Goodman, *Mokelumne River* reveals the grandeur of the snow-covered Sierra Mountains and the rugged terrain around it. A memorial gift of *Diana* by Kenyon Cox provides an example of American figurative art. A painter, illustrator, and writer, Cox had studied in Paris under the academic master Jean-Léon Gérôme, and his travels through Italy led to a deep appreciation of the Italian Renaissance. In his writings, Cox encouraged artists to use classical and renaissance models. Cox's classical depiction of a nude Diana, the ancient goddess of the hunt, demonstrates that he followed his beliefs in his art.

From the bequest of Richard E. Stockwell, the Elvehjem received *View of Cold Spring Harbor*,



William Keith, *Mokelumne River, High Sierras*, n.d., oil on panel, gift of Mr. and Mrs. Michael Goodman, 1995.66



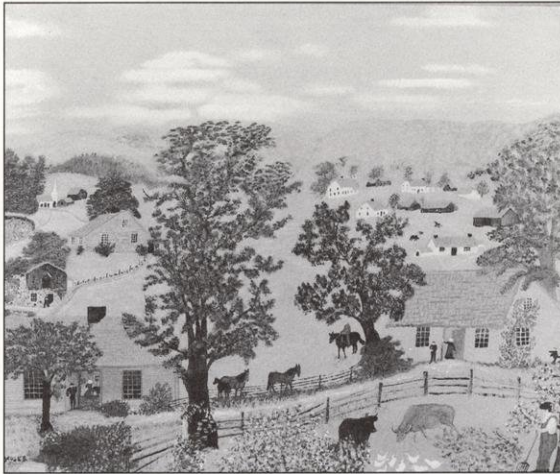
Unknown artist of the Hudson River School, *View of Cold Spring Harbor, New York*, ca. 1835, oil on canvas, bequest of Richard E. Stockwell, 1996.51.2

*New York* (1835). Painted in a naive style, *Cold Spring Harbor* shows new technology emerging in the pastoral landscape of the Hudson Valley. (The designation “naive” broadly describes work produced by untrained artists which, while lacking a sophisticated use of perspective and modeling of figures, is often rich in decorative imagination, color, and pattern.) In the foreground, slightly oversized cattle lie on the grass, while in the near distance a steamboat appears on the river.

In addition to the *View of Cold Spring Harbor, New York*, the museum has also added several examples of naive art to its collection through the bequest of Mary Woodward Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodward. Among them is the charming farm image, *Counting the Geese* by Grandma Moses. From the figures of women in long black dresses to the cluster of houses with chimney stacks, she evokes a whimsical, bygone era. The *River Scene* by Camille Bombois takes part in the French naive tradition related to Henri Rousseau. In his picture, Bombois creates rhythmic study of reflection and pattern.

A gift from Mr. and Mrs. Scott Anixter that includes works by Ed Paschke, Christina Ramberg, and Karl Wirsum significantly enriches the Elvehjem's collection of Chicago artists. Paschke is the leading representative of the Chicago imagists. In *Spoken*





*Grandma Moses, Anna Mary Robertson, Counting the Geese, n.d. gouache on board, bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.107*

*Word* (1992), the superimposition of computer code, as one might see scrolling across a screen, over the figures of the mannequin head and kneeling doorman represents Paschke's use of video imagery in the past decade. Since the 1960s Ramberg's art has focused on the human figure. As in *Freeze and Melt* (1981), the body seems to be broken down into component parts with the elements covered by different patterns and designs. Rather than painted within the familiar rectilinear format of a wood panel, Karl Wirsum's *Digital Presence* (1993) is shaped to conform to the outside contours of the figure. The figure itself seem to be part femme fatale and part robot. It has a more menacing quality than the mirthful comic strip images Wirsum produced as member of the Chicago's Harry Who group in the 1960s.

The acquisition of three decorative art objects enhances the Elvehjem in very distinct ways. The museum seldom receives gifts of ancient art; thus Ellis E. Jensen's gift of an epichysis, a vessel for pouring oil on a grave, is particularly notable. Produced in the third century B.C. in southern Italy, the red-figure epichysis is highlighted with white and shows a boy chasing a bird. The Jensen gift complements earlier examples of Greek wares made in southern Italy already in the Elvehjem collection.

Imitation of ancient art forms the basis of Wedgwood's best known and most popular ceramics. But through the factory's long history since the



*Ed Paschke, Spoken Word, 1992, oil on linen, gift of Mr. and Mrs. Scott C. Anixter, 1996.24.1*

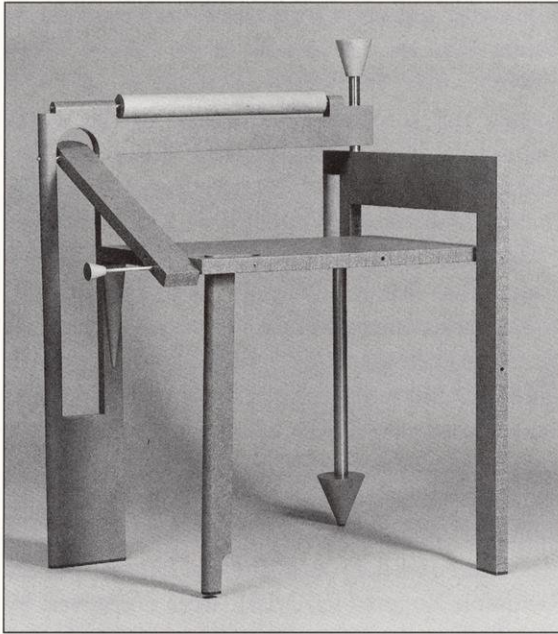


*Wedgwood Bowl in Fairyland Lustre pattern, ca. 1910, porcelain, gift of Dr. and Mrs. Leon Rostker, 1997.4.23*

mid-eighteenth century, Wedgwood manufactured ceramics in a wide range of colors and forms. The bowl given by Dr. and Mrs. Leon Rostker represents one of the most striking additions to the Wedgwood line of production, the "Fairyland Lustre" designs by Susannah Margareta (Daisy) Makeig-Jones (1881–1945). The Rostker luster bowl, which is decorated with a gold dragon against a field of rich blue, allows the museum to show a more complete history of Wedgwood factory.

Thomas Loeser's *Folding Chair* (1989) treats a piece of furniture as both a utilitarian object and a two-dimensional work of art. Unfolded, it performs the function of an ordinary chair, although with a particularly pleasing harmony and grace in the composition of its planes and cylinders. Folded, it





*Thomas Loeser, Folding Chair, 1989, maple, polychromed Baltic birch, stainless steel, Cyril W. Nave Endowment Fund purchase, 1996.36a-b*

becomes an abstract relief to be hung on the wall. Loeser's contemporary interpretation of the mundane folding chair is a welcome addition to the museum's furniture collection.

The museum continues to develop the depth and variety of its African art collection. A collage painting, *Untitled (Township Scene)* by Willie Bester, is an important acquisition of contemporary African art, made possible by the J. David and Laura Seefried Horsfall Endowment fund. Bester is a deeply political artist who strives through his art to maintain the memory of oppression as means of keeping people "awake." The poverty and despair evident in *Township Scene* profoundly reflect Bester's beliefs. Through the Horsfall Endowment, the museum also acquired a fine example of a Dance Wand or Puppet from the Kuyu Peoples, Republic of Congo. This object would have been used in a public ceremony which involved other art forms, including dance, music, and costume. One of many pieces of African art generously given by Dr. and Mrs. Pascale James Imperato, the *Imina Ma (Python) Mask* was employed in ceremonies for the dead. Dr. Imperato himself acquired this mask directly from the Dogon Peoples of Mali.



*Dogon Peoples of Mali, Imina Ma (Python) Mask, n.d., wood, gift of Dr. and Mrs. Pascale James Imperato, 1997.13.1*

A new area of collecting was opened up with Dorothy Jones Frautschi's gift of ninety-eight Japanese netsukes. Since kimonos have no pockets, small items are secured to the kimono's sash by netsuke or carved toggles. Shown here is a netsuke carved in the shape of lotus pod (1995.64.98), attached to an intro (1995.64.81), a lacquer box with four compartments decorated with a flock of geese flying across the moon. The intro would have contained seals, medicines, or other objects. The ivory netsuke (1995.64.10) is by the famed carver Hojitsu.





Left: Lotus pod wooden and ivory netsuke (1995.64.98),  
Center: significant objects ivory netsuke (1995.64.10)  
Right: geese and moon black lacquer inro (1995.64.81)  
Gifts of Dorothy Jones Frautschi

The Elvehjem regularly lends objects to exhibitions of national or international significance. In the past two years two highly important paintings were lent to exhibitions of equal status. One of the museum's finest examples of Italian baroque painting, *Christ's Charge to Peter* (1635–37) by Bernardo Strozzi, was on loan to the exhibition *Bernardo Strozzi: Master Painter of the Italian Baroque*, organized by The Walters Art Gallery, Baltimore. The Elvehjem painting was one of twenty-seven select examples of Strozzi's work to be shown at the Walters. *Recurrent Apparition* (1946) by Adolph Gottlieb was included in the exhibition *The Pictographs of Adolph Gottlieb*, which toured nationally. Gottlieb was a founding member of the abstract expressionist group. This exhibition focused on Gottlieb's first mature body of work that was generally inspired by nonwestern cultural artifacts, including African masks and Native American blankets.

The care and conservation of the collection is one of the museum's major responsibilities. Over the past two years seven paintings from the bequest of Alexander and Henrietta W. Hollaender were treated by Robert Lodge, the president of McKay Lodge Fine Arts Conservation Laboratory, Inc. of Oberlin, Ohio and a specialist in the treatment of modern painting. In their collecting, the Hollaenders sought out the most experimental and abstract art of the post World War II period. Whether because of the artists' experiments or their need to use cheap materials, some pieces in the

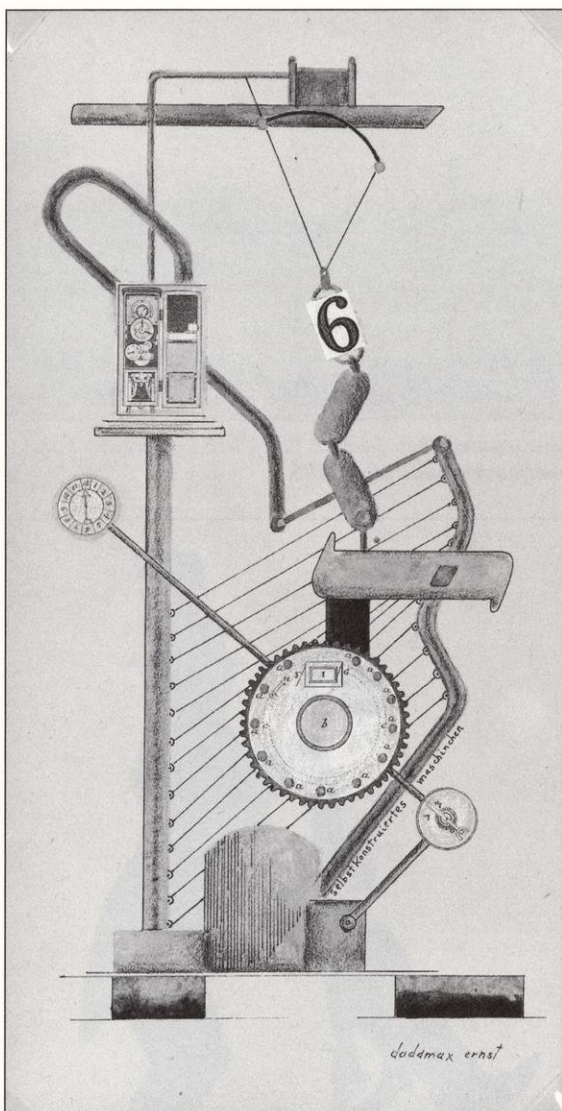
Hollaender collection are prone to such problems as flaking paint or sags or pulls in the canvas. These problems must be treated promptly or they will worsen and threaten the integrity of the works themselves. Three paintings, *Lady Torens and Her Family* by John Linnell (1984.86), *Seated Woman* by Stanton MacDonald-Wright (1991.21), and *Diana* by Kenyon Cox (1995.45), were also sent to McKay Lodge Fine Arts for cleaning. As a painting ages, grime settles on the varnish, which acts as a transparent protective coating, and the colors appear to darken. Conservators use special methods to remove the old, darkened varnish which they replace with a fresh protective coating. The paintings can thus be virtually returned to their original appearance. In addition, two sculptures, *Diana* by Edward McCartan (64.6.1) and *Indian Hunter Boy* by Randolph Rogers (1972.13), were conserved by Tom Podnar, the objects specialist at McKay Lodge Fine Arts.

## WORKS OF ART ON PAPER

Gifts have always been a mainstay of the Elvehjem's collecting; the vast majority of works in the collection came directly from donors, and funds for purchases also come entirely through donations as well. During the 1996 and 1997 fiscal years we again received wonderful gifts of works on paper including a gemlike and previously unknown collage by Max Ernst, *Selbst Konstruiertes Maschinchen*, ca. 1919–1921, from long-time donor Richard Brock. We also received gifts which commemorate members of the museum's council: a fine woodcut by Moise Kisling, *Canal Scene*, 1913, donated in honor of Barbara Kaerwer and pair of drypoints by Alexander Archipenko, *Angelica* and *Bather*, in honor of Leslie Garfield.

The Elvehjem has continued to build on its strong collection of works on paper through generous gifts and purchases which enhance its holdings. The museum's excellent collection of Japanese woodblock prints continues to grow, with gifts like Ichiyusai Kuniyoshi's *Warrior* given as part of The Gregory S. Angsten Memorial Collection, which reinforce the Elvehjem's already strong Japanese print holdings. The museum has also acquired works which trace the influence of Japanese printmaking in

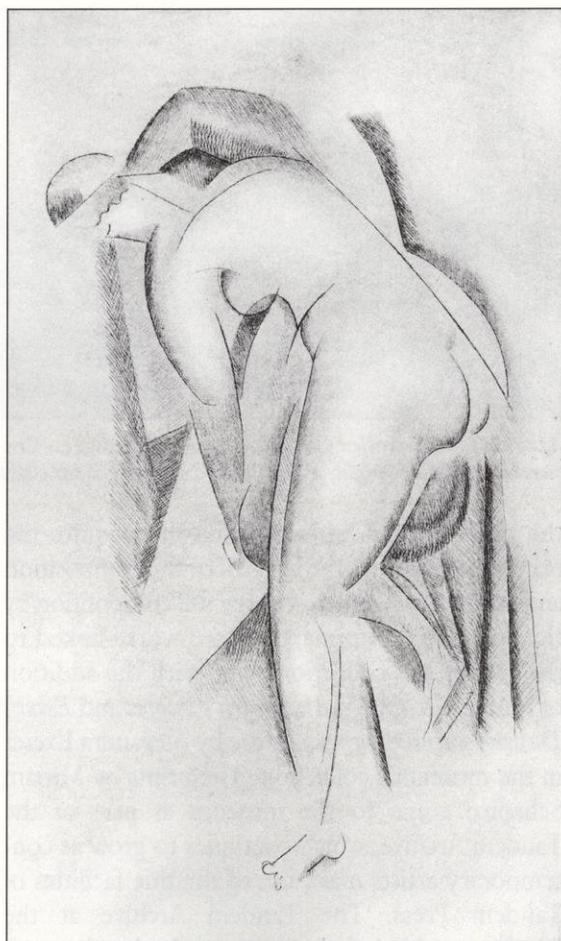




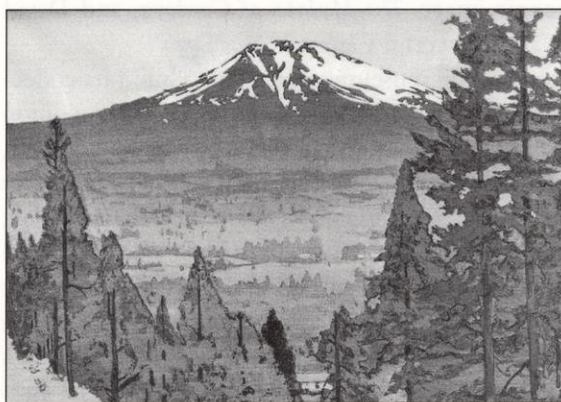
*Max Ernst, Selbst Konstruiertes Maschinchen, ca. 1919–1921, collage, gift of Richard E. Brock, 1996.4*

the west such as Frank Morley Fletcher's *Mt. Shasta*, Charles Detmold's four versions of the print *Beetle*, and Arthur Wesley Dow's *Mountain Landscape*. Dow and Fletcher, like Detmold, were deeply influenced by Japanese printmaking, although Detmold's interests lay in the Japanese style of composition, while Dow's and Fletcher's encompassed Japanese woodblock printmaking techniques as well.

The works already in the museum's collection often provide important direction as to what works are added. For instance, the museum has long had a print by Canaletto which is the right half of the view of the central square in Padua. This year,

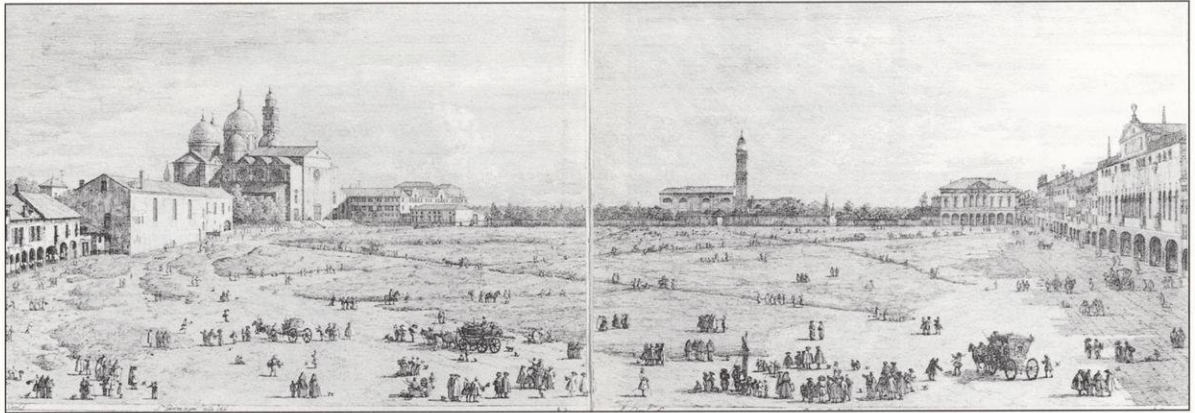


*Alexander Archipenko, Bather, ca. 1926, drypoint, gift in honor of Leslie J. Garfield, 1997.10.2*



*Frank Morley Fletcher, Mt. Shasta, California, ca. 1939, color woodcut, Juli Plant Grainger Endowment Fund purchase, 1996.1*

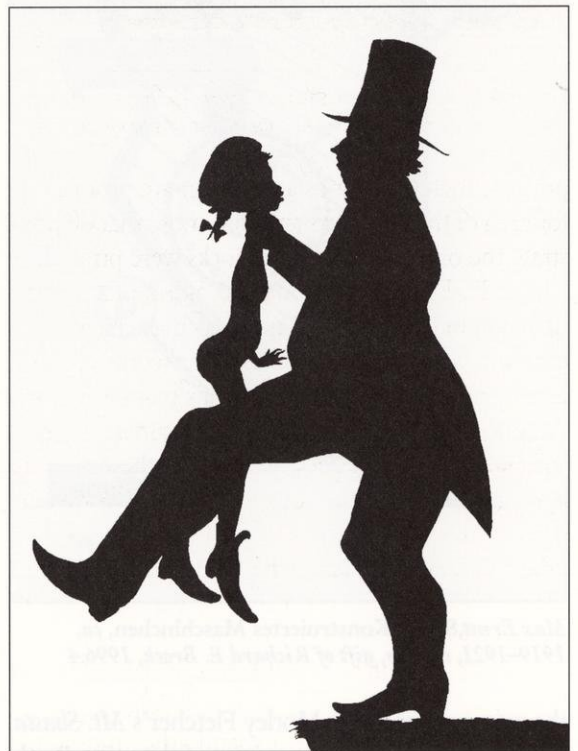




Antonio Canale, called Canaletto, *Santa Giustina en Pra della Vale*, etching (left, John H. Van Vleck Endowment Fund purchase, 1996.35; right, gift of John C. Hawley, 52.6.10); the two halves were reunited in 1996.

the museum had an opportunity to acquire the print that makes up the left half of the composition and is now able to represent the full composition by this influential printmaker. More works linked to the Elvehjem's collection came with the addition of Miriam Schapiro's *Alexandra's Puppet* and *Exter's Dancer*; inspired by a sculpture by Alexandra Exeter in the museum's collection. The prints by Miriam Schapiro come to the museum as part of the Tandem Archive, which continues to grow as contemporary artists make use of the fine facilities of Tandem Press. The Tandem Archive at the Elvehjem added forty-eight works by fourteen artists, including Philip Pearlstein's monumental *Model and Ostrich*, prints by Gronk including his iconic image *The Mulata of Cordova*, and David Nash's powerful *Charred Cross Egg*.

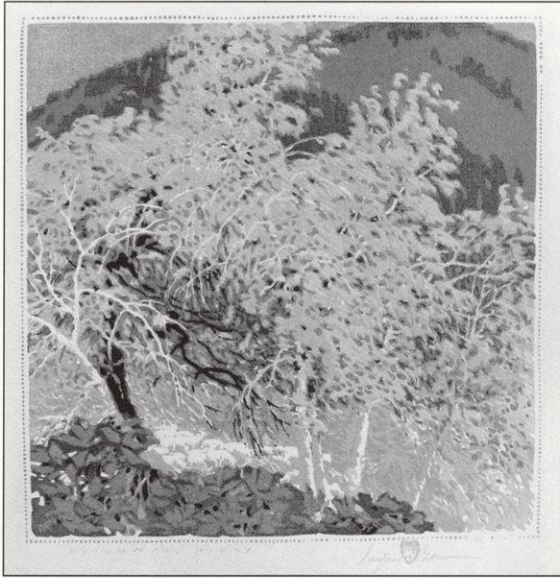
The museum continues to build its collection of contemporary printmaking with the addition to its collection of spectacular works by Kara Walker, *The Means to an End . . . A Shadow Drama in Five Acts*; Louise Bourgeois, *Triptych for the Red Room*; and Leslie Dill, *A Word Made Flesh*. Walker's brutal transformations of antebellum paper silhouettes are as different stylistically from Bourgeois's evocation of powerful human emotions as they are from Dill's manipulated photographs of models painted with passages from Emily Dickenson's poetry, but all use their art to transform our understanding of past styles and arts. More traditional in its subject matter is Alan Rohan Crite's *Five Joyful Mysteries*, an assemblage of small prints highlighted with gold leaf that together become an exquisite altarlike work.



Kara Walker, *The Means to an End . . . A Shadow Drama in Five Acts*, 1995, etching, William R. Mitchell Fund purchase, 1995.55a-e

Because of its association with the University of Wisconsin, the Elvehjem often collects works that in addition to being fine works of art have outstanding potential for teaching. Such is the case with the recent acquisition of works by Gustave Baumann. The print *Autumn Glory* is accompanied by the original gouache drawing for the composition and all of the six wooden blocks which Baumann carved and





*Gustave Baumann, Autumnal Glory, 1936, preparatory gouache (left) and proof (right), F. J. Sensenbrenner Endowment Fund and Earl O. Vits Endowment Fund purchase, 1996.17*

printed. Included in this acquisition are proofs: one for each of the six blocks and four more that demonstrate the order in which the blocks were printed.

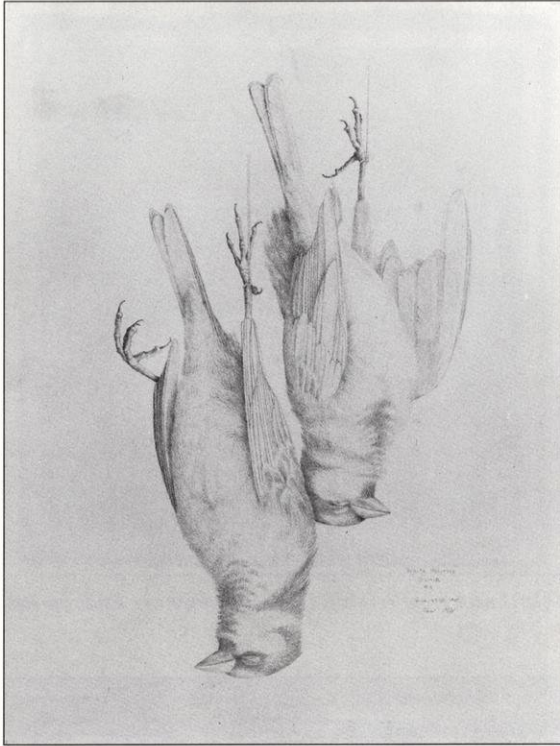
Perhaps the best demonstration of any artistic medium is the work done by its masters, and the museum was able to add two masterworks of lithography to its collection during this biennium. One designed by Thomas Moran, *Yellowstone Lake*, is among the masterpieces published by the American lithographers in the nineteenth century, so closely does it reflect Moran's original watercolor. The other, *Le Bon Samaritain* by Rudolphe Bresdin, is so intricate in its design that it is very difficult to reproduce.

The Elvehjem's collection of drawings and watercolors on paper has also added fascinating one-of-a-kind works which expand the museum's breadth of vision. For instance, a set of intimate drawings by Ezrom Legae, whose images take their iconography from the rural life of Africa, are the first representatives of contemporary drawing from Africa. A world away, in Hawaii, Hosokawa Dogen created flowing calligraphy of Zen maxims, which were shown at the museum then donated to its permanent collection. These elegant specimens are the museum's first contemporary examples of traditional art form. Another wonderful addition to the collection was the pencil drawing *Objects Naturlica* #7, by



*Rudolphe Bresdin, Le Bon Samaritain, 1861, lithograph, Elvehjem Museum of Art General Endowment Fund purchase, 1997.15*





*John Wilde, Objects Naturlica #7, 1948, graphite, gift of Robert A. Naujoks, 1996.53.1*

John Wilde from Robert Najoks, a graduate of the University of Wisconsin who also donated five original cartoon drawings for strips including Charles Schultz's *Peanuts* and Walt Kelly's *Pogo*. The museum has focused on building a superb collection of British watercolors for some years, and an important addition to this area of the collection came in the form of a gouache design by William Morris for one of his intricate tapestries. Called the *Woodpecker Tapestry*, the subject of the image is from Morris's own poetry telling the tale of a king magically transformed to a woodpecker who laments, "I once a king and chief/ now am the tree-bark's thief:/ ever twixt trunk and leaf/ chasing the prey."



*William Morris, The Woodpecker, 1885, gouache, John S. Lord Endowment Fund, Cyril W. Nave Endowment Fund, Elvehjem Museum of Art General Endowment Fund purchase, 1996.23*



# Acquisitions

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## WESTERN ART

### *Paintings*

André Bauchant (French, 1873–1958)

*Le Bateau fleuri*, 1950

Oil on canvas, 31 x 38 <sup>3</sup>/<sub>4</sub> in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.97

André Bauchant (French, 1873–1958)

*Le Bateau fleuri*, 1954

Oil on canvas, 28 <sup>1</sup>/<sub>4</sub> x 38 <sup>1</sup>/<sub>2</sub> in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.96

André Bauchant (French, 1873–1958)

*Fleurs dans un paysage avec un chateau*, 1947

Oil on canvas, 14 <sup>5</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub> in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.98

Nicholas Berchem (Dutch, 1620–1683)

*Landscape*, n.d.

Oil on copper, 7 <sup>3</sup>/<sub>8</sub> x 8 <sup>5</sup>/<sub>8</sub> in.

Bequest of Richard E. Stockwell, 1996.51.3

Willie Bester (South African, b. 1956)

Untitled (Township Scene), n.d.

Oil with collage, 17 <sup>3</sup>/<sub>8</sub> x 34 in.

J. David and Laura Seefried Horsfall Endowment Fund purchase, 1997.18

Camille Bombois (French, 1883–1970)

*La Marne*, n.d.

Oil on canvas, 5 <sup>1</sup>/<sub>2</sub> x 8 <sup>3</sup>/<sub>8</sub> in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.99

Camille Bombois (French, 1883–1970)

*River Scene*, n.d.

Oil on canvas, 7 x 10 <sup>1</sup>/<sub>2</sub> in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.104

René Robert Bouché (b. France? 1905–1963)

*Portrait of Mary Lasker*, n.d.

Oil on canvas, 36 x 30 in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.116

Suzanne Caporaël (American, b. 1949)

*156 (Horsetails)*, 1995

Oil on muslin on wood, 48 x 42 in.

Bertha Ardt Plaenert Endowment Fund purchase, 1996.18

Kenyon Cox (American, 1856–1919)

*Diana*, n.d.

Oil on canvas, 36 <sup>1</sup>/<sub>2</sub> x 24 <sup>1</sup>/<sub>2</sub> in.

Gift in memory of Harold G. Laun, 1995.45

Eugene Dana (American, 1912–1996)

*Ariel*, 1991–1993

Acrylic on board, 48 x 38 in.

Bequest of Eugene Dana Estate, 1997.9.3

Eugene Dana (American, 1912–1996)

*Out of the Dukedom and Fair Milan:*

*Prospero*, 1980s

Acrylic on board, 48 x 38 in.

Bequest of the Eugene Dana Estate, 1997.9.1

Eugene Dana (American, 1912–1996)

*Tree of Livres: L'Hiver*, 1985

Acrylic on board, 58 <sup>1</sup>/<sub>2</sub> x 28 <sup>1</sup>/<sub>2</sub> in.

Bequest of the Eugene Dana Estate, 1997.9.2





Nicholas Berchem, *Landscape, n.d.*, oil on copper, bequest of Richard E. Stockwell, 1996.51.3

Jean Eve (French, 1900–1968)  
*L'Aubergine en fleurs*, n.d.  
 Oil on canvas, 18 1/4 x 21 in.  
 Bequest of Mary Woodard Lasker in honor of her  
 parents, Mr. and Mrs. Frank E. Woodard,  
 1995.100

Jean Eve (French, 1900–1968)  
*Brassée de fleurs vivaces* (Armful of Perennial  
 Flowers), 1953  
 Oil on board, 21 1/2 x 18 1/15 in.  
 Bequest of Mary Woodard Lasker in honor of her  
 parents, Mr. and Mrs. Frank E. Woodard,  
 1995.101

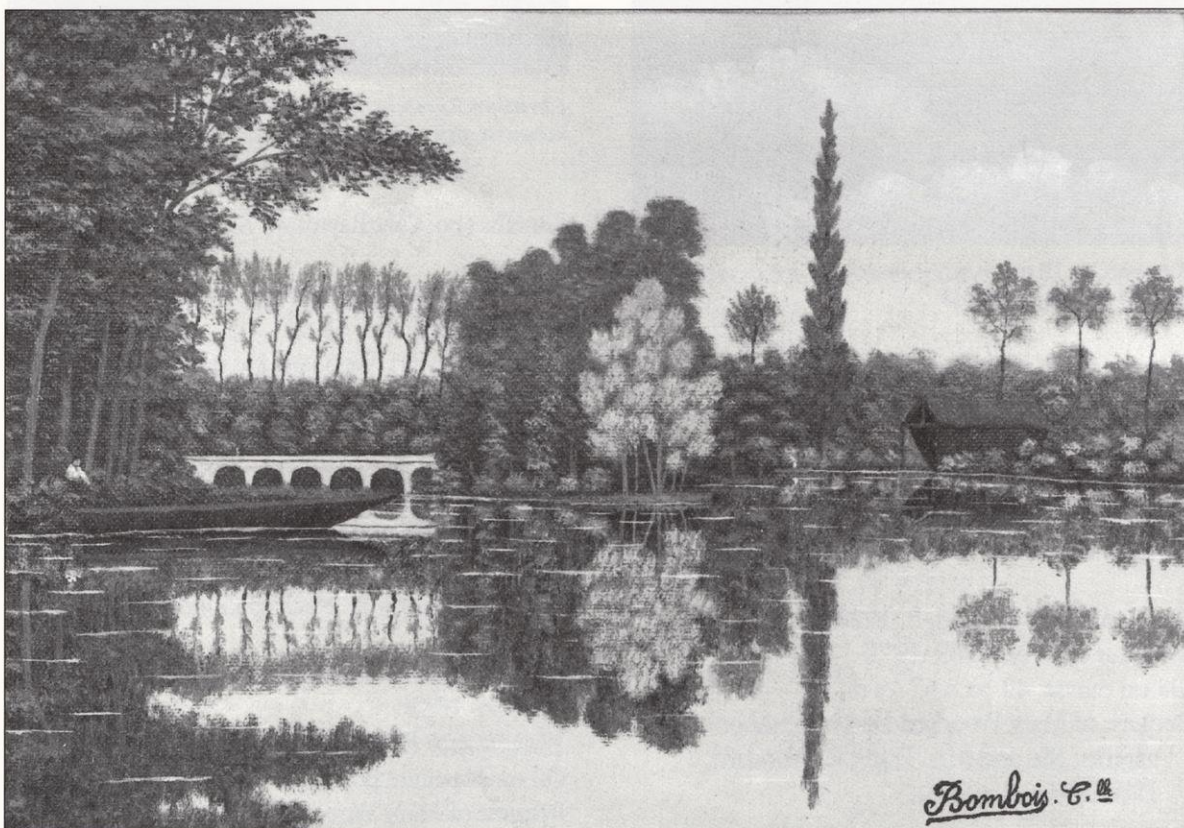
Sam Francis (American, 1923–1995)  
 Untitled, n.d.  
 Acrylic on canvas, 3 x 2 in.  
 Bequest of Mary Woodard Lasker in honor of her  
 parents, Mr. and Mrs. Frank E. Woodard,  
 1995.102

Sam Francis (American, 1923–1995)  
 Untitled, 1983  
 Acrylic on canvas, 25 1/4 x 37 1/4 in.  
 Bequest of Mary Woodard Lasker in honor of her  
 parents, Mr. and Mrs. Frank E. Woodard,  
 1995.103





Willie Bester, *Untitled (Township Scene)*, n.d., oil with collage, J. David and Laura Seefried Horsfall Endowment Fund purchase, 1997.18



Camille Bombois, *River Scene*, n.d., oil on canvas, bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.104





Kenyon Cox, *Diana*, n.d., oil on canvas, gift in memory of Harold G. Laun, 1995.45

Paul Jenkins (American, b. 1923)

*Phenomena-Windward Side*, n.d.

Oil on canvas, 61 x 51 in.

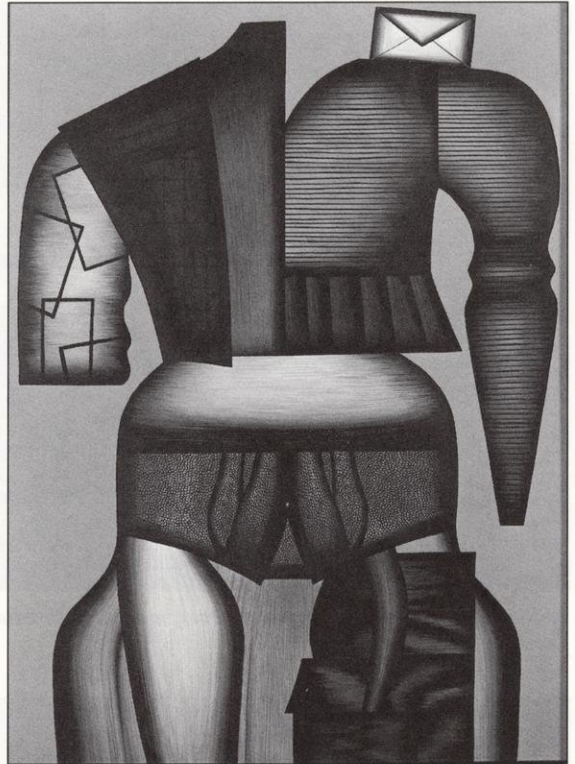
Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.105

Paul Jenkins (American, b. 1923)

*Winds of Tide*, ca. 1969–1970

Oil on canvas, 42 1/2 x 67 7/8 in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.106



Christina Ramberg, *Freeze and Melt*, 1981, acrylic on masonite, gift of Mr. and Mrs. Scott C. Anixter, 1996.24.4

Kanelba (possibly Raymond Kanelba, French painter)

*Portrait of Mary Lasker*, n.d.

Oil on canvas, 30 x 34 in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.115

William Keith (British, 1838–1911)

*Mokelumne River, High Sierras*, n.d.

Oil on panel, 21 1/2 x 26 1/2 in.

Gift of Mr. and Mrs. Michael Goodman, 1995.66

Marval (possibly Jacqueline Marval, French, 1866–1932)

*Woman with Flowers*, n.d.

Oil on Masonite board, 36 x 28 1/2 in.

Bequest of Mary Woodard Lasker in honor of her parents, Mr. and Mrs. Frank E. Woodard, 1995.114



Kenzo Okada (American, b. Japan, 1902–1982)  
*Grass*, n.d.  
Oil on canvas, 72 x 66 in.  
Bequest of Mary Woodard Lasker in honor of her  
parents, Mr. and Mrs. Frank E. Woodard,  
1995.110

Kenzo Okada (American, b. Japan, 1902–1982)  
*Morning Glory*, 1972  
Oil on canvas, 64 x 85 in.  
Bequest of Mary Woodard Lasker in honor of her  
parents, Mr. and Mrs. Frank E. Woodard,  
1995.108

Kenzo Okada (American, b. Japan, 1902–1982)  
*Sprouts (Cherry Blossoms)*, n.d.  
Oil on canvas, 70 x 77 in.  
Bequest of Mary Woodard Lasker in honor of her  
parents, Mr. and Mrs. Frank E. Woodard,  
1995.109

Jules Eugene Pages (American, 1867–1846)  
*Interior at Port-Arien*, n.d.  
Oil on canvas, 8 x 12 <sup>15</sup>/<sub>16</sub> in,  
Bequest of Richard E. Stockwell, 1996.51.1

Ed Paschke (American, b. 1939)  
*Spoken Word*, 1992  
Oil on linen, 60 x 78 in.  
Gift of Mr. and Mrs. Scott C. Anixter, 1996.24.1

Christina Ramberg (American, b. 1946)  
*Freeze and Melt*, 1981  
Acrylic on masonite, 47 <sup>9</sup>/<sub>16</sub> x 35 <sup>5</sup>/<sub>8</sub> in.  
Gift of Mr. and Mrs. Scott C. Anixter, 1996.24.4

Hyde Solomon (American, b. 1911)  
Untitled, 1971  
Oil, 31 x 25 in.  
Bequest of Carolyn B. Knapp, 1995.120

Karl Wirsum (American, b. 1940)  
*Digital Presence*, 1993  
Acrylic on wood, 48 x 35 in.  
Gift of Mr. and Mrs. Scott C. Anixter, 1996.24.6

Ray Yoshida (American, b. 1930)  
*Meticulous Mesmerist*, 1980  
Acrylic on canvas, 39 <sup>1</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>8</sub> in.  
Gift of Mr. and Mrs. Scott C. Anixter, 1996.24.5

Zao Wou-ki (Chinese, worked in France, b. 1921)  
*Atomic Dust*, 1963  
Oil on canvas, 28 <sup>1</sup>/<sub>2</sub> x 35 <sup>3</sup>/<sub>4</sub> in.  
Bequest of Mary Woodard Lasker in honor of her  
parents, Mr. and Mrs. Frank E. Woodard,  
1995.113

Unknown (Hudson River School)  
*View of Cold Spring Harbor, New York*, ca. 1835  
Oil on canvas, 24 <sup>1</sup>/<sub>2</sub> x 33 <sup>3</sup>/<sub>4</sub> in.  
Bequest of Richard E. Stockwell, 1996.51.2

### Watercolors

Grandma Moses, Anna Mary Robertson  
(American, 1860–1961)  
*Counting the Geese*, n.d.  
Gouache on board, 21 <sup>1</sup>/<sub>4</sub> x 25 in.  
Bequest of Mary Woodard Lasker in honor of her  
parents, Mr. and Mrs. Frank E. Woodard,  
1995.107

Reginald Marsh (American, 1898–1954)  
*Landscape*, 1938  
Watercolor, 5 <sup>3</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub> in.  
Gift of Richard E. Brock, 1996.6

William Morris (British, 1834–1896)  
*The Woodpecker*, 1885  
Gouache, 12 x 5 <sup>1</sup>/<sub>2</sub> in.  
John S. Lord Endowment Fund, Cyril W. Nave  
Endowment Fund, Elvehjem Museum of Art  
General Endowment Fund purchase, 1996.23





*Reginald Marsh, Landscape, 1938, watercolor, gift of Richard E. Brock, 1996.6*

Peter Toft (Dutch, 1825–1901)  
*View from Jutland*, n.d.  
 Watercolor, 10 <sup>7</sup>/<sub>16</sub> x 15 <sup>1</sup>/<sub>8</sub> in.  
 Gift of Steve Seyer, 1996.42.3

### *Drawings*

Alfred Andriola (American, 1918–1983)  
*Wait Here! . . . from Kerry Drake*, ca. 1948  
 Ink, 5 <sup>5</sup>/<sub>8</sub> x 18 <sup>5</sup>/<sub>8</sub> in.  
 Gift of Robert A. Naujoks, 1996.53.4

David Blackburn (British, b. 1939)  
*Blue Coastline, Maine*, 1987  
 Pastel, 25 <sup>1</sup>/<sub>2</sub> x 21 in.  
 Bequest of Carolyn B. Knapp, 1995.121

David Blackburn (British, b. 1939)  
 Untitled, 1986  
 Pastel, 15 <sup>1</sup>/<sub>2</sub> x 13 in.  
 Bequest of Carolyn B. Knapp, 1995.122

Aaron Bohrod (American, 1907–1992)  
*Nude*, n.d.  
 Pen and brown ink, 9 x 12 in.  
 Gift of Richard E. Brock, 1995.56

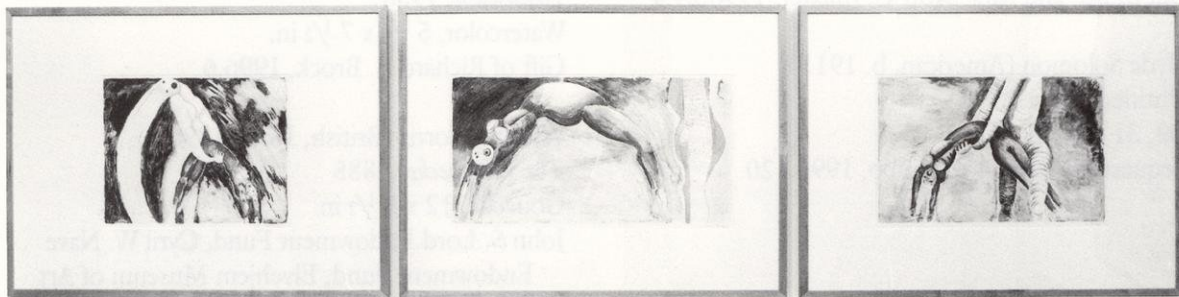
Aaron Bohrod (American, 1907–1992)  
*Nude*, n.d.  
 Ink, 12 x 9 <sup>7</sup>/<sub>16</sub> in.  
 Gift of Richard E. Brock, 1997.1

Aaron Bohrod (American, 1907–1992)  
*Boy*, n.d.  
 Ink, 10 <sup>7</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>4</sub> in.  
 Gift of Richard E. Brock, 1997.2

Louise Bourgeois (American, b. France, 1911)  
*Triptych for the Red Room*, 1994  
 Drawing, 27 <sup>3</sup>/<sub>4</sub> x 37 <sup>1</sup>/<sub>2</sub>, 27 <sup>3</sup>/<sub>4</sub> x 42, 27 <sup>3</sup>/<sub>4</sub> x 32 <sup>1</sup>/<sub>4</sub> in.

Alexander and Henrietta W. Hollaendar  
 Endowment Fund and Elvehjem Museum of  
 Art General Endowment Fund purchase,  
 1995.42a-c

Robert Burkert (American, b. 1930)  
*River Currents*, 1986  
 Ink, graphite, colored pencil, gouache, 14 x 16 <sup>1</sup>/<sub>2</sub> in.  
 Gift of Robert Burkert, 1996.55.5



*Louise Bourgeois, Triptych for the Red Room, 1994, drawing, Alexander and Henrietta W. Hollaendar Endowment Fund and Elvehjem Museum of Art General Endowment Fund purchase, 1995.42a-c*



Ed Dodd (American, 1902–1991)  
*I'll Teach You To Steal My Fish! . . .* from  
*Mark Trail*, 1948  
Ink, 6 x 21 <sup>7</sup>/<sub>8</sub> in.  
Gift of Robert A. Naujoks, 1996.53.2

Hosokawa Dogen (Japanese, works in U.S.,  
b. 1947)  
*Enso* (The Essence of Zen: Wind: The Universe),  
1996  
Ink on paper, 84 x 34 <sup>1</sup>/<sub>2</sub> in.  
Gift of Daihonzan Chozen-ji, 1997.14.4



Hosokawa Dogen, *Enso* (The Essence of Zen: Wind: The Universe), 1996, ink on paper, gift of Daihonzan Chozen-ji, 1997.14.4

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Enso* (The Essence of Zen: Wind: The Universe),  
1996  
Ink on paper, 20 <sup>3</sup>/<sub>4</sub> x 32 <sup>3</sup>/<sub>4</sub> in.  
Gift of Daihonzan Chozen-ji, 1997.14.6

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Imada Hirakazaru ni Kaori Sanzen ni Mitsu* (The  
Picture of Orchid), 1996  
Ink on paper, 20 <sup>1</sup>/<sub>2</sub> x 59 in.  
Gift of Daihonzan Chozen-ji, 1997.14.8

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Kan* (Barrier), 1996  
Ink on paper, 19 <sup>3</sup>/<sub>4</sub> x 60 in.  
Gift of Daihonzan Chozen-ji, 1997.14.10

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Matsu ni Kokon no Iro Nashi* (The Color of Pine  
Leaves Is Always Green), 1996  
Ink on paper, 19 <sup>3</sup>/<sub>4</sub> x 60 in.  
Gift of Daihonzan Chozen-ji, 1997.14.9

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Seifu Banri no aki* (The Clear Wind! Autumn Has  
Come Everywhere), 1996  
Ink on paper, 82 <sup>1</sup>/<sub>2</sub> x 20 in.  
Gift of Daihonzan Chozen-ji, 1997.14.3

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Shinshin Ichinyo* (Body and Mind Are One), 1996  
Ink on paper, 19 <sup>3</sup>/<sub>4</sub> x 60 in.  
Gift of Daihonzan Chozen-ji, 1997.14.7

Hosokawa Dogen (Japanese, works in U.S., b.  
1947)  
*Shin wa Bankyo no Shitaga'te Tenzu* (Mind Change  
According to Circumstance), 1996  
Ink on paper, 81 <sup>1</sup>/<sub>2</sub> x 20 in.  
Gift of Daihonzan Chozen-ji, 1997.14.1



Hosokawa Dogen (Japanese, works in U.S., b. 1947)  
*Take Kimigatame ni seifu o okosu* (Raise the Clear Winds for You), 1996  
Ink on paper, 82 x 20 in.  
Gift of Daihonzan Chozen-ji, 1997.14.2

Hosokawa Dogen (Japanese, works in U.S., b. 1947)  
*Yume* (Dream: Enlightenment), 1996  
Ink on paper, 77 x 15 1/2 in.  
Gift of Daihonzan Chozen-ji, 1997.14.5

Ken Ernst (American, 19118–1985)  
*I'm So Happy* . . . from *Mary Worth*, 1948  
Ink, 5 5/8 x 18 7/16 in.  
Gift of Robert A. Naujoks, 1996.53.6

Max Ernst (French, b. Germany, 1891–1976)  
*Selbst Konstruiertes Maschinchen*, ca. 1919–1921  
Collage, 12 3/8 x 6 1/4 in.  
Gift of Richard E. Brock, 1996.4

Walt Kelly (American, b. 1911)  
*Okay, Pour It Down!* . . . from *Pogo*, n.d.  
Ink and blue pencil, 4 3/4 x 9 3/4 in.  
Gift of Robert A. Naujoks, 1996.53.5

Ezrom Legae (South African, b. 1938)  
*Africa Icon*, 1997  
Ink, 7 1/4 x 5 13/16 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.4

Ezrom Legae (South African, b. 1938)  
*Ancestor*, 1997  
Ink, 7 1/4 x 5 13/16 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.1

Ezrom Legae (South African, b. 1938)  
*Bull*, 1996  
Ink and collage, 9 13/16 x 7 1/4 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.8

Ezrom Legae (South African, b. 1938)  
*Dakar*, n.d.  
Ink, 7 1/4 x 9 13/16 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.6

Ezrom Legae (South African, b. 1938)  
*Mangy Dogs*, 1995  
Ink, 5 13/16 x 7 1/4 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.2

Ezrom Legae (South African, b. 1938)  
*Owls/Midnight Dream*, 1996  
Ink, 5 13/16 x 7 1/4 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.3

Ezrom Legae (South African, b. 1938)  
*(Thinking) Freedom*, 1996  
Ink, 7 1/4 x 9 13/16 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.5

Ezrom Legae (South African, b. 1938)  
Untitled, 1996  
Ink, 7 1/4 x 9 13/16 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.17.7

Reginald Marsh (American, 1898–1954)  
*Coney Island*, 1941  
Ink, 9 15/16 x 11 3/16 in.  
Gift of Richard E. Brock, 1996.5

Judy Pfaff (American, b. England, 1946)  
Untitled, 1992  
Drawing, mixed media, collage, 21 1/2 x 31 1/4 in.  
Gift of Charles Young, 1996.54

Charles M. Schultz (American, b. 1922)  
*Still Counting Suns, Lucy?* . . . from *Peanuts*, 1954  
Ink, 5 x 27 in.  
Gift of Robert A. Naujoks, 1996.53.3



John Wilde (American, b. 1919)  
*Objects Naturlica* #7, 1948  
Graphite, 11 1/2 x 8 1/2 in.  
Gift of Robert A. Naujoks, 1996.53.1

John Wilde (American, b. 1919)  
*Preparatory Drawing for Wildeworld Revisited*,  
1994  
Silverpoint, 33 x 52 in.  
Harry and Margaret P. Glicksman Endowment  
Fund and Bertha Ardt Plaenert Endowment  
Fund purchase, 1995.67

### Prints

Stephan Antonakos (American, b. Greece, 1926)  
*Live*, 1971  
Color lithograph, 35 1/2 x 23 1/4 in.  
Gift of Jack Damer, 1996.41.5

Stephan Antonakos (American, b. Greece, 1926)  
Untitled, 1971  
Color lithograph, 35 1/2 x 23 1/8 in.  
Gift of Jack Damer, 1996.41.6

Garo Antresian (American, b. 1922)  
Untitled, 1979  
Color lithograph, 26 1/4 x 20 in.  
Gift of Jack Damer, 1996.41.2

Alexander Archipenko (Russian, 1887–1964)  
*Angelica*, ca. 1922  
Drypoint, 6 1/2 x 4 1/4 in.  
Gift in honor of Leslie J. Garfield, 1997.10.1

Alexander Archipenko (Russian, 1887–1964)  
*Bather*, ca. 1926  
Drypoint, 9 3/4 x 6 1/2 in.  
Gift in honor of Leslie J. Garfield, 1997.10.2

Peggy Bacon (American, 1895–1987)  
*Fat*, n.d.  
Etching, 6 1/2 x 5 1/2 in.  
Gift of Richard E. Brock, 1996.2

Gustave Baumann (American, born Germany,  
1881–1971),  
*Autumnal Glory*, 1936  
Woodblocks, proofs, and preparatory gouache  
Paper and wood, 13 1/4 x 13 1/8 in.  
F. J. Sensenbrenner Endowment Fund and Earl O.  
Vits Endowment Fund purchase, 1996.17

Aaron Bohrod (American, 1907–1992)  
*Church in Luxembourg*, ca. 1946  
Lithograph, 12 x 16 3/16 in.  
Gift of Richard E. Brock, 1995.57

Elza Botha (South African, b. 1938)  
*Nomkhubulwana*, 1995  
Linocut, 27 1/2 x 18 1/2 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.25

Louise Bourgeois (American, b. France, 1911)  
*Le Grand flottant* (The Great Floating Form),  
1947–1949  
Etching, 11 1/2 x 8 3/8 in.  
Ruth C. Wallerstein Endowment Fund purchase,  
1995.41

Louise Bourgeois (American, b. France, 1911)  
*Triptych for the Red Room*, 1994  
Etching, 27 3/4 x 37 1/2, 27 3/4 x 42, 27 3/4 x  
32 1/4 in.

Alexander and Henrietta W. Hollaendar  
Endowment Fund and Elvehjem Museum of  
Art General Endowment Fund purchase,  
1995.43a-c

Phyllis Bramson (American, b. 1941)  
*The Difference between Day and Night*, n.d.  
Color lithograph, 29 1/2 x 22 1/8 in.  
Gift of Jack Damer, 1996.41.4

Rudolphe Bresdin (French, 1825–1885)  
*Le Bon Samaritain*, 1861  
Lithograph, 22 1/4 x 17 3/8 in.  
Elvehjem Museum of Art General Endowment  
Fund purchase, 1997.15



- Robert Burkert (American, b. 1930)  
*The Ducal Palace*, 1954  
 Lithograph, 7 1/2 x 11 5/8 in.  
 Gift of Robert Burkert, 1996.55.1
- Robert Burkert (American, b. 1930)  
*Game Board*, 1974  
 Silkscreen, 16 x 24 1/2 in.  
 Gift of Robert Burkert, 1996.55.3
- Robert Burkert (American, b. 1930)  
*Marsh Fog*, ca. 1961  
 Screenprint, 20 x 31 in.  
 Gift of Robert Burkert, 1996.55.6
- Robert Burkert (American, b. 1930)  
*The Painter's Skull II*, ca. 1985  
 Monotype, 24 1/8 x 23 3/4 in.  
 Gift of Robert Burkert, 1996.55.4
- Robert Burkert (American, b. 1930)  
*Peripheral Man*, ca. 1956  
 Silkscreen, 21 3/4 x 18 1/8 in.  
 Gift of Robert Burkert, 1996.55.2
- "Shakes" Moses Buthulezi (South African, b. 1967)  
*Transportless*, n.d.  
 Screenprint, 15 x 21 in.  
 J. David and Laura Seefried Horsfall Endowment  
 Fund purchase, 1997.20
- Alexander Calder (American, 1898–1976)  
 Untitled from *Memoire Elementaire*, n.d.  
 Lithograph, 20 1/2 x 28 3/8 in.  
 Gift of Steve Seyer, 1996.42.1
- Alexander Calder (American, 1898–1976)  
 Untitled from *Memoire Elementaire*, n.d.  
 Lithograph, 20 1/2 x 28 3/8 in.  
 Gift of Steve Seyer, 1996.42.2
- Alexander Calder (American, 1898–1976)  
*Sunrise*, n.d.  
 Lithograph, 20 x 28 in.  
 Gift of Steve Seyer, 1996.42.4
- Antonio Canale, Canaletto (Italian, 1697–1768)  
*Santa Giustina en Pradella Vale*, n.d.  
 Etching, 11 3/4 x 16 3/4 in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.35
- Castro (Fernando Castro Pacheco) (Mexican, b. 1907)  
*Working with Ixtle*, 1946  
 Lithograph, 11 3/8 x 14 3/16 in.  
 Gift of Richard E. Brock, 1996.39.1
- Louisa Chase (American, b. 1951)  
*Baby Head*, 1997  
 Etching, 12 1/2 x 14 1/2 in.  
 Gift of the Madison Print Club, 1997.11.1
- Minna Citron (American, 1896–1991)  
*An Honest Living*, 1934  
 Etching, 5 7/8 x 3 5/16 in.  
 Gift of Richard E. Brock, 1996.3
- Allan Rohan Crite (American, b. 1910)  
*The Five Joyful Mysteries*, 1947  
 Woodcut with hand coloring and gold leaf, 15 3/4  
 x 15 1/4 in.  
 Elvehjem Museum of Art General Endowment  
 Fund purchase, 1995.53
- Warrington Colescott (American, b. 1926)  
*Dark Gondola*, 1971, from *Death in Venice* series  
 Color etching, 15 9/16 x 11 7/8 in.  
 Gift of Richard E. Brock, 1996.39.2
- Warrington Colescott (American, b. 1926)  
*Death on the Lido*, 1971, from *Death in Venice*  
 series  
 Color etching, 16 15/16 x 11 7/8 in.  
 Gift of Richard E. Brock, 1996.39.3
- Dirck Volkertz. Coornhert (Dutch, 1522–1590)  
 after Maarten van Heemskerck  
*Christ Washing the Disciples' Feet*, 1598  
 Etching, 10 x 7 3/4 in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.26





Allan Roban Crite, *The Five Joyful Mysteries*, 1947, woodcut with hand coloring and gold leaf, Elvehjem Museum of Art General Endowment Fund purchase, 1995.53



Dirck Volkertz. *Coornbert*, after Maarten van Heemskerck, *Christ Washing the Disciples' Feet*, 1598, etching, John H. Van Vleck Endowment Fund purchase, 1996.26

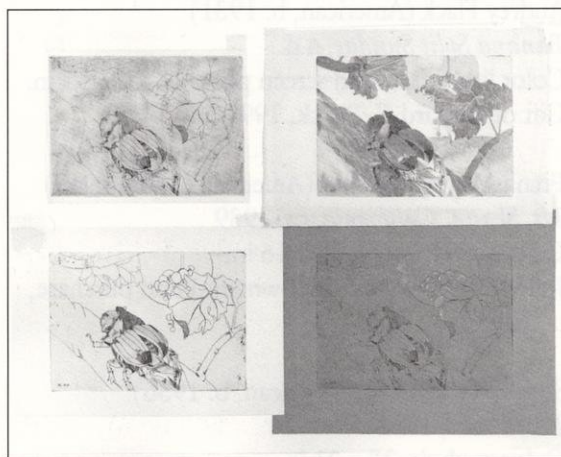
Jean Couvay (French, 1622–1675)  
*Le Martyre de Saint Bartheleme*, before 1655  
 Engraving, 21  $\frac{7}{16}$  x 13  $\frac{7}{16}$  in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.28

José Luis Cuevas (Mexican, b. 1934)  
*Self-Portrait after Rembrandt*, 1962  
 Lithograph, 22 x 15  $\frac{3}{4}$  in.  
 Bequest of Carolyn B. Knapp, 1995.123

Charles M. Detmold (British, 1883–1908)  
*Beetle*, 1898 (four prints mounted together)  
 Etching and monotype, 4  $\frac{7}{8}$  x 6  $\frac{7}{8}$  in. each.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.19a-d

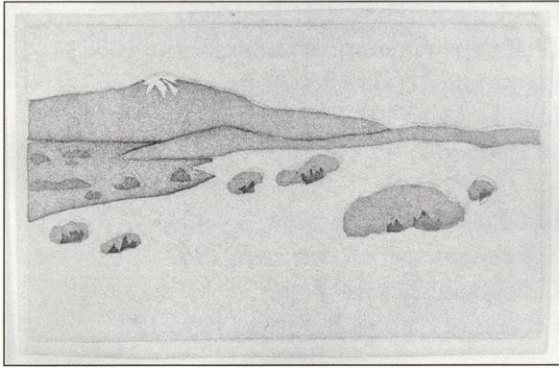
Jennifer Dickson (Canadian, b. South Africa, 1936)  
*Body Perceptions: Breasts, Hair, Mouth*, n.d.  
 Color photographic etching, 16  $\frac{7}{8}$  x 22 in.  
 Gift of Jack Damer, 1996.41.3

Lesley Dill (American, b. 1950)  
*A Word Made Flesh*, 1995 (four prints mounted together)  
 Photolithograph and itaglio, 30 x 22  $\frac{1}{2}$  in. each  
 Ruth Chase Gamroth Bequest purchase,  
 1996.20a-d



Charles M. Detmold, *Beetle*, 1898, etching and monotype, John H. Van Vleck Endowment Fund purchase, 1996.19





*Arthur Wesley Dow, Mountain Landscape, n.d., color woodcut, John H. Van Vleck Endowment Fund purchase, 1996.30*

Arthur Wesley Dow (American, 1857–1922)  
*Mountain Landscape, n.d.*  
 Color woodcut, 3 <sup>13</sup>/<sub>16</sub> x 5 <sup>3</sup>/<sub>4</sub> in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.30

Marits Cornelis Escher (Dutch, 1898–1972)  
*Day and Night, n.d.*  
 Color woodcut, 15 <sup>1</sup>/<sub>2</sub> x 26 <sup>3</sup>/<sub>4</sub> in.  
 Given in memory of Horace Winchel/'36, 1996.7

Ernest Fiene (American, b. Germany, 1894–1966)  
*Farm, 1927*  
 Lithograph, 12 <sup>1</sup>/<sub>8</sub> x 16 in.  
 Gift of Richard E. Brock, 1995.58

Audrey Flack (American, b. 1931)  
*Banana Split Sundae, n.d.*  
 Color lithograph and screen print, 18 x 24 <sup>1</sup>/<sub>8</sub> in.  
 Gift of Richard E. Brock, 1995.59

Frank Morley Fletcher (American (1866–1949)  
*Mt. Shasta, California, ca. 1939*  
 Color woodcut, 11 <sup>1</sup>/<sub>4</sub> x 16 in.  
 Julie Plant Grainger Endowment Fund purchase,  
 1996.1

Sondra Freckelton (American, b. 1936)  
*Blue Chair, 1995*  
 Color pochoir, 27 x 21 in.  
 Transfer from Tandem Press, 1996.15

Leonard Gaultier (French, 1561–1641)  
*The Assumption of the Virgin, n.d.*  
 Engraving with hand coloring, 6 <sup>1</sup>/<sub>8</sub> x 3 <sup>5</sup>/<sub>16</sub> in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.27

Thomas Girtin (British, 1775–1802)  
*A View of Paris with the Louvre from the Pont  
 Marie, 1802*  
 Soft-ground etching, 7 x 12 in.  
 Steenbock Estate and Members Art Purchase Fund  
 purchase, 1995.46

Jane Goldman (American, b. 1951)  
*Tidal Pool, 1995*  
 Lithograph, 27 x 38 <sup>1</sup>/<sub>2</sub> in.  
 Transfer from Tandem Press, 1996.14

Gronk (Glugio Gronk Nicandro) (American,  
 b. 1954)  
*Breathing Hard, 1996*  
 Woodcut, 24 <sup>1</sup>/<sub>4</sub> x 24 <sup>1</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1996.45

Gronk (Glugio Gronk Nicandro) (American,  
 b. 1954)  
*Bullet in the Back, 1995*  
 Linoleum cut, 35 <sup>3</sup>/<sub>4</sub> x 27 <sup>3</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1995.92

Gronk (Glugio Gronk Nicandro) (American,  
 b. 1954)  
*Echo, 1995*  
 Relief print, 6 x 4 <sup>7</sup>/<sub>8</sub> in.  
 Transfer from Tandem Press, 1996.13

Gronk (Glugio Gronk Nicandro) (American,  
 b. 1954)  
*Fertile Landscape, 1996*  
 Woodcut, 24 <sup>1</sup>/<sub>4</sub> x 24 <sup>1</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1996.46

Gronk (Glugio Gronk Nicandro) (American,  
 b. 1954)  
*Lifeboat! 1995*  
 Relief print from wood and linoleum block, 29 <sup>1</sup>/<sub>2</sub>  
 x 49 <sup>3</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1996.11





Gronk, *The Mulata of Cordova*, 1995, woodcut, transfer from Tandem Press, 1995.93

Gronk (Glugio Gronk Nicandro) (American, b. 1954)

*The Mulata of Cordova*, 1995

Woodcut, 55 x 42 in.

Transfer from Tandem Press, 1995.93

Gronk (Glugio Gronk Nicandro) (American, b. 1954)

*X-Hero*, 1995

Relief print, wood and linoleum block, 5 color, 6 <sup>3</sup>/<sub>4</sub> x 12 in.

Transfer from Tandem Press, 1996.12

Eric Hagstrom (American, b. 1960)

*Carnival!*, 1996

Woodcut, 17 x 25 <sup>7</sup>/<sub>8</sub> in.

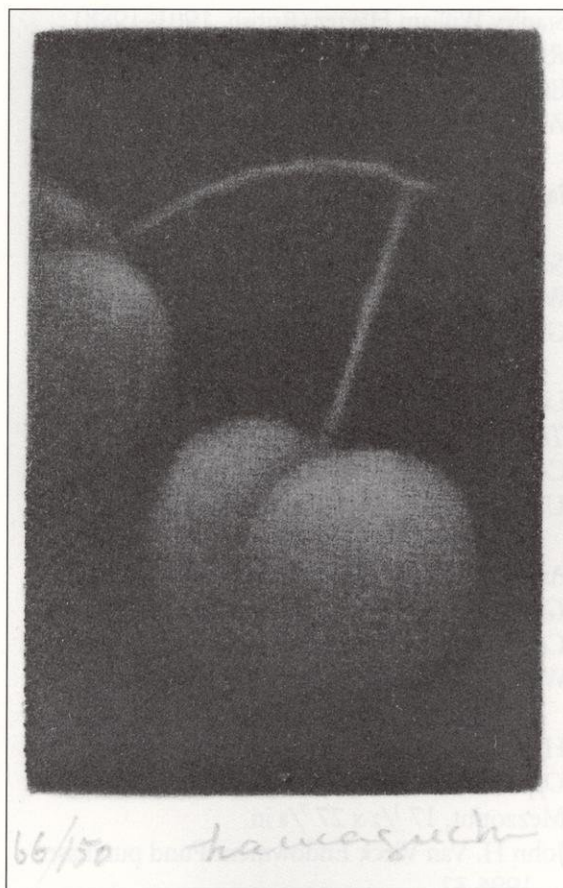
Transfer from Tandem Press, 1996.47

Yozo Hamaguchi (Japanese, b. 1909)

*One and One-half*, 1993

Color mezzotint, 2 <sup>1</sup>/<sub>4</sub> x 1 <sup>1</sup>/<sub>2</sub> in.

Gift of Ora C. Roehl, 1996.9



Yozo Hamaguchi, *One and One-half*, 1993, color mezzotint, gift of Ora C. Roehl, 1996.9

Stanley William Hayter (British, 1901–1988)

*Chase de L'Aiguille* (Eye of the Needle), engraved 1946, printed by Associated American Artists 1973

Engraving, 11 <sup>13</sup>/<sub>16</sub> x 7 <sup>7</sup>/<sub>16</sub> in.

Gift of Richard E. Brock, 1995.61

Stanley William Hayter (British, 1901–1988)

*Horizon Bars*, 1932

Etching and aquatint, 5 <sup>3</sup>/<sub>4</sub> x 4 <sup>1</sup>/<sub>4</sub> in.

Gift of Richard E. Brock, 1997.3

Stanley William Hayter (British, 1901–1988)

*Invocation*, engraved 1946, printed by Associated American Artists 1973

Engraving, 6 <sup>3</sup>/<sub>16</sub> x 4 in.

Gift of Richard E. Brock, 1995.60



Stanley William Hayter (British, 1901–1988)  
*Rue Dareau*, 1927  
 Engraving, drypoint, 9 14/16 x 9 1/16 in.  
 William R. Mitchell Fund purchase, 1995.49

Jacques Hnizdovsky (American, b. Ukraine,  
 1915–1985)  
*Self Portrait*, 1971  
 Woodcut, 13 x 9 7/8 in.  
 Gift of Richard E. Brock, 1995.62

Linda James (American, b. 1953)  
*The Artist as Poet: Geoff in His Forties*, 1996  
 Computer-generated print, 9 3/4 x 5 7/8 in.  
 UW Art Collections Fund purchase, 1996.22

Amedee Joyau (French, 1872–1913)  
*Grands Nuages, Dunes de Breville*, ca. 1905  
 Color woodcut, 6 7/16 x 12 in.  
 William R. Mitchell Fund purchase, 1995.48

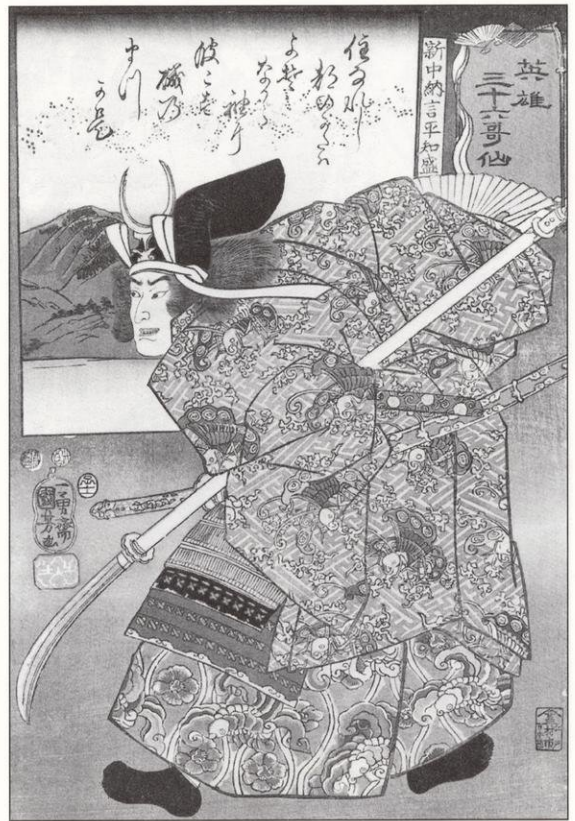
Hamanishi Katsunori (Japanese, b. 1949)  
*Opposition—Work No. 9*, n.d.  
 Mezzotint, 17 1/2 x 27 7/8 in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.32

Alex Katz (American, b. 1927)  
*Song*, 1973  
 Color lithograph, 33 x 44 in.  
 Gift of James F. Jensen. 1996.38

Wayne Kimball (American, b. 1943)  
 Untitled, 1973  
 Color lithograph, 5 3/4 x 7 9/16 in.  
 Gift of Jack Damer, 1996.41.7

Wayne Kimball (American, b. 1943)  
 Untitled, 1973  
 Color lithograph, 6 1/2 x 9 in.  
 Gift of Jack Damer, 1996.41.8

Moise Kisling (Polish, 1891–1953)  
*Canal Scene*, 1913  
 Woodcut, 14 1/8 x 9 1/8 in.  
 Gift in honor of Barbara Kaerwer by Eva-Maria  
 Worthington, Worthington Gallery, Chicago,  
 1995.65



*Ichiyusai Kuniyoshi, Warrior*, ca. 1852, color woodcut,  
 gift in memory of Gregory S. Angsten, 1996.56.1

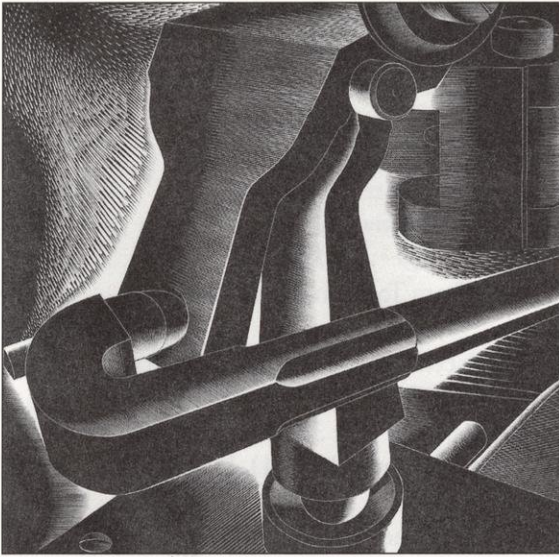
Karen Kunc (American, b. 1952)  
*Wayside Shrine*, 1995  
 Reductive woodblock print, 50 x 30 in.  
 Transfer from Tandem Press, 1995.69

Ichiyusai Kuniyoshi (Japanese, 1797–1861)  
 Triptych, ca. 1852  
 Color woodcut, 14 1/4 x 9 11/16 in.  
 Gift in memory of Gregory S. Angsten,  
 1996.56.2a-c

Ichiyusai Kuniyoshi (Japanese, 1797–1861)  
*Warrior*, ca. 1852  
 Color woodcut, 14 1/4 x 9 11/16 in.  
 Gift in memory of Gregory S. Angsten, 1996.56.1

Wifredo Lam (Cuban, 1902–1982)  
 Untitled, 1970  
 Color woodcut, 29 x 21 in.  
 Gift of Richard Brock, 1995.63





Paul Landacre, *The Press*, 1934, wood engraving, Elvehjem Museum of Art General Endowment Fund purchase, 1997.16

Paul Landacre (American, 1893–1963)  
*The Press*, 1934  
 Wood engraving, 8 1/4 x 8 1/4 in.  
 Elvehjem Museum of Art General Endowment  
 Fund purchase, 1997.16

Auguste Lepère (French, 1849–1918)  
*Repas de Bûcherons* (or  
*Charbonniers*) (Woodcutters' or Coal  
 Merchants' Meal), 1887  
 Wood engraving, 3 5/8 x 3 3/16 in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.29.1

Auguste Lepère (French, 1849–1918)  
*Repas de Bûcherons* (or  
*Charbonniers*) (Woodcutters' or Coal  
 Merchants' Meal), 1887  
 Oil grisaille on paper, 7 5/8 x 6 5/16 in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.29.2

Man Ray [Emmanuel Radnitsky] (American,  
 1890–1976)  
*Woman in Abstract Nightscape*, n.d.  
 Color lithograph, 25 1/2 x 18 3/4 in.  
 Gift of Richard E. Brock, 1997.12.3

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #1*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.70

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #2*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.71

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #3*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.72

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #4*, 1995  
 Woodblock print, 17 X 18 in.  
 Transfer from Tandem Press, 1995.73

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #5*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.74

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #6*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.75

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #7*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.76

Santiago Moix (Spanish, b. 1960)  
*Cinco Dias en Madison #8*, 1995  
 Woodblock print, 17 x 18 in.  
 Transfer from Tandem Press, 1995.77

Santiago Moix (Spanish, b. 1960)  
 Untitled, 1995  
 Woodcut, 21 1/2 x 21 1/2 in.  
 Transfer from Tandem Press, 1995.94



Santiago Moix (Spanish, b. 1960)  
Untitled, 1995  
Woodcut, 21 1/2 x 21 1/2 in.  
Transfer from Tandem Press, 1995.95

Tshepo Mokgatle, (South African, b. 1972)  
*Mokgalo Street, Meadowlands*, 1996  
Color lithograph, 27 1/2 x 19 1/2 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.24

Henry Moore (British, 1898–1988)  
*The Bridge*, 1973  
Lithograph, 9 3/4 x 13 1/2 in.  
Gift of Richard E. Brock, 1996.39.4

Henry Moore (British, 1898–1986)  
*Sculptural Objects*, 1949  
Color lithograph, 19 x 29 3/4 in. (sheet)  
Gift of Richard E. Brock, 1997.12.2

Thomas Moran (American, 1837–1926)  
*Yellowstone Lake*, 1874  
Color lithograph, 9 7/8 x 14 3/8 in.  
Malcolm K. and Bertha Whyte Endowment Fund  
purchase, 1995.54

David Nash (British, b. 1945)  
*Celtic Hedge*, 1995  
Woodcut, 38 x 66 3/4 in.  
Transfer from Tandem Press, 1996.16



*Thomas Moran, Yellowstone Lake, 1874, color lithograph, Malcolm K. and Bertha Whyte Endowment Fund purchase, 1995.54*

David Nash (British, b. 1945)  
*Charred Cross Egg*, 1996  
Woodcut, 35 1/2 x 24 in.  
Transfer from Tandem Press, 1996.43

David Nash (British, b. 1945)  
*From Table to Shrine*, 1996  
Lithograph, 29 1/2 x 38 1/4 in.  
Transfer from Tandem Press, 1996.44

Dennis Nechvatal (American, b. 1948)  
*No Place*, 1976  
Lithograph, 23 1/4 x 33 3/4 in.  
Gift of Jack Damer, 1996.41.1

Alice Neel (American, 1900–1984)  
*Portrait of Sam*, 1978  
Lithograph, 34 1/2 x 24 in.  
Juli Plant Grainger Endowment Fund purchase,  
1995.52

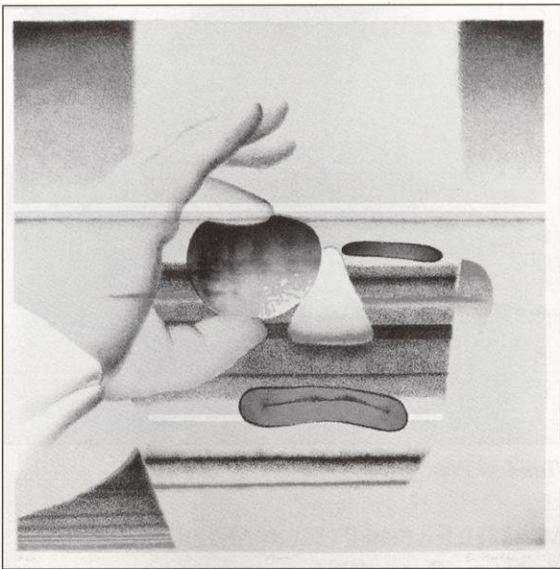
Sam Nhlenethwa (South African)  
*Team Leaders II*, 1996  
Color lithograph, 9 3/8 x 11 3/4 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.19

Wonderboy Nxumalo (South African, b. ca. 1974)  
*Basa Umlilo Ngaphandle Kukamatches*, 1995  
Screenprint, 30 1/4 x 25 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.26

Kenzo Okada (American, b. Japan, 1902–1982)  
*Runner*, n.d.  
Tri-color silk screen on silk, 12 x 18 in.  
Bequest of Mary Woodard Lasker in honor of her  
parents, Mr. and Mrs. Frank E. Woodard,  
1995.117

Claes Oldenburg (American, b. Sweden 1929)  
*Proposal for Colossal Structure in the Form of a Sink  
Faucet, Lake Union, Seattle, Washington*, 1972,  
1972  
Offset photolithograph, 32 1/2 x 24 1/2 in.  
Gift of Richard E. Brock, 1997.12.1





Ed Paschke, *Viseon*, 1984, color lithograph, gift of Mr. and Mrs. Scott C. Anixter, 1996.24.2

Ed Paschke (American, b. 1939)  
*Viseon*, 1984  
 Color lithograph, 37 <sup>9</sup>/<sub>16</sub> x 38 <sup>5</sup>/<sub>16</sub> in.  
 Gift of Mr. and Mrs. Scott C. Anixter, 1996.24.2

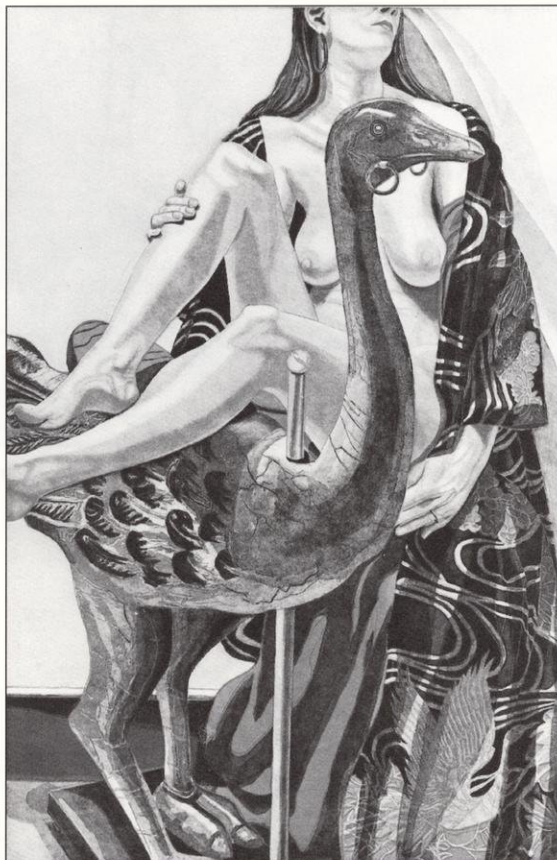
Ed Paschke (American, b. 1939)  
*Flamenco*, 1991  
 Silkscreen, 21 <sup>11</sup>/<sub>16</sub> x 24 in.  
 Gift of Mr. and Mrs. Scott C. Anixter, 1996.24.3

Philip Pearlstein (American, b. 1924)  
*Model and Ostrich*, 1995  
 Etching, 54 <sup>3</sup>/<sub>4</sub> x 37 <sup>1</sup>/<sub>2</sub> in.  
 Transfer from Tandem Press, 1995.124

Judy Pfaff (American, b. England 1946)  
*Eye to Eye*, 1996  
 Intaglio, lithograph, 10 x 27 <sup>1</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1996.49

Judy Pfaff (American, b. England 1946)  
*Hand in Hand*, 1996  
 Intaglio, lithograph, 10 x 27 <sup>1</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1996.50

Judy Pfaff (American, b. England 1946)  
*WUFUWU*, 1995  
 Etching from copper, 10 <sup>1</sup>/<sub>4</sub> in x 27 <sup>1</sup>/<sub>2</sub> in  
 Gift of Madison Print Club, 1996.8



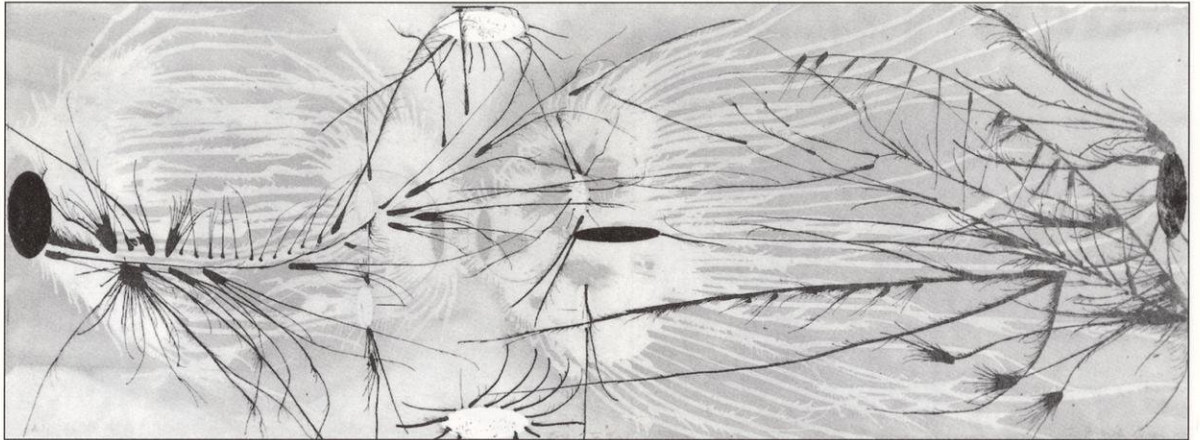
Philip Pearlstein, *Model and Ostrich*, 1995, etching, transfer from Tandem Press, 1995.124

Giovanni Piranesi (Italian, 1720–1778)  
*Outlet of the Cloaca Maxima into the Tiber* from  
*Della Magnifica*, n.d.  
 Etching, 15 <sup>1</sup>/<sub>2</sub> x 9 <sup>3</sup>/<sub>8</sub> in.  
 Gift of Richard E. Brock, 1996.39.5

Robert Rauschenberg (American, b. 1925)  
*Autobiography*, 1968  
 Lithograph, 66 <sup>1</sup>/<sub>4</sub> x 48 <sup>3</sup>/<sub>4</sub> in.  
 Gift of Marian B. Javits, Robert Rauschenberg,  
 and Milton Glaser, courtesy of the Yale  
 University Art Gallery, 1996.40a-c

Sam Richardson (American b. 1934)  
*French Gulch Sticks*, 1995  
 Monoprint, lithograph, collage, paint, 25 x  
 16 <sup>1</sup>/<sub>2</sub> in.  
 Transfer from Tandem Press, 1996.48





Judy Pfaff, *Eye to Eye*, 1996, intaglio, lithograph, transfer from Tandem Press, 1996.49

Sam Richardson (American, b. 1934)  
*Ghost Stories*, 1995  
 Relief print, 41 1/2 x 29 1/2 in.  
 Transfer from Tandem Press, 1996.10

Henri Rivière (French, 1864–1951)  
*La Féerie des Heures: La Brume* (Enchantment of  
 the Hours: The Fog), 1901  
 Color lithograph, 25 1/2 x 12 3/4 in.  
 John H. Van Vleck Endowment Fund purchase,  
 1996.34

Aegidius Sadeler II (Flemish, 1575–1629)  
*Allegory of the Marriage of Ferdinand II and  
 Eleanora Gonzaga*, n.d.  
 Engraving, 13 11/16 x 9 7/16 in.  
 Carolyn T. Anderson Endowment Fund purchase,  
 1995.50

Miriam Schapiro (American, b. 1923)  
*Alexandra's Puppet*, 1995  
 11 run color lithograph, 37 3/4 x 28 in.  
 Transfer from Tandem Press, 1995.90

Miriam Schapiro (American, b. 1923)  
*Exter's Dancer*, 1995  
 9 run color lithograph, 37 3/4 x 28 in.  
 Transfer from Tandem Press, 1995.91

Miriam Schapiro (American, b. 1923)  
*Golem*, 1995  
 Lithograph, 37 3/4 x 28 in.  
 Transfer from Tandem Press, 1995.89

M. M. Helen Sebidi (South African, b. ca. 1945)  
*Bo Moepa Thutse*, 1996  
 Etching, 25 1/4 x 19 1/2 in.  
 J. David and Laura Seefried Horsfall Endowment  
 Fund purchase, 1997.22

Alan Shields (American, b. 1944)  
*Beaver Tail Comb*, 1994  
 Relief print on handmade paper, 3 7/8 x 3 7/8 in.  
 Transfer from Tandem Press, 1995.84

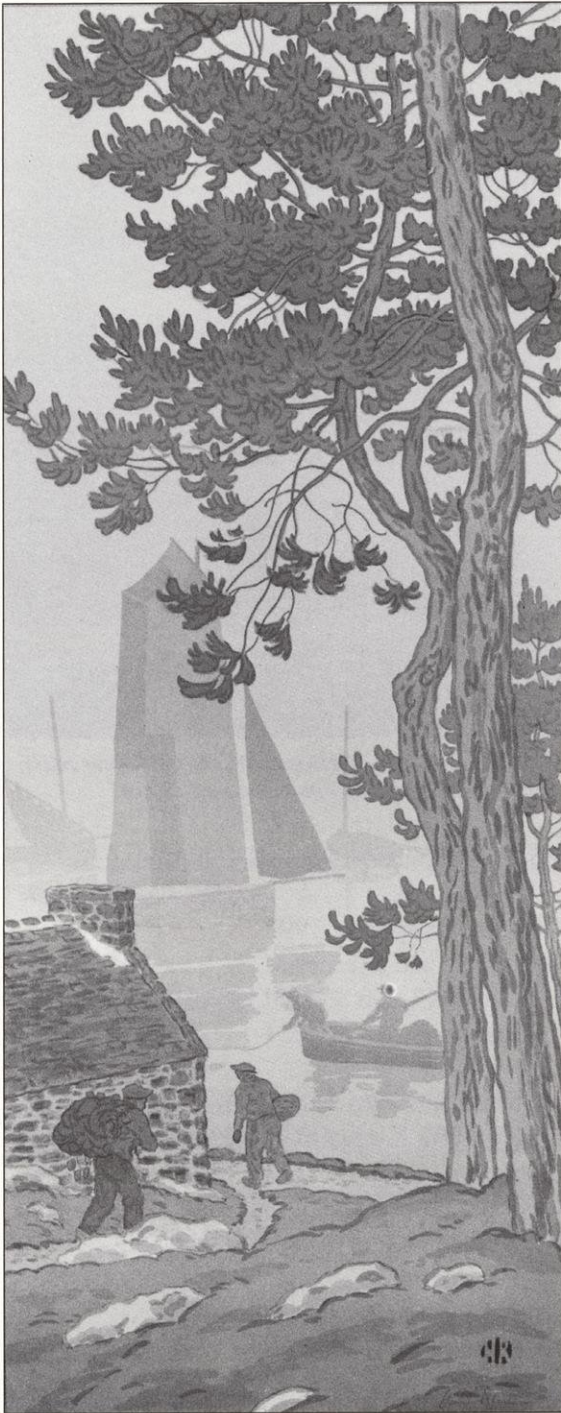
Alan Shields (American, b. 1944)  
*Deep Inner-self Series: Are You Serious?*, 1994  
 Relief print on oriental paper (aqua), 24 x 24 in.  
 Transfer from Tandem Press, 1995.81

Alan Shields (American, b. 1944)  
*Deep Inner-self Series: Clouds of Doubt*, 1994  
 Relief print on oriental paper (aqua), 24 1/2 x 24  
 3/4 in.  
 Transfer from Tandem Press, 1995.81

Alan Shields (American, b. 1944)  
*Deep Inner-self Series: Serious Dialogue*, 1994  
 Relief print from 2 blocks, 24 1/4 x 24 in.  
 Transfer from Tandem Press, 1995.86

Alan Shields (American, b. 1944)  
*Deep Inner-self Series: Serious Repercussions*, 1994  
 2-color relief print from 3 blocks, 23 1/2 x 23 3/4  
 in.  
 Transfer from Tandem Press, 1995.85





Henri Rivière, *La Féerie des Heures: La Brume* (*Enchantment of the Hours: The Fog*), 1901, color lithograph, John H. Van Vleck Endowment Fund purchase, 1996.34



Aegidius Sadeler II, *Allegory of the Marriage of Ferdinand II and Eleanora Gonzaga*, n.d., engraving, Carolyn T. Anderson Endowment Fund purchase, 1995.50

Alan Shields (American, b. 1944)  
*Deep Inner-self Series: Will You Please Be Serious?*, 1994

Relief print from 3 blocks, 23 <sup>5</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> in.  
Transfer from Tandem Press, 1995.87

Alan Shields (American, b. 1944)  
*Harlequin Road*, 1994

Relief print on oriental paper, 6 <sup>3</sup>/<sub>8</sub> x 6 <sup>3</sup>/<sub>8</sub> in.  
Transfer from Tandem Press, 1995.80

Alan Shields (American, b. 1944)  
*Slimey Garden*, 1994

Relief print on oriental paper (aqua), 6 <sup>1</sup>/<sub>16</sub> x 6 <sup>1</sup>/<sub>16</sub> in.  
Transfer from Tandem Press, 1995.82





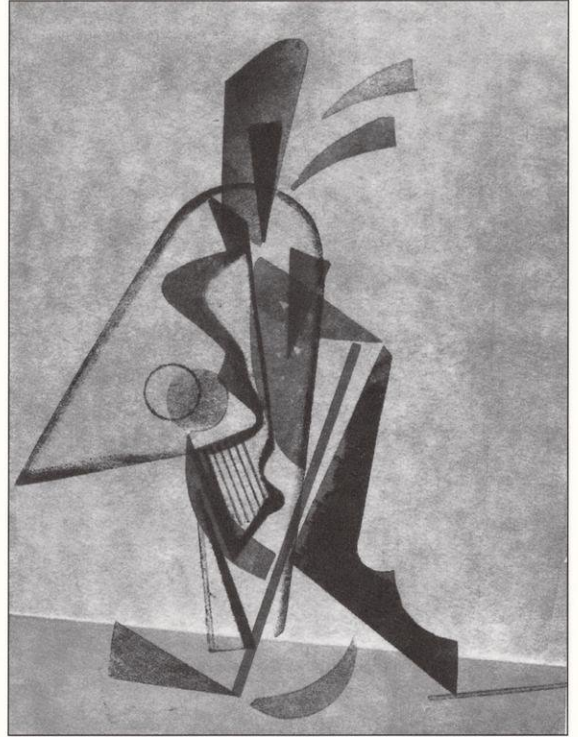
*Miriam Schapiro, Alexandra's Puppet, 1995, color lithograph, transfer from Tandem Press, 1995.90*

Alan Shields (American, b. 1944)  
*To Drive Howard Crazy, 1994*  
 Relief print on handmade paper, 6 x 6 in.  
 Transfer from Tandem Press, 1995.78

Alan Shields (American, b. 1944)  
*Weight for the Stamp, 1994*  
 Relief print on oriental paper, 6 x 6 in.  
 Transfer from Tandem Press, 1995.79

Alan Shields (American, b. 1944)  
*Worm Balloons, 1994*  
 Relief print on handmade paper, 3 7/8 x 3 7/8 in.  
 Transfer from Tandem Press, 1995.83

Harriet Shorr (American, b. 1939)  
*Poppy Petals, 1994*  
 Lithograph, 37 1/2 x 26 1/2 in.  
 Transfer from Tandem Press, 1995.68



*Charles Smith, Line Arrangement, ca. 1938, color relief, Members Art Purchase Fund purchase, 1995.47*

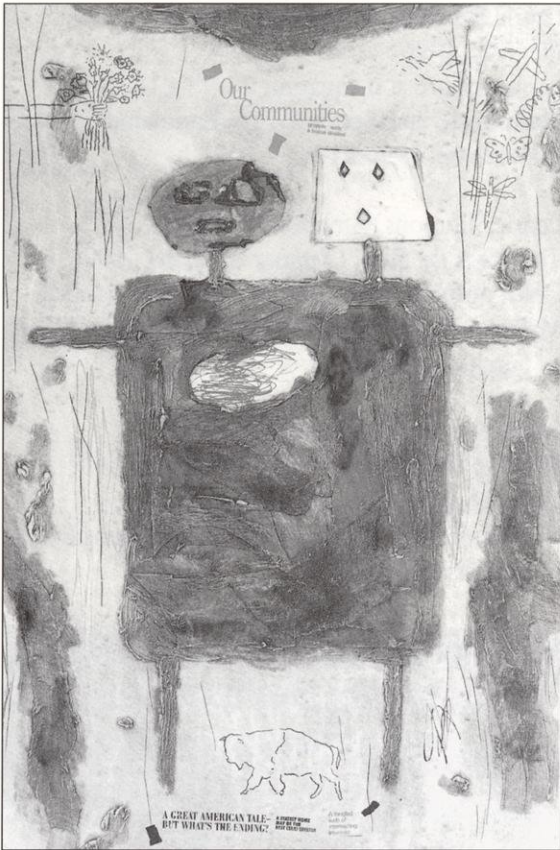
Sthembiso Innocent Sibisi (South African, b. 1976)  
*Welcome to KwaZulu, 1997*  
 Lithograph and screenprint, 27 1/2 x 19 1/2 in.  
 J. David and Laura Seefried Horsfall Endowment  
 Fund purchase, 1997.21

Hollis Sigler (American, b. 1948)  
*Somehow...No Not Somehow...I Know How...I Find  
 Hope on the Horizon of My Tomorrows..., 1996*  
 Color lithograph, 22 1/4 x 30 in.  
 Gift of the Madison Print Club, 1997.11.2

John Skippe (British, 1741–1812)  
*Abraham and the Angels, n.d.*  
 Chiaroscuro woodcut, 7 x 7 in.  
 Carolyn T. Anderson Endowment Fund purchase,  
 1995.51

Charles Smith (American, 1893–1987)  
*Line Arrangement, ca. 1938*  
 Color relief, 11 3/4 x 8 3/4 in.  
 Members Art Purchase Fund purchase, 1995.47





Jaune Quick-To-See Smith, *Our Communities*, 1996, collograph and lithograph, transfer from Tandem Press, 1997.7

Jaune Quick-To-See Smith (American, b. 1940)  
*Alien Nation*, 1996  
 Collograph and lithograph, 33 <sup>1</sup>/<sub>4</sub> x 22 <sup>3</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1997.8

Jaune Quick-To-See Smith (American, b. 1940)  
*All American*, 1996  
 Woodcut and lithograph, 23 <sup>1</sup>/<sub>2</sub> x 23 <sup>1</sup>/<sub>2</sub> in.  
 Transfer from Tandem Press, 1997.5

Jaune Quick-To-See Smith (American, b. 1940)  
*Our Communities*, 1996  
 Collograph and lithograph, 33 <sup>3</sup>/<sub>4</sub> x 22 <sup>5</sup>/<sub>16</sub> in.  
 Transfer from Tandem Press, 1997.7

Jaune Quick-To-See Smith (American, b. 1940)  
*Worlds Within Worlds*, 1996  
 Collograph and lithograph, 53 <sup>3</sup>/<sub>8</sub> x 33 <sup>3</sup>/<sub>4</sub> in.  
 Transfer from Tandem Press, 1997.6

Nishikawa Sukenobu (Japanese, 1671–1750)  
 Book Page, 1747  
 Woodcut, 7 <sup>3</sup>/<sub>16</sub> x 5 <sup>1</sup>/<sub>2</sub> in.  
 Gift in memory of Gregory S. Angsten, 1996.56.3

Kara Walker (American, b. 1969)  
*The Means to an End ... A Shadow Drama in Five Acts*, 1995  
 Etching, 35 <sup>1</sup>/<sub>4</sub> x 23 <sup>1</sup>/<sub>4</sub> in.  
 William R. Mitchell Fund purchase, 1995.55a-c

William Wiley (American, b. 1937)  
*Are Angels in Season*, 1995  
 Mixed media on paper, 52 <sup>1</sup>/<sub>4</sub> x 43 in.  
 John H. Van Vleck Endowment Fund purchase, 1996.33

Hiroshi Yoshida (Japanese, 1876–1950)  
*Rapid*, 1928  
 Color woodcut, 21 <sup>1</sup>/<sub>2</sub> x 32 <sup>1</sup>/<sub>2</sub> in.  
 John H. Van Vleck Endowment Fund purchase, 1996.52

Yoshihide (Japanese, 1832–1902)  
*Geisha in Teahouse*, n.d.  
 Color woodcut, 14 <sup>1</sup>/<sub>4</sub> x 9 <sup>11</sup>/<sub>16</sub> in.  
 Gift in memory of Gregory S. Angsten, 1996.56.4

Yoshihide (Japanese, 1832–1902)  
*Geisha on Balcony*, n.d.  
 Color woodcut, 14 <sup>1</sup>/<sub>4</sub> x 9 <sup>11</sup>/<sub>16</sub> in.  
 Gift in memory of Gregory S. Angsten, 1996.56.5

Mori Yoshitoshi (Japanese, b. 1898)  
*(Tokyo Festival) Festival Procession*, n.d.  
 Kappazuri, 15 <sup>1</sup>/<sub>8</sub> x 21 <sup>3</sup>/<sub>4</sub> in.  
 John H. Van Vleck Endowment Fund purchase, 1996.31

Vuminkosi Zulu (South African, 1948–1996)  
*African Women Dressing Traditionally*, 1997  
 Lithograph, 27 <sup>1</sup>/<sub>2</sub> x 19 <sup>1</sup>/<sub>2</sub> in.  
 J. David and Laura Seefried Horsfall Endowment Fund purchase, 1997.23

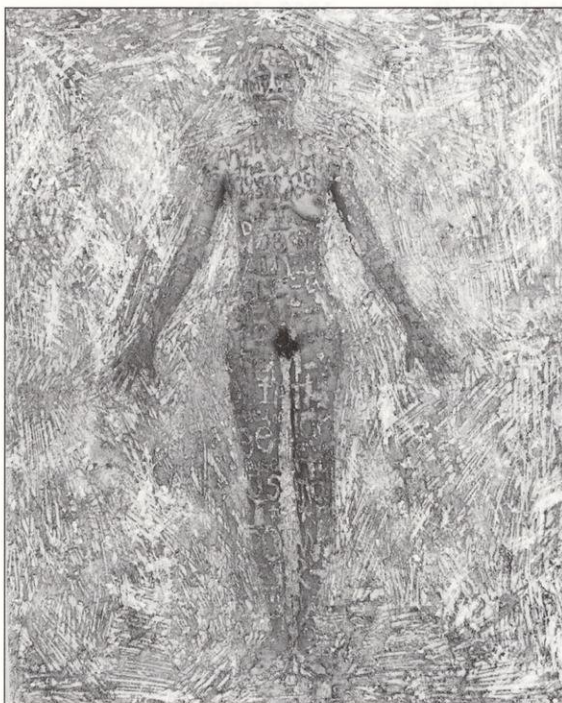


## Photography

Leslie Dill (American, b. 1950)  
*Female Poem Figure (I Felt My Power)*, 1995  
Gelatin silver print with scraping and oil paint,  
19 <sup>3</sup>/<sub>4</sub> x 16 in.  
Alexander and Henrietta W. Hollaender  
Endowment Fund purchase, 1995.125

Laurie Simmons (American, b. 1949)  
*Portfolio for Food, Clothing & Shelter*, 1996  
Portfolio, title page, photogravure and aquatints,  
28 <sup>5</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> in.  
Malcolm K. and Bertha Whyte Endowment Fund  
purchase, 1996.21.1-5

Laurie Simmons (American, b. 1949)  
*Blue House*, 1996  
Photogravure and aquatint, 28 <sup>5</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> in.  
image  
Malcolm K. and Bertha Whyte Endowment Fund  
purchase, 1996.21.5

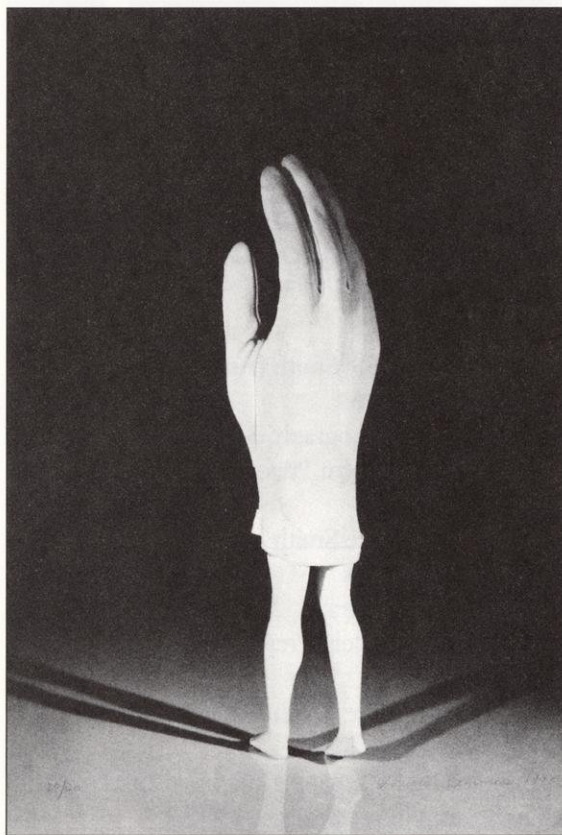


Leslie Dill, *Female Poem Figure (I Felt My Power)*, 1995, gelatin silver print with scraping and oil paint, Alexander and Henrietta W. Hollaender Endowment Fund purchase, 1995.125

Laurie Simmons (American, b. 1949)  
*Hot Dog*, 1996  
Photogravure and aquatint, 28 <sup>5</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> in.  
Malcolm K. and Bertha Whyte Endowment Fund  
purchase, 1996.21.3

Laurie Simmons (American, b. 1949)  
*Title Page for Food, Clothing & Shelter*, 1996  
Color photogravures, 28 <sup>3</sup>/<sub>8</sub> x 18 <sup>3</sup>/<sub>4</sub> in. (sheet)  
Malcolm K. and Bertha Whyte Endowment Fund  
purchase, 1996.21.1

Laurie Simmons (American, b. 1949)  
*Walking Glove*, 1996  
Color photogravure, 28 <sup>5</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> in.  
Malcolm K. and Bertha Whyte Endowment Fund  
purchase, 1996.21.4



Laurie Simmons, *Walking Glove*, 1996, color photogravure, Malcolm K. and Bertha Whyte Endowment Fund purchase, 1996.21.4



## *Decorative Arts*

Bunsho (Lynn Teruya) (American, b. 1953)  
Bottle, 1996

Ceramic, 4 <sup>5</sup>/<sub>8</sub> x 9 <sup>1</sup>/<sub>4</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.22

Bunsho (Lynn Teruya) (American, b. 1953)  
Plate, 1996

Ceramic, 13 <sup>1</sup>/<sub>4</sub> x 3 <sup>11</sup>/<sub>16</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.21

Bunsho (Lynn Teruya) (American, b. 1953)  
Square, 1996

Ceramic, 2 <sup>5</sup>/<sub>8</sub> x 6 <sup>13</sup>/<sub>16</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.17

Bunsho (Lynn Teruya) (American, b. 1953)  
Square, 1996

Ceramic, 4 <sup>1</sup>/<sub>16</sub> x 3 <sup>1</sup>/<sub>4</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.18

Bunsho (Lynn Teruya) (American, b. 1953)  
Tea Bowl, 1996

Ceramic, 5 <sup>1</sup>/<sub>2</sub> x 3 <sup>5</sup>/<sub>16</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.19

Bunsho (Lynn Teruya) (American, b. 1953)  
Tea Bowl, 1995

Ceramic, 5 <sup>7</sup>/<sub>16</sub> x 3 <sup>5</sup>/<sub>8</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.20

Bunsho (Lynn Teruya) (American, b. 1953)  
Vase, 1996

Ceramic, 14 <sup>1</sup>/<sub>4</sub> x 6 <sup>1</sup>/<sub>4</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.11

Bunsho (Lynn Teruya) (American, b. 1953)  
Vase, 1996

Ceramic, 5 x 10 <sup>1</sup>/<sub>4</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.12

Bunsho (Lynn Teruya) (American, b. 1953)  
Vase, 1996

Ceramic, 4 <sup>9</sup>/<sub>16</sub> x 7 <sup>1</sup>/<sub>2</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.13

Bunsho (Lynn Teruya) (American, b. 1953)  
Vase, 1994

Ceramic, 6 <sup>7</sup>/<sub>8</sub> x 8 <sup>3</sup>/<sub>8</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.14

Bunsho (Lynn Teruya) (American, b. 1953)  
Vase, 1996

Ceramic, 5 <sup>5</sup>/<sub>8</sub> x 7 <sup>3</sup>/<sub>4</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.15

Bunsho (Lynn Teruya) (American, b. 1953)  
Vase, 1995

Ceramic, 6 <sup>3</sup>/<sub>4</sub> x 6 <sup>11</sup>/<sub>16</sub> in.

Gift of Daihonzan Chozen-ji, 1997.14.16

Greek, South Italian

Epichysis, 3rd century B.C.

Ceramic, red-figure vase, H. 6 in.

Gift of Ellis E. Jensen, 1996.37



*Greek Epichysis, 3rd century B.C., gift of Ellis E. Jensen, 1996.37*



René Lalique (French, 1860–1945)  
Vase, ca. 1930  
Glass, H. 9 1/2 in.  
Gift of Dr. and Mrs. Leon Rostker, 1997.4.30ab

Thomas Loeser (American, b. 1959)  
*Folding Chair*, 1989  
Maple, polychromed Baltic birch, stainless steel,  
34 x 25 x 22 in.  
Cyril W. Nave Endowment Fund purchase,  
1996.36a-b

**Collection of porcelain**  
**Bequest of Mary Woodard Lasker in honor of**  
**her parents, Mr. and Mrs. Frank E.**  
**Woodard, 1995.119.1-16**

Bow Factory, English  
Candlestick with putti and bocage, ca. 1775–60  
Porcelain, H. 9 3/4 in.  
1995.119.13

Bow Factory, English  
Candlestick with putti and bocage, ca. 1775–60  
Porcelain, H. 9 3/4 in.  
1995.119.14

Chelsea Factory, English  
Leaf dish, red-anchor period, 1752–56  
Porcelain, D. 8 3/4 in.  
1995.119.6

Chelsea Factory, English  
Plate, gold-anchor period, 1756–1769  
Porcelain, D. 8 1/2 in.  
1995.119.4

Chelsea Factory, English  
Plate, gold-anchor period, 1756–69  
Porcelain, D. 8 1/2 in.  
1995.119.5

Derby Factory, English  
Armorial plate (crest unidentified), 1780s–90s  
Porcelain, L. 14 1/2 x W. 12 1/4 in.  
1995.119.12



*Bow Candlestick with putti and bocage, ca. 1775–60,*  
*bequest of Mary Woodard Lasker, 1995.119.14*



*Chelsea Plate, gold-anchor period, 1756–1769, bequest of*  
*Mary Woodard Lasker, 1995.119.4*



Derby Factory, English  
Cup and saucer, 1805–10  
Porcelain, cup: H. 3 1/2 in., saucer: D. 5 1/4 in.  
1995.119.9ab

John Rose & Co., Coalport, British  
Pot with lid, ca. 1820  
Bone china, 7 x 6 3/4 x 5 in.  
1995.119.1ab

John Rose & Co., Coalport, British  
Pot with lid, ca. 1820  
Bone china, 7 x 7 1/4 x 5 1/2 in.  
1995.119.2ab

Sevres Factory, French  
Probably painted by Taillandier  
Basin, after 1778  
Hard-paste, L. 11 1/2 x W. 8 3/4 in.  
1995.119.11

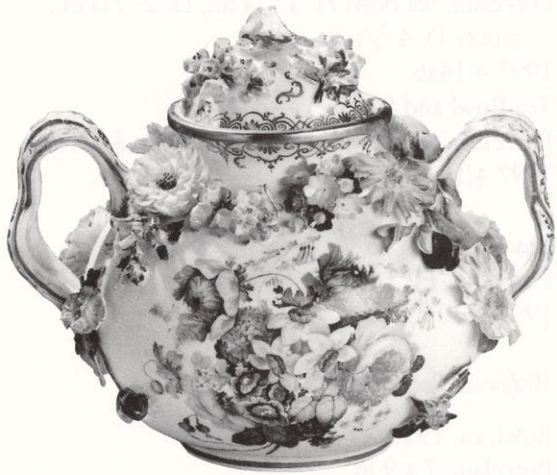
Sevres Factory, French  
Probably painted by Taillandier  
Ewer (en suite with basin), after 1778  
Hard-paste, 7 1/2 x 5 1/4 x 3 1/4 in.  
1995.119.8

Sevres Factory, French  
Probably painted by Nicolas Dutenda  
Cup and saucer, n.d.  
Porcelain, cup: H. 3 in., saucer: D. 4 1/16 in.  
1995.119.7ab

Sevres Factory, French  
Probably painted by J-B Tandart  
Cup and saucer, 1764  
Porcelain, cup: H. 4 1/4 in., saucer: D. 6 in.  
1995.119.3ab

Worcester Factory, English  
Sauceboat, ca. 1755–70  
Porcelain, 4 1/4 x 7 1/4 x 3 3/4 in.  
1995.119.15

Worcester Factory, English  
Sauceboat, ca. 1755–70  
Porcelain, 4 1/4 x 7 1/2 x 3 3/4 in.  
1995.119.16



*Coalport Pot with lid, ca. 1820, bequest of Mary Woodard Lasker, 1995.119.2ab*

Continental, unknown  
Shallow dish, n.d.  
Porcelain, D. 9 1/2 in.  
1995.119.10

**Collection of British porcelain  
Gift of Dr. and Mrs. Leon Rostker,  
1997.4.1–4.31**

*Belleek Factory, Irish*

Compote, ca. 1891–1926  
Porcelain, H. 4 3/4 in., D. 10 in.  
1997.4.27

Tea Bowl, ca. 1920  
Porcelain, H. 2 1/4 in., D. 4 in.  
1997.4.28

Bow Factory, English  
Sauce Boat, ca. 1755  
Porcelain, D. 7 3/4 in.  
1997.4.3



*Caughley Factory, British*

Tea Bowl and Saucer, ca. 1772  
Porcelain, tea bowl H. 1 <sup>3</sup>/<sub>4</sub> in., D. 2 <sup>9</sup>/<sub>16</sub> in.;  
saucer D. 4 <sup>3</sup>/<sub>16</sub> in.  
1997.4.14ab  
Tea Bowl and Saucer, ca. 1776  
Porcelain, tea bowl D. 5 in.; saucer D. 3 <sup>1</sup>/<sub>4</sub> in.  
1997.4.19ab

Teacup, ca. 1785  
Porcelain, H. 2 <sup>1</sup>/<sub>2</sub> in., D. 1 <sup>3</sup>/<sub>4</sub> in.  
1997.4.20

*Wedgwood Factory, English*

Bowl, ca. 1910  
Porcelain, 7 x 9 in.  
1997.4.23

Five-Piece Tea Set, ca. 1900  
1997.4.31.1-5

Tea Bowl, ca. 1920  
Porcelain, H. 1 <sup>3</sup>/<sub>4</sub> in., D. 3 <sup>1</sup>/<sub>4</sub> in.  
1997.4.24

Urn with Lid, ca. 1910  
Porcelain, 12 in. x 8 in.  
1997.4.25ab

Vase, ca. 1920  
Porcelain, H. 7 <sup>1</sup>/<sub>2</sub> in.  
1997.4.21

Vase, ca. 1920  
Porcelain, H. 9 <sup>1</sup>/<sub>2</sub> in.  
1997.4.22

Vase with Lid, ca. 1911  
Porcelain, H. 5 <sup>3</sup>/<sub>4</sub> in., D. 6 in.  
1997.4.26ab

*Worcester Factory, English*

Basket, ca. 1780  
Porcelain, H. 3 in., D. 6 in.  
1997.4.10

Bowl, ca. 1785  
Porcelain, D. 10 in.  
1997.4.11

Bowl, ca. 1780  
Porcelain, H. 2 <sup>3</sup>/<sub>4</sub> in., D. 4 <sup>3</sup>/<sub>4</sub> in.  
1997.4.16

Dish (serving), ca. 1765  
Porcelain, D. 6 <sup>5</sup>/<sub>8</sub> in.  
1997.4.6

Dish (plate), ca. 1765  
Porcelain, D. 6 in.  
1997.4.7

Figurine, ca. 1920  
Porcelain, H. 7 <sup>1</sup>/<sub>2</sub> in.  
1997.4.29

Jug, ca. 1775  
Porcelain, H. 7 <sup>1</sup>/<sub>8</sub> in.  
1997.4.9

Mug, ca. 1770  
Porcelain, H. 3 <sup>3</sup>/<sub>4</sub> in.  
1997.4.12

Plate, ca. 1760  
Porcelain, D. 8 <sup>7</sup>/<sub>8</sub> in.  
1997.4.1

Sauce Boat, ca. 1765  
Porcelain, H. 8 <sup>5</sup>/<sub>8</sub> in., D. 4 in.  
1997.4.2

Tea Bowl and Saucer, ca. 1770  
Porcelain, tea bowl H. 1 <sup>3</sup>/<sub>4</sub> in.; saucer D. 5 <sup>1</sup>/<sub>4</sub>  
in.  
1997.4.15ab

Tea Bowl and Saucer, ca. 1780  
Porcelain, tea bowl H. 1 <sup>3</sup>/<sub>4</sub> in., D. 3 in.; saucer  
D. 4 <sup>3</sup>/<sub>4</sub> in. 1997.4.8ab

Teacup, ca. 1780  
Porcelain, H. 2 <sup>1</sup>/<sub>2</sub> in., D. 1 <sup>3</sup>/<sub>4</sub> in.  
1997.4.18



Teacup, ca. 1775  
Porcelain, H. 2 <sup>3</sup>/<sub>4</sub> in., D. 4 <sup>3</sup>/<sub>4</sub> in.  
1997.4.17

Teacup and Saucer, ca. 1765–1768  
Porcelain, cup H. 1 <sup>3</sup>/<sub>4</sub> in., D. 3 in.; saucer  
H. 5 <sup>1</sup>/<sub>4</sub> in.  
1997.4.4ab

Teacup and Saucer, ca. 1800  
Porcelain, cup H. 2 in., D. 2 in.; saucer D. 5 <sup>1</sup>/<sub>4</sub> in.  
1997.4.5ab

Teacup and Saucer, ca. 1770  
Porcelain, cup, H. 2 in. D. 2 in.; saucer D. 5 in.  
1997.4.13ab

## AFRICAN ART

Dogon Peoples, Mali  
Dyodyonune (Hunter) Mask, n.d.  
Wood, H. 15 in.  
Gift of Dr. and Mrs. Pascale James Imperato,  
1997.13.3

Dogon Peoples, Mali  
Great Mask, 1847  
Wood, H. 61 <sup>1</sup>/<sub>2</sub> in.  
Gift of Dr. and Mrs. Pascal James Imperato,  
1996.25.1

Dogon Peoples, Mali  
Great Mask, 1907  
Wood, H. 65 in.  
Gift of Dr. and Mrs. Pascal James Imperato,  
1996.25.2

Dogon Peoples, Mali  
*Imina Ma* (Python) Mask, n.d.  
Wood, H. 27 <sup>1</sup>/<sub>4</sub> in.  
Gift of Dr. and Mrs. Pascale James Imperato,  
1997.13.1



*Kuyu Peoples of Congo, Dance Wand or Puppet, late 19th, early 20th century, wood, leather, J. David and Laura Seefried Horsfall Endowment Fund purchase, 1997.27*

Dogon Peoples, Mali  
*Kanaga* (Bird) Mask, late 19th century  
Wood, kaolin, H. 51 in.  
Gift of Dr. and Mrs. Pascale James Imperato,  
1997.13.4a-c

Dogon Peoples, Mali  
*Walu* (Antelope) Mask, n.d.  
Wood, H. 39 <sup>1</sup>/<sub>4</sub> in.  
Gift of Dr. and Mrs. Pascale James Imperato,  
1997.13.2

Kuyu Peoples, Republic of Congo  
Dance Wand or Puppet, late 19th, early 20th  
century  
Wood, leather, H. 27 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.27



Bijogo Peoples, Bissogos, Guinea Bissau  
Figure with Elaborate Bustle, 20th century  
Wood, H. 30 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.28

Pende Peoples, Republic of Congo  
Staff with Two Figures, 20th century  
Wood, H. 33 1/2 in.  
J. David and Laura Seefried Horsfall Endowment  
Fund purchase, 1997.29

## ASIAN ART

### *Decorative Arts*

Japanese  
Six Fold Screen, 17th century  
Ink, color washes, gold leaf on paper over wooden  
frame, 5 x 11 1/2 ft.  
John H. Van Vleck Endowment Fund purchase,  
1995.44

### **Collection of Japanese Netsukes and Inro Gift of Dorothy Jones Frautschi, 1995.64.1-98**

Cranes in marsh with reeds and grasses. n.d.  
Inro  
Black lacquer with gold powder, 3 3/8 x 1 7/8 x  
7/8 in.  
1995.64.80

Flock of geese against full moon, 19th century  
Inro  
Black lacquer with gold and silver powders,  
3 3/16 x 2 1/4 x 1 7/8 in.  
1995.64.81

Acrobat, 19th century  
Katabori-type netsuke  
Horn, 1 15/16 x 1 x 15/16 in.  
Unsigned  
1995.64.36

Actor wearing Noh mask, 19th century  
Katabori-type netsuke  
Ivory inlay into wood carving, 1 5/8 x 7/8 x 3/4 in.  
Signed Toshu  
1995.64.28

Ascetic hermit, late 18th/early 19th century  
Katabori-type netsuke  
Wood, 7/8 x 1 1/4 x 7/8 in.  
Unsigned  
1995.64.55

Ashinaga (Longlegs) and Tenaga (Longarms) with  
octopus, 19th century  
Sashi-type netsuke  
Ivory, 3 5/8 x 1 3/16 x 1/2 in.  
Unsigned  
1995.64.43

Badger dressed as peasant, late 19th century  
Katabori-type netsuke  
Wood, 1 3/4 x 1 7/8 x 1 in.  
Unknown  
1995.64.93

Bearded horseman with beggar, 19th century  
Katabori-type netsuke  
Wood, 1 1/2 x 1 7/8 x 1/2 in.  
Signed Ibo Sekio  
1995.64.74

Beggar sleeping with his bowl, late 19th century  
Katabori-type netsuke  
Ivory, 1 3/16 x 1 1/4 x 5/16 in.  
Signed Uykinune  
1995.64.7

Blind man with staff, 19th century  
Katabori-type netsuke  
Wood, 2 x 7/8 x 5/8 in.  
Signed Gyokurintei  
1995.64.29

Boy with drum and Noh mask, late 19th century  
Katabori-type netsuke  
Ivory with shibayama inlay, 1 x 1 3/8 x 1 1/4 in.  
Signed Shuhu  
1995.64.16



Camel, late 19th/early 20th century  
Katabori-type netsuke  
Ivory,  $1 \frac{3}{16} \times 1 \frac{3}{16} \times \frac{5}{8}$  in.  
Signed either Yonaka or Hitsujinaka  
1995.64.78

Caricature of a Westerner, very late 19th century  
Katabori-type netsuke  
Ivory,  $1 \frac{5}{8} \times 1 \times 1 \frac{1}{16}$  in.  
Signed Kogyoku  
1995.64.79

A carp, 19th century  
Katabori-type netsuke  
Ivory,  $2 \frac{5}{8} \times 1 \frac{1}{4} \times \frac{5}{16}$  in.  
Signed Isshinsai  
1995.64.75

Carved calabash slit gong with figure on neck,  
19th century  
Katabori-type netsuke  
Wood with horn inlay,  $1 \frac{3}{4} \times 1 \times 1 \frac{1}{2}$  in.  
Signed  
Gyokkomin  
1995.64.97

Child with dog, monkey, and bird, late 19th  
century  
Katabori-type netsuke  
Ivory,  $1 \frac{1}{2} \times 1 \frac{5}{16} \times 1 \frac{1}{8}$  in.  
Signed Kyomin  
1995.64.21

Chinese warrior Kan-U, 19th century  
Katabori-type netsuke  
Wood,  $2 \frac{3}{8} \times 1 \frac{3}{16} \times \frac{7}{8}$  in.  
Unsigned  
1995.64.59

Clamshell Palace, 19th century  
Katabori-type netsuke  
Ebony,  $1 \frac{3}{16} \times 1 \frac{3}{8} \times 1 \frac{1}{8}$  in.  
Unsigned  
1995.64.50

Crouching monkey with octopus, 19th century  
Katabori-type netsuke  
Wood and ivory with horn inlay,  $1 \frac{1}{8} \times 1 \times$   
 $1 \frac{1}{4}$  in.  
Unsigned  
1995.64.60

Curled rat preening, 19th century  
Katabori-type netsuke  
Wood with horn inlay,  $1 \frac{1}{8} \times 1 \frac{5}{8} \times 1 \frac{1}{4}$  in.  
Unsigned  
1995.64.62

Curled shishi, 19th century  
Katabori-type netsuke  
Ivory,  $\frac{7}{16} \times \frac{15}{16} \times \frac{3}{8}$  in.  
Signed but unidentified  
1995.64.85

Daikoku in floppy hat, 19th century  
Katabori-type netsuke  
Ivory,  $1 \frac{5}{8} \times 1 \frac{1}{16} \times 1 \frac{1}{8}$  in.  
Unsigned  
1995.64.45

Daikoku on two bales of rice, 19th century  
Katabori-type netsuke  
Ivory,  $1 \frac{1}{2} \times 1 \frac{1}{8} \times 1$  in.  
Unsigned  
1995.64.37

Daikoku standing, holding hat, mid-19th century  
Katabori-type netsuke  
Ivory,  $2 \frac{3}{16} \times 1 \frac{1}{8} \times \frac{5}{8}$  in.  
Unsigned  
1995.64.42

Daikoku with rat, 19th century  
Katabori-type netsuke  
Ivory,  $1 \frac{1}{2} \times 1 \frac{1}{2} \times 1 \frac{1}{8}$  in.  
Signed Koighi  
1995.64.23

Dancer with fan, 19th century  
Katabori-type netsuke  
Wood,  $2 \times 1 \frac{1}{8} \times \frac{7}{8}$  in.  
Signed Tomoyuki  
1995.64.32



Daruma doll, 19th century  
Katabori-type netsuke  
Ivory,  $1\frac{1}{4} \times 1\frac{1}{8} \times 1\frac{3}{8}$  in.  
Signed Tomoyuki  
1995.64.18

Debauched man in top hat, 1890–1910  
Wooden figure bearing European seal  
Wood and carnelian,  $3\frac{9}{16} \times 1\frac{15}{16} \times 1\frac{15}{16}$  in.  
1995.64.76

Double face, 19th century  
Katabori-type netsuke  
Ivory,  $2 \times 1\frac{1}{8} \times 1\frac{13}{16}$  in.  
Unsigned  
1995.64.86

Figure emerging naked from fruit with clothed  
figure, 19th century  
Katabori-type netsuke  
Ivory,  $1\frac{3}{8} \times 1\frac{1}{4} \times 1$  in.  
Signed Kazutomo  
1995.64.13

Fukurokuju and Hotei wrestling, late 19th century  
Katabori-type netsuke  
Ivory,  $1\frac{1}{8} \times 1\frac{1}{4} \times 1\frac{1}{8}$  in.  
Signed Kazutomo  
1995.64.14

Fukurokuju with child, late 19th century  
Katabori-type netsuke  
Ivory,  $1\frac{1}{2} \times \frac{7}{8} \times \frac{9}{16}$  in.  
Signed Tomochika  
1995.64.83

Grazing horse, 19th century  
Katabori-type netsuke  
Wood,  $1\frac{5}{16} \times 1\frac{9}{16} \times 1\frac{11}{16}$  in.  
Unsigned  
1995.64.96

Groom attending horse, 19th century  
Katabori-type netsuke  
Wood,  $1\frac{3}{8} \times 1\frac{3}{16} \times 1\frac{1}{4}$  in.  
Unsigned  
1995.64.69

Happy tradesman with tools, 19th century  
Katabori-type netsuke  
Ivory,  $1\frac{3}{8} \times 1\frac{1}{4} \times 1\frac{3}{4}$  in.  
Unsigned  
1995.64.41

Hotei, or monk, kneeling, mid–19th century  
Katabori-type netsuke  
Wood,  $1\frac{1}{4} \times 1\frac{3}{8} \times \frac{7}{8}$  in.  
Unsigned  
1995.64.52

Hotei preoccupied with treasure, 19th century  
Katabori-type netsuke  
Ivory,  $1 \times \frac{7}{8} \times 1\frac{3}{8}$  in.  
Unsigned  
1995.64.44

Hotei views his stomach, 19th century  
Katabori-type netsuke  
Wood,  $1\frac{1}{16} \times 2 \times 1\frac{1}{4}$  in.  
Unsigned  
1995.64.48

Human skull surmounted by coiled snake,  
19th century  
Katabori-type netsuke  
Ivory,  $1\frac{1}{8} \times 1\frac{5}{8} \times 1$  in.  
Unsigned  
1995.64.87

Hyottoku Noh mask, 19th century  
Hako-type netsuke  
Bronze, 1 H. x  $1\frac{1}{2}$  D. in.  
Unsigned  
1995.64.94

Immortal with reclining water buffalo, early/mid  
19th century  
Katabori-type netsuke  
Wood,  $1\frac{1}{4} \times 1\frac{1}{2} \times 1\frac{15}{16}$  in.  
Unsigned  
1995.64.72



Jurojin and turtle of longevity, mid-19th century  
Katabori-type netsuke  
Wood,  $1 \frac{1}{4} \times 1 \frac{5}{8} \times 1 \frac{1}{8}$  in.  
Signed Hidasama  
1995.64.33

Jurojin carrying ivory staff, 19th century  
Katabori-type netsuke  
Wood with ivory details,  $2 \times 1 \frac{1}{8} \times 1 \frac{15}{16}$  in.  
Signed Sho-Ichi  
1995.64.31

Jurojin wrestling with child, 19th century  
Katabori-type netsuke  
Ivory,  $1 \frac{3}{4} \times 1 \times 1$  in.  
Signed Masayuki  
1995.64.12

Kamuso in basket headdress playing musical  
instrument, 19th century  
Katabori-type netsuke  
water buffalo horn,  $2 \times 1 \frac{1}{16} \times 1 \frac{15}{16}$  in.  
Unsigned  
1995.64.67

Kappa emerging from swamp, 19th century  
Katabori-type netsuke  
Ivory,  $1 \frac{1}{4} \times 1 \frac{9}{16} \times 1 \frac{1}{4}$  in.  
Signed Ryuheisai  
1995.64.9

Lay priest holding a scroll, 19th century  
Katabori-type netsuke  
Ichii wood,  $1 \frac{3}{4} \times 1 \frac{1}{4} \times 1$  in.  
Unsigned  
1995.64.56

Lotus pod with five round seeds, 19th century  
Katabori-type netsuke  
Wood and ivory,  $1 \frac{1}{4} \times 1 \frac{3}{8} \times 1 \frac{1}{8}$  in.  
Signed Hogan Tansaru  
1995.64.98

The malevolent, grinning Hannya, a Noh figure,  
19th century  
Mask-type netsuke  
Ivory,  $2 \frac{1}{16} \times 1 \frac{5}{16} \times 1 \frac{3}{4}$  in.  
Signed Masayuki  
1995.64.8

Man and bird dressed in kimono, late 19th  
century  
Katabori-type netsuke  
Ivory,  $1 \frac{1}{2} \times 1 \frac{5}{8} \times 1 \frac{1}{4}$  in.  
Signed Goyokubun  
1995.64.19

Man and monkey in robes, 20th century  
Katabori-type netsuke  
Plastic resin,  $2 \times 1 \frac{3}{8} \times 1$  in.  
Unsigned  
1995.64.64

Man making Daruma doll, late 19th/early 20th  
century  
Katabori-type netsuke  
Ivory,  $1 \frac{5}{8} \times 1 \frac{1}{4} \times 1 \frac{1}{8}$  in.  
Unsigned  
1995.64.38

Mandarin duck, third quarter of 19th century  
Katabori-type netsuke  
Ivory, inlaid horn eyes,  $1 \frac{1}{2} \times 1 \frac{7}{8}$  in.  
Signed Mitsuhiro  
1995.64.4

Man preparing to club oni, mid-19th century  
Katabori-type netsuke  
Wood,  $1 \frac{5}{8} \times 1 \frac{1}{8} \times 1$  in.  
Unsigned  
1995.64.71

Man with gong, late 19th century  
Katabori-type netsuke  
Ivory,  $2 \frac{1}{8} \times 1 \frac{5}{16} \times 1 \frac{3}{4}$  in.  
Signed Yusen  
1995.64.82



- Masked shishimai dancer, 19th century  
Katabori-type netsuke  
Porcelain, 2 x  $1\frac{3}{16}$  x 1 in.  
Unsigned  
1995.64.65
- Mischievous oni, late 19th century  
Katabori-type netsuke  
Stag horn, 1  $\frac{9}{16}$  x 1  $\frac{3}{8}$  x 1  $\frac{1}{2}$  in.  
Signed Tadamasu  
1995.64.24
- Monkey, crab, pumpkin on leaf, late 19th century/early 20th century  
Katabori-type netsuke  
Ivory with horn inlay,  $\frac{3}{4}$  x 1  $\frac{1}{4}$  x 1  $\frac{1}{4}$  in.  
Unsigned  
1995.64.90
- Mushrooms, mid-19th century  
Katabori-type netsuke  
Wood, 1  $\frac{1}{4}$  x 1  $\frac{1}{4}$  x 1  $\frac{3}{8}$  in.  
Attributed to Masanao  
1995.64.57
- Mythical bakku on seal, 19th century  
Katabori-type netsuke  
Ivory, 1  $\frac{1}{8}$  x 1 x  $\frac{7}{8}$  in.  
Unsigned  
1995.64.68
- Noh character, 19th century  
Mask-type netsuke  
Wood, 1  $\frac{7}{8}$  x 1  $\frac{3}{8}$  x  $\frac{7}{8}$  in.  
Unsigned  
1995.64.49
- Oni in birdhouse, n.d.  
Katabori-type netsuke  
Wood with ivory inlay,  $\frac{5}{8}$  x 1 x 1  $\frac{5}{16}$  in.  
Unsigned  
1995.64.54
- A pair of pea pods, 19th century  
Katabori-type netsuke  
Stag antler,  $\frac{7}{8}$  x 2 x  $\frac{3}{4}$  in.  
Signed Shunsai  
1995.64.92
- Parent and child with mask of Okame, late 19th/early 20th century  
Katabori-type netsuke  
Ivory, 1  $\frac{1}{8}$  x 1  $\frac{1}{2}$  x 1 in.  
Signed Kazuyuki  
1995.64.11
- Pipe with floral engraving, 19th century  
Katabori-type netsuke  
Cast bronze originally silver plated,  $\frac{7}{8}$  x 2  $\frac{7}{8}$  x  $\frac{5}{8}$  in.  
Unsigned  
1995.64.95
- Preening rat, 19th century  
Katabori-type netsuke  
Wood with horn inlay, 1  $\frac{1}{8}$  x 1  $\frac{3}{8}$  x 1 in.  
Unsigned  
1995.64.58
- Rat with pumpkin, 19th century  
Katabori-type netsuke  
Ivory,  $\frac{15}{16}$  x 1  $\frac{3}{4}$  x 1  $\frac{1}{4}$  in.  
Signed Masayuki  
1995.64.20
- Rat with three asparagus tips, 20th century  
Katabori-type netsuke  
Wood, 2  $\frac{3}{16}$  x 1 x  $\frac{3}{4}$  in.  
Unsigned  
1995.64.77
- Recumbent water buffalo with child curled against it, late 18th century  
Katabori-type netsuke  
Ivory, inlaid horn,  $\frac{7}{8}$  x 2  $\frac{1}{8}$  x 1  $\frac{9}{16}$  in.  
Signed Tomotada  
1995.64.1
- Sage reading, child at knee, late 19th century  
Katabori-type netsuke  
Ivory, 1  $\frac{1}{2}$  x 1  $\frac{1}{4}$  in.  
Signed Gyokko  
1995.64.5



Samurai youth in robe with fan and sword, 19th century  
Katabori-type netsuke  
Ivory,  $\frac{7}{8}$  x  $1\frac{1}{8}$  x  $1\frac{1}{2}$  in.  
Signed Tomoyoki  
1995.64.22

Samurai youth playing flute, late 19th century  
Katabori-type netsuke  
Ivory,  $2\frac{1}{4}$  x  $1\frac{1}{16}$  x  $\frac{15}{16}$  in.  
Attributed to Yashitsume Minanato  
1995.64.34

Scowling toy tiger, 19th century  
Katabori-type netsuke  
Wood,  $\frac{7}{8}$  x  $1\frac{3}{4}$  x  $\frac{9}{16}$  in.  
Unsigned  
1995.64.53

Seated Hotei, 19th century  
Katabori-type netsuke  
Ivory,  $1\frac{3}{8}$  x  $1\frac{1}{4}$  x 1 in.  
Signed Gyokushi  
1995.64.25

Seated man and Yakko, 19th century  
Katabori-type netsuke  
Wood with red and black negoro lacquer,  $1\frac{1}{4}$  x  $1\frac{3}{8}$  x  $\frac{7}{8}$  in.  
Unsigned  
1995.64.51

The serpent Kiyohime wrapped around temple bell, 19th century  
Katabori-type netsuke  
Wood,  $1\frac{1}{4}$  x  $1\frac{3}{8}$  x  $1\frac{1}{8}$  in.  
Signed Masanao  
1995.64.27

Seven gods of good fortune in boat, mid-19th century  
Katabori-type netsuke  
Ivory,  $1$  x  $2\frac{1}{4}$  x 1  
Signed Chokusai  
1995.64.17

Shishi on hind legs over egg form, n.d.  
Katabori-type netsuke  
Ivory,  $1\frac{1}{8}$  x  $\frac{7}{8}$  x  $1\frac{9}{16}$  in.  
Unsigned  
1995.64.88

Significant objects including scroll, mid-19th century  
Manju-type netsuke  
Ivory,  $\frac{7}{16}$  x  $\frac{9}{16}$  x  $1\frac{1}{2}$  in.  
Signed Hojitsu  
1995.64.10

Sombosa dancer with fan, 19th century  
Katabori-type netsuke  
Ivory,  $2\frac{1}{4}$  x  $1\frac{1}{8}$  x  $\frac{3}{4}$  in.  
Unknown  
1995.64.39

Song bird on stump, 19th century  
Katabori-type netsuke  
Bronze and iron,  $1\frac{5}{16}$  x  $1\frac{3}{4}$  x  $\frac{7}{8}$  in.  
Unsigned  
1995.64.66

Snail on bamboo, late 19th century  
Katabori-type netsuke  
Ivory,  $1$  x  $2\frac{9}{16}$  x  $\frac{11}{16}$  in.  
Signed Naoaki  
1995.64.89

Squirrels and berries, 20th century  
Katabori-type netsuke  
Amber,  $\frac{5}{8}$  x  $2\frac{1}{4}$  x  $1\frac{3}{8}$  in.  
Unsigned  
1995.64.63

Standing rabbit with Moshi bucket, early 19th century  
Katabori-type netsuke  
Wood with coral inlaid eyes,  $1\frac{3}{8}$  x  $\frac{1}{2}$  x  $\frac{15}{16}$  in.  
Unsigned  
1995.64.47



Stooping woman with child on back, mid-19th century

Katabori-type netsuke

Wood,  $1\frac{1}{2} \times 1 \times 1\frac{1}{8}$  in.

Unsigned

1995.64.46

Sumo wrestler, 20th century

Katabori-type netsuke

Ivory,  $1\frac{5}{8} \times 1\frac{1}{4} \times \frac{7}{8}$  in.

Unknown

1995.64.91

Tiger surmounting bamboo, late 18th century

Katabori-type netsuke

Ivory with horn inlay,  $1\frac{1}{4} \times 1\frac{1}{8} \times \frac{3}{4}$  in.

Unsigned

1995.64.40

Toad, 19th century

Katabori-type netsuke

Ivory,  $1 \times 2 \times 1\frac{1}{8}$  in.

Signed Tomonari

1995.64.2

Turtle in bowl, late 19th or early 20th century

Katabori-type netsuke

Ivory,  $\frac{3}{4} \times 1\frac{3}{8} \times 1\frac{3}{8}$

Signed Muncuki

1995.64.6

Turtle withdrawn into shell, early 19th century

Katabori-type netsuke

Wood,  $\frac{11}{16} \times \frac{9}{16} \times 1\frac{1}{4}$  in.

Signed Tomotada

1995.64.84

Two intertwined demons, 19th century

Katabori-type netsuke

Ivory,  $\frac{3}{4} \times 1\frac{1}{4} \times 1\frac{3}{4}$  in.

Unsigned

1995.64.70

Two rats wrapped around each other, 19th century

Katabori-type netsuke

Wood with horn inlay,  $1\frac{1}{2} \times 1\frac{3}{4} \times 1\frac{5}{8}$  in.

Signed Teichi

1995.64.26

The warrior Benkei trying to haul the bell of Miidera, 19th century

Katabori-type netsuke

Wood,  $\frac{7}{8} \times 1\frac{1}{4} \times \frac{3}{4}$  in.

Signed Eiko

1995.64.73

Water buffalo and hare, earlier 20th century

Katabori-type netsuke

Wood,  $1\frac{9}{16} \times 1\frac{5}{8} \times \frac{7}{8}$  in.

Unsigned

1995.64.3

Woman playing bells, 19th century

Katabori-type netsuke

Ivory,  $1\frac{3}{4} \times 1 \times \frac{7}{16}$  in.

Unsigned

1995.64.35

Woodcarver with mallet, mid-19th century

Katabori-type netsuke

Wood,  $1\frac{1}{8} \times \frac{9}{16} \times 1\frac{1}{4}$  in.

Signed Minkoku

1995.64.61

Young scholar at calligraphy, late 19th century

Katabori-type netsuke

Ivory,  $1 \times 1\frac{5}{16} \times \frac{7}{8}$  in.

Signed Mitsuharu

1995.64.15

Young Shishimai dancer wearing Noh mask, late 19th century

Katabori-type netsuke

Wood with ivory details,  $2\frac{1}{16} \times 1\frac{15}{16} \times 1\frac{1}{8}$  in.

Signed Jusen

1995.64.30



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*July 1, 1995–June 30, 1996*

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State Historical Society of Wisconsin  
Struve Gallery  
Jon G. and Susan Udell  
Lorin A. Uffenbeck  
Jane Werner Watson  
Emily Howe Wilson

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State Historical Society of Wisconsin  
Struve Gallery  
Jon G. and Susan Udell  
Lorin A. Uffenbeck  
Jane Werner Watson  
West Bend Art Museum  
Emily Howe Wilson



## LOANS FROM COLLECTION TO OTHER INSTITUTIONS

*July 1, 1995–June 30, 1996*

Organized by the Adolph and Esther Gottlieb  
Foundation, Inc., New York, New York

*The Pictographs of Adolph Gottlieb*

Brooklyn Museum of Art, Brooklyn, New York,  
April 18–August 26, 1995

Arkansas Art Center, Little Rock, Arkansas,  
November 30–January 31, 1996

Adolph Gottlieb, *Recurrent Apparition*,  
1980.56

International Museum of Design, London,  
England

*Frank Lloyd Wright: The Early Years*, May  
4–September 3, 1995

Designed by Frank Lloyd Wright, model con-  
structed by Bruce Severson, Model of Mendota  
Boathouse, 1992.146

Organized by Phoenix Art Museum, Phoenix,  
Arizona

*Frank Lloyd Wright and Japanese Art*

Los Angeles County Museum of Art, Los  
Angeles, California, September 1, 1995–January  
15, 1996

14 Japanese prints owned by Frank Lloyd  
Wright from the Van Vleck collection

The Walters Art Gallery, Baltimore, Maryland  
*Bernardo Strozzi: Master Painter of the Italian  
Baroque*, September 8–November 30, 1995

Bernardo Strozzi, *Christ's Charge to Peter*,  
1993.33

The Butler Institute of American Art,  
Youngstown, Ohio

*The Works of Marko Spalatin*, September  
17–November 12, 1995

Marko Spalatin, *Figure XXXVI*, 1974.17

Georgia Museum of Art, Athens

*Angels*, December 2, 1995–January 21, 1996

School of Francois Duquesnoy, *Sacred and  
Profane Love*, 70.15

Giancristoforo Romana, *Gonzaga Isabella  
d'Este, wife of Francesco II*, 1974.100

*July 1, 1996–June 30, 1997*

Organized by Yale Center for British Art, New  
Haven, Connecticut

*A Palace of Art in Victorian England: The  
Grosvenor Gallery*.

Yale Center for British Art, March 1–April 28,  
1996

Denver Art Museum, Denver, Colorado, June  
1–August 25, 1996

Laing Art Gallery, Newcastle-upon-Tyne,  
England, September 13–November 3, 1996

Marie Spartali Stillman, *La Pensierosa*, 1993.40

Los Angeles County Museum of Art, Los Angeles,  
California

*"New Prints" in Modern Japan: Twilight of a  
Tradition*, April 6–June 16, 1996

Utagawa Hiroshige, *Haze on a Clear Day at  
Awazu*, 1984.608

Utagawa Hiroshige, *Temple at Tsukiji and  
Teppozu*, 1980.1658

Organized by Bun You Associates, Tokyo, Japan  
*Grand Hiroshige Exhibition*

Mitsukoshi Gallery, Tokyo, Japan, April 29–May  
12, 1996

Urasoe Art Museum, Okinawa, Japan, July  
26–August 18, 1996

Isetan Gallery, Shizuoka, Japan, September 19–25,  
1996

Mitsukoshi Gallery, Nagoya, Japan, October 2–7,  
1996

Isetan Gallery, Niigata, Japan, October 16–22,  
1996

Kushigata-Cho Shunsen Museum of Art,

Yamanashi, Japan, October 26–December 8, 1996  
258 woodblock prints by Utagawa Hiroshige  
from the Van Vleck collection



School of the Art Institute of Chicago, Betty Rymer Gallery, Chicago Illinois  
1968. August 2–September 11, 1996  
Larry Clark, *Acid, Lower East Side*, 1987.71.4

Organized by the Amon Carter Museum, Fort Worth, Texas  
*The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America*  
Amon Carter Museum, September 7–November 17, 1996  
Portland Museum of Art, Portland, Maine,  
February 1–March 30, 1997  
Yasuo Kuniyoshi, *Artichoke*, 1980.58

State Historical Society of Wisconsin, Madison, Wisconsin  
*Many People, Many Pasts*, October 22,  
1996–September 21, 1997  
Giovanni Battista Piranesi, *Hadrian's Villa: The Central Room*, 05.1.31  
Giovanni Battista Piranesi, *Temple of Minerva Medica*, 05.1.12





Minneapolis Institute of Arts, Minneapolis, Minnesota  
*Poetic Horizons: The Landscape Tradition in Britain, 1750–1850*, October 27, 1996–January 19, 1997

David Cox, *The Fishmarket on the Beach at Hastings*, 1995.1

Francis Danby, *Pont de la Concorde and the Assemblée National*, Paris, 1991.4

John Martin, *Rocky Coastline with Comorant*, 1981.3

James Miller, *A Coach and Four Arriving at a Tollgate*, London, 1991.2

Paul Sandby, *A Capriccio Landscape*, 1993.35

Organized by Elvehjem Museum of Art, Madison, Wisconsin

*Hogarth and the Shows of London*

Douglas F. Cooley Memorial Art Gallery at Reed College, Portland, Oregon, November, 1996–January 1, 1997

Spencer Museum of Art, University of Kansas, Lawrence, February 1–March 30, 1997

46 etchings and engravings by William Hogarth

Montgomery Museum of Fine Arts, Montgomery, Alabama

*Indian Miniature Painting from the Watson Collection*, November 29, 1996–January 19, 1997

41 Indian miniature paintings given to the Elvehjem by Jane Werner Watson.

Oklahoma City Art Museum, Oklahoma City, Oklahoma

*The Russians are Coming! Russian Art: The Drama and the Stage*, December 30, 1996–February 28, 1997

20 prints by Marc Chagall given to the Elvehjem by Dr. and Mrs Abraham Melamed.

Milwaukee Art Museum, Milwaukee, Wisconsin  
*Old Master Drawings from Area Collections*, April 18, 1997–June 29, 1997

13 old master drawings from the Elvehjem's collection



# Exhibitions

In 1995–96 the Elvehjem celebrated its twenty-fifth anniversary with special exhibitions focusing on distinguished collections of individuals. Collectors have been enormously generous with the Elvehjem; in fact, the vast majority of works in the museum were donated as parts of larger collections, put together by individuals whose dedication to a specific type of work culminated with a special generosity to the museum. In addition to exhibiting collections already donated to the museum, the museum exhibitions shared the passions of collectors who generously lent groups of works.

Among the most expansive was the exhibition *The Terese and Alvin S. Lane Collection: Twentieth-Century Sculpture and Sculptors' Works on Paper*, which was on view from September 30 through December 3, 1995. Fifty-nine of the most important modern sculptors are represented in the Lane collection, which provides a unique opportunity to follow the creative process from each artist's work on paper to the creation of three-dimensional forms. Artists represented included Pablo Picasso, Alexander Calder, Louise Nevelson, David Smith, Theodore Roszak, Joseph Cornell, Christo, Henry Moore, Claes Oldenburg. For the occasion the museum published a catalogue of the collection and expanded its usual temporary exhibition space to include more than half the galleries on the museum's third floor in order to accommodate the 321 works lent for the exhibition.

Prints were also the subject of several exhibitions. Highlights of this series of ten exhibitions organized by the Elvehjem from collections of University of Wisconsin alumni included a selection of works by Provincetown printmakers lent from the collection of Leslie Garfield, of Paul Klee prints lent from the collection of Carl Djerassi, and of German expressionist prints lent from the collection of an alumnus, who preferred to remain anonymous. Shown in the intimate Mayer Gallery, these exhibitions also included selections from collections that generous donors had presented to the

Elvehjem in the past, including Indian miniatures donated by Jane and Earnest C. Watson, American prints donated by Gunther Heller, and Japanese woodcuts by Hiroshige donated by John H. and Abigail Van Vleck.

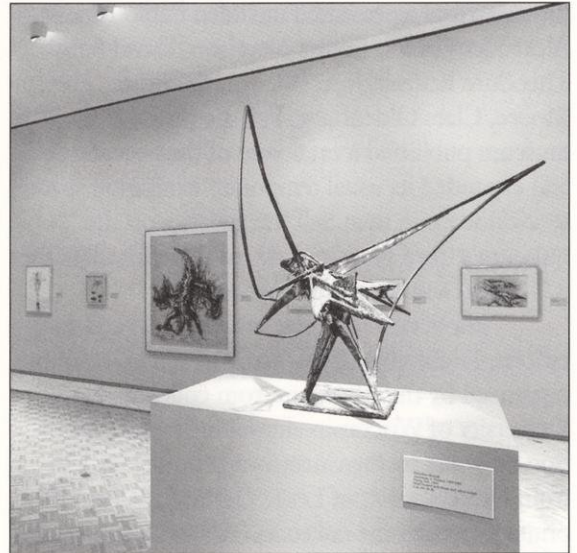
The museum also organized exhibitions that opened new areas of scholarships in art history and were accompanied by catalogues that put the artwork in the exhibition into a detailed context. *Mao's Graphic Voice: Pictorial Posters from the Cultural Revolution* brought together examples of the posters that were a fundamental part of the propaganda campaign that accompanied the profound changes between 1963 and 1976 in China. With their inflammatory slogans and shifting cast of characters, the posters provided an entry into this little-discussed period in modern Chinese history. Also highlighting popular prints but of the more distant past, *Hogarth and the Shows of London* focused on one aspect of the prints of this prolific artist, relating them to some of the customs and sights which would have been familiar to Londoners of Hogarth's time. The Hogarth exhibition also toured to two other venues, The Helen Foresman Spencer Museum at the University of Kansas in Lawrence, Kansas and the Douglas E. Cooley Memorial Art Gallery at Reed College in Portland, Oregon.

The year also saw the tour of more than 150 of the Elvehjem's important collection of Hiroshige prints to Japan, where it was mounted in six cities and seen by more than 86,000 people. The tour was accompanied by a color catalogue published in Japan illustrating all of the works included in the exhibition, a wonderful record of this important part of the museum's collection; although the catalogue essays are in Japanese, the museum provided an English translation for those purchased through the Museum Shop.

The Elvehjem was pleased to host fine exhibitions organized by other institutions such as the Jewish Museum's *Russian Jewish Artists in a*



The Terese and Alvin S. Lane Collection: Twentieth-century Sculpture and Sculptors' Works on Paper occupied six of the eight galleries on the third floor. Shown below are the Calder, Oldenburg, and Roszak rooms.



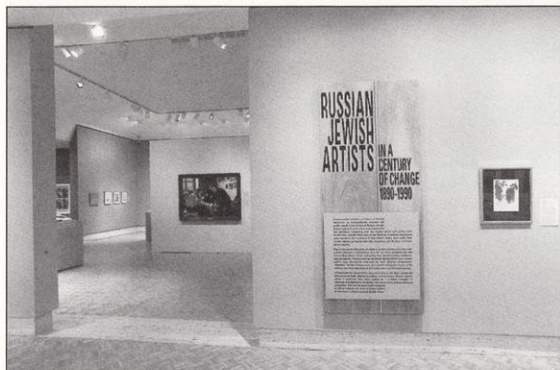


*Century of Change, 1890–1990*, a selection of 200 works ranging from porcelain design to paintings which chronicled the importance of such fine artists as Marc Chagall, Robert Falk, Eduard Shteinberg, and Oscar Rabin in the last hundred years of Russian art. The important exhibition *Hare’s Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400* introduced audiences to the elegant forms and exquisite glazes of these ceramics in an exhibition organized by the Harvard University Art Museums.

Contemporary art has continually been a focus of the exhibition program at the Elvehjem. During the exhibition *Workers, An Archaeology of the Industrial Age: Photographs by Sebastião Salgado* audiences were able to see powerful documentary photography from an artist whose work records the people and conditions of workers from his native Brazil to India, Russia, and America. Unusual for the Elvehjem (and enthusiastically awaited by university art-metal students) was a display of work created by the Norwegian designer in *The Jewelry of Tone Vigeland*, which celebrates the amazing tactile possibilities of metal. The exhibition was coordinated to coincide with the 100th anniversary of the Ygdrasil Literary Society of Madison, a group which celebrates Norwegian culture. A wide variety of styles of contemporary works on paper were exhibited at the Elvehjem in exhibitions of prints by the Chicago-area artist Hollis Sigler, monotypes by the San Francisco artist Joseph Goldyne, and watercolors by the British botanical illustrator Raymond Booth.



Russian Jewish Artists in a Century of Change,  
1890–1990



Mao's Graphic Voice: Pictorial Posters from the Cultural Revolution



EXHIBITIONS, JULY 1995–JUNE 1997

*From Ansel Adams to Andy Warhol: Portraits and Self-Portraits from the University of Michigan Museum of Art*

July 1–September 10, 1995, Galleries VII, VIII

*American Prints from the Gunther W. Heller Collection*

August 19–September 17, 1995

*Color Woodcuts by Hiroshige from the Van Vleck Collection of Japanese Prints*

September 23–October 22, 1995

*The Terese and Alvin S. Lane Collection: Twentieth-Century Sculpture and Sculptors' Works on Paper*

September 30–December 3, 1995



*Henry Moore: Prints and Maquettes from the William S. Fairfield Collection*

October 28–November 26, 1995

*Miniature Paintings of India: The Jane Werner Watson Collection*

December 2, 1995–January 7, 1996

*Japonica Magnifica*

December 16, 1995–February 25, 1996

*Docents Choice: Prints from the Permanent Collection*

December 16, 1995–February 25, 1996

*Nineteenth-Century Caricatures by Honoré Daumier: The Helen Wurdemann Collection*  
January 13–February 11, 1996

*German Expressionist Prints from an Alumna's Collection*  
February 17–March 17, 1996

*Russian Jewish Artists in a Century of Change, 1890–1990*  
March 16–May 19, 1996

*Paul Klee: Themes and Variations—The Carl Djerassi Collection*  
March 23–April 14, 1996

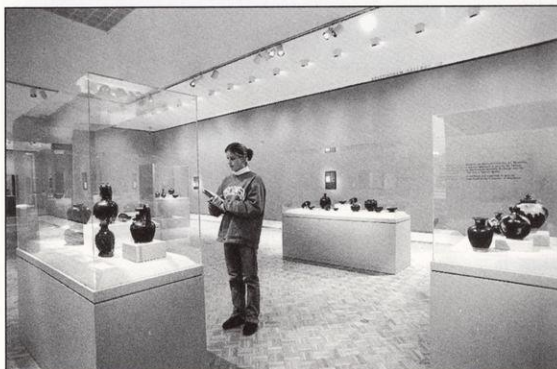
*Provincetown Prints: An American Legacy*  
April 20–May 26, 1996

*Prints of the 1950s from Alumni Collections*  
June 1–July 31, 1996

*European Art after World War II from the Alexander and Henrietta Hollaender Collection*  
June 8–August 18, 1996

*German Weimar Prints from the Marvin and Janet Fishman Collection*  
July 27–August 5, 1996

*Mao's Graphic Voice: Pictorial Posters from the Cultural Revolution*  
August 31–October 27, 1996, Galleries VI and VII.



*An Eye on Flanders: The Graphic Art of Jules De Bruycker (1870–1945)*

*An Eye on Flanders: The Graphic Art of Jules De Bruycker (1870–1945)*  
August 31–October 27, 1996, Mayer Gallery.

*Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*

November 9, 1996–January 19, 1997, Galleries VI and VII.

*The Jewelry of Tone Vigeland*  
November 9, 1996–January 19, 1997, Mayer Gallery.

*Theme and Technique in Old Master Prints*  
January 18–March 9, 1997, Mayer Gallery.



*Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*



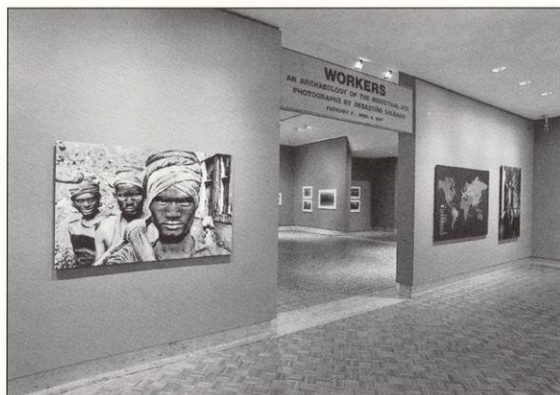
*Workers, An Archaeology of the Industrial Age:*  
*Photographs by Sebastião Salgado*  
February 8–April 6, 1997, Galleries VI and VII

*Joseph Goldyne Monotypes*  
March 22–May 4, 1997, Mayer Gallery

*Hogarth and the Shows of London*  
April 26–June 24, Gallery VII

*Zen, Ken, Sho (Zen, Sword, Brush): Art from*  
*Daihonzan Chozen-ji*  
April 26–June 24, Gallery VI.

*Prints by Hollis Sigler*  
May 17–July 6, 1997, Mayer Gallery.



**Workers, An Archaeology of the Industrial Age:**  
Photographs by Sebastião Salgado



**Zen, Ken, Sho (Zen, Sword, Brush): Art from Daihonzan Chozen-ji**

# Education

The museum education area of the Elvehjem took a look forward and a look backward in 1995. The mission statement adopted in the spring further defined our future path: to present educational programs in support of the teaching, research, and public service missions of the UW–Madison. The museum’s twenty-fifth birthday in the fall gave us an opportunity to assess our accomplishments and to celebrate them in special programs with our public.

Particularly evident in our planning and programming in the 1995–1997 biennium was a reaffirmation of our role as an extension of the University of Wisconsin classroom. Faculty and student participation in our educational programs has always been important; however, we sought greater involvement in these years.

A paradigm of partnership between an academic unit and the museum was the cooperation between the Center for Jewish Studies (CJS) and the Elvehjem to explicate the temporary exhibition *Russian Jewish Artists in a Century of Change: 1890–1990* in spring semester 1996. We plan all Elvehjem educational programs to vary the content in an exhibition, appeal to scholarly and lay learners, offer formats that address different learning styles and aptitudes of students and visitors of all ages, and attract new audiences, particularly those for whom the art is a part of cultural heritage. Through David Sorokin, director of the center, who drew on the outstanding UW faculty members in Jewish studies, contacts in the local Jewish community, and nationally known scholars to plan and present the events, we achieved all those goals, as a look at the program list will reveal. One of CJS innovations was the eight-week minicourse taught by its faculty members and visiting lecturers on the topic of the exhibition. Taught by professors of Slavic languages and literature, scholars of Jewish history, and museum curators, it attracted sixty-six students to each class and featured both classroom lectures and gallery tours. The course conferred the choice of university

credit or continuing education units and met at night, so “traditional” students learned alongside members of the community. The museum’s tradition of supplying public school teachers with curriculum aids prior to their tours continued. Leora Saposnik, Holocaust consultant for the Madison Metropolitan School District, wrote a teacher packet for *Russian Jewish Artists*, which was used by 1,100 students. As a result of the partnership, another key member of the community participated in our programming. Writer, performer, and storyteller Marc Kornblatt became a resident storyteller during the exhibition. He worked with docents and intermingled Jewish stories and songs at key points on the guided tours for school groups.

Also in spring of 1996, Barbara Buenger, chairman of the Department of Art History, called upon her colleagues in the Department of German to plan programs related to *German Expressionist Prints from an Alumna’s Collection*, including films and poetry reading in the exhibition. The East Asian Studies Program has collaborated with the museum on many occasions during this period. Through the efforts and scholarly contacts of Julia Murray (who has a joint appointment with both East Asian Studies and the Department of Art History) and museum education initiatives, we planned ambitious joint programming for three exhibitions, *Mao’s Graphic Voice: Pictorial Posters from the Cultural Revolution*, *Hair’s Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics*, and *Zen, Ken, Sho*. To give another dimension to *Mao’s Graphic Voice*, we provided free in the gallery a publication, written by the curator Patricia Powell and Chinese political scientist Shitao Huo, explaining the historical events that prompted the posters. In addition to attending programs, UW students visited the exhibitions during class time and completed assignments based on the exhibitions.

Along with several lectures exploring the relationship of drawing to sculpture in the exhibition *The Terese and Alvin S. Lane Collection*:



*Twentieth Century Sculpture and Sculptors' Works on Paper*, the Elvehjem produced a sumptuous catalogue with essays by collector and council member Alvin Lane and by Douglas Dreishpoon.

Another feature of the two-year period is a profusion of programs that feature performing arts and artists' demonstrations. In keeping with the museum's educational goal of engaging and thus teaching through the addition of the other arts, the programming featured music, storytelling, dramatic reading, and film as often as possible. Among these were the continuation of guided tours incorporating storytelling in *Workers, An Archaeology of the Industrial Age: Photographs by Sebastião Salgado*, and two special performance days: "A Program of Russian Voices" with music and readings from Russian Jewish literature, and storytelling and dance about work for *Workers, An Archaeology of the Industrial Age*. With carefully selected examples to relate to the artworks on view, performed by prominent members of the community, these programs provided both a humanities extension of the visual arts and audience development.

The process of an artist creating a temporal artwork in the galleries, begun with Gronk's mural in 1994, was explored further. Visitors were invited to watch Tibetan Buddhist monks create a sand mandala in the museum over the course of a week in 1996 and its ceremonial destruction at the end of the process. Zen Buddhist priests and lay members of the Choen-ji traveled to Madison during the exhibition *Ken, Zen, Sho* to demonstrate Zen archery, calligraphy, sword fighting, and flower arranging. They demonstrated and lectured on the interrelatedness of the Zen arts to university students, docents, and the public. The museum produced a brochure exploring the various arts and providing a glossary of the sometimes unfamiliar Zen terminology.

To supplement the visual aspect of *Hogarth and the Shows of London* exhibition curator Andrew Stevens wrote essays on each print, offering literary and dramatic associations, for an accompanying catalogue and also gave a lecture. Stevens also presented lectures at the two other museums where this exhibition traveled.

Like the museum as a whole, the education area celebrated our birthday year all through 1995–96. Along with ambitious programming throughout the year, celebrations by our docent program added highlights. The docents planned and implemented the public birthday celebration on Sunday, October 1. With the leadership of Marcia Philipps-Hyzer and Jan Smart and the work of dozens of others, they accomplished the goal of throwing a birthday party which was both fun and educational. Docents dressed in costumes and offered hands-on art projects, both inspired by *The Terese and Alvin S. Lane Collection: Twentieth Century Sculpture and Sculptors' Works on Paper* and the permanent collection. They planned an art scavenger hunt, a sing-along, and balloons. Five-hundred adults and children participated.

*Docents' Choice*, an exhibition of art for children, selected and organized by docents, opened in December, 1995. Barbara Klokner and Helene Metzenberg led the project, which consisted of docent participation in every aspect of planning, from selection of the artwork to writing the docents' training materials and implementing programs. Because 1996 was the twenty-fifth anniversary of the Elvehjem's docent program, the timing of the exhibition was particularly fitting. A party to recognize the docents was hosted by the museum staff in February, and five charter docents who have remained active in the program were recognized. They are Helene Metzenberg, Miriam Sacks, Susan Stanek, Pat Thomas, and Margy Walker. The Elvehjem docents, by their gifts of time and talent, have enabled the museum to offer two generations of students and numerous adults free guided tour service and have functioned as educational ambassadors within Madison and Dane County.

Also in 1995 docents Bea Lindberg's and Sybil Robinson's program "Poetry about Art" was realized as a very handsome publication, designed by art professor Jim Escalante. Professor Ron Wallace, director of the university's program in creative writing, headed a committee which selected poems for the book. Each poem was illustrated with a color photograph of the Elvehjem artwork which had inspired it. The result was a publication



## ATTENDANCE STATISTICS

### 1995-96

school tours	7,830
adult tours	3,687
programs	4,684
pretour materials to students	5,642

### 1996-97

school tours	7,382
adult tours	3,873
programs	7,954
pretour materials to students	5,306

which reflected the museum's educational outreach on the occasion of its twenty-fifth anniversary.

*Wisconsin Poets at the Elvehjem Museum of Art* represented cooperation among university departments of diverse disciplines, volunteers, and poets from around the state.

## MINICOURSES

Curatorial course: "Prints from Plates: Intaglio Prints in Europe and America," instructor Andrew Stevens  
Tuesdays and Thursdays, June 13, 18, 20, 25, 27,  
and July 2, 1996

Curatorial course: "Painting Techniques and Conservation: An Introduction," instructor Leslie  
Blacksberg  
Tuesdays and Thursdays, July 11, 13, 18, 20, 25,  
and 27, 1996

Curatorial course: "Prints from Stones and  
Screens," instructor Andrew Stevens  
Tuesdays and Thursdays, June 17, 19, 24, 26, July  
1, and 3, 1997

Curatorial course: "Painting Techniques and  
Conservation: An Introduction," instructor Leslie  
Blacksberg  
Tuesdays and Thursdays, July 9, 11, 16, 18, 23  
and 25, 1996

Exhibition course: "Russian Jewish Artists in a  
Century of Change"

Michael Stanislawski, Professor of History,  
Columbia University, "Russian Jews Under Tsars  
and Commissars, 1890-1990," March 18, 1996

Gary Rosenshield, Professor of Slavic Languages,  
University of Wisconsin-Madison, "Jews in  
Russian Literature," March 26, 1996

Galina Lapina, Lecturer in Slavic Languages,  
University of Wisconsin-Madison, "Russian Art  
in a Century of Change," April 2, 1996

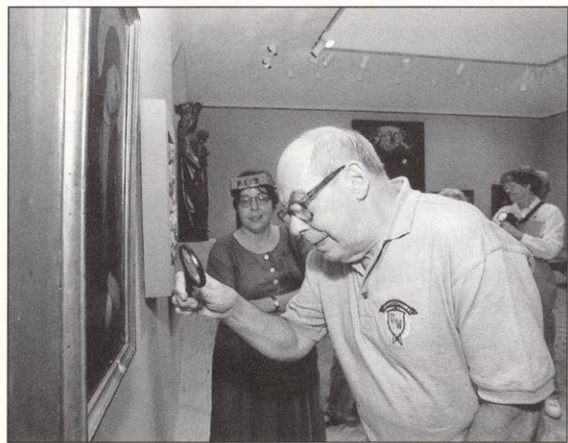
Irving Saposnik, Adjunct Assistant Professor of  
Jewish Studies, University of Wisconsin-  
Madison, "Image Before My Eyes: The Yiddish  
World of Eastern Europe," April 9, 1996

Seth Wolitz, Professor of Jewish Studies and  
French and Slavic Languages, University of  
Texas-Austin, "The Cultural Milieu of Russian  
Jewish Art," April 16, 1996

Judith Kornblatt, Associate Professor of Slavic  
Languages, "Jews in Soviet Literature: Babel  
and Tertz," April 23, 1996

Susan Goodman, Chief Curator, The Jewish  
Museum, New York, "Alienation and  
Adaptation: Jewish Artists in Russia,  
1890-1990," April 30, 1996

Michael Stanislawski, "Russians or Jews? Art and  
Identity," May 6, 1996



*Fred Johnson examines a renaissance artwork with  
instructor Leslie Blacksberg in July 1995.*



## SYMPOSIUM AND PANEL DISCUSSIONS

Symposium: "Drawing/Sculpture and the Creative Process"

Lecturers: Brower Hatcher, sculptor; John Newman, sculptor; John Chamberlain, sculptor; Petah Coyne, sculptor; Moderator: Thomas Loeser, Assistant Professor of Art, University of Wisconsin–Madison

Thursday, November 9, 1995

Panel Discussion: "The Expressionist Image"

Barbara Buenger, Associate Professor of Art History; Donald Crafton, Professor of Communication Arts; Marc Silberman, Professor of German, University of Wisconsin–Madison

Wednesday, March 6, 1996

Panel discussion: "Workers in the World Today"

Jane Collins, Professor of Sociology and Women's Studies; Gay W. Seidman, Associate Professor of Global Studies and Sociology; David M. Trubek, Dean of International Studies; and Jonathan Zeitlin, Professor of History and the Industrial Relations Research Institute, University of Wisconsin–Madison

Wednesday, February 12, 1997

Panel Discussion: "Salgado's Photographs of Workers: Fine Art? Document? or Teacher?"

Thomas H. Garver, Curator; B.-Wolfgang Hoffmann, Photographer; Cavalliere Ketchum, Professor of Art, University of Wisconsin–Madison; Jacob Stockinger, Writer and Photographer, and Andrew Stevens, Curator of Prints and Drawings, Elvehjem Museum of Art, Moderator

Thursday, February 20, 1997

## LECTURES

Alvin S. Lane, Collector

Gallery Talk: "The Collector's Perspective"

Thursday, October 19, 1995

Douglas Dreishpoon, Curator of Collections, Weatherspoon Art Gallery, University of North Carolina-Greensboro  
"Tangible Evidence: Postwar American Sculptors' Drawings from the Lane Collection"  
Thursday, October 26, 1995

Christo and Jeanne-Claude, Artists  
"Wrapped Reichstag, Berlin, 1971–95, and Works in Progress"  
Thursday, November 2, 1995

Andrew Stevens, Curator of Prints and Drawings, Elvehjem Museum of Art  
Gallery Talk: "Henry Moore: Prints and Maquettes from the William S. Fairfield Collection"  
Thursday, November 16, 1995

Barbara Kaerwer, Art Historian  
Gallery Talk: "Expressionist Prints from an Alumna's Collection"  
Thursday, February 29, 1996

Michael Stanislawski, Nathan J. Miller Professor of Jewish History at Columbia University, Kutler Lecturer in Contemporary Jewish Studies  
"Jews and the Russian Revolution: Art and Politics"  
Monday March 18, 1996

Carl Djerassi, Collector  
Gallery Talk: "Paul Klee: Themes and Variations—The Carl Djerassi Collection"  
Friday, March 22, 1996

Alison L. Hilton, Associate Professor of Fine Arts, Georgetown University  
"A Question of Identity: Jewish Artists in Russian and Soviet Culture"  
Thursday, March 28, 1996

Seth Wolitz, Gale Professor of Jewish Studies and French and Slavic Languages, University of Texas-Austin  
"Chagall's Last Soviet Performance"  
Monday, April 15, 1996



*Christo and Jean-Claude*

Johanna and Leslie Garfield, Collectors  
 Gallery Talk: "Provincetown Prints: An American  
 Legacy"  
 Friday, April 19, 1996

Judith Nysenholc, Graduate Student in English,  
 University of Wisconsin–Madison  
 "Yiddish Book Illustrations by Russian Jewish  
 Artists"  
 Thursday, May 2, 1996

Michael Stanislawski, Nathan J. Miller Professor of  
 Jewish History at Columbia University, Kutler  
 Lecturer in Contemporary Jewish Studies  
 "Emigration and the Revival of Jewish Culture,  
 1967 and Beyond"  
 Sunday, May 5, 1996

Julia K. Murray, Associate Professor of Art History  
 and East Asian Studies, University of  
 Wisconsin–Madison  
 "Art for the Emperor of China: Some Treasures  
 from the National Palace Museum"  
 Tuesday, July 30, 1996

Roderick MacFarquhar, Leroy B. Williams  
 Professor of History and Political Science, Harvard  
 University  
 "Politics of the Cultural Revolution"  
 Wednesday, September 11, 1996

Stephen H. Goddard, Senior Curator of Prints and  
 Drawings, Spencer Museum of Art, University of  
 Kansas  
 "Schizophrenic City and Hallucinated Landscapes:  
 Art in and Around Turn-of-the-century Ghent"  
 Thursday, September 19, 1996





*Curator Drew Stevens gives a gallery talk on Henry Moore.*

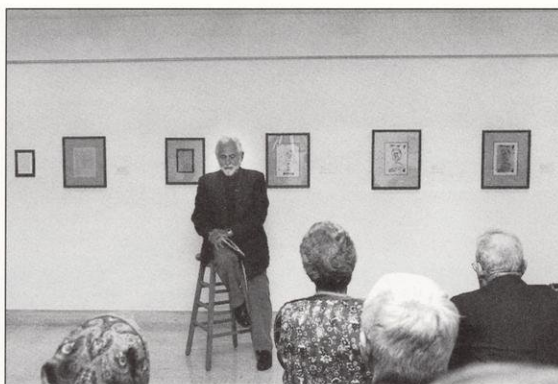
Julia F. Andrews, Associate Professor of Chinese Art History, The Ohio State University  
 “Posters of the Cultural Revolution: Their Role in 20th-Century Chinese Art”  
 Thursday, September 26, 1996

Michael Schoenhals, Associate Professor in Sinology, Center for Pacific Asia Studies, Stockholm University, Sweden  
 “Posters and Poster Art in China’s Cultural Revolution: The Political and Social Contexts”  
 Thursday, October 3, 1996

Edward Friedman, Professor of Political Science, University of Wisconsin–Madison  
 “Representing Inhumanity and Resistance: The Chinese Cultural Revolution”  
 Thursday, October 10, 1996

Perry Link, Professor of Chinese, Princeton University  
 “Chinese Writers and the Cultural Revolution”  
 Thursday, October 17, 1996

Li Li Ji, Associate Professor of Kinesiology, University of Wisconsin–Madison  
 “‘The Morning Sun’: The Generation of the Cultural Revolution”  
 Thursday, October 24, 1996



*Carl Djerassi speaks of the joys of collecting Klee prints.*

Robert D. Mowry, Curator of Chinese Art, Arthur M. Sackler Museum, Harvard University  
 “Hare’s Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics”  
 Thursday, November 14, 1996

Elaine Scheer, Associate Professor of Art, University of Wisconsin–Madison  
 “An Artist’s Tour: The Aesthetics of Chinese Tea”  
 Tuesday, November 19, 1996

Jan Stuart, Assistant Curator of Chinese Art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution  
 “Variations on Form and Color in Chinese Ceramics”  
 Thursday, November 21, 1996



*Barbara Kaerwer discusses German Expressionist prints.*



*Roderick MacFarquhar chats to Professors Li Li Ji and Julia Murray following his lecture on the origins of the Chinese cultural revolution.*



*Robert Mowrey explains the complex black and brown glazes developed by the Chinese over several centuries.*

Tone Vigeland, Artist  
 Gallery Talk: "The Jewelry of Tone Vigeland"  
 Friday, November 29, 1996

Mark Kenoyer, Associate Professor of  
 Anthropology, University of Wisconsin–Madison  
 "Origins of Writing in the Indus Valley: New  
 Discoveries from Harappa, Pakistan"  
 Wednesday, February 12, 1997

Nicolas Cahill, Assistant Professor of Art History,  
 University of Wisconsin–Madison  
 "Excavations at Sardis"  
 Thursday, February 20, 1997

Jim Richerson, Museum Planner and Designer  
 "Window to the Past: An Inside Perspective on the  
 National Museum of Carthage"  
 Tuesday, March 18, 1997

Joseph Goldyne, Artist  
 Gallery Talk in *Joseph Goldyne Monotypes*  
 Thursday, March 20, 1997

Leslie Blacksberg, Curator of Collections,  
 Elvehjem Museum of Art  
 Curatorial tour: "The Divine Image"  
 Thursday, April 3, and Sunday, April 6, 1997

Minoru Kiyota, Professor of East Asian Languages  
 and Literature, University of Wisconsin–Madison  
 "Zen: The Construction of a New Human  
 Configuration"  
 Sunday, April 27, 1997

Short Talks: "Hogarth and the Theater"  
 Phillip Harth, "Hogarth and Narrative Sequence;"  
 Eric Rothstein, "The Good, the Bad, and  
 the Ugly;" and Howard Weinbrot, "Class  
 Conflict and Tragedy in 'Marriage à la Mode,'"  
 Professors of English, University of  
 Wisconsin–Madison  
 April 28, 1997

Barry Wind, Professor of Art History, University  
 of Wisconsin–Milwaukee  
 "My picture was my Stage": Aspects of the  
 Theater in Hogarth's Work"  
 Wednesday, April 30, 1997

Andrew Stevens, Curator of Prints and Drawings,  
 Elvehjem Museum of Art  
 "Showing and Revealing: Hogarth's Reviewing of  
 the London Show"  
 Friday, May 2, 1997



## TANDEM PRESS/DEPARTMENT OF ART VISITING ARTIST SERIES

Sondra Freckleton, Lecture  
Thursday, September 28, 1995

Sam Richardson, Lecture  
Wednesday, October 25, 1995

Sam Gilliam, Lecture  
Thursday, February 15, 1996

Jaune Quick-to-See Smith, Lecture  
Thursday, March 28, 1996

Art Spiegelman, "Comics 101"  
September 9, 1996

Hollis Sigler, Lecture  
Thursday, November 14, 1996

Nancy Mladenoff, Lecture  
February 5, 1997

Robert Cottingham, Lecture  
Wednesday, March 19, 1997

Steven Sorman, Lecture  
Thursday, April 3, 1997

## FILM SERIES

"Red for Danger, Fire, and Love," German films  
from the Wilhelmine period

"Asta Nielsen, the First European Film Star,"  
"Films by Directors Franz Hofer, Max Mack,  
and Emil Albes," "Films by the Director Joseph  
Delmont," "German Divas: Wanda  
Treumann," "German Divas: Martha Novelly,"  
"Max Reinhardt: From Theater to Cinema"  
Fridays and Saturdays, March 1, 2, 22, 23, 29, and  
30, 1996

"Russian Jewish Films"

*The Man Without a World* (Eleanor Antin, 1991),  
*Commissar* (Alexander Askoldov, 1968), *Taxi  
Blues* (Pavel Lounguine, 1990)  
Wednesdays, April 17, 24, and May 1, 1996

"Films of and about China's Cultural Revolution"  
*The Red Detachment of Women* (Pan Wenzhan and  
Fu Jie, 1971),  
*King of the Children* (Chen Kaige, 1987),  
*Hibiscus Town* (Xie Jin, 1986)  
Fridays, October 4, 11, and 18, 1996

Film and Guided Tour: Tour of *Workers, An  
Archaeology of the Industrial Age* by Ginger  
Long and Dorothy Berg with the film *America  
and Lewis Hine* (Nina Rosenblum, 1984)  
Sunday, March 9, 1997

## SPECIAL EDUCATIONAL EVENTS

Elvehjem Docents  
25th Birthday Party  
Sunday, October 1, 1995

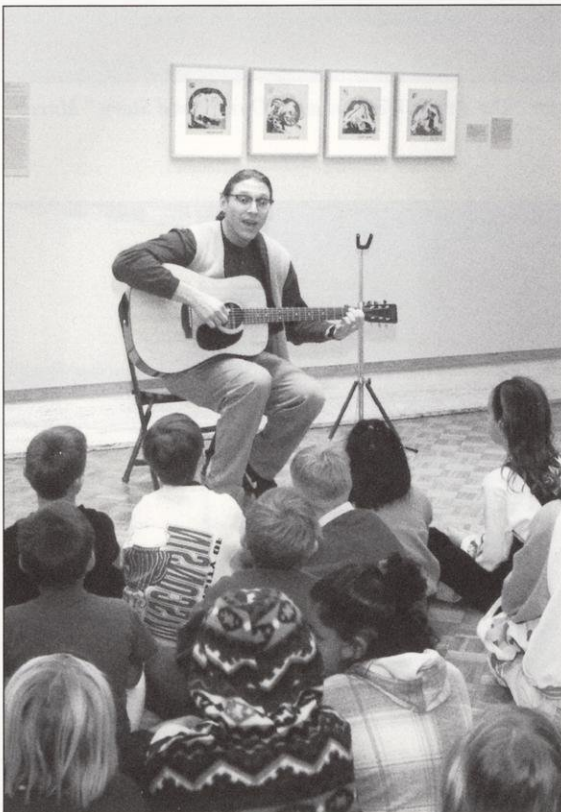
Anne Lundin, Assistant Professor of Library and  
Information Science, University of  
Wisconsin-Madison  
Storytelling related to themes in *Docents' Choice*  
Sunday, February 4, 1996

Stefan Brün, PROP Theater, Chicago  
"Brecht's *Fatzer*: Then and Now"  
Thursday, February 29, 1996

Readings: "Expressionist Poetry"  
Martin Henry Kagel, Graduate Student in  
German; Jennifer Redmann, Graduate Student  
in German; Theodore Rippey, Graduate  
Student in German; Marc Gordon, Graduate  
Student in Theater and Drama; Karole  
Spangler, Graduate Student in Theater and  
Drama, University of Wisconsin-Madison  
Sunday, March 3, 1996



*Docent Joan Feldman assists a young artist with David Smith-like spray painting at the docents' birthday party.*

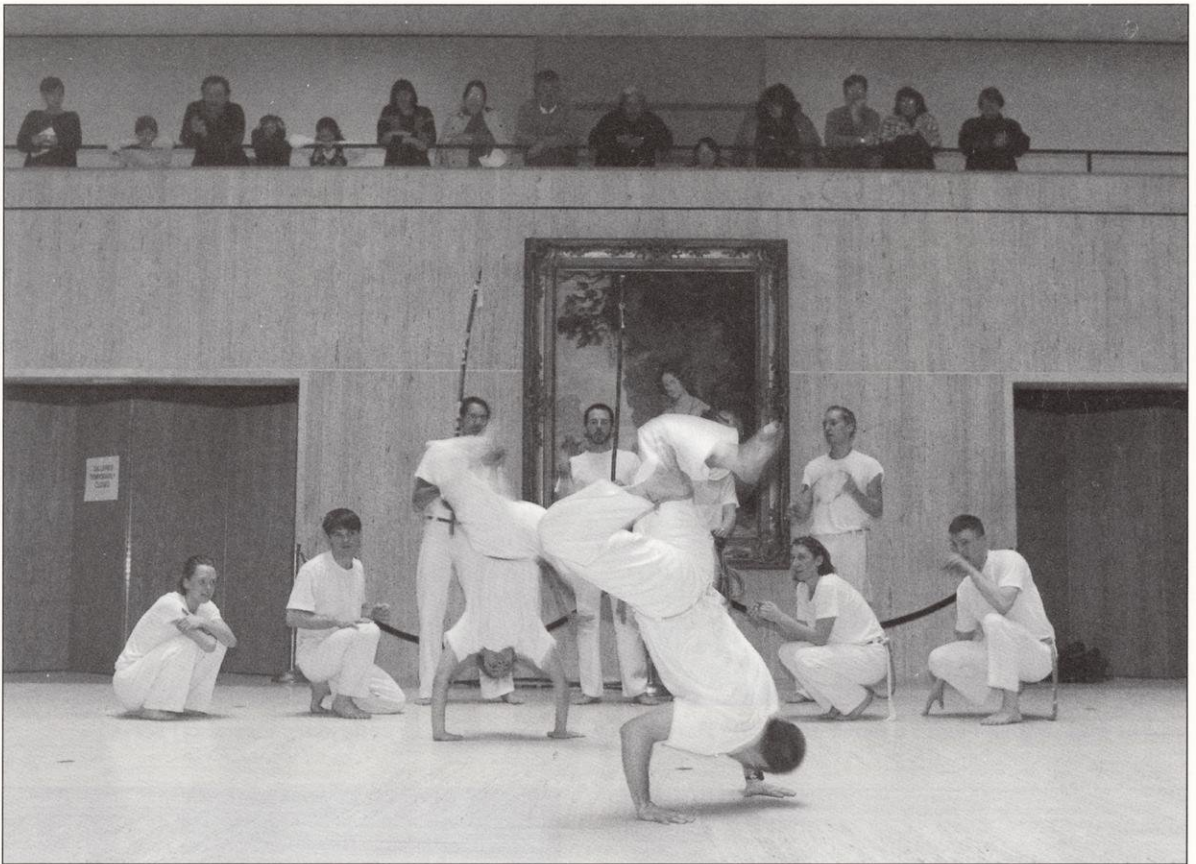


*Marc Kornblatt sings songs and tells stories to Stephens Elementary School third graders for Russian Jewish Art.*



*The University of Wisconsin Women's Volleyball team presented choral reading for Evgenia Genzburg's Journey into the Whirlwind during a Program of Russian Voices, May 5, 1996.*





*The Omulu Capoeira Dance group illustrates a Brazilian dance for "The Art of Work in song, Dance, and Story," March 16, 1997.*



*Ken Kushner demonstrates the art of Zen archery.*



*Hosakawa Dogen demonstrates calligraphy in support of the exhibition Zen, Ken, Sho (Zen Sword, Brush).*

Concert: Selections from the St. Petersburg School  
Uri Vardi, cello  
Assistant Professor of Music, University of  
Wisconsin–Madison  
Thursday, May 2, 1996

Performing Arts and Readings: "Words and Music  
with Pictures: A Program of Russian Voices"  
Sunday, May 5, 1996

Performing Arts: "The Art of Work in Song,  
Dance, and Story"  
Sunday, March 16, 1997

Lecture and Demonstration: "Zen, Ken, Sho (Zen,  
Sword, Brush)"  
Thursday, May 1, 1997

Demonstrations of Zen Arts: *Kado* (flower arrang-  
ing), *iaido* (sword art), and *tai chi*; and *hojo*  
(sword art) and *hitsuzendo* (calligraphy)  
Saturday, May 3, and Sunday, May 4, 1997

Demonstrations of Zen Arts: *Hojo* and *shakuhachi*  
(flute); and *Kyudo* (archery), *hitsuzendo*, and  
*shakuhachi*  
Saturday, June 21, and Sunday, June 22, 1997

## PUBLICATIONS

*Wisconsin Poets at the Elvehjem Museum of Art*,  
72 pp. 34 color plates, May 1995

*The Terese and Alvin S. Lane Collection: Twentieth-  
Century Sculpture and Sculptors' Works on  
Paper*, with essays by Alvin S. Lane and Douglas  
Dreishpoon, 196 pp. 24 color plates, 313  
halftones, September 1995

*Bulletin/Annual Report 1993–95*, 176 pp.,  
144 halftones, May 1996

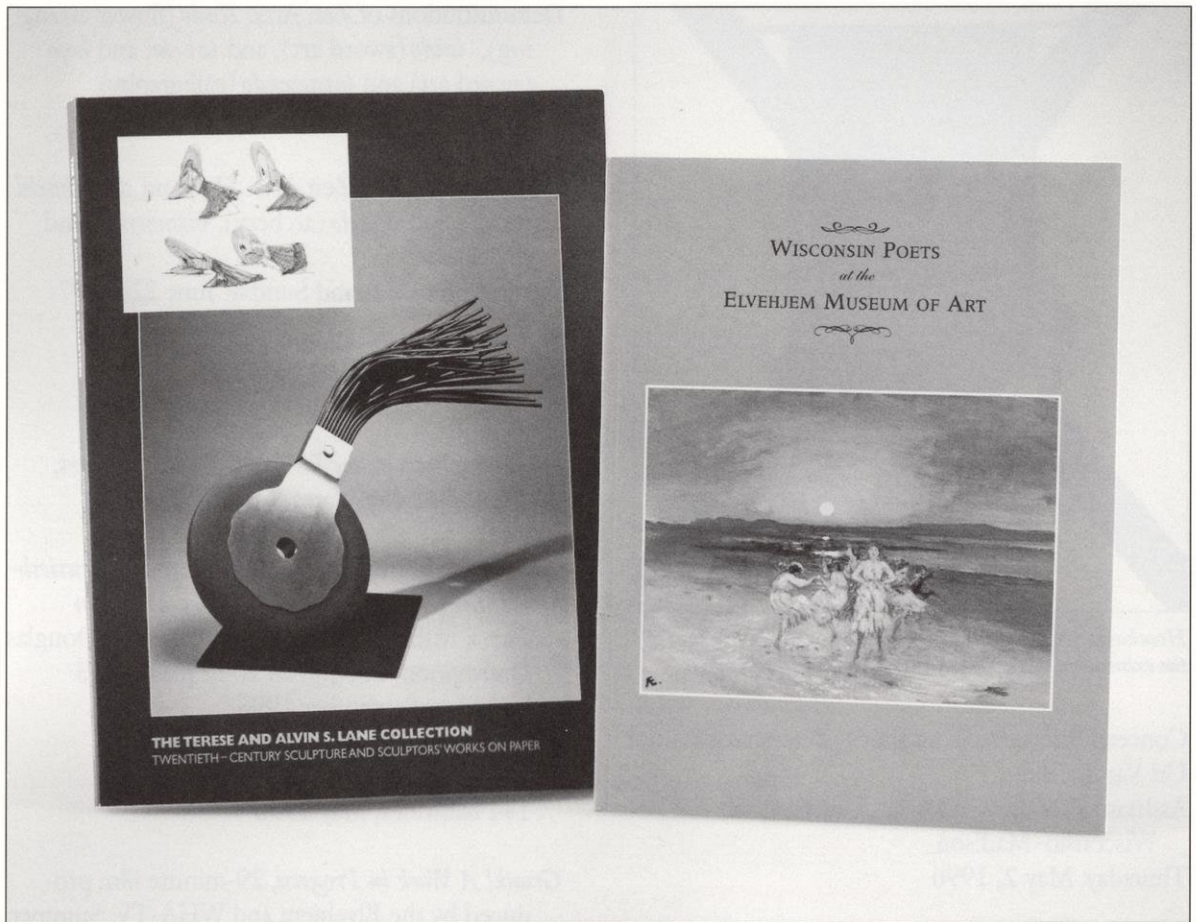
*Gronk! A Work in Progress*, 29-minute film pro-  
duced by the Elvehjem and WHA-TV, Summer  
1996

*Mao's Graphic Voice: Pictorial Posters from the  
Cultural Revolution* by Patricia Powell and  
Shitao Huo, 14 pp. 14 color plates, August  
1996

*Hogarth and the Shows of London* by Andrew  
Stevens, 64 pp., 52 halftones, November 1996

*Audio Tour of the Permanent Collection*, written by  
Robert Uphues, narrated by Jim Fleming, and  
produced by Judith Strasser, June 1997





## OTHER MUSEUM ACTIVITIES

Sunday Afternoon Live: The Elvehjem Concert Series

12:30 p.m. in Baroque Gallery III

October 1, 1995

Dolce Trio, Eau Claire

October 8, 1995

UW-Stevens Point Faculty

October 15, 1995

James and Kathryn March, duo pianists

October 22, 1995

Pro Arte Quartet, Madison

October 29, 1995

Lawrence Conservatory Faculty, Appleton

November 5, 1995

Jonathan Overby, baritone, Madison

November 12, 1995

UW-Stevens Point: The Wisconsin Arts Quintet

November 19, 1995

UW-Whitewater Faculty Concert

December 3, 1995

Pro Arte Quartet, Madison

December 10, 1995

Wingra Woodwind Quintet, Madison

December 17, 1995

Wisconsin Public Radio performers

January 7, 1996

UW-Eau Claire Faculty

January 14, 1996

UW-Oshkosh Faculty

January 21, 1996

Ellsworth Snyder, piano, Madison

January 28, 1996

Oakwood Chamber Players, Madison

- February 4, 1996  
Madison Marimba Quartet
- February 11, 1996  
Lawrence Conservatory Faculty, Appleton
- February 19, 1996  
Pro Arte Quartet, Madison
- February 25, 1996  
UW-Whitewater Faculty
- March 3, 1996  
Wingra Woodwind Quintet, Madison
- March 10, 1996  
Wang-Lovelace Duo, piano, Platteville
- March 17, 1996  
Timothy E. Johnson, Guitar, Minneapolis
- March 24, 1996  
Pro Arte Quartet, Madison
- March 31, 1996  
Parry and Frances Karp, cello and piano,  
Madison
- April 14, 1996  
Winner's Concert—Wisconsin Public Radio  
Neale-Silva Brass Competition
- April 21, 1996  
Wisconsin Brass Quintet, Madison
- April 28, 1996  
Wausau Conservatory Faculty concert
- May 5, 1996  
Pro Arte Quartet, Madison
- May 12, 1996  
Sally Chisholm, viola, Madison
- October 6, 1996  
Pro Arte Quartet, Madison
- October 13, 1996  
UW-Stevens Point Music Faculty
- October 20, 1996  
Trio Voce
- October 27, 1996  
Artaria Quartet of Boston with Elizabeth  
Gutierrez, piano
- November 3, 1996  
Lawrence Conservatory Faculty, Appleton
- November 10, 1996  
Whitewater Brass & Woodwind Quintets



*Wingra Woodwind Quintet, March 3, 1996*



November 17, 1996  
Pro Arte Quartet, Madison

November 24, 1996  
Martin David Jones, piano, La Crosse

December 8, 1996  
Clara Fenyo Bahcall, violin, Oshkosh and  
Katherine Kautsky, piano, Appleton

December 15, 1996  
Pro Arte Quartet

December 22, 1996  
Jonathan Overby, baritone, Madison

January 5, 1997  
Amelia Roosevelt, violin, New York

January 12, 1997  
Christopher Zello, clarinet, Milwaukee

January 19, 1997  
UW-Oshkosh Music Faculty

January 26, 1997  
200th Birthday Schubertiade:  
Bill Lutes, Martha Fischer and Friends

February 2, 1997  
Oakwood Chamber Players, Madison

February 9, 1997  
Festival Choir of Madison

February 16, 1997  
Wausau Conservatory of Music

February 23, 1997  
Pro Arte Quartet, Madison

March 2, 1997  
Wingra Woodwind Quintet, Madison

March 9, 1997  
Nickelson Ensemble, Stevens Point

March 16, 1997  
Wisconsin Brass Quintet, Madison

March 23, 1997  
Sarah Meredith, mezzo-soprano, Green Bay,  
with Lipatti String Quartet, Milwaukee

April 5, 1997  
Lisa Jablow, soprano, and Martha Fischer,  
piano, Madison

April 13, 1997  
Winner of Neale-Silva Young Artist  
Competition

April 20, 1997  
Vartan Manoogian, violin, Madison

April 27, 1997  
Parry Karp, cello, and Howard Karp, piano,  
Madison

May 4, 1997  
Pro Arte Quartet, Madison

May 11, 1997  
Joyce Andrews, soprano, and Frank  
Hoffmeister, piano, Oshkosh

May 18, 1997  
Lawrence Conservatory Faculty, Appleton

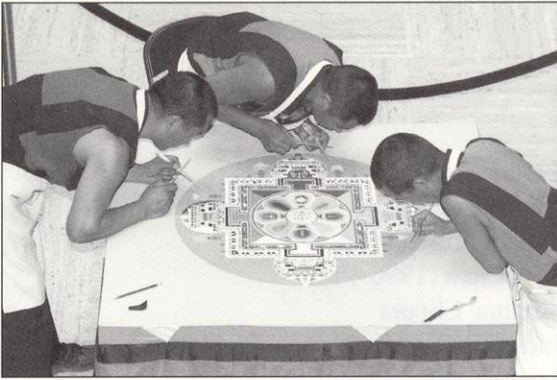
## SINGLE EVENTS

Open House for New Students  
September 1, 1996

Artists' Residency  
Tibetan Buddhist monks from the Sera Je  
Monastery in India created a sand mandala  
Sunday, October 13-Sunday, October 20, 1996

UW-Horn Choir Holiday Concert  
Professor Douglas Hill, Director  
Sunday, December 15, 1996

Teacher Workshop: "Madison Snapshot—Survey  
of Cultural Organizations"  
Wednesday, March 5, 1997



**ARTISTS' RESIDENCY**

*On October 13, 1996 Tibetan Buddhist monks from the Sera Je Monastery in India began the creation of a sand mandala representing the Wheel of Compassion: the Bodhisattva Avalokiteshvara symbolized by a lotus flower at the center, vowed to free all beings from the cycle of suffering and guide them to enlightenment. Around the center is a stupa with openings in the four directions, and symbolic bands with symbols said to represent a map of the mind of Buddha. The mandala is a meditation on peace.*

*The monks worked on the mandala in Paige Court observed by crowds of students and adults the week of October 13–20. At 11:15 a.m. on Sunday, October 20, the monks ritually destroyed the mandala by sweeping up the sand and offering it to Lake Mendota to purify the environment and its inhabitants. While 150 people attended opening ceremony, as more people heard about the ritual through the week, 600 people the closing ceremonies.*

*Photos in clockwise order from upper left: Tibetan monks make a mandala for world peace; the monks destroy the mandala; the ceremony of destruction; the monks gather the sand used in making the mandala into a jug; the monks pour the sand into Lake Mendota*





# Volunteers

## Elvehjem Museum of Art Docents July 1, 1995–June 30, 1997

Docents' language skills are listed

Christine Alfery  
Emy Andrew (German)  
Nancy Baillies  
Dorothy Berg  
Mary Berthold  
Catherine Bertucci  
Mary Brennan  
Arnold Brown  
Ellen Browning  
Helene Byrns

Beverly Calhoun  
Irmgard Carpenter  
Laura Caruso (1996–97)  
Tina Chen (1996–97)  
Suzanne Chopra  
Judy Christenson  
Louise Clark  
Susan Daugherty  
Megan Dixon (Russian, 1995–96)  
Beverly Dougherty  
Audrey Dybdahl  
Virginia Dymond  
Jane Eisner  
Joan Feldman  
Sally Forelli



*Docents from the first year of the docent program, 1971, attended the Elvehjem twenty-fifth anniversary celebration: (l-r) curator of education Anne Lambert, Margy Walker, Julie Segar, Susan Stanek, Fran Rall, Marilyn Vanderhoof Young, and Helene Metzenberg.*



*League member Henryka Schutta greets guests at the twenty-fifth anniversary party for members on September 30, 1995*

Carolyn Gaebler  
 Jerry Germanson  
 Virginia Gibson  
 Robin Goetz  
 Jean-Pierre Golay (French)  
 Gail Goode  
 Mary Jane Hamilton  
 Mary Harshaw  
 Gertrude Herman  
 Sylvia Hultkrans  
 Crellin Johnson  
 Sally Jones  
 Ruth Kaczor  
 Belkis Kalayoglu (French)  
 Barbara Klokner  
 Ann Kramer  
 Joan Kuypers  
 Ellen Lewis  
 Beatrice Lindberg  
 Greta Lindberg  
 Dorothy V. Little  
 Ginger Long  
 Elizabeth McCoy  
 Jo Meier  
 Helene Metzenberg (1995–96)  
 Victoria Meyer (Spanish)



*Docent Petie Rudy gives a tour to Glen Stephens Elementary third graders on April 10, 1996*



*League member Sybil Robinson (right) greets council members Jim Carley and Joyce Bartell at reception opening*

Barbara Moe  
 Marjorie Nestingen  
 Sue Niemann  
 Peg Olsen  
 Sallie Olsson  
 Jo Ortel  
 Rosemary Penner  
 Nicole Peterson (1996–97)  
 Marcia Philipps-Hyzer  
 Jane Pizer  
 Fred Polenz  
 Elizabeth Quinn  
 Toni Richards  
 Sybil Robinson  
 Petie Rudy  
 Ingrid Russell  
 Jessica Sack (1995–96)  
 Miriam Sacks  
 Ann Sauthoff



Lynn Schten  
Henryka Schutta  
Ellen Louise Schwartz  
Pauline Scott  
Gail Selk  
Glenna Shannahan  
Ellen Simenstad  
Jan Smart  
Susan Stanek  
Kitty Steinwand (French)  
Marion Stemmler  
Peg Stiles  
Emma Strowig  
Catherine B. Sullivan (French)  
Pat Thomas  
Marian Thompson  
Shirley Vandall  
Nancy Vick  
Margaret Walker  
Nancy Webster  
Olive Wile  
Betty Wright  
Karen Zilavy

*In memoriam:*

Marietta Fox  
Marie-Louise Nestler

**ELVEHJEM MUSEUM OF ART LEAGUE**  
July 1, 1995–June 30, 1997

Vicki Hallam  
Mary Ann Halverson  
Jane Henning  
Margaret Hutchinson  
Beverly Katter  
Valerie Kazamias  
Judy Langheim  
Dorothy Leon  
Ellen Lewis  
Madeleine Litow  
Nola McGann  
Rosanna Patch  
Arline Paunack  
Elizabeth Pringle  
Sybil Robinson  
Annetta Rosser  
Henryka Schutta  
Susan Stanek  
Hat Stevens

# Development

## FINANCIAL SUPPORT

The Elvehjem Museum's operations benefited from the generous support of numerous individuals, corporations, foundations, and organizations this past biennium. Funds raised on behalf of the museum resulted from the efforts of many people including museum volunteers, UW Foundation staff, and museum staff. With deep appreciation the Elvehjem thanks all donors and members of the museum for their financial commitment.

The broad base of support over the past two years demonstrated the importance of the Elvehjem Museum to the university community and the general public. The range of funding sources also ensured the success of the Elvehjem's programs, particularly in this period of dwindling government support at the federal level. These sources included University of Wisconsin-Madison funds; local and regional government grants; special events; corporate, foundation and private

donations; and in-kind contributions of goods and services.

In the fiscal year of 1995-96 the development office introduced a new corporate membership program, offering area businesses an opportunity to receive valuable membership benefits at levels ranging from \$250 to \$15,000 annually. Significant support from private foundations was



*The Board of the Ygdrasil Literary Society of Madison celebrate their 100th anniversary at a special reception for Norwegian artist Tone Vigland*



*The remodeled Museum Shop*



crucial to the museum's financial stability. Particularly generous gifts from the Norman Bassett Foundation, the Evjue Foundation/Capital Times, Inc., John A. Johnson Foundation, Rita J. and Stanley H. Kaplan Foundation, and Madison Community Foundation enabled the museum to present significant temporary exhibitions in the museum galleries, while the E. Rhodes & Leona B. Carpenter Foundation provided important funds for the publication of a catalogue documenting the Elvehjem's collection of Indian miniature paintings, scheduled for completion in 1998.

The Elvehjem received grants from the Dane County Cultural Affairs Commission, as well as from the Wisconsin Arts Board and Wisconsin Humanities Council. A grant from the National Endowment for the Arts helped make the exhibition of Hogarth prints possible. The museum's 1995 Gala, which celebrated the Elvehjem's twenty-fifth anniversary, and the 1996 Gala that featured an array of delicious desserts both attracted several hundred guests to the museum to enjoy music, refreshments, and the exhibitions, raising important funds for the exhibitions and programs of the Elvehjem. We want to thank the hosts and hostesses of the Galas, whose efforts to invite friends and acquaintances to the events are much appreciated.

## MEMBERSHIP HIGHLIGHTS

The Elvehjem is very grateful to the members of the museum, whose ongoing support through annual dues and participation in museum programs and events provide the involvement that is so crucial to the museum's vitality. Special receptions celebrating the opening of temporary exhibitions offered entertainment and refreshments for members and guests. Of special note was the opening reception for *Russian Jewish Artists in a Century of Change, 1890-1990*, a community celebration that featured food of Russian and Jewish cultures, as well as folk-oriented music by local band Shira. During the summer of 1996 the Elvehjem organized a bus tour to visit the Art Institute of Chicago's Splendors of Imperial China: Treasures from the National Palace



*Gloria Bay Jones and Jean McKenzie enjoy the festivities of the 1996 Gala*



*Earl and Elaine Davis (former council member) chat with Chancellor David Ward*

Museum, Taipei exhibition with a special discount offered for members. The museum instituted a new category of membership in fiscal year 1996-97. Spearheaded by Curator of Prints and Drawings Drew Stevens, the Print Portfolio Group was formed to provide members access to important print dealers. Print Portfolio Group members enjoyed visits by seven dealers from throughout the United States who presented works ranging from old master to contemporary works on paper.





*Twenty-fifth anniversary celebrations at the Elvehjem, September 1995*

JULY 1, 1995–JUNE 30, 1997

*Federal, State, and Local Grants*

Dane County Cultural Affairs Commission  
 National Endowment for the Arts  
 National Endowment for the Humanities  
 United States Information Agency  
 Wisconsin Arts Board  
 Wisconsin Department of Tourism  
 Wisconsin Humanities Council

**ELVEHJEM LEAGUE**

The Elvehjem League was an important presence at the museum during the past two years. Their active participation in the museum's various receptions assisted in making the events fun for all. In conjunction with Sunday Afternoon Live from the Elvehjem, the League sponsored monthly teas. As hostesses for the teas, they greeted museum visitors and served drinks, providing an inviting arena for concert-goers to discuss the performance and meet the musicians. During exhibition receptions, the Elvehjem was also grateful for the league's presence. The extra assistance with monitoring the parties and counting attendance enabled all guests to have a more pleasant experience. League president Elizabeth Pringle remained the driving force behind the group. Elizabeth's devotion to the league and the group's commitment to the Elvehjem are recognized by the staff, as their efforts make the museum a more welcoming place.

*Corporation and Foundation Gifts*

Bagels Forever, Inc.  
 BankAmerica Foundation\*  
 Norman Bassett Foundation  
 Bemis Company Foundation\*  
 Brittingham Fund, Inc.  
 The Capital Group, Inc.\*  
 E. Rhodes & Leona B. Carpenter Foundation  
 Chazen Foundation  
 Chipstone Foundation  
 DeWitt, Ross and Stevens  
 Evjue Foundation, Inc./The Capital Times  
 First National Bank of Chicago\*  
 M.L. Fishman Realty Company  
 Goodman's, Inc.  
 Florence J. Gould Foundation  
 A.P. Jensen Foundation, Inc.  
 John A. Johnson Foundation  
 Rita J. and Stanley H. Kaplan Foundation  
 Knox Family Foundation  
 Madison Community Foundation  
 Madison Newspapers, Inc.



Philip Morris Corporation\*  
 Motorola Foundation\*  
 PPG Industries Foundation\*  
 Rayovac Corporation  
 Schindler Elevator Company\*  
 Sentry Companies Foundation\*  
 Sorenson Cranberry Co., Inc.  
 University of Wisconsin Medical Foundation  
 WATDA Foundation  
 Webcrafter-Frautschi Foundation  
 Wisconsin Education Association Council  
 Wisconsin Energy Corporation\*  
 Wisconsin Power & Light Foundation\*

\* Matching Gift

#### *University of Wisconsin Grants and Trusts*

Anonymous Fund  
 Hilldale Trust Fund  
 Humanistic Foundation Fund  
 Kemper K. Knapp Bequest Committee

#### *In-Kind Contributions*

Botticelli's  
 Blue Marlin  
 Cafe Romeo  
 Coyote Capers  
 The Flower Shop  
 General Beverages Sales Company  
 L'Etoile  
 La Brioche Bakery  
 Ovens of Brittany  
 Russian House Restaurant  
 Scott's Pastry Shoppe  
 The Second Story  
 Steep & Brew

#### *Memorial Gifts*

In honor of Ira Baldwin  
 Janet A. Franke

In memory of Robert Birkhauser  
 Firststar Bank Milwaukee



*A family visiting Docents' Choice, an exhibition for children*

In memory of Mary DeLuca  
 Richard B. and Nancy Douglas

In memory of Conrad Elvehjem  
 Theodore P. Odell

In memory of Marietta Fox  
 Mark and Kathryn Alexander  
 Helen A. Bakke  
 Susan Bakke  
 Richard and Elizabeth Bardwell  
 John and Ellen Bellissimo  
 Donald and Jamie Bennett  
 Cecelia Borchert  
 Patricia Brader  
 Brooks Incorporated  
 John and Annette Buggy  
 Gordon and Gail Derzon  
 George A. Fait  
 Marjorie P. Fait  
 Dr. and Mrs. Martin Fliegel



*Madison musical group Harmonious Wail played for the opening reception for Workers, An Archaeology of the Industrial Age: Photographs by Sebastiao Salgado*

Tom Fox  
 Gerald Germanson  
 Susan Germanson  
 Wayne and Alma Grant  
 Virginia E. Hansis  
 Ray and Audrey Haase  
 Patricia Rust Healy  
 David and Ruth Heffron  
 Jane Henning  
 Charlotte Hubert  
 George and Mary Icke  
 Dr. and Mrs. Don Janicek  
 Phyllis S. Jasensky  
 Jayne A. Johnson  
 Jay and Mary Jayne Jones  
 Marie Lamberty  
 Reuben and Phyllis Lorenz  
 Madison Ski Club  
 Harold and Sharon Manhart  
 Francis and V. Jean Matuszak  
 John and Margaret McClung  
 Ann E. Nugent  
 Paul and Nancy Okey  
 Jack and Mary Padgham  
 Theodore and Mary Page  
 Sally Patti  
 William and Nancy Pharo  
 Dorothy Anne Picone  
 Hank and Patricia Richardson  
 Marvin and Ingrid Russell  
 Norman and Miriam Sacks  
 Harry Schutte

Thomas and Michele Schwab  
 Clyde Selix  
 Betty B. Shaw  
 Dr. and Mrs. Richard Shropshire  
 Peter and Phyllis Sprecher  
 James and Kathleen Stevens  
 Harry and Mary Stroebe  
 Charles and Diane Stumpf  
 Ray and Marion Tomlinson  
 Wilbert and Joanne Maass Ttee  
 James and Leone Vanepps  
 Richard and Donna Vilstrup  
 Robert and Lucille Westervelt  
 Joseph and Margaret Weyrough  
 Rosemary Wilson

In memory of Alonzo Hauser  
 Wynona H. Murray

In memory of Margaret L. Humphrey  
 Theresa Humphreyville

In honor of Jon and Sarah Lancaster  
 John J. Benz  
 Brett Cooper  
 Salvatore Carrao

In memory of Bill Loomer  
 David and Cynthia Biser  
 Grant and Diana Cottam  
 Robert and Bonnie McNeil  
 Gretchen Pfankuchen  
 Henry and Elizabeth Pringle  
 John D. Strasma  
 James and Margaret Watrous

In memory of Richard Neumaier  
 Howard and Ellen Louise Schwartz

In memory of Roger A. O'Toole  
 Oscar Mayer Foods Corporation

In honor of Tom and Jan Terry  
 Paul and Heather Haaga, Jr.

In honor of James Watrous  
 Marianne Baird Wallman  
 Theodore P. Odell



In honor of Andrew Weiner  
Temple Beth El Religious School

### *Named Endowments*

\*New 1995–1997

Carolyn T. Anderson Endowment Fund  
Frank and Roa Birch Endowment Fund  
Edward Blake Blair Endowment Fund  
Eugenie Mayer Bolz Endowment Fund  
Brittingham Endowment Fund  
\*Beatrice S. Brown Endowment Fund  
\*Cecil and Jessie Jennings Burleigh Endowment Fund  
Class of 1929 Endowment Fund  
Elvehjem Museum of Art General Endowment Fund  
Alice Drews Gladfelter Memorial Endowment Fund

Harry and Margaret P. Glicksman Endowment Fund

Juli Plant Grainger Endowment Fund  
Joen Greenwood Endowment Fund  
Alexander and Henrietta W. Hollaender Endowment Fund  
J. David and Laura Seefried Horsfall Endowment Fund  
Walter J. and Cecille Hunt Endowment Fund  
John S. Lord Endowment Fund  
Jean McKenzie Endowment Fund  
\*William R. Mitchell Endowment Fund  
Cyril W. Nave Endowment Fund  
Bertha Ardt Plaenert Endowment Fund  
Ineva T. Reilly Endowment Fund  
F. J. Sensenbrenner Endowment Fund  
John H. Van Vleck Endowment Fund  
Earl O. Vits Endowment Fund  
Ruth C. Wallerstein Endowment Fund  
Malcolm K. and Bertha Whyte Endowment Fund

## FINANCIAL REPORT

The Elvehjem Museum of Art essentially has seven sources of revenue and support: the university's allocation of resources (both services and a financial allocation), government, foundation, UW Trust fund grants, gifts from friends of the museum and the university (both restricted and unrestricted), interest income (primarily generated by our endowment funds), and other earned income. Total revenue and support for FY96 totaled \$2,095,216 compared to \$2,003,405 in FY97.

The dollar amount of revenue and support will vary from year-to-year based upon the complexity and size of the museum's exhibition programs for the current and subsequent years. Especially increases in gifts and grants will be noted as the museum prepares for an ambitious exhibition schedule. In FY96, both government grants and gift income totals were above the corresponding totals in FY97 as gifts were sought and received in support of the Russian Jewish Artist exhibition. The museum also secured major government grants in FY96 for the organization of the John Steuart Curry exhibition opening in FY98.

Expenses totaled \$2,013,987 in FY96 compared to \$1,711,315 in FY97. The majority of this decrease in expenses was due to the cost differential of the temporary exhibition programs mounted in year 1996 versus 1997. In addition, salaries decreased due to a partial-year staff vacancy and a decision to forgo filling a second position that had been funded with grant dollars.

Personnel expenses include salaries and fringe benefits for thirteen permanent, full-time museum employees, fully funded by the University of Wisconsin. The salary expense category also includes the wages of temporary student employ-

ees, approximately twenty-two per year, who work in all areas of the museum and are given valuable museum work experience in addition to their salaries. Security and building maintenance personnel are assigned to the Elvehjem Museum by the university; their respective salaries in addition to related supplies and prorated university utilities are reflected under the security and building operations expense categories.

The exhibition expense category includes all expenses associated with organizing and mounting an exhibition such as salaries of temporary installation crew employees, loans, shipping, exhibition catalogues, announcements, opening activities, etc. Education program expenses related to exhibitions, however, are not included in the exhibition category; the cost of educational activities related to exhibitions and those of a general nature is displayed in their own category.

The endowment funds of the Elvehjem Museum of Art are held and managed either by the University of Wisconsin Foundation or the University of Wisconsin System Trust Funds. Gifts to specific endowment funds in FY96 totaled \$7,240; in FY97, additions to endowment funds totaled \$224,123.

The fund balances noted above on the comparative financial statements include two components: 1) the carry-forward fund balances of accessible unrestricted and restricted museum accounts plus 2) the total market value of all endowment funds held for the Elvehjem Museum by the UW Foundation and UW Trust Funds. On June 30, 1996, the ending fund balance included 1) carry-forward of \$683,503 and 2) endowment fund market values of \$6,668,617. On June 30, 1997, ending fund balance consisted of 1) carry-forward of \$975,592 and 2) endowment fund market values of \$7,928,305.



## COMPARATIVE FINANCIAL STATEMENTS

	Year Ended 6/30/96	Year Ended 6/30/97
<b>SUPPORT AND REVENUE</b>		
Support:		
Government grants	\$186,143	\$18,576
UW Trust Fund grants	\$75,000	\$69,000
Foundation/corporate grants	\$90,000	\$92,500
Membership	\$42,012	\$40,965
Gifts	\$200,457	\$138,341
UW support	\$1,075,821	\$1,177,967
	<u>\$1,669,433</u>	<u>\$1,537,349</u>
Revenue:		
Touring exhibition fees	\$22,180	\$15,600
Interest income	\$257,630	\$310,661
Museum Shop (gross)	\$122,274	\$112,499
Art deaccession proceeds	—	\$12,294
Other revenue	\$23,699	\$15,002
	<u>\$425,783</u>	<u>\$466,056</u>
<b>Total Support and Revenue</b>	<b><u>\$2,095,216</u></b>	<b><u>\$2,003,405</u></b>
<b>EXPENSES</b>		
Salaries	\$614,365	\$589,481
Program:		
Permanent collection	\$54,680	\$35,506
Exhibitions	\$315,828	\$178,952
Educational programs	\$25,489	\$22,515
Membership	\$7,846	\$5,106
Sunday Afternoon Live	\$7,027	\$7,874
Publications	\$77,749	\$16,881
Art purchases	\$204,839	\$127,724
	<u>\$693,458</u>	<u>\$394,558</u>
Supporting services:		
General administration	\$112,772	\$108,066
Building operations	\$210,106	\$228,233
Security	\$206,918	\$250,221
Remodeling/equipment	\$54,720	\$18,100
Museum Shop expenses	\$121,648	\$122,656
	<u>\$706,164</u>	<u>\$727,276</u>
<b>Total Expenses</b>	<b><u>\$2,013,987</u></b>	<b><u>\$1,711,315</u></b>

	Year Ended 6/30/96	Year Ended 6/30/97
Surplus (Deficit) before additions to endowment	\$81,229	\$292,090
Gifts to endowment	\$7,240	\$224,123
Surplus (Deficit) after additions to endowment	\$88,469	\$516,213
FUND BALANCES, beginning	\$6,544,459	\$7,352,119
NET UNREALIZED INVESTMENT GAIN, endowment	\$719,191	\$1,035,565
<b>FUND BALANCES, ending</b>	<b>\$7,352,119</b>	<b>\$8,903,897</b>

**Note:** The endowment funds of the Elvehjem Museum of Art are held and managed by either the University of Wisconsin Foundation or the University of Wisconsin System Trust Funds. Gifts to specific endowment funds in FY96 totaled \$7,240; in FY97, additions to endowment funds totaled \$224,123.

The fund balances noted above on the comparative financial statements include two components: 1) the carry-forward fund balances of accessible

unrestricted and restricted museum accounts plus 2) the total market value of all endowment fund+A8s held for the Elvehjem Museum by the UW Foundation and UW Trust Funds. On June 30, 1996, the ending fund balance included 1) carry-forward of \$683,503 and 2) endowment fund market values of \$6,668,616. On June 30, 1997, the ending fund balance consisted of 1) carry-forward of \$975,592 and 2) endowment fund market values of \$7,928,305.



# Donors and Members

## DONORS

*July 1, 1995–June 30, 1996*

The following gifts, separate from membership, have supported Elvehjem Museum of Art exhibitions, programs and events, and acquisitions.

\$25,000 +

Rita and Stanley Kaplan  
Alvin and Terese Lane  
Laurence and Frances Weinstein

\$10,000-\$24,999

Betty T. Hood  
Ora C. Roehl  
William Wartmann

\$1,000-\$9,999

Ira and Ineva Baldwin  
James Carley  
Jane Coleman  
Reed J. Coleman  
Estate of Lillian H. Jackson  
Mr. and Mrs. Jerome Frautschi  
Walter and Dorothy Frautschi  
Nancy Gage  
Leslie Garfield  
Michael Goodman  
Robert and Irwin Goodman  
David Graham and Lee Shippey  
Laura Love Linden  
Frank Manley  
Jean McKenzie  
Harry and Karen Roth  
Douglas H. Schewe  
Hope Melamed Winter  
Hilda H. Yao

\$250-\$999

Joyce J. Bartell  
Barbara Buenger  
John R. Devereux  
Anne Doherty-Khosropour  
Collins and Janet Jewett Ferris  
Michael and Gail Goode  
Robert Albert Greenkorn

Frank R. Horlbeck  
Diane D. Knox  
Mary Ellen Peters  
Henry and Elizabeth Pringle  
Paul and Ellen Simenstad  
Charles and Shirley Stathas  
Marilyn G. Tabb  
Thomas and Jan Terry  
Jane W. Watson  
John and Shirley Wilde

\$100-\$249

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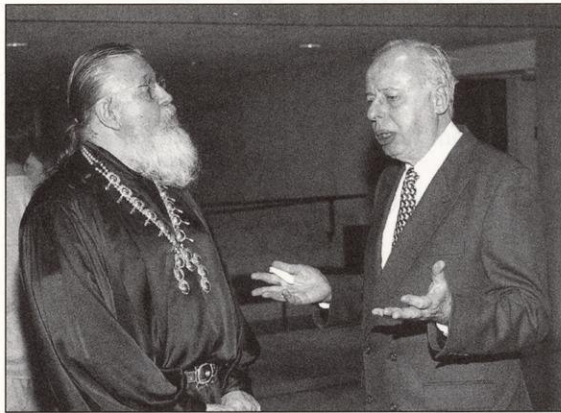
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*Emeritus Professor James Watrous talks to council member Leslie Garfield and his wife Johanna*





*Council member William Wartmann chats with Leslie Garfield*

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*Foundation president Sandy Wilcox congratulates council member Alvin Lane at the opening of the Lane collection exhibition*

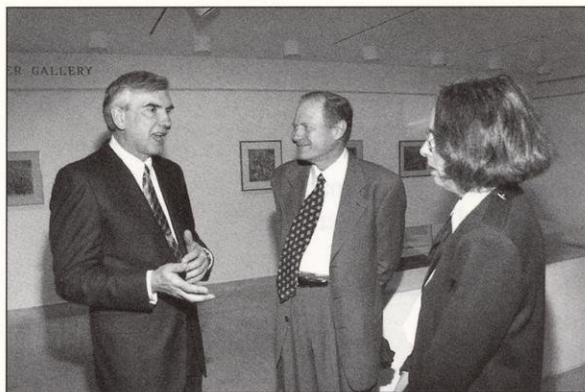
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*Museum director Russell Panczenko talks to Harry and Karen Roth*

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*Judith Ward congratulates council member Frank Manley on the council's implementation of strategic goals*

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Mr. and Mrs. Philip Siskind		Shirley B. Vandall	Marjorie N. Zimmerman
		Nancy M. Vick	Gabriele Zu-Rhein
		Richard E. Volbrecht	



# Elvehjem Museum of Art Staff

Russell Panczenko, Director

Leslie Ann Blacksberg, Curator

\*Jacque Crystal, Program Assistant

Lori DeMeuse, Assistant to the Director

Henry J. Drewal, Adjunct Curator for African Art

\*Beth Fisher, Program Assistant

\*Tina Frailey, Sunday Concert Intern

\*Rebecca Garrity, Development Specialist

Shari Jacobson, Word Processor

+Craig Kuentzel, Sunday Concert Intern

Anne Lambert, Curator of Education and Outreach

Corinne Magnoni, Assistant Director for Administration

+Amy Parkel, Program Assistant

+Kathy Paul, Development Specialist

Liese Pfeifer, Shop Manager

Patricia Powell, Publications Editor

Pam Richardson, Registrar

Jerl Richmond, Preparator

\*Michelle Roach, Program Assistant

Andrew Stevens, Curator of Prints, Drawings, and Photographs

Gautam Vajracharya, Adjunct Curator for South Asian Art

\*Jill Westgard, Development Assistant

\* only FY96

+ only FY97

## STAFF PROFESSIONAL ACTIVITIES

July 1, 1995–June 30, 1997

Director Russell Panczenko attended the Association of Art Museum Directors meeting in January 1996 in San Francisco. At the American Association of Museums (AAM) annual conference in Minneapolis in May 1996, he read a paper, "More Space/New Place: Planning and Building New Academic Museum Facilities." He taught a course in museum studies in the fall semester of 1996. Panczenko attended the Association of Art Museum Directors meeting in St. Louis January and the American Association of Museums annual conference in Atlanta April 1997. He carried out two accreditation site visits for AAM in the spring, in Indiana and in California. In the spring he was juror for *Art Forms '97* for the Greater Lafayette Museum of Art, in Lafayette, Indiana and gave a lecture there on contemporary large-scale installations at the Elvehjem on April 15. In March 1997 university Chancellor David Ward announced that Panczenko had received the 1997 Alumni Association Award for Excellence in Leadership. He is cochair for the Midwest Museums Conference to be held in Madison in October 1998.

Curator Leslie Blacksberg attended the board meeting of the Midwest Art History Society in November 1995 and the annual meeting of the College Art Association in Boston, in February 1996. In October 1996 she attended the conference, *In Detail: New Studies of Northern Renaissance*, at The Cleveland Museum of Art and The Fulbright Association's 50th Anniversary Conference, in Washington, D.C. She read a paper at the College Art Association Annual Conference in New York, February 1997. She published a review of *More than Meets the Eye: An Introduction to the Technical Examination of Early Netherlandish Paintings at the Fogg Art Museum* by Ron Spronk for the American Association of Netherlandic Studies Newsletter, Fall 1997.

Curator of Education Anne Lambert participates in a local group of museum educators, who meet each month to discuss their current activities and concerns. Cooperative projects such as teacher workshops and the Dane County "Museum Walks" listing of educational offerings at local museums have been among the concrete results of the group. Lambert attended the annual conference of the National Art Education Association in New Orleans in March, 1997. She judged two art history sections of the Wisconsin Art Education Association's statewide Visual Arts Classic in April 1997.

Assistant Director for Administration Corinne Magnoni attended an AAM Current Issues in Museums seminar entitled "Visitor Services: Museums and the Public" in San Diego in January 1996.

Development specialist Kathy Paul served on a grant review panel in March 1997 for the Wisconsin Sesquicentennial Commission small (\$30,000 and under) grant requests.

Editor Patricia Powell served on the selection committee of the Dane County Cultural Affairs Commission in both 1996 and 1997 for commissioning a poem to be published in *Isthmus*. She published a review of *Time's Fancy* by poet Ron Wallace in the *Wisconsin Academy Review* 42.3 (Summer 1996). Powell gave a slide-lecture to the university interdisciplinary club AFC on posters from the Chinese Cultural Revolution in November 1996. She was coauthor of a catalogue for *Mao's Graphic Voice* and of an article on the Cultural Revolution posters for *The Historian* 59.4 (Summer 1997).

Museum Shop manager Liese Pfeiffer attended the Museum Store Association annual meeting in Chicago in May 1997.

Registrar Pam Richardson attended a basic collections care seminar at Elmhurst (Illinois) Historical Museum in October 1995. In January 1996 she served as a panel member for a seminar on large-scale collections moving, hosted by the Wisconsin Veterans Museum (Madison) and sponsored by Wisconsin Federation of Museums. She attended the American Association of Museums annual meeting in May 1996 in Minneapolis. Richardson coordinated the emergency planning conference with Upper Midwest Conservation Association that was held at the Elvehjem on June 23 and 24, 1997.

Curator of Prints Andrew Stevens served on the board of the Upper Midwest Conservation Association and on its personnel committee. Stevens wrote an exhibition catalogue for *Hogarth and the Shows of London* summarizing the findings of his five-year research project. In support of that exhibition he gave talks at the Douglas Cooley Museum at Reed College in Portland, The Spencer Museum at the University of Kansas in Lawrence, and at the Elvehjem. Stevens also gave the talk "Color Woodcuts in Japan, Europe, and America: Two Centuries of Trade in Style" at Prints Chicago in September 1996. He gave a gallery tour of "The Visual Qualities of Oldenberg's Prints" at Madison Art Center as part of the exhibition *Claes Oldenberg Printed Stuff* on May 16, 1997. He spoke about the history of printmaking at the university and collecting prints at the museum to the Museum of Modern Art Print Forum, Milwaukee Museum of Art Print Council, and Detroit Museum of Art Graphic Art Council on their visits to Madison.

Both Panczenko and Stevens were in Tokyo from April 20 through May 2, 1996 to attend the opening of an exhibition of Hiroshige prints which includes 250 from the Elvehjem's large collection.



Richard Pan (Richard attended a book review group at the University of Wisconsin-Madison in October 1995. In January 1996 she entered as a panel member for a seminar on large scale exhibition making, hosted by the Wisconsin Historical Society (Madison) and sponsored by the American Association of Museums; she attended the American Association of Museums annual meeting in May 1996 in Washington, D.C. Richard coordinated the emergency planning committee with Upper Midwest Emergency Association that was held at the University on June 23 and 24, 1997.

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