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# HINTENM MUSEUM OF ART

University of Wisconsin-Madison Bulletin/Annual Report 1985–86

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# ELVEHJEM MUSEUM OF ART

University of Wisconsin-Madison Bulletin/Annual Report 1985-86



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## In a Court of Love: Giovanni Toscani and Giovanni Boccaccio at the Elvehjem

The Elvehjem Museum of Art houses a panel painted in Florence some five hundred and sixty years ago which depicts a landscape dominated by elegant courtiers of both sexes, several lively children and, as its centerpiece, an act of love but in this instance love of a formalized and thoroughly medieval kind. Holding a garland in her left hand, a woman looms above two men who kneel at her feet (Fig.1). The panel's current designation is 'A Scene in a Court of Love.' That is accurate enough as far as it goes. As these pages will also demonstrate, the scene depends upon a medieval Italian text specifying what sort of court this is and what its central act may mean. The literary source, however, is so ambiguous in its narrative action and in what it implies that the larger meaning of the picture must be sought in the picture itself. At once anecdotal and hieratic, the Elvehjem's panel leaves ample room for renewed reflection on its subject, the ways that the painter shapes it, and the significance that his art imposes upon his theme.1

The painter of the Elvehjem's panel is Giovanni Toscani. That name we owe to Luciano Bellosi who, in a splendid piece of art-historical detective work undertaken in 1966, pieced together the life and work of an artist active in Florence throughout the 1420s until his death in 1430. Toscani has a documented fresco cycle to his credit, whose fragments are preserved in the Ardinghelli Chapel of Florence's S. Trinita. To him can also be given a number of small devotional panels, such as a

painting now in the Metropolitan Museum of Art but formerly in the collection of Maitland F. Griggs from whom he once took the sobriquet 'The Master of the Griggs Crucifixion.' To Toscani Bellosi also gave a group of secular paintings, chiefly cassone panels, of which the Elvehjem's picture is one. There are others by him in Cleveland, Florence, Edinburgh and Berlin. Quite justified by the evidence of style, the attribution of this particular piece also coincides with an historical reality. On the occasion of his tax declaration in 1427, Toscani calls himself a confanaio, a painter specializing in the decoration of coffers and chests.2 What is in Madison, in other words, represents the major professional activity of an artist exploiting a relatively new market, the embellishment of objects usually commissioned by patrician families to commemorate marriages.

For whom Toscani painted the Elvehjem's cassone panel and precisely when are facts that remain unknown. Documents are lacking, and even if they were to turn up, the picture presents no direct evidence for its commissioning. That is because the picture frame, an area where painters often placed their patrons' coats-of-arms and with them clues about marriage alliances, is here both unmarked and modern. In what is framed, Toscani's festive scene, there is no trace of any tell-tale heraldic device or emblem. Nor is there a companion piece that might indicate, as companion pieces sometimes do, circumstances of patronage and



Fig. 1 Giovanni di Francesco Toscani, *Scene in a Court of Love: Filocolo's Parable*, ca. 1425, tempera on panel, 37.2×122.4 cm., Gift of the Samuel H. Kress Foundation, 61.4.3.

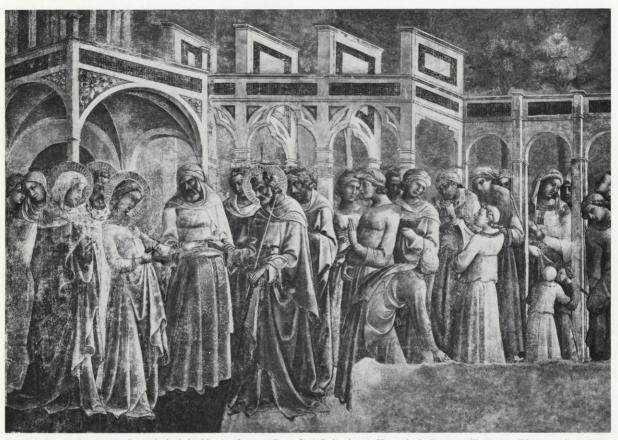


Fig. 2 Lorenzo Monaco, Betrothal of the Virgin, fresco, Bartolini-Salimbeni Chapel, S. Trinita, Florence (Photo: Alinari).

date. To be sure, the Elvehjem's panel once was paired with a painting showing the exploits of Judith when it was first published by Artaud de Montor in Paris during 1843. The latter panel, however, has now disappeared from view. To judge from the visual evidence Artaud de Montor supplies, lithographs by a French artist not sympathetic to the art of the early fifteenth century, these works appear to be by the same hand. Judith's story, however, completely fills a long rectangle as opposed to the Elvehjem's piece, beveled at the left and right. Moreover, the events depicted in the Biblical narrative, Judith carrying the head of Holofernes to the gates of Bethulia and the consequent rout of his Assyrians, suggest a necessary companion panel to show the invasion of the

Assyrians and the decapitation of Holofernes, rather than the courtly scene centered upon a single event with which Artaud de Montor linked it. Even though his pairing recognizes that the narrative and the court are by the same artist whom he calls Dello Delli, Artaud's lost *Judith* must be ruled out as the Elvehjem's pendant work.<sup>3</sup> Just as the painting survives in isolation in Madison, so must it be considered in isolation for what its surfaces and forms may reveal about its artistic origins.

Although Toscani's surfaces are now abraded by time and circumstance, they indicate an artist trained at the outset of the fifteenth century who here responds to new currents in Florentine painting of the 1420s. In this instance Toscani looks to painting that is fantastic and gorgeous. There are strong echoes of Lorenzo Monaco, as indicated by the frescoes of the Bartolini-Salimbeni Chapel in S. Trinita, just a few yards away from the cycle that Toscani contributed to the same church (Fig. 2). Here Lorenzo is remembered in the elongated



Fig. 3 Gentile da Fabriano, *Madonna and Child with Saints Lawrence and Julian*, tempera on panel, 90.8×47.0 cm. (copyright The Frick Collection, New York).

figures of Toscani's courtiers, especially those gathered at the extreme left and right.4 The heritage of Lorenzo Monaco, who died around 1425, is tempered by Toscani's admiration for the softer and more ornate art of Gentile da Fabriano, resident in Florence from 1422 to 1425, who presents instructive instances in such small-scale works as an altarpiece now in the Frick Collection (Fig. 3). The doll-like charm of Toscani's artistocratic ladies and his insistence on textile patterning both reflect Gentile's legacy to Florentine art in the 1420s.5 Toscani's debts to Gentile and Lorenzo also give this panel a curiously cosmopolitan air, so that his courtiers gathered in a garden become a Tuscan counterpart to those ladies and lords crowding the calendar pages of the Très Riches Heures, painted in France by the brothers Limbourg between 1413 and 1416. But the influence of Lorenzo Monaco and Gentile da Fabriano, himself a visitor from Lombardy, the Veneto, and the Marches and hence a potential conduit for recent fashions in northern art, also serves to locate Toscani's panel in time, around the year 1425.

What Toscani devises in these years for his unknown clients is characteristic of his artistic personality as Bellosi reconstructs it, minor perhaps but congenial. His scene is at once graceful and pungent, humorous but also stately. Superbly dressed, his slender mannequins engage in chatter, contemplation, exhibiting at times keen attention and at others inattention. People point, like the jaunty man at the right or the boys seated at the left. Their faces sometimes verge on caricature, a frown here, a smirk there. These passages, however, alternate with moments of dreamy grace, best exemplified by the woman at the center, seeming almost to sway as she stands, richly clad in brocaded blue, perhaps smiling as well. Grace and pungency are both controlled by a highly formal structure. Within the landscape, a meadow dotted with flowers and occasional tiny trees with a thick hedge as its backdrop, Toscani's figures marshal themselves to make two shallow planes parallel to that of the panel itself: standing figures pressed to the front and grouped to stress the sides and center of the panel, seated figures relegated to the rear. Toscani also resorts to numerical orderings, setting some figures in threes at intervals across the front plane and connecting them with seated groups of five, one chiefly feminine at the left, one mostly masculine at the right. Compositional patterns find an ally in color. Toscani deploys costumes of a brilliant red juxtaposed to others of a creamy white simultaneously to define and connect the overlapping planes of this scene, buttress its sides, and enliven its center. 6 Symmetry of form and color is made even more impressive by the golden ground behind the hedge, a luxury in secular paintings of this sort around 1425. Its presence here underlines an event that, for all its anecdotal detail, is essentially ceremonial and grand—just as Gentile da Fabriano's seemingly playful Virgin and Child rise against a golden ground as the sovereigns of a celestial court (Fig. 3).

Perhaps Toscani's underlying solemnity has encouraged the painting's current designation as a scene set in a court of love. That appelation goes back to 1940, when the picture formed part of the Samuel H. Kress Collection then located in the National Gallery of Art.7 The notion that this is a court of love, although never spelled out in earlier publications, is sustained by what Toscani composes, if we take the word "court" in two ways. One evokes a court of law where judges and juries gather to abjudicate, just as here Toscani's central figure is attended by supplicants. "Court" also conjures up a regal gathering, governed by rules of precedence and etiquette, an association also present here where Toscani's principal lady raises a sovereign's diadem, so it seems, in the form of a leafy garland. Both meanings fuse in a literary fiction characteristic of the High Middle Ages, the Court of Love: symposia attended by members of the nobility who sometimes assembled out of doors to discuss the proper punctilio of love, an issue debated with all the rigor of a scholastic disputation under the rule of a temporary ruler and judge, who as often as not is female. Long before Toscani's time Andreas Capellanus spelled out some rules of love in his De amore, which also offers vignettes of a King and Queen of Love in a garden attended by their subjects. In Toscani's own time love is also a concern, although hardly an exclusive one, of Tuscans gathered in a garden, the protagonists of the Paradiso degli Alberti, written early in the fifteenth century by Giovanni Gherardi da Prato.8

Toscani's sense of anecdote has also prompted attempts, from his picture's first publication onwards, to pin it to a specific text and a specific author. Artaud de Montor in 1843 called this a "fait historique tirée de Boccace," although he did not say what the story was. Some eighty years later Paul Schubring filled the gap, claiming that the panel derives its subject from Boccaccio's Decameron and its storytellers. He drew attention to the woman with a garland, maintaining that she is one of those Florentine patricians who narrate the hundred tales of that book. That is because every day the storytellers convene under the rule of a sovereign, elected for that day only, whose crown is a laurel wreath. When the day's tales come to an end, the ruler abdicates, designating his or her successor by passing over the wreath. So here, as Schubring was the first to suggest, is a Decameronian queen for a day. His identification has its appeal because it acknowledges the importance of Toscani's central motif, recognizes the dominance of a single woman, and responds to the formality of the entire scene. Hence its persistence all these years, side by side with the more general view that Toscani paints an unidentified Court of Love.9

Despite the attractions of the *Decameron*, it plays no role here. Three objections must throw that particular book out of court. The first, which Schubring was the first to acknowledge, is sheer weight of numbers: Boccaccio's storytellers are ten, seven women and three men, but Toscani paints no less than twenty-five figures of whom six are children. Second and more important, the queen for a day always designates one person to succeed her but Toscani's lady with a wreath has two men in attendance, a circumstance leading Schubring to invent an event Boccaccio never tells, the crowning of a champion storyteller. Third, and just as decisive, is a background detail. To the left and just against the hedge, a young man leans against his neighbour, a lady clad in red, resting his hand on her shoulder. His pose is langorous and his act affectionate, even intimate. It also runs counter to the spirit of the Decameron's storytelling society, obedient to a self-imposed rule of chastity; although they may tell tales about love,



Fig. 4 Wenceslaus of Prague(?), *The Month of May* (detail), fresco, Torre Aquila, Castello del Buonconsiglio, Trent (Photo: Alinari).

they never make love with each other. <sup>10</sup> As Toscani's amorous young man suggests, his is a different society with other rules of order.

A key to the meaning of this group is the garland displayed by the central figure and silhouetted against the golden ground. This is an object with many meanings. One, as Schubring observed, is sovereignty in that a wreath is the vegetal equivalent of a crown. Another makes the garland into a token of love. As such it figures in a nearly contemporary fresco cycle depicting the labors of the months in the Castello del Buonconsiglio at Trent, painted before 1406 by a Bohemian artist, perhaps Wenceslaus of Prague (Fig. 4). There the month of May is given over to courtiers who disport themselves, just as Toscani's Florentines do, in a flowery garden thick with hedges. Their labor here is love-making. 11 As couples snuggle to converse or embrace, a nobleman kneels in the foreground to receive a wreath from his lady, who prepares to crown him. This vignette, a frescoed counterpart to countless medieval miniatures, ivories and other objects, links garlands with loveplay to make a rite of courtship. As the

general context of the fresco indicates and as many medieval authors certify, receiving a garland means that love has been accepted and implies that favors are to follow. 12 The fresco at Trent also enables us to understand the panel in Madison as an amorous event whose focus is the lady's upraised wreath, a token of loving favor.

The rites of May as enacted at Trent also reveal how complex and subtle Toscani's central rite becomes. There is the complication of two kneeling men, rather than the customary one, who make this motif into a visual and emotional triangle. Nor is it clear whom the lady seems to favor or even what precisely she does. Toscani paints her gesture so that some may see it as a self-coronation in the manner of Napoleon but others can read it as self-divesting, the removal of her wreath to pass to another. By comparison with visual tradition, Toscani takes a conventional motif and transforms it, endowing it with ambivalence.

The ambivalence of this central rite is explained by a text, written in the painter's native language by the author whom the panel has always invoked, Giovanni Boccaccio. In this case, however, the text is not the *Decameron*, composed around 1350, but a more youthful work, the *Filocolo*, written early in the 1330s. In that lengthy romance Boccaccio digresses from his narrative to describe a Court of Love, at once a variation on a medieval theme and a rehearsal for the setting of the *Decameron*. Those participating in the *Filocolo's* Court of Love sometimes tell stories. And one of these centers upon the ambivalence of love-garlands given and received.<sup>14</sup>

Filocolo is a pseudonym adopted by Boccaccio's hero, Florio, as he makes his way across the Mediterranean in quest of his lady-love, Biancifiore. Many adventures befall him on the way, including a tempest obliging him to take shelter in Naples. There Filocolo decides to take in the sights. One day as he and his friends wander through the countryside, they come upon a company of ladies and nobles enjoying the pleasures of spring. They decide to hold a Court of Love whose sovereign is the Lady Fiammetta, who invites Filocolo to join their discussion of love's rules and questions. Accepting her invitation, Filocolo finds himself the first to speak. He proceeds by narrative, illustrat-

ing his particular questione d'amore with a parable.

This is Filocolo's tale. One day there was a great festival attended by many knights and ladies. Among the company, Filocolo narrates, there is a young lady of surpassing beauty, the object of the attentions of two handsome young men. The lady in question, however, gives no indication that she prefers one to the other. So the young men begin to argue and then to quarrel with so much heat that they almost come to blows. Realizing the dangers of this course, the knights calm themselves and make their way to the young lady's mother, whom they ask to intercede. More precisely, they ask her to ask her daughter to make some sign, either by word or by deed, to show which one she favors. The mother in turn seeks out her daughter and urges her to do what the young men ask. Says that maiden, "This pleases me." She makes her way toward the youths to observe that one has a garland on his head, as she does on hers, but his rival is uncrowned. Then the lady removes her garland from her head and gives it to the man without a chaplet. Next, she takes the wreath the other man wears and puts it on her own head. Having performed all this without saying a word, the lady declares that she has just given a clear and unequivocal sign of her favor and proceeds to take her leave, leaving her suitors in a quandary. 15

What Giovanni Boccaccio makes Filocolo narrate, Giovanni Toscani paints. On the cassone panel we see a gathering of gentlemen and ladies of varied ages and generations. At the center a beautiful young woman with a garland receives the homage of two aristocratic young men. Toscani takes care to distinguish one from the other. The man who kneels to our left wears red, but the youth genuflecting at the right dresses in a yellowish white. The first youth looks like others in this company, such as the affectionate young man seated at the left behind him, but his counterpart wears his hair just as St. Julian does in Gentile da Fabriano's altarpiece (Fig. 3), cut and shaved at neck and ears to make a knight's characteristic mop. The cavalier has eyes only for the lady but his red-clad rival looks at him with a smile that almost becomes a sneer. Clearly, he is competing for this woman's favors. And on his head the man at the left wears a chaplet of red and white flowers, barely discernible in photographs but evident enough at the Elvehjem. But his rival, the knight, kneels bare-headed.

The visual ambivalence of the lady's act, as Toscani paints it, is matched by the action Filocolo narrates and is also resolved by it. Either she is beginning her charade and prepares to crown the bareheaded knight or else she is ending it by crowning herself with the wreath he once wore. In that case she has just given her chaplet to the man in red. The question can be answered by verbal pictures in Boccaccio's text, small-scale but precise. Filocolo reports that at the outset of the action one man wears "una bella ghirlanda di fresche erbette e di fiori," that is a garland of flowers woven together with grasses, but the lady's wreath is "una ghirlanda di verdi frondi," one fashioned from fronds and other large leaves. 16 Toscani's lady displays a garland of flowers set amidst long laurel-like leaves, fronds if you will. The red-clad suitor, however, wears a wreath of flowers. Although these visual incidents do not make an exact match with Boccaccio's words, the visual distinction that Toscani makes does permit us to see which garland belongs to whom. Since the lady still possesses her leafy wreath, she is about to begin her game. Removing her own crown, she will give it to the kneeling knight and then appropriate the flowery chaplet his rival wears.

With clarity Filocolo's parable illuminates Toscani's central motif but at the same time it begins to raise questions. Not the least of these concerns the text itself. Seldom read nowadays, the Filocolo is a huge book. The edition cited here, for example, numbers six hundred and fourteen densely packed quarto pages while Renaissance manuscripts, of which nearly forty survive, run on the average to nearly two hundred folios with two columns of text per page. Filocolo's tale takes up less than one side of a folio. To find it amidst the vast mass of words that is the Filocolo seems rather like locating the proverbial needle in a haystack. Renaissance readers, of whom Toscani's unknown patron was certainly one, were capable, however, of feats of endurance that we would find difficult to match. The reader's task was also eased by the fifteenth-century custom of extracting Fiammetta's Court of Love from its narrative context and circulating it on its own. There were at least four manuscripts dedicated to her tribunal, or the *Questioni d'Amore*, transcribed during the Renaissance.<sup>17</sup> In other words, Filocolo's parable enjoyed relatively easy access during Toscani's time as well as a conspicuous place of honor in the *Questioni* as the very first tale.

A much more pressing question is how far Filocolo's parable serves to illuminate the panel as a whole. What he recounts, a shuffling of garlands, occupies only the central part of a crowded scene. The crowd is there, of course, to give the general sense of a crowded aristocratic party that, at the request of rival suitors, becomes for a moment a court of love. Some participants do, in fact, observe the central scene. But others, such as the men seated at the right, pay no heed. Attention wanes to be replaced instead by other conversations, other mullings and then, at the extreme right, attention directed to events no text specifies, children who play games in the grass. They correspond to children elsewhere in Toscani's narrative art, busy intruders, constantly underfoot. 18 Here in this stately scene they seem almost gratuitous as if Giovanni Toscani, having done his commissioned duty by Giovanni Boccaccio's text, finds nothing better to do than round up his usual crowd-fillers.

Toscani's boys may fill gaps in his stage but they also participate in the general structural pattern of the panel. At the extreme right a gentleman, jaunty in bright red lined with green, points his companions to the children seated nearby while on the other side two boys gesture upwards to point out the grown-ups seated behind. These tiny figures are grouped in threes, just as adults standing on either side form triads. Toscani also seats them to rhyme with the adults benched beside the hedge. Moreover, each childish group has a leader who performs or directs action that amuses two other boys. They echo the pattern of the central group, two passive figures and an active leader. So integrated into the narrative action and structural form of the panel, Toscani's children demand attention.

Attention focuses upon puerile games. At the right a boy wearing a hat raises his hands to direct a dog which manages to clamp a stick in its muz-

ducin aned riqua ra Dichinata a och ecchia ratolosa incen to Da buomini puisa n de va awarte tra no Amerillo chetup o queamamo ada uto. oflo meduto fe Malore cose no deste Agmera) 7 lamete ibbro lascato atescue latura tata digia femina paysimifa piu regmacola dauan lano le nte pa wiona grade obene while folle at tue tusto le coli ben con yegge ipte alama ibiliação de abbia Burn elfus comille Doue tu iltuo rate i illanj. and trong of tu poco tene cur). e somamete adquis pisine adg lasua mina ilmio giudicio tal q vinete cabia ur nel mo to fatta molt

Fig. 5 Florentine, ca. 1420, *Woman with a Mirror*, manuscript illumination, Florence, Biblioteca Laurenziana, MS. Laur. Plut. 42.34, fol. 41r, Boccaccio, *Corbaccio* (Photo: Library).

zle and prance on his hind legs, to the delight of two chattering children nearby. What happens at the left is more difficult to decipher, thanks to the panel's present condition. A boy clad in red sits cross-legged to raise his right hand to his upturned face. He holds something in his hand which on examination becomes a small bluish-gray object, disklike in shape. A stone perhaps, but if so, one to be studied because the boy looks at it. Rather than a stone, I suggest that the object of his scrutiny is a mirror and one that is characteristic of Toscani's time, a small circle of reflecting glass easily held in the hand. One such mirror figures, for example, in a Florentine miniature of these years (Fig. 5), where a woman whose beauty has long since faded admires her features in the convex surfaces of a mirror, which the artist renders in bright blue. 19 Mirror-gazing and dog-training, then, are

the games Toscani's children play.

The boys are also toying with objects that are associated with women. The hand mirror upraised at the left is an obvious case in point, as the Florentine miniature suggests (Fig. 5). The prancing dog is ladies' property as well, as other pictorial analogues indicate. One is the May fresco at Trent (Fig. 4) where a woman enters the springtime scene bearing a small white dog in her arms; she stands just above the couple playing with a garland. Even more revealing is a Florentine miniature of the early fourteenth century depicting a lady armed with a portable mirror and an equally portable canine (Fig. 6). These objects become her attributes, the signs of feminine beauty which the accompanying text goes on to associate with vanity. Perhaps they are the attributes of Toscani's dominant lady as well. In that case the boys sport with feminine property that carries with it implications of sexuality and vanity. But then the lady's feminine beauty, as Filocolo reminds us, is such that it inspires strong passions, love and desire, in the men who kneel before her as supplicants. Dog and mirror, then, are displayed for a deliberate purpose, to comment upon the central action and its protagonist, who is "una bellissima giovane."20

The play with games can be extended because Toscani's boys are no ordinary children, like those Lorenzo Monaco includes in his Betrothal of the Virgin (Fig. 2), but exegetes in miniature who gloss adult action by mimicking it. Thus the boy with the mirror raises it to his eyes in such a way that he repeats in reverse the gesture of the garlandbearing lady beside him. The little dog, only a lady's plaything, here prances on hind legs to resemble that which it is not, such as heraldry's heroic lion rampant or a nobler animal, man, that walks upright on two legs. If a dog can be so denatured, we may speculate, men may undergo a



Fig. 6 The Master of the Dominican Effigies, *Corporale Bellezza*, manuscript illumination, Florence, Biblioteca Nazionale, MS. Palat. 600, folio 6v, Bartolommeo da San Concordio, *Ammaestramenti degli antichi* (Photo: Pineider, Florence).

like fate: witness the lovers, a noble and a knight reduced to diminutive supplicants, adhering to their lady like puppets on a string.<sup>21</sup>

There is a more general reflection on Toscani's central action that his boys suggest. They play with objects, animate or otherwise, manipulating them by a gesture of a hand. As such, their play with things echoes what the lady is doing, the start of a play with objects taken away or lowered in place with the touch of her hand. What she does is, after all, just a game and in this case a shell game. The boys underline its playfulness but adults, on the contrary, take it with high seriousness. At the extreme left a lady turns away from her neighbors' animated discussion to direct a solemn gaze at the central episode, a direction echoed by the langorous young man in love, by the women seated just behind Toscani's heroine, and by a lady superbly outfitted in orange brocade who raises her hand to signal surprise or even reverence. The fluttering of adult hands, like the motions of childish ones, comments on the central event but in ways that suggest a spontaneous debate about its significance.

What the lady's game with garlands may mean is the concern first of the young men who are involved with it and then the narrator, Filocolo,

and his respondent, Lady Fiammetta. The man who receives the lady's garland believes that he has won her favor; accepting one of her possessions, he finds himself under an obligation to her. But his rival takes the opposite point of view and to his own satisfaction; by taking his garland, the lady has put herself under an obligation to him. This debate, centered upon the question of whether it is better to give or to receive, resumes at story's end when Fiammetta and Filocolo debate its meaning. Filocolo maintains that the man who loses his garland wins the lady's favor but Fiammetta argues otherwise to assert that the act of giving truly betokens affection but its opposite, taking, is mere theft. The debate deepens as the participants change to move from garlands as objects that obey the rules of commerce to the chaplet and the way it is deployed as a veiled metaphor, love promised or denied. But the debate never decides which man wins the lady's love.

As a painter giving form to that which Giovanni Boccaccio writes, Giovanni Toscani offers his own decision on winners and losers. That view is suggested by pictorial form and by the stately event that is his center scene. The youth in red who still wears that garland which he will lose kneels to the left of the lady as we view the panel. He also kneels on the lady's right, the place of honor and precedence in courtly ritual then and now and in scenes of judgment the preferred place to be-witness the relative positions of the Blessed and the Damned vis-à-vis Christ in any Last Judgment. The advantage of occupying the right side is also stressed here by mimetic by-play. The lady actually touches this gentleman, resting her hand on his blond hair just before removing his garland. Nor does she actually look at the knight to whom she gives her own garland and from whom she is separated by a slight gap, in which the landscape may be discerned. The red-clad rival, however, overlaps her at every point. Turning his torso as he kneels, he seems almost to touch her body with an unseen hand. Whether that be the case or not, the connection between this garlanded youth and the lady becomes potentially as intimate as the relationship between the languorous youth, seated some distance behind them, and his beloved. As a consequence the central figure's elegant gesture as

she removes her garland to give it to another becomes, quite literally, a left-handed compliment.<sup>22</sup> The conventions of art imply that Giovanni Toscani agrees with Filocolo, the framer of the parable he paints, that in this particular game it is better to give, even if unvoluntarily, than to receive.

In the Filocolo itself Fiammetta disagrees with Filocolo on the specific question of winner and loser but they do agree that the lady herself acts wisely throughout. Fond of one young man but not hating the other, as Fiammetta guesses, she contrives her game to encourage the affections of the one she loves without alienating his rival. By so doing, she serves herself well. But the lady also gives courteous credit to the fact of loving, the benevolence that the youth she favors less has given her. The studied ambiguity of her gesture serves her purposes but it also serves, in a way, to satisfy each contestant, persuaded as he is that he is the chosen one. Although the rivals may continue to debate, they refrain from heated words and hasty blows, the situation that threatened before the lady acted. The game with wreaths permits its maker to fulfil the mandate her mother gives her at that crucial moment, to decide the quarrel "so that love, which should always give birth to peace and good, may not give birth to the contrary."23 What the lady does, then, suppresses discord and fosters peace. She succeeds, as Fiammetta observes, because she chooses to act and does not permit the men to act. The man with the garland does not give it away; rather, the lady takes and the lady gives. So doing, she takes on something of the attributes of the God of Job.24

Although Giovanni Toscani takes his particular side in the debate between Filocolo and Fiammetta, he also acknowledges as they do that the lady's role is magisterial, and even beneficial. She forms the central axis of the panel as the painter devises it. She looms above her suitors, as the unbroken sweeping folds of her gown indicate, almost to dwarf them. The implied scale and the homage of the men join with the color of that same gown, a rich patterned blue, to liken her to the blue-clad Virgin of Gentile's altarpiece in New York (Fig. 3), to cite but one prototype from art that depicts the Court of Heaven.<sup>25</sup>

The resemblance is there, understated but

present, to impress upon the viewer the underlying seriousness of the game that she is about to play. Little boys at the left and right may see this all as fun but grown-ups, like Toscani's patrons, will see matters differently and sense that this lady, charming but compelling, gives and takes things to foster peace, as love is said to do.

If that is the deeper meaning of Filocolo's parable as Toscani construes it, then it permits this festive scene to coincide with the sober purposes of the object it once decorated. As a self-designated cofanaio, Giovanni Toscani paints the front of a chest commissioned together with its vanished pendant to commemorate a Florentine wedding of the 1420s. Inasmuch as Filocolo's parable means that love may give birth to peace, it matches what was said in Toscani's time about the purposes of matrimony, one of which was to establish peace, first among those families allying themselves in marriage and then, as Leon Battista Alberti repeatedly urges in his treatise on the family, peace and concord in the smaller unit of the married household.26 There are other references to marriage in what can be seen in Madison, such as the garlands given and taken away at the center. In Toscani's day Florentine brides went to their new husbands wearing wreaths, great stylized constructions of silk and jewels mounted upon a wire frame as a Florentine painting of the mid-fifteenth century shows (Fig. 7), turban-like in shape but wreaths nevertheless. These were called grillande, just as the chaplets Toscani depicts here are ghirlande. 27 Perhaps then the lady's garland, displayed against the golden ground, evokes the bride's matrimonial crown, just as the lady herself, evoking the image of Our Lady, Nostra donna, may image that ideal bride who helps to foster peace in matrimony.

That is a solemn interpretation of a picture that delights all visitors to the Elvehjem. I advance it with undertones of caution. It is called for because of the subject Toscani paints, a deed with garlands which provides a variety of interpretations within the *Filocolo* itself. What the painter depicts is a gesture deliberately ambiguous. There are hints and directions within the picture on how the matter of the garlands can be resolved. Even so, there survives no companion panel to complement this



Fig. 7 Giovanni di Ser Giovanni, *The Adimari Wedding* (detail), tempera on panel, 88.5×303.0 cm., Accademia, Florence, 8457 (Photo: Alinari).

scene, and establish a pictorial context permitting an interpretation at once comprehensive and exact. What can be asserted is that the conventional title the panel bears can now be amended to read: 'Scene in a Court of Love: Filocolo's Parable.' A more accurate subtitle is 'Filocolo's Conundrum.' What Filocolo narrates is also the painter's to shape, comment upon and make into an object of delight. So Filocolo's parable also becomes Toscani's conundrum. Like any such puzzle, it leaves questions unresolved. But now readers of this journal and even better, visitors to the Elvehjem Museum of Art, may have the pleasure of answering these questions for themselves.<sup>28</sup>

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#### **NOTES**

- 1. The panel is first recorded in the collection of Alexis-François Artaud de Montor (Paris, 1843), who notes in the published catalogue of his private gallery, cited below in note 3, that he acquired it from the Visconti family in Milan. The painting then passed to Florence (Contini-Bonacossi, 1931) where it was acquired by Samuel H. Kress. On deposit at the National Gallery of Art, Washington, D.C., from 1939 onwards, it came to the Elvehjem Museum of Art in 1961. The most recent and thorough study of the picture is by William R. Levin in Clifford Olds and Ralph G. Williams, *Images of Love and Death in Late Medieval and Renaissance Art* (Ann Arbor, 1976), 99–100. See further Fern Rusk Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII-XV Century* (London, 1966), 99–100.
- 2. Luciano Bellosi, "Il Maestro della Crocifissione Griggs: Giovanni Toscani," *Paragone* 17, no. 193 (March 1966): 44–58 and for this panel, 52–53. Bellosi's attribution has been accepted by all since, such as Levin, *Love and Death*, 99–100, who provides a concise account of previous connoisseurship. The Elvehjem's artist has also been studied by Marvin Eisenberg, "The Penitent St. Jerome by Giovanni Toscani," *Burlington Magazine* 118 (1976): 275–83 and by Anna Padoa Rizzo, "Sul polittico della Capella Ardinghelli in Santa Trinita, di Giovanni Toscani," *Antichità viva*, 21/1 (Jan–Feb 1982): 5–10.
- 3. See Alexis-François Artaud de Montor, *Peintres primitifs:* collection de tableaux rapportée d'Italie et publiée par M. le chevalier Artaud de Montor (Paris, 1843), 43-44 and pl. 41. Artaud's lithographs are reproduced by Paul Schubring, *Cassoni: Truhen and Truhenbilder der italienischen Frührenaissance* (Leipzig, 1923), II: taf. C; also I: 321. Artaud de Montor's lithographer reproduces the Elvehjem's panel as a full rectangle, filling in the corners with shrubbery. The other panel, Judith, also appears as a full rectangle but the composition is such that cutting off the corners at either end also masks important figures and events. This indicates that its original format differed from the surviving panel. There is also a discrepancy in dimensions because Artaud cites each work as 54×120 cm., to add nearly 17 cm. to the height of the Elvehjem's panel.
- 4. See further Rosalba Amerio, "Lorenzo Monaco," Encyclopedia of World Art, IX: 1964, 338–39, a concise summary with full references, soon to be superseded by the long-awaited monograph on Lorenzo by Marvin Eisenberg. See also Bruce Cole, Masaccio and the Art of Early Renaissance Florence (Bloomington and London, 1980), 44–48.

- 5. Keith Christiansen, *Gentile da Fabriano* (Ithaca, N.Y., 1982), 37, 100 with a dating of ca. 1423. Bellosi, "Toscani," 52–53 suggests that the Elvehjem's picture is the earliest of Toscani's cassone panels and hence implies a date of ca. 1420. What may be perceived as an archaic phase of style, however, can also be a function of pictorial subject.
- 6. Toscani's costumes, uniformly long and trailing sleeves to match, now raise problems of gender identification. Though both sexes dress in similar ways, all men belt their garments at the waist but women girdle theirs just beneath their breasts. Most men wear hats. Women wear their hair braided and coiled around their heads and some work in a tiny roll-like headdress as well. Men unhatted wear their hair cut short, page-boy style, but without further crimping. See further Ferruccia Cappi Bentivegna, Abbiagliamento e costume nella pittura italiana: Rinascimento (Rome, 1962), 2021 where our picture is illustrated; and Jacqueline Herald, Renaissance Dress in Italy 1400–1500 (London and Atlantic Highlands, N.J., 1981).
- 7. Preliminary Catalogue (Washington: National Gallery of Art, 1941), 175. This rubric has been accepted by most students since, including Bellosi, Levin (as in notes 1–2) with the exception of Burton B. Fredericksen and Federico Zeri, Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections (Cambridge, Mass., 1972), 204, 541 who list it as an unidentified subject.
- 8. See further Andreas Capellanus, *The Art of Courtly Love*, trans. and ed. John Jay Parry (New York, 1969) and Giovanni Gherardi, *Il Paradiso degli Alberti*, ed. Alessandro Wesselofsky (Bologna, 1867, 1968), 3 vols. in 4. An old but still useful study of the genre, especially in medieval Italy, is Pio Rajna, *Le corti d'amore* (Milan, 1890).
- 9. Schubring, Cassoni, I: 321. See further Tancred Borenius, "Some Italian Cassoni Pictures," Italienische Studien: Paul Schubring zum 60. Geburtstag gewidmet (Leipzig, 1929): 1–2, calling it 'The Crowning of the Champion Story-Teller.' See further Patricia M. Gathercole, Tension in Boccaccio: Boccaccio and the Visual Arts (University, Miss.: Romance Monographs, Inc., 1975), 81–82 but note that the author multiplies the Elvehjem's panel by three, confusing its changing location with an entirely new picture. She is also among the last to accept Schubring's view uncritically, unlike Shapley and Levin (note 1) who note difficulties of identification.

- 10. The men and women agree to band together in a spirit pure and fraternal: "con puro e fratellevole animo a tener lor compagnia," *Decameron*, ed. Vittore Branca, (Turin, 1980), *Introduzione* 87: 40. The same rules are observed by all Renaissance artists illustrating the framework of Boccaccio's work, as assembled by Vittore Branca, ed., *Il Decameron* (Florence, 1966), I: XXIII, 1, 3, 7 and 22.
- 11. Nicolò Rasmo, The Frescoes of the Torre Aquila in Trento (Rovereto, 1962) as well as the classic study of Otto Pächt, "Early Italian Nature Studies and the Early Calendar Landscape," Journal of the Warburg and Courtauld Institutes 13 (1950): 13-47. The resemblance between this fresco and Toscani's panel, explicable in general as a consequence of medieval imagery widely diffused, may also follow from a particular connection. Elsewhere in Toscani's work, especially in a cassone in Berlin, there are figures quite close to the Trent cycle and to drawings in a patternbook which may be copies from the same cycle, and which may have been the intermediary between painters in Florence and Trent; one of these drawings shows lovers in a garden and a standing female figure, perhaps Venus, which bears some resemblance to Toscani's central motif here. The matter is complicated and its intricacies are summarized by Fiora Bellini in I disegni antichi degli Uffizi: I tempi del Ghiberti, intr. Luciano Bellosi (Florence, 1978), 24-25.
- 12. See further Paul F. Watson, *The Garden of Love in Tuscan Art of the Early Renaissance* (Philadelphia and London, 1979), 40 and notes 27–28.
- 13. The ambiguity is reflected in earlier comments. Schubring, for example, sees the lady as actively crowning a youth but Shapley suggests that she crowns herself.
- 14. See Giovanni Boccaccio, *Filocolo*, ed. Antonio Enzo Quaglio, in *Tutte le opere di Giovanni Boccaccio*, ed. Vittore Branca (Verona, 1967), I: 61–675. A recent English version is *Il Filocolo*, trans. Donald Cheney with the collaboration of Thomas G. Bergin (New York and London, 1985). A helpful summary of the plot is also given by Bergin, *Boccaccio* (New York, 1981), 72–93.
- 15. The passage is *Filocolo* IV, 19–22, corresponding to pages 386–88 in Quaglio's edition and Cheney's translation, 245–49.
- 16. Filocolo IV, 19, 6 (Quaglio, 385; Cheney, 246).

- 17. Antonio Enzo Quaglio, "La tradizione del testo del Filocolo," Studi sul Boccaccio 3 (1965): 82-83, 87-88, 88-89, 95-96. The surviving MSS are Rome, Biblioteca dell'Accademia dei Lincei, cod. 44, E, 31 and Vatican Library, Ottob. lat. 2151, Rossiano 936. The custom of extracting the Questioni continues into modern times. See Victoria E. Kirkham, "The Filocolo of Giovanni Boccaccio with an English Translation of the Questioni d'Amore," Ph.D. diss., The Johns Hopkins University, Baltimore, 1971, a translation from which I have greatly profited; and Harry Carter, Giovanni Boccaccio's Thirteen Questions of Love (New York, 1974), itself a modernization of an English version of 1566. Carter also illustrates his text with woodcuts so that page 19 shows the young men about to come to blows. Carter is preceded by an unknown Lombard artist who around 1440 illuminates Boccaccio's text with a miniature showing the young lady giving a garland to a young man; this is Kassel (formerly; now East Berlin), Murhardsche und Landesbibliothek, 2º MS. Poet. 3, fol. 112v, for which consult Wilhelm Hopf, Die Landesbibliothek Kassel (Marburg, 1930), 110-16. But he is preceded by Giovanni Toscani of Florence.
- 18. An example is a cassone panel in Cleveland where Toscani depicts Florence's palio race, constantly interrupted by rowdy boys whose activities are well observed by Edmund P. Pillsbury, *Florence and the Arts: Five Centuries of Patronage* (Cleveland: Cleveland Museum of Art, 1971), 4.
- 19. See Mostra di manoscritti, documenti e edizioni: VI centenario della morte di Giovanni Boccaccio (Florence: Biblioteca Medicea Laurenziana, 1975), 1: 68 with further references.
- 20. Filocolo IV, 19, 2 (Quaglio, 384; Cheney 246). For the miniature depicted in Fig. 6 and its implications, see Watson, Garden of Love, 38–39 with further references. To these may be added late medieval representations of Venus armed with a mirror, including instances by Ambrogio Lorenzetti and Guariento, collected by Jean Seznec, The Survival of the Pagan Gods, trans. Barbara F. Sessions (New York, 1960), 204–205. See also Anthony F. Janson, "The Convex Mirror as Vanitas Symbol," Source 4 (1985): 51–54. The sexual connections of lapdogs have also been discussed but in a different context by Gail L. Geiger, Filippino Lippi's Carafa Chapel, Renaissance Art in Rome (Kirksville, Mo.: Sixteenth Century Journal Publishers, Inc. 1985), 82–84.

- 21. What Toscani does here and elsewhere with children constitutes a chapter in a book yet unwritten, the playful child in Renaissance art. I have suggested some problems and approaches in, "Boccaccio's Ninfale Fiesolano in Florentine Cassone Painting," Journal of the Warburg and Courtauld Institutes 34 (1971): 332, n. 11. More recent studies of the topic in general include James H. Marrow, Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A Study of the Transformations of Sacred Narrative (Kortrijk, Belgium, 1979), 145–49 (on boys who torment) and Sandra Hindman, "Pieter Bruegel's Children's Games, Folly, and Chance," Art Bulletin 63 (1981): 459–60 (on childish mimicry). See further Christiane Klapisch-Zuber, Women, Family and Ritual in Renaissance Italy, tr. Lydia G. Cochrane (Chicago, 1985), 94–116.
- 22. See the astute observations of Frederick Hartt, *History of Italian Renaissance Art: Painting, Sculpture, Architecture,* 2nd ed. (Englewood Cliffs, N.J., and New York, 1979) 264, 268, offered here in connection with Andrea del Castagno but a contribution to left-handedness and its general connotations.
- 23. Filocolo IV, 19, 5: "Acciò che d'amore, di cui pace e bene sempre dee nascere, non nasca il contrario" (Quaglio, 385; Cheney, 246, translating nascere as 'breed').
- 24. Fiammetta says: "Ella all'uno dono la ghirlanda, all'altro la tolse, non le fu dall'altro donata" (Filocolo, IV, 22, 2: Quaglio, 388; Cheney, 248). Compare Job I: 20, "Dominus dedit, Dominus abstulit."
- 25. Another is a panel by Rossello di Jacopo Franchi, a contemporary of Toscani with whom he is sometimes confused, in the Palazzo Davanzati, Florence, showing a standing Madonna del Parto adored by supplicants, quite tiny in scale, who kneel on either side. See Cole, *Masaccio* (as in note 4 above), 48, Pl. 30.

- 26. Leon Battista Alberti, *The Family in Renaissance Florence: A Translation of I Libri della Famiglia*, tr. Renée Neu Watkins (Columbia, S.C., of 1969), 98, 120, 211–12 and 217. See also Klapisch-Zuber, *Women, Family and Ritual*, 183–85, 193, on weddings as establishing peace between families. See further Brucia Whittoft, "Marriage Rituals and Marriage Chests in Quattrocento Florence," *Artibus et historiae* 5 (1982): 47.
- 27. For the painting in the Accademia, see Helmut Wohl, *The Paintings of Domenico Veneziano, ca. 1410–1461* (New York and London, 1980), 166; also Luisa Marcucci, *Cassone Adimari* (Milan, Aldo Martello, n. d). For its ritual aspects consult Whittoft, "Marriage Rituals," 50 and note 79.
- 28. See also Paul F. Watson, "A Preliminary List of Subjects From Boccaccio in Italian Painting," Studi sul Boccaccio 14 (1985–1986): 166, where I suggest that the Elvehjem's panel be identified as here, but with a question mark. I am grateful for this opportunity to present the argument at some length. Even greater debts I owe to those who attended a gallery talk before Toscani's panel on 24 September 1986 where I learned much about the piece from discussion, questions and comments. Russell Panczenko, Gail Geiger, and Carlton Overland, whose keen observations sent me back to the text cited in note 16, contributed much to my understanding of the painting, as did Anne Lambert, who arranged for that delightful occasion. To her and to all at the Elvehjem, my warmest thanks.

## An Artist's Studio in 1826 by Auguste-Xavier Leprince

In 1983, under the directorship of Katherine Harper Mead, the Elvehjem Museum of Art acquired a painting remarkable for what it tells us about the life and character of French artists in those crucial years of 1824–1827 when the opposition of Neoclassical and Romantic forces had reached a critical stage, and when the current of Dutch-influenced Realism was already apparent.¹ Our picture (Fig. 1) alludes to all of these currents in a studio scene in which the participants appear to belong to no single faction. In many respects, the painting is a riddle or perhaps even a rebus, which may yet

yield up its secrets should other documents come to light providing keys to the identity of the personnages depicted here.

Before considering the individual problems of *The Artist's Studio* by Leprince, let us note the dramatic way the artist has presented his subject; this is no mere inventory of the contents of a studio, nor is it a scene of instruction like the well-known studio of David by Cochereau.<sup>2</sup> Leprince uses a partial cast of the Laocoön group as a theatrical device—a "chorus" that helps us "discover" the scene within, as in a Renaissance masque—the



Fig. 1 Auguste-Xavier Leprince, *The Artist's Studio*, 1826, oil on canvas, 73.2×92.4 cm., Norman Bassett Foundation and Harry and Margaret P. Glicksman, Juli Plant Grainger, John S. Lord and Earl O. Vits Endowment Funds purchase, 1982.58.



Fig. 2 Auguste-Xavier Leprince, preparatory drawing for *The Artist's Studio*, 1825, formerly David Weill Collection, present location unknown (Photo: Hazlitt, Gooden and Fox, London).

world of the studio is presented as theatre. The curtain leads our eye up to the great beams that cross over to the shelf at the upper right where brooding classical busts seem to look down like spectators. Have they been displaced by the still life of armor, whose presence suggests the intrusion of Romantic medievalism into the studios of the 1820s? (Note that in Leprince's preliminary drawing for the painting (Fig. 2), more such armor lies prominently in front at center.) At left rear, a partial cast of the Venus de Milo is almost lost in the crowd, her head no higher than the surrounding figures. Aspects of the scene recall certain eighteenth-century English works, such as Hogarth's Beggar's Opera, where life and theatre mingle within the framing curtain of a proscenium arch, or Zoffany's Charles Towneley and his Friends in his library, where the statues seem to participate in the lives of the collector and his companions.<sup>3</sup> Leprince's figures act out on this stage in summary fashion the life of the studio. They paint, as we see in the precise detail of their palettes and paint boxes. They discuss art while examining a painting or a sculpture or holding a book and gesturing, and the less serious, livelier students on the staircase at the rear perform a mock combat which might allude to the artistic battles taking place in the Salons of 1824 and 1827. The dramatic chiaroscuro, the passages of animated conversation and

the mock duel make art itself a dramatic subject.

Little is known about Auguste-Xavier Leprince (or Xavier, as he was known in the livret of the Salon of 1827 and in the 1828 review by Auguste Jal), although we can identify him from several self-portraits (Figs. 4 and 5).4 The catalogue of the sale held March 12-14, 1827, after his death on December 26, 1826, at the age of twenty-seven, lists thirty-one finished paintings, nine unfinished paintings, one hundred and forty-four painted sketches and studies with sixty-three drawings and sketchbooks (not described in detail) and various prints and paintings by other artists (unidentified).5 At least one of his works was already in a major public collection, the large canvas combining genre and landscape, representing the loading of livestock at the channel port of Honfleur (L'Embarquement de bestiaux sur le "Passager," dans le port d'Honfleur) of 1823 (Fig. 11), which had been acquired by the government in 1824.6 Between 1821 and 1824 he did a series of prints of which the Bibliothèque Nationale in Paris has over thirty-six, including portraits, topographical views of French sites, theatre subjects and satirical prints (in the English style).7

His chief patron appears to have been Alexandre Dusommerard (or Du Sommerard), 1771–1842, conseiller-maître à la Cour des Comptes, who owned both the *Studio* and the much-praised *L'Antiquaire*, and whose collection of Medieval and Renaissance art formed the basis of the Musée des Thermes and the Hôtel de Cluny.<sup>8</sup> In 1824, Leprince lived with his brother, Robert-Léopold, at 33 rue de Hauteville, the same address given in 1827 for Lepoittevin (or Potdevin), 1806–1870, who is credited with finishing eleven figures and "divers accessoires" in the *Studio* after Leprince's death.<sup>9</sup> His brother and Lepoittevin are probably among the working artists in the left foreground of the

painting.

According to an inscription on the stretcher, the painting was later acquired by Octave de Labastie, the figure seated before an easel, fifth from the left (Fig. 3). Apart from Leprince himself, seen from the back in profile and seated before the large painting at right of center, the only identifiable figure is the standing man just to the left of that painting. This person resembles the artist's father



Fig. 3 Auguste-Xavier Leprince, The Artist's Studio, detail of lower left section.

as Leprince portrayed him, reading alone next to the torso of the Venus de Milo (Fig. 6). To For the rest of the figures one would like to have a key to the painting similar to that provided by Horace Vernet for his studio painting. Until such a key appears, we can only speculate on the bases of portraits of the period. The heavyset man, seated before Leprince's father and conversing with the artist, bears a tantalizing resemblance to Ingres, but he is more likely to be the patron Dusommerard, whose stylized caricature appeared in *Le Charivari*, July 19, 1838 (Fig. 7), and in a group of caricatures by Jean-Baptiste Isabey (Fig. 8). Even

more convincing visual evidence is the lithographic portrait by Achille Devéria showing Dusommerard holding a statuette from his own collection (Fig. 9). <sup>13</sup> Allowance made for the exaggeration, the resemblance is close, and his position in the seat of honor is appropriate.

More important is the significance of the types of people portrayed. Besides the central group of the artist with his father and his patron we see (from left to right) serious young artists at work, some of whom may be students of Leprince (Fig. 3); the foreground figure who faces the others may be a *massier*, or chief assistant to the master. These



Fig. 4 Auguste-Xavier Leprince, *Self-Portrait*, 1826, oil on canvas, location unknown (Courtesy The Witt Library, Courtauld Institute of Art, University of London).



Fig. 5 Auguste-Xavier Leprince, *Self-Portrait*, 1825, brown wash over pencil, 14.8×13.8 cm. (Photo: Hazlitt, Gooden and Fox, London).



Fig. 6 Auguste-Xavier Leprince, *The Artist's Father*, oil on canvas, formerly G. Bernard Collection, present location unknown (Courtesy The Witt Library, Courtauld Institute of Art, University of London).

industrious young men are contrasted to the capricious trio on the stairway at the rear, engaged in mock combat with a makeshift spear (probably the device for adjusting the great curtain hanging above), their painting/shield and a mahlstick (the cane with padded tip which permitted the academic artist to steady his hand as he rendered the meticulous brushstrokes in a precisely-painted oil). These high-spirited youths commit a double sin, misusing the instruments of art while misbehaving in front of the more serious visitors, the older men in the middle zone who read, meditate or talk. The solitary figure studying a small painting to the left of the *Venus de Milo* resembles Stendhal, Leprince's most prestigious admirer, who praised the Embarquement when it was exhibited in the Salon of 1824.14 Below him, a young

man seems to discourse about his reading—probably art theory or criticism—turning toward the working artists, notably the man identified as Octave de la Bastie. The group to the right of the Venus centers around an important-looking figure, who also resembles Stendhal.<sup>15</sup> We have, then, on the left of the canvas, artists at work in the presence of older men who could be patrons, critics or theorists. These are the men who formulate the ideas that inform works of art. Their concentration is deep enough to make them unaware of the noisy chaos in the background (possibly signifying the "noisier" Romantics, like Delacroix or Sigalon?).

It is tempting to speculate that the serious non-painters on the left may come from the literary world, and that the two groups on the right—the three men standing before the unfinished canvas and the four others at extreme right near the stove (Fig. 10)—may represent established artists and possibly other patrons. None of these has been identified, although the two bespectacled figures, one standing at rear, one seated in the foreground, resemble a self-portrait of the period by Horace Vernet. Since Vernet had been a neighbor and admirer of Géricault, and had been influenced by his passion for horses, to two under the small red wax horse

which is identical to one made by Géricault. <sup>18</sup> Held reverently by the seated figure, who gestures towards it with his other hand, the horse seems to be the focus of attention of this group, dominated by the austere and noble white-haired man in the fur-trimmed coat who leans perilously close to the glowing stove. But whatever the identity of the man holding the "Géricault" horse, it is significant that Leprince has chosen to include this object as an homage to the artist whose death, in 1824, saddened the art world. Looking back in 1826, he might see himself painting *L'Embarquement de bestiaux* while others discussed the loss of Géricault.

Like Courbet in his great canvas of 1855, Leprince sits before a picture of an outdoor scene, which provides a window onto nature. <sup>19</sup> The brilliant light of the canvas seems intended to connect to the skylight above as though the light of nature is brought into the studio via the artist's easel (recalling nineteenth-century German concepts of the artist as a paradigm of the Divine Creator). The fact that this canvas, *L'Embarquement de bestiaux* (Fig. 11), is presented here as having just been begun, must indicate that Leprince meant the painting of the studio to encompass (like Courbet's later painting) a period of his life. Artists are not prophets, but it is significant that Leprince's



Fig. 7 Caricature of Dusommerard from *Le Charivari*, July 19, 1838.



Fig. 8 Jean-Baptiste Isabey, Caricature of Dusommerard, brown wash over graphite, from *Revue du Louvre et des Musées de France*.



Fig. 9 Achille Devéria, Dusommerard, lithograph, from Achille Devéria: temoin du romanticism parisien, 1800–1857.

choice of a large genre/landscape canvas indicates the direction which art would later take even to the Channel coast setting, where Boudin would be the teacher of Monet. There is a high proportion of Dutch subjects in the catalogue of the sale following Leprince's death, indicating that his art was moving in that direction. Stendhal had praised the *Embarquement de bestiaux* in 1824 as "brilliant de vérité comme un tableau hollandais" (shining with truth like a Dutch canvas), although his praise was mixed with the reservation that admirers of this work would not expect landscape to elevate their spirits ("d'élever leur âme"), 20 reservations he expressed in the same Salon about the paintings

of Constable. This tendency would become dominant in the third quarter of the century as the Dutch tradition combined with Barbizon landscape to evolve into Impressionism. Seen in this light, it may be significant that the ship model, nearly lost in the gloom of the upper rafters, has been displaced by its twin, freshly sketched-in on the canvas below. One thinks of Courbet's use in his own *Studio* of the artifacts of Romanticism, the dagger, plumed hat and guitar, discarded on the floor.

The style and concept of Leprince's *Studio* recalls, however, a different current of seventeenth-century Dutch painting—the "little master"



Fig. 10 Auguste-Xavier Leprince, The Artist's Studio, detail of lower right section.



Fig. 11 Auguste-Xavier Leprince, *L'Embarquement des bestiaux sur le "Passenger," dans le port d'Honfleur,* 1823, oil on canvas, 130.0×163.0 cm., Musée du Louvre, Paris (Photo: Bulloz).

interiors of Terborch and Dou which were collected and admired by nineteenth-century French connoisseurs and collectors like Balzac²¹ and imitated by such successful painters as Marguérite Gérard, Martin Drolling and Louis-Léopold Boilly.²² Leprince uses compositional devices common to this tradition, with light flooding the picture from the left, creating subtle shadows which modify the forms and dramatize the interior, creating a stage for the action. The sense of the preciousness of each object and the suggestion that common objects may have symbolic value help make his painting more than merely a record.

Leprince's surface, however, differs from those of Boilly or Drolling in that he does not create a glassy appearance behind which his forms seem to linger. Although he is closer to the Davidian ideal than to the neo-Rubensian painterliness of Géricault (called "le cuisinier de Rubens" or "Rubens' cook") or Delacroix (said by one critic to paint with a "drunken broom"), his figures and other forms have a palpability more satisfying to the viewer who enjoys the painting process than to one who prefers not to be reminded of the material itself. The apparent translation of paint into other substances was defended by Ingres, who said: "The brush stroke, as accomplished as

it may be, should not be visible: otherwise it prevents the illusion, immobilizes everything. Instead of the object represented, it calls attention to the process: *instead of the thought it betrays the hand.*"<sup>23</sup> Leprince might be found wanting by a rabid Ingriste but the solidity of his forms, their seemingly palpable presence, gives the picture a zest not found in Boilly's more polished surfaces, without destroying the spatial illusion reminiscent of the Dutch little master pictures loved by collectors like Balzac. Leprince's style, therefore, reflects more than one of the artistic tendencies of his time. Similarly, his conception of the subject suggests differing views of studio life.

Studio scenes are not uncommon in the history of art, but in the period following the French Revolution some of them took on sinister overtones. Describing Boilly's Reunion d'artistes dans l'atelier d'Isabey, of 1798 (Louvre), Pierre Georgel and Anne-Marie Lecoq find that "this assembly of artists, united by their common passion . . . evokes a meeting of conspirators."24 Even a painter like Horace Vernet, later identified as a loyal supporter of the Second Empire, was associated in his youth with subversive political movements, as Nina Athanassaglou-Kallmeyer has shown in her remarkable analysis of his 1822 painting which depicts his own studio.25 Political subversion was sometimes identified with aesthetic subversion or moral impropriety in the minds of critics. In a study of Courbet's Studio, Alex Seltzer has shown that the artist may have been influenced by two articles in the Magasin pittoresque of November and December, 1849, which criticized the modern studio (Fig. 12) for its superficial and chaotic atmosphere in contrast to the profound deliberation seen in the sixteenth-century engraving of Bandinelli's studio (Fig. 13), where serious artists quietly study classical figurines by candlelight, and where art becomes a philosophical activity.26

Although Leprince's Studio was painted twentythree years before the Magasin pittoresque articles, it might be considered in the light of the argument contained therein, an argument which may be traced back to the seventeenth-century querelle du dessin et de la couleur (or of the Poussinists and Rubenists). Just as drawing was then equated with serious intellectual study, and color with mindless



Fig. 12 "An Artist's Studio of the Nineteenth Century," engraving from *Le Magasin pittoresque*, vol. 17, no. 48, December, 1849.

sensory or intuitive responses, so was the new school of David and the official academy (which survived the Revolution as the Ecole des Beaux-Arts) associated with the proper study of art, and the new Romantic School with undisciplined technique and licentious behavior.

Leprince's *Studio* may be seen as a resolution of these two tendencies. Touches of the Romantic spirit, especially in the mock duel of the rapins on the stairway in the rear, and the medieval arms hanging on the wall at upper right (there is a similar group hanging in the Romantic studio in the *Magasin pittoresque* illustration), seem to displace the classical busts who look down with disdain at the scene below. The prominence of the *Laocoön* at lower left could be thought of as evidence for either side; though it is of the classical period, it

comes from the later Hellenistic phase associated with baroque energy rather than early classical calm. (Delacroix's use of the Hellenistic *Belvedere Torso* for his image of Phlegyas in his own *Barque of Dante*, his Salon debut in 1822, constitutes a similar case of homage to the classical with underlying Romantic intent.)<sup>27</sup> The incorporation of the *Venus de Milo* in the crowd of men at the back of Leprince's *Studio* implies a lack of reverence, an over-familiarity with the classical world which a true descendant of David might find offensive.<sup>28</sup>

Although questions remain about Leprince's *Studio* (Who are the characters?—How much teaching did he really do?), questions we hope may be resolved by future studies, we know enough about the picture now to enjoy it as a rich document of its time, uniting aspects of the Neo-

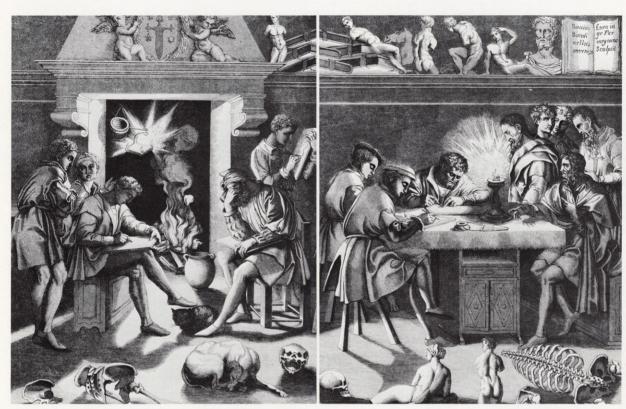


Fig. 13 "Studio of Baccio Bandinelli," engraving from Le Magasin pittoresque, vol. 17, no. 44, November, 1849.

classical and Romantic worlds with echoes of the Dutch little masters and the implications of the unfinished harbor scene on the easel presaging the coming wave of seascapes in Barbizon and Impressionist art.

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#### **NOTES**

1. The Artist's Studio, oil on canvas, 73.2×92.4 cm., exhibited in the Salon of 1827–1828 as no. 685, Intérieur de l'atelier de feu Leprince, with the comment: "Des trente figures-portraits que comporte la composition des scènes, dix-neuf avaient été terminées par M. Xavier Leprince, enlevé à ses travaux par une mort prématurée, les onze autres et divers accessoires sont de la main de M. Eugène Potdevin [sic]. (Ces deux tableaux appartiennent à M. du Sommerard.)" The other picture is no. 684, L'Ordination (part of a series of the seven sacraments). From the catalogue of the "Salon de 1827" (in fact, 1827–1828), reprinted by Garland Pub., ed. H. W. Janson, 60 volumes, Catalogues of the Paris Salon, 1673–1881 (New York, 1977), vol. 17, 107–108.

Collections: Du Sommerard (Sale, Paris, Dec. 11–13, 1843, No. 197); François Delessert (Sale, Paris, Mar. 15–18, 1869); Octave de Labastie, who, according to the inscription on the stretcher, is included in the picture: "Ce tableau peint en 1826 par X. Leprince et commandé par M Dusommerard a figuré à l'hôtel Cluny et a été acquis à la vente de la gale-

rie Delessert (16 mars 1869) par Octave de Labastie qui dans le tableau est le 5° personnage à droite [sic; in fact, to the left] en blouse bleue, assis et un pinceaux en main. Xavier Leprince-t° par Potdevin (terminé par P.)."

Acquired by the Elvehjem Museum of Art in 1982 through generous contributions from the Norman Bassett Foundation and Harry and Margaret P. Glicksman, Juli Plant Grainger, John S. Lord and Earl O. Vits Endowment Funds (1982.58), illustrated in the *Bulletin* of the Elvehjem Museum of Art, 1981–83 (Madison, 1984), 68.

The author is grateful to the Witt Library of the Courtauld Institute of Art, University of London for permission to publish the photographs for figs. 4 and 6, to various colleagues in the Elvehjem Museum of Art and the Department of Art History, to Richard Brettell and J. Patrice Marandel for helpful comments in discussions of the picture. Special thanks must go to Professor Lorin Uffenbeck, Department of French and Italian of the University of Wisconsin-Madison for his investigations into Leprince's parentage and dates of birth and death, for obtaining photographs from London and Paris, for providing me with a copy of Auguste Jal's Salon de 1827 (see note 4) and for reading the manuscript of this article. M. Jacques Foucart and the staff of the Service d'Etude et de Documentation of the Musée du Louvre in Paris have been unfailingly courteous in helping me with my research there, as have the staffs of the Cabinet des Dessins of the Louvre and the Cabinet des Estampes of the Bibliothèque Nationale, Paris. M. Philippe Grunchec of the Ecole Nationale Supérieure des Beaux-Arts has been especially cited below (note 12). In London, the staff of the Witt Library of the Courtauld Institute of Art, University of London was most helpful during my research there, as were Ms. Stefanie Maison and Mr. Jack Baer of Hazlitt, Gooden and Fox.

2. Cochereau's painting of David's studio has most recently been illustrated in a valuable article on academic teaching in the later nineteenth century by William Hauptman: "Delaroche's and Gleyre's Teaching Ateliers and their Group Portraits," Studies in the History of Art, 18 (the National Gallery of Art, Washington, 1985): 79-119. Hauptman treats a problem comparable to ours, but there the identity of the artists portrayed is written on the backs of the canvases. Earlier studies of the studio are included in the exhibition catalogues from Paris and Cleveland: Jeannine Baticle and Pierre Georgel, Technique de la peinture: L'Atelier, Les dossiers du département des peintures, Musée du Louvre, Paris, 1976; and Ronnie L. Zakon, The Artist and the Studio in the Eighteenth and Nineteenth Centuries, Cleveland Museum of Art, 1978. More recent studies with numerous good illustrations in larger format include Michael Peppiatt and Alice Bellony-Rewald, Imagination's Chamber: Artists and Their Studios, Boston, 1982; and Pierre Georgel and Anne-Marie Lecoq, La peinture dans la peinture, Musée des Beaux-Arts, Dijon, 1983. Cat. no. 2 of Georgel and Lecoq, illustrated as fig. 255 on page 145, listed as Jean Alaux's Intérieur d'Atelier, Dijon, Musée Magnin, is probably by Auguste-Xavier Leprince, since the figure portrayed is identical to that of the artist seated before his easel in our painting. He is accompanied by two figures, a man who resembles one of the foregrounded individuals in our painting and a woman in jacket and dress, the folds of whose skirt are similar to those of the long coat worn by the male figure seated next to the dog. The substitution is especially interesting in view of the fact that no women appear in the final version of the painting. The attribution to Alaux probably comes from a resemblance of the pose of the seated artist to that of Ingres in Alaux's painting of Ingres' atelier at Rome, Musée Ingres at Montauban, illustrated on the same page of the Dijon catalogue (fig. 254, cat. no. 1). This discovery was made too late to obtain a photograph for the present article. The painting measures 33.5×26.0 cm.

- 3. For an illustration and discussion of the Zoffany see Ronald Paulson, Emblem and Expression: Meaning in English Art of the Eighteenth Century (Cambridge, Mass., 1975), 152–53. The version of Hogarth's Beggar's Opera of 1729 in the collection of Mr. and Mrs. Paul Mellon includes figures of satyrs supporting the draperies at either side of the stage, whose position and function is strikingly similar to Leprince's use of the Laocoön. Ronald Paulson, Hogarth: His Life, Art and Times, abridged by Anne Wilde (New Haven and London, 1974), fig. 17.
- 4. Called Auguste-Xavier in the catalogue of the Salon of 1824 and Xavier, later, Leprince was born in Paris on August 28, 1799 and died in Nice on December 24, 1826. The usually reliable Dictionnaire général des artistes de l'école française of Emile Bellier de la Chavignerie and Louis Auvray (Paris, 1882) gives no information on his training, but says that he and his father (Anne-Pierre) trained Auguste-Xavier's brother, Robert-Léopold Leprince, 1800-1847. Bénézit (Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs, Paris, 1948-1955) repeats this information, but Thieme-Becker (Ulrich Thieme and F. Becker, Allgemeines Lexikon der Bildenden Künstler, Leipzig, 1907-1950) says that Auguste studied after nature, citing his copies after seventeenth-century Dutch landscape painters. Auguste Jal in Esquisses, Croquis, Pochades ou Tout ce qu'on voudra sur le Salon de 1827 (Paris, 1828), 316-17, says that Leprince was the student of an amateur, M. Avril, who had taken an interest in the young artist and given him a pictorial education for which Leprince was always grateful. Nothing further has emerged on this mysterious benefactor, who might be included in the painting. Lorin Uffenbeck's research has confirmed the date of Leprince's death (certificate from the Département des Alpes-Maritimes, Nice), the date of birth of his father, Anne-Marie Leprince, December 11, 1768 (from the Archives du Département de Paris), and the death of his brother, Robert-Léopold, February 6, 1847 (from the office of the Mayor, city of Chartres). Lorin Uffenbeck has also discovered in a commercial directory for 1824 a listing of the two brothers in business for "tableaux de genre; l'histoire et le portrait en grand" (Dictionnaire général du commerce ou tableau industriel et commercial de Paris, S. D. Petitjean, Paris: Aux Bureaux, 1827, 729, "Peinture [Beaux-

Arts]; premiere section—Artistes"). Although the publication date of this dictionary is 1827, the listing is given as 1824.

- 5. A copy is preserved in the Bibliothèque d'Art et d'Archéologie of the Université de Paris. Besides listing the 194 lots (some are groups of works, not described in detail), the catalogue includes an introductory essay which notes the scruples of Leprince's family in leaving unfinished canvases (nos. 32-40) which could easily have been finished by the artist's two brothers or students, since they lacked only "quelques touches." One of these is no. 34, our picture. Apparently the scruples were overcome by the opening of the Salon in November of 1827, since Lepoittevin was charged with the completing of the unfinished parts (see note 1). The catalogue is useful because it shows us the range of Leprince's subject matter and the predominance of topographical scenes and paintings after seventeenth-century Dutch works. The introductory essay also notes that Leprince was famous from the age of seventeen and that he was "only a student of nature" (possibly the source of Thieme-Becker's comment noted above, note 4), "foreign to all study and to all atelier routine" (a puzzling comment in view of our own picture). The caption on the cover of the catalogue notes that it contains all the canvases painted by Leprince (presumably all that are not in private or public collections), and his "painted studies after nature, landscape, fabrics, interiors, costumes and animals."
- 6. L'Embarquement des bestiaux sur le "Passager," dans le port d'Honfleur (fig. 11) had been acquired by the government in 1824 and is the best known work by Leprince, being exhibited in the Louvre in 1984 (a great distinction, since most of the extensive nineteenth-century holdings are in storage); listed in Charles Sterling and Hélène Adhémar, La peinture au Museé du Louvre, Ecole française, XIXe Siècle, IV (Paris, 1961), no. 1174, signed and dated A. X. Leprince with date, 1823, on a bag at right of center. Charles Blanc in his Histoire des peintres, Ecole française, 1865, II, Append., 51-52, praised it for its Dutch naturalness, and it is noted in the death-sale catalogue by the anonymous author of the introductory essay. It combines genre with landscape on a large scale (130.0×163.0 cm.) and might be said to presage the coming dominance of outdoor subjects, especially along the channel coast, in Realist and Impressionist landscape painting. The name of the ship, which translates as "Passenger," suggests that it was a sort of ferryboat rather than a channel ship, for which journey it seems frail. It could have been used simply to cross the mouth of the Seine from Honfleur to le Havre or Harfleur.
- 7. Although the prints are not described in detail in the death-sale catalogue, there is a collection in the Cabinet des Estampes of the Bibliothèque Nationale, Paris, which lists some forty prints including satirical studies, topographical views, portraits and a small print of the Louvre painting. Since he died before completing the *Studio*, no print exists, nor has one been found by his brother or by Lepoittevin. Charles Blanc (cited above, note 6) says that the litho-

- graphic oeuvre of the artist includes about fifty pieces, suggesting that the Bibliothèque Nationale collection is probably complete. The Cabinet des Dessins, Musée du Louvre, has only two drawings by Leprince, portrait drawings of a boy and girl, and eight, apparently by his father, Anne–Marie (sometimes erroneously called Anne-Xavier).
- 8. The Dusommerard collection was sold in Paris, Dec. 11-13, 1843. See Arlette and Maurice Sérullaz, "Acquisitions," Revue du Louvre et des Musées de France, 3 (1981): 192 and fig. 28, caricature of Dusommerard by Jean-Baptiste Isabey, fig. 8 of this article—see below, note 13. According to the catalogue of the Salon of 1824, he also owned two paintings by Leprince's brother, Robert Léopold (nos. 1143 and 1144). Dusommerard also owned Auguste-Xavier's painting, L'Antiquaire, according to the Journal des Artistes (20th article, April 6, 1828, II: 209-12), begun by Leprince and finished by M. Renoux. This article praised the picture for its Dutch qualities and noted that the owner had commissioned Renoux to finish the work, which represented the interior of his own "curieux cabinet" (that is, private gallery, "cabinet des curiosités" or "Wunderkammer"). The catalogue of the Salon of 1827 notes that Renoux's La Confession (one of a series of seven sacraments) belonged to "M. du Sommerard." From these fragments he emerges as an interesting collector whose tastes favor the Dutch-inspired works that also intrigued Balzac and others and even influenced literary style. See H. Van der Tuin, Les Vieux peintres des Pays-Bas et la critique artistique en France de la première moitié du XIXe siècle (Paris, 1948) and Donald Adamson, The Genesis of "Le Cousin Pons" (Oxford, 1966).
- 9. Addresses are given in the catalogues of the Salons of 1824 and 1827 (cited above, note 1, also see note 4). Eugène-Modeste-Edmond Lepoittevin (1806–1870) was also known as Lepotevin or Potevin, under which name he appears in the Salon of 1827, in which, besides receiving credit for finishing Leprince's *Studio*, he also appears listed under "P" rather than "L" as the author of two paintings (nos. 825 and 826) with the address, rue Hauteville, no. 33, previously used by Leprince and his brother (see above, note 4). Robert-Léopold Leprince now appears as "Léopold" with a new address, 31 rue Rochechouart (in the same district, favored by artists), and exhibits four paintings (nos. 680–83).
- 10. Leprince, Auguste-Xavier, *Portrait of the Artist's Father*, formerly G. Bernard Coll., Exh. Paris, Feb., 1923, present location unknown (information from The Witt Library, Courtauld Institute of Art, University of London).
- 11. Vernet's Studio, 1821, shown in the refrospective, Horace Vernet, 1789–1863, Académie de France à Rome and Ecole Nationale Supérieure des Beaux-Arts, Paris, 1980, cat. no. 41, with its convenient key to the identity of the personnages, conveniently painted in a large cartouche on the lower part of the frame. The most recent study of this painting is that of Nina Athanassoglou-Kallmyer, "Imago Belli: Horace Vernet's L'Atelier as an Image of Radical Militarism under the Restoration," The Art Bulletin (June 1986): 268–80.

12. In spite of considerable searching in the files of Leprince, Lepoittevin and Jean-Baptiste Isabev in the Service d'Etude et de Documentation of the Musée du Louvre, no further identifications have been made. M. Philippe Grunchec of the Ecole Nationale Supérieure des Beaux-Arts has also examined photos of the painting, but without success. His excellent study of the Prix de Rome pictures and their authors (Le Grand Prix de Peinture: Les Concours des Prix de Rome de 1797 à 1863, Paris, 1983) has given him a thorough knowledge of the portraits of academicians, many of which are included in his book. It was our hope that some of these figures might be identified in Leprince's Studio. Without a key it is often difficult to identify portraits, which may vary considerably, according to the portraitist's view of the sitter. For example, William Hauptman's excellent study (see note 2) includes a portrait of Jean-Louis Hamon by F. Walthard (1845-1846, his fig. 14) next to a self-portrait by Hamon of 1848 (his fig. 15); the two are quite different in physiognomy, character of the eyes and hair style, yet both are known to be of the same man (one is full-face and one profile). Also there are marked differences between his fig. 34, a photograph of Bazille, ca. 1860 and his fig. 35, the self-portrait of 1865. As police detectives have discovered, portraiture and resemblance are elusive.

13. Fig. 7: A caricature of Dusommerard from *Le Charivari* (July 19, 1838): 3 (thanks to Lorin Uffenbeck). Fig. 8: A caricature of Dusommerard by Jean-Baptiste Isabey, from Arlette and Maurice Sérullaz, "Acquisitions" (cited above, note 8). Fig. 9: Lithographic portrait of Dusommerard by Achille Déveria from the exhibition catalogue by Dominique Morel, Curator of the Musée Renan-Scheffer, *Achille Devéria: temoin du romantisme parisien*, 1800–1857, Musée Renan-Scheffer, Paris, June 18–Sept. 29, 1985, cat. no. 42. Dusommerard is holding a statuette attributed to the School of Giovanni da Bologna, *Virtue Punishing Vice*. (Again, thanks to Lorin Uffenbeck.)

14. Stendhal (Henri Beyle), Salon de 1824, Article 14, in Mélanges, III, Peinture, Texte annoté et préfacé par Ernest Abravanel, 47 (Genève, 1972), 73. The passage is quoted and discussed later in this article. (Again, my thanks to Lorin Uffenbeck for his help.) It might be noted that Stendhal in the same article (page 72) notes that the public did not approve of Horace Vernet's painting of his studio, and advises painters never to write nor to paint themselves, saying that it is better to know the soul of a great artist through his work, concluding that nothing annoys him more than to see a great poet writing a preface. Whether he really meant what he said or was affecting a literary pose is uncertain, but Leprince might well have included him anyway in his studio, even without asking his permission, as Courbet in 1854 would include personnages with whom he had strained relations (see below, note 26).

15. The resemblance has been noted by Lorin Uffenbeck.

16. See the portrait of Horace Vernet with a cigarette, *Self-portrait in His Studio*, Rome, 1832, Cleveland Museum of Art, Fig. 20 in William Hauptman, "Gleyre, Vernet and the

Revenge of Les Brigands Romains," Bulletin of the Cleveland Museum of Art (Jan. 1981): 17–34.

17. William Chiego Jr., The Influence of Carle and Horace Vernet on the Art of Théodore Géricault, Ph.D. diss., Case Western Reserve University, 1974. On the impact of Géricault's death and his influence, see Lorenz Eitner's monumental book, Géricault: His Life and Work, (Ithaca, N.Y. and London, 1983), 281 ff.

18. See Peter Fusco and H. W. Janson, organizers of the exhibition and editors of the catalogue, *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*, Los Angeles County Museum of Art, 1980, cat. no. 151. The entry by June E. Hargrove cites Clément on the history of the wax original from which two bronze versions were cast. The wax was bought from the 1824 sale of M. Susse who sold it to Maurice Cottier, in whose family it remained until 1958. It is presently in the collection of Mr. and Mrs. Paul Mellon. The red color of the horse depicted by Leprince is common to the hard wax used as a basis for molds.

19. The most accessible recent publication which illustrates and discusses Courbet's *Studio* (full title: *The Painter's Studio*: *A Real Allegory Summing Up Seven Years of My Life as an Artist*) is Robert Rosenblum and H. W. Janson, *Nineteenth-Century Art* (Englewood Cliffs, N.J. and New York, 1984), 247–49; this book also gives bibliography on Courbet, including Benedict Nicolson's 1972 monograph on the *Studio*.

20. See note 14.

21. See Van der Tuin and Adamson, cited above, note 8.

22. See Detroit Institute of Arts, French Painting, 1774–1830, The Age of Revolution (Detroit, 1975), 320, where Jacques Vilain discusses all three artists in terms of the revival of interest in Dutch artists such as Terborch, Metsu and Gerard Dou. Also see Vilain's article on Martin Drolling and comments on the success of his pictures, pages 398–400, and Sarah Robertson's article and comments on Marguérite Gérard (pages 440–45).

23. Quoted in Charles Rosen and Henri Zerner, Romanticism and Realism: The Mythology of Nineteenth-Century Art (New York, 1984), Ch. VIII, "The Ideology of the Licked Surface: Official Art," 229.

24. Georgel and Lecoq (cited above, note 2), 131-32 and fig. 215.

25. Cited above, note 11.

26. Alex Seltzer, "Gustave Courbet: All the World's a Studio," *Artforum* 16 (Sept. 1977): 44–50.

27. See Lee Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue, 1816–1831*, Vol. I (Oxford, 1981), 72–78, esp. 75.

28. See Paulson, Emblem and Expression (cited above, note 3), 152-53.

# A Fourth Century B.C. Etruscan Engraved Mirror

The Elvehjem Museum of Art recently acquired an excellent example of a distinctive class of ancient Etruscan objects, an engraved bronze mirror (Figs. 1–6, 8). The Museum has other fine works from this fascinating early culture but this is the only mirror. Before discussing it specifically, it will be useful to survey Etruscan mirrors in general.

It is no accident that the ancient pre-Roman inhabitants of central Italy manufactured quantities of bronze objects. They occupied an area rich in the natural ores necessary for bronze production. Even modern Tuscan names, like the *Colline Metallifere* ("Metal-bearing Hills"), evince this abundance. In fact, Etruscan economic power rested on the firm foundation of good supplies of metal ores (especially copper, iron, tin, silver, lead, and zinc) and fertile farmland like the Chianti Valley. Wealthy cities like Vulci and Praeneste (in Latium) were known for the handsome bronze vessels, candelabra, incense burners, statuettes, and mirrors supplied by their prolific metal-smiths.<sup>3</sup>

The Etruscans were not the first people to make polished bronze mirrors. They may have been inspired by the Egyptians who had produced bronze mirrors for centuries. Indeed, the earliest unengraved Etruscan mirrors are almost indistinguishable in size, shape, and format from their Egyptian counterparts. The most reliable means of distinguishing them is by chemical analysis; normally, Egyptian mirrors have a much higher copper content. Most Egyptian mirrors (and also, most Greek mirrors) were polished discs of bronze without subsidiary engraved decoration. The feature which sets Etruscan mirrors apart is their common use of elaborate engraved designs on the non-reflecting side of the disc.

Etruscan mirrors are usually circular or elliptical discs of solid-cast bronze. One side (conventionally called the obverse) is brightly polished to reflect the viewer (Fig. 1). The opposite side (reverse) carries an engraved, decorative scene (Fig. 2). The earliest Etruscan mirrors, which come from the sixth century B.C., are often unengraved and have flat, thick discs. By the fifth century B.C. the reverse sides of the discs have a slight concavity; soon the obverse becomes correspondingly convex and reflects a wider-than-normal field of



Fig. 1 Etruscan Mirror, ca. 300 B.C., bronze, 25.8 cm. H., 17.2 cm. Dia., observe (original reflecting side), Earl O. Vits Endowment Fund and Members of the Elvehjem Museum of Art Fund purchase, 1986.24.

view. This characteristic concave-convex feature of Etruscan mirrors is not easily discernible in photographs but can be studied with the help of mirror "sections" or profiles (Fig. 7). In general, these seem to evolve from thick, flat profiles to thin, concave ones. The edges or rims of the discs also evolve.<sup>5</sup>

Some discs were simply stored in hinged bronze cases (like modern "compacts") which protected their polished surfaces. More commonly, the discs were cast with a projecting tang which was inserted into a separate handle of bone, ivory or wood. Most bone handles were turned on a lathe to produce a variety of shapely curves and mouldings. Some, however, were carved with





Fig. 3 Detail of Fig. 2 showing the heads of the dancing satyr and maenad.



Fig. 4 Detail of Fig. 2 showing the torsos of the dancing satyr and maenad.

complicated reliefs or mythical figures. A unique example in the Museum of Art and Archaeology, University of Missouri, miraculously preserves vestiges of its paint and gilding.<sup>6</sup> Relatively few tang mirrors survive with their handles intact but such elegant mirrors are frequently illustrated on other works of art, even on other mirrors. The Elvehjem mirror belongs to this category.

A second type of mirror, especially common from the fourth to the second century B.C., is the handle or "grip" mirror. In this case, the handle and disc are cast as a single piece. Often the bronze handles of grip mirrors are elaborately dec-

orated with vegetal and animal reliefs.

Approximately 3,000 Etruscan mirrors have been recovered from the vast ancient cemeteries of central and northern Italy.7 Unfortunately, most of these discoveries were made in the eighteenth and nineteenth centuries when explorers were less interested in documentation than in acquisition. We have no archaeological context for the majority of Etruscan mirrors, including the Elvehjem example. On the basis of a stylistic comparison with the relatively few specimens possessing a secure context, it is possible to assign many other mirrors to a probable source of manufacture. The case of Praeneste offers a good illustration: mirrors excavated in the Praenestine necropoleis have a distinctive piriform shape, unusual section, and are almost always grip mirrors, especially from the fourth century B.C. on. In addition, the engravings show a consistent, florid style with figures usually crowded onto the disc. These distinctive features make it possible to recognize products of the Praenestine workshops in the large corpus of mirrors which have no archaeological context.8 A similar approach has recently been applied to engraved tang mirrors from Vulci.9

One of our major sources for the reconstruction of an ancient society's history, politics, religious beliefs and other values is its literature. Imagine how difficult it would be even to begin to understand Classical Greece if we lost the works of Herodotus, Thucydides, Plato, or the great dramatists. Consider the mystery and confusion which clouded any attempt to comprehend ancient Egypt before hieroglyphics were finally deciphered in the early nineteenth century. Etruscan literature is



Fig. 5 Detail of Fig. 2 showing upper portion of the winged female at right.

almost completely lost. Numerous short funerary inscriptions survive but they have limited application; a few longer texts, mostly religious or contractual documents, shed some light on Etruscan society but we have nothing so useful as one page of Thucydides. Inevitably, such a situation forces us to examine Etruscan art more closely in the hope that it may supply the documentation we would normally glean from literature.

Aside from their intrinsic aesthetic value, engraved Etruscan mirrors document many aspects of Etruscan culture which would otherwise be lost to us. There are relatively few genre scenes (e.g., banqueters, dancers, athletes, bathers) and nothing that can with certainty be called an historical scene. The vast majority of depictions on mir-



Fig. 6 Detail of Fig. 2 showing lower portion of the winged female and the small quadruped behind her.

rors are mythical scenes. Often the characters are familiar to us because they closely resemble figures from Greek mythology. It appears that the Etruscans adopted much of their mythology from the Greeks but there are frequent changes of emphasis or detail. Since many Etruscan mirrors bear inscriptions identifying the characters represented, we have learned the Etruscan equivalents for their better-known Greek and Roman counterparts. For example, the Etruscan name for Zeus, the king of the Greek pantheon, is Tinia. Hera, his sister and wife, is called Uni (which is closely related to her Latin name, Iuno). Some names are quite close (Apollo is Apulu or Aplu; Herakles is Hercle) but others are not (Dionysos is Fufluns; Hephaistos is Sethlans; Aphrodite is Turan). 10

There are other inscriptions which give the name of the engraver or the name of the mirror's owner. Many more tell us that the mirror was a "tomb offering" (the Etruscan word is *śuthina*) to the deceased for use in the afterlife. This brings up an important issue: almost all the mirrors recovered are from female burials. This is different from the situation in Greece where mirrors are sometimes part of the burial equipment but are more frequently found in votive deposits at sanctuaries.

The thousands of scenes on Etruscan mirrors supply information about numerous aspects of the culture they represent. Of course, they often raise as many questions as they answer. This is especially true for the hundreds of uninscribed mirrors, like the Elvehjem example. For those examples we must rely on our ability to identify characters and scenes by interpreting the attributes they carry or wear. Such interpretations can rarely be definitive but they may, at the very least, cause other investigators to see the object afresh or offer still another explanation.

#### The Elvehjem Mirror

Since this is the initial publication of the recently acquired Elvehjem mirror, a brief description will prove useful. The mirror is a solid-cast bronze circular disc with a flat, tapering tang joined to the disc by a flaring "extension" (the triangular element between disc and tang). The obverse (Fig. 1) was once brilliantly polished but shows no evidence of engraved decoration.11 The engraved scene on the reverse (Figs. 2, 8) is surrounded by an undecorated border. There is a tiny depression at the very center of the disc (located directly below the navel of the central figure). This is a common feature on Etruscan mirrors and probably has something to do with the process of grinding and polishing. 12 The dimensions and shape of the mirror and its component parts, as well as its section (Fig. 7), are perfectly consistent with others of its type and date. 13

The engraved scene (Figs. 2, 8) presents three figures. On the left we see a youthful, nude satyr. The artist has shown him in a three-quarter back view which effectively reveals his hairy tail. One of his fat, pointed ears is clearly visible on his pro-



Fig. 8 The engraved design on the Elvehjem mirror (cf. Fig. 2). Drawing by the author.



Fig. 9 Drawing of companion mirror in Berlin, from ES I, pl. 103 (W. Berlin: Antikenmuseum, Fr. 66).

file head (Fig. 3). The satyr wears only an animal skin whose forepaws are knotted around his neck. It billows out behind him to reveal its head, shown in dramatic foreshortening at his left shoulder, and its hindpaws and tail beside his left leg. <sup>14</sup> The satyr has short, straight hair (except on his tail), and a heavy brow-ridge and short, pug nose. Of the three figures, his is the only one whose musculature is articulated by rows of tiny dots. <sup>15</sup> This is especially evident on his back, right arm and thighs (Fig. 4).

The energetic satyr dances with a woman who occupies the center of the disc. Her body appears in frontal view with the head turned in profile toward the satyr. From the waist up she is nude but a long garment, gathered in folds at the waist, covers her hips and legs. Her hair is long and falls in wavy tresses. She appears to wear boots rather than sandals (Fig. 6) but the upper parts are hidden by her garment. 16 Both female figures are bedecked with elegant jewelry (Figs. 3, 5). The central woman has a large headband or diadem.17 She also wears a pendant earring, a heavy arm bracelet (on her right arm), a spiral bracelet (on her left wrist), and two necklaces. The upper necklace is a simple strand of beads. The lower necklace is an elaborate, pectoral arrangement of three large, heart-shaped pendants. Precisely this distinctive type of Etruscan necklace appears on other mirrors18 and terracottas.19

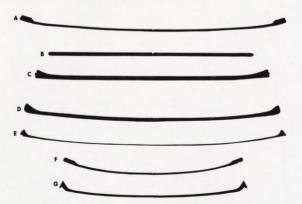


Fig. 7 Disc section of the Elvehjem mirror (A) compared to sections for other earlier (B-C), contemporary (D-E), and later (F-G) mirrors. Drawings by the author.

The third figure, at the extreme right, is a winged female (Fig. 5). Her position, a three-quarter frontal view with profile head turned to the right, complements that of the satyr. She wears tall boots and jewelry which is identical to that of the other female except for an armband of pendant bullae.<sup>20</sup> This woman's torso is muscular; her small breasts and hips only accentuate her androgyny. An unusual detail (Figs. 5, 6) is the use of stippling to indicate her (shaved?) pubic hair.<sup>21</sup> Her wings, to be discussed in more detail below, are the only certain attribute to determine this delightful figure's identity.

In addition to the three large figures engraved on the mirror there are several unusual flowers and three small animals. The flowers fill small voids between figures and thus give the mirror a complex, crowded appearance. There are two basic types: small, simple rosettes sometimes enclosed within a circle; large hybrids with undulating bases and central tubes. In the space between the satyr and dancing woman is a large lotus blossom (Fig. 4). Heraldic birds occupy the area below the feet of the dancers while a hooved quadruped, perhaps meant to be a deer, stands to the right of the winged woman (Fig. 6).<sup>22</sup> Finally, a symmetrical volute and floral motif decorates the extension area below the disc (Fig. 8).<sup>23</sup>

#### Interpretation of the Subject

With this brief description in mind, we may now ask what is the subject of the Elvehjem mirror. There are no convenient inscriptions to identify the figures and, therefore, we are forced to propose an interpretation on the basis of attributes and gestures. Two figures are obviously nonhuman. The satyr is clearly indicated as such by his pointed ears and tail; the animal skin he wears is also an attribute associated with Dionysos (Etruscan Fufluns) and his devotees.<sup>24</sup> The female dancer appears to be perfectly human and, I think, must be identified as a maenad or bacchant. These worshippers of the god of wine are often depicted in Greek and Etruscan art as revelling with satyrs.<sup>25</sup> A common (but not required)

attribute of a maenad is the thyrsus, a long staff tipped with something resembling either a pine cone or a giant artichoke (cf. Figs. 9, 11–12).

Scenes of Dionysiac revelry are frequent on Etruscan mirrors and painted pottery. These usually involve encounters between a single satyr and maenad (Figs. 11–12). That is what we have on the left side of the Elvehjem mirror. What makes this disc unusual is the incorporation of the third figure to the right. This is the second clearly nonhuman figure. Who is this winged woman and what is her relationship to the bacchic revelers?

A number of female figures on Etruscan mirrors have wings. They can sometimes be identified by inscriptions and often by attributes. The only other elements which might be considered attributes for the winged female on the Elvehjem mirror are her elegant jewelry, nudity, boots, and, possibly, the small accompanying quadruped. Although it is by no means certain, I believe that the most plausible identity for this figure is a Lasa. Probably akin to Greek nymphs, Etruscan Lasas are usually beautiful winged females who frequently accompany lovers or the goddess of love, Turan (Venus). They often carry a perfume flask (alabastron) and annoint romantic mortals with the help of a perfume applicator or dipstick.<sup>26</sup> These common attributes are not indicated on this mirror so the identification is not secure. However, Lasas are usually winged and frequently wear only boots and jewelry.27 A quadruped is associated with a nude, winged female on at least three Etruscan mirrors.28

Of course, even if one accepts the identification proposed here, one still must ask why a Lasa should be included in this particular kind of scene. As mentioned above, Lasas usually accompany lovers but they may also appear in more dangerous scenes where they protect innocent victims of violence.<sup>29</sup> On the Elvehjem mirror there is a potential for violence but it seems more likely that the Lasa is present (albeit distracted) thanks to the potential for bacchic romance. Figure 10 illustrates a related mirror. There are several details which are nearly identical on both this and the Elvehjem

mirror: the satyr's distinctive profile and ear; his peculiar tail; the (limited) use of stippling for musculature; the boots worn by the central figure; the paws of the satyr's animal skin, the depiction of female breasts and navels. But, of course, there are some critical differences in subject for both females have wings. Eduard Gerhard, the great nineteenth-century scholar and collector of Etruscan mirrors, once owned this example. He believed the central female was a Nike or victory figure and the other represented Telete, an obscure Greek personification of festivals and religious ceremonies, especially those connected with Dionysus or Demeter. It is impossible to be certain but they may instead both represent Lasas.

## Style, Date, and Provenance

A strikingly close parallel for the Elvehjem mirror is in the Antikenmuseum of West Berlin (Fig. 9).<sup>30</sup> This mirror was also formerly in the collection of Eduard Gerhard who published a drawing of it in the first volume of his *Etruskische Spiegel* in 1840. A quick comparison of Figures 8 and 9 will show that these two objects have almost identical scenes engraved upon them. The major differences are that the female on the right is no longer winged and now carries a thyrsus; heraldic seamonsters (a hippocamp and a sea dragon)<sup>31</sup> replace the heraldic birds at the base of the disc; a diminuative sphinx appears behind the satyr; there are minor differences in the positions and types of flowers shown in the background.

Both mirrors must have been produced in the same workshop and perhaps by the same artist. One could be a copy of the other, with some changes, or both could be variations on a lost prototype. Three-figure compositions are most popular on mirrors of the fourth and early third centuries B.C. However, unlike the majority of such mirrors, the Madison and Berlin examples show a more three-dimensional approach to the arrangement of figures. Instead of flat, frontal or profile views, the figures dance or stand in variants of



Fig. 10 Etruscan mirror with satyr and two winged females, present location unknown, ca. 300 B.C., from ES I, pl. 105.



Fig. 11 Etruscan mirror with dancing maenad and satyr, present location unknown, ca. 300–250 B.C., from ES IV, pl. 315, A.



Fig. 12 Etruscan superposed-red kylix tondo from Siena (necropolis near S. Marco), ca. 325–300 B.C. Siena, Museo Archeologico Etrusco. Drawing after S. Moscati, *Italia ricomparsa*. *Etrusca*, *Italica* (Milan, 1984), fig. 62.

three-quarter views imbuing the scene with a vivid dynamism.

Another feature deserves special attention: the peculiar juxtaposition of hands above the satvr's head. Etruscan artists often employ extravagant hand gestures, especially in dancing scenes.32 Here it is difficult to understand the precise anatomical relationship of one hand to another and of the hands to the arms of the two dancers. On the Berlin mirror (Fig. 9) the satyr's left arm is clearly indicated; it is omitted on the Madison mirror. Apparently the hand to the left above his head is meant to be his left hand with palm turned up. In the case of the dancing maenad on the Madison mirror, the engraver rendered fingernails on her left hand, thus indicating that it is held with the palm down (Fig. 3).33 Her right hand, above the satyr's head, must be held with the palm up, like his. The physical discomforts of such gestures did not prevent artists from incorporating them in dancing scenes or depictions of maenads rejecting the ungentlemanly advances of satyrs.

Dating Etruscan mirrors is not an exact science. Our only means, in the case of both the Elvehjem and Berlin mirrors, is style. The style of the mirror itself (excluding the engravings) suggests a date in

the fourth century, especially near the end of that century. Parallels for the circular disc with plain flat border,<sup>34</sup> for the undecorated extension of the obverse,<sup>35</sup> and for the shape of the extension and tang,<sup>36</sup> as well as for the disc section,<sup>37</sup> support this date.

Stylistic features for the engraved design of the reverse include: the three-dimensional quality of the standard three-figure composition;<sup>38</sup> the crowding of background space with complicated and fantastic plants;<sup>39</sup> the fine rendering of hair;<sup>40</sup> the use of stippling to articulate anatomy.<sup>41</sup> In addition, we may note the similarity of the large necklaces portrayed on the mirror with those on several recently-excavated terracottas.<sup>42</sup> All of these features again point to the last years of the fourth century B.C.

Assigning the mirror to a provenance is much more difficult. Neither the Elvehjem nor its closest parallel in Berlin has an archaeological context. In this case, a chemical analysis might be useful but, in fact, we are only at the beginning of our understanding of the relationship between provenance and alloy compositions. Much more research in this potentially valuable area will have to be done. <sup>43</sup> In the meantime, stylistic analysis may



Fig. 13 Etruscan red-figure kylix tondo of the Clusium Group, ca. 330–300 B.C. (Courtesy Museum of Fine Arts, Boston, H. L. Pierce Fund, 01.8123).

offer some hope in determining a provenance. Other mirrors with the stylistic features described above come from a variety of findspots but the majority appear to have been made at Chiusi. Some of the same features also occur, more frequently, on painted pottery more securely connected with the same area. Therefore, I would suggest that both the Elvehjem and Berlin mirrors were made ca. 300 B.C. in a bronze workshop possibly in the Chiusi area.

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Fig. 14 Praenestine engraved bronze cista. Detail of satyr and woman, ca. 325–300 B.C. (Courtesy Morgan Library, New York, inv. no. BL-64).



Fig. 15 Etruscan mirror with a Lasa and two other figures, probably from Sarteano or Chiusi, ca. 300 B.C., 17 cm. Dia. (Courtesy Museum of Fine Arts, Boston, 96.715).

#### NOTES

#### Abbreviations

CSE = Corpus Speculorum Etruscorum (see also note 7 below).

EAA = Enciclopedia dell'Arte Antica.

ES = Eduard Gerhard, A. Klügmann and G. Körte, Etruskische Spiegel, 5 Vols. (Berlin, 1840–1867, 1897).

- 1. Elvehjem Museum of Art, University of Wisconsin–Madison, inv. no. 1986.24, Earl O. Vits Endowment Fund and Members of the Elvehjem Museum of Art Fund purchase. Diameter, 17.2 cm.; Height 25.8 cm.; Width of extension, 2.9 cm.; Height of tang, 5.3 cm.; Weight 336.6 grams. I am grateful to Russell Panczenko, Director, for his kind invitation to publish this object.
- 2. Other published works of Etruscan art in the Elvehjem Museum of Art: inv. no. 1978.34 = M. Del Chiaro, "An Early Etruscan Red Impasto Vase" in *Bulletin of the Elvehjem Museum of Art* (1981–83), 29–31.
- 3. See P. T. Craddock, "The Metallurgy and Composition of Etruscan Bronze" in *Studi Etruschi* 52 (1984): 211–38; P. Gregory Warden, "The Colline Metallifere: Prolegomena to the Study of Mineral Exploitation in Central Italy" in *Crossroads of the Mediterranean* (Louvain, 1984), 349–64.
- 4. C. Lilyquist, Ancient Egyptian Mirrors from the Earliest Times through the Middle Kingdom = Münchner Aegyptologische Studien 27 (1979): 49–56, 100–101.
- 5. Figure 7A represents the Elvehjem mirror's section. The other sections illustrated are: B, Minneapolis Institute of Arts no. 57.14 (500–460 B.C.); C, Cleveland Museum of Art no. 52.259 (470–460 B.C.); D, University of Missouri Museum of Art and Archaeology no. 80.191 (310–290 B.C.); E, Wabash College Collection no. 94 (300–275 B.C.); F, Rockford College Collection no. 125 (300–250 B.C.); G, University of Michigan Kelsey Museum no. 77.3.3 (240–200 B.C.). For detailed publication of mirrors B-G, see R. De Puma, CSE U.S.A. 1: Midwestern Collections. For other collections of section drawings, see the works cited in note 7 below.
- 6. Inv. no. 63.18. See S. Weinberg, "Etruscan Bone Mirror Handles" in *Muse* (Annual of the Museum of Art and Archaeology, University of Missouri) 9 (1975): 25–33; figs. 1–3 and cover; *CSE* U.S.A. 1, no. 17, with numerous detail photographs and sketch indicating vestiges of paint and gilding.

- 7. For recent bibliographies of Etruscan mirrors, see D. Rebuffat Emmanuel, *Le miroir étrusque d'après la Collection du Cabinet des Médailles* (Rome, 1973), 337–42 and N. de Grummond, editor, *A Guide to Etruscan Mirrors* (Tallahassee, 1982), 187–96. The following fascicules of the ongoing *CSE* series have appeared: H. Salskov Roberts, *CSE* Denmark 1 (Odense, 1981); G. Sassatelli, *CSE* Italia 1, Bologna, Museo Civico I-II (Rome, 1981); B. van der Meer, *CSE* Netherlands 1 (Leiden, 1983); R. De Puma, *CSE* U.S.A. 1: Midwestern Collections (Ames, 1987).
- 8. The process was explored first by Georg Matthies in his monograph *Die pränestinischen Spiegel* (Strassburg, 1912) and refined by Richard Adam in *Recherches sur les miroirs prénestins* (Paris, 1980). See also, R. De Puma, "A Fourth Century Praenestine Mirror with Telephos and Orestes" in *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 87 (1980): 1–28; idem, "Engraved Etruscan Mirrors: Questions of Authenticity" in *Atti del Secondo Congresso Internazionale Etrusco* (Florence, 1987).
- 9. U. Fischer-Graf, *Spiegelwerkstätten in Vulci* (Berlin, 1980) and the reviews by R. De Puma in *American Journal of Archeology* 86 (1982): 146–47 and R. Lambrechts in *L'Antiquité Classique* 53 (1984): 556–58.
- 10. See A. J. Pfiffig, *Religio Etrusca* (Graz, 1975) and R. De Puma, "Greek Gods and Heroes on Etruscan Mirrors" in N. de Grummond (note 7 above), 89–100 with additional bibliography.
- 11. Frequently, there is subsidiary floral ornament engraved on the obverse extension and occasionally this decoration may frame the reflecting surface.
- 12. Various theories concerning the function of the central depression are summarized by Patrick Rowe in N. de Grummond (note 7 above), 50–51.
- 13. See notes 34-37 below.
- 14. Cf. Fischer-Graf (note 9 above), 40-41, pl. 9 (= New York 20.211).
- 15. Cf. R. Lambrechts, Les miroirs étrusques et prénestins des Musées Royaux d'Art et d'Histoire à Bruxelles (Brussels, 1978), no. 8, 59; no. 20 (to indicate hair); no. 30. See also ES I, pls. 69, 74; ES V, pl. 104, 1; CSE Bologna I, no. 12. It is much more common for stippling to be used to indicate background shading and for rows of tiny, parallel, diagonal strokes to render musculature: e.g., ES II, pl. 229 (= Berlin Fr. 35); ES V, pl. 1 (= Hamburg 1955.69); pl. 88, 2 (= Florence 615); pl. 127 (= London 633).
- 16. The garment is wrapped about the waist in an unusual manner. On another mirror (Fig. 11) a satyr wears his garment in similar fashion while he dances with a maenad. This feature also occurs on bronze statuettes: G. Q. Giglioli, *L'arte etrusca* (Milan, 1935), pl. CCXI, 1; O. Brendel, *Etruscan Art* (Harmondsworth, 1978), fig. 254.

- 17. Cf. ES V, pl. 107 (= New York 97.22.16).
- 18. This variety of necklace may be worn by both males and females. A few examples on mirrors: *ES* I, pls. 62, 74, 169 (= London 628, image reversed); *ES* II, pl. 212 (= Berlin 3295) and *CSE* U.S.A. 1, no. 4, where the necklace is combined with a strand of beads as on the Elvehjem mirror; pl. 213 (= London 626); *ES* IV, pl. 299 (= London 630); *ES* V, pl. 17 (= Brussells R 1296); pl. 22 (= Paris, Dutuit Coll.); pl. 49 (Dresden); pl. 78 (Perugia 1383).
- 19. Votive terracottas from Lavinium dating to the fifth and late fourth centuries: *Enea nel Lazio, archeologia e mito* (Rome, 1981), 225–47. For excellent color illustrations, see S. Moscati, *Italia ricomparsa. Etrusca, Italica* (Milan, 1984) no. 162, p. 131; no. 164, p. 133.
- 20. Cf. ES IV, pl. 319 (= London 634), worn by women; ES II, pl. 229 (= Berlin Fr. 35), worn by men. For a recent summary, see P. G. Warden, "Bullae, Roman Custom and Italic Tradition" in *Opuscula Romana* 14 (1982): 69–75.
- 21. Pubic hair is almost never indicated on the female figures engraved on Etruscan mirrors. This rare feature is paralleled by only one other example known to me: Paris, Cabinet des Médailles, no. 1337. This mirror, which depicts a seated satyr grasping a nude, winged female about the waist, is illustrated in Rebuffat Emmanuel (note 7 above) on pl. 55. Comparison of the photograph with the Gerhard engraving of the same mirror (ES IV, pl. 316) shows that the pubic hair is irregularly stippled, like that on the Elvehjem mirror, not stippled in neat rows as indicated in Gerhard's illustration. Cf. ES II, pl. 240 (= Vatican 12687) for a male nude with similar pubic hair. See also ES I, pl. 70 (= Copenhagen ABa 266) where the satyr's pubic hair is stippled. This is visible in the recent photograph of the mirror in CSE Denmark 1, fig. 3b but not indicated in the drawings of the same mirror (figs. 3a and 3c).
- 22. For similar heraldic birds, see *ES* II, pl. 213 (= London 626); *ES* V, pl. 121; *CSE* Bologna I, pl. 39a. For the quadruped, see note 28 below.
- 23. This is a relatively common devise, although a precise parallel has not been located. Cf. ES V, pl. 1 (= Hamburg 1955.69); CSE Netherlands, pls. 18c, 25c, 26c; CSE Bologna I, pl. 36c; Lambrechts (note 15 above), no. 13 offers a possible prototype for the design.
- 24. Cf. S. Haynes, Etruscan Bronzes (London, 1985), nos. 171–72.
- 25. There are hundreds of examples. See F. Brommer, Satyroi (Würzburg, 1937); P. E. Arias, s.v. "Satiri e sileni" in EAA VII, 67–73; E. Simon, s.v. "Menadi" in EAA IV, 1002–13. For discussion of engraved cistae with Dionysiac scenes, see G. Foerst, Die Gravierungen der pränestinischen Cisten (Rome, 1978), 138–40. For mirrors, see Rebuffat Emmanuel (note 7 above), 538–40 and Ilse Mayer-Prokop, Die Gravierten etruskischen Griffspiegel archaischen Stils (Heidelberg, 1967), 83–86.

- 26. A. Rallo, *Lasa, iconografia e esegesi* (Florence, 1974); S. De Marinis, s.v. "Lasa" in *EAA* IV, 488–89; Pfiffig (note 10 above), 273–85. For a recent examination of the iconography, see R. De Puma, "An Etruscan Lasa Mirror" in *Muse* 19 (1985): 44–55.
- 27. There are many examples: Rallo (note 26 above), pls. III (= Hamburg 1955.69); XVII, 1 (= Toronto 919.26.30); XXVI (= Paris, Cabinet des Médailles 1287); XXXIV, 1; XXXVI, 3; XXXVII, 1-2; XXXVIII, 1; XXXIX, 1; XL, 2; XLI, 1; XLII, 1.
- 28. ES II, pl. 181 (= Paris, Cabinet des Médailles 1287); ES V, pl. 29, 2 (= Toronto 919.26.3); ES V, pl. 121 (= Florence). The example in Paris shows a creature with the same peculiar appearance as that on the Elvehjem mirror (Fig. 6). The animal accompanies a winged female labeled Mean, which is probably the name of a specific Lasa. The name occurs on nine other mirrors; for more on this character see Pfiffig (note 10 above), 282. The Toronto example shows a normal deer. The mirror in Florence also depicts a deer, albeit a stylized one. Here the nude, winged female it accompanies is labeled Zinthrepus, a name otherwise unknown (see Pfiffig, 283-84). A similar figure with deer is engraved on a Praenestine cista in Berlin: G. Bordenache Battaglia, Le ciste prenestine, (Rome, 1979), pl. LXVII, 6f. See also ES I, pl. 93, 3 (= Berlin Fr. 61); ES IV, pls. 383, 389 (= London 623, where the winged female is clothed and carries an alabastron); CSE U.S.A. 1, no. 20.
- 29. See R. De Puma, "Greek Myths on Three Etruscan Mirrors in Cleveland" in *Bulletin of the Cleveland Museum of Art* 70, 7 (1983), especially 300–301, fig. 25.
- 30. Inv. no. Fr. 66. *ES* I, pl. 103 and III 104. There are several other mirrors which may be considered close replicas of one another: a) Lambrechts (note 15 above), no. 10 (= Brussels R 1260) and *CSE* Bologna I, no. 10 (= Inv. 743); b) Fischer-Graf (note 9 above), pl. 21, 1 (= New York 90.221.17) and pl. 21, 2 (= Paris, Louvre R63). There is also a unique occurrence of twin engraved cistae: Bordenache Battaglia (note 28 above), nos. 50–51, 158–62. Despite numerous similarities in the composition and decorative borders, these were not engraved by the same hand.
- 31. Cf. ES II, pl. 215. These are frequently juxtaposed on the lids of engraved cistae produced in the fourth century B.C. See Foerst (note 25 above), 65–66; K. Shepard, *The Fishtailed Monster in Greek and Etruscan Art* (New York, 1940).
- 32. So-called "Etruscan Dancer-hands" appear frequently. Mirrors: ES I, pl. 100, 2–3; Lambrechts (note 15 above), no. 20; CSE Denmark 1, no. 2; ES IV, pl. 415, 1 (= Berlin Fr. 20). Cistae: Bordenache Battaglia (note 28 above), pl. CXC, 45g. Bronzes: Haynes (note 24 above), no. 56. Vases: J.D. Beazley, Etruscan Vase Painting (Oxford, 1947), 114; M. Harari, Il "Gruppo Clusium" nella ceramografia etrusca (Rome, 1980), pls. VII-IX, LXV. Painting: S. Steingräber, Catalogo ragionato della pittura etrusca (Milan, 1984), pls. 23, 25–26, 69, 97–98, 100, 170–71.

- 33. This seems to be true for the Berlin mirror as well, although fingernails are not indicated for any of the six hands shown.
- 34. Rebuffat Emmanuel (note 7 above), pl. 8. An excellent parallel for the shape, size, and style is Boston Museum of Fine Arts no. 96.715 (see M. Comstock and C. Vermeule, *Greek, Etruscan, and Roman Bronzes* [Boston, 1971], no. 379, pp. 263–64). Here the flat border is engraved. The mirror has no archaeological context but came from the Fanello Fanelli Collection at Sarteano, a town near Chiusi. It is likely to have been recovered from a tomb in this area. This is significant in view of the possible origin of the Elvehjem mirror suggested in this article.
- 35. *CSE* Netherlands, pl. 22c; *CSE* Denmark 1, nos. 7, 12, 23; Rebuffat Emmanuel (note 7 above), pls. 16, 22, 37, 46 and 55.
- 36. Rebuffat Emmanuel, pls. 12, 13, 16 and 37.
- 37. Rebuffat Emmanuel, pls. 8 and 99, no. 1290.
- 38. For basic compositional prototypes, see *ES* I, pl. 75 (= Vatican 12249); *ES* V, pl. 63, 2. For the satyr's pose, cf. *ES* I, pl. 93, 2 (= Villa Giulia 24897).
- 39. Cf. ES V, pl. 132; CSE Bologna I, pl. 13a. There are also numerous fourth century B.C. vases with related plants: Harari (note 32 above), especially pls. XLIV-V, LXIX, LXXIV.
- 40. CSE U.S.A. 1, no. 14; Bordenache Battaglia (note 28 above), nos. 4, 5, 17, 22, 45 and 46.
- 41. See note 15 above. For the pose and the distinctive anatomy, especially the treatment of the breasts, compare a fragmentary vase of the Tondo Group: *San Martino ai Colli. Un centro rurale etrusco in Val d'Elsa* (Rome, 1984), no. 45, p. 66.
- 42. See note 19 above.
- 43. See the articles by Craddock (note 3) and De Puma, 1987 (note 8).

To James Watrous, Friend and Mentor

The extant paintings by the talented artists of the Madrid School in the seventeenth century are a pitifully small portion of their actual production, which was prolific. Inadequate or non-existent inventories and a paucity of eighteenth- and nineteenth-century literature have effectively excised hundreds of paintings when three hundred years of neglect, civil wars, and appropriation failed to destroy them. One particularly strong preservation effort, however, was initiated in the nineteenth century when Great Britain's collectors formed a rich national storehouse of Spanish painting. The Grand Tour, the influential writings of William Stirling-Maxwell and others, the Duke of Wellington's Spanish pictures at Apsley House, and a fondness for the Baroque were reflected in the acquisition of paintings by Spain's painters, especially from the seventeenth century. In recent years, research and scholarship have been directed toward the lesser known masters of Spain, particularly those of the so-called Golden Age.1 It is heartening when two major works from this rich century, Francisco Camilo's Adoration of the Shepherds (Fig. 1)2 and Mateo Cerezo's St. Francis Receiving the Stigmata (Fig. 2)3 emerge from oblivion into public view.

Francisco Camilo (ca. 1615-1671) worked in Madrid, but also executed commissions in Toledo, Alcalá de Henares, Salamanca, and Segovia. He has been little studied except in an article by Diego Angulo Iñiguez, 4 which recounts the known facts about his life and lists his paintings, many of them now lost. Camilo was a pupil of Pedro de las Cuevas, an artist of no great stature. He obtained important commissions (notably one from the Jesuits in Madrid when only eighteen years of age) throughout his life. There are few of Camilo's known works dated prior to 1650, and the only other picture in addition to the Elvehjem Museum's work that is dated 1649 is St. James Overcoming the Moors in the Cathedral at Ciudad Rodrigo, which once formed part of a larger retablo. While Camilo painted the theme of the Holy Family many times, including his monumental Adoration of the Kings at Getafe, the painting in Wisconsin is



Fig. 1 Francisco Camilo, *Adoration of the Shepherds*, 1649, oil on canvas, 173.0×122.0 cm., Gift of Charles R. Crane, 13.1.30.

his sole rendering of the *Adoration of the Shepherds* that has been discovered.

King Louis-Philippe of France presumably acquired the Camilo when the majority of his Spanish paintings came into his magnificent collection in 1835–1837 through astute purchases made by Baron Taylor, his agent, at the time when Spain's liberal constitution expropriated ecclesiastical property and disposed of many art treasures. Many of the paintings that left Spain in great numbers were destined for British collections, and several hundred were acquired by Louis-Philippe for his Galérie Espagnole in the east wing of the Louvre, where four hundred and twelve paintings were first shown to the public in January 1838,



Fig. 2 Mateo Cerezo, *St. Francis Receiving the Stigmata*, 1663, oil on canvas, 205.0×123.0 cm., Class of 1945 Gift Fund purchase, 71.4.

including the Elvehjem Museum's Camilo.<sup>5</sup> The Spanish collection followed the King into exile to England after his abdication in 1848. The King died there, 26 August 1850, and three years later, several days of auction sales disposed of his art collection. The Camilo passed to "Mr. Chaplin," who may have been an agent for the next owner, James Russel of Falkirk, Scotland, who owned the picture by at least August 1853.<sup>6</sup> In 1909, Camilo's *Adoration* passed from the Russel family, and by 1913 it was donated to the University of Wisconsin.<sup>7</sup>

Camilo's style, quite akin to that of Murillo and Valdés Leal, although there was no known contact with these painters, is dark, tenebristic, and clearly Caravaggesque. His advanced Baroque interpretation was heightened in the Wisconsin painting by his use of the candlelit scene and the heavenly burst of light where angels bear a banderole praising the birth. The strongest light from the candle held by Joseph falls on the Virgin, Christ Child, and two angels nestled at her elbow. To the right, three shepherds and two women, one old and one young crowd in to fill the picture plane. Coarse canvas peculiar to Spanish painting was used in this and other pictures by Camilo. The soft, slightly blurred figures, the strong lightdark contrasts, and the hushed atmosphere suggested in the Adoration of the Shepherds characterize the gentle art of Francisco Camilo, a Madrid painter rarely seen outside of Spain and represented in American museums only by this example and St. Louis of France (Fig. 3) in the Ringling Museum, Sarasota, Florida, and The Infant Jesus as Victor Over Sin and Death in the Museo de Arte, Ponce, Puerto Rico.

While the exodus from Spain of the Elvehjem Museum's Camilo is documented, the appearance of the Mateo Cerezo in an English collection became known only in 1966 when it was lent by its owner (who had acquired it at an auction in Bristol sometime before this date for five shillings!) to the City Art Gallery, Bristol.<sup>8</sup> Cerezo's St. Francis Receiving the Stigmata (Fig. 2) was purchased at auction in London by the Elvehjem Museum of Art in 1971.<sup>9</sup>

Cerezo (1626–1666) was born in Burgos, the son of a painter of the same name, who gave him his first lessons. About 1641, he entered the Madrid studio of Juan Carreño de Miranda, and in that city he became familiar with the royal collection. After five years, Cerezo was established independently. Palomino extolled the color of his early paintings, which showed Carreño's influence, and by 1656, Cerezo travelled to Burgos and Valladolid where he produced a number of works, including the *retablo* in the Convent of Jesus and Mary. Returning from Valladolid to Madrid in 1659, his works evidenced renewed interest in expressive color. Between 1660–1666 the paintings of Titian

and Van Dyck, which he knew from the royal collection, had an obvious effect on his style. During these last six years of his life, rich coloring, vigorous brushwork, rather thinly applied paint, and the soft contouring of his figures characterize his paintings. Cerezo was recorded as a painter of *bodegones*, or still-lifes, but none exist today. He died 29 June 1666 and was buried in the Church of San Millán, Madrid.

Cerezo is often grouped with Escalante, Cabezalero, Antolínez, and Claudio Coello, the significant painters that ended the School of Madrid. Like Camilo, Cerezo was recorded in Palomino's and Ceán Bermúdez's accounts, 10 but it remained for Elías Tormo to initiate a careful study of this artist (although his scholarly efforts were never concluded) and for José Buendía to provide further information and illustrations. 11 The appeal of certain subjects led to numerous repetitions of the Mystical Marriage of St. Catherine, the Penitent Magdalene, the Immaculate Conception, and St. Francis Receiving the Stigmata. Cerezo's first painting of St. Francis appears to have been that done for the Cathedral at Burgos in 1657, for which he was paid 500 reales. Nine examples with the St. Francis theme, excluding the Elvehjem Museum painting, have been listed in various accounts, and it is not known, of course, how many may have gone unnoticed and unrecorded.12 Unfortunately, the Elvehjem Museum's painting cannot be identified with any of these known versions. Signed and dated works, as Tormo suggested, may denote Cerezo's finished paintings and those he considered the finest. 13 Another painting dated 1663 and nearly identical in size is Cerezo's St. Augustine (Fig. 4), 14 Museo del Prado. The subject (a vision appearing to a saintly monk), size, signature, and date (even placement on the canvases) tempt one to consider the paintings as part of a series or now dismembered retablo. The Cerezo at the University of Wisconsin, painted in 1663, closely follows the account of St. Francis of Assisi who received the wounds of the Crucifixion during a vision. The subject was popular in the seventeenth century, especially in churches dedicated to this thirteenthcentury Saint or in monasteries staffed by Franciscans.



Fig. 3 Francisco Camilo, *St. Louis of France*, 1651, oil on canvas, 102.2×70.5 cm., John and Mable Ringling Museum of Art, Sarasota, Florida.

Of the several versions of St. Francis by Cerezo, the one in the Museo Lázaro Galdiano, Madrid (dated by Buendía, ca. 1661), is unusual in its iconography, with the cherry tree on which the Virgin sits perhaps referring to the artist's name which translates "cherry tree." The Elvehjem Museum's painting is charged with emotion, the dramatic experience of St. Francis emphasized by Cerezo's blasted, desolate landscape. The stigmatization caused by the winged seraph closely follows contemporary accounts of St. Francis' ordeal. Although Tormo suggests that Van Dyck's influence on Cerezo was negligible, this painting parallels the Flemish master's style and technique.



Fig. 4 Mateo Cerezo, *St. Augustine*, 1663, oil on canvas, 208.3×125.8 cm., Museo del Prado, Madrid.

Indeed, attributions between Cerezo and Van Dyck often have been confused in museum collections, most notably with a *St. Jerome in Penitence*, Museo del Prado, where that painting was attributed to Cerezo prior to 1872 and is now considered to be by Van Dyck.<sup>15</sup>

In competition with Velázquez, Murillo, and Zurbarán in seventeenth-century Spain, Cerezo, Camilo, and others of the Madrid School were overshadowed by the genius of the greater figures. Public and scholars alike have neglected the lesser talented painters. Currently, however, scholarship is focused on a number of Spanish artists whose works are rarely encountered in museums outside of Spain. A rare opportunity is provided at the Elvehjem Museum of Art to recognize the great depth and rich expression of the Madrid School as illustrated by the two important works by Francisco Camilo and Mateo Cerezo.

Millard F. Rogers, Jr.
Director
Cincinnati Art Museum

## NOTES

- 1. See Edward J. Sullivan and Nina A. Mallory, *Painting in Spain 1650–1700 from North American Collections* (Princeton University, 1982). This reference also served as the catalogue for an exhibition held at The Art Museum, Princeton University, and the Detroit Institute of Arts, April 18–September 19, 1982. See also articles of Diego Angula Iñiguez, J. H. Elliott, Jonathan Brown, Alfonso Pérez Sánchez, and Jesús Urrea Fernández listed in the catalogue's bibliography.
- 2. Oil on canvas,  $173.0 \times 122.0$  cm., signed and dated: F<sup>co</sup> CAML<sup>o</sup> [monogram] F<sup>A</sup> A<sup>o</sup> 1649, Gift of Charles R. Crane (13.1.30).
- 3. Oil on canvas,  $205.0 \times 123.0$  cm., signed and dated, lower left: Matheo Zerefo/1663, Gift of the Class of 1945, University of Wisconsin (71.4).
- 4. D. Angulo Iñiguez, "Francisco Camilo," Archivo Español de Arte, xxxii, no. 126 (1959): 89-108.
- 5. Notice des Tableaux de la Galérie Espagnole exposé dans les salles du Musée Royal Louvre (Paris, 1838), no. 9, 8. There is no earlier record known to the author than this reference. For a recent discussion of the Galérie Espagnole see: Jeanine Baticle and Christina Marinas, La Galérie Espagnole de Louis-Philippe au Louvre 1838–1848 (Paris, 1981).
- 6. Christie's, London, 13 May 1853, lot 218, sold for £111-0-6 to Chaplin. The stretcher of the painting is inscribed in pencil: Property of James Russell [sic]-Banker-Falkirk / Purchased at the sale of King Lewis Philip [sic] of France / James Walker, Liner, Edinburgh. 26 August 1853.
- 7. Christie's, London, 16 July 1909, lot 66, sold for eighteen guineas to Buck. The painting was subsequently owned by Professor Paul S. Reinsch of the University of Wisconsin, at least by 1912, who sold it to Charles R. Crane of Chicago, the donor. Camilo's style was unknown to the painting's owner, Professor Paul Reinsch, in the early twentieth century, and he misread the signature and date, attributing the work to the Italian Pier Francesco Mola. A Spanish attribution was first suggested by the distinguished art historian and then chairman of the Department of Art History of the University of Wisconsin–Madison, Oskar Hagen. Professor Wolfgang Stechow apparently was the first to ascribe it specifically to Camilo.
- 8. Letter, Arnold Wilson, Director, City Art Gallery, Bristol, to the author, 8 March 1972. The painting was owned by Mr. W. J. Hales, Bristol, ca. 1959–1971.

- 9. Sotheby's, London, 24 February 1971, lot 74, purchased on behalf of the Elvehjem Museum of Art (then Elvehjem Art Center) by the author, then Director.
- 10. A. Palomino de Castro y Velasco, El museo pictórico y escala óptica . . . , III (Madrid, 1796, first edition, 1724), 566-68; J. A. Ceán Bermúdez, Diccionario histórico de los más ilustres professores de las bellas artes en España, I (Madrid, 1800), 311-15.
- 11. Elías Tormo, "Mateo Cerezo," *Archivo Español de Arte*, iii (1927): 113–28, 245–74; J. R. Buendía, "Mateo Cerezo en su tercer centenario," *Goya*, lxxi (March–April 1966) 278–89. Buendía's article was the first to publish and illustrate the Elvehjem Museum's Cerezo, 286, 289.
- 12. The versions of the St. Francis theme, their locations when mentioned by the authors, and the authors noting them are: (1) St. Francis Adoring the Virgin Seated in a Cherry Tree, Museo Lázaro Galdiano, Madrid (executed for the Convent of Franciscans, Valladolid); Palomino, Ceán Bermúdez, Buendía; (2) St. Francis Receiving the Stigmata, Hospital de la Orden Tercera, Madrid (executed for Cathedral, Burgos); Ceán Bermúdez, Buendía; (3) St. Francis, Carmelitas Descalzas, Madrid; Céan Bermúdez, Montesa (list by Marques de Montesa in Sociedad Española de Amigos de Arte, Madrid, Exposiciones Franciscans, May-June 1927, 106); (4) St. Francis Kneeling Before the Virgin, Palacio de Miraflores, Madrid; Montesa; (5) St. Francis Receiving the Stigmata (now destroyed according to Buendía), Chapter Room, Cathedral, Valencia; Montesa, Buendía; (6) St. Francis, Sacristy, Cathedral, Burgos; Céan Bermúdez, Montesa; (7) St. Francis Kneeling Before the Virgin, Convent of Franciscans, Valladolid; Montesa; (8) St. Francis Receiving the Stigmata, Convent of Jesús y María, Valladolid; Palomino, Céan Bermúdez, Montesa; (9) St. Francis Adoring the Cross, W. Posner Collection, London.
- 13. Tormo, 245.
- 14. Museo del Prado, *Catálogo de las pinturas* (Madrid, 1963), no. 2244, 138–39. The measurements ( $203.0 \times 126.0$  cm.) are close to those of the Elvehjem Museum's painting ( $205.0 \times 123.0$  cm.).
- 15. Ibid., no. 1473, 181-82.

In 1985–86 the Elvehjem celebrated its fifteenth anniversary. In a relatively short but remarkably rich period, the Museum's collections increased dramatically from over 1,800 objects to 13,400; the exhibition program was expanded to an average of at least fifteen special exhibitions each year; annual attendance reached 102,000 visitors, and the Museum is now providing educational tours and programs for nearly 12,000 adults and public school children. To mark this anniversary and celebrate the Elvehjem's achievements, a special reception was given on November 23, 1985.

Since 1985–86 was also my first full year as Director of the Elvehjem, it was a year for introspective reassessment and reorganization. I found the year both personally exhilarating and professionally stimulating thanks in large measure to the dedication of the staff, the moral and financial support and astute guidance of the Elvehjem Council, and to the many individuals, corporate donors, donors of works of art and enthusiastic volunteers. Thanks are also due to Chancellor Irving Shain and Dean E. David Cronon for their understanding and ongoing commitment to the Elvehjem and to the many members of the University faculty and administration who shared their expertise.

When the Elvehjem opened in 1970, 20% of the 1,800 objects then included in the permanent collection were placed on view at any one time in the galleries. This meant that the remaining 80% of the permanent collection, numbering approximately 1,440 works of art, was in storage. By 1985-86, however, the dramatic rate of expansion of the permanent collection had produced some equally dramatic side-effects. The Elvehjem now displays twice as many objects as in 1970; but storage has to accommodate nearly 12,750 works of art, an increase of over 800%. This, combined with a conservatively estimated projected growth rate of 250-500 objects per year, meant that the already crowded storage areas would be completely full within two to three years, at which point the Elvehjem would have no choice but to stop acquiring art. In response to this precarious situation, objects on loan to the Museum but no longer displayed were and are being returned to their owners; print storage was extended into the print

study room where additional secure wall cabinetry was installed; and finally, painting and sculpture storage areas on the first floor, with the help of funding from the College of Letters and Science, were reorganized and expanded. The latter step entailed taking over two areas previously used as general purpose storage and work space, converting them into high-security art storage rooms, one for furniture and one for sculpture. This relieved the severe space pressures in the painting storage area. Special cabinetry was also installed in painting storage for small decorative art objects. While this reorganization of the lower floor area has the negative effect of depriving the staff of muchneeded general purpose space, it responds to our most immediate priorities, to ensure the safety and security of the collections and to make them more readily accessible to the staff, to scholars and to students.

Another important alteration in the Elvehjem's physical facility was the remodeling of Brittingham Gallery IV. This completed the 1984-85 plan to remodel the three galleries specifically designated for changing exhibitions. In keeping with the earlier renovations in the Malcolm C. Whyte Gallery and the Mayer Gallery, the stained and inflexible carpeting was removed from the walls of Brittingham Gallery IV and replaced with a smooth drywall surface. This new wall treatment, combined with the extended track lighting capabilities, makes these galleries the most flexible exhibition spaces in the Museum. To further enhance display capabilities, track lighting was installed on the fourth floor balcony ringing Paige Court. This addition makes possible the use of spot lighting techniques either on the balcony or in Paige Court below, an area where works of art were previously difficult to see properly.

On a more mundane level but one important to our public image and security, public lockers were installed in several locations adjacent to Paige Court. Coats and bags, which for security reasons cannot be carried up into the galleries, now have a safer and less unsightly place for storage than on the floor of Paige Court.

Another result of the self-assessment process, was a modification in the Museum's administrative structure. The most important of the adminis-



Fifteenth-anniversary festivities in Paige Court.

trative changes relates to financial management, analysis and planning. A new chart of accounts which accurately reflects the Museum's specific activities was developed; a new museum position, Account Specialist I, was created and filled; a comprehensive procedure for budgeting and another for long-term financial planning were instituted. In the past, the Elvehjem's financial procedures mimicked those of academic departments and responded primarily to the reporting and accounting needs of the University and the UW Foundation. Although the Elvehjem is an integral part of the College of Letters and Science, it is distinctly a "museum." The new system and procedures, while continuing to satisfy the needs of the parent institution, give the Elvehjem the means to compare its own financial profile to those of other museums.

Museum scholarship and publications were not neglected in 1985–86. The *Bulletin* was a major concern. To further encourage research on the permanent collection, the Elvehjem sought recognition of articles published in the *Bulletin* by the major bibliographical sources. Starting with last year's issue, all articles published in this Elvehjem journal will be indexed in RILA (*Repertoire international de la litterature de l'art*). Furthermore, a concerted effort was made to identify scholars with expertise on objects in the permanent collection and to encourage them to submit their research for publication in this and the next several issues of the *Bulletin*.

The Artwork of the Month program was successfully launched on July 1, 1985. Each month, this program, which has proven to be exceedingly popular, features a work of art never before seen in

Paige Court. Works selected for the program are either outstanding works of art recently acquired by the Museum, or objects borrowed for the occasion from collectors, dealers, or other museums. This program, with its extended labels and special promotion, is intended not only to introduce exciting acquisitions such as John DeAndrea's *Untitled Bronze #1*, Sandro Chia's *Boots Pride* or the Japanese scroll *Two Mynah Birds in a Blooming Pear Tree*, by Yūkokū, but also to give Elvehjem visitors an insight into the Museum's collecting goals.

Another purpose of the Artwork of the Month program is to feature individual works of art which University visitors would not normally have the opportunity to see. Many such works, known and available to the Museum's curatorial staff, are either tucked away in private hands or housed in distant institutions. Loans are difficult to secure unless for a specific purpose and a clearly defined period of time. The existence of such parameters made it possible for the Elvehjem to borrow Francisco Zurbarán's The Virgin with St. Anne and St. Joachim. This beautiful seventeenth-century painting was not only of interest to the public but coincidentally it related to a course in Spanish Baroque being taught by a visiting professor in the Department of Art History.

#### COLLECTIONS

According to Curator Carlton Overland, this was another banner year for the permanent collection, with over 250 objects in a diversity of collecting areas having been acquired through gift or purchase. Beginning with the oldest collection of ancient Egyptian, Etruscan, Greek and Roman art, the Museum received six Greek vases and an Egyptian bronze statuette of The Goddess Isis Suckling Her Son Horus as gifts from Mr. and Mrs. Arthur J. Frank. The vases include a Red-figure Lekythos by the Oreithyia Painter depicting Artemis and a deer; a Red-figure Kylix by the Akestorides Painter showing youths conversing; a Black-figure Siana Cup by the Griffin-Bird Painter; a Red-figure Kalpis by the Pisticci Painter; a Black-figure Neck Amphora of the "Tyrrhenian" Group by the Goltyr Painter decorated with bands of animals and birds;



 $\it Red-figure\ Lekythos$  by the Oreithyia Painter, Gift of Mr. and Mrs. Arthur J. Frank.



Black-figure Eye Cup (Greek, Attica), Gift of Mr. and Mrs. Arthur J. Frank.

and a Black-figure Eye Cup, all of which date from the sixth or early fifth centuries, B.C. While all of these vases have been on display in the galleries in past years, this generous donation by Mr. and Mrs. Frank represents a symbolic turning point for the Ancient Collection. For many years identified as one of our most important holdings both in terms of quality and educational value, this collection has been, in point of fact, a "core" collection heavily augmented by long-term loans; now, it can properly be perceived as a "permanent" collection supplemented by a few loans, thus assuring the availability of these objects to future generations of visitors. Further enrichment of the Ancient Collection was made through the purchase of an Etruscan bronze mirror (ca. 300 B.C.), decorated on the verso with a Dionysiac scene. The incised drawing on the mirror provides an interesting parallel to Greek vase-painting, and being the first object of its type in the collection, this mirror brings a new dimension to the Elvehjem's holdings.

In the area of Asian art, five more Indian miniature paintings from the Earnest C. and Jane Werner Watson collection were donated by Mrs. Watson, as part of a long-term program to transfer that entire collection of about 300 paintings to the Museum. Important additions to the Japanese collection, heretofore represented mainly by the Van Vleck Collection of woodblock prints, were made by the purchase of two painted hanging scrolls

from the nineteenth century. The two represent quite different traditions of painting in both subject matter and style. Two Mynah Birds in a Blooming Pear Tree by Noguchi Yūkokū (1827–1898) belongs to a classical genre known in Chinese or Japanese art as "bird-and-flower" painting. Apart from its decorative appeal, this genre evolved from the dualistic nature of birds, which are on the one hand concrete flesh but on the other due to their covering of feathers perceived as blending into the air about them. To emphasize this ephemeral nature, Yūkokū utilized the "dropped ink" technique, whereby the paint was applied through capillary action without using definite contour lines. To the contrary, in creating Shoki and Two Oni, Kawanabe Gyōsai (1831-1889) used bold, sweeping brushstrokes to establish the calligraphic contours of his dramatic portrayal of the Taoist god Shoki, protector of boys and nemesis of demons, subduing two oni (goblins). This monumental and dynamic composition is a fine representation of the Japanese figurative tradition, as epitomized by actor portraits and scenes from folklore.

The holdings in Chinese art were augmented by the gift of an impressive Ch'ing Dynasty vase of the Chien Lung period (ca. 1736–1795) from Mr. and Mrs. James R. Stein, who have generously contributed to the growth of the Asian collection over the years. In a related development, the Museum took in as loans and intended gifts 204

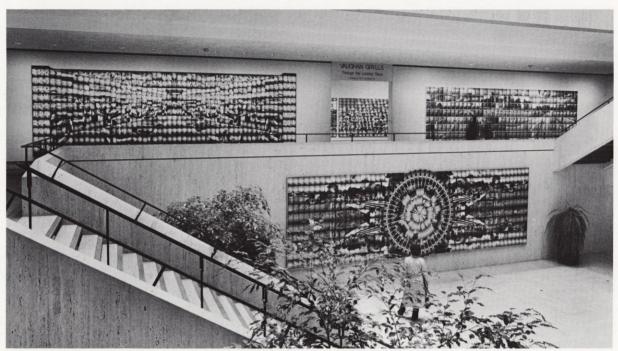
Chinese works of art from Mr. Richard Stockwell. This collection consists of porcelain vases and figurines, cloisonné, carved jade and coral figurines, snuffbottles and various other objects, which date from the Han and Sung Dynasties to the twentieth century. Obviously, the availability of this number and variety of objects enhances the potential for exhibitions of Chinese art in the galleries.



*Two Mynah Birds in a Blooming Pear Tree* by Noguchi Yūkokū, Elvehjem Museum of Art League Benefit Fund purchase.

The holdings in nineteenth-and twentieth-century American and European art were also augmented during the past year with major gifts. In Ianuary, the First Wisconsin National Bank of Madison and the First Wisconsin Corporation donated a large mural painting by John Steuart Curry entitled Wisconsin Farm Landscape. Painted in 1941 for the old First Wisconsin Bank building, this mural is a very fine example of the Regionalist landscape style, of which the then Madison-based Curry was a leading practitioner. Somewhat coincidentally, the Museum received a donation of 155 prints from Mr. and Mrs. Gunther Heller, one of the main strengths of this collection being Regionalist prints by Curry, Grant Wood, Thomas Hart Benton and a number of their peers and followers. Other major artists represented in this group of mostly American prints dating from the 1930s to the 1970s include Joan Sloan, Gabor Peterdi, Leonard Baskin and Warrington Colescott. A preview exhibition of the Heller Collection opened in the Mayer Gallery on June 21, 1986.

In continuance of previous support, Dr. Kristaps Keggi donated two portfolios of photographs, one in color by Elliot Porter, the other in black and white by Ralph Gibson; also, Helen Wurdemann gave forty-six more lithographs by Honoré Daumier. In addition to being the greatest social satirist in the mid-nineteenth century in Paris, Daumier was also one of the early masters of the medium of lithography. In this latter vein, the purchase of two lithographs by Théodore Géricault (1794-1821) compliments the growing Daumier collection, since Géricault was one of the earliest major painters to make fine prints in this medium. The French Farrier of 1821 and Cheval devoré par un lion of 1823 are both outstanding images deriving from the French Romantic movement, the first of their type in the collection. Both were acquired through the Mark H. and Katherine E. Ingraham Fund.



Installation of Vaughan Grylls: Through the Looking Glass.

#### **EXHIBITIONS**

Despite gallery renovations the Museum mounted fourteen exhibitions in 1985–86. They ranged from old-master printmaking techniques to Japanese wood block prints and the art of India, from traditional photography to large-scale photographic collages, and from popular American culture as interpreted by a contemporary American artist to American popular culture from bygone days as seen on illustrated sheet music covers. Many of these exhibitions were enthusiastically received by reviewers and the public. One, the *Vaughan Grylls* was reviewed in a major national periodical. Again, we enlisted the support of the faculty and talented graduate students whose areas of expertise greatly enhanced our exhibition program.

Highlighting the fall program, Vaughan Grylls: Through the Looking Glass, was the first major exhibition in the United States of this outstanding British artist. Grylls' large collages of color photographs or color-photocopies, combine images from hundreds of individual photographs. More tradi-

tional in its approach to photography was *The Figure as Sculptural Form: Photographs by Nickolas Muray,* which featured neglected aspects of Muray's career as a celebrity portraitist. A third photography exhibition was drawn from the Elvehjem's own collection: the portfolios by Ralph Gibson and Garry Winogrand provided a study in contrasting contemporary trends.

In collaboration with the Madison Print Club, the Museum presented a selection of serigraphs by Clayton Pond, whose light-hearted prints poke gentle fun at contemporary American culture. American culture was illustrated by the covers of sheet music in American Life in Our Piano Benches: The Art of Sheet Music. From the beginning, sheet music covers were designed by some of the leading artists though their work was seen by the musicians rather than art collectors. To right the balance, guest curator Jean M. Bonin assembled a group of some seventy-five covers to popular American sheet music published in the nineteenth-and early-twentieth centuries.



The artists discuss their work in the exhibition *The Heartland Painters: Defining a Contemporary American Myth.* 

The resurgent tradition of landscape painting in the Midwest in the last few years is exemplified in the work of James Butler, Keith Jacobshagen, and James Winn, whose paintings and pastels were grouped for the exhibition, *The Heartland Painters: Defining a Contemporary American Myth.* Still closer to home, *Views 86: The Art Faculty,* a survey of the work of the forty-four members of the UW-Madison Department of Art faculty during the last four years, was the highlight of the Elvehjem's spring offerings. Their art is varied in style and approach, and this quadrennial exhibition serves as a recognition and a celebration of the contribution to contemporary art of both the individual faculty members and the Department of Art as a whole.

The connoisseurship of prints is of perennial interest to the museum-going public. This year, Curator Carlton Overland drew together in *Line*, *Tone*, *and Color* a large selection of prints from the Museum's collection to allow visitors to enjoy and study master prints produced in a wide range of media using a variety of techniques. Another print exhibition, *Hommage à Picasso*, was chosen from a portfolio by sixty-eight prominent artists from around the world, which was prepared in 1973 in honor of Picasso's ninetieth birthday.



Opening Reception in Paige Court for Views 86: The Art Faculty.

As part of the nation-wide (and campus-wide) "Festival of India," the Elvehjem organized an exhibition entitled *The Art of Storytelling: Art of . India from Wisconsin Collections.* Sculptures, paintings, coins, ivories, and terracottas were brought together to illustrate the use of narrative by the visual arts of India. The exhibition was organized by Joan A. Raducha of the Department of South Asian Studies.

The Elvehjem's Van Vleck Collection of Japanese Woodblock Prints is vast and fine enough to provide the Museum with materials for continuing explorations of facets of the Japanese culture as

mirrored in these exquisite prints. During 1985–86 the Elvehjem mounted another exhibition drawn from this collection and curated by Sandy Kita of the UW-Madison Department of Art History. *Japanese Woodblock Prints: Reality and Reflection*, examined the *Ukiyo-e* prints' special relationship to the brothel district of Edo in the period from 1617 to 1868. Scenes of daily life were compared to later "reflections," showing the vitality of a continuing tradition.

# **PROGRAMS**

Under the direction of Anne Lambert, Curator of Education, the Elvehjem's educational program reached a broad and diverse public in 1985–86.

Adult classes (formerly called Short Courses) were reinstated in cooperation with UW's program for Continuing Education in the Arts. Topics such as Japanese and old-master prints and American period furniture attracted nearly 130 people to the Museum on eighteen nights for an intimate and

personal contact with original works of art. Participants came from Madison and fifteen neighboring communities.

Anne Lambert organized the numerous lectures that complemented the Elvehjem's varied exhibitions. Of particular note was the day-long symposium, "American Life in Our Piano Benches: The Art of Sheet Music" to which Jean M. Bonin, guest curator of the related exhibition, invited expert authorities on music, English literature, popular culture, and art history under the auspices of the Wisconsin Humanistic Committee.

This year's Katherine Harper Mead Lecturer was Pratapaditya Pal, Senior Curator of Indian and Southeast Asian Art at the Los Angeles County Museum of Art. His lecture on Indian art, "The Erotic Rasa (Flavor) and Indian Art," and those by scholars from UW-Madison, A. K. Narain, Usha S. Nilsson, Joan A. Raducha, and Abbie Ziffren enhanced The Art of Storytelling: Art of India from Wisconsin Collections. The exhibition and the lectures were part of the national "Festival of India"



Not Necessarily, Laurie Beth Clark, Installation with Performance and Video from the exhibition Views 86: The Art Faculty.

celebration. During the spring semester numerous Department of Art faculty members gave gallery talks on their work in the quadrennial faculty exhibition *Views 86*.

We are grateful to our lecturers, many of whom freely contributed their time to the community and the Elvehjem. We are particularly grateful to Mr. and Mrs. William Bright Jones, Fort Atkinson, who, as patrons of the Mead Lecture series take a keen interest in the organization of this event.

Two new promotional brochures designed to publicize our tour program were mailed by the Wisconsin Department of Public Instruction to all art teachers in the State. Mailing lists were developed to help us reach educators and club groups, conventioneers and motorcoach travelers, all of whom now receive descriptions of our offerings. Printing of the tour brochures was made possible by funds donated by the Evjue Foundation, Incorporated.

The Elvehjem offered Madison teachers workshops on three temporary exhibitions. For the second year Judith Mjaanes presented these programs in cooperation with the Teacher's Workshop. Anne Lambert compiled a "Freeze-

Storytelling
Art of India from Wisconsin Collections

Mrs. Earnest C. Watson, and Mr. and Mrs. William Bright Jones.

Dried List of Resources for Teachers" which details the on-campus art services available to Wisconsin teachers.

Madison school children enjoyed a special program when the Museum participated, with other Madison cultural organizations, in "Kids Day Out" on October 2, 1985. Tour offerings for public school children such as "Let's Run Away to the Art Museum" were codified and/or innovated. Another special program, "Planning an Art Exhibition" was offered in March to Madison's talented and gifted students.

In June, Elvehjem educational programs won recognition as a topic in "The Marketplace of Ideas," an exchange sponsored by the Education Committee of the American Association of Museums at its annual meeting in New York City.

The sound of jazz filled the galleries on three Sundays in July and August for a third season of Summer Jazz from the Elvehjem. Thanks to the organizational skills of Susan Latton and the Wisconsin Public Radio staff the two-hour concerts were broadcast live and once again attracted over 1,200 visitors to the Museum. The series was supported through ticket sales and grants from the



Pratapaditya Pal, Katherine Harper Mead series lecturer, fall 1985.



Installation of American Life in our Piano Benches: The Art of Sheet Music.

Dane County Cultural Affairs Commission, the Wisconsin Arts Board and the Madison Jazz Society.

The Sunday Afternoon Live from the Elvehjem chamber music series continued to be a major showcase for Wisconsin chamber musicians drawing a loyal audience of about 200 each Sunday. Again, Wisconsin Public Radio pre-recorded intermission segments which featured conversations with visiting scholars, lecturers and artists. All performances were ably coordinated by Arts Administration intern Rebecca Hunke.

Four trips for members of the Elvehjem were organized during 1985–86. In August they traveled to Spring Green for the American Players Theatre production of *The Merchant of Venice*. In September, there was the morning tour of the Milwaukee Art Museum, followed by an afternoon at the Bradley Sculpture Garden. In October, members visited the new Terra Museum of American Art in Evanston, Illinois. Finally, in May, Elvehjem members returned to Navy Pier for another full day at the Chicago International Art Exposition.

## KOHLER ART LIBRARY

The Kohler Art Library, under the direction of William Bunce, has, as in the past, provided valuable materials for research on the Elvehjem's collections as well as for the teaching and research needs of the Departments of Art and Art History. The Library's staff of five purchased and processed 3,096 new books and exhibition catalogues this year, bringing the total number of volumes housed on the second floor of the building to nearly 98,000. The Library circulated nearly 32,000 volumes to over 88,000 readers and responded to more than 13,000 reference questions.

Unfortunately, the staff was forced to eliminate eighty reader stations in order to accommodate, on the table tops and on the floor, the overflow of books and serials from stacks that were totally full.

On a more positive note, William Bunce reports that, as part of the General Library System, the Kohler Art Library now participates in the online computer catalogue entitled Network Library System (NLS) which lists all titles catalogued by the System since 1976. The terminals located in the



A panel discussion of the DeAndrea sculpture Untitled Bronze #1.

Art Library function as a Union Catalogue, giving readers access to all the titles held in all locations of the System. In addition, the Kohler Art Library is now able to offer data base searching to its student and faculty readers.

#### **VOLUNTEERS**

In 1985–86 the Docent program initiated two new offerings for casual and one-time visitors to the Museum. Each Sunday, a Docent gave a ten-minute talk on the Artwork of the Month. Every Thursday at 11 a.m. and the first Sunday of the month at noon, a guide was available to give a tour to drop-in visitors. In the course of the year, Docents gave general and specialized tours to over 8,000 visitors.

A four-week study of printmaking techniques was conducted in November to prepare Docents for the Mayer Gallery's redesignation as the Elve-

hjem's primary print exhibition space. For the first time - and much to their distress - Docents were asked to take written examinations and to identify the medium of individual prints. They learned their lessons well!

By the fall of 1985 the Elvehjem Museum of Art League had considerably increased its membership under the dynamic leadership of President Jane Henning. League members donated over 3,000 hours of services to the Museum, organizing membership drives, planning receptions, Sunday Afternoon Live after-concert teas, trips to other museums and places of interest to the Elvehjem's members.

In December, the proceeds from the League's 1984 Benefit were used to acquire a significant Japanese hanging scroll by Noguchi Yūkokū. Additional funds were donated toward the publication of a Museum brochure from the proceeds of the League's stationary sales.

Over one hundred student volunteers continued to provide invaluable assistance at Elvehjem special events and with the day-to-day operations in the membership office.

As the staff and I review this past year we must also dedicate ourselves to the future of the Museum. With the continuing support of the Elvehjem Council, our valued donors, members and volunteers, and with the help of the University administration we will surely be able to provide more programs, to collect and display important works of art and to maintain the vitality of the cultural center established on the Madison campus in 1970.

Russell Panczenko



Opening Reception for Views 86: The Art Faculty.

The Council met on November 21 and reviewed recommendations of the Executive committee concerning ways in which members, individually and through personal contacts, could assist the Director and the University Foundation in their fundraising mission.

The members agreed that the Museum should continue to encourage interdepartmental cooperation as an important means of integrating the

Elvehjem into campus life.

It was recognized that the Director and the staff will be playing a significant role in the upcoming University campaign for capital funds and it is hoped that this campaign will substantially augment the Museum's present endowment, which was slightly over \$2 million in September, according to the Development officer, Joel Skornicka.

At the meeting on April 25, the Council agreed to propose to the Chancellor that the membership of the Council be expanded, expressing interest in recommending candidates. The Council members also stressed their own responsibility in helping to expand the collection and in identifying potential donors.

Fannie Taylor Chairman

# COUNCIL

#### Ex-Officio Members

Bernard Cohen, Vice-Chancellor for Academic Affairs

E. David Cronon, Dean of the College of Letters and Science

Russell Panczenko, Director, Elvehjem Museum of Art

Joel Skornicka, Development Officer, UW Foundation

## Fixed-term Appointments

Jane Henning, Elvehjem Museum League Jean McKenzie, Elvehjem Docent

# Members-at-Large

Alfred Bader Ineva Baldwin **Joyce Jaeger Bartell** Anne Bolz Jane Coleman Marvin Fishman Walter Frautschi Newman T. Halvorson **Edith Jones** Barbara Kaerwer Hope Melamed Mrs. Frederick W. Miller Earl Morse Miss Catherine Quirk Bryan Reid Roth Schleck Fannie Taylor, Chairman Thomas Terry

Jane Watson Susan Weston

Madison Campus Faculty and Student Members
Warrington Colescott, Department of Art
Frank R. Horlbeck, Department of Art History
Robert Krainer, School of Business
Morteza Sajadian, Graduate Student Department
of Art History

# ART ACCESSIONS COMMITTEE

Russell Panczenko, Chairman
Frank R. Horlbeck, Department of Art History
Virginia Boyd, Environment, Textiles and Design
Program Area
E. Wayne Taylor, Department of Art
Lorin A. Uffenbeck, Department of French and

Purchases

Italian

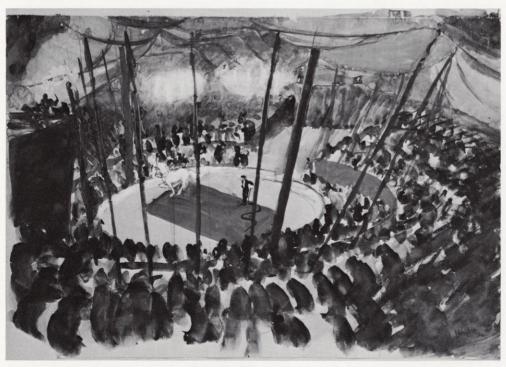
# JAPANESE PAINTINGS

Gyōsai, Kawanabe (Japanese, 1831–1889) Shōki and Two Oni Hanging scroll, ink and colors on silk, 130.2×62.9 cm. John H. Van Vleck Endowment Fund purchase, 1986.25 Yūkokū, Noguchi (Japanese, 1827–1898)
Two Mynah Birds in a Blooming Pear Tree
Hanging scroll, ink and colors on silk,
142.0×54.9 cm.
Elvehjem Museum of Art League Benefit Fund
purchase, 1985.100

# DRAWINGS AND WATERCOLORS

Hayter, Stanley William (British, b. 1901) *Le Cirque*, 1930 Watercolor on paper, 50.2×35.1 cm Evjue Foundation Fund Purchase, 1986.27

Venet, Bernar (French, b. 1941) *Undetermined Line*, 1985 Charcoal on paper, 157.5×188.0 cm. Art Collections Fund purchase, 1986.26



Le Cirque by Stanley William Hayter, Evjue Foundation Fund purchase.

## **PRINTS**

Buhot, Felix (French, 1847–1898) L'Hiver à Paris or La Neige à Paris, 1879 Etching and aquatint, 23.5×35.0 cm. Harry and Margaret P. Glicksman Endowment Fund purchase, 1985.111

Géricault, Théodore (French, 1791–1824) Cheval devoré par un lion, 1823 Lithograph, 19.2×23.7 cm. (oval) Mark H. and Katherine E. Ingraham Fund purchase, 1985.109 Géricault, Théodore (French, 1791–1824) A French Farrier, 1821 Lithograph, 24.8×35.7 cm. Mark H. and Katherine E. Ingraham Fund purchase, 1985.110

## **METALWORK**

Etruscan

Mirror depicting a satyr, maenad and a Lasa, ca.
300 B.C.

Bronze, 25.8 cm. H., 17.2 cm. Dia.

Earl O. Vits Endowment Fund and Members of the Elvehjem Museum of Art Fund purchase, 1986.24



Undetermined Line by Bernar Venet, Art Collections Fund purchase.

# Gifts

# **PAINTINGS**

Baziotes, William (American, 1912–1963)

Bust of a Lady, ca. 1930–1932

Oil on paper mounted on masonite, 51.0×34.1 cm.

D. Frederick Baker, from the Baker/Pisano

Collection, 1985.158

Curry, John Steuart (American, 1897–1946) Wisconsin Farm Scene, ca. 1941 Oil on canvas, 225.5×246.4 cm. Gift of the First Wisconsin Bank and the First Wisconsin Corporation, 1985.319

de Grailly, Victor (French, 1804–1889) View of the Seine Oil on canvas, 54.6×73.0 cm. Bequest of E. Blake Blair, 1986.19

Unknown artist

Mary Elizabeth Blake, 1848

Oil on canvas, 76.8×64.2 cm.

Bequest of E. Blake Blair, 1986.4

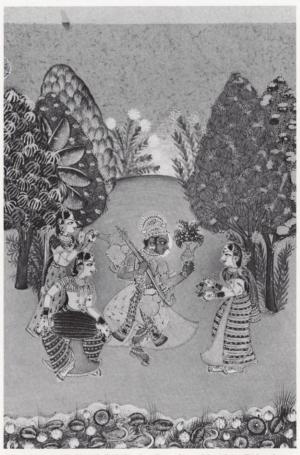
Unknown artist *Charlotte P. Blake,* 1812
Oil on canvas, 76.8×64.2 cm.
Bequest of E. Blake Blair, 1986.5

Unknown artist *Louise Blake,* 1846 Oil on canvas, 76.8×63.8 cm. Bequest of E. Blake Blair, 1986.6

Unknown artist *Edward Blake,* 1843 Oil on canvas, 65.5×64.2 cm. Bequest of E. Blake Blair, 1986.23

# **INDIAN PAINTINGS**

Rājasthānī Style: Bundi or Kotah Rāga Vasant, ca. 1725 Gouache and gold on paper, 23.8×15.4 cm. Gift of Mrs. Earnest C. Watson, 1985.322



Rāga Vasant (Rājasthānī Style: Bundi or Kotah), Gift of Mrs. Earnest C. Watson.

Rājasthānī Style: Early Kishangarh A Musical Entertainment, ca. 1735 Gouache and gold on paper, 24.0×17.5 cm. Gift of Mrs. Earnest C. Watson, 1985.323

Rājasthānī Style: Kishangarh *Ladies in a Landscape*, ca. 1850 Gouache and gold on paper, 22.0×29.7 cm. Gift of Mrs. Earnest C. Watson, 1985.324 Rājasthānī Style: Bikaner

Krishna Waking the Sleeping Rādhā, folio from a series illustrating the Rasikapriya, of Kesavadāsa, 1691

Gouache and gold on paper, 19.7×12.6 cm.

Gift of Mrs. Earnest C. Watson, 1985.325

Rājasthānī Style: Bikaner A Lady at Worship, ca. 1690 Gouache and gold on paper, 14.3×7.9 cm. Gift of Mrs. Earnest C. Watson, 1985.326

# DRAWINGS AND WATERCOLORS

Feininger, Lyonel (American, 1871–1956) *Uncharted Coast II, "Never-Nevermore Land,"* 1938 Watercolor with pen and ink on paper, 24.1×41.5 cm.

Bequest of Wayne L. Claxton in memory of Margaret H'Doubler Claxton, 1985.105



Bust of a Lady by William Baziotes, Gift of D. Frederick Baker, from the Baker/Pisano Collection.

## SCULPTURE

Morice, Jean-Léopold (French, 1843–1920) Equestrian figure of *Napoleon* Gilt bronze, 62.9 cm. H. Bequest of E. Blake Blair, 1986.17

Egyptian (Gorna, Thebes)

The Goddess Isis Suckling Her Son Horus, 12th

Dynasty

Bronze, 22.3 cm. H.

Gift of Mr. and Mrs. Arthur J. Frank, 1985.95

#### **PRINTS**

Altman, Harold (American, b. 1924)

Three Figures

Color lithograph, 34.5×23.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.159

Amano, Kunihiro (Japanese, b. 1929) Castle Gate, 1966 Embossed color woodcut, 55.5×38.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.160

Amen, Irving (American, b. 1918)

Einstein, 1955

Woodcut, 47.0×29.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.161

Appel, Karel (Dutch, b. 1921) *Untitled*, 1960 Color lithograph, 44.0×54.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.162

Audouin, Pierre (French, 1768–1822)

L'Impératrice en Grande Costume (after Isabey and Percier)

Hand-colored engraving, 44.9×24.1 cm.

Bequest of E. Blake Blair, 1986.3

Barbash, Steven (American, b. 1933) Landfalls, 1960 Etching, 20.3×45.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.163



Rainy Day by Thomas Hart Benton, Gift of Mr. and Mrs. Gunther W. Heller.

Baskin, Leonard (American, b. 1922)

Portrait

Etching, 45.5 × 45.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.164

Baskin, Leonard (American, b. 1922)
Safari
Lithograph, 66.0×42.0 cm.
Gift of Mr. and Mrs. Gunther W. Heller, 1985.165

Bate, Norman Arthur (American, b. 1941)

Between Day and Night, 1958

Etching, 45.5×30.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.166

Benton, Thomas Hart (American, 1889–1975) Frisky Day, 1939 Lithograph, 20.0×30.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.167 Benton, Thomas Hart (American, 1889–1975)

Rainy Day, 1938

Lithograph, 22.2×34.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.168

Bero, Robert (American, b. 1941)

Tree Lines
Engraving, 31.7×22 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.169

Bishop, Isabel (American, b. 1902)
Students Outdoors
Etching and aquatint, 18.0×32.5 cm.
Gift of Mr. and Mrs. Gunther W. Heller, 1985.170

Bohrod, Aaron (American, b. 1907) Toys, 1956 Lithograph, 25.0×32.2 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.171

Bolswert, Schelte A. (Dutch, 1586–1659) *Guilemas de Vos* (after Anthony van Dyck) Engraving, 24.5×15.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.297



Toujours la jeunesse—Flourens by Honoré Daumier, Gift of Helen Wurdemann.

Calapai, Letterio (American, b. 1904) Allegretto, 1978 Color intaglio, 22.6×29.3 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.172

Castellon, Federico (American, b. in Spain, 1914–1971)
Title unknown (death scene with nude)
Color lithograph, 41.7×56.3 cm.
Gift of Mr. and Mrs. Gunther W. Heller, 1985.174

Charlot, Jean (French, 1898–1979)

Tortilleros

Lithograph, 34.3×24.5 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.175

Cheffetz, Asa (American, 1898–1965) Winter Weather Wood engraving, 12.8×22.7 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.176

Cheffetz, Asa (American, 1898–1965) In Deep Vermont Wood engraving, 15.2×22.7 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.177 Christ–Janer, Albert William (American, 1910–1973) Over the Hill and Far Away, 1970 Color lithograph, 55.5×86.6 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.178

Colescott, Warrington (American, b. 1921)

The Great Moon Trip, 1972

Color etching, 42.0×52.5 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.179

Corneille, Cornelis (Belgian, b. 1922) Le Soleil rouge, 1963 Color lithograph, 64.5×50.0 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.180

Costigan, John (American, 1888–1972) Workers in the Soil, 1947 Etching, 21.0×32.8 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.181

Curry, John Steuart (American, 1897–1946) Summer Afternoon, 1940 Lithograph, 25.2×35.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.182

Czinner, Ossi (Austrian) Seascape Color lithograph, 59.5×42.0 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.183

Daumier, Honoré (French, 1801–1879) Forty-six lithographs published in *Charivari*, 1845–1846

- 1. Comte Sébastiani, En Buste
- 2. Henri! . . . Vous me jugez bien mal! . . .
- 3. La Glaneuse
- 4. Une Visite à l'Atelier
- 5. Messieurs, je viens offrir à votre journal un romanfeuilleton
- 6. Yes . . . je délivré vo . . . Bon petits noirs . . .
- 7. Le Dortoir d'un pensionnat bien tenu
- 8. Le remède de mimi Véron
- 9. Un des inconvéniens du Macadamisage
- 10. Attachés par leur grandeur au rivage de la Seine
- 11. Attachés par leur grandeur au rivage de la Seine (duplicate)

- 12. Membre . . . du dix décembre prenant de la . . .
- 13. Un décembrisé
- 14. Oui, Madame Chaboulard . . . vingt-quatre épiciers . . .
- 15. Oh! ciel, Madeleine
- 16. Frappez et on vous ouvrira
- 17. Ex-membres de l'ex-Société de l'ex-Dix-Décembre
- 18. Rentrée nocturne de l'Electeur de Hesse
- 19. Intérieur d'une boucherie parisienne
- 20. Une vente aux enchères aux Champs-Elysées
- 21. Expliquez-moi-donc, Monsieur Badoulard . . .
- 22. Un nouveau Bélisaire
- 23. L'inconvénient d'avoir un ami mélomane
- 24. Surveillant la Commission de Surveillance
- 25. Arrivée sur la terre de deux fille de l'air
- 26. Oui, mon cher monsieur Coffignon
- 27. Une école de natation
- 28. Un monsieur ayant semé de truffes
- 29. L'Amiral Menschikoff en tournée d'inspection
- 30. En train de . . . confectionner quelques . . . trophées
- 31. Renouvelé de la Tour de Barbe Bleue
- 32. Laissez-moi, Madame Prudhomme
- 33. Toujours la jeunesse Flourens
- 34. A Milan . . . vous oubliez la caisse! . . .
- 35. Le Pain de sucre effrayé . . .
- 36. Les Ballottés
- 37. Projet . . . pour désarmer les ennemis de . . . Voltaire
- 38. Monsieur sera très bien ici . . .
- 39. Decidement on ne peut pas . . .
- 40. Prenez garde, madame la Majorité!
- 41. Ce qui ramènera . . . nos députés à Paris
- 42. Le HIC c'est quand il s'agit de lui mettre une tête
- 43. C'est dangereux, la pêche à l'épervier
- 44. Pauvre M. Rouher! . . .
- 45. Avis aux amateurs . . . s'il y en avait en France
- 46. Eh! Ben et mon verre . . . si je n'ai pas

Gifts of Helen Wurdemann, 1985.112-157

Dehn, Adolph (American, 1895–1968) *Haitian Nights* Lithograph, 35.5×45.5 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.184



Deep Water by Rockwell Kent, Gift of Mr. and Mrs. Gunther W. Heller.

Dehn, Adolph (American, 1895–1968) Farm

Lithograph, 8.8×12.3 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985,185

De Cami, O.

Nude. 1944

Etching, 24.7×14.7 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.173

de Holesch, Denes (Hungarian, b. 1911)

Prancing Horses,

Lithograph, 53.5×47.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.223

de Martelly, John S. (American, 1903–1980) White Pastures

Lithograph, 25.5×35.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.186

Doelread, N. A.

Scene, 1978

Etching, 27.8 × 38.3 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.187

Drevet, Pierre (French, 1663–1738)

Portrait of Louis XV (after Hyacinth Rigaud)

Hand-colored engraving, 45.8×34.1 cm.

Bequest of E. Blake Blair, 1986.9



A Sign of My Time: Miltonia Species by Robert Lostutter, Gift of Michael Smerling.

Duplessi-Bertaux, Joseph (French, 1747–1813) Battle of Austerlitz Hand-colored engraving, 40.9×27.1 cm. Bequest of E. Blake Blair, 1986.8

Dürer, Albrecht (German, 1471–1528) *The Resurrection*, 1511 Woodcut, 12.7×9.8 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.188

Dürer, Albrecht (German, 1471–1528) Five Lansquenets and an Oriental on Horseback, 1495 Engraving, 13.3×14.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.189

Eckmair, Frank (American, b. 1930) House on the Hill, 1971 Color woodcut, 37.6×24.3 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.190 Eckmair, Frank (American, b. 1930) *R.F.D.*, 1974 Woodcut, 27.0×25.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.191

Eckmair, Frank (American, b. 1930) *House Next Door*, 1974 Woodcut, 21.0×25.0 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.192

Eckmair, Frank (American, b. 1930) *Turn of the Years*, 1969 Woodcut, 35.2×21.0 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.193

Eckmair, Frank (American, b. 1930) *Winterscape*, 1967 Woodcut, 27.8×21.3 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.194 Eglau, Otto (German, b. 1917)

Portuguese Fishing Boats, 1960

Color etching, 39.7×49.5 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.195

Eglau, Otto (German, b. 1917) *Torii-Kyoto*, 1963

Color etching, 46.5×30.5 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.196

Eglau, Otto (German, b. 1917) *Kyoto*, 1963 Color etching, 40.0×49.5 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.197

Egleson, Jim (American, b. 1907) Evening, Monhegan, 1974 Etching, 17.5×25.3 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.198

Erni, Hans (Swiss, b. 1909)

Maternité

Color lithograph, 58.8×48.2 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.199

Fink, Herbert L. (American, b. 1921)

The Grove, 1960

Etching, 22.9×27.7 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.200

Fink, Herbert L. (American, b. 1921)

The Great Pond, 1960

Etching, 45.0×58.0 cm.

Gift of Mr. and Mrs. Gunther W. Heller, 1985.201

Floch, Joseph (American, b. in Austria, 1895–1977) Stairway Lithograph, 33.4×25.0 cm. Gift of Mr. and Mrs. Gunther W. Heller, 1985.202

Florsheim, Richard (American, 1916–1978)

Fireworks, 1963
Lithograph, 35.5×25.3 cm.

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Gibson, Ralph (American, b. 1939)

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Bequest of E. Blake Blair, 1986.22.a-d

Garner & Winchester (American, Lexington, Kentucky) Mint Julep Cup Silver, 9.1 cm. H., 7.7 cm. Dia. Bequest of E. Blake Blair, 1986.21

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French, Empire

Pair of Candlesticks, ca. 1800–1825

Bronze, 29.9 cm. H.

Bequest of E. Blake Blair, 1986.16a-b

French, Second Empire Six-light Candelabrum, ca. 1852–1870 Bronze, 75.6 cm. H. Bequest of E. Blake Blair, 1986.18 French, Charles X

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Gilt bronze, 82.6 cm. H.

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French, Paris factory
Pair of Urns, ca. 1800–1825
Porcelain with polychromy and gold, 26.4 cm. H.
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Greek, Attica
Oreithyia Painter
Red-figure Lekythos, Artemis and a deer, ca.
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Glazed porcelain, 38.8 cm. H.
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Empire Settee, ca. 1825–1850

Mahogany with upholstery, 100.3 cm. H., 218.5 cm. W., 69.9 cm. D.

Bequest of E. Blake Blair, 1986.12

English

George III Arm Chair, ca. 1775–1800

Painted satinwood with upholstery, 90.2 cm. H., 55.9 cm. W., 57.2 cm. D.

Bequest of E. Blake Blair, 1986.11

Italian

Pair of Empire Armchairs, ca. 1800–1825

Fruitwood with upholstery, 90.2 cm. H.,
54.0 cm. W., 56.5 cm. D.

Bequest of E. Blake Blair, 1986.13a-b

## MISCELLANEOUS DECORATIVE ARTS

Thorne, Narcissa (American, 1882–1966) *Cigarette Box*, 1961 Mixed media, 5.7 cm. H., 14.3 cm. W., 10.5 cm. D. Bequest of E. Blake Blair, 1986.15 August 24–October 13, 1985 Japanese Woodblock Prints: Reality and Reflection

This exhibition, drawn from the Van Vleck Collection and organized by Assistant Professor of Art History Sandy Kita and student Kim Gerth, explored the evolution of Japanese prints from the mid-eighteenth to the early twentieth centuries. Starting with the "reality" of classic Ukiyo-e prints of the Edo period (prior to 1868), a series of portraits of actors and courtesans, scenes of daily life and landscapes were compared with later "reflections" of similar subjects, showing at once a continuance of a major tradition, but now altered by new ideas and changing social mores imported from the West.

September 21-November 10, 1985 American Life in Our Piano Benches: The Art of Sheet Music

Seventy-five musical scores, borrowed from a number of public and private collections, provided an overview of popular songs and the art of illustration in America from the 1830s to the 1940s. Organized by guest curator Jean M. Bonin, the exhibition focused on the illustrated title pages of musical scores, thus surveying both the evolution of taste and the art of lithography. The exhibition subsequently travelled to the Tweed Museum at the University of Minnesota-Duluth.

September 29–December 23, 1985 Vaughn Grylls: Through the Looking Glass

The first major one-person exhibition of this contemporary British artist/photographer's work to be held in this country was organized by Director Russell Panczenko in collaboration with the artist. For the past decade, Grylls has used famous historical sites in huge photographic collages that have strong political or emotional overtones for contemporary society. In assembling many small photographs or color photocopies into large murals, the artist utilizes fragmentation, distortion and multiple vantage points to interpolate his own sense of time and history onto a given-place.

October 26, 1985–January 19, 1986 The Art of Storytelling: Art of India from Wisconsin Collections

This exhibition of sculptures, miniature paintings, terracotta and ivory figurines and coins centered around the narrative tradition in Indian art. Guest curator Joan Raducha selected the works from various public and private collections for their narrative qualities—in some cases as straight-forward illustrations to specific story cycles such as the life of the Buddha or the  $R\bar{a}m\bar{a}yana$ , in others as metaphorical interpretations in human terms of abstract concepts such as musical modes or states of emotion.

October 28–November 23, 1985 Hagia Sophia through Byzantine Eyes

The church of Hagia Sophia (Holy Wisdom), built by the Emperor Justinian in Constantinople between 532 and 537 A.D., was the crowning achievement of Byzantine architecture. Through panoramic and close-up photographs, this exhibition examined both the grandeur and the intricate detailing of this impressive monument.

November 23, 1985–January 26, 1986 Line, Tone and Color: Old Master Printmaking Techniques

Linear composition has always been central to the print-making media, and the etchings, engravings and woodcuts of the fifteenth and sixteenth centuries were created almost exclusively through line work. As printmakers sought to achieve more painterly effects during the seventeenth and eighteenth centuries, new techniques such as aquatint, mezzotint and lithography were evolved which allowed for broader tonal effects and, ultimately, printing in colors. Organized by Curator Carlton Overland and drawing upon selections from the permanent collection, the exhibition surveyed four centuries of printmaking techniques.

January 6-February 2, 1986 The Figure as Sculptural Form: Photographs by Nickolas Muray

Focusing on the choreographic movements of pioneers of modern dance in the 1920s, famous fashion photographer Nickolas Muray (1892–1965) explored the sculptural qualities of the human body in contrasting styles, sometimes using soft focus and diffused lighting, at others employing sharp focus with dramatic lighting. This exhibition of twenty-three photographs was circulated by the International Museum of Photography at George Eastman House. Whyte Gallery.

January 15–March 9, 1986
The Heartland Painters: Defining a Contemporary
American Myth

Landscape paintings by three contemporary Midwestern artists—James Butler, Keith Jacobshagen and James Winn—celebrate the flat-to-rolling farmlands of the Great Plains in a manner reminiscent of nineteenth-century paintings of the expanding West. Oft-times using the device of low horizon lines, and varying their effects with the time of day and atmospheric conditions, all three painters imbue their essentially tranquil scenes with clearly articulated moods. The exhibition was circulated by the Frumkin and Struve Gallery of Chicago.

## February 1–March 30, 1986 Hommage à Picasso

In 1973, in anticipation of Pablo Picasso's ninetieth birthday, sixty-eight international artists were invited to produce a print honoring that event as a testimony to Picasso's enormous influence on the art of this century. Although Picasso died before his birthday, those prints were published posthumously in a portfolio entitled *Hommage à Picasso* by the Propylaen Verlag in Berlin. This exhibition presented a selection from the portfolio through the courtesy of Rogers Hollingsworth and Beatrice Lindberg.

## February 8-March 23, 1986 Clayton Pond: Serigraphs

Sponsored by the Madison Print Club, this exhibition featured works by the New York-based artist who exploits pop culture and mass-media imagery in bright, bold, flat color compositions. Whyte Gallery.

## March 15–May 4, 1986 Views 86: The Art Faculty

This quadrennial event, highlighting the works of the Department of Art faculty of the UW-Madison campus, featured forty-four artists who collectively exploit virtually every artistic means of expression—painting, sculpture, printmaking, drawing, papermaking, wood, metal, glass, ceramic, photography, video computer graphics and, for the first time at the Elvehjem, performance art. *Views* 86 was a major campus event, providing art students and the university community as a whole the opportunity of viewing the creative endeavors of a distinguished faculty.

## March 29–May 11, 1986 Impressions of the Georgia Coast

Organized by the Georgia Sea Grant Institute and co-sponsored here by the UW-Madison Sea Grant Institute, this exhibition presented, in paintings, drawings and prints, the reactions of nine Georgia artists to the coastal landscape and wildlife of their state. Whyte Gallery.

## April 12–June 15, 1986 Gibson/Winogrand: Contrasts in Photography

Ralph Gibson and Gary Winogrand represent two different approaches to contemporary art photography. Gibson is a formalist in the tradition of Stieglitz, Ansel Adams and Imogen Cunningham, whose work revolves around deliberate composition, manipulation of lighting effects and evocation of textural nuances. Winogrand, on the other hand, was a champion of what is variously termed "straight" or "street" photography, and is sometimes allied with photojournalism. His work explored the incidental occurrences of life, exploiting the elements of spontaneity and accident. The sixty-six photographs in the exhibition were drawn from the permanent collection.

## June 1–July 27, 1986 Main Streets in Dane County

As part of the year-long celebration of the sesquicentennial of Dane County, this exhibition chronicled the growth and modernization of the villages and cities of the county, including Madison, from the 1870s to the present. Guest curator Anne Biebel selected thirty-five images from various photo archives which were reprinted from the original negatives. The project was funded in part by the Dane County Cultural Affairs Commission. Whyte Gallery.

## *June 21–August 10, 1986* Selections from the Gunter Heller Print Collection

In late 1985, Gunter W. Heller (class of 1941) donated his collection of 155 prints to the Museum. Most of the prints are by American artists and date from the 1930s to the 1970s, many of them having been published by Associated American Artists in New York. The exhibition provided a preview of some sixty works in the collection.

## **PUBLICATIONS**

American Life in Our Piano Benches: The Art of Sheet Music . . . . Jean M. Bonin (43 pages, 4 color and 71 black and white illustrations)

Vaughn Grylls: Through the Looking Glass . . . . Vaughn Grylls (44 pages, 1 color and 39 black and white illustrations)

*Views 86: The Art Faculty* . . . . (94 pages, 55 black and white illustrations)

## LOANS TO OTHER INSTITUTIONS

Edna Carlsten Gallery, University of Wisconsin-Stevens Point, Stevens Point, Wisconsin (Techniques, July 7–August 17, 1985)
Jacques Callot, Peasant's Revenge (The Large Miseries of War, Plate 18), 63.4.22
Stanley William Hayter, Couple III, 1978.175
William Hogarth, Marriage à-la-Mode, Plate II, 66.8.17
Giovanni Battista Piranesi, Arch of Constantine (Views of Rome, Plate 11), 05.1.11

Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico (Georgia O'Keeffe: Works on Paper, September 12–November 17, 1985) Georgia O'Keeffe, *Still Life*, 1981.129

Crossman Gallery, University of Wisconsin-Whitewater, Whitewater, Wisconsin (Daumier Lithographs: The Human Comedy, September 9–27, 1985)

Forty-seven prints by Honoré Daumier from the Helen Wurdemann Collection (exhibition organized by the Elvehjem)

University Art Museum, University of Wisconsin–Milwaukee, Milwaukee, Wisconsin (Naturalism and Metaphor: The Baroque Still Life, September 22–October 20, 1985)
Barend van der Meer, Still Life, 62.1.1

Madison Art Center, Madison, Wisconsin (Robert Barnes: A Survey Exhibition 1956–1985, Artists' Choice Museum, New York, New York, November 12–December 29, 1985; Herron Gallery of Art, Indianapolis, Indiana, February 1–March 8, 1986; Madison Art Center, April 5–May 25, 1986; Hyde Park Art Center and Renaissance Society at the University of Chicago, Chicago, Illinois, July 13–August 24, 1986; The Art Museum at Florida International University, Miami, Florida, September 19–October 17, 1986)

Robert Barnes, Durham Beauchamp, 1984.6

Theodore Lyman Wright Museum of Art, Beloit College, Beloit, Wisconsin (Indian Miniatures, January 21–February 14, 1986)
Twenty-two Indian miniature paintings from the Earnest C. Watson and Jane Werner Watson Collection (selected from The Art of Storytelling exhibition)

Edna Carlsten Gallery, University of Wisconsin– Stevens Point, Stevens Point, Wisconsin (Daumier Lithographs: The Human Comedy, February 16–

March 23, 1986)
Forty-seven prints by Honoré Daumier from the Helen Wurdemann Collection (exhibition organized by the Elvehjem)

Walker Art Center, Minneapolis, Minnesota (Tokyo: Form and Spirit, Walker Art Center, April 20–July 20, 1986; The Museum of Contemporary Art, Los Angeles, California, September 1–October 29, 1986; Japan House Gallery, and IBM Gallery of Science and Art, New York, New York, December 9, 1986–February 7, 1987; San Francisco Museum of Modern Art, San Francisco, California, March 12–May 10, 1987)

Thirty-two Japanese woodblock prints from The E. B. Van Vleck Collection

Bergstrom-Mahler Museum, Neenah, Wisconsin (Daumier Lithographs: The Human Comedy, May 4–June 1, 1986)

Forty-seven prints by Honoré Daumier from the Helen Wurdemann Collection (exhibition organized by the Elvehjem)

## **LECTURES**

Sandy Kita, Assistant Professor, Department of Art History,

"Two Worlds of *Ukiyō*: Floating World, Sorrowful World,"

September 15, 1985

Jean M. Bonin, Guest Curator,

"American Life in Our Piano Benches: The Art of Sheet Music,"

October 6, 1985

Symposium: "American Life in Our Piano Benches: The Art of Sheet Music"

Neely Bruce, Associate Professor of Music, Wesleyan University,

"Foster, Winner, and Work: Three Composers of Popular Song"

Timothy E. Scheurer, Chairperson, Division of Humanities, Franklin University,

"'Thou Witty': The Evolution and Triumph of Style in Lyric Writing, 1890–1950"

Karal Ann Marling, Professor of American Studies and Art History, University of Minnesota, "Cover-Up: The Art of Sheet Music"

James W. Fulcher, Associate Professor of English and Humanities, Lincoln College,

"Parlor Music and Loud Silence: Ethnicity in Our Piano Benches,"

October 19, 1985

Vaughan Grylls, Visiting Artist, Department of Art, "Vaughan Grylls, Through the Looking Glass," October 21, 1985

Pratapaditya Pal, Senior Curator of Indian and Southeast Asian Art, Los Angeles County Museum of Art,

"The Erotic *Rasa* (Flavor) and Indian Art," October 30, 1985

Abbie Ziffren, South Asian Area Center, "Religious Sources: The Divine in Daily Life," November 6, 1985

Joan Raducha, Guest Curator,
"The Art of Storytelling: Art of India from Wisconsin Collections,"

November 10, 1985

Anthony Cutler, Professor of Art History, Pennsylvania State University,
"Art in Byzantine Society,"

November 11, 1985

Hugh Newell Jacobsen, Architect,
"Architecture: Hugh Newell Jacobsen,"

November 12, 1985 *Usha S. Nilsson*, Professor, Department of South

Asian Studies,
"Like an Emerald Circled in Gold: Images of
Kṛṣṇa and Rādhā,"

November 13, 1985

Anthony Cutler, Professor of Art History, Pennsylvania State University,

"Byzantine Art and the West: A Difference of Opinion among Historians and Art Historians," November 13, 1985

Anthony Cutler, Professor of Art History, Pennsylvania State University,

"The Art of Ivory in Late Antiquity and Byzantium,"

November 15, 1985

Panel Discussion: John DeAndrea's *Untitled Bronze #1*,

Robert Beetem, Barbara Buenger, Mark Golbach, Barbara Klokner, L.E. (Ernie) Moll, Wayne Taylor, Jacob Stockinger, and Russell Panczenko, moderator, November 17, 1985

Alf Bøe, Director of the Munch Museum, Oslo, Norway,

"Edvard Munch—A Norwegian Continental, A Continental Norwegian. Personality, Life, and Work,"

November 19, 1985

A.K. Narain, Professor of History and South Asian Studies,

"Coins of Ancient India: Storytellers of the Past," November 20, 1985

David S. Brooke, Director and J. Dustin Wees, Photograph and Slide Librarian, the Sterling and Francine Clark Art Institute,

"A Magic Lantern Show," December 7, 1985

Panel Discussion: *The Heartland Painters, James Butler, Keith Jacobshagen,* and *James Winn,* Artists; and *William Struve,* Exhibition organizer,
February 2, 1986

Duncan Kinkead, Visiting Assistant Professor of Art History,

"Francisco de Zurbarán's The Virgin with St. Anne and St. Joachim,"

March 2, 1986

Clayton Pond, Artist, "Perspectives on My Work," March 9, 1986

Views 86: The Art Faculty, March 15–May 4,1986

Bruce Breckenridge, March 18; Bill Weege, March 19; Mel Butor, March 20; Laurie Beth Clark, March 21 and 28, April 4, 11, 18, 25, May 2; Steven Feren, April 1; L.E. (Ernie) Moll, April 2; Cavalliere Ketchum, April 7; George Cramer, April 8; Walter Hamady, April 9; Richard Long, April 10; Don Reitz, April 14; Patricia Fennell, April 15; Ray Gloeckler, April 16; Ted Pope, April 17; Warrington Colescott, April 21; N. Wayne Taylor, April 22; Leslee Nelson Corpier, April 23; Robert Grilley, April 23; Truman Lowe, April 24; Eleanor Moty, April 29; Larry Junkins, April 30; C.R. (Skip) Johnson, May 1

Frank Ruzicka, Professor of Art, University of Georgia,

"In the Tradition of Botticelli: Art on the Half Shell,"

April 3, 1986

Janet Fishman, Collector and Lecturer, "The Topkapi Museum in Istanbul," May 20, 1986

## ARTWORKS OF THE MONTH

1985

July

Nicholas Berchem, *Landscape with Sportsmen*, ca. 1650, oil on canvas, Lent anonymously

## August

Louis-Gabriel-Eugène Isabey, *The Gathering Storm*, 1864, oil on canvas, Lent by the National Museum of American Art, Smithsonian Institution

## September

John DeAndrea, *Untitled Bronze #1*, 1984, bronze with oil paint, Harry and Margaret P. Glicksman Endowment and Elvehjem Endowment Funds purchase, 1985.90

#### October

Charles Sprague Pearce, Portrait of Mrs. Charles Sprague Pearce, ca. 1888, oil on canvas, Members of the Elvehjem Museum of Art and Art Collections Funds purchase, 1985.2

#### November

Unknown Netherlandish artist, *The Entombment*, fifteenth century, tempera on panel, Lent by the National Museum of American Art, Smithsonian Institution

#### December

Noguchi Yūkokū, *Two Mynah Birds in a Blooming Pear Tree*, nineteenth century, hanging scroll, ink and colors on silk, Elvehjem Museum of Art League Benefit Fund purchase, 1985.100

1986

#### January

Sandro Chia, *Boots Pride*, 1984, pastel on paper, Cyril W. Nave Endowment and Elvehjem Endowment Funds purchase, 1985.89

#### February

Chinese, Ch'ing Dynasty, *Vase*, ca. 1736–1795, glazed porcelain, Gift of James and Helen K. Stein, 1985.107

#### March

Francisco de Zurbarán, *The Virgin with St. Anne and St. Joachim*, early 1630s, oil on canvas, Lent by Stanley Moss and Company, Inc.

## April

Francis Bacon, *Triptych*, 1985, color lithograph, Humanistic Foundation Funds purchase, 1985.91A-C

### May

Theodor Esser, *The Strike of the Blacksmiths*, 1892, oil on canvas, Gift of William C. Brumder, 13.2.1

#### June

Jean Dubuffet, *Le Campagnard*, 1961, oil on canvas, Lent by Mitchell J. Melamed



Docent Marilyn Bounds explains the Artwork of the Month to a group of fourth graders from Hartland Elementary School.

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