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ELVEHJEM
MUSEUM OF ART

University of Wisconsin-Madison
Bulletin/Annual Report 1986-87

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Vasari's *Adoration of the Shepherds* for Santo Stefano in Pane

I

Throughout most of his life Giorgio Vasari (1511–1574) kept a diary in which he recorded his activities as painter, architect, and director of artistic projects for the Medici court. Beginning in 1568 the diary was continued by his nephew Marcantonio Vasari, and in 1570 or 1571 Marcantonio listed among his uncle's works "a panel for the nuns of the church of Santo Stefano in which there is a Nativity of Christ and the Shepherds."¹ The church that the diary entry refers to is Santo Stefano in Pane, near the Ponte a Rifredi in a northwestern section of present-day Florence. Some time before the end of the nineteenth century, the altarpiece was removed from the church. In 1920 it was included in the sale in New York of the collection of a Mr. C. T. Yerkes, where it was attributed to Baldassare Peruzzi; and in 1923 it was given to the University of Wisconsin by a group of Wisconsin alumni and the heirs of the art dealer Henry Reinhardt, who had no doubt acquired it at the sale of the Yerkes collection thirteen years earlier.² The painting measures 223 by 175.2 cm., and is in good condition (Fig. 1). It was published with a correct attribution to Vasari by Wolfgang Stechow in 1939.³ Although it is the handsomest of all of Vasari's late altarpieces, and one of the major late sixteenth-century paintings in America, I have found only two subsequent references to it: in her monograph on Vasari as a painter Paola Barocchi characterized it as a painting in which elements reminiscent of Battista Naldini, Bronzino, Rosso Fiorentino and northern Italy "blend in a fluid and delicate chiaroscuro;"⁴ and in the catalogue of an exhibition at the Cabinet des Dessins at the Louvre of drawings by and from the collection of Vasari it was mentioned as "the beautiful Madison *Nativity* of about 1568–1570."⁵ This is also the date proposed by Stechow, and there can be little doubt that it is correct.

When Stechow published the Elvehjem *Adoration of the Shepherds* as a "most characteristic work of Giorgio Vasari," he commented that "most attributions of this kind either bear out their correctness at first sight or fail to do so even with the support of circumstantial arguments. I trust that the attribution of this panel to Vasari will be counted among those that are convincing at first sight. . . ."

Not only is this the case, but Stechow's description of the picture is a useful starting point for further discussion. "In this panel," he wrote,

the painter has appealed to the imagination of both the faithful churchgoer and the art connoisseur. Holy night has fallen. Mary, in graceful surprise, unveils the Christ child to herself, to Joseph and the shepherds, as well as to the spectator. A bright light radiates miraculously from the holy infant's head as he lifts his arms to be taken by his mother. Joseph looks on from the left, accompanied



Fig. 1 Giorgio Vasari, *Adoration of the Shepherds*, 1570–71, oil on panel, 223×175.2 cm., Gift of Alumni and Heirs of Henry Reinhardt, 23.1.1.

by an old and a youthful shepherd. From the right more shepherds are approaching. The first has already bent his knees in adoration; at the same time he turns around to communicate the news to his comrade. Further back are two more shepherds. One looks up, in dazzled surprise, toward a glory of angels announcing the birth of the Lord by singing the "Gloria in Excelsis;" the other connects this part of the story to the main representation by directing the attention of his comrade to the Saviour in front. The stable and the figures of other shepherds are obscured in nightly darkness.

All of this content has been incorporated in forms which are full of conscious refinement in attitudes and composition . . . [The] attitudes of Joseph on the left and of the shepherd on the right close the main group in the first plane with rounded outlines, in a complete counterbalance of their limbs. The figures of Mary, Joseph and the Child, at the same time are tied compositionally to the head of the old man behind them, with which they form something like a complete circle. This pattern is supplemented by the young shepherd looking down from the left. His head is in the same diagonal with the heads of the old shepherd and of Mary. The heads of Mary and of the two shepherds on the right too form a diagonal . . . The attitudes and gestures are lively, vivacious, and slightly "manneristic" in the characteristic style of the advanced sixteenth century.

Two of the indispensable ingredients of this style are what Vasari referred to as *grazia* and *bella maniera*. From these, he wrote in the introduction to the *Vite*,

is born the *invenzione* which brings figures together in a narrative composition (*istoria*). . . . This *invenzione* requires a harmoniousness produced by concordance and subordination: if a figure greets another, that one, being expected to respond, should not be made to turn its back: and likewise all the rest. . . . The composition should be filled with a variety of things that are different from one another . . . and yet are also related to the whole of the work; so that



Fig. 2 Raphael, *Transfiguration*, Rome, Pinacoteca Vaticana, (Photo: Anderson).

when we look at the painting we recognize a harmonious unity that . . . at a glance represents the painter's intention, and not what he was not thinking of.⁶

Stechow's observation that in the *Elvehjem Adoration* Vasari has appealed to the imagination of both the faithful and the connoisseur refers to an exceptionally important issue for Florentine painting as well as for its patrons, theorists and critics during the last third of the sixteenth century. "More than any other mode," Marcia Hall has written,

the altarpiece depends upon the successful communication to the viewer of its content. If the altarpiece is to succeed as a religious image the artist must find the aesthetic form that will express . . . the subject-matter as



Fig. 3 Giorgio Vasari, Head of the Virgin (detail of Fig. 1).

the primary content of his picture. . . . From the point of view of the worshipper and the institution which commissions the altarpiece, the aesthetic [form] is the *means* to a religious end, and not an end in itself.⁷

Such a synthesis of form and content was one of the major achievements of High Renaissance classicism. It attained its fullest realization in the late altarpieces of Raphael such as the *Spasimo di Sicilia* in the Prado and the *Transfiguration* in the Pinacoteca Vaticana (Fig. 2). The representation in the lower zone of the *Transfiguration* of the apostles attempting to heal the epileptic boy "satisfies the aesthetic need for dramatic action. It also provided a narrative context for the devotional image [of the transfigured Christ], thereby representing powerfully as coexistent the human and divine natures of Christ."⁸

In Mannerist altarpieces (ca. 1520 to ca. 1540) the High Renaissance synthesis of form and content was replaced by an emphasis on formal



Fig. 4 Giorgio Vasari, Study for the Head of *Prudence*, Paris, Musée du Louvre, Cabinet des Dessins (Inv. 2189).

artifice and aesthetic effect; and the Florentine Maniera altarpiece (ca. 1540 to ca. 1600) also "slighted the religious content when it substituted *bellezza* and *grazia* for interpretation of the subject."⁹ However, after the middle of the century a change with far-reaching implications for art occurred in the attitude of the church toward religious images. Both the treatise by Gilio da Fabriano on the errors of artists, published in Rome in 1564, and the decrees of the Council of Trent, issued in 1566, took the position that church decoration must put religion above art and place the devotional function of sacred art ahead of aesthetic merit. For example, Gilio attacked Michelangelo's *Last Judgment* on the grounds that he had subordinated the truth of scripture to a display of artistic virtuosity. While the church's censorship of artistic creativity had a congealing effect on painting in Rome and Florence, it was also accompanied by a style referred to as the Counter-Maniera that in reaction to the Maniera's excessive aestheticism at the expense of religious content stressed narrative clarity and directness, and is characterized by greater gravity and "lessened grace."¹⁰

In 1566, the year of the publication of the Tridentine decrees, Vasari began supervising the modernization of the Florentine churches of Santa Croce and Santa Maria Novella. He cleared away earlier interior structures and designed plain, uniform tabernacles for new altarpieces along the aisle walls. Six of these altarpieces he supplied himself between 1566 and 1572, with the collaborations of assistants. Although they retain the conventions of the Maniera style, these paintings suppress the element of *grazia* and, in an apparent effort to respond to the edicts of the Counter-Reformation, emphasize the communication of religious messages. In those whose subjects are narrative rather than devotional Vasari treated the narrative "in such a way as to add a devotional dimension to it."¹¹ This is true as well of the *Adoration of the Shepherds* for Santo Stefano in Pane, which was produced during the same period as the altarpieces for Santa Croce and Santa Maria Novella. In emulation of the scheme of devotional altarpieces by Raphael, Fra Bartolommeo and Andrea del Sarto, Vasari has placed the Virgin and Child on the composition's central axis, aligned with the middle angel of the heavenly trio above, and symmetrically flanked by Joseph and the shepherd in the front plane. The picture's painterly style, more pronounced than in any of Vasari's other late altarpieces, is also an inheritance from Sarto, though it is indebted as well to a similar development in the years around 1570 in the work of Battista Naldini. Freedberg's characterization of this phase of Naldini's art is equally applicable to the Elvehjem altarpiece by Vasari:

What till then had been essentially a draughtman's style . . . became painterly in a change which Naldini invented for it. Rhythms of an explicitly Maniera kind are traced out by Naldini not in line but with a flexible, often loaded, brush. Contours take on a powdery sfumato, and his play of light and dark makes a new variety of saliences and depths: his color, still in the pastel, slightly off-key taste of the Maniera, softens and takes on sensuous texture.¹²

The painterliness of the *Adoration of the Shepherds* should also be related to the emphasis that Vasari placed in the introduction to the *Vite* on the unifying and harmonizing role of color and light.



Fig. 5 Giorgio Vasari, Shepherd (detail of Fig. 1).

Light and color, he wrote there, should be so distributed that they

pull in the direction of darkness, and in unison accompany the turning of the figures with their shadows: in the same way as we observe in life that what is close to the eye has more light, and what is lost to sight also loses light and color. Thus in painting colors must be employed in so unified a manner that a dark and a light tone will not be left disagreeably shaded or illuminated so as to make a dissonant or unpleasant caesura.

Those figures that are in the distance should lose themselves in darkness. Not only because if they were too vivid and bright they would cause disorder among the figures [of the whole composition], but also because, being dark and muted, they lend greater presence to the figures in the foreground. . . . Thus the darks, in order to bring the figures forward, should be placed where they least offend and create disjunc-



Fig. 6 Giorgio Vasari, Study for a Figure in the *Wedding of Esther and Xerxes*, Edinburgh, National Gallery of Scotland (RSA 219).

tions; as can be seen in the works of Raphael and other excellent painters who have adopted this style.¹³

In the Elvehjem *Adoration of the Shepherds* Vasari practiced what he preached, not only in his handling of light and shadow, but also in his backward look to Raphael and other masters of the High Renaissance style. As early as 1547 Vasari based the composition of his *Adoration of the Magi* at San Fortunato in Rimini on Leonardo's unfinished painting in the Uffizi; and for the *Calling of Peter and Andrew* in the Badia at Arezzo, completed in 1561, his prototype was Raphael's tapestry cartoon.¹⁴

Raphael was the paradigm among artists for Vasari, notwithstanding his veneration for Michelangelo. In a *discorso* on Raphael that Vasari inserted in the second edition of the *Vite*, published in 1568, four years after Michelangelo's death, he developed the notion of Raphael as the universal artist: having absorbed the styles of Perugino, Leonardo and Michelangelo, and realizing that he could not surpass Michelangelo in the

rendering of the nude, Raphael, rather than imitating Michelangelo's art alone, "devoted himself to making himself an *ottimo universale*." Vasari expresses the wish that more of his contemporaries had done the same. Raphael then took what he needed from Fra Bartolomeo, "and mixing with this mode (*modo*) others that he chose from the best works of other masters, he made from many styles the single one that has always been perceived as his, and that artists have and always will infinitely esteem."¹⁵

Vasari, throughout his career, followed the artistic method that he ascribed to Raphael. However, in his hands it became, as it were, one of "production rather than of creation. . . . Having amassed a repertory of poses, his procedure was to select the forms appropriate to the design he had in hand and to arrange them in a composition."¹⁶ Also like Raphael, Vasari repeated the same pose or motif in different contexts. Raphael in the *Bridgewater Madonna* gave the Christ child the identical backward and upward roll—a motif borrowed from Leonardo's cartoon of the *Virgin with Child and St. Anne* in the National Gallery in London—that he used for the *amorino* in the foreground of the *Galatea* in the Villa Farnesina. Comparably, Vasari in the Elvehjem *Adoration of the Shepherds* employed several of his own motifs. The bearded head between Joseph and Mary reproduces the head in the center of the altarpiece with an episode from the life of the prophet Elijah painted in 1566 for San Pietro at Perugia.¹⁷ The head of the Virgin (Fig. 3) reappears in the St. Veronica in the *Way to Calvary* at Santa Croce, as well as in a preparatory drawing in the Louvre (Inv. 2189) for the head of the figure of *Prudence* in the frescoes of 1570–1571 in the chapel of San Pietro Martire at the Vatican (Fig. 4). The head of the young shepherd looking at his muscular companion at the right is identical with and in the same position as that of a young apostle in the *Assumption of the Virgin* of 1568 in the Florentine Badia;¹⁸ and the bearded apostle who looks up at him has the same compositional function as the shepherd with his arms crossed before his chest in the Elvehjem altarpiece. The gesture is one of supplication, and the powerful, bare forearms reveal that it is a quotation of the crossed arms of the massive pilgrim in the lower right corner of Michelangelo's



Fig. 7 Giorgio Vasari, *Adoration of the Shepherds*, Paris, Louvre, Cabinet des Dessins (Inv. 2205).

Crucifixion of St. Peter in the Cappella Paolina. The facial type and closely cropped hair of Vasari's figure are also citations, not from Michelangelo, but of one of the shepherds in Domenico Ghirlandajo's altarpiece of 1485 in the Sassetti Chapel in Santa Trinita.

A key pose in the Elvehjem altarpiece is that of the bearded shepherd in the middle distance who turns his head left (the viewer's right) and with his left arm points to his right. With his glance he focuses attention on the shepherd beside him who is shielding his eyes from the light surrounding the trio of angels, and his arm points to the shepherd with a lamb on his shoulders who is looking down at the Christ child. His pose is a quotation in reverse to the apostle in the center of the lower zone in Raphael's *Transfiguration* (Fig. 2), and was later transmitted from Vasari to Battista Naldini, who used it for the figure of Christ in the *Calling of St. Matthew* that he painted between 1584 and 1588 for the Florentine church of San Marco.¹⁹ The pose of the shepherd with a lamb (Fig. 5) is from Vasari's own repertory. Some two decades earlier he had employed it for the figure standing behind Xerxes in the grand *Wedding of Esther and Xerxes* in

the Pinacoteca at Arezzo begun in 1548 and signed and dated in 1549. A splendid study of the head and right arm of this figure, which might also have served as a preparatory drawing for the Shepherd bearing a lamb in the Elvehjem altarpiece, is in the National Gallery of Scotland at Edinburgh (Fig. 6).²⁰

II

In the *Adoration of the Shepherds* for Santo Stefano in Pane Vasari returned after an interval of more than twenty years to a subject of which he had made four paintings and four drawings when he was between the ages of twenty-seven and thirty-four. The earliest is an altarpiece that he completed in 1538 for the monastery at Camaldoli, which he recalled with pride and pleasure in his autobiography:

Having then gone to Camaldoli, as I had promised the monk of the order of St. Romualdo, I made another altarpiece on the rood screen of the Nativity of Christ, simulating a night illuminated by the splendor of the newborn Child surrounded by shepherds who adore him. In painting this I imitated with colors the rays of the sun, and drew the figures and all else from nature and in [natural] light, so that they might resemble life as much as possible.²¹

As in the Elvehjem *Adoration*, the Madonna lifts a veil from the Christ child, and he stretches his arms toward her. However, the shepherd with a lamb on his shoulders is absent, and Joseph, rather than adoring the Child from the front plane, regards him from behind in an attitude of quiet contemplation. Six years later, Vasari produced another nocturnal *Adoration of the Shepherds* for Cardinal Salviati (Rome, Galleria Borghese),²² and at about the same time made a chiaroscuro drawing (Fig. 7) that may be a preliminary study for it.²³ In 1542 he painted a no longer extant mural of the *Nativity* with two shepherds in the Oratory of Santa Margherita at Arezzo²⁴ in which he established the poses of the Madonna and the Christ child—their prototypes are in a drawing by Raphael in the Uffizi (Fig. 8)²⁵—that are repeated in the Elvehjem altarpiece. Drawings related to the

Arezzo fresco are in the Gabinetto Disegni e Stampe of the Uffizi (12740F)²⁶ and in the Louvre (Inv. 2084).²⁷ Vasari's fourth painting of the *Adoration of the Shepherds* from the earlier phase of his career appears on the organ case in San Gennaro in Naples (1545). The fourth early drawing (Fig. 9)²⁸ is the only one among Vasari's eight compositions of the subject prior to the Elvehjem altarpiece that includes the shepherd with a lamb on his shoulders. In none of the eight does Joseph have the prominence that Vasari was to give him in the *Adoration* for Santo Stefano in Pane. Three (the Camaldoli and Borghese paintings, and Louvre Inv. 2205) are night scenes illuminated by light emanating from the Christ child. In four (the paintings at Camaldoli and formerly at Arezzo, Uffizi 12740F, and Louvre Inv. 2086 [Fig. 9]) the posture of the child is the same as in the painting in the Elvehjem Museum. However, of the early *Adorations* all but one (the drawing in the Uffizi) show the Madonna unveiling the child.

The fact that the same attitudes of the Christ child and the Virgin occur in both the early and late versions of the subject is an excellent example of Vasari's artistic method. However, more is involved in his repetition of the specific motifs of the Madonna with the veil and of the Christ child with outstretched arms than a routine recycling of standard poses. But before developing that point I would like to pursue two others concerning the Elvehjem altarpiece: the stress on Joseph, and the significance of the shepherd with a lamb on his shoulders. The figures of Joseph, Mary and the Child, as Stechow observed, "are tied compositionally to the head of the old man behind them," and with that head "form something like a complete circle," a pattern that is "supplemented by the young shepherd looking down from the left" whose head "is in the same diagonal with the heads of the old shepherd and of Mary." The five figures in question are bounded together in a tight pattern within which the glances of the two shepherds and of Joseph and Mary converge on the Child. Through lighting, color, and compositional placement—the Madonna and Child along the central axis, and Joseph an active protagonist in the front plane—Vasari has modified the narrative presentation of the Holy Family with an iconic component. While such concentration on religious

meaning is in the spirit of the Counter-Maniera and the Tridentine decrees, the emphasis on Joseph and on the Holy Family in the Elvehjem altarpiece may also be connected with its commission. The church of Santo Stefano in Pane was the site of a company, also called a congregation, of Jesus, Joseph and Mary, and the principal feasts celebrated in the church were those of St. Cristina, the company's patroness, and of St. Joseph.²⁹

The lamb slung across the shoulders of the young shepherd behind Joseph is an allusion both to the false sacrifice in the temple—it is the sacrificial animal of the Old Testament—and to the perfect sacrifice of Christ.³⁰ Framing the shepherd and compositionally binding him to the Holy Family is the arch of a Roman bridge. Similar arches appear in the background of two of Vasari's drawings of the *Adoration of the Shepherds* (Louvre Inv. 2086 [Fig. 9] and Uffizi 12740F), and in his fresco of the *Nativity* formerly in Arezzo. Like the archways in



Fig. 8 Raphael, *Nativity*, Galleria degli Uffizi, Gabinetto Disegno e Stampe (502 E).

the tondo by Fra Angelico and Fra Filippo Lippi, and the *Pala Baciadonna* by Perino del Vaga in the National Gallery of Art in Washington,³¹ the Roman bridge in the Elvehjem altarpiece is a reference to the Renaissance belief that the birth of Christ during the reign of Augustus invested the architecture of classical antiquity with legitimacy and divine sanction.³² The shepherd with a lamb on his shoulders also evokes the days of Christianity under the Roman Empire. From the time of Ridolfo Ghirlandaio's *Adoration of the Shepherds with Sts. Roch and Sebastian* of 1510 in the Museum of Fine Arts in Budapest (Fig. 10),³³ he took the form in which Roman artists first represented Christ: as the Good Shepherd. The success of Raphael's cartoons of episodes from the Acts of the Apostles for the tapestries in the Sistine Chapel prompted Leo X to commission from him a second series of cartoons (no longer extant) for twelve tapestries with scenes from the infancy and passion of Christ,³⁴ and the "good shepherd" is a prominent actor in the *Adoration of the Shepherds* of this set of tapestries.³⁵ Its composition was repeated in the lower half of an impressive drawing by Giovanni Francesco Penni in the Louvre (Inv. 3460)³⁶ that was later engraved by a member of the workshop of Marcantonio Raimondi.³⁷ The engraving is similar to the most evolved of Vasari's drawings of the *Adoration of the Shepherds* (Fig. 9) in composition, number and posing of figures, and the smooth, monumental columns behind them. The inclusion of the "good shepherd" in this drawing may also have been inspired by Penni's print. Yet, rather than imitating the figure in the engraving—bearded, in profile, striding forward, and holding the lamb with both hands in front of his chest—Vasari has posed him in the same attitude as the "good shepherd" in the Elvehjem altarpiece, a pose that he had already used two decades earlier for a figure in the *Arezzo Wedding of Esther and Xerxes* (Figs. 5 and 6).³⁸

The motif of the Madonna holding a veil over the Christ child in eight of Vasari's nine known versions of the *Adoration of the Shepherds* was inspired by Raphael, whose *Madonna of Loreto* (Fig. 11) transformed the traditional rendition of the theme as a pious, quiet devotional image (Fig. 12) into a lively pantomime between Mary and her son.³⁹ The work was painted by Raphael

about 1509 for the Roman church of Santa Maria del Popolo on the commission of Pope Julius II, and in the 1540s it was exhibited opposite Raphael's portrait of Julius II (London, National Gallery) on one of the church's pillars.⁴⁰ Vasari described it in glowing words as

a most beautiful picture of our Lady . . . containing a Nativity of Christ in which the Virgin is covering her son with a veil; and he is of such beauty that the mien of his head and all his limbs show that he is the true son of God. And no less beautiful than him are the head and visage of the Madonna, in whom one perceives, apart from her consummate beauty, happiness and piety. There is also Joseph who with both hands on a staff and in an attitude of adoration of a most holy old man is in deep contemplation of the king and queen of heaven. And both of these paintings are shown on solemn feast days.⁴¹



Fig. 9 Giorgio Vasari, *Adoration of the Shepherds*, Paris, Musée du Louvre, Cabinet des Dessins (Inv. 2086).



Fig. 10 Ridolfo Ghirlandaio, *Adoration of the Shepherds*, Budapest, Museum of Fine Arts (Inv. 68).

Raphael's *Madonna del velo* derives its name from the fact that in 1717 a copy of it, one of more than sixty copies or versions that were made during the sixteenth and seventeenth centuries,⁴² was given to the Basilica at Loreto. The composition was engraved in the 1570s by Giorgio Ghisi, Michele Luccesi (the second state bears the date 1572), and an anonymous printmaker.⁴³ Sebastiano del Piombo painted two versions of it with the child asleep and with the addition of the infant St. John the Baptist, one in 1525 for Clement VII (Prague, Narodni Galerie), and another ca. 1540 (Naples, Museo di Capodimonte).⁴⁴ An altarpiece known as the *Madonna della Rosa* by Avanzino Nucci (1552–1629) in the Roman church of Sant' Agostino⁴⁵ suggests that Raphael's image may have had a particular relevance to the Augustinians, the order to which both Sant' Agostino and Santa Maria del Popolo belonged. The lower half of the picture reproduces the *Madonna of Loreto*. In the upper half angels are holding aloft roses, and roses are also scattered over the white cloth beneath the Christ child.

Raphael himself designed four compositions—two paintings and two drawings—in which the *Madonna del velo* is a full-length kneeling or seated figure. In the *Madonna of the Diadem* in the Louvre (Fig. 13)⁴⁶ and the *Madonna of the Veil* (executed with the collaboration of Giovanni Francesco Penni and Giulio Romano) in the Art Museum at Princeton University⁴⁷ Mary holds the veil over the child with her right hand, while with her left hand she draws the infant St. John the Baptist to her. She also holds the veil with her right hand in the drawing by Raphael (Fig. 8) that has the prototypes of the poses of the Virgin and the child in Vasari's Elvehjem altarpiece and the fresco formerly in Arezzo. Though it may seem a minor point, it is worth noting that in the *Madonna of Loreto* the Virgin holds the veil with both hands, as she also does in Bergognone's picture in the Brera (Fig. 12), in all but one of the nine Adorations of the Shepherds by Vasari, and in Raphael's drawings of the *Adoration of the Shepherds with Julius II* in the Ashmolean Museum at Oxford (P. 564).⁴⁸ In this drawing the Virgin does not look at her son. Instead, her glance—as well as her arm gestures—are directed toward the kneeling figure of the pope, who at the left side of the composition pays homage to the Christ child with his hands extended in prayer. Fischel thought that an altarpiece for which this drawing was a study might have been the painting that Vasari described in Santa Maria del Popolo;⁴⁹ but this suggestion has found no endorsement. However, the Oxford drawing was the model for a cartoon by Tommaso Vincidor (Louvre, Inv. 4629) for a lost tapestry of the *Adoration of the Shepherds* commissioned by Leo X for his bedroom,⁵⁰ with the modification that Julius II and two shepherds standing behind him have been replaced by Leo X, his arms crossed in adoration before his chest, and the Cardinals Giuliano de' Medici and Vincenzo de' Rossi. The *Madonna del velo* of Tommaso Vincidor's cartoon, in turn, was the model for the *Nativity* by Joos van Cleve in the Gemäldegalerie in Dresden.⁵¹ Writers who have commented on the iconography of the *Madonna of Loreto* have without exception assumed that the Virgin is unveiling the Christ child. Pope-Hennessy has interpreted this as an allegory of the revelation of Christ's divinity,⁵² and Van Os has suggested that its origin



Fig. 11 Raphael, *Madonna of Loreto*, Chantilly, Musée Condé (Photo: Lauros-Giraudon).



Fig. 12 Bergognone, *Madonna and Child*, Milan, Brera (Photo: Alinari).

might be the unveiling of the image of the Madonna and Child in mystery plays of the thirteenth century.⁵³ According to Vasari, however, the Virgin in Raphael's painting "is covering the child with a veil" (*con un velo cuopre il figliuolo*). The gesture of the *Madonna del velo*, not only here but in all the examples that I have cited, is in fact ambiguous. In those with figures paying homage to Christ—whether shepherds, popes or the infant St. John the Baptist—the narrative context suggests that Mary is unveiling the child in order to reveal him to his supplicants. The ambiguity of the Virgin's gesture in the *Madonna of Loreto* and the painting by Bergognone, where there are no adoring figures, can be resolved by reference to a liturgical context. According to a custom in the West-

ern church traceable to the Middle Ages, the chalice containing the host is covered by a veil during those parts of the mass—before and after communion—when it is not in use; and in order to uncover the Host the priest "lifts the veil with both hands" (*leva il velo con ambo le mani*).⁵⁴ The iconographic association of the infant Christ with the Eucharist is equally ancient. In both Bergognone's *Madonna del velo* and the *Madonna of Loreto* the Virgin is holding the veil in both hands, as the priest does when he uncovers the Host during the mass. It would not be inconsistent with the reverent, contemplative mood of these paintings if they signified the revealing of Christ as the Eucharist. Moreover, it would be singularly appropriate if the *Madonna del velo* that Raphael painted on the commission of Julius II were, like the *Disputa* and the *Mass of Bolsena* in the Vatican *stanze*, an allusion to the central role of the Eucharist in Julius' devotional and doctrinal reforms.

When Vasari wrote that the Virgin in the *Madonna of Loreto* is covering the Child with her veil he may either have been unaware of the painting's eucharistic implications, or he may have wanted to play them down in order to stress the image's other, prophetic level of meaning. In Bergognone's and Raphael's pictures, as in all images of the *Madonna del velo* I have mentioned, the cloth and the pillow on which the child lies are prophetic references to Christ's entombment.⁵⁵ In fact, Partridge and Starn have written that we cannot tell whether the veil that Mary is holding "is a coverlet or a shroud."⁵⁶ What we can tell is that the veil is transparent, as it is in every one of our examples except two, both by Vasari. The *Adoration for Santo Stefano in Pane* and the drawing Inv. 2086 in the Louvre (Fig. 9) are the only two of his *Adorations of the Shepherds* that include the figure of the "good shepherd;" in both the Virgin's veil is opaque. In the Elvehjem altarpiece it is heavier, larger, and more unambiguously suggests a shroud.

I do not discount the possibility that Vasari painted the veil as opaque for formal reasons, in order to bind the figures of Joseph and Mary more tightly together and maintain their closeness to the picture plane. Even so, he surely realized and must therefore have intended that the veil rendered as an opaque cloth would connote a shroud.



Fig. 13 Raphael, *Madonna of the Diadem*, Paris, Louvre (Inv. 603).

Whatever his motivation, in this last of his variations on Raphael's formulation of the *Madonna del velo*, produced at the time of the Counter-Maniera and the Tridentine call for clarity, directness and adherence to scripture, the balance between eucharistic and prophet allusions has shifted toward the prophetic. This shift is reinforced by the prominence that Vasari has given to the "good shepherd" who prophecies the sacrifice of Christ: not only because of his strategic position in the foreground as one of the figures looking at Christ, but also because it is toward him (and not, as Stechow wrote, toward the Christ child) that the bearded shepherd in the middle distance is pointing. In keeping with the spirit of the Counter-Maniera and of Vasari's late altarpieces, the attitude of the pointing shepherd—a stock motif in the repertory of Maniera painters that originated in Raphael's *Transfiguration*—is employed in the

Elvehjem altarpiece not merely as a device of refined formal artifice but also as an instrument of serious religious content.

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NOTES

1. *Le ricordanze di Giorgio Vasari*, A. del Vita, ed. (Arezzo, 1929), 109:
 Una tavola alle monache della pieve a Santo Stefano entrovi una Natività di Cristo ed i Pastori.
2. See W. Stechow, "An Altarpiece by Vasari," *The Art Quarterly*, II (1939):178.
3. *Ibid.*, 178–184.
4. P. Barocchi, *Vasari pittore* (Florence, 1964), 67. In the course of her discussion of Vasari's appropriations from the paintings of Battista Naldini, Barocchi refers to
 Naldinismi che più felicemente vibrano nell' *Adorazione dei pastori* di Madison, dove motivi bronziniani, rosseschi e nordici si stemperano in un chiaroscuro soffuso e delicato.
5. C. Monbeig-Goguel, *Giorgio Vasari, dessinateur et collectionneur* (Paris, 1965), 6.
6. G. Vasari, *Le vite de' più eccellenti architetti, pittori e scultori italiani*, G. Milanesi, ed. (Florence, 1878ff.) I, 173. (My translation.)
7. M. B. Hall, *Renovation and Counter-Reformation* (Oxford, 1979), 34.
8. *Ibid.*
9. *Ibid.*
10. S. J. Freedberg, *Painting in Italy 1500–1600* (Harmondsworth, 1971), 607.
11. Hall, 61.
12. Freedberg, 610.
13. Vasari-Milanesi, I, 180f. (My translation.)
14. See Hall, 37ff.
15. Vasari-Milanesi, IV, 373ff.
16. Hall, 50.
17. Barocchi, pl. 87. A small replica of this painting is in the Uffizi (*Gli Uffizi, Catalogo generale* [Florence, 1979], 581 [P 1853]).
18. *Ibid.* pl. T.

19. A variant of this gesture, with the head turned in profile and the arm pointing forward, was employed by Raphael for the figure of Aristotle in the *School of Athens* and in his *Self-Portrait with his Fencing Master* in the Louvre (Freedberg, pl. 430), and was cited in this form in Jacopo Zucchi's *Martyrdom of St. Peter Martyr* in the Kunsthistorisches Museum in Vienna (Barocchi, pl. W), Giovanni Stradano's *Christ and the Money Changers* at Santo Spirito (Alinari 4726), and in the *Martyrdom of St. Peter Martyr* by Vasari and Poppi in Santa Croce at Boscomarengo (Barocchi, pl. U).
20. K. Andrews, *National Gallery of Scotland, Catalogue of Italian Drawings* (Cambridge, 1968) I, 127 (RSA 219).
21. Vasari-Milanesi, VII, 663. The image of the Christ child as a source of illumination had its origin in fourteenth-century paintings that were inspired by a vision of the Nativity by St. Brigitte of Sweden in which the child was surrounded by a halo of light (G. Schiller, *Ikongrafie der christlichen Kunst* [Gütersloh, 1966] I, 88–90).
22. Anderson 31272. Stechow, 184, note 7. A small-scale replica by one of Vasari's assistants is in the Uffizi (*Gli Uffizi*, 581 [P 1855]).
23. Louvre, Inv. 2205; Monbeig-Goguel, *Vasari et son temps* (Paris, 1972) 201 (no. 297).
24. G. F. Gamurrini, *Le opere di Giorgio Vasari in Arezzo* (Arezzo, 1911), no. 47.
25. Uffizi 502 E. A. Petrioli Tofani, *Gabinetto Disegni e Stampe degli Uffizi, Inventario I, Disegni esposti* (Florence, 1986), 226.
26. *Giorgio Vasari* (Florence, 1981), 65f. (no. III, 19), fig. 119.
27. C. Monbeig-Goguel, *Giorgio Vasari*, 6; Monbeig-Goguel, *Vasari et son temps*, 201, fig. 296.
28. Louvre, Inv. 2086. Monbeig-Goguel, *Giorgio Vasari*, 6 (no. 6); Monbeig-Goguel, *Vasari et son temps*, 197, fig. 288.
29. The activities and accounts of the company are recorded in the *Libro de' capitoli della centuria, intitolata, Gesu, Giuseppe, e Maria posta nella Pieve di S. Stefano in Pane*, a manuscript volume composed in 1726 in the library of the Kunsthistorisches Institut Florenz.
30. L. Wolk, "The *Pala Baciadonne* by Perino del Vaga," *Studies in the History of Art*, XVIII (1985):42.
31. *Ibid.*
32. Francisco de Holanda, *Da pintura antiqua*, J. de Vasconcelos, ed. (Oporto, 1930), 256f.
33. A. Pigler, *Museum der bildenden Künste, Budapest, Katalog der Galerie alter Meister* (Budapest, 1967), 258f. (no. 68).
34. J. D. Passavant, *Raphael d'Urbino et son père Giovanni Santi*, P. Lacroix, trans. (Paris, 1860), II, 215ff.; E. Muentz, *Raphael, sa vie, son oeuvre et son temps* (Paris, 1886), 494–496.
35. O. Fischel, "Ein Teppichentwurf des Thomas Vincidor," *Jahrbuch der preussischen Kunstsammlungen*, LV (1934), fig. 4.
36. K. Oberhuber, *Raphael's Zeichnungen* (Berlin, 1972), IX, 47, note 128; *Os descobrimentos portugueses e a Europa do renascimento*, Museu Nacional de Arte Antiga (Lisbon, 1983), 65f. (no. 430).
37. *The Illustrated Bartsch, XXVIII: Italian Masters of the Sixteenth Century* (New York, 1985), pl. 3(15).
38. A similarly posed "good shepherd," also wearing a hat, appears in an *Adoration of the Shepherds* made by Giorgio Ghisi as one of four engravings for a missal for the court of Mantua published in 1583. However, Vasari could have known Ghisi's print because permission to create the missal was granted no later than 1565 (S. Boorsch and M. and R. E. Lewis, *The Engravings of Giorgio Ghisi* [New York, 1985], 195–197, pl. 60).
39. Monbeig-Goguel, *Giorgio Vasari*, 6, states merely that "the gesture of the Madonna lifting the veil" in these works was "inspired by Raphael."
40. B. Fredericksen, "New Information on Raphael's *Madonna di Loreto*," *The J. Paul Getty Museum Journal*, III (1976):5–45; S. Béguin et al., *La Madonne de Lorette* (Paris, 1979); C. Gould, "Afterthoughts on Raphael's so-called *Loreto Madonna*," *The Burlington Magazine*, CXXII (1980): 337–340; L. Partridge and R. Starn, *A Renaissance Likeness* (Berkeley, 1980), 102f. and 150; J.-P. Cuzin, *Raphael et l'art français* (Paris, 1983), 136–144 (no. 96); *Raphael au Musée Condé* (Chantilly, 1983) 51f. (no. 31); Boorsch and Lewis, 171–173.
41. Vasari-Milanesi, IV, 338f. (My translation.)
42. Béguin et al., 38–47.
43. Boorsch and Lewis.
44. M. Hirst, *Sebastiano del Piombo* (Oxford, 1981), 85 and 137–140, pls. 128 and 181.
45. Passavant, II, 100–105 (No. 80).
46. *Raphael dans les collections françaises* (Paris, 1983), 11–114 (no. 17).
47. F. J. Mather, "The Princeton Raphael," *Art in America*, XIV (1925):73–80, fig. 6.
48. K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum* (Oxford, 1938) II, 306f. (no. 564), pl. CXXI; Fischel, 374f. (no. 361).
49. O. Fischel, "Due ritratti di Giulio II," *Bollettino d'arte*, XXVIII (1934):194–197.
50. O. Fischel, "Ein Teppichentwurf des Thomas Vincidor," 89–96; Fischel, *Raphael's Zeichnungen*, 374f., fig. 288.
51. *Ibid.* fig. 3.
52. J. Pope-Hennessy, *Raphael* (New York, 1970), 206.
53. H. W. Van Os, "The Madonna and the Mystery Play," *Simiolus*, V (1971):5–19.
54. G. Moroni Romana, *Dizionario di erudizione storico-ecclesiastica* (Venice, 1858), XC, 116.
55. Wolk, 39 and notes 34 and 37.
56. Partridge and Starn, 103.

Lady Torrens and her Family

by John Linnell

To Joan Linnell Ivimy in Gratitude

Lady Torrens and her Family, painted by the English artist John Linnell (1792–1882), was acquired in memory of former Elvehjem Museum of Art director Katherine Harper Mead (Fig. 1). Painted between 1819 and 1821, it is a particularly interesting example of a type of painting known as the conversation piece.¹ Its interest is threefold: the artist's efforts to elevate what is most typically an informal approach to group portraiture, the identity of several of the sitters, and the place the picture occupies in Linnell's *oeuvre*. In terms of the social position of Lady Torrens, the size of the picture, and the remuneration he received, this painting must be regarded as the most important commission Linnell received up to that point in his career.

The conversation piece, which emerged as a distinct category of painting in seventeenth-century Holland, is mainly associated in England with the eighteenth century. Sacheverell Sitwell stated that for a painting to qualify as a conversation piece, "the necessity is for a picture to portray definite personalities in their intimate surroundings . . . also, the size of the picture is a criterion by which to judge it. Modest dimensions must be insisted upon."² In other words, the figures must be portraits represented much smaller than life. Ralph Edwards, another authority on the conversation piece, has observed that the figures "need not appear to be conversing, but in many of the most attractive examples some incident or domestic occupation is introduced."³ Speaking of the conversation piece as it was generally practiced in Northern Europe over several centuries, Edwards goes on to say, "These small group portraits are intensely evocative of the countries, periods, classes and social conditions in which they were painted: they throw powerful sidelights on the habits and manners of more than one age in the Low Countries and later in England."⁴ This is no less true of *Lady Torrens and her Family*.

John Linnell met Lady Torrens through the circle of the watercolorist John Varley, his friend and former teacher. Varley gave lessons to a number of upper-class clients, who, as was common at that time, pursued the amateur pleasures of drawing and watercolor painting. In his unpublished *Autobiographical Notes*, Linnell provides this account:

Most of my best connections and friends came through Varley—many to whom he only gave a few lessons employed me largely. From Col. Dumaresque who took lessons of Varley I had introduction to Lady Torrens, the best friend I ever found in that class of life, in 1818. I painted Col. Dumaresque and his sister . . . I met Lady Torrens for the first time at these sittings and was soon after employed by Sir Henry Torrens. . . .⁵

In 1819 Linnell painted a small portrait of Sir Henry.⁶ It was at least the second picture of Torrens painted in that decade, as Sir Thomas Lawrence in 1816 portrayed him in a full-length portrait which is now in the Town Hall in Londonderry, Northern Ireland.⁷

Sir Henry Torrens enjoyed a distinguished military career, serving on four continents. In 1808 he was appointed military secretary to Sir Arthur Wellesley, and accompanied him to Portugal where the future Duke of Wellington began his string of victories over the French. Torrens' appointment as Wellesley's military secretary gained added luster when the latter in 1809 became commander of all British forces in the Peninsular War. Subsequently, Torrens served as aide-de-camp in 1812 to the Prince Regent (later George IV), was made Knight Commander of the Order of Bath military division in 1815, and became Adjutant-General of West Indian forces in 1820. It was in 1802 that Torrens, who had stopped at the island of St. Helena to convalesce after falling ill of sunstroke during service in India, met his future wife Sarah (née Patton), who was the daughter of the English governor.⁸

Linnell tells us in his *Autobiographical Notes* that "In May 1819 I began studies of the Torrens family at Fulham. . . ." One of the studies, an oil sketch of Lady Torrens (Fig. 2), fortunately joins the Torrens group at the Elvehjem Museum of Art. It is a sensitive, sympathetic study of a woman Linnell greatly admired. In the *Autobiographical Notes* he observes that "Lady Torrens in the most exemplary manner educated her six children to the admiration of all who witnessed the harmony and happiness with which her family was conducted. . . ." In the completed group portrait, Lady Torrens, surrounded by her six children, is



Fig. 1 John Linnell, *Lady Torrens and her Family*, 1819–21, oil on canvas, 109.8×139.8 cm., Katherine Harper Mead Memorial Fund purchase, 1984.86.

presented as the maternal ideal. A sense of her tenderness, the importance placed on the education of children, and of family harmony permeates the conversation piece.

The six children in the group can be identified. The oldest boy on the right is Henry Whitelock Torrens (1806–52), and his brother on the far left is Arthur Wellesley Torrens (1809–55), both of whom later distinguished themselves. For the other children, clues to their identity are provided by Linnell's *Autobiographical Notes* and a page from his *Liber Veritatis* (Fig. 3). Linnell remarks in his notes, which were written in 1863, that among the Tor-

rens children, "There is only the Eldest Daughter Lady Anstruther left. . ."¹¹ Referred to as Miss Torrens beneath the *Liber Veritatis* sketch, the young girl standing on the right side of the group portrait is therefore Mary Jane Torrens, who married Sir Ralph Abercromby Anstruther in 1831.¹² The names of the remaining children are listed beneath the sketch as Hannah, Frederick and Charles. An oil sketch of a baby, identified as Charles Torrens and painted in either 1818 or 1819, is in the collection of one of the artist's descendants, which means that the infant on Lady Torrens' lap is Charles.¹³ Frederick, then, is the boy at the back of the group, and his sister Hannah

reaches to the book while looking up at Lady Torrens.

Henry Whitelock Torrens, at the age of fourteen, is depicted as a rather contemplative child. Two books at the base of his draped stool suggest a penchant for literature. Indeed, we know that two years after the completion of the Torrens group, Henry entered Christ Church, Oxford, from which he graduated with a B.A. degree in 1828. Although he subsequently spent most of his life as a civil servant in India where he died, he was known in nineteenth-century England as a man of letters.¹⁴ Alongside of Henry, his sister Mary Jane holds what appears to be a pencil and tablet, which indicates an interest in art. However, the greatest number of narrational objects are clustered at the left of the painting around Arthur Wellesley Torrens.

One of these objects, a shield to Arthur's left, may serve a dual purpose. It most likely symbolically represents the absent father, a distinguished soldier, and at the same time, may forecast Arthur's future career in the military, which was almost certainly expected of him. Arthur, after all, was named after the Duke of Wellington, who was his godfather. At lower left we find a small drum and either a toy gun or a boy's flintlock sporting piece. In the case of both of these objects, it is possible that we have additional references to Arthur's chosen profession. The plumed hat which leans against the footstool is military or otherwise ceremonial. Although Sir Henry Torrens is represented in Lawrence's portrait holding a plumed hat in his right hand, in our picture the hat most likely acknowledges Arthur's appointment in 1819 as page-of-honor to the Prince Regent.¹⁵ Other objects scattered around the foreground seem to be merely the paraphernalia of childhood. The top, for example, appears in the foregrounds of at least two other Linnell conversation pieces which include young children.

Arthur Wellesley Torrens began his career at Sandhurst, the Royal Military College. Rising through the ranks, he fought at Quebec in 1838 during the Canadian rebellion, commanded troops on the island of St. Lucia and administered its civil government in the 1840s, and fought heroically in Turkey in the Crimean War. Upon returning to England in 1854 after receiving a near-fatal

wound, he was promoted to major-general and knighted. He died a year later in Paris while serving as British military commissioner, his health having been broken by the wound he sustained. Lamenting the early deaths of the Torrens children, John Linnell wrote in 1863, "Lady Torrens though of heroic disposition would gladly I doubt not have seen her sons otherwise employed than in the Army but the profession and ambition of the father I guess ruled."¹⁶

At the time Linnell received the commission for the Torrens group, he had been seriously painting portraits for only a few years. His real interest was landscape, but like so many other artists he turned to portraiture out of financial necessity. As a student of John Varley for a year in 1804–1805, and afterwards while at the Royal Academy Schools, Linnell spent much of his time drawing and making oil sketches along the Thames and around the environs of London. Robert Benjamin Haydon and David Wilkie, who Linnell met as fellow students at the Royal Academy, recommended to the academician Joseph Farington in 1806 Linnell's "scenes of Courts and Alleys also a stump of a tree all painted with extraordinary fidelity—upon a small scale."¹⁷ By 1807, at the age of fifteen, two of his landscapes had been accepted in the Royal Academy's annual exhibition, and a year later he experienced his first success at the British Institution.¹⁸ The acuity of vision for which Linnell was recognized in his early years may be observed in such highly finished paintings as the Tate Gallery's *Kensington Gravel Pits* (1812) and *A View on the River Kennett, Near Newbury* (1815) in the Fitzwilliam Museum, Cambridge. Today, however, Linnell's *plein air* watercolor studies, and the more briskly handled oils which proceeded from them, are perhaps his most prized works (Fig. 4).

Linnell undertook very few commissioned portraits prior to 1815, but from that point on he was steadily engaged in the portrait trade. The desire to increase his income as much as possible was largely a consequence of meeting his future wife, Mary Palmer, whom he married in 1817. In 1819 his first child was born, and she was followed by eight more, which insured that landscape had to take a backseat to the very comfortable income portraiture could provide. In addition to oil portraits, from about 1818 Linnell practiced the art of



Fig. 2 John Linnell, *Lady Torrens* (sketch for *Lady Torrens and her Family*), 1819, oil on paper, 35.6 × 26.7 cm., Art Collections Fund purchase, 1986.79.

watercolor miniatures on ivory.¹⁹ Virtually all of his portrait work up to the Torrens picture involved single figures, but in 1817 he painted the conversation piece of *Philip Thomas Wykeham and Hester Louisa, his wife, with their sons Philip and Aubrey and Mrs. Trotman, mother of Mrs. Wykeham* (Fig. 5). A recent commentator has remarked on the "awkwardness in the scale of the figures,"²⁰ a problem which also besets the Torrens group. In this way, and in the interior setting opening on to a landscape view, the Wykeham picture anticipates the Torrens group.

The use of an architectural setting with a landscape vista had been the portrait painter's stock in trade for centuries. In England, painters such as Van Dyke, Lely, Reynolds, Gainsborough and Lawrence used the device with particular effectiveness in life-size, full-length portraits to convey a sense of their patrons' authority and affluence.

While not as impressive within the modest dimensions of the conversation piece, this type of setting was frequently used. In our picture, the figures appear to be situated within an enclosed porch, separated from the open landscape by a balustrade. In an attempt to classify conversation pieces by their manner of presentation, Mario Praz has identified seven types of composition, the first of which is the group in front of a porch or balustrade.²¹ Linnell undoubtedly intended to confer dignity to his group by this means, but he employed several other devices as well.

It is apparent that Linnell conceived of the central group of figures as a secular version of the Madonna and Child with Angels. Furthermore, Arthur Wellesley Torrens, to the right of the mother and child (our left), occupies the traditional place of the infant St. John. At the same time, he is very reminiscent of the many playful putti in Italian painting, who, by looking out of the picture, serve to connect the viewer's space with the sacred scene represented. As we view Linnell's central group, it may even be said that the leafy bough above Lady Torrens's head, which completes the circular composition established by the figures, serves as a kind of secular halo. Linnell's adaptation of the sacred subject for his family group is in a long tradition. Mario Praz has pointed out that in Rubens' *The Family of Balthasar Gerbier* (copy at Windsor Castle), the arrangement of figures is reminiscent of depictions of the Holy Family, as is the case with a picture more relevant to the English school, John Singleton Copley's *Family of Sir William Pepperrell* of 1778 (North Carolina Museum of Art).²² In part, Linnell's translation of the Madonna and Child theme must have had something to do with his deep admiration for Lady Torrens, but it also had a great deal to do with attitudes he developed as a student in the Royal Academy Schools.

Although Sir Joshua Reynolds, the first President of the Royal Academy, had been dead nearly fifteen years when Linnell became a probationer in the Academy's Antique School, his influence was unabating. Sir Joshua's thoughts on art were promoted at every turn by means of his published "Discourses." One of his recurring themes was that by carefully studying the works of great masters, students would form similar habits of mind,

and perhaps approach their excellence.²³ In Reynolds's pantheon of Old Masters, Michelangelo and Raphael were identified as the most exemplary models for students to study.²⁴ The best known example of Reynolds following his own advice is found in *Mrs. Siddons as the Tragic Muse*, which is based on Michelangelo's Isaiah figure from the Sistine Chapel ceiling. Although the young Linnell was preoccupied with landscape, he eagerly subscribed to Reynolds's ideas, and would continue to do so for the rest of his life.

In his *Autobiographical Notes*, Linnell recalled arguing with William Collins, who he met in the Royal Academy Schools, about the merits of Raphael and Michelangelo. "Not that I had seen M. Angelo's Frescoes," Linnell acknowledged, "but I had seen the cartoons by Raphael and others of that school and some copies of M. Angelo— from which I felt persuaded that the colouring was of the same spiritual character as the Design. . . ."²⁵ He emphasized that study at the Royal Academy set him apart from the Varley circle of watercolorists and "gave me perceptions and taste more allied to the Italian Masters. This I found when I went to Wales where I saw nature more like Raphael's backgrounds than anything in the water colour school."²⁶ Linnell had few chances to demonstrate his appreciation of Michelangelo and Raphael in landscapes and routine portraiture, but he seized the opportunity that the Torrens commission provided.

The figures of Lady Torrens and Charles on her lap are based on a Raphael painting which was well known in England in the early nineteenth century, *The Large Cowper Madonna* (Fig. 6). Linnell actually copied this picture in 1822 as a watercolor miniature on ivory.²⁷ We can only speculate that his free adaptation of the painting for the Torrens group prompted an interest in studying it more closely. From the time Lord Cowper purchased the Raphael in Rome from John Zoffany in the 1770s and brought it back to England, it was periodically exhibited at the Royal Academy and elsewhere. According to Linnell's nineteenth-century biographer, he began his miniature copy at the Royal Academy in February 1822.²⁸ Presumably, it had been on display at Somerset House for some time before that date. Lady Torrens and Charles are the reverse of Raphael's figures, and have been ad-



Fig. 3 John Linnell, page from *Liber Veritatis*, British Museum, London (Courtesy The Witt Library, Courtauld Institute of Art, University of London).

justed somewhat, but their derivation is clear. A precedent for reversing an Old Master composition can be found in Sir Thomas Lawrence's 1815 portrait of *Mrs. Jens Wolff* (The Art Institute of Chicago), which is based on Michelangelo's Erythraen Sibyl from the Sistine Chapel ceiling.²⁹ Linnell has represented Lady Torrens with the same gentle sweetness of Raphael's Madonna, but the most telling connection between the paintings is the positioning of the legs of Charles and the Christ Child as they both straddle the cushions on which they sit.

Considering his is the image of a small child, Charles bears a heavy burden of historicizing portraiture. Not only does his figure allude to Raphael, but Linnell also uses him to make reference to Michelangelo. As his left arm crosses his twisting torso to turn the pages of the book, Charles strikes the pose of the Delphic Sibyl from the Sistine Chapel ceiling.³⁰ In fact, because of the size of the book in relation to his body, in a general way he is reminiscent of several of the ceiling's

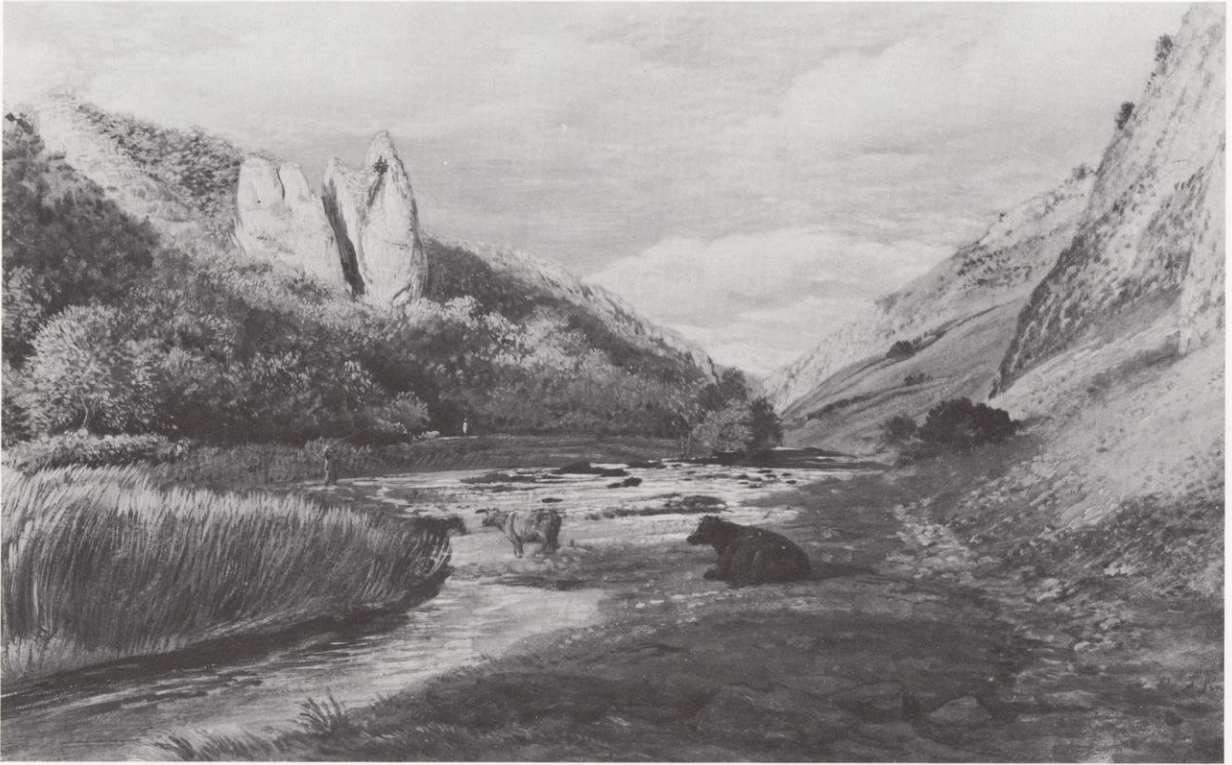


Fig. 4 John Linnell, *Dove Dale, Derbyshire*, ca. 1814, oil on canvas, 19.7×30.5 cm., Yale Center for British Art, Paul Mellon Collection.

sibyls and prophets. It may seem curious that Linnell would want to create a cherubic version of Michelangelo's powerful figures, but as Sir Joshua Reynolds said, even the smallest reflection of the great master is worthy of the ambitious artist.³¹

In May 1821 John Linnell was indeed a man of ambition. He had finished *Lady Torrens and her Family* the previous month in anticipation of the Royal Academy's annual exhibition. The Torrens group, a landscape, and two single portraits were accepted.³² With the inclusion of these pictures, he set his name down for the first time as a candidate for the rank of Associate of the Royal Academy.³³ Linnell had not exhibited at the Royal Academy since 1811, preferring instead to participate in the annual exhibitions of the Society of Painters in Oils and Water-Colours, which provided the opportunity to exhibit more pictures with less risk of rejection. However, in 1820, when this organization reverted to its policy prior to 1813 of admitting

only watercolors, Linnell was compelled to establish himself at the Royal Academy.

There can be little doubt that Linnell staked his chances on being elected an A.R.A. primarily on *Lady Torrens and her Family*. He considered it one of his most important paintings, certainly his largest to date, and as we have seen, it was something more than just a group portrait, which he would have expected the academicians to recognize. One response to Linnell's painting, attributed to an academician well known to this day, has been preserved. Dr. Robert Thornton, Linnell's friend and family doctor, brought James Ward to see the Torrens group prior to its submission to the Academy exhibition, and not finding Linnell at home, left this note:

I brought to your house, that great historical Painter, Mr. James Ward, who was commissioned to paint the Duke of Wellington, surrounded by an Allegory, expressive of the

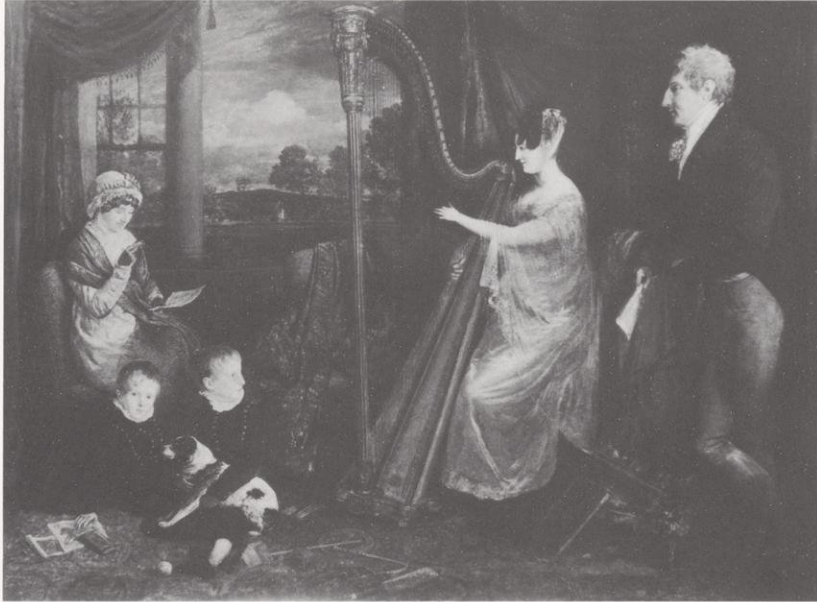


Fig. 5 John Linnell, *Philip Thomas Wykeham and Hester Louisa, his wife, with their sons Philip and Aubrey and Mrs. Trotman, mother of Mrs. Wykeham*, 1817, oil on panel, 54.5×70 cm., A.A.H. Wykeham Collection (Courtesy The Witt Library, Courtauld Institute of Art, University of London).

effects produced by the battle of Waterloo—to see your very fine painting of Lady Torrens and her family. The group seems an allegory, unless you had declared them all portraits, for I never saw so many of one family, and each a picture—That distinguished Academician was wonderful struck at the Painting. . . .³⁴

Ward's reported reaction must have given Linnell some encouragement that he and his picture would be well received at the Academy. Unfortunately, Linnell failed in his election bid.³⁵

We can assume that Lady Torrens was pleased with the painting. In Linnell's *Journal* for June 1821 there is the following entry: "Named £300 to Lady Torrens as the price of my picture. She said it was not too much."³⁶ On the page in Linnell's *Liber Veritatis* for the Torrens group which is reproduced here, 300 guineas is listed as the price. The £15 difference between the entries in the *Journal* and *Liber Veritatis* can be accounted for by the cost of the frame.³⁷ The price Linnell was paid for the picture was by far the largest sum he had ever received.³⁸ In subsequent years, Linnell painted at least five single portraits of the Torrens children, all of which except for one, were watercolor miniatures on ivory.³⁹

The period in Linnell's life about the time he painted the Torrens group is of particular interest in the history of English art. In 1818 he met and befriended the elderly William Blake, who was impoverished and largely neglected. From the time he met Blake, Linnell's reputation as a portrait painter steadily grew. Not only was he in demand for oil portraits, but in the years 1820–1821 he obtained a flurry of commissions from aristocratic patrons for watercolor miniatures on ivory, including two from Princess Sophia, the sister of George IV. Because of Linnell's income from portraiture, he was able to provide Blake with the financial means to exercise his active imagination rather than having to eke out a meager existence engraving copies. For Linnell, Blake executed the *Book of Job* engravings (1823–25) and the one hundred and two watercolor illustrations of Dante's *Divine Comedy* (1824–27), seven of which he engraved before his death. In a very real sense, *Lady Torrens and her Family*, which played a considerable role in Linnell's ascent as a portrait painter, contributed to the opportunity for Blake to create his last, inspired works.

Linnell's long roster of sitters for the nearly three decades following the Torrens group included a goodly number of titled and historically



Fig. 6 Raphael, *The Large Cowper Madonna*, 1508, oil on panel, 68×47 cm., National Gallery of Art, Washington, D.C., Andrew W. Mellon Collection.

important people. The list includes Lady Lyndhurst, Thomas Robert Malthus, Richard Whately (the Archbishop of Dublin), Sir Robert Peel, Thomas Carlyle, and Lord Methuen. Immersed in portraiture, Linnell worked on landscapes and occasional biblical subjects whenever he could. In 1847, he was able to sell a biblical landscape, *Noah, The Eve of the Deluge* (The Cleveland Museum of Art) to Joseph Gillot of Birmingham for £1000 even before it was finished. A year later this painting was exhibited at the Royal Academy with great success.⁴⁰ The sale price and the reception *Noah, The Eve of the Deluge* received persuaded Linnell to give up portraiture and devote the rest of his life to landscape painting. In 1851, he left London to settle on an estate in Redhill, Surrey.



Fig. 7 John Linnell, *The Sandpits*, 1856, oil on canvas, 91.4×121.9 cm., Tate Gallery, London.

Linnell's Surrey scenes of rolling hills, billowing clouds, sunsets and flocks were immensely popular, and brought him great wealth (Fig. 7). Most of these paintings, which were distributed by a host of dealers, found buyers in Liverpool, Manchester, Preston, Sheffield and Birmingham, the new industrial centers.⁴¹ Among middle-class city dwellers, who were experiencing first-hand the rapid and massive changes brought on by the Industrial Revolution, Linnell's evocations of a simpler, pastoral way of life struck a responsive chord.

Despite the difference in subject matter and the years that separate them, *Lady Torrens and her Family* and Linnell's later landscapes have a curious relationship. The conversation piece in England was essentially an eighteenth-century convention, and had about run its course by the time Linnell painted the Torrens group.⁴² In fact, the painting has much of the air of the eighteenth century because of the formulaic use of the urn, curtain swag and chord, architectural setting and landscape background. Likewise, the Surrey landscapes, with their picturesque peasant figures, are related to the late eighteenth-century tradition of Gainsborough and Moreland. Linnell, who lived eighty of his eighty-nine years in the nineteenth century, was shaped by the century in which he was born more than perhaps even he realized.

In a career as long, varied and productive as Linnell's it is difficult to identify a few key works that can serve to define his achievement. However, any attempt to do so, should include *Lady Torrens and her Family*. In addition to its importance to Linnell in his early career as a portrait painter, the Torrens group, along with a relatively few biblical subjects, is one of his most ambitious figure compositions. Beyond these considerations, despite some inconsistencies of scale and a few awkward anatomical details (which might be expected of an artist who primarily was a landscape painter) *Lady Torrens and her Family* deserves to be highlighted in Linnell's *oeuvre* because of its quality as a painting. Throughout the picture, in conjunction with his acknowledged fidelity to nature, there are many beautifully painted passages. The landscape background appears real and inviting, unlike those in similar examples which frequently are no more than backdrops. Most of all, John Linnell has given us a warm and engaging family portrait.

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NOTES

1. Oil on canvas, 109.8×139.8 cm., signed and dated, left of center, C.L.:I^{no}. Linnell: F: 1820, Katherine Harper Mead Memorial Fund purchase, 1984. Although dated 1820, according to the artist's records it was begun in May 1819 and completed in April 1821 (see Fig. 2). Painted for Sir Henry Torrens, the picture was exhibited at the Royal Academy's annual exhibition in 1821 as no. 375. Subsequently, it has been exhibited by Thomas Agnew & Sons (London), *The Portrait Surveyed: British Portraiture 1670–1870*, 1980, no. 44, and Noortman & Brod (New York), *18th and 19th Century British Paintings*, 1983, no. 12.

The painting also was exhibited in 1982 at the Fitzwilliam Museum, Cambridge, and in 1983 at the Yale Center for British Art, New Haven, as part of a major exhibition of the artist's work with catalogue: Katharine Crouan, *John Linnell: A Centennial Exhibition* (Cambridge, Melbourne and New York, 1982), 28–29, cat. no. 75. Previous published literature is limited to Alfred T. Story, *Life of John Linnell*, 2 Vols. (London, 1892), 115ff:I., 247:II.

This author's familiarity with the artist is based on research done for a Ph.D. dissertation entitled *John Linnell, English Artist: Works, Patrons and Dealers* submitted to the University of Wisconsin–Madison in 1971 (cited hereafter as Firestone). Professor Robert N. Beetem, who served as the advisor for that project, once again proved most helpful as I undertook the present study. His discussion of the painting with me at my first introduction to it at the Elvehjem Museum of Art, as well as his generosity in sharing a copy of his notes for a lecture he presented on the picture at the museum, provided several useful points of departure as I developed this article. For these, and other kindnesses, I am very grateful. Most importantly, it is with great affection and appreciation that I acknowledge Joan Linnell Ivimy, without whom my work on John Linnell would have come to naught.

2. Sacheverell Sitwell, *Conversation Pieces* (London and New York, 1969, first edition 1936), 1. Sitwell's classic study focuses on the major eighteenth-century practitioners of the English conversation piece: William Hogarth, John Zoffany, Arthur Devis, George Stubbs and Thomas Gainsborough.

3. Ralph Edwards, "Georgian Conversation Pictures," *Apollo* CV, 182 (April 1977):252. Edwards is the author of *Early Conversation Pictures* (London, 1954), which traces the origins of the conversation piece from the Middle Ages up to the early seventeenth century.

4. *Ibid.*

5. Linnell MSS. Collection, *Autobiographical Notes* (1863), 62–63. This manuscript is part of the large collection of personal records and correspondence that the artist amassed over the course of his career. In addition to the *Autobiographical Notes*, the collection also contains volumes of the artist's *Journal*, 1811–79, and *Cash Accounts Books*, 1811–80. Although the original volumes of Linnell's *Journal* are missing for the years 1812–19, a thorough transcription of them made early in the century by his grandson, A. H. Palmer, is in the collection. The Linnell MSS. Collection remains in the artist's family.

6. Story, 247:II. Story compiled a "List of Pictures, Engravings, Etc." which concludes the second volume, from John Linnell's *Liber Veritatis*, a nearly complete, illustrated, two-volume record of his work spanning a period of seventy-two years. In addition to the titles, sizes and dates which accompany the small, quickly rendered sketches, there is information pertaining to exhibitions, prices obtained and purchasers. One volume is devoted to portraits, the other landscapes. The *Liber Veritatis* is housed in the British Museum. Another reference to Sir Henry's portrait is found in Linnell's *Journal*, April 15, 1819: "Col. Torrens took away his clothes etc. Agreed the portrait and frame to be charged £21."
7. Kenneth Garlick, "A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence," *Walpole Society* 39 (London, 1964):86. The portrait, which measures 97×58 inches, is described as "Standing, facing, in uniform, plumed hat in his r. hand; Star of Bath and one other; Windsor Castle in distance 1."
8. *Dictionary of National Biography* LVII: 1899, 64–66.
9. *Autobiographical Notes*, 65.
10. *Autobiographical Notes*, 63.
11. *Ibid.*
12. *Burke's Genealogical and Heraldic History of the Peerage, Baronetage and Knightage* (102nd edition, 1939), 75.
13. The painting is inscribed "Charles Torrens Youngest son of Sir Henry Torrens." In Linnell's *Journal* we find two entries which refer to sketches of Charles. The first was made October 19, 1818: "Began sketch of Lady Torrens son Charles." The following year, May 8, 1819, Linnell noted, "Sketch of Charles Torrens."
14. *Dictionary of National Biography*, Supplement XXII: 1921–22, 1255–1256, and Frederic Boase, *Modern English Biography*, VI (London, 1921), 698. Henry Whitelock Torrens published one volume of his translation from the Arabic of *The Book of the Thousand Nights and One Night*, better known as "The Arabian Nights" (Calcutta, 1838). He edited C. Lassen's *Points in the History of the Greek and Indo-Scythian Kings*, 8 vols. (Calcutta, 1840) and authored the novel *Madame de Malquet*, 3 vols. (London, 1848). In addition, he contributed occasional papers to *The Royal Asiatic Society Journal*.
15. *Dictionary of National Biography* LVII: 1899, 63. All of the information to follow on Arthur Wellesley Torrens was provided by the *D.N.B.*: 63–64.
16. *Autobiographical Notes*, 64. The context in which this comment appears indicates that Linnell mistakenly believed Henry Whitelock Torrens also died in military service. However, Linnell's remark suggests the possibility that either Frederick or Charles or both also served in the army.
17. Joseph Farington, *The Farington Diary*, 8 Vols., ed. James Grieg (London, 1924), 45:IV. This entry is dated November 9, 1806. Five days later, Farington made this entry: "Sir George Beaumont spoke of Haydon as being a very promising artist—also of the Boy (Lennell) [sic] whose paintings of Alleys and now at Wilkies are admirable, and the skies blended into other colours like Canaletti;" 48:IV.
18. See Firestone, 20. The paintings exhibited at the Royal Academy were *A Scene from Nature* and *A View Near Reading*. The picture exhibited at the British Institution was *Fisherman—A Scene from Nature*.
19. *Ibid.*, 40–44, 46–47.
20. Crouan, 27. Crouan writes, "The family portrait was not a complete success on its reception in December 1817; by then Philip Wykeham had changed his mind about the pose of his wife. Linnell painted her originally turned to her husband, but was required by Wykeham to paint her as she now appears, in profile. On succeeding visits to Tythrop in 1818 and 1819 the painting was altered to suit the family's requirements, though this created some awkwardness in the scale of the figures." While the alterations may have contributed to scale discrepancies between the figures, that Linnell encountered the problem is not surprising since he was inexperienced with figural composition. At the same time Linnell painted the Wykeham conversation piece in 1817, he painted a double portrait of Mrs. Wykeham's parents, Mr. and Mrs. Fiennes Trotman. These are the only two portrait groups in oil recorded prior to *Lady Torrens and her Family*.
21. Mario Praz, *Conversation Pieces* (University Park, Pennsylvania and London, 1971), 111ff.
22. *Ibid.*, 113. In regard to the Copley painting, Jules Prown in *John Singleton Copley*, 2 Vols. (Cambridge, Massachusetts, 1966), 266:I, has written, "In *The Pepperrell Family*, the figures on the left of Sir William, Lady Pepperrell, and the eldest and youngest children comprise a group that is composed like a traditional Holy Family, even to the role of the eldest daughter as a John the Baptist figure. The Holy Family theme also seems to underlie *The Copley Family* [1776–77]."
23. Sir Joshua Reynolds, "Discourse II," *Discourses on Art*, ed. Robert R. Wark (San Marino, 1959, first edition 1795), 28, states: "The more extensive therefore your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and what may appear still more like a paradox, the more original will be your conceptions."
24. *Ibid.*, 30–31, for example, where Reynolds says, "Instead of copying the touches of those great masters, copy only their conceptions . . . Labor to invent on their general principles and way of thinking. Possess yourself with their spirit. Consider with yourself how a Michael Angelo or a Raffaele would have treated this subject: and work yourself into a belief that your picture is to be seen and criticized by them when completed. Even an attempt of this kind will rouse your powers."

25. *Autobiographical Notes*, unpaginated sheet.

26. *Ibid.*, 18. Linnell toured Wales for a month in August and September 1813.

27. Crouan, 31, 93, cat. no. 79.

28. Story, 155:I. *The Large Cowper Madonna* was removed from the Academy before Linnell had a chance to finish the miniature. Story reports that Sir Thomas Lawrence gave Linnell a letter to Lord Cowper to help him obtain permission to finish his copy. He completed the miniature at Lord Cowper's house on George Street, Hanover Square in April and May.

29. During the time that Linnell was working on *Lady Torrens and her Family*, he began to develop a friendship with Lawrence. For example, a *Journal* entry for Monday, June 1820 states, "To Sir Thos Lawrence to appoint a time for his seeing the picture of Barking Timber." According to the *Journal*, he showed this painting to Lawrence on Monday, June 26th, and returned the following day with more work. After the completion of the Torrens group, a number of other contacts with Lawrence were noted by Linnell in his *Journal* and *Autobiographical Notes*.

Another precedent for reversing an old master composition in English portraiture is found in Copley's *Family of Sir William Pepperrell*, about which Prown, 266:I, has observed, "Copley owned an engraving of *The Holy Family* by Boulanger after Annibale Carracci, which has the child somewhat reversed from the Pepperrell format but does have the general idea of one arm around the mother's neck and one arm extended toward the father."

30. Engraved copies of Michelangelo's figures from the Sistine Chapel were readily available. For example, in Lawrence's portrait of *Mrs. Jens Wolff*, she is pictured contemplating a colored engraving of the Delphic Sibyl. In 1834 Linnell himself produced a set of mezzotint engravings of the ceiling which were based on drawings in Samuel Rodgers's collection then thought by some to be Michelangelo's working studies. See Story, 221-223:I.

31. Reynolds, "Discourse XV," *Discourses*, 282: ". . . were I now to begin the world again, I would tread in the steps of that great master: to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man."

32. Algernon Graves, F.S.A., *The Royal Academy of Arts, A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904*, 4 Vols. (London, 1970, first edition 1905-06), 64:III.

33. *Journal*, Friday, May 25, 1821: "To Exhibition Som[erset] House with Mary. Set down my name for an Associate." This was relatively early in the year to sign up for the election, as the annual exhibition ran through the summer. According to the election rules of the Academy, "The exhibitors who desire to become associates, shall, within one month after the close of the exhibition, write their names on a list, which list shall be put up in the great room of the

Academy for that purpose, which shall remain there two months. At the end of which time, being three months after the close of the exhibition, a general assembly shall be held for the purpose of electing associates. . . ."; in William S. Sandby, *The History of The Royal Academy of Arts From Its Foundation in 1768 to the Present Time*, 2 Vols. (London, 1970, first edition 1862), 134:I.

34. Linnell MSS. Collection, Robert John Thornton to John Linnell, April 17, 1821. Thornton, a connoisseur of the arts, was introduced by Linnell to William Blake in 1819. Thornton, who had issued two prior editions of *The Pastorals of Virgil*, included wood engravings by Blake in his third edition published in 1821.

35. Linnell believed that John Constable intentionally damaged his chances. While there is evidence that Constable spread malicious and inaccurate information about one of Linnell's business transactions, it probably did not influence the outcome of the election. For a full account of the Linnell-Constable incident, see R. B. Beckett, ed., *John Constable's Correspondence*, 6 Vols. (London, 1962-68), 287-290: IV (1966).

Linnell was annually denied Associate membership through 1841, when he ceased to put his name down as a candidate. His opinionated, uncompromising behavior, and some indifference to his appearance, contributed to his lack of success. Towards the end of his life, when he was one of the most popular and prosperous artists in England, the Academy felt remiss in not having him in its ranks, and several invitations were extended, which he declined.

36. *Journal*, Friday, June 16, 1821. Apparently, no price was established at the onset of the commission, which was contrary to Linnell's general practice. Lady Torrens finalized the monetary transaction in the absence of her husband, who as Adjutant-General of the West Indian forces was at his post. However, the full entry for this date begins, "Rec^d a letter from Sir H. Torrens enclosing a draft for £50 on acct. of the Family Picture."

37. Firestone, 55, note 26.

38. In a letter to Lady Denny written in 1821, Linnell gave the following prices for oil portraits: "fifteen guineas, small [12×10] inches; thirty guineas for the next size; fifty guineas for life size," in Linnell MSS. Collection, John Linnell (draft or copy) to Lady Denny, February 1821. The prices Linnell quoted were for head and shoulders portraits.

39. Story, 249, 255:II, from Linnell's *Liber Veritatis*.

40. See Evan R. Firestone, "John Linnell: The Eve of the Deluge," *The Bulletin of The Cleveland Museum of Art* 62 (April 1975):131-139.

41. See Evan R. Firestone, "John Linnell and the Picture Merchants," *Connoisseur* 182, no. 723 (February 1973): 124-131.

42. See David Piper, "English XIXth Century Conversation Pieces," *Apollo* LXV, no. 387 (May 1957):163-168.

Jack Tworkov's Pivotal Painting: *Barrier Series, No. 4*

In creating the Elvehjem Museum's *Barrier Series, No. 4* (1961; Fig. 1) Jack Tworkov produced a single work composed of two canvases. The joining of these painterly bisections resulted in subtle geometries which may at the time have seemed insignificant. In retrospect, however, this transaction represents a major stylistic culmination in his career. The advent of so large a work in 1961 constituted a pivotal point in the evolution of his art from its initial abstract expressionist phase toward geometric abstraction. That Tworkov more than likely entered this new realm unwittingly is not to say that he was unable to make the most of his artistic impulses for he continued to permit a certain amount of automatism, chance, and spontaneity to lead the way. In short, he consistently avoided total preconception of a finished work.¹

Tworkov's maturation as an artist divided itself into three periods: abstract expressionism (1950–1961), gestural geometry (1961–1965), and geo-

metric abstraction (1965 until his death in 1982). The major transitional period generated by *Barrier Series, No. 4* concluded his youthful participation in the New York School of Action Art and decelerated his brushwork in preparation for the utilization of deliberately constructed geometric boundaries. These were to surmount the gestural architectonics evident in the Elvehjem's canvas. The dichotomy between the two culminating phases arose in 1965, the year in which Tworkov began to study mathematical geometry.² This knowledge brought about a rapid decline in momentary expressiveness as the spontaneous, gestural brushstrokes still active in *Barrier Series, No. 4* all but vanished. Then Tworkov's post-1965 art became steadily cooler and more calculated, bound increasingly to the domain of applied mathematics as it entered the seventies.

The two components of *Barrier Series, No. 4*, the largest work in a series and one of the most



Fig. 1 Jack Tworkov, *Barrier Series, No. 4*, 1961, oil on canvas, two panels, 94×151 in., Gift of the artist and Dr. C. V. Kierzkowski Fund purchase, 67.12.1.

ambitious of Tworkov's paintings, each measure $94 \times 75\frac{1}{2}$ inches. By way of comparison, *East Barrier* (Fig. 2) and *West Barrier* (Fig. 3), both of 1960, measure $91\frac{3}{4} \times 80\frac{7}{8}$ and 94×81 inches respectively. Of greater significance, their remarkable similarity to the two panels of *Barrier Series, No. 4*, suggests that in essence Tworkov brought the two previous works together to realize a compositional synthesis.³ On a higher level of content evaluation, Tworkov's joining of *East Barrier* and *West Barrier* may have been provoked by the Cold War which by 1961 had reached its fifteenth year.

Born in Poland in 1900, and arriving in the United States when he was thirteen years old, Tworkov remained alert to the affairs and fate of his native country, especially as it became a pawn in the struggle between the United States and the Soviet Union during the Dulles years of "liberation" foreign policy. The bringing together of *East Barrier* and *West Barrier* might then be seen as a symbolic confrontation of East and West. Or, better still, this meeting may have been reflective of Tworkov's hope for reconciliation. Finally, the dual composition as a whole could be interpreted as visually analogous in its latch-like configurations to the ideological barrier erected between his country of birth and heritage and that of his adoption. Whatever Tworkov's motivation and intent may have been, their relevance for this discussion of East meeting West lies in his solution to the threat of pictorial disunity caused by the juxtaposition of two separate and assertive statements.

The potential for disunity in the Elvehjem's painting hovers on the abutment. This is the dark shadow line which appears at the meeting of the two canvases. In *Homage to Stefan Wolpe* (Fig. 4), where he had made no attempt to disguise the abutment line, unity seems to suffer. In *Barrier Series, No. 4* Tworkov became determined to correct this unresolved problem. However, what amounts to a fusion of *East Barrier* and *West Barrier* presented more obstacles to unity than did *Homage to Stefan Wolpe* for several reasons. First, the integration of two independent works was more difficult than merely composing a single work on two canvases. Also the use of equal-sized canvases made the abutment line more pronounced as a central accent. Lastly, the light-surfaced void between East and West (right against left when



Fig. 4 Jack Tworkov, *Homage to Stefan Wolpe*, oil on canvas, two panels: left, 89×42 in.; right, 89×33 in., Archer M. Huntington Art Gallery, The University of Texas at Austin, Gift of James and Mari Michener, 1968.

side-by-side) of the 1960 companion pieces contributed to the divisiveness Tworkov sought to alleviate in the fourth and major painting of his *Barrier Series*.

Again, while Tworkov probably did not define it as such, his solution for unifying *Barrier Series, No. 4* appears to be the plainest geometry. The axial nature of an abutment line dividing two rectangular canvases made its potential devaluation feasible through repetition. Tworkov therefore imitated the abutment twice by painting a thin, dark line on each of the canvases. By means of optical illusion two pseudo-abutment lines, at different distances from the actual abutment line, help dissolve the disunity inherent in the equal-sized sections. It should also be noted that these paired lines are the straightest in *Barrier Series, No. 4* the only exception being the straight-edge abutment itself. For an abstract expressionist painter to have introduced such illusory devices represents a deviation from the norm. At first glance, one wonders if there are four canvases with three abutment lines or just one canvas with



Fig. 3 Jack Tworok, *West Barrier*, 1960, oil on canvas, 94×81 in., Collection of Mr. and Mrs. Donald Blinken, New York (Photo: Rudolph Burckhardt).



Fig. 2 Jack Tworok, *East Barrier*, 1960, oil on canvas, 91 3/4×80 7/8 in., Albright-Knox Art Gallery, Buffalo, New York, Gift of Seymour H. Knox, 1961.

three dark lines painted on it? The answer of course is neither, which demonstrates the ambiguity of abstraction that can result when artists play at visual deceit in an otherwise nonobjective painting.

Other unifying features evolved that were still gestural in nature. For instance, horizontal and vertical white lines span both canvases and cross each other as they recede behind the dark, maroon color barriers. Tworok also added elongated, dark blue forms which, spontaneous in appearance, reside on the surface and contribute to the overall unifying geometry. Only one aspect of Tworok's means of unification remains, generally speaking, non-geometric. This is the pinkish "background" which, by lurking beneath the surface lends a warm color field to both canvases and

supports the dynamic network of white, dark blue and maroon.

In the early 1960s, the impersonal surfaces of Pop Art as well as the hygienic surfaces of Minimalism questioned the validity of abstract expressionism. This challenge doubtlessly encouraged the geometries which first appeared in *Barrier Series, No. 4* and proliferated in Tworok's subsequent work. As a further example of this decisive change, *Barrier Series, No. 5*, appeared in 1963 (Fig. 5). A conventional single-canvas painting, it demanded no extraordinary procedures of geometric unification. Nonetheless, Tworok applied a geometry to this work, using four lines to divide the canvas into seven sections. By the way this method refined itself throughout the remainder



Fig. 5 Jack Tworkov, *Barrier Series, No. 5*, 1963, oil on canvas, 64 1/2 x 80 in., Nancy Hoffman Gallery, New York

of the decade attests to the critical transformation of his initial abstract expressionist idiom in 1961. It specifically underlines the key role *Barrier Series, No. 4* played in anticipating Tworkov's ultimate style, one commensurate with the "post-painterly" consciousness of twenty years ago.

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NOTES

1. Edward Bryant, *Jack Tworkov* (New York, 1964), 19.
2. Jack Tworkov, "Notes on My Painting," *Art in America* 61 (September/October 1973):69.
3. A precedent for joining two canvases may well have been set by his *Homage to Stefan Wolpe* (Fig. 4) also of 1960. In this work the panels measure approximately half the size of those belonging to the Elvehjem's *Barrier Series, No. 4* and hardly resemble them. They therefore may be viewed primarily for their possible motivational significance.

Pāla-Period Indian Art in the Elvehjem's Collection

The Elvehjem Museum of Art has three fine stone sculptures from eastern India which are gifts from Mr. and Mrs. Earl Morse (Figs. 1–3). These, along with others from India collected by the Morses, were part of an exhibition of the Morse collection held at Harvard University. Two of the sculptures relate to Hinduism. The third presents a Buddhist subject which has previously eluded a precise identification; in the Harvard exhibition catalogue it was simply identified as an image of the Buddha in *abhaya mudrā*.¹ But the two unusual subsidiary figures clearly indicate that a specific scene is depicted.

The three sculptures belong to the school active in eastern India during the Pāla period (ca. eighth through twelfth centuries). At that time the production of stone and metal sculpture flourished in this region which is now comprised of the Indian states of Bihar and West Bengal and the nation of Bangladesh.

Indian art is usually defined stylistically by dynastic designations. While such designations do not address the question of whether rulers of a dynasty were directly involved in the patronage of art works, they succinctly define the context—politically and geographically—in which works were created.

From their power base in Bengal, Gopāla, the founder of the Pāla dynasty, and his descendants, notably his son Dharmapāla and his grandson Devapāla, were able at times to extend their authority further west, but Bengal and Bihar formed the heart of their empire. This region, which encompasses the homeland of the Buddha Śākyamuni, was full of monastic establishments known as *vihāras*, as the modern name Bihar indicates.

Centers of Hinduism also flourished at this time in eastern India. And in the later Pāla period, Hinduism seems to have become the stronger force. The sculptures from this period present a rich array of forms from both the Buddhist and Hindu pantheons and document significant religious activity.

This activity must have resulted in the erection of many shrines and temples which were probably adorned with the numerous surviving stone sculptures. Unlike other regions in India, these buildings seem to have been made mostly of



Fig. 1 Standing Buddha from Bihar," 9th century, stone, 52.0 cm. H., Gift of Mr. and Mrs. Earl Morse, 1972.26.

brick.² Unfortunately, since brick architecture is rather fragile, little survives. The brick temples may have influenced the format of most sculpture found in eastern India which fit into niches on the building's exterior or inside its sanctum. These self-contained steles differ from the more freely posed sculpted figures, which were often directly incorporated into the walls of stone temples built in other regions such as Orissa.

In most cases, the exact iconographic program or arrangement of the individual Pāla-period

sculptures is neither known nor likely ever to be determined since the original placement of works at sites has been rarely documented. However, rather precise dates and provenances for many of these sculptures can be established since a number of them bear inscribed dates and have their general findspots recorded. And, indeed, chronological and regional developments have been identified in some cases.³

Although the Pāla dynasty originated in Bengal, most early Pāla-period sculptures are from the region of Magadha or western Bihar. Gradually the centers of artistic production shifted to the east so that by the late Pāla period, Bengal was the major area in which artistic activity occurred. In addition, although sculptures from Bihar and Bengal share a number of similar stylistic features, differences exist, and several subschools can be identified. These result from differences between the sites or workshops which produced the images. Some workshops, attached to major centers, produced vast quantities of sculpture and exerted enormous influence on the production of art in the surrounding area. Other subschools were much more limited in their output and influence. The three sculptures in the collection of the Elvehjem illustrate some of the diversity to be encountered in works from the Pāla period.

The earliest of the three sculptures is the most unusual. It presents a Buddha with two smaller figures; a woman carrying a basket on her head and an angry-looking man wearing an unusual garland and holding a sword (Fig. 1). An inscription giving the standard formulaic Buddhist phrase and possibly the name of the donor is carved on the upper region of the stele.⁴ The sculpture dates from approximately the mid-ninth century, and its provenance is likely the Nālandā district of Bihar where the famous monastic site, Nālandā, is located. A comparison with two ninth-century images from that area supports this attribution (Figs. 4 and 5).⁵ The delineation of figures and facial features including the rendering of the Buddha's hair as well as other details such as the lotus petals are quite close to that found in the other two sculptures. While the attribution of site and date for this sculpture is not problematic, the identification of its subject is not so clearcut. The



Fig. 2 *Umā-Maheśvara*, from Bodhgayā(?), Bihar, ca. 10th century, stone, 55.2 cm. H., Gift of Mr. and Mrs. Earl Morse, 63.8.1.

subject is, as far as I know, unique among the surviving Pāla-period Buddhist sculptures.

The most common form of a Buddha image for the period is that seen in the Nālandā sculpture illustrated in Figure 4. The Buddha is shown in *bhūmisparśa mudrā*, the gesture of touching the earth, a reference to the site of Bodhgayā where he

became enlightened while seated beneath a bodhi tree.⁶ Although in earlier periods this scene was depicted with many narrative details,⁷ in the Pāla period often only the Buddha's gesture and the bodhi tree above his head remain as references to the event.

While several types of Buddha images and other scenes from his life are represented, this



Fig. 3 *Dancing Gaṇeśa*, from Bengal, ca. late-11th century, stone, 61.6 cm. H., Gift of Mr. and Mrs. Earl Morse, 1972.27.

period is not noted for its great variety and detailed rendering of narrative subjects. In fact, commonly presented scenes are limited to a group of eight that ultimately emphasize the notion of pilgrimage to the eight most sacred spots in his life. These scenes are usually shown with a minimum amount of narrative detail and the larger scale used for the figure of the Buddha reduces the narrative quality.

The work from Tetrāwān, a site near Nālandā (Fig. 5), illustrates the manner in which the Buddha's life was portrayed. The subject is the Buddha taming the wild elephant Nālāgiri, one of the eight popular scenes.⁸ The elephant was intoxicated and then released by the Buddha's evil cousin Devadatta at Rājgir in order to kill him. But Devadatta's evil wishes were easily thwarted by the Buddha who was able not only to calm but also convert the maddened elephant. Ultimately, the story and its depiction is a potent expression of the power of the Buddha and his doctrine as well as a reference to Rājgir, an important religious site. In such Pāla-period representations, the Buddha is the central figure. Here he towers over a miniature elephant and a monk, who is probably Ānanda, the only member of the entourage who did not desert him at the sight of the rampaging elephant.

The scene represented by the three figures in the Elvehjem sculpture, however, is not one of the eight popular scenes, nor does it seem to have been commonly depicted in earlier periods of Buddhist art. While it cannot be conclusively determined, it is possible that the subject is the conversion of Angulimāla, a tale which was illustrated in a few Gandhāra reliefs dating from the second and third centuries A.D.⁹ The story concerns a man who had to murder a thousand people in order to receive further instruction from his teacher. As proof that he committed the acts demanded, he cut off the fingers of the unfortunate persons and wore them as a garland; hence he was called Angulimāla, "having a garland of fingers." His mother tried to turn him away from these actions by bringing him food and pleading with him. He ignored her entreaties, and in fact, was about to make her the one-thousandth victim when Buddha interceded and converted him.

Thus the male figure in this sculpture is Angulimāla, who is described as wearing a garland of fingers and wielding a sword to attack his victims. The female is his mother, who appears in this sculpture as if she is running away while fearfully looking over her shoulder and carrying the basket of neglected food on her head. The continued currency of the story from earlier times is obvious from the fact that Xuanzang, the famous Chinese pilgrim who traveled to India in the seventh century, includes it in the records of his visit.¹⁰ If this identification is accurate, the Elvehjem sculpture is a valuable example of the interest during the Pāla period in the depiction of a greater number of events from the Buddha's life than is generally recognized.

Of a slightly later date but similar provenance is a second sculpture from the Museum's collection. It, however, depicts a Hindu subject (Fig. 2). The form is known as Umā-Maheśvara.¹¹ The sculpture presents the great Hindu god Śiva, for whom Maheśvara is an alternate name, with his wife Umā, who is more commonly known as Pāvartī. Seated together in an amorous mood, they are the divine couple entwined in a loving embrace and symbolize the interrelated nature of all things. This is one of the popular forms in which Śiva is portrayed.

Maheśvara, who is four-armed, sits in a posture of royal ease. One of his feet is supported by his bull mount placed below him. Umā sits on his left knee, turned provocatively towards the god; one of her feet rests on her lion. Both figures are elaborately ornamented and exude an air of well-being. His back right hand holds a lotus with a serpent emerging from behind. His other right hand reaches for Umā's chin to lift her face, as is the common practice in such representations in eastern India.¹² This detail makes the images from this area seem more affectionate and engaging than their counterparts from other regions. One of Śiva's left hands holds his trident; the other fondles Umā's breast. Her two hands are engaged in embracing Maheśvara and holding a mirror, which is a common attribute for symbolizing beauty.

The Wisconsin sculpture relates closely to six other images of Umā-Maheśvara that have been found at the Buddhist site of Bodhgayā. One of these is illustrated in Figure 6. They are exceed-

ingly close in details of ornament and dress, the placement of elements and the delineation of figures and facial features.¹³ Through comparison to dated works these images can be placed approximately in the early tenth century.¹⁴ It is quite possible that the sculpture in the Elvehjem collection actually came from Bodhgayā. Extensive Hindu practice occurred and still continues in the general area. In particular, the site of Gayā is of paramount importance in the Hindu tradition as the place where one performs necessary rituals for deceased ancestors.¹⁵

The third object from the Elvehjem Museum also depicts a Hindu deity, but it is a later work, dating approximately from the late-eleventh century (Fig. 3). It was most likely made in Bengal (rather than Bihar), because its style relates to sculptures known to be from that region.¹⁶ It repre-



Fig. 4 *Seated Buddha*, from Nālandā, Bihar, ca. 9th century, stone, 65 cm. H., Indian Museum, Calcutta (Courtesy Indian Museum).



Fig. 5 *Standing Buddha* (Taming of Nālagiri), from Tetrāwān, Bihar, ca. 9th century, stone, 78 cm. H., Indian Museum, Calcutta (Courtesy Indian Museum).



Fig. 6 *Umā-Maheśvara*, from Bodhgayā, Bihar, ca. 10th century, stone, 54 cm. H., Mahant's Compound Bodhgayā.

sents the elephant-headed god Gaṇeśa, who is a son of Śiva and Pārvatī. He is also a god of wisdom and the controller of obstacles and, as such a lord, is worshipped before any undertaking, since he can both create obstacles and take them away.

Images of Gaṇeśa have been popular at least since the fifth century for he is widely worshipped. The images tend to emphasize his adorable nature, and are among the most charming depictions of a Hindu god. Although there are variants of the Gaṇeśa image, the basic form combines an anthropomorphic body with an elephant's head. There are many myths concerning Gaṇeśa and the origin of his elephant form.¹⁷ One version states that he was created by Pārvatī in order to guard her privacy. When Śiva wanted

to see her and Gaṇeśa refused, Śiva cut off his head. But in order to pacify Pārvatī, Śiva restored Gaṇeśa to life by giving him an elephant's head. Śiva then adopted him and made him commander of his hosts.

Gaṇeśa is most often shown either seated or standing, but in some images he emulates his adoptive father's famous dancing activities (Śiva is known as the lord of the dance). A number of eastern Indian sculptures depict Gaṇeśa with eight arms and dancing in a manner similar to that seen in the Elvehjem sculpture. Almost all those with known provenances come from Bengal, and the others relate stylistically to Bengal rather than Bihar.¹⁸ The reasons for the popularity of this dancing form in eastern India unfortunately remain unknown. A twelfth-century work now in

the Los Angeles County Museum (Fig. 7) shows the dancing god's complete posture which is partially missing in the damaged work from the Elvehjem. In both, small attendants, playing a drum and using cymbals, sit at the feet of the god. In the Los Angeles sculpture, Gaṇeśa is actually dancing on his vehicle, the rat, creating a glorious image of incongruity as his bulky form assumes a graceful, balanced pose.¹⁹ The same feeling is present in the Elvehjem image, although here the rat sits at the base of the sculpture across from a depiction of a devotee who is probably the donor who commissioned the work. The ornamentation of Gaṇeśa in these images enhances the vibrancy of the movement and the fullness of the shape that they adorn.

In the Elvehjem image, Gaṇeśa makes *abhaya mudrā*, the gesture of reassurance with one right hand. The other right hand holds a rosary, an axe and his broken tusk. On his left side he holds a radish, a snake and a pot of sweets which he fondles with his trunk. The axe symbolizes wisdom which cuts through delusion; the snake and rosary are references to his connection with Śiva. The pot of sweets, of which he is inordinately fond, may symbolize, along with the bunch of mangoes that invariably appear at the top of these Bengal works, the fruits of success—wealth and well-being, both spiritual and physical. The same attributes, but in different order, appear in the Los Angeles sculpture.

In these later Pāla-period sculptures, the steles have pointed tops and the main figure is smaller in relation to the overall size of the stele. In some works, like the Elvehjem piece, the main figure is completely separated from the background. Generally, there is greater depth in the carving and more elaborate detailing. Also, the figures are more attenuated in these later works.

The three sculptures from eastern India in the collection of the Elvehjem Museum of Art demonstrate the stylistic development of Pāla period sculpture. The contrast between the Buddha image and the image of Gaṇeśa illustrates the general trend toward greater elaboration and elongation of forms, a development that the many surviving eastern Indian sculptures document with great precision. The three sculptures also provide a glimpse of the range of subjects depicted in this



Fig. 7 *Dancing Gaṇeśa*, from Bengal, ca. 12th century, stone, 65.8 cm. H., Los Angeles County Museum of Art, Phil Berg Estate.

art. Perhaps most significantly, the unusual subject matter of the Buddha sculpture demonstrates the importance a single work might have for the understanding of the school of art to which it belongs.

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NOTES

1. Pramod Chandra, *Indian Sculpture from the Collection of Mr. and Mrs. Earl Morse*, Cambridge, 1963, 13.
2. Frederick M. Asher, *The Art of Eastern India, 300–800 A.D.* (Minneapolis, 1980), 5.
3. For the seminal and thorough study of regional developments, see Susan L. Huntington, *The "Pāla-Sena" Schools of Sculpture*, *Studies in South Asian Culture*, ed. J. E. van Lohuizen de-Leeuw, vol. 10 (Leiden, 1984).
4. The inscription has been published by A. K. Narain ("A Note on Two Inscribed Sculptures in the Elvehjem Art Center of the University of Wisconsin," in *Indian Epigraphy, Its Bearing on the History of Art*, eds. Frederick M. Asher and G. S. Gai [New Delhi and Oxford, 1985], 74).
5. For presentation of the styles of the Nālandā district, see Huntington, "*Pāla-Sena" Schools*, 107–122.
6. This theme has been examined elsewhere, see Janice Leoshko, "The Iconography of Buddhist Sculptures from Bodhgayā of the Pāla and Sena Periods," Ph.D. Dissertation, Ohio State University, 1987.
7. Geri Hockfield Malandra, "Māra's Army: Text and Image in Early Indian Art," *East and West* 31 (1981):121–130.
8. For a discussion of the meaning of the event, see John C. Huntington, "Sowing the Seeds of the Lotus, Part IV," *Orientalism* 17, 7 (July 1986):33–34.
9. Harold Ingholt, *Gandhāran Art in Pakistan* (New York, 1957), 83–84, figs. 118–119.
10. *Ibid.* He notes that the story is placed by the Chinese account at Śrāvastī. Interestingly, this is one of the eight pilgrimage spots, although it is usually represented by another scene depicting the Buddha performing a miracle.
11. For an excellent discussion of the Umā-Maheśvara form, see Pratapaditya Pal, "Umā-Maheśvara Themes in Nepali Sculpture," *Boston Museum of Fine Arts Bulletin* LXVI, 344 (1968):85–100.
12. *Ibid.*, 98. See also N. K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum* (Dacca, 1929), 124–125.
13. The Bodhgayā images are still located in the Mahant's Compound of the local Saivite group that took control of the site in the seventeenth century. The early presence of Hindu practice at the site is documented by a ninth-century inscription mentioning Mahadeva (likely Śiva) that appears below figures of Hindu deities. See Huntington, "*Pāla-Sena" Schools*, 205–206, for the transcription.
14. For a similar work, that has been dated to the late ninth or early tenth century, see Huntington, "*Pāla-Sena" Schools*, fig. 89.
15. Asher, *Art of Eastern India*, 78.
16. See Huntington, 171–187, for a discussion of Bengal styles. It is harder to pinpoint exact sites for Bengal images but the Gaṇeśa may have been made in Southern Bengal. See also Claudine Bautze-Picron, "La Statuaire du Sud-Est du Bangladesh du Xe au XIIe siècle," *Arts Asiatiques* XL (1985):18–31; Enamul Haque, "The Iconography of the Hindu Sculpture of Bengal, up to circa 1250 A.D.," Ph.D. Dissertation, University of Oxford, 1973.
17. For a general discussion of Gaṇeśa see Paul B. Courtright, *Gaṇeśa, Lord of Obstacles, Lord of Beginnings* (New York, 1985).
18. Bihar images illustrated by Prahlad Singh ("Images of Dancing Gaṇeśa from Bihar" in *Studies in Indology*, D. C. Sircar Felicitation Volume, eds. B. A. Mukherjee et al. [New Delhi, 1983], 38–388) clearly show the different style and iconography for images of Gaṇeśa. For illustration of Bengal works, see R. D. Banerji, *Eastern Indian School of Medieval Sculpture*, Archaeological Survey of India, New Imperial Series, vol. XLVII (New Delhi, 1933), plate LX.
19. The contrast between the portly Gaṇeśa and the small rat who serves as his vehicle is a clever presentation of the ability to succeed by various means. Like the elephant, some tasks are completed by strong rampaging actions, but others are accomplished through the secretive and small but persistent actions characterized by rodent behavior.

The Great Departure Cycle: Two Buddhist Reliefs from Gandhāra



Fig. 1 *Great Departure of Prince Siddhārtha*, ca. 2nd-3rd century A.D., black schist, 31.7×50.5×12.2 cm., Gift of Mr. and Mrs. James Stein, 1983.153.

The Elvehjem Museum of Art is fortunate to own a small but significant collection of Gandhāra sculptures, including images of the Buddha and narrative relief panels. Two of these reliefs clearly demonstrate the Gandhāra artist's ability to render narrative events enriched with popular motifs (Figs. 1 and 2). Before discussing these reliefs, this essay will touch on the significance of Gandhāra sculpture to the history of art, and on the key features of the abundant narrative relief tradition.

Gandhāra art, which flourished in the northwest of the Indian subcontinent from the first through the third century A.D., belongs to one of the most dynamic periods in the Indian subcontinent's history. Cultural and religious ideas from several civilizations met in this area, then under the dynastic rule of the Kuṣāṇa. The style and iconography of the sculptures testify to the influence that mingled there: Greek, Roman, Parthian, Scythic, Gangetic India. Trade routes, including

the ancient silk route, traversed the region bringing with them religious and cultural ideas. Books and oral tradition as well as small traveling shrines, carried by wandering monks and lay travelers, transmitted the doctrines and narratives of Buddhism.

Just as Buddhism traveled from its homeland in India through Central Asia into China and beyond, so too did the influence of the Gandhāra school of art. The celebrated paintings at the Central Asian site of Mirān are an undisputed example of the Gandhāra stylistic influence that made its way along the southern branch of the silk route that skirted the Takla Mahan desert.¹ Though considerable controversy remains regarding many aspects of Gandhāra art, its influence in the formation of Buddhist art throughout Asia is indisputable.

The story of the life of the Buddha inspired artists in every region into which Buddhism spread.

The earliest art associated with Buddhist shrines included scenes of the last life of the Buddha as well as previous birth stories, known as Jātakas. Interwoven with lush vegetative motifs, these narrative scenes formed a major part of the decorative panorama of every known early shrine. Our knowledge of Gandhāra narrative art² has been informed by numerous studies tracing the roots of the style to other cultures. Much of this scholarly literature is devoted to arguments regarding the Greek vs. Roman influence. Others attempt to identify narrative scenes, an essential function of scholarship.³ Several recent studies based on excavations have begun to identify the regional characteristics of the Gandhāra school, a new approach that promises a fuller understanding of its artistic achievements.⁴ But the aesthetic and iconological choices made by artists attempting to visualize aspects of the narrative have not received as much attention. In the midst of the rigorous clarity needed to tell the tale, the sculptors of Gandhāra conveyed complex philosophical ideas through an intricate symbolic language, developed visual images for syncretic forms of various deities, and conveyed information about the nature of the Buddha as well as simply stories about his life.⁵

The standardized formats which were developed by the Gandhāra school are particularly apparent in portrayals of the primary sequences from the life of Buddha. Considering the physical distances between sites from which sculptures have been recovered within an area of more than 1500 square miles, the remote valleys of this hilly and mountainous region, and the time-span during which the sculptures were created, the strength of traditional prototypes is all the more noteworthy.

Individual invention can be noted in the skillful stone cutting, and in the relative simplicity or complexity of the details within the panels but the overall decorative scheme for each shrine must always be kept in mind. The narrative panels, presented in groups, created an impression which is hard for the viewer of isolated elements to reconstruct. In their original setting, the sequence of events unfolded before the viewers as they circumambulated the monument, most often a *stūpa*, whose walls the reliefs adorned. It should be noted that, though few monuments have been



Fig. 2 Farewell of Chandaka and Kanthaka, ca. 2nd-3rd century A.D., green schist, 9.5×16.5 cm., Gift of William F. and Phillis W. Spengler, 1986.64.

discovered with the reliefs in situ, the miniature shrines which have survived reinforce the supposition that the events were placed in a logical order.

The method of narration employed is typically "episodic narration." Events appear in a logical sequence, within defined frames that distinguish and yet link the events. In Gandhāra narrative reliefs that were conceived to be read horizontally, the pilaster is the most typical way of dividing panels (Fig. 2), though sometimes stylized vegetation, such as a tree, serves the same purpose. In the case of a vertical sequence, a simple undecorated flat edge, architecturally inspired motifs, or stylized vegetative designs frame the individual panels (Fig. 3).

Gandhāra reliefs are characterized by the predominance of the figural over the environmental components of each episode, a feature that is shared by most South Asian narrative art. Episodes are defined by the postures of key figures which usually include the Buddha, and by configurations of ancillary characters.⁶ The setting is defined in such a way as to underscore the sacred nature of the events being displayed, as is the case when a host of deities hovers in the heavens; to enhance the recognition of the scene by placing it in a particular type of setting, such as the cave setting of the Visit of Indra scenes; or to allude to an important component of the religious tradition, such as events in the Buddha's life that we associate with trees.⁷ The variety of ways in which a narrative sequence was developed at particular



Fig. 3 Detail of Fig. 1 showing architectural bracket motif dividing upper and lower registers, pilaster framing device and garland bearers.

monuments suggests that deliberate choices were frequently made. Unfortunately, little is known about the patron-artist roles in the choice of subject matter.

The reliefs represent an accomplished blend of narrative and votive information: each frame contains, on the one hand, a succinct rendering of an event in the life of the Buddha for the illiterate or literate viewer, and, on the other, a hieratic display focusing attention on the Buddha's divine role. The pictorial narratives were conceived in a fashion similar to the one employed in the written texts whose cultural tradition they share, i.e., a mytho-historic form of narration that superimposes narrative events on generalized occurrences emphasizing significant religious principles. Such events, by virtue of their cosmic significance, demonstrate the cyclical nature of time characteristic of Buddhist thought.

A definition of narrative art agreed upon by contemporary scholars states that a specific event, character or time must be involved and that generalized scenes of devotion must be deliberately excluded.⁸ In the context of Gandhāra art, the large number of scenes from the life of the Buddha, and the lesser number of Jātaka scenes fit into this definition of narrative art. According to

this definition, typical scenes of generalized devotion or every-day activities are not considered narrative. In the context of Gandhāra reliefs, the numerous relief scenes of the seated, meditating Buddha who is flanked by two devotees (Fig. 4) are typical and not "narrative" scenes. However, it is surely the Buddha who is evoked and, in the total pictorial context of the Gandhāra monument, these scenes partake of the mythical quality also apparent in the contemporary written texts. These texts perceive every event as a repetition of what has happened in past aeons. Panels displaying the Buddha between two devotees have several specific narrative references including the well-known episode of the gods Brahmā and Śakra entreating the Buddha to preach after the Enlightenment. Furthermore, though a lack of iconographic detailing precludes the definitive identification of innumerable panels of this type, miniature *stūpa* bases from Gandhāra have been found intact to include the sequential narrative events of the Birth, the Great Departure and the First Sermon with a fourth panel displaying a scene of devotion of the type under discussion.⁹ I would suggest that many scenes labelled as typical because of a predominantly devotional aspect should be considered along with narrative art in the context of Gandhāra depictions. The paradigm that distinguishes narrative from typical art is a paradigm of western art that is inappropriate for the South Asian tradition.¹⁰



Fig. 4 *Meditating Buddha and Kneeling Devotees*, ca. 2nd-3rd century A.D., black schist, 14.2×23.0×5.0 cm., Lent by William F. and Phillis W. Spengler.

The first of the two reliefs under discussion depicts the key moment in the Great Departure cycle. Sculpted in black schist, it measures 31.7×50.5×12.2 cm. and is a work of fine quality (Fig. 1).¹¹ The original slab was probably two feet or more in height and included at least one additional register at the top. It was doubtless also covered with pigmentation or gold-leaf of which no trace remains today. A small hole near the center was made to accommodate a nail that—along with metal brackets and perhaps plaster—would have fastened the sculpture to the outside facade of a *stūpa*. The back of the slab, which was never meant to be seen, is rough-hewn. Like so many Gandhāra sculptures, the original provenance and the precise date of the piece are unknown, but the character and the iconography of the relief are consistent with the styles of Takht-i-Bāhī, Sahrī-Bahlol, etc., generally dated from the second through the fourth century A.D.

The departure scene (Mahābhiniṣkramaṇa), depicted in the traditional manner, shows Prince Siddhārtha renouncing the secular world and the privilege of his rank to seek spiritual peace. Ultimately, this decision leads to the trials through which, in time, he becomes known as the Buddha or the Enlightened One. In the visual cycles, the renunciation is represented by several key scenes: the wakeful prince contemplates a group of sleeping women who have attempted to seduce him; he departs from Kapilavastu, the city of his birth; he removes his princely raiments in the forest; and finally he bids farewell to Chandaka and Kaṅṭhaka, his faithful groom and steed.¹² In the relief under discussion, the upper register shows the Prince departing from Kapilavastu.

Although the head of the central figure and the top portion of the Elvehjem's relief slab is broken, it retains the vitality and pathos characteristic of Gandhāra art. In the center, emerging from the flat empty background, is a figure seated astride a horse (Fig. 5). This figure represents Siddhārtha (also called the Buddha-to-be, Bodhisattva Śākya-muni) as he is leaving the city where he has lived as a young prince. Under the horse whose name is Kaṅṭhaka, is the broken figure of a corpulent *yakṣa*. According to the legends—and a regular component of the pictorial rendering of this scene—semi-divine beings, up to four in number,



Fig. 5 Detail of Fig. 1 showing Bodhisattva astride his steed supported by a semi-divine being.

support the hooves of Siddhārtha's horse so that his departure from Kapilavastu will not be hindered by the palace guards.¹³

The attendant figures who flank the Bodhisattva include his faithful groom Chandaka. In this relief Chandaka holds the stem of a royal umbrella, an attribute of both kings and gods (Fig. 6). With his left hand Chandaka supports the base of the umbrella's stem; his right hand, now broken, stretches upward to support the long shaft. The angle of the shaft precludes the conventional placement of the umbrella immediately above the head of the person being honored, in this case the Bodhisattva. This lack of attention to precise repetition of a detail within a standardized composition suggests the artist's individual interpretation. The angle of the umbrella and Chandaka's leaning stance suggest his reluctance to accompany his master on this monumental departure from the secular world.¹⁴

The figures on either edge of the frame are common to the Gandhāra iconographic repertoire.



Fig. 6 Detail of Fig. 1 showing Chandaka holding an honorific umbrella.

On the right edge of the panel, a female figure leans against a small pedestal (Fig. 7). Her left hand supports the side of her head in a gesture variously interpreted as deep thought or resignation in other Gandhāra compositions. Although lacking some of the typical features of this iconographic type, her pose, her location within the composition of the relief, and her costume suggest that she is a city goddess, specifically the city goddess of Kapilavastu. Watching the departure of her most eminent citizen, she is unable to prevent his loss to the secular world.

The city goddess appears often, though not invariably, in scenes of the Great Departure. Despite the goddess' importance to the various religious practices of South Asia, her forms in Gandhāra Buddhist art are limited. The city goddess is one of the few female characters that have a distinctive role in the sculptural renderings of the Buddha's life. Her integration here seems to



Fig. 7 Detail of Fig. 1 showing City Goddess.

represent a case of artistic license since her presence is not noted in the major canonical or non-canonical texts of the period that narrate the life of the Buddha in any detail.¹⁵

Her inclusion here may have been the innovation of a visual artist responding to a cultural tradition; the physical form of the goddess was based on numerous pictorial antecedents during the time of the Indo-Greeks who preceded the Kuṣāna in this region.¹⁶ It is reasonable to suppose that a protecting goddess was known and worshipped in regional guises. Her form certainly lent itself to a syncretization with the well established *yakṣa/yakṣī* cult dedicated to the protection of certain regions and bestowal of fertility and abundance on its devotees.¹⁷

Recently, several small but independent images of a goddess figure exhibiting some of the characteristics of a city goddess have been discovered in the Swat region, within clearly Buddhist contexts (Fig. 8).¹⁸ One of these images shows a blending of the attributes of two separate figures; the bastion crown and shoulder ornaments of the city goddess ornament the image who also holds a cornucopia, an attribute of several female deities including



Fig. 8 Syncretic image of City Goddess/Ardoxho, ca. 2nd-3rd century A.D., green schist, 20.2×8.3 cm., from Buddhist monastic site at Nimogram, Dt. Swat, Pakistan, Swat Museum, Pakistan.

Ardoxho and Hāritī, whose images are known in this region. This raises an important but unanswerable question about the role of minor cult figures in popular Buddhism during the formative years when Gandhāra art was being created.

Some Great Departure reliefs depict the city goddess seated, in others she is standing.¹⁹ Her bastion shaped crown and shoulder ornaments are depicted with varying degrees of accuracy. The amount of variation in her overall appearance is roughly equivalent to that of the gods Brahmā and Śakra who appear in so many of the narrative scenes. It is difficult to determine whether such variations are mistakes arising from a tradition whose meaning has been lost or if they result from a purposeful and active artistic impulse based on cultural norms.

At the opposite edge of the panel is the figure of Māra, the formidable opponent of the Bodhi-

sattva (Fig. 9). A deity of desire, evil and death, Māra represents the temptations of the secular world with its sensual pleasures. In this panel, holding a bow which is one of his standard attributes, Māra attempts to deter the Bodhisattva from leaving the city by promising to make him world ruler in seven days if the Prince will return to the palace. He fails here as he does in the more stalwart attack scenes that immediately precede the Buddha's enlightenment.²⁰

The Elvehjem relief belongs to one of two standard compositions in which the scene of the Great Departure is shown. The chief distinguishing characteristic of these types is the position of the Bodhisattva. In the first type, to which the Elvehjem relief belongs, the Bodhisattva is shown full face riding forward as though emerging from the stone (Fig. 1).²¹ The frontally presented Bodhisattva demanded a depth of carving unparalleled in



Fig. 9 Detail of Fig. 1 showing Māra holding weapons.



Fig. 10 *Great Departure of Prince Siddhārtha*, ca. 2nd–3rd century A.D., black schist, 16.2×40.6 cm., from Buddhist monastic site at Nimogram, Dt. Swat, Pakistan, Swat Museum, Pakistan.

any other Gandhāra relief type and the regal posture is certainly enhanced by this demanding technique. The pose is one that chimes with an established tradition of associating forward-riding figures with divine kingship and solar imagery, two associations that Buddhism drew upon for the development of the Bodhisattva's imagery.²²

The second compositional variant shows the Bodhisattva in profile riding toward the left side of the panel (Fig. 10). This variant is both less dramatic and less vulnerable to damage. It is also visually more consistent with other panels wherein the narrative progresses from right to left. Here, the overriding consideration seems to have been to integrate the scene into a flowing life story of which the departure is simply one event.

The compositional variant utilized in the Elvehjem relief, by emphasizing the regal nature of the Bodhisattva, sets the moment apart from others of his life's events. The forward thrust of the image conjoined to the symmetrical arrangement of subsidiary figures lends the panel the hieratic quality that seems to have been a major goal of the Gandhāra artist.

The rich cultural heritage of Gandhāra art is exemplified by this sculpture. The young boys supporting the undulating garland on the base (Fig. 4) endow a motif of vegetative abundance

widespread in the earliest extant Buddhist sculptures at Bhārhut and Sāncī with the flavor of the Mediterranean world. The clothing of the figures, both in their styles and the manner of their renderings, show a mingling of different cultural norms. The corinthian pilasters that flank the lower register underscore contact with the Mediterranean world that was filtered through Western Asia rather than being a direct import.

The second relief fragment, recently donated to the Elvehjem, measures 9.5×16.5 cm. and depicts the Buddha's Farewell to Chandaka and Kaṇṭhaka (Fig. 2). It is carved in green schist. The relief's original placement was probably on the square base of a votive *stūpa*, i.e., a shrine of less than monumental proportions. Such smaller structures were a typical feature of shrine complexes in the Gandhāra region. It is generally assumed that the smaller shrines were created at the behest of specific donors as a gesture of special piety.

In this panel, Kaṇṭhaka, the Buddha's horse, is kissing his master's feet. The groom, Chandaka, stands ready to accept the princely raiments. This scene follows the departure from Kapilavastu and depicts the moment in the forest when the Bodhisattva prepares to begin the life of a mendicant in order to achieve spiritual insight.

According to legend, the horse and groom

were born at the same moment as the Bodhisattva. Unaffected by the problem that animals age differently from humans, this aspect of the legend emphasizes the magico-mystical quality of the Buddha's existence. The tender farewell focuses attention on the sorrow of the inevitable separations, a notion integral to Buddhist thought.

The segmented treatment of the Buddha's life story distinguishes the Gandhāra school from others in the subcontinent. By subjecting each of the major life events to this treatment,²³ these artists were able to emphasize basic values.²⁴

The Elvehjem Great Departure relief crystallizes several characteristics of Gandhāra narrative depiction since it is a succinct rendering made unmistakable by a combination of characters critical to the event, in poses that allow no other interpretation, set in a format that exudes a hieratic quality. The Farewell to Chandaka and Kaṇṭhaka relief illustrates the systematic episodic treatment of Śākyamuni's last life and highlights the intense interest in narration within the Gandhāra school of art.

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NOTES

1. Four fragments of the Mirā paintings are illustrated on pages 22–25 in Mario Bussagli, *Painting of Central Asia* (Geneva, 1963); the Mirā paintings are the largest group of Gandhāra style painting in existence. The desert conditions and remote location combined to preserve this artistic tradition that has left no trace in the heartland of the Gandhāra school. The spelling Gandhāra rather than Gandhāran is deliberately used throughout this essay.

2. Narrative art in Gandhāra focuses on the last life of Buddha Śākyamuni. Jātaka stories, based on previous lives in which Śākyamuni assumed various animal as well as human forms, comprise a small percentage of the Gandhāra narrative repertoire.

3. The bibliography on various aspects of Gandhāra art is extensive. For further reading see two useful books: John M. Rosenfield, *The Dynastic Arts of the Kushans* (Berkeley, 1967); and ed. David L. Snellgrove, *The Image of the Buddha* (Paris, 1978); especially pages 102–107.

4. See Ahmad Hasan Dani, "Introduction," "Excavation at Andandheri," and "Excavation at Chatpat" in *Ancient Pakistan* 4 (1968–69); and Domenico Faccenna, *Sculpture from the Sacred Area of Butkara I*, 2, pts. 2 and 3 (Rome, 1962–64).

5. The need for this type of study is underscored by its absence from a vast and still growing literature on the subject of Gandhāra art. Furthermore, as long ago as 1957 the *American Journal of Archaeology* published the proceedings of a symposium devoted to the study of narrative art in the ancient world. South Asian art (as well as much art of the non-western world) was not considered. See "Narration in Ancient Art: A Symposium," *American Journal of Archaeology* 61, 1 (1957): 43–92.

6. This aspect of narrative art has been described elsewhere. See my article "Interpreting Narrative Art: A Gandhāran Example" in ed. A. K. Narain, *Studies in Buddhist Art* (New Delhi, 1985) in which the narrative is defined by ascetics approaching the Buddha who is protected by two stalwart guardian figures. This episode is distinct from the more famous Visit of Indra/Śakra scenes where the Buddha is also seated in a cave, cf. Harald Ingholt, *Gandhāran Art in Pakistan* (New York, 1957), figs. 129–34.

7. There are numerous examples in almost any written source on Gandhāra art. See Ingholt, figs. 129–34; figs. 13–15 (The Birth of Śākyamuni under a tree); figs. 75–77 (The First Sermon also under a tree). Also, in the Elvehjem Museum's own collection, the relief panel depicting two scenes, the Fasting Buddha and the Defeat of Māra (gift of Mr. and Mrs. Earnest C. Watson, 67.6.11), illustrates the importance of the tree to the iconological if not naturally defined environment of the episodes.

8. The definition was developed and accepted by the participants of the *American Journal of Archaeology* Symposium (see note 5 above), 43.
9. See Hans Christoph Ackerman, *Narrative Stone Sculpture Reliefs from Gandhāra in the Victoria and Albert Museum in London* (Rome, 1975), plates 22 and 23.
10. In my doctoral dissertation, I discuss the Buddhist context of narrative art at Kusāna Mathurā, and devote a chapter to the two major strands of so-called typical scenes that are found in Mathurā and Gandhāra: episodes of devotion and loving couples. Joan A. Raducha, "Iconography of Buddhist Relief Scenes from Kushan Mathura," Ph.D. Dissertation, University of Wisconsin-Madison, 1982.
11. I refer to the stone as black schist. It has become important to distinguish between black and green schist; the former characterizes sculptures from the Mardan, Bajaur and Buner Districts, the latter sculptures from Swat. Black schist was more widely used and sculptures made from this stone are also found in Swat. Recent discoveries have demonstrated the use of soapstone at some sites. See "Excavations, Nimogram Site," in *Pakistan Archaeology* 5 (1968): 123-26 and 129-32. There is still a great void in our knowledge regarding the location of stone quarries and the location of the production of the sculptures.
12. Cf. Faccena (see note 4 above), 2, pt. 3, figs. 399-412, 415, 417, 459-461, 468-69, 472, 522b.
13. The nature and number of beings who support the horse vary from text to text as do other iconographic details. In my doctoral dissertation (see note 10 above), Appendix II consists of tables in which the variations of the significant details are listed in the ancient texts that seem to correlate with the narrative traditions of Gandhāra and Mathurā. These include *Lalita-Vistara*, *Mahāvastu*, *Buddhacarita*, *Nidāna Kathā*, *Mahāparinibbāna Sutta*, and *Divyāvadāna*.
14. The variations of Chandaka's position in The Great Departure Episode are many. Cf. Ingholt (note 6 above), figs. 40 and 168; Dani (note 4 above), plate 35b; Faccena (note 4 above), 2, pt. 2, figs. 91, 126, and Ackerman (note 9 above), plate 14.
15. The city goddess is not mentioned in the major texts that describe the life of the Buddha. See note 12 above.
16. G. Gnoli, "The Tyche and the Dioscuri in Ancient Sculptures from the Valley of Swat" in *East and West* n.s. 14, 1/2 (1963): 29-37 discusses the precedents for the stone images of the city goddess as well as a relief panel from Swat with the goddess.
17. The importance of the *yaksa/yaksī* cult in Gandhāra art does not approach its prominence in the neighboring region of Mathurā during the same cultural period. Nevertheless, the cults seem to have enjoyed some popularity in the northwest as well judging by the information in texts and sculpture.
18. The Gandhāra school of art considered until recently as having one predominant pattern of growth and development is being increasingly thought of in terms of regional styles. The relationships between the diverse areas, for example, the Mardan District sites (such as Takht-i-Bāhī) and sites in Swat (Butkara) is still to be determined. Several systematic excavations conducted within the last twenty-five years have broadened the base of data for further study: for example, the excavations at Butkara I, see Faccena (note 4 above); at Butkara II still underway by the University of Peshawar; at several sites in Dir published in *Ancient Pakistan* 5 (note 4 above); and the Department of Archaeology excavations at Nimogram (note 11 above), sculptures which I am now studying in preparation for publication.
19. Cf. *The Exhibition of Gandhāra Art of Pakistan* (Tokyo, 1984), fig. 2,9.
20. The Elvehjem relief that I mentioned in note 7 above is an excellent illustration of this popular scene.
21. Cf. Ingholt (note 6 above), figs. 40 and 168; and *The Exhibition* (note 19 above) fig. 2,7.
22. See Rosenfield (note 3 above); Mario Bussagli, "Similarities between the Figurative Arts in the East and West: The 'Frontal' Representation of the Divine Chariot" in *East and West* 4 (1955): 9-25; Benjamin Rowland, "Buddha and the Sun God" in *Zalmoxis*, 1 (1938): 69-84; Alexander Soper, "Aspects of Light Symbolism in Gandhāran Sculptures," in *Artibus Asiae* 12 (1945): 252-83, 314ff and 13 (1946): 63-85.
23. The Great Departure is not the only episode depicted in detailed segment that include the surrounding events to the epic moment. The Birth of Śākyamuni is often depicted along with the first bath he receives, and his return to Kapilavastu; the Enlightenment cycle and the Parinirvāna are similarly expanded in the pictorial realm to match the lush oral narrative tradition.
24. Rosenfield (note 3 above) suggests a parallel hypothesis that presumes a selection of motifs that support the legitimacy and perhaps the deification of the ruler.

For the Elvehjem, 1986-87 was a very productive year. Not only did the Museum acquire significant works of art for its permanent collection and mount exciting and informative exhibitions, but it also initiated a program of intensive self-examination and planning for the future. Policies and procedures in all areas of Museum operations were thoroughly reviewed and where necessary revised, and a number of essential new administrative structures designed and implemented.

First, it is my pleasant task to express the Museum's gratitude to the members of the Elvehjem Council and the many contributors who have made the growth of the permanent collection and all aspects of our programming possible. Very special thanks are due the Norman Bassett Foundation, the Brittingham Trust, and the Evjue Foundation for their magnanimous support. Among the many others whose kindness to the Elvehjem should also be acknowledged are Ira L. and Ineva F. Baldwin, Emily Mead Baldwin Bell, Mr. and Mrs. Robert M. Bolz, the Eugenie Mayer Bolz Family Foundation, the Dane County Cultural Affairs Commission, Marshall Erdman and Associates, Mr. and Mrs. Newman T. Halvorson, Mr. and Mrs. Samuel C. Johnson, the George Fred Keck Trust, Madison Festival of the Lakes, E. Wayne Merry, the National Endowment for the Arts (a federal agency), the National Endowment for the Humanities (a federal agency), Michael Jung Riegel, Mrs. Tiffin Shenstone, the Webcrafters-Frautschi Foundation, and the Wisconsin Arts Board. It is only through the support of these good friends and the many other donors and members, listed elsewhere in this *Bulletin*, that the Elvehjem has been able to do so much more than merely keep its doors open and display the collections it already has; without this support, all progress and excitement would cease.

Sincere thanks must also be expressed to the University administration and the UW Foundation, especially to Irving Shain, the Chancellor, E. David Cronon, the Dean of the College of Letters and Science, and Robert Rennebohm, the President of the Foundation, for their faith in the Museum's mission and their support of its efforts. Finally, it should be noted that the Elvehjem depends in equal measure on its dedicated staff. As usual, its members worked selflessly through

out the year to assure that deadlines were met and high standards maintained.

The Museum's viability was fully confirmed this year by the in-depth review of Elvehjem policies, procedures and activities. The review process was in part motivated by the pending renewal of accreditation. This seal of approval from the Museum's peers, which was originally granted in 1976 by the American Association of Museums, must be renewed every ten years. However, as planning for reaccreditation began, it became obvious that a thorough review and evaluation of policies and operations would be invaluable and could serve as the springboard for a hard and realistic look to the future.

The Elvehjem began by examining its own policies and procedures in preparation for the visit of a peer group from the AAM's Museum Assessment Program. That visit was made possible by a grant from the Institute of Museum Services. When the Accreditation Commission arrived in the early spring of 1987, the staff was well prepared and reaccreditation was readily granted. I quote with considerable pride from the Commission's summary statement: "The Museum has developed in this short time as a major art museum second in the state only to the Milwaukee Art Museum which has a much longer history and a much larger budget. Its growth in every way since its original accreditation is measurable and impressively so."

The Accreditation Commission also commented favorably on the new financial accounting, management, and long-term planning systems. Accounting is especially complex in university museums because they are in effect institutions within larger institutions. As in almost every other university museum in the United States, the Elvehjem's accounting system had in the past been determined by the reporting criteria of the University and the UW Foundation. The first phase of an independent accounting system was outlined in the 1985-86 *Bulletin*. At that time, a new chart of accounts and a series of summary financial reports were designed that would organize and present the Museum's budget in terms of its own programs and activities. The new chart of accounts was completely implemented in 1986-87, and a set of reports issued. For the first time the Elvehjem



Members' choice, a work of art for the Elvehjem.

has been able to produce a comprehensive annual budget statement. This statement outlines the Museum's budget for fiscal 1987, showing the sources of its funds and how they were allocated (see page 96).

Significant progress on this project was made in the latter part of the year, when, thanks to a special grant from the Brittingham Trust, the new accounting system was computerized. The new electronic ledger system was designed and tailored to the Elvehjem's specific needs by Houghton and Taplick, a Madison accounting firm. The new system can quickly and efficiently generate a variety of updated budget reports and track individual accounts. Much time is thus saved and many errors avoided. Now, at last, informed projections of the Museum's long-term financial needs can be made.

Administratively the Elvehjem is viewed as a department in the College of Letters and Science and therefore derives a large percentage of its support from two primary University sources. Security, building maintenance and utilities are funded and administered directly by the UW-Madison Administration, while funds for staff salaries and programmatic support are allocated and administered by the College of Letters and Science. That portion of the Elvehjem's program budget which comes directly from the College of Letters and Science has for the past several years simply paralleled the fluctuations in State funding for the College as a whole. Thus in fiscal year 1987, when all departmental operating budgets were reduced by 4 to 5%, the Elvehjem's allocation was also reduced by 4%.

In spite of this state-mandated reduction, the Museum's level of care for its collections and the number and quality of its exhibitions and publications were maintained and even expanded in 1986-87 thanks to funds provided by a variety of non-University sources. The extent to which the special exhibitions and educational programs were in fact funded by such sources is made evident in the budget statement. This document shows that private donations, endowment income, self-sustaining revolving funds, and grants funded 29% of the Museum's programmatic and operational cash costs and 76% of its capital expendi-

tures. These outside sources are essential to an ever increasing degree to the Elvehjem's financial well-being.

Private donations have always been recognized as a significant element in the Elvehjem's budget. Subscriptions to the Museum's membership program or outright gifts and bequests, channeled through the UW Foundation, regularly underwrite special exhibitions, educational programs, and publications, as well as the on-going care and expansion of the Museum's art collection. However, during 1986-87, the Elvehjem experienced an 18% drop in the level of private support. This



Installation of Italian Renaissance Maiolica from the Corcoran Gallery of Art.

decrease may perhaps be attributed to several factors such as the tax laws or the departure of the Vice-President of the UW Foundation, who had the express mandate to devote 50% of his fundraising time to the Elvehjem. Currently, the Elvehjem's outside funding needs are being addressed by Jon Helminiak who has general responsibility at the Foundation for the entire College of Letters and Science. This decrease in the level of private giving is a cause for concern. If it continues, museum programs as well as the Sunday Afternoon Live concert series will certainly be adversely affected in the long run.

During fiscal 1987 the decrease in funding from the College of Letters and Science and private sources was effectively counterbalanced by careful planning and a more efficient use of resources, the result in part of the new financial accounting system, and, equally important, by a very aggressive and highly successful federal, state and local grant-writing effort. As a direct result, the Museum's exhibitions, educational programs and professional activities actually expanded in 1986-87. Several applications submitted in previous years to the National Endowments for the Arts and the Humanities came to fruition in fiscal years 1986 and 1987. Exactly how important grant writing is to the Elvehjem's current financial stability is perhaps best illustrated by the following statistics: between 1970 when the Museum first opened and 1980, the Elvehjem received nearly \$200,000 in Federal and State grant support; while between 1980 and 1985 it received no support from these sources. By contrast, in fiscal 1986 alone awards to the Elvehjem from these same agencies totaled \$109,000 and in 1987, \$267,560.

The Elvehjem's capital endowment funds, managed by the UW Foundation, are for the most part restricted either to the purchase of works of art or the care and maintenance of specific collections. Thanks to a bequest from E. Blake Blair and to the generosity of Bertha Ardt Plaenert, Ruth C. Wallerstein, and the Brittingham Trust, the principal of the Elvehjem's endowment funds grew significantly in 1987. Increasing the Elvehjem's endowment funds is one of the goals of the Capital Campaign which is being planned by the UW Foundation. Specifically, the Foundation and the University administration are committed to raising

the principal of the Elvehjem's art purchase endowment to \$5 million and to raising another \$500,000 to endow a curatorial chair. The development of these endowments is essential to the future of the Museum.

Visitors will note several changes in the appearance of the building which are the results of renovation and construction. Perhaps the most obvious is the security and information desk now installed in Paige Court. The security guard, stationed there to monitor the main staircase access to the galleries, now has a handsome, prominent, and comfortable station from which to perform his/her duties. In addition, the desk will house a series of TV monitors, part of the electronic surveillance system to be installed throughout the Elvehjem in fiscal 1988. The guard will then be able to monitor every section of the Museum without having to leave this important position unattended.

More significant from the aesthetic perspective, renovations have been made in several of the galleries and works from the permanent collection have been reinstalled. In the previous two years, the Whyte Gallery, the Mayer Gallery and Brittingham Gallery IV, the Museum's three changing exhibition spaces, were refurbished. The carpeting was removed from their wall surfaces and replaced with drywall and paint, and more flexible track lighting systems were installed. This past year, similar renovations were carried out in two gallery spaces used to display the permanent collection: Brittingham Gallery VIII, which now houses the ancient collection, and the upper floor galleries where the contemporary collection is displayed.

The reinstallation of the ancient collection is proceeding in three distinct phases: first, removal from the Mayer Gallery where it was housed in 1977 to Brittingham Gallery VIII, and the submission of a grant proposal for the reinstallation of the entire collection to the National Endowment for the Arts. The second phase, which was implemented in fiscal 1987 after the Museum was notified of the success of its grant application, consisted of the removal of the carpeted wall surfaces and the development of an appropriate installation design including special exhibition cases, descriptive labels, maps and explanatory graphics. It should perhaps be pointed out that the selection of the cases and the development of a floor plan

for their placement were very complex since the vases, which form the core of the collection, must be visible from all sides. However, thanks to the generous donation of architectural services by Marshall Erdman and Associates, the difficulties inherent in this project were successfully resolved. The new cases will provide complete visual access to each piece of art while maintaining the open quality of the gallery space intended by Harry Weese, the architect of the building. The third phase of the project, planned for fiscal 1988, will involve raising the funds necessary to match the NEA grant for the actual installation of the new cases.

The galleries generally referred to as the "fifth floor" were also completely renovated in the early summer of 1987. These galleries house the twentieth-century collection. Here too, the original carpeted wall surfaces, severely stained and damaged by seventeen years of wear and tear, have been removed and replaced with smooth dry-wall surfaces. However, unlike the remodeled ancient art gallery with its assertive and colorful new personality, the fifth-floor gallery space has been painted white according to the commonly accepted principle that contemporary works of art are intended to be seen on or against a neutral background.

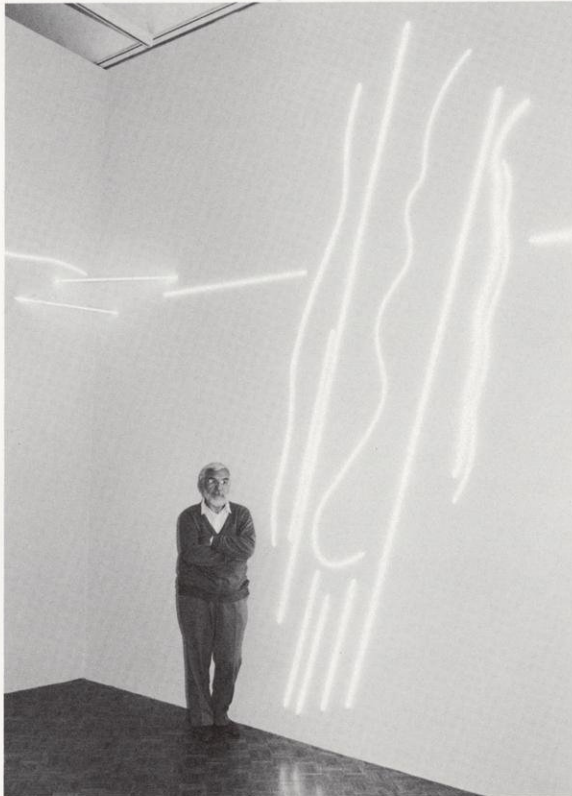
Not only was the fifth floor renovated, but the display of twentieth-century art was extensively reorganized according to chronological and stylistic criteria. The art of the eighties greets the visitor arriving on the fifth floor via the stairs. This first section is organized according to what may perhaps be classified as the major stylistic trends of this decade: expressionism, formalism and figurative art. Proceeding to the right, the visitor enters the south bay containing art from the seventies and late sixties, then the west bay with the art of the early sixties, the fifties and the forties, while the last bay to the north of the building begins with the sculpture by Sir Jacob Epstein of 1931 and ends with Frank Lloyd Wright's window from the Martin House of 1904. This chronological and stylistic organization of the collection was made possible by several new acquisitions and by the arrival at the Elvehjem of the Dr. Alexander and Henrietta Hollaender collection which includes works by such important twentieth-century artists as Bar-

bara Hepworth, Mark Rothko, Louise Nevelson, Joan Miró, David Smith and Hans Hofmann. With this addition and the Elvehjem's recent purchases, the modern collection has become much more representative and lends itself readily to the teaching of the history of the art of this century.

Other building projects completed during the year may seem modest when compared to the work in the gallery spaces, but they are vital to the long-term operations and concerns of the Museum. These included the complete remodeling of the darkroom, completion of art storage reorganization, and the installation of steel platforms in the fourth-floor niches. Although a darkroom had originally been included in the building plans, it was basically inoperable because of inadequate ventilation and difficulty of access. As a result, all photographic processing was commercially done. With the remodeling of the darkroom and the installation of new equipment, the Museum's photographic needs can now be met more quickly and efficiently. Begun last year, the remodeling of the art storage areas was completed in fiscal 1987 with the construction of cabinetry designed to protect and store the numerous small and vulnerable art works. Finally, the steel platforms installed in the fourth floor niches (closets), effectively doubled the storage capacity in these spaces.

COLLECTIONS

Acquisitions by purchase in 1986-87, in contrast to the 1985-86 additions to the permanent collection which ranged from ancient Greek and Egyptian objects to contemporary paintings, sculpture and prints, focused strictly on the art of this century. The decision to concentrate art purchase funds for the next several years primarily on the acquisition of contemporary art was based in large part on the fact that a representative collection of twentieth-century art is essential to the development of a stronger relationship with the University's active Department of Art and its 2000 students, as well as with regional artists who look to the Elvehjem for a direct experience of contemporary trends. Furthermore, this policy was deemed to be the most effective use of currently available art purchase funds.



Stephen Antonakos in his *Neon Room* for the Elvehjem.

The annual income from endowments is sufficient to allow the Elvehjem to acquire contemporary works of the highest quality. Works of art of equal quality from earlier periods are significantly more costly. Therefore, it was decided that the purchase of historical works should await the completion of the Capital Campaign to be conducted by the UW Foundation and designed to increase the Elvehjem art purchase endowment to a level that will permit the acquisition of high quality works of art from earlier periods.

The focus on contemporary art is greatly facilitated by the proximity of the International Art Exposition which is held at Chicago's Navy Pier each year. The annual five-day event has rapidly become one of the largest and most prestigious gatherings of art dealers from around the world. Given its geographical proximity, its timing near the end of the University's fiscal year and the

exceptional quality of the works on display, the Navy Pier Exposition has become a natural source for the Elvehjem. Nine of the works listed in the acquisitions by purchase section of this *Bulletin* were acquired at the last two shows. These include the painting *Bruges III* by Al Held, the painting/collage *Christusübermalung* (Crucifixion) by the Austrian Neo-Expressionist Arnulf Rainer, three "fingerprint" etchings by Chuck Close, and the black-and-white photograph *The Sins of Joan Miró* by Joel Peter Witkin. These products of the diverse artistic sensibilities of the 1980s were augmented by the large monotype polyptych *Ikons* of 1985 by Madison-area printmaker Frances Myers and a huge cibachrome photograph *The Origin of Drawing* by Dianne Blell which was acquired after the exhibition of that artist's work, mounted by the Elvehjem in September-October 1986. All of the above works are currently on view in the newly remodeled fifth floor galleries.

Additions to the Elvehjem's modern collections were highlighted by works representing earlier twentieth-century developments: woodcuts by Maurice de Vlaminck, Lyonel Feininger and Emil Nolde. The latter, entitled *Frau im Profil* of 1910, is not only a rare and extremely fine print but also the first work by this important German Expressionist to enter the collection. Members of the Elvehjem (Founders category and above) voted to purchase Nolde's woodcut at a special reception held before the opening of the *Oil Sketches from the Ecole des Beaux-Arts* exhibition in March 1987. A Constructivist photograph/collage/drawing of 1921-22 by the German artist Robert Michel (also acquired at Navy Pier) complements this group of prints in period and style.

While purchases dominated the past year's acquisitions, naturally gifts-in-kind continue to be the basis of the collection's growth in both breadth and depth. Special appreciation is extended to long-time donors Mrs. Earnest C. Watson, who gave nine additional Indian miniature paintings, and Mrs. Helen Wurdemann, who not only contributed further to the Museum's holdings of Daumier lithographs (forty-five) but also donated thirteen etchings by Francisco Goya from the series *Disasters of War*. Dr. Kristaps Keggs once again contributed, giving two portfolios of photographs by Elliot Erwitt entitled *Master Prints I and*

II. A selection of the Daumiers, Goyas and Erwitzs was unveiled in the *Recent Acquisitions* exhibition which opened in the Mayer Gallery in late June, 1987.

Beyond this, the physical holdings in twentieth-century art were enhanced numerically and qualitatively by the receipt in May of the remainder of the collection of Dr. and Mrs. Alexander Hollaender as a long-term loan. When Alexander Hollaender died in January of 1987, the fine collection of paintings, sculpture, prints and drawings that he and his wife, Henrietta, had assembled over four decades, was sent to the Museum for safekeeping. With a strong concentration on art produced in Europe and South and Central America from the 1950s through the 1970s, the Hollaender Collection loan has greatly expanded the Museum's holdings of art from the post-World War II period. In addition to the works which are on view in the reinstalled fifth floor gallery spaces, the Hollaender collection also includes significant works by Antonio Tapies, Henri Matisse, Max Ernst and others.

Acquisitions and exhibitions are the most visible of a museum's "vital signs." However, for a general art museum responsible for works of up to 5000 years old, preservation and documentation are also critical measures of success. As announced in the last *Bulletin*, the sixteenth-century altarpiece by Defendente Ferrari of the *Madonna and Child Enthroned with Saints and Angels* was successfully transferred from its original wooden panel to a new aluminum-honeycomb support. The project was completed with the help of the NEA. In addition, a marble-relief sculpture by François Duquesnoy and the newly received gift of *Man at a Workbench* (1882) by Theodore Robinson were cosmetically restored. The Museum also received two grants from the NEA in 1986-87 for work on the Van Vleck Collection of Japanese Prints—the first to complete cataloguing the group of nearly 1100 additional prints donated by Mrs. Abigail Van Vleck in 1984 and to document photographically the entire Van Vleck Collection of nearly 4000 Japanese prints; the second grant was used to conserve 150 of the prints most urgently in need of restoration. In July 1987, Roger Keyes, Director of the Center for the Study of Japanese Prints, catalogued the 1984 accessions according to guidelines he himself established for the

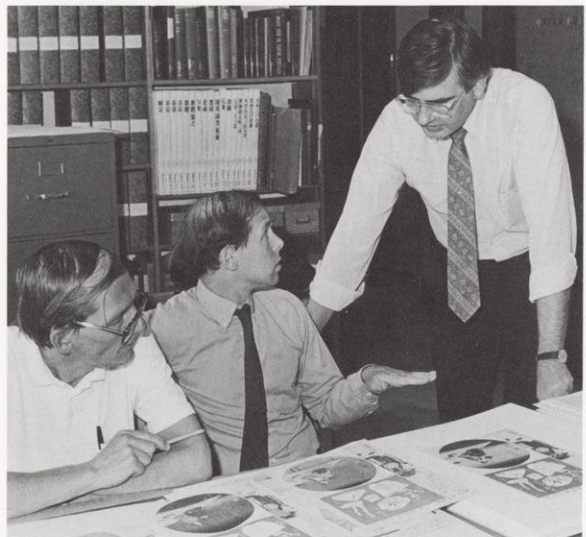
original 1980 bequest. A checklist for general use and a scholarly catalogue of the Van Vleck Collection will be published in the next few years as a result of these preliminary grant projects.

EXHIBITIONS

In 1986-87 the Elvehjem mounted nineteen temporary exhibitions, twelve of which the Museum organized. Ranging from a breathtaking installation of neon art to a display of exquisite Italian maiolica, from traditional photography to innovative photo-collages, and from Japanese woodblock prints to contemporary printmakers of Russia, these exhibitions set a high standard.

Highlighting the fall schedule was *Stephen Antonakos: Neon Room for the Elvehjem*. The foremost neon artist in America today and the first to use neon as a fine art medium, Antonakos designed a unique, multi-colored neon light sculpture/space specifically for the Elvehjem. His *Neon Room* explored the relationship between light and space and incorporated the entering viewer as an interacting presence.

With *Italian Renaissance Maiolica from the Corcoran Gallery of Art* the Museum presented the first major traveling exhibition of these richly embellished, painted ceramics produced in workshops



Carlton Overland, Roger Keyes and Russell Panczenko discuss the cataloguing of the Japanese prints.

from Venice to Naples in the fifteenth and sixteenth centuries.

Dianne Blell *Photographs: Modern Dreams of Ancient Times*, included eight large-scale photographs using elaborately costumed and posed models to re-invent classical legends. Organized by the Elvehjem, this exhibition challenged the assumed role of photography as a record of reality and the here and now. In addition to Dianne Blell's innovative approach to reality and illusion, another exhibition of photographs featured Pop artist David Hockney's experimentation with collage. Hockney assembled photographs of friends and of places he had visited to convey a fresh and more intimate way of seeing. *Alvin Langdon Coburn: A Retrospective* consisted of works by one of the major figures in the early history of the medium. Finally, the continuity of the photographic tradition was illustrated by *Badlands Photographs* by J. P. Atterberry, with its striking black and white images of the American West.

The year's major offering introduced Madisonians to the spontaneous oil sketches produced by students of the French Academy in the nineteenth century. *Oil Sketches from the Ecole des Beaux-Arts, 1816-1863* included over 160 such sketches. This exhibition offered an excellent opportunity to examine painting technique as it was taught and practiced by the establishment during one of the most fertile periods of French art.

As the Elvehjem's collection of prints and drawings grows it generates a variety of exhibition themes. A selection from the collection of Mr. and Mrs. Gunther Heller, donated last year, featured prints by major American artists of the twentieth century. The work of progressive artists active in the French capital during the first four decades of this century was explored in *School of Paris: Early Twentieth Century Prints from the Permanent Collection*. Similarly, the Elvehjem's extensive holdings in German prints of the early twentieth century enabled a graduate student in the Department of Art History to organize, with curatorial supervision, *The Modern Print in Germany*. The Elvehjem's Van Vleck Collection of Japanese Prints constitutes an invaluable resource for the study of the Japanese culture depicted in these rare and beautiful images. *Tōkaidō: Nineteenth-Century Japanese Landscape Prints* traced the strong tie between the

development of the landscape print in Japan and the 323 mile-long "eastern road" linking Edo (modern Tokyo) and Kyoto. Complementing these exhibitions selected from the Elvehjem's holdings, *American Works on Paper: 100 Years of American Art History* (drawn from an unusually comprehensive private collection) provided an excellent cross-section of the best in American prints and drawings of the last one hundred years.

As part of a campus-wide festival celebrating the influence of Alexander Pushkin on the arts, the Elvehjem presented in *Popov, Vilner and Utenkov: Contemporary Russian Printmakers* works by three artists inspired by Russian history, literary references, and folk tales. In the same context, the Museum exhibited from its Joseph E. Davies Collection, paintings reflecting Russian life and history as it might have been seen by Pushkin.

The Elvehjem continued to work with art-related organizations in Wisconsin to mount exhibitions of mutual interest. In collaboration with the Madison Print Club, the Museum presented a selection of woodcuts by Carol Summers, whose colorful abstract landscapes suggest ancient landmarks, visions and earthly marvels. The Elvehjem also presented *Madison Views*, studies of the city in a variety of modes by members of the Madison Watercolor Society.

PROGRAMS

In 1986-87 the Museum announced its exhibition and lectures program on a poster featuring a handsome reproduction of a work from the permanent collection. Members received another such poster in the spring. Both were inserted in *Artscene*, the Museum's calendar. These "inserts," printed with funds provided by the Evjue Foundation, were also mailed to Wisconsin's public school teachers.

The lecture season began with "Renaissance Issues in Renaissance Maiolica" in September and ended with the symposium "French Oil Sketches from the Ecole des Beaux-Arts" in May. These titles reflect the range of lectures given and exhibitions presented in the course of the year. Over two thousand students, faculty members and members of the larger community attended the sixteen

lectures listed elsewhere in this issue of the *Bulletin*. Special thanks go to our colleagues on the faculty who gave lectures as part of their commitment to the Madison community.

Teachers involved in the continuing education programs toured Stephen Antonakos' *Neon Room*, *Tōkaidō: Nineteenth Century Japanese Landscape Prints*, and *Oil Sketches from the Ecole des Beaux-Arts* and received in-service credit under the tutelage of Judith Mjaanes and the Madison Metropolitan School District's "Focus on Art" program.

Curator of Education Anne Lambert and Curator of Collections Carlton Overland went back to school in May for a three-day workshop at the Toledo Museum of Art. They participated in "Interpretive Labeling for Art Museums," a workshop funded by the Kellogg Foundation.

Audiences of the Sunday Afternoon Live from the Elvehjem continued to enjoy chamber music performed by Wisconsin artists in the intimate concert atmosphere of Gallery V. Radio listeners also heard the pre-recorded intermission interviews concerning Elvehjem activities. The series of thirty-six concerts from September through May were coordinated by Arts Administration intern Ed Flathers.

Members had the opportunity to participate in several excursions to Chicago organized by the membership office. In October, they visited the Chicago Center for the Print and took a walking tour of the Superior/Huron gallery district. In April, they saw the John Singer Sargent exhibition at the Art Institute of Chicago, and in May, members spent an entire day at the Chicago International Art Exposition at Navy Pier.

KOHLER ART LIBRARY

The Kohler Art Library, a member of the General Library System of the University of Wisconsin-Madison, houses 100,886 volumes, 15,170 microfilms, and subscribes to 259 periodicals on topics in the history of art, its creation and its display. It has outstanding collections of artists' books, color facsimiles of medieval illuminated manuscripts, and German art books and exhibition catalogues (the latter support the University's role as a German studies center).

The Art Library facilitates research on the Elvehjem's collections while providing for the teaching needs of the Departments of Art and Art History and receives most art books and exhibition catalogues published in North America. Approximately 50% of the Library's acquisitions have been European titles and catalogues. Recently, the weakened U.S. dollar has forced serious cutbacks in the purchases of these materials. Nevertheless, the Kohler Art Library remains one of the largest and most active public university art libraries in North America.

Currently, the Library is staffed by one professional and two paraprofessionals, its long-time reference librarian, Louise Henning, having much to our regret retired in January of 1987. With the aid of 1.9 FTE student employees, the very dedicated minimal staff has maintained the collection, added 3,044 titles, circulated 32,000 books to 80,375 readers and dealt with 13,000 reference questions in 1986-87.

VOLUNTEERS

In the fall of 1986, an eager and talented class of Docent Trainees began attending briefings and studying the Elvehjem's holdings. Recruits attended twenty-three training sessions taught by the Elvehjem's staff, other Docents and graduate students in art history. All of them audited art history survey courses and gave trial tours at the end of the training sessions. Twenty-five new guides, including Docents who speak French, German, Spanish, and Turkish joined the ranks of the experienced Docent volunteers.

In 1986-87, Docents gave 2,152 adults and 7,005 children guided tours. Over 600 heard the works of art elucidated in a foreign language. The Docents also provided drop-in tours each Thursday at 11 a.m. and gave ten-minute talks on the Artwork of the Month every Sunday. Monet's *Cliffs at Etretat* (the selection for the month of March) was so popular that Docents added eight lunch-time lectures to their schedules.

Docents also continued to meet and learn from volunteers in other museums. In January, Elvehjem guides participated in a symposium at the Milwaukee Art Museum. In March, Marion



Members of the Council and Elvehjem staff in Gallery III.

Stemmler was selected by her fellow Docents to attend the National Docent Symposium at the Toledo Museum of Art. Her expenses were paid by the University League, Inc. Marion returned from Toledo with new and innovative ideas which she shared with the group.

Continuing its efforts to match the talents of our volunteers to the needs of the Museum, the Elvehjem Museum of Art League expanded its services. Its members, trained by the Elvehjem staff, helped set up a computerized membership system, greeted visitors at the information desk and manned the Christmas shop. Seventy-four members of the League devoted over 1800 hours to volunteer service. The League also donated the

proceeds of its stationary sales toward the publication of a general museum brochure.

At their monthly meetings League members enjoyed gallery tours and lectures given by the faculty, staff and Docents. The highlight of this year's enrichment program was the slide lecture presented by Barbara Kaerwer in May on Expressionism and Neo-Expressionism.

In recognition of the League's and the Docents' long history of contribution to the Museum, an Outstanding Service Award was presented to each group at the First Elvehjem Museum Council Awards dinner in April.

Russell Panczenko

I became Chairman of the Elvehjem Council at the April 1987 meeting. At that meeting the Council adopted a resolution thanking Fannie Taylor for her leadership and dedication as past Chairman of the Council.

In the Spring of 1987, the Council hosted a formal dinner honoring individuals and institutions who have in the course of the past fifteen years been especially supportive of the Museum. As a token of the Council's appreciation awards were given. The dinner and the ceremony were so successful and so well received that in the future Council Awards dinners will be held on a regular basis.

One of the Council's principal concerns during the year was obtaining necessary funding for the reinstallation of the Ancient Gallery. While much of the money needed for the project was raised through grants, the required matching funds were provided through the generosity of the Council Members.

The Council's Executive Committee has been considering plans for the Museum's twentieth anniversary which will be celebrated in the fall of 1990. Additionally, the Council has been active in seeking ways to increase museum support and national recognition.

While the Council serves in an advisory capacity, the meetings serve to keep the members advised of financial, staffing and matters relating to the physical plant. These informative meetings enable the Council to use its expertise to assist and support the effective operation of the Museum. Council discussions have therefore focused on problems such as the need for additional space and for comprehensive and dynamic long range planning.

Thomas E. Terry
Chairman

COUNCIL

Ex-Officio Members

Bernard Cohen, Acting Chancellor for Academic Affairs
E. David Cronon, Dean of the College of Letters and Science
Russell Panczenko, Director, Elvehjem Museum of Art
Robert Rennebohm, President, UW Foundation

Fixed-term Appointments

Donna Fullerton, Elvehjem Museum League
Jean McKenzie, Elvehjem Docent

Members-at-Large

Alfred Bader
Ineva F. Baldwin
Joyce Jaeger Bartell
Anne Bolz
Jane Coleman
Marshall Erdman
Marvin Fishman
Walter A. Frautschi
Newman T. Halvorson
Edith H. Jones
Barbara Mackey Kaerwer
Hope Melamed
Mrs. Frederick W. Miller
Miss Catherine Quirk
Fred Reichelt
Bryan Reid
Donald P. Ryan
Roth Schleck
Fannie Taylor, Chairman (Fall)
Thomas E. Terry, Chairman (Spring)
Jane Watson
Susan Weston

Madison Campus Faculty and Student Members

N. Wayne Taylor, Department of Art
Frank R. Horlbeck, Department of Art History
Robert Krainer, School of Business
Daniel Guernsey, Graduate Student, Department of Art History

Council Honor Awards

COUNCIL HONOR AWARDS

On April 24, the Elvehjem Council presented awards to thirty-eight outstanding contributors. The award ceremony was followed by a gala black-

tie reception and dinner in Paige Court. On the organizing committee for the special celebration were Jean McKenzie (Chair), Donna Fullerton, Susan Weston, Anne Bolz and Jon Helminiak.



Mr. and Mrs. Gunther Heller (above).

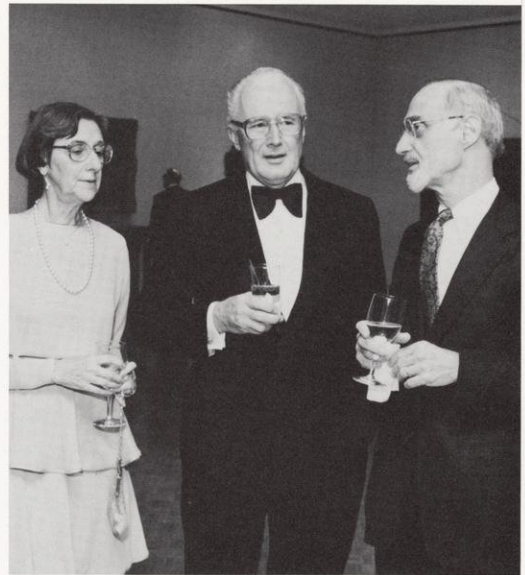
Director Russell Panczenko and Mrs. Panczenko greet Mr. and Mrs. Roth Schleck at the Museum's entrance (left).



Mr. and Mrs. Fred Reichelt are welcomed by Russell Panczenko and Mrs. Panczenko.



Mr. and Mrs. William Keck with Jean McKenzie and Paula McCarthy Panczenko.



Toby Cohen with E. David Cronon and Bernhard Cohen.



Joyce Bartell with Robert Bolz and Gerald Bartell.



Mr. and Mrs. W. Jerome Frautschi with Tom Terry, Chairman of the Council.



Award recipients and Council members with guests at the Council Honor Awards dinner.



Mrs. W. Jerome Frautschi with Walter Frautschi (above).



Russell Panczenko beckons guests to dinner (above right).



Mrs. Connie Elvehjem, special guest of honor, talks with Fred Reichelt (below right).



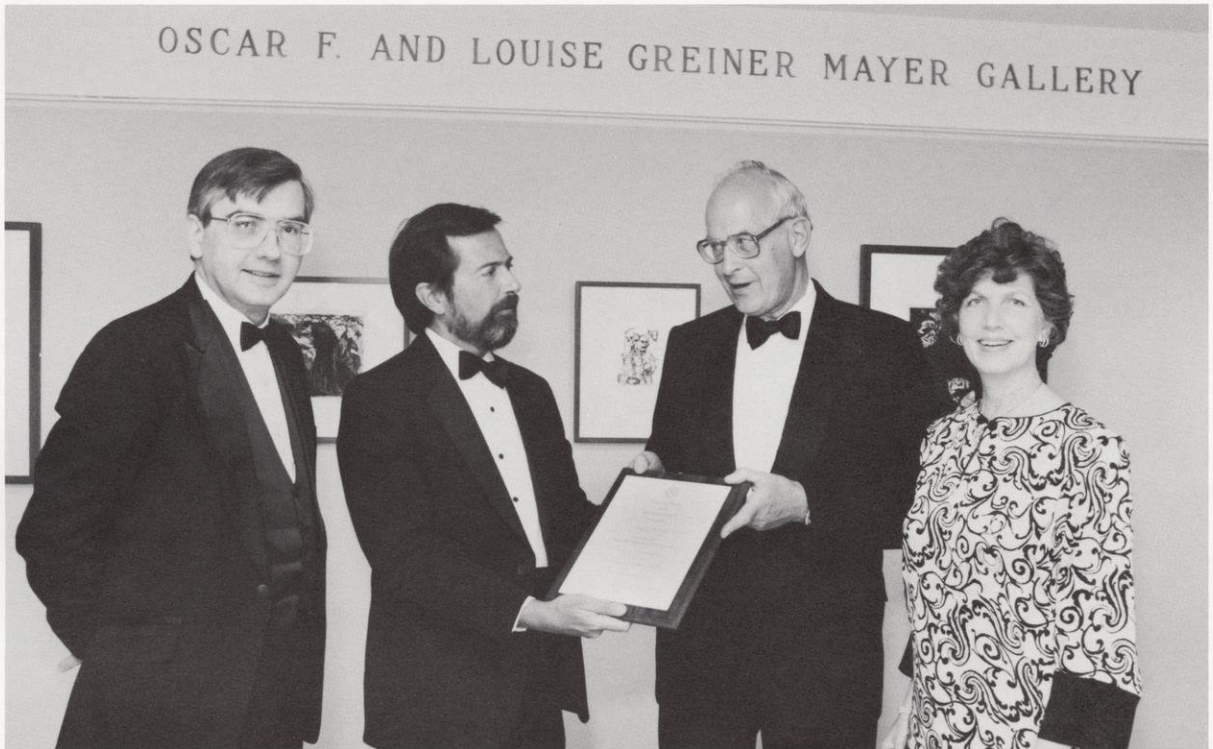
Jane Coleman accepts an award of merit.



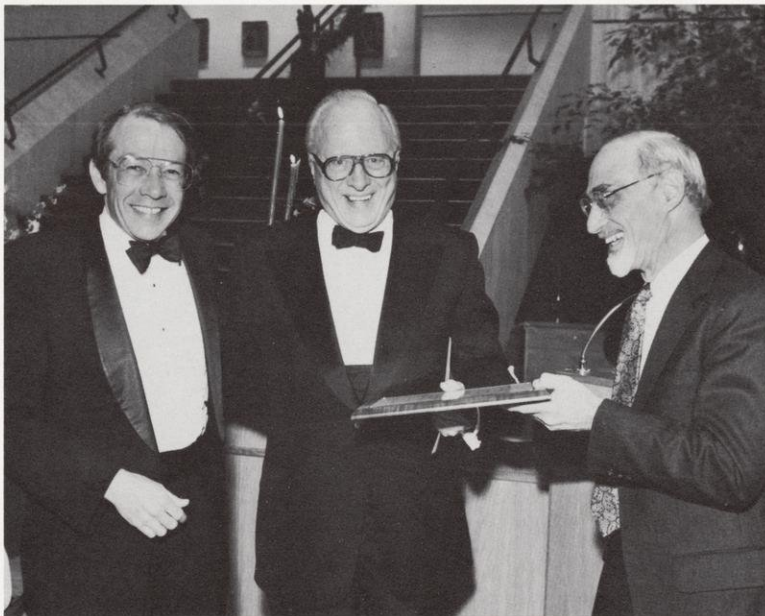
Walter Frautschi accepts an award for Frautschi-Webcrafters, Inc.



Mrs. Frederick Miller accepts an award for the Evjue Foundation from Acting Chancellor Cohen.



Russell Panczenko with Tom Terry present an award to Robert and Anne Bolz for Mrs. Eugenie Bolz.



Jean McKenzie accepts an award of merit for the Elvehjem Docents.

James Burgess and Frederick Miller accept an award for Madison Newspapers, Inc.

Acquisitions

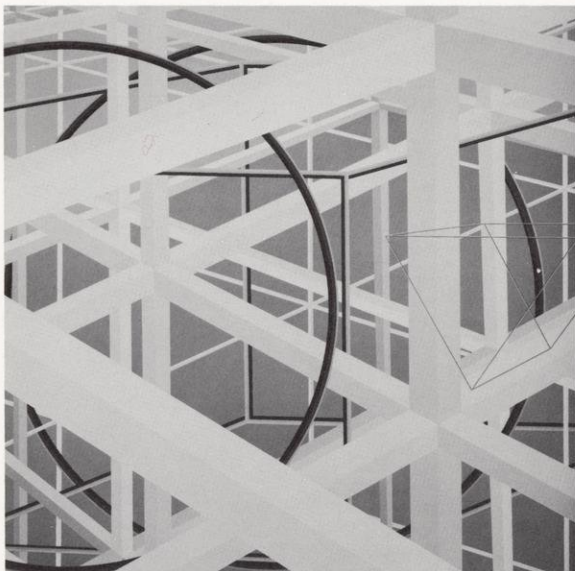
ART ACCESSIONS COMMITTEE

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

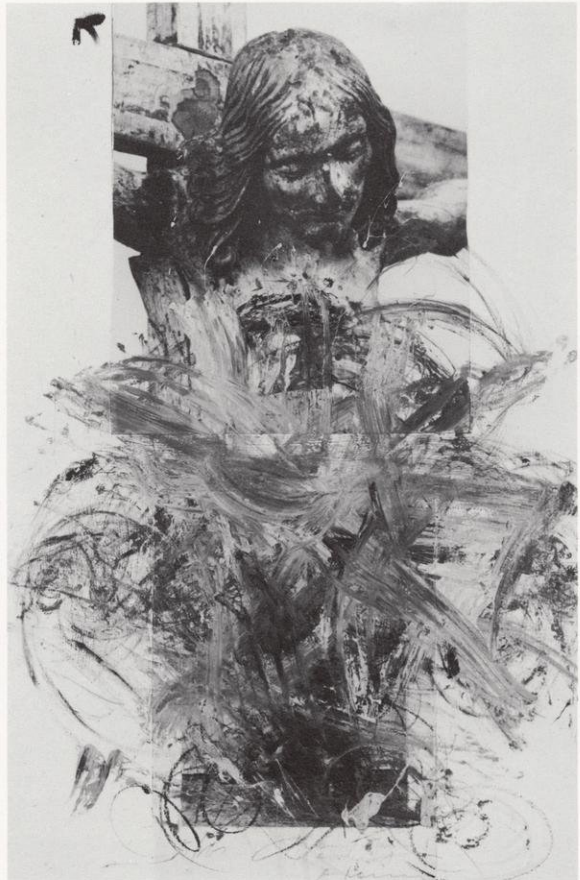
Purchases

PAINTINGS

Held, Al (American, b. 1928)
Bruges III, 1981
Acrylic on canvas, 153.1×152.7 cm.
Juli Plant Grainger Endowment and Elvehjem
Endowment Funds purchase, 1986.29



Bruges III by Al Held, Juli Grainger Endowment and Elvehjem Endowment Funds purchase.



Christusübermalung by Arnulf Rainer, John S. Lord Endowment and Elvehjem Endowment Funds purchase.

Rainer, Arnulf (Austrian, b. 1929)
Christusübermalung (1982–84)
Oil and photographic collage on board,
120.0×80.0 cm.
John S. Lord Endowment and Elvehjem Endowment
Funds purchase, 1987.3

DRAWINGS AND WATERCOLORS

Linnell, John (British, 1792–1882)
Sketch for *Lady Torrens and her Family*, ca. 1820
Oil on prepared paper, 36.1×27.0 cm.
Art Collections Fund purchase, 1986.79



Bestiale Series 1-30 (detail) by Dimitri Prigov, the Evjue Foundation Incorporated, Earl O. Vits Endowment, Bertha Ardt Plaenert Endowment, Frank J. Sensenbrenner Endowment and Art Collections Funds purchase.

Michel, Robert (German, 1897-1983)

Gnome, 1921-1922

Collage with ink and gouache on cardboard,
43.6 × 45.7 cm.

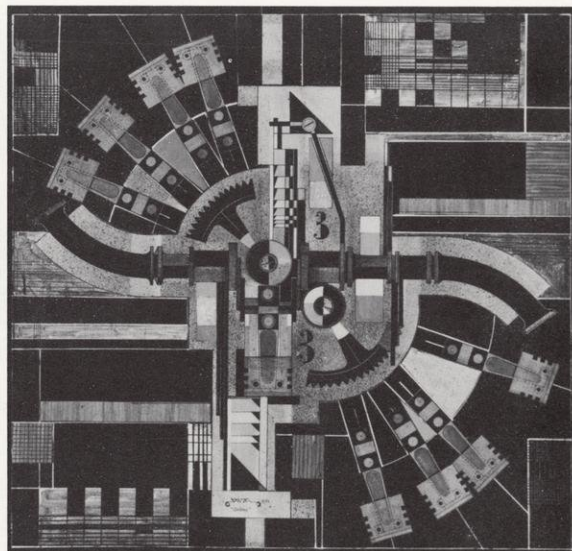
Cyril W. Nave Endowment, Frank J. Sensenbrenner Endowment and Elvehjem Endowment Funds purchase, 1987.4

Prigov, Dimitri (Soviet, b. 1940)

Bestiale Series 1-30, 1984

30 sheets, ink on paper, each 30.0 × 21.0 cm.

The Evjue Foundation Incorporated, Earl O. Vits Endowment, Bertha Ardt Plaenert Endowment, Frank J. Sensenbrenner Endowment and Art Collections Funds purchase, 1987.7.1-30



Vordemberge-Gildewart, Friedel (German, 1899-1962)

Study for Composition No. 128

Collage with pencil and paint on paper,
12.3 × 12.0 cm.

Cyril W. Nave Endowment, Frank J. Sensenbrenner Endowment and Elvehjem Endowment Funds purchase, 1987.5

PRINTS

Close, Chuck (American, b. 1940)

Leslie/Fingerprint, 1986

Carbon transfer etching, 114.9 × 93.4 cm.

Eugenie Bolz Endowment Fund purchase, 1986.28A

Close, Chuck (American, b. 1940)

Emily/Fingerprint, 1986

Carbon transfer etching, 114.9 × 93.4 cm.

Eugenie Bolz Endowment Fund purchase, 1986.28B



Leslie/Fingerprint, Emily/Fingerprint, Marta/Fingerprint by Chuck Close, Eugenie Bolz Endowment Fund purchase.

Close, Chuck (American, b. 1940)
Marta/Fingerprint, 1986
Carbon transfer etching, 114.9×93.4 cm.
Eugenie Bolz Endowment Fund
purchase, 1986.28C

De Bruyn, Nicolaes (Dutch, 1565/71–1656)
Christ Presented to the People, ca. 1612
Engraving with etching, 42.5×70.5 cm.
Malcolm K. Whyte Endowment Fund
purchase, 1986.36



Christ Presented to the People by Nicolaes de Bruyn, Malcolm K. Whyte Endowment Fund purchase.



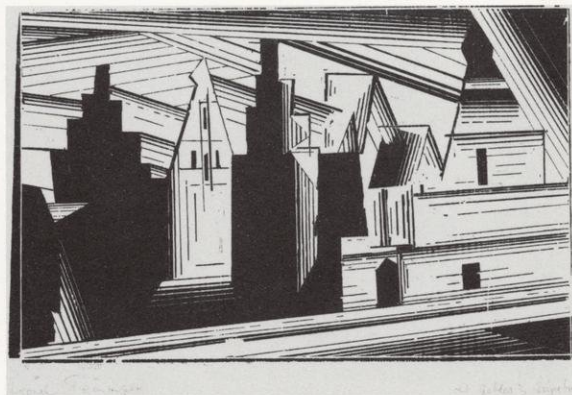
Frau im Profil by Emil Nolde, Members of the Elvehjem Museum of Art Fund purchase.

Feininger, Lyonel (American, 1871–1956)
Old Gables in Lüneburg, 1924
Woodcut, 24.6 × 40.0 cm.
Cyril W. Nave Endowment Fund
purchase, 1986.38

Menpes, Mortimer L. (British, 1860–1938)
Whistler with the White Lock, ca. 1890
Drypoint, 16.7 × 14.9 cm.
Lois Hagstrom Memorial and Elvehjem Endowment Funds purchase, 1986.39

Myers, Frances (American, b. 1936)
Ikons, 1985
Monotype, 163.0 × 153.0 cm.
Juli Plant Grainger Endowment Fund
purchase, 1987.1

Nolde, Emil (German, 1867–1956)
Frau im Profil, 1910
Woodcut, 39.7 × 28.2 cm.
Members of the Elvehjem Museum of Art Fund
purchase, 1987.2



Old Gables in Lüneburg by Lyonel Feininger, Cyril W. Nave Endowment Fund purchase.



Saint Michel by Maurice de Vlaminck, Malcolm K. Whyte Endowment Fund purchase.

Vlaminck, Maurice de (French, 1876–1958)
Saint Michel, 1914
Woodcut, 25.0 × 17.6 cm.
Malcolm K. Whyte Endowment Fund
purchase, 1986.37

CERAMICS

Greek

Hellenistic

Figure of a Lady, ca. 3rd century B.C.

Terracotta with polychrome, 19.1 cm. H.

Elvehjem Endowment Fund purchase, 1986.41

PHOTOGRAPHS

Blell, Dianne (American)

The Origin of Drawing, 1984

Cibachrome pearl print, 121.4×156.5 cm.

Harry and Margaret P. Glicksman Endowment
Fund purchase, 1986.40

Witkin, Joel Peter (American, b. 1939)

The Sins of Joan Miró, 1981

Gelatin-silver print, 71.0×71.0 cm.

Harry and Margaret P. Glicksman Fund
purchase, 1987.6



The Sins of Joan Miró by Joel Peter Witkin, Harry and Margaret P. Glicksman Fund purchase.

Gifts

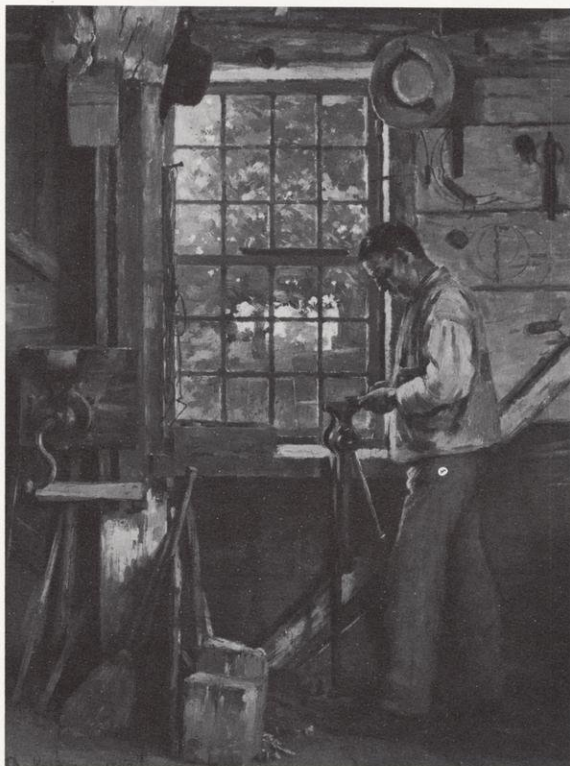
PAINTINGS

Robinson, Theodore (American, 1852–96)

Man at a Workbench, 1882

Oil on panel, 34.9×26.1 cm.

Gift of Mr. and Mrs. Robert J. Bullard, 1986.35



Man at a Workbench by Theodore Robinson, Gift of Mr. and Mrs. Robert J. Bullard.

Webster, Stokely (American, b. 1912)

Michigan Avenue, Chicago, 1940

Oil on canvas, 35.0×35.8 cm.

Gift of D. Frederick Baker, from the Baker/Pisano
Collection, 1986.75

Unknown

Untitled (man with a pewter stein, seen through a window), 18th century

Oil on panel, 29.3×23.8 cm.

Gift of Dr. and Mrs. Alfred and Bader, 1986.74

INDIAN PAINTINGS

Western Indian Style

Kālaka Preaching to the Sāhī King, folio from a ms.

of the *Kālakāchārya-kathā*, late 15th century

Gouache and gold on paper, 11.0×26.2 cm.

Gift of Mrs. Earnest C. Watson, 1986.51

Rājasthānī Style: Mewar

Laylā visits Majnūn, mid-18th century

Gouache and gold on paper, 22.0×15.2 cm.

Gift of Mrs. Earnest C. Watson, 1986.52

Rājasthānī Style: probably Bundi

The Auspicious Sight of Rādhā, ca. 1750–75

Gouache and gold on paper, 24.9×15.5 cm.

Gift of Mrs. Earnest C. Watson, 1986.53

Rājasthānī Style: Malwa

Rāginī Kedāra, late 17th century

Gouache and gold on paper, 17.3×15.2 cm.

Gift of Mrs. Earnest C. Watson, 1986.54

Rājasthānī Style: probably Malwa

Rāginī Vairātī, from a *Rāgamālā* series, early 18th century

Gouache and gold on paper, 29.3×19.7 cm.

Gift of Mrs. Earnest C. Watson, 1986.55

Rājasthānī Style: Bikaner

Rāginī Gauda-Malhār, from a *Rāgamālā* series, ca. 1700

Gouache and gold on paper, 15.8×11.0 cm.

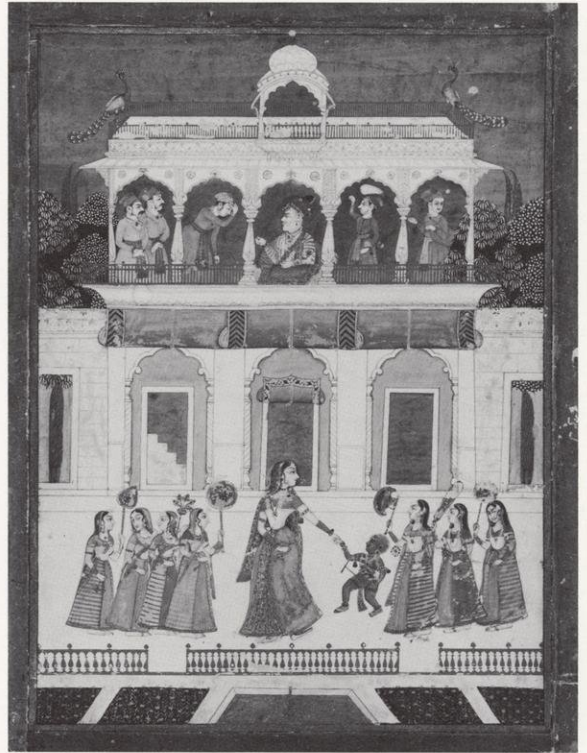
Gift of Mrs. Earnest C. Watson, 1986.56

Rājasthānī Style: Bikaner

The Rasa-maṇḍala, early 18th century

Gouache and gold on paper, 16.6×22.0 cm.

Gift of Mrs. Earnest C. Watson, 1986.57



The Child Krishna Playing with His Mother, Gift of Mrs. Earnest C. Watson.

Rājasthānī Style: Bikaner

The Child Krishna Playing with His Mother, early 18th century

Gouache and gold on paper, 25.6×18.7 cm.

Gift of Mrs. Earnest C. Watson, 1986.58

Rājasthānī Style: Bikaner

Rāginī Rāmakarī, early 18th century

Gouache and gold on paper, 16.2×10.7 cm.

Gift of Mrs. Earnest C. Watson, 1986.59

DRAWINGS AND WATERCOLORS

Fielding, Anthony Vandyke Copley (British, 1787-1855)

View of Warwick Castle from a Distance, 1816

Watercolor on paper, 17.0×23.3 cm.

Gift of Thompson Webb, 1986.78

Gwathmey, Robert (American, b. 1903)

Untitled (figure using a hoe)

Ink on paper, 38.9×26.5 cm.

Transfer from the Department of Art, 1986.32

Longstreet, Stephen (American, b. 1907)

Fast Mile

Watercolor on paper, 27.9×21.6 cm.

Gift of Helen Wurdemann, 1986.259

Longstreet, Stephen (American, b. 1907)

English Racing on Grass, 1977

Watercolor on paper, 29.7×20.7 cm.

Gift of Helen Wurdemann, 1986.260

Longstreet, Stephen (American, b. 1907)

Old Time New Orleans, 1951

Watercolor on paper, 27.9×21.6 cm.

Gift of Helen Wurdemann, 1986.261

Longstreet, Stephen (American, b. 1907)

Night Club Singer

Watercolor on paper, 27.9×21.6 cm.

Gift of Helen Wurdemann, 1986.262

Longstreet, Stephen (American, b. 1907)

In the Field (Lunch with John Huston)

Ink on paper, 27.9×21.6 cm.

Gift of Helen Wurdemann, 1986.263

Smith, David (American, 1906-65)

Small Concept, Big Force

Ink on paper, 66.3×51.7 cm.

Transfer from the Department of Art, 1986.31

PRINTS

Colescott, Warrington (American, b. 1921)

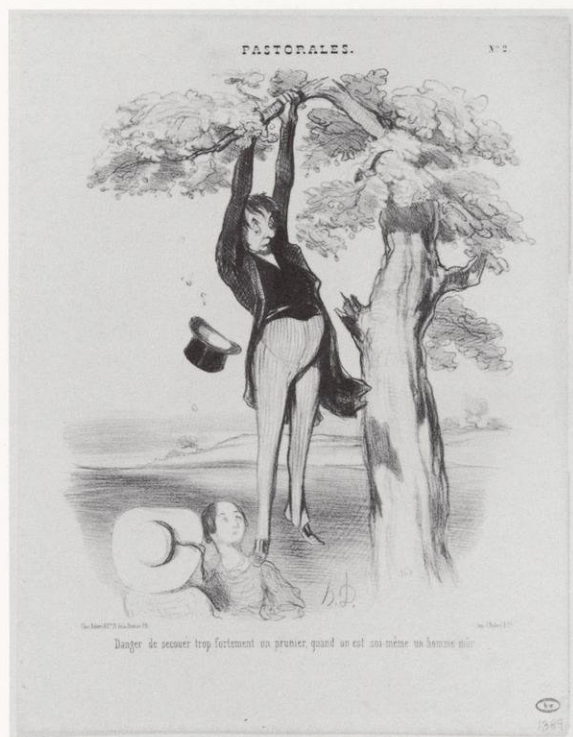
Night of the Artists, 1986

Color intaglio, 53.3×37.9 cm.

Gift of the Wisconsin Foundation for the Arts
(1986 Governor's Award in Support of the Arts), 1986.73



Douze ans et demi et trois premiers prix by Honoré Daumier,
Gift of Helen Wurdemann.



Danger de secouer trop fortement un prunier . . . by Honoré Daumier,
Gift of Helen Wurdemann.

Daumier, Honoré (French, 1808–79)

45 Lithographs

1. *Repos de la France*, 1834
2. *De tes humbles foutriquets . . .*, 1835
3. *Huquet de Sémonville-Robert Macaire (Thiers) Comte Roederer*, 1835
4. *Robert-Macaire agent d'affaires*, 1836
5. *Eh bien malin! comment le trouvez-vous celui-là! . . .*, 1839
6. *Douze ans et demi et trois premiers prix*, 1841
7. *Mariez-vous donc! vieux Grigon*, 1840
8. *Voilà le moment (passé minuit), où le calme . . .*, 1840
9. *Madame Anastasie Boujot est de première force . . .*, 1842
10. *Eh! bien, ma Didine, avons-nous assez dansé?*, 1842
11. *En voilà un genre agréable!*, 1842
12. *Nouveau parapluie, par Brèvet . . .*, 1840
13. *Flanerie par le dégel*, 1841
14. *Ne laissez donc pas votre ami dans cet état là!*, 1841
15. *Un dimanche à la campagne*, 1844
16. *Une maitresse à l'Opéra*, 1845
17. *Dis donc, Bichette . . . à quoi songes-tu donc . . .*, 1844
18. *Monsieur, pardon si je vous gêne un peu . . .*, 1844
19. *Satané piillard d'enfant va! . . .*, 1844
20. *Femme de lettre humanitaire se livrant sur l'homme . . .*, 1844
21. *Depuis que Virginie a obtenu la septième accessit . . .*, 1844
22. *Ah! . . . Quelle singulière éducation vous donnez à votre fille? . . .*, 1844
23. *Mon cher ami, nous avons appris . . .*, 1845
24. *Danger de secouer trop fortement un prunier . . .*, 1845
25. *Désagrément de diner au trop grand air*, 1845
26. *Une course au Coucou*, 1846
27. *Tiens Dorothee . . . voilà au m'a conduit ta passion . . .*, 1846
28. *Dire pourtant que c'est comme ça qu'on améliore les chevaux*, 1846
29. *Un jeune homme qu'est l'espoir . . . de la famille Badinquet*, 1846
30. *Ah! il est frais . . . mais t'nez donc garçon*, 1846
31. *Inconvénient de quitter . . . un convoi de chemin de fer . . .*, 1847
32. *Un malheur domestique*, 1847

33. *Tiens . . . vla un homme qui s'est déguisé en femme!*, 1848
 34. *Comment peuvent-ils trouver amusant de rester*, 1850
 35. *Un français pent par lui-même*, 1849
 36. *La Tentation du Nouveau St. Antoine (Le Dr. Véron)*, 1849
 37. *Tu connais bien l'gros député d'en face . . .*, 1849
 38. *Une promenade conjugale*, 1852
 39. *Ça n'est rien Eléonore . . .*, 1857
 40. *Mon vélocipède!*, 1868
 41. *Mon champ saccagé . . .*, 1870
 42. *L'appel de leurs réserves*, 1870
 43. *Ceux qui vont mourir te saluent!*, 1870
 44. *Pauvre vieux, t'es comme moi*, 1870
 45. *L'Empire c'est la paix*, 1870
- Gifts of Helen Wurdemann, 1986.277–321

Goya, Francisco (Spanish, 1746–1828)
Al Cementerio (from The Disasters of War), 1863
Etching, 15.5×20.5 cm.
Gift of Helen Wurdemann, 1986.264

Goya, Francisco (Spanish, 1746–1828)
Y esto tambien (from The Disasters of War), 1863
Etching, 16.1×22.0 cm.
Gift of Helen Wurdemann, 1986.265

Goya, Francisco (Spanish, 1746–1828)
Siempre sucede (from The Disasters of War), 1863
Etching, 17.6×21.9 cm.
Gift of Helen Wurdemann, 1986.266

Goya, Francisco (Spanish, 1746–1828)
Todo va revuelto (from The Disasters of War), 1863
Etching, 17.6×22.0 cm.
Gift of Helen Wurdemann, 1986.267

Goya, Francisco (Spanish, 1746–1828)
Farándula de charlatanes (from The Disasters of War), 1863
Etching, 16.8×21.4 cm.
Gift of Helen Wurdemann, 1986.268

Goya, Francisco (Spanish, 1746–1828)
Si resucitarà? (from The Disasters of War), 1863
Etching, 17.2×21.2 cm.
Gift of Helen Wurdemann, 1986.269



Farándula de charlatanes
Farándula de charlatanes (from *The Disasters of War*) by Francisco Goya, Gift of Helen Wurdemann.



Que locura!
Que locura! (from *The Disasters of War*) by Francisco Goya, Gift of Helen Wurdemann.



No saben el camino
No saben el camino (from *The Disasters of War*) by Francisco Goya, Gift of Helen Wurdemann.

Goya, Francisco (Spanish, 1746–1828)
Que locura! (from *The Disasters of War*), 1863
Etching, 15.8×21.9 cm.
Gift of Helen Wurdemann, 1986.270

Goya, Francisco (Spanish, 1746–1828)
Esto es lo peor! (from *The Disasters of War*), 1863
Etching, 17.5×21.7 cm.
Gift of Helen Wurdemann, 1986.271

Goya, Francisco (Spanish, 1746–1828)
Nada. Ello Dirà (from *The Disasters of War*), 1863
Etching, 15.0×20.0 cm.
Gift of Helen Wurdemann, 1986.272

Goya, Francisco (Spanish, 1746–1828)
Extraña devocien! (from *The Disasters of War*), 1863
Etching, 17.1×21.4 cm.
Gift of Helen Wurdemann, 1986.273

Goya, Francisco (Spanish, 1746–1828)
Tampoco (from *The Disasters of War*), 1863
Etching, 14.9×21.5 cm.
Gift of Helen Wurdemann, 1986.274

Goya, Francisco (Spanish, 1746–1828)
Muertos recogidos (from *The Disasters of War*), 1863
Etching, 15.1×20.4 cm.
Gift of Helen Wurdemann, 1986.275

Goya, Francisco (Spanish, 1746–1828)
No saben el camino (from *The Disasters of War*), 1863
Etching, 17.3×21.8 cm.
Gift of Helen Wurdemann, 1986.276

Marsh, Reginald (American, 1898–1954)
Old Paris, 1928
Lithograph, 49.9×32.5 cm.
Gift of Stuart Applebaum, 1986.30

Moti, Kaiko (Indian, b. 1921)
Untitled (horse), 1962
Intaglio, 39.8×51.6 cm.
Transfer from the Department of Art, 1986.33

Moti, Kaiko (Indian, b. 1921)
Untitled (birds on a branch), 1962
Color intaglio, 34.7×44.4 cm.
Transfer from the Department of Art, 1986.34

PHOTOGRAPHS

Erwitt, Elliot (American, b. 1928)
Master Prints Vol. I
Portfolio of nine black and white photographs
Gift of Dr. Kristaps J. Keggi, 1986.76.1-9



Hungary 1964 by Elliot Erwitt, Gift of Kristaps J. Keggi.

Erwitt, Elliot (American, b. 1928)
Master Prints Vol. II
Portfolio of nine black and white photographs
Gift of Dr. Kristaps J. Keggi, 1986.77.1-9

SCULPTURE

MacMonnies, Frederick William (American,
1863-1937)
Nathan Hale, 1890
Cast bronze, 69.5×19.2×14.3 cm.
Gift of Dr. Warren E. Gilson, 1986.42

INDIAN SCULPTURE

Gandhāra
Garland Bearer, 2nd-3rd century A.D.
Carved black schist, 11.0×16.5 cm.
Gift of Mr. and Mrs. William F. Spengler, 1986.60

Gandhāra
Hariti-Ardoksho, 2nd-3rd century A.D.
Carved black schist, 14.8×8.0 cm.
Gift of Mr. and Mrs. William F. Spengler, 1986.61

Gandhāra
Buddha's Parinirvana, 2nd-3rd century A.D.
Carved black schist, 17.5×32.0 cm.
Gift of Mr. and Mrs. William F. Spengler, 1986.62

Gandhāra
Relief Fragment, 2nd-3rd century A.D.
Carved green schist, 32.0×22.0 cm. (irreg.)
Gift of Mr. and Mrs. William F. Spengler, 1986.63

Gandhāra
Farewell of Chankaka and Kaṇṭhaka, 2nd-3rd century
A.D.
Carved green schist, 9.5×16.5 cm. (irreg.)
Gift of Mr. and Mrs. William F. Spengler, 1986.64

Gandhāra
Head of Buddha, 2nd-3rd century A.D.
Stucco, 17.0×10.2 cm.
Gift of Mr. and Mrs. William F. Spengler, 1986.65

Gandhāra
Torso of a Devotee, 2nd-3rd century A.D.
Stucco, 10.2×8.3 cm.
Gift of Mr. and Mrs. William F. Spengler, 1986.66

Gandhāra
Head with Scythian Headdress, 2nd-3rd century A.D.
Stucco, 8.0 cm. H.
Gift of Mr. and Mrs. William F. Spengler, 1986.67

Gandhāra
Head with Phrygian Cap, 2nd-3rd century A.D.
Stucco, 9.0 cm. H.
Gift of Mr. and Mrs. William F. Spengler, 1986.68

Gandhāra

Grotesque Head, 2nd–3rd century A.D.

Stucco, 9.0 cm. H.

Gift of Mr. and Mrs. William F. Spengler, 1986.69

Gandhāra

Wreathed Head, 2nd–3rd century A.D.

Terracotta, 5.2 cm. H.

Gift of Mr. and Mrs. William F. Spengler, 1986.70

Gandhāra

Atlas, 2nd–3rd century A.D.

Carved black schist, 13.5×20.4 cm.

Gift of Mr. and Mrs. William F. Spengler, 1986.71

Gandhāra

Winged Atlas, 2nd–3rd century A.D.

Carved black schist, 10.2×25.5 cm.

Gift of Mr. and Mrs. William F. Spengler, 1986.72

CERAMICS

Greek

Nikosthenic Workshop

Black-Figure Kyathos, ca. 515 B.C.

Earthenware with slip decoration, 14.5 cm. H.,
11.3 cm. Dia.

Gift of Dr. Warren E. Gilson, 1986.50



Black-Figure Kyathos (Greek, the Nikosthenic Workshop),
Gift of Dr. Warren E. Gilson.

ORIENTAL CERAMICS

Chinese

Ch'ing Dynasty (1644–1912)

Tz'u chou style vase, floral decoration

Stoneware with cream glaze and brown overglaze,
24.5 cm. H.

Gift of Dr. Warren E. Gilson, 1986.43

Chinese

Ch'ing Dynasty, K'ang Hsi reign (1662–1722)

Bottle-form vase with loop handles, figural scene,
ca. 1662–1722

Porcelain with blue underglaze, 20.3 cm. H.

Gift of Dr. Warren E. Gilson, 1986.44

Chinese

Ch'ing pai ware saucer with molded floral decoration,
unglazed rim

Porcelain with pale blue glaze, 2.5 cm. H.,
13.0 cm. Dia.

Gift of Dr. Warren E. Gilson, 1986.45

Chinese

Ting ware small bowl with molded lotus flower
decoration, metal rim

Porcelaneous stoneware with cream glaze,
4.4 cm. H., 11.7 cm. Dia.

Gift of Dr. Warren E. Gilson, 1986.46

Chinese

Ch'ing Dynasty (1644–1912)

Vase, 18th century

Porcelain with green cracked glaze, 16.7 cm. H.

Gift of Dr. Warren E. Gilson, 1986.47

Chinese

Ch'ing Dynasty, K'ang Hsi reign (1662–1722)

Vase

Porcelain with mirror black glaze, 36.6 cm. H.

Gift of Dr. Warren E. Gilson, 1986.49

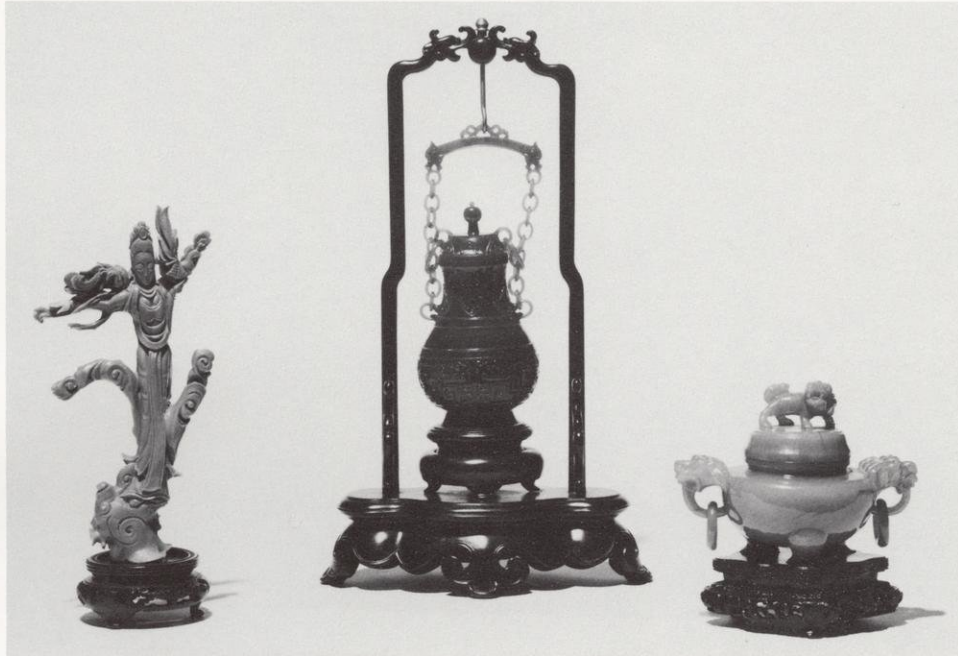
Korean

Koryo Dynasty (918–1392)

Food bowl, 12th century

Stoneware with brownish celadon glaze,
7.0 cm. H., 16.8 cm. Dia.

Gift of Dr. Warren E. Gilson, 1986.48



Carved coral and jade decorative art objects, Gifts of Richard E. Stockwell.

131 Chinese ceramics, Han through Ch'ing Dynasties (206 B.C.-A.D. 1912)

Tapered four-sided vase
Porcelain with blue-green crackled glaze,
136.9 cm. H., 1986.81

Double gourd-shaped vase
Porcelain with flambé glaze and metal rim,
33.0 cm. H., 1986.82

Pair of vases, scene of figures at a table
Porcelain with polychrome overglaze, 24.7 cm. H.,
1986.83a,b

Pair of vases, dragons on yellow ground
Porcelain with polychrome overglaze, 26.1 cm. H.,
1986.84a,b

Pair of jardinières with underplates, birds on yellow ground
Porcelain with polychrome overglaze, 20.2 cm. H.,
20.3 cm. Dia., 1986.88a,b

Diamond-shaped vase with trigrams (made into lamp)
Porcelain with yellow glaze, 30.0 cm. H., 1986.89

Pair of Hu-shaped vases with tubular handles
Porcelain with flambé glaze, 30.5 cm. H.,
1986.90a,b

Long-necked bottle-form vase
Porcelain with apple green crackled glaze,
34.6 cm. H., 1986.91

Pair of wide-mouthed vases
Porcelain with apple green crackled glaze,
29.5 cm. H., 1986.92a,b

Hexagonal jardinière with underplate, birds, flowers and poems
Porcelain with polychrome overglaze, 19.7 cm. H.,
23.5 cm. Dia., 1986.93a

Hexagonal jardinière with underplate, bird and insects
Porcelain with polychrome overglaze, 20.6 cm. H.,
23.8 cm. Dia., 1986.93b

Covered ginger jar with foliage pattern,
dominantly blue background
Porcelain with polychrome overglaze, 19.4 cm. H.,
1986.94

Tripod incense burner
Porcelain with pale green crackled glaze,
16.2 cm. H., 1986.96

Round vase
Porcelain with flambé glaze, 21.6 cm. H., 1986.101

Shallow bowl
Porcelain with celadon crackled glaze and iron
oxide rim, 9.5 cm. H., 25.4 cm. Dia., 1986.102

Pair of vases, floral decoration on yellow ground
Semi-eggshell porcelain with polychrome over-
glaze, 18.7 cm. H., 1986.104a,b

Vase, two figures in a landscape
Porcelain with polychrome overglaze, 22.2 cm. H.,
1986.105

Pair of jardinières with underplates, grisaille floral
design on yellow ground
Porcelain with polychrome overglaze, 20.2 cm. H.,
21.2 cm. Dia., 1986.107a,b

Jardinière with underplate, insect and floral design
between orange bands
Porcelain with polychrome overglaze, 17.2 cm. H.,
17.5 cm. Dia., 1986.108

Teabowl, figures with animals
Porcelain with polychrome overglaze, 4.5 cm. H.,
20.5 cm. Dia., 1986.110

Large vase
Porcelain with blue glaze, 46.6 cm. H., 1986.112

Coupe
Porcelain with flambé glaze, 3.4 cm. H.,
12.1 cm. Dia., 1986.113

Pair of vases
Porcelain with black glaze, 25.1 cm. H.,
1986.114a,b

Vase with chrysanthemum petal pattern
Porcelain with peach bloom glaze, 17.2 cm. H.,
1986.115

Coupe
Porcelain with peach bloom glaze, 3.6 cm. H.,
11.7 cm. Dia., 1986.116

Oblong-shaped dish
Porcelaneous stoneware with flambé glaze,
3.8 cm. H., 17.5 cm. L., 11.7 cm. W., 1986.117

Pair of covered ginger jars
Porcelaneous stoneware with flambé glaze,
21.5 cm. H., 1986.118a,b

Tall-necked vase
Porcelaneous stoneware with flambé glaze,
32.7 cm. H., 1986.119

Vase with three rams heads at shoulder
Porcelain with clair de lune glaze, 21.0 cm. H.,
1986.120

Vase with dragon decoration
Porcelain with green and black overglaze,
33.0 cm. H., 1986.121

Vase with chrysanthemum petal pattern
Porcelain with peach bloom glaze, 17.2 cm. H.,
1986.122

Tripod incense burner with loop handles
Porcelain with blanc de chine glaze, 8.5 cm. H.,
8.5 cm. Dia., 1986.123

Large plate with molded ribbing
Stoneware with celadon glaze, 36.8 cm. Dia.,
1986.124

Pair of shallow bowls, Imperial dragon decoration
Porcelain with underglaze blue and polychrome
overglaze, 4.5 cm. H., 21.3 cm. Dia.,
1986.126a,b



Large vase with stove pipe neck, Large vase (celebration scene), Double gourd-shaped vase, Gifts of Richard E. Stockwell.

Deep plate with scalloped rim and incised floral decoration

Stoneware with celadon glaze, 4.4 cm. H., 21.9 cm. Dia., 1986.127

Pair of vases, peach tree decoration

Porcelain with underglaze blue and red, a: 26.3 cm. H., b: 26.6 cm. H., 1986.128a,b

Large vase with long flared neck, dragon decoration

Porcelain with underglaze blue, 45.7 cm. H., 1986.129

Beehive-shaped brush washer

Porcelain with three oxblood blossom designs under light green glaze, 12.1 cm. H., 1986.131

Large vase, celebration scene

Porcelain with polychrome overglaze, 45.7 cm. H., 1986.132

Small vase

Porcelain with oxblood glaze, 8.2 cm. H., 1986.133

Vase with long neck and flared mouth

Porcelain with oxblood glaze, 26.7 cm. H., 1986.134

Vase with cup-shaped mouth

Porcelain with green crackled glaze, 19.6 cm. H., 1986.135

Plate with scalloped edge

Porcelain with celadon glaze and incised design of open blossom, 28.9 cm. Dia., 1986.136

Amphora-shaped vase

Porcelain with Madame du Barry glaze, 33.6 cm. H., 1986.137

Bowl with dragon decoration

Porcelain with underglaze blue, and red and green overglaze, 5.1 cm. H., 12.7 cm. Dia., 1986.138

Pear-shaped vase

Porcelain with "liver" glaze, 29.8 cm. H., 1986.139

Pair of covered ginger jars, bats and clouds decoration

Porcelain with blue and red overglaze on white ground, 23.4 cm. H., 1986.141

Standing male figure with plumed headdress

Earthenware with tan glaze, 36.8 cm. H., 1986.142

Large vase with flared lip, dragon, bird and foliage decoration

Porcelain with underglaze blue, and red, green and yellow overglaze, 39.8 cm. H., 1986.143

Cucumber-shaped vase with incised white lines

Porcelaneous stoneware with flambé glaze, 21.0 cm. H., 1986.144

Eggplant-shaped vase

Porcelain with purple glaze, 24.9 cm. H., 1986.145

Large bottle-form vase

Porcelain with purple glaze, 38.1 cm. H., 1986.148

Chicken

Earthenware with grey glaze, 12.2 cm. H., 16.7 cm. L., 1986.149

Pair of ovoid-shaped vases

Earthenware with crackled tan glaze, 21.3 cm. H., 1986.150a,b

Convex bowl, dragon decoration on interior in white slip
Eggshell porcelain with orange peel texture and blanc de chine glaze, 4.4 cm. H., 13.6 cm. Dia., 1986.151

Flask-shaped vase, old man and insect decoration
Porcelain with polychrome overglaze on white ground, 20.0 cm. H., 1986.152

Large vase
Stoneware with blue flambé glaze, 33.0 cm. H., 1986.154

Shallow bowl with two molded fish in center
Porcelain with celadon glaze, 6.0 cm. H., 27.7 cm. Dia., 1986.155

Small bottle-form vase
Stoneware with purple glaze, 14.0 cm. H., 1986.156



Detail of shallow bowl (Imperial dragon decoration), Gift of Richard E. Stockwell.

Pair of beehive-shaped brush washers, chrysanthemum blossom motifs
Porcelain with peach bloom glaze, 8.9 cm. H., 11.4 cm. Dia., 1986.157a,b

Pair of cylindrical brush washers, bird and flower decoration
Porcelain with polychrome overglaze, a: 14.0 cm. H., b: 14.2 cm. H., 1986.158a,b

Small long-necked vase
Porcelain with robin's egg blue glaze, 14.0 cm. H., 1986.162

Large globular vase, landscape decoration
Porcelain with underglaze blue and overglaze red, 38.3 cm. H., 1986.163

Collection of a dozen snuff bottles
Porcelain with underglaze blue (three also with underglaze red), varying dimensions, 1986.166-177

Large bulbous vase with handles, mythical animal decoration
Porcelain with polychrome overglaze, light blue ground, 34.6 cm. H., 1986.178

Vase
Porcelain with Madame du Barry glaze, 17.5 cm. H., 1986.181

Covered jar with dog head handles
Porcelaneous stoneware with yellow glaze, 32.7 cm. H., 1986.185

Pair of large vases, molded decoration with mythical animals in panels
Porcelain with polychrome overglaze, yellow ground, 36.9 cm. H., 1986.186,230

Large plate, landscape with many figures
Porcelain with polychrome overglaze, 41.2 cm. Dia., 1986.187

Large vase with hawthorne flower decoration
Porcelain with polychrome overglaze, black ground, 43.2 cm. H., 1986.189

-
- Roof tile with guardian figure
Earthenware with green, brown and yellow glazes,
44.5 cm. H., 1986.190
- Incense burner with animal head masks on sides
Porcelain with blanc de chine glaze, 7.3 H.,
11.7 cm. Dia., 1986.191
- Bowl, indistinct dragon decoration on interior in
white slip
Porcelain with blanc de chine glaze, 5.0 cm. H.,
10.5 cm. Dia., 1986.192
- Round teapot with cover
Porcelain with blanc de chine glaze, 11.4 cm. H.,
1986.193
- Chun ware conical bowl
Stoneware with light blue glaze, 8.2 cm. H.,
21.6 cm. Dia., 1986.203
- Snuff bottle, dragon decoration
Porcelain with black and green overglaze,
8.6 cm. H., 1986.205
- Conical bowl, molded dragon design on interior
Porcelain with yellow glaze, 6.8 cm. H.,
19.7 cm. Dia., 1986.206
- Bowl
Porcelain with Imperial yellow glaze, 6.3 cm. H.,
12.4 cm. Dia., 1986.207
- Camel
Earthenware with brown and green glazes over
tan slip, 36.9 cm. H., 1986.209
- Horse with saddle, plume on head
Unglazed grey earthenware, 51.3 cm. H., 1986.210
- Large globular vase, forest scene with animals
Porcelain with mirror black glaze and gilt,
38.1 cm. H., 1986.211
- Pilgrim bottle with molded loop handles, land-
scape with inscriptions
Porcelain with underglaze blue, 23.8 cm. H.,
18.7 cm. L., 1986.212
- Peach-shaped puzzle pot
Porcelain with celadon, red and blue glazes,
14.9 cm. H., 18.7 cm. L., 1986.213
- Large three-footed bowl with wooden cover and
carved jade finial, incised trigram design
Earthenware with celadon glaze, 12.0 cm. H.
(without cover), 25.9 cm. Dia. of mouth,
1986.214
- Small bowl, floral design
Porcelain with polychrome overglaze and gilt,
4.9 cm. H., 10.5 cm. Dia., 1986.215
- Large plate with scalloped edge, landscape scene
within petal border
Porcelain with celadon glaze and blue underglaze,
6.4 cm. H., 35.2 cm. Dia., 1986.216
- Hexagonal six-footed jardinière, molded floral
panels and prunis-design bands
Porcelain with underglaze and overglaze blue,
21.0 cm. H., 29.5 cm. Dia., 1986.217
- Wide-mouthed vase
Porcelain with flambé glaze, 24.5 cm. H., 1986.218
- Wide-mouthed vase
Porcelain with flambé glaze, 7.0 cm. H.,
21.6 cm. Dia., 1986.219
- Large four-sided double-walled vase
Porcelain with polychrome overglaze, 44.8 cm. H.,
1986.220
- Large vase with stove pipe neck
Earthenware with crackled green glaze,
40.3 cm. H., 1986.225
- Tripod incense burner with two handles
Stoneware with pale blue glaze, 7.9 cm. H.,
13.0 cm. Dia., 1986.227
- Deep plate, dragon design
Porcelain with with pale celadon glaze and red
underglaze, 26.6 cm. Dia., 1986.228
- Small vase
Porcelain with flambé glaze, 11.1 cm. H., 1986.229
-



Pear-shaped vase, Deep bowl with flared lip, Camel, Gifts of Richard E. Stockwell.

Flattened snuff bottle, figure on each side
Porcelain with polychrome underglaze and overglaze, 7.3 cm. H., 1986.232

Snuff bottle, goldfish decoration
Porcelain with polychrome underglaze and overglaze, 8.2 cm. H., 1986.233

Bamboo-ribbed incense burner
Earthenware with celadon glaze, 7.6 cm. H., 13.6 cm. Dia., 1986.238

Pair of long-necked vases, dragon decoration
Porcelain with red overglaze, 17.8 cm. H., 1986.239a,b

Flared bowl with metal rim, figures in landscape on exterior
Porcelain with blue underglaze, 6.1 cm. H., 17.1 cm. Dia., 1986.244

Amphora-shaped vase
Porcelain with peach bloom glaze, 13.3 cm. H., 1986.245

Tz'u chou style covered jar
Stoneware with white slip and brown painted bat and clouds decoration, 15.5 cm. H., 1986.252

Saucer
Stoneware with blue underglaze decoration, 15.2 cm. Dia., 1986.253

Four-sided vase with molded trigram design
Porcelain with flambé glaze, 29.8 cm. H., 1986.256

Siamese:

Chicken with chick on back
Earthenware with brown glaze, 5.7 cm. H.,
1986.125

Gifts of Richard E. Stockwell

ORIENTAL METALWORK

37 Chinese metalwork objects, Ch'ing Dynasty
(1644-1912):

Pair of gourd-shaped covered vases
Cloisonné with yellow enamel, 28.0 cm. H.,
1986.80a,b

Pair of covered ginger jars, fish scale design
Cloisonné with black enamel, 9.8 cm. H.,
1986.85a,b

Pair of covered ginger jars, fish scale design
Cloisonné with blue enamel, 20.3 cm. H.,
1986.86a,b

Pair of garlic-neck vases, fish scale design
Cloisonné with black enamel, 22.9 cm. H.,
1986.87a,b

Pair of covered ginger jars, floral decoration over
scroll pattern
Cloisonné with black and polychrome enamels,
21.6 cm. H., 1986.95a,b

Pair of bottle-form vases, fish scale and leaf pat-
terns
Cloisonné with black enamel, 15.9 cm. H.,
1986.97a,b

Flared bowl, fish scale pattern with central medal-
lion in interior
Cloisonné with dark blue enamel, 6.8 cm. H.,
19.6 cm. Dia., 1986.98

Pair of covered ginger jars, floral decoration over
scroll pattern
Cloisonné with white and polychrome enamels,
a: 16.8, b: 17.0 cm. H., 1986.99a,b

Shallow bowl with lotus blossoms over fish scale
pattern
Cloisonné with white and polychrome enamels,
6.7 cm. H., 20.2 cm. Dia., 1986.100

Covered ginger jar, dragon over scroll pattern
Cloisonné with white and polychrome enamels,
16.5 cm. H., 1986.103

Tripod incense burner with hardwood cap and
carnelian finial
Brass, 11.7 cm. H., 1986.106

Covered jar with fish scale pattern
Cloisonné with green enamel, 19.0 cm. H.,
1986.109

Jardinière with floral decoration
Cloisonné with blue and polychrome enamels,
14.2 cm. H., 18.6 cm. Dia., 1986.111

Bird with curved beak
Cloisonné with polychrome enamels, 14.2 cm. H.,
20.2 cm. L., 1986.140

Round covered box, animals in relief on sides
Silver with polychrome enamels, 5.0 cm. H.,
1986.147

Round covered box
Cloisonné with blue enamel, 8.2 cm. H., 1986.164

Deep bowl with flared lip, animal and floral
decoration
Cloisonné with white and polychrome enamels,
12.0 cm. H., 23.7 cm. Dia., 1986.179

Small damascene bowl, birds and floral decoration
Silver with black enamel, 3.3 cm. H., 6.6 cm. Dia.,
1986.202

Four-sided vase with floral decoration
Cloisonné with polychrome enamels, 27.6 cm. H.,
1986.224



Detail of shallow bowl (lotus blossoms over fish scale pattern), Gift of Richard E. Stockwell.

Large lobed vase with floral decoration
Cloisonné with polychrome enamels, 39.0 cm. H.,
1986.226

Pair of small bowls, fish scale pattern
Cloisonné with white enamel, a: 7.6 cm. H.,
b: 7.5 cm. H., 1986.231a,b

Snuff bottle
Cloisonné with polychrome enamels, 9.6 cm. H.,
1986.234

Mythical kneeling animal
Champlevé and cloisonné with polychrome
enamels, 14.7 cm. H., 22.2 cm. L., 1986.235

Covered double urn joined by applied brass myth-
ical animals
Cloisonné with blue and polychrome enamels,
23.2 cm. H., 1986.236

Duck with cover on back
Cloisonné with blue and polychrome enamels,
20.3 cm. H., 21.6 cm. L., 1986.237

Mythical horned animal with cover on back
Cloisonné with blue and polychrome enamels,
13.7 cm. H., 16.9 cm. L., 1986.243

Phoenix bird-shaped teapot
Cloisonné with blue and polychrome enamels,
18.5 cm. H., 15.6 cm. L., 1986.246

Teapot with tall handle
Cloisonné with blue and polychrome enamels,
20.0 cm. H., 1986.247

Japanese:

Bowl with scalloped edge, floral decoration
Cloisonné with polychrome enamels and copper
trim, 6.1 cm. H., 15.5 cm. Dia., 1986.146

Gifts of Richard E. Stockwell

MISCELLANEOUS ORIENTAL DECORATIVE ARTS

36 Chinese decorative art objects,
Ch'ing Dynasty (1644-1912):

Bowl with figures in landscape
Carved red on white Peking glass, 21.6 cm. H.,
1986.130

Tripod incense burner with cover
Carved jade, 9.5 cm. H., 1986.153

Pair of praying acolytes
Carved coral with malachite bases, a: 5.8 cm. H.,
b: 6.3 cm. H., 1986.159a,b

Praying acolyte
Carved coral with malachite base, 7.0 cm. H.,
1986.160

Wise man holding scroll
Carved coral, 6.3 cm. H., 1986.161

Snuff bottle with landscape decoration
Carved imitation cinnabar, 8.2 cm. H., 1986.165

Covered vase with chain
Carved jade, 18.2 cm. H., 1986.180

Seated lady
Carved turquoise, 7.8 cm. H., with base, 1986.182

Lady with two rabbits
Carved malachite, 6.7 cm. H., 8.9 cm. L., 1986.183

Lady with basket of flowers
Carved coral, 16.8 cm. H., 1986.184

Vase with applied metallic lotus decoration
Imitation lacquer, 30.2 cm. H., 1986.188

Pair of vases, flying cranes decoration
Carved yellow glass, 30.8 cm. H., 1986.194a,b

Lady in kimono with folded arms
Carved coral, 11.1 cm. H., 1986.195

Large covered box, irregular rounded shape, figures in a landscape
Carved cinnabar, 15.2 cm. H., 25.4 cm. L., 1986.196

Flat-sided snuff bottle, figures in garden, bird on flowering branch
Ivory with polychrome enamels, 7.9 cm. H., 1986.197

Lady holding staff
Carved coral, 15.2 cm. H., 15.2 cm. L., 1986.198

Lady with a peacock on each arm
Carved coral, 19.0 cm. H., 1986.199

Lady holding flower in right hand
Carved coral, 13.3 cm. H., 1986.200

Cup
Pink Peking glass, 5.7 cm. H., 1986.201

Snuff bottle
Yellow and green Peking glass, 7.0 cm. H., 1986.204

Small bottle with animals in landscape
Carved blue on white Peking glass, 11.1 cm. H., 1986.208

Pair of snuff bottles, woman and man riding elephants
Carved ivory with polychrome enamels, 8.6 cm. H., 8.0 cm. H., 1986.221,222

Lady in flowing robe, left hand in sleeves
Carved coral, 14.6 cm. H., 1986.223

Elephant
Carved imitation ivory, 7.1 cm. H., 13.6 cm. L., 1986.240

Elephant
Carved blue Peking glass, 6.8 cm. H., 7.0 cm. L., 1986.241

Snuff bottle
Yellow-green Peking glass with polychrome spots, 4.7 cm. H., 1986.242

Four-sided snuff bottle
Carved dark green stone, 6.4 cm. H., 1986.248

Seal, figure of mythical animal at top
Carved soapstone, 8.5 cm. H., 1986.249

Elephant
Carved green agate, 3.8 cm. H., 5.4 cm. L., 1986.250

Snuff bottle with chain, monkeys in branches decoration
Carved hornbill, 11.2 cm. H., 1986.251

Tiger
Carved soapstone, 5.0 cm. H., 12.1 cm. L., 1986.254

Pair of snuff bottles, standing man and woman
Carved ivory with polychrome enamels, 10.5 cm. H., 1986.255a,b

Gifts of Richard E. Stockwell



Installation of *Dianne Blell Photographs: Modern Dreams of Ancient Times*.

August 9–October 12, 1986

Madison Views: Recent Works by the Madison Watercolor Society

Eighteen painters contributed one watercolor each to this exhibition organized by the Madison Watercolor Society. The many facets of Wisconsin's capital provided the inspiration for these artists each of whom interpreted, from a highly individual perspective, the geographical surroundings of the city and the lifestyles of Madisonians.

August 23–October 12, 1986

Dianne Blell Photographs: Modern Dreams of Ancient Times

In monumental photographs the contemporary artist Dianne Blell recreates legends with models elaborately posed and costumed. Inspired by nineteenth-century Neo-classical paintings, Blell recasts a mythological world peopled by goddesses, epebes and cherubs. In doing so she

challenges the photograph's assumed role of recording actuality. The exhibition featured eight of her recent works. It was organized by the Elvehjem and supported, in part, by the Webcrafters-Frautschi Foundation, Inc. (under the auspices of the Madison Festival of the Lakes) and Madison Newspapers, Inc.

September 6–November 16, 1986

Stephen Antonakos: Neon Room for the Elvehjem

Stephen Antonakos, the originator of neon as a fine art medium, explored the expressive potential of neon in a room especially built for his unique, multi-colored light sculpture. Viewers were drawn into the room through a long, narrow hall, and encouraged to interact with Antonakos's light sculpture through movement and observation. The exhibition was supported by the Humanistic Foundation Committee (UW–Madison), the Webcrafters-Frautschi Foundation, Inc. (under the auspices of the Madison Festival of the Lakes), and the Dane County Cultural Affairs Commission.

September 13–November 9, 1986

Italian Renaissance Maiolica from the Corcoran Gallery of Art

This exhibition of brightly-colored, tin-glazed earthenware from the fifteenth and sixteenth centuries was organized by Mount Holyoke College Art Museum and the Corcoran Gallery of Art. It featured fifty-one pieces including flasks, plates, drug jars, plaques, dishes and ewer basins, all produced in Italy's numerous workshops and collected by the ecclesiastical and aristocratic patrons of the Renaissance. The exhibition was made possible with funds provided by the Humanistic Foundation Committee (UW–Madison).

October 18–December 7, 1986

School of Paris: Early Twentieth-Century Prints from the Permanent Collection

Graphic works by Picasso, Matisse, Utrillo, Rouault, Le Corbusier, and other artists working in Paris in the early decades of this century were featured in this exhibition. It called attention to the remarkable concentration of progressive artists active in the French capital where they participated in a restless and productive literary and artistic community. The sixty prints were selected from the Elvehjem's permanent collection by Curator Carlton Overland.

December 13, 1986–February 8, 1987

Tōkaidō: Nineteenth-Century Japanese Landscape Prints

Most of the seventy Japanese woodblock prints that formed this exhibition were selected by Curator Carlton Overland from two sets of views by Hiroshige (the Fifty-three Stations of the Tōkaidō, ca. 1833–34, and the Fifty-three Famous Views, 1855). Prints were chosen for their excellent state of preservation and emphasis was placed on Hiroshige's changing approach to landscape over a period of two decades. The prints form part of the important Edward Burr Van Vleck Collection which permits the Elvehjem to regularly mount significant exhibitions of Japanese prints.

November 2, 1986–January 5, 1987

American Works on Paper: 100 Years of American Art History

Drawn from an unusually comprehensive private collection and circulated by Smith Kramer Art Connections, this exhibition of drawings, watercolors and collages presented a cross section of the work of seventy-five significant American artists active during the last hundred years. The diversity of these artists' responses to the possibilities offered by paper, for freedom of expression, spontaneity, precision and color, highlighted a century of American art. The exhibition was made possible with funds provided by the Humanistic Foundation Committee (UW–Madison).



Installation of *Italian Renaissance Maiolica from the Corcoran Gallery of Art.*

December 20, 1986–February 1, 1987

Photographs by David Hockney

Pop artist David Hockney's experimentation with photographic collage was the theme of this exhibition of eighty recent works. In many of these large-scale images Hockney arranged in distinctive patterns hundreds of individual photographs that communicate with stunning directness the artist's perception of friends and places he had visited. The exhibition was organized and circulated by the International Exhibitions Foundation and supported with generous funds provided by the Anonymous Fund Committee (UW-Madison).

January 10–March 1, 1987

Badlands Photographs by J.P. Atterberry

Milwaukee photographer Atterberry is drawn to the solitude and starkness of the badlands of the American West. The black and white photographs featured in the exhibition of his works capture a landscape of shadow and light while highlighting the simplicity of natural shapes and textures.

February 7–March 8, 1987

Russian Paintings from the Joseph E. Davies Collection

In conjunction with the Pushkin Festival, the Elvehjem mounted an exhibition of works collected by Joseph E. Davies, the first ambassador to the Soviet Union and a University of Wisconsin alumnus. The selections, made by

Curator Carlton Overland, included portraits, landscapes and history paintings by artists Aivazovski, Maximov, Karyagin, Lebedev, Titov, Platonov and others.

February 21–April 5, 1987

Popov, Vilner, and Utenkov: Contemporary Russian Printmakers

The rich heritage of Russian literature has inspired these distinctly different artists. Nikolai Popov illustrates folk tales, Viktor Vilner produces lithographic interpretations of Gogol's stories, and Demian Utenkov creates etchings based on literary classics, old legends and natural history. The exhibition was organized by International Images, Ltd. and presented in conjunction with the Pushkin Festival.

March 7–April 26, 1987

Carol Summers Prints

Summers, who chose the woodcut as his medium in the 1950s, creates large abstract landscapes using innovative methods. This exhibition of the contemporary artist's recent work was sponsored by the Madison Print Club.

March 21–May 10, 1987

Oil Sketches from the Ecole des Beaux-Arts, 1816–1863

In the first half of the nineteenth century the French Academy required its students to make preliminary oil sketches of classical and religious themes as part of the process of



Installation of *Oil Sketches from the Ecole des Beaux-Arts*.



Installation of *The Modern Print in Germany*.

creating a painting. The Academy also instituted an annual contest which students entered in the hope of winning the coveted Prix de Rome. The best examples of these sketches produced under the rigorous conditions of the competition were selected by Philippe Grunchec, curator of the École des Beaux-Arts, who organized them into a coherent exhibition of historical compositions, landscapes and figure studies. Its presentation at the Elvehjem was made possible with the support of the Evjue Foundation, Inc., the Humanistic Foundation Committee (UW-Madison), the Kemper K. Knapp Bequest Committee (UW-Madison) and Air France.

April 18–June 7, 1987

The Modern Print in Germany: 1881–1949

Printmaking in Germany from the 1880s through the first decades of the twentieth century exhibited a vitality and expressive content rarely matched in the history of any medium. This exhibition presented works drawn from the permanent collection by German artists active in those decades. Some non-Germans such as Munch, who influenced the German Expressionists, were also included, along with artists who in the 1930s and 1940s worked in the expressionist idiom. The exhibition was organized by project assistant Christine Neal under the supervision of Professor Barbara Buenger and Curator Carlton Overland.

May 9–June 28, 1987

Five Women Artists: A Southern California Perspective

Fifteen drawings, etchings, watercolors and acrylic paintings by San Diego artists Alison Baldwin, Alexia Markarian, Kay Schwartz, Jennifer Spencer, and Lois Stecker comprised the exhibition which evoked in a representational style the specific geographic attitudes and lifestyles of Southern California. It was organized by Gridlock Studios of San Diego.

May 16–July 5, 1987

Alvin Langdon Coburn: A Retrospective

The over one hundred photographs by the leading modernist photographer, Alvin Langdon Coburn, constitute a survey of works produced between 1900 and 1917. Drawn from the Coburn archives at the International Museum of Photography at George Eastman House, the exhibition included early portraits of famous people, Photo-Secessionist work, experimental “vortoscopes,” and abstractions. It was generously supported by funds from the Humanistic Foundation Committee (UW-Madison).



Patrick Burkett, age ten, takes a leisurely look at an English aristocrat.

LOANS TO OTHER INSTITUTIONS

Boston Museum of Fine Arts, Boston, Massachusetts

("The Art That Is Life": The Arts and Crafts Movement in America, 1875-1920, Boston Museum of Fine Arts, March 4-May 31, 1987; Los Angeles County Museum of Art, Los Angeles, California, August 16-November 1, 1987; The Detroit Institute of Arts, December 9, 1987-February 28, 1988; Cooper-Hewitt Museum, New York, New York, April 5-June 26, 1988)

George Grant Elmslie, *Side Chair from the Harold C. Bradley House*, Lent by Alpha of Wisconsin of Sigma Phi Corporation

Dane County Cultural Affairs Commission, Madison, Wisconsin
(Mainstreets of Dane County, July 30, 1986-January 30, 1987)

Twenty hand-colored black and white photographs (exhibition organized by the Elvehjem)

Brandywine River Museum, Chadds Ford, Pennsylvania
(George Cochran Lambdin, September 6-November 23, 1986)

George Cochran Lambdin, *Apple Blossoms*, 1975.81

Museum of the Borough of Brooklyn, Brooklyn, New York
(Tides of Immigration: Romantic Visions and Urban Realities, October 7-December 9, 1986)

George Bellows, *Approach to the Bridge at Night*, 1972.3

Bergstrom-Mahler Museum, Neenah, Wisconsin
(Indian Miniatures: Selections from the Watson Collection of the Elvehjem Museum of Art, October 19-November 16, 1986)

Twenty-one Indian miniature paintings from the Earnest C. and Jane Werner Watson Collection

LECTURES

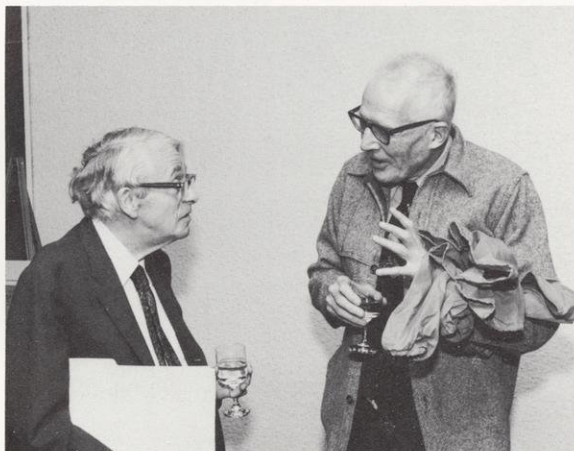
Paul F. Watson, Associate Professor of the History of Art, University of Pennsylvania,
"Poets, Philosophers, and Pottery: Some Renaissance Issues in Renaissance Maiolica,"
September 24, 1986

Faye Getz, Honorary Fellow in the History of Science and the History of Medicine, University of Wisconsin-Madison,
"Renaissance Apothecaries and Renaissance Maiolica,"
October 5, 1986

Charles Mitchell, Professor Emeritus, History of Art, Bryn Mawr College,
"Renaissance Art and Philosophy in the Malatestan Temple in Rimini,"
October 8 and 9, 1986



Faye Getz (Honorary Fellow in the History of Science and Medicine) lectures on Renaissance apothecaries.



Charles Mitchell and Herbert Howe in conversation after Professor Mitchell's lecture on "Renaissance Art and Philosophy in the Malatestan Temple at Rimini."

Stephen Antonakos, Artist,
"Perspectives on My Work,"
October 14, 1986

Wendy M. Watson, Curator, Mount Holyoke College
Art Museum,
"An Introduction to Italian Renaissance Maiolica,"
October 19, 1986

Robert A. M. Stern, Principal, Robert A. M. Stern
Architects,
"Recent Work,"
October 29, 1986

James S. Watrous, Professor Emeritus, Art History,
University of Wisconsin-Madison,
"American Works on Paper,"
November 9, 1986

Van Deren Coke, Director, Department of
Photography, San Francisco Museum of
Modern Art,
"Photography into Art,"
January 28, 1987

Michael Petrovich, Professor of History, University
of Wisconsin-Madison,
"Russian Culture and the Joseph E. Davies
Collection,"
February 15, 1987

Elena Kornetchuk, Director, International Images,
Ltd.,
"Themes of Old Russia in Contemporary
Printmaking from the U.S.S.R.,"
February 22, 1987



Robert Stern talks to students after his lecture.

Alfred Bader, Collector,
 "The Bible through Dutch Eyes,"
 March 8, 1987

James M. Dennis, Professor of Art History,
 University of Wisconsin-Madison,
 "John Singer Sargent,"
 March 31, 1987

Carol Summers, Artist,
 "Impressions: A Review of My Woodcuts,"
 April 5, 1987

Robert Beetem, Professor of Art History, University
 of Wisconsin-Madison,
 "French Oil Sketches: Prologue to Painting,"
 April 12, 1987

Symposium: "French Oil Sketches from the Ecole
 des Beaux-Arts, 1816-1863,"

Gabriel P. Weisberg, Professor and Chair,
 Department of Art History, University of
 Minnesota-Twin Cities,
 "Esquisse or Ebauche: What Makes the Academic
 Sketch Tick?"

June E. Hargrove, Associate Professor, Art
 Department, University of Maryland,
 "The Weight of Tradition: The Ecole des
 Beaux-Arts and the Sculptor"

Alexandra Murphy, Curator of Painting, the Sterling
 and Francine Clark Art Institute,
 "Jean François Millet: Revolution within the
 Academic Tradition"

Robert Beetem, Professor, Department of Art
 History, University of Wisconsin-Madison,
 respondent,
 May 3, 1987

Amy Henderson, Assistant Historian,
 Department of History, National Portrait
 Gallery,
 "Grand Illusions: Hollywood Portraits of the 1920s
 and 30s,"
 May 31, 1987

ARTWORKS OF THE MONTH

1986

July

Randolph Rogers, *Indian Hunter Boy*, 1866/67,
 marble, Gift in Memory of Professor Harry
 Hayden Clark by Charles L. Leavitt, 1972.13

August

Jim Dine, *Nine Views of Winter #1*, 1985, woodcut
 with handwork, Edward Rolke Farber Fund
 purchase, 1985.92

September

Stanley William Hayter, *Le Cirque*, 1930, watercolor
 on paper, The Evjue Foundation Fund
 purchase, 1986.27

October

Al Held, *Bruges III*, 1981, acrylic on canvas, Juli
 Plant Grainger Endowment Fund and Elvehjem
 Endowment Fund purchase, 1986.29

November

African, *Memorial Figure of a Royal Woman Ancestor*, mid-nineteenth century, wood, glass, beads, brass and hair, Lent by the Seattle Art Museum, Katherine White Collection

December

David Teniers the Younger, *Lot Fleeing Sodom*, ca. 1650s, oil on canvas, Lent by Dr. and Mrs. Alfred Bader

1987

January

Northern Thailand, *Meditating Buddha*, twelfth or early thirteenth century, stone, Lent by Dr. Sarah Bekker

February

Bernar Venet, *Undetermined Line*, 1985, charcoal on paper, Art Collections Fund purchase, 1986.26

March

Claude Monet, *The Cliffs at Etretat*, 1885, oil on canvas, Lent by the Sterling and Francine Clark Art Institute

April

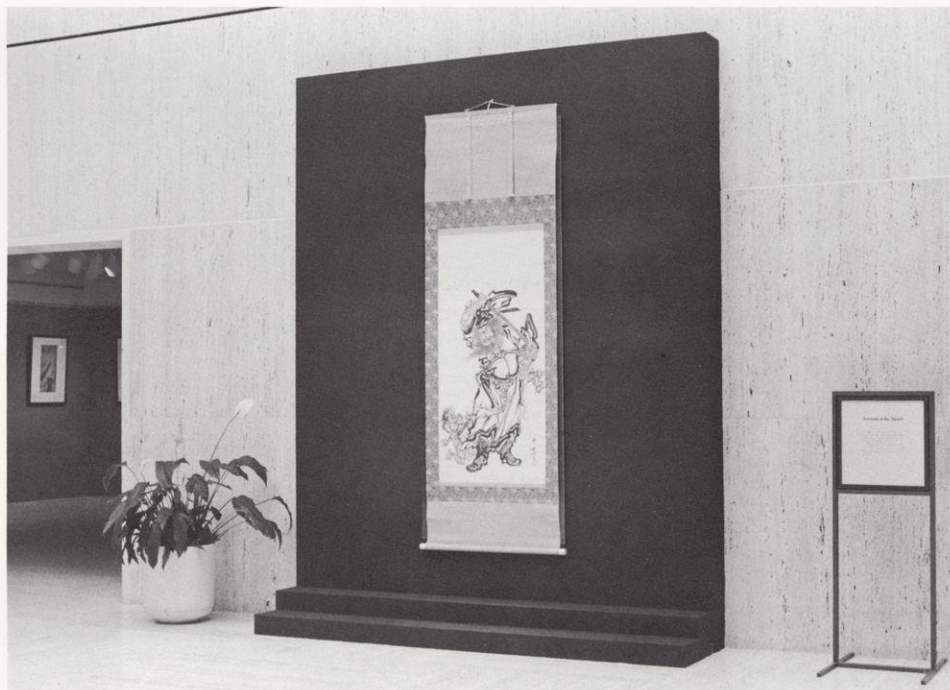
Kawanabe Gyōsai, *Shōki and Two Oni*, nineteenth century, hanging scroll, ink and colors on silk, John H. Van Vleck Endowment Fund purchase, 1986.25

May

Ed Paschke, *Prothesian*, 1982, oil on canvas, Lent anonymously

June

Etruscan, *Handmirror*, ca. 300 B.C., bronze, Earl O. Vits Endowment Fund and Members of the Elvehjem Museum of Art Fund purchase, 1986.24



Shōki and Two Oni by Kawanabe Gyōsai was the Artwork of the Month for April, 1987.

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Henryka Schutta presents a check to Director Russell Panczenko at the League's annual meeting.

ELVEHJEM DOCENTS

*Docents' language skills for
tours indicated*

Barbara Anderson
Emy Andrew
DeEtte Beilfuss
Mary Berthold
Catherine Bertucci
Catherine Bonnard (French)
Sara Boush
Marilyn Bownds
Catherine Burgess
Helene Byrns
Beverly Calhoun
Irmgard Carpenter
Suzanne Chopra
Judy Christenson
Louise Clark
Claudia Daniel
Susan Daugherty
Lee DeSpain
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Audrey Dybdahl
Virginia Dymond
Jane Eisner
Friedemarie Farrar (German)
Loretta Feldt
Sara Fellman

Sally Forelli
Marietta Fox
Leslie France
Carolyn Gaebler
Gail Goode
Evelyn Groh
Joan Hamann
Mary Jane Hamilton
Mary Harshaw
Gertrude Herman
Lydia Herring (Spanish)
Crellin Johnson
Belkis Kalayoglu (French)
Kay Klein (German)
Lucienne Klipstein
Barbara Klokner
Bea Lindberg
William Loomer
Rona Malofsky
Joan Maynard
Maureen McCarthy
Marita McDonough
Mary Ann McKenna
Jean McKenzie
Helene Metzenberg
Judith Mjaanes
Christine Neal
Laura Neis
Marjorie Nestingen

Marie Louise Nestler (French)
Sue Niemann
Sallie Olsson
Leslie Palmer (Spanish)
Diane Pett
Jane Pizer
Kay Pohle
Fran Rall
Sybil Robinson
Patricia Roedell
Ingrid Russell
Karen Sack
Miriam Sacks
Ann Sauthoff
Henryka Schutta
Julie Segar
Elsie Siegel
Ellen Simenstad
Susan Stanek
Catherine Steinwand (French)
Marion Stemmler
Marian Thompson
Diane Tietjen
Shirley Vandall
Nancy Vick
Margy Walker
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Docents examine Claude Monet's *The Cliffs at Etretat*, the Artwork of the Month for March, 1987.

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Class of '29
Ruth C. Wallerstein

Expenditures and Financial Resources

July 1, 1986-June 30, 1987

Operating Expenditures	Expended	Financial Resources					Total	Percent of Total Cost
		University	Revolving Self-sustain	Donations	Endowments	Grants		
A. Salaries (fringes included)								
1. Museum Staff	287,337	287,337						
2. Museum Security	133,784	133,784						
3. Museum Student/Limited-Term	43,986	28,589		5,568		9,829		
Subtotal Salaries:	\$465,107	\$449,710	\$0	\$5,568	\$0	\$9,829	\$465,107	44.9
B. General Operations	\$55,814	\$30,200	\$7,200	\$17,444		\$970	\$55,814	5.4
C. Maintenance of the Permanent Collection								
1. Conservation	24,747	8,459		650		15,638		
2. Study and Display Expenses	14,938	5,372		1,514	910	7,142		
3. Insurance of Collection	18,000	18,000						
Subtotal Maint Perm Collection:	\$57,685	\$31,831	\$0	\$2,164	\$910	\$22,780	\$57,685	5.6
D. Exhibitions	\$64,700	\$9,430	\$1,450	\$17,540		\$36,280	\$64,700	6.3
E. Museum Programs								
1. Education	18,181	4,275		13,906				
2. Membership and Outreach	10,300			10,300				
3. Sunday Afternoon Live	19,365			9,635		9,730		
Subtotal Museum Programs:	\$47,846	\$4,275	\$0	\$33,841	\$0	\$9,730	\$47,846	4.6
F. Publications	\$16,300			\$16,300			\$16,300	1.6
G. Self-Sustaining Programs								
1. Museum Shop	117,300		117,300					11.3
2. Membership Trips	4,550		4,550					0.4
Subtotal Self-Sustaining Programs:	\$121,850	\$0	\$121,850	\$0	\$0	\$0	\$121,850	
H. Building Maintenance (Physical Plant)	\$206,277	\$206,277					\$206,277	19.9
TOTAL OPERATING EXPENDITURES:	<u>\$1,035,579</u>	<u>\$731,723</u>	130,500	92,857	910	79,589	<u>\$1,035,579</u>	100.0
PERCENT OF FINANCIAL RESOURCES:		70.6	12.6	9.0	0.1	7.7	100.0	

Capital Expenditures	Expended	Financial Resources					Total	Percent of Total Cost
		University	Revolving Self-sustain	Donations	Endowments	Grants		
A. Acquisitions of Works of Art	\$214,265			\$43,290	\$170,975		\$214,265	74.8
B. Building Renovations	\$60,240	56,636		\$3,000		\$604	\$60,240	21.0
C. Equipment/Machines/Software	\$11,930	\$11,930					\$11,930	4.2
TOTAL CAPITAL EXPENDITURES:	<u>\$286,435</u>	<u>\$68,566</u>	\$0	<u>\$46,290</u>	<u>\$170,975</u>	<u>\$604</u>	<u>\$286,435</u>	100.0
PERCENT OF FINANCIAL RESOURCES:		23.9	0.0	16.2	59.7	0.2	100.0	
TOTAL OPERATING AND CAPITAL EXPENDITURES:	<u>\$1,322,014</u>	<u>\$800,289</u>	<u>\$130,500</u>	<u>\$139,147</u>	<u>\$171,885</u>	<u>\$80,193</u>	<u>\$1,322,014</u>	
PERCENT OF FINANCIAL RESOURCES:		60.5	9.9	10.5	13.0	6.1	100.0	

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