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ELVEHJEM
MUSEUM OF ART

University of Wisconsin-Madison
Bulletin/Annual Report 1984-85

ELVEHJEM

MUSEUM OF ART

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The death of Katherine Harper Mead on July 1, 1983 tragically interrupted several exciting and much-needed developments in the Elvehjem's direction which she initiated. Ms. Mead's vision and understanding of the Museum's role and potential were forward-looking and incredibly dynamic.

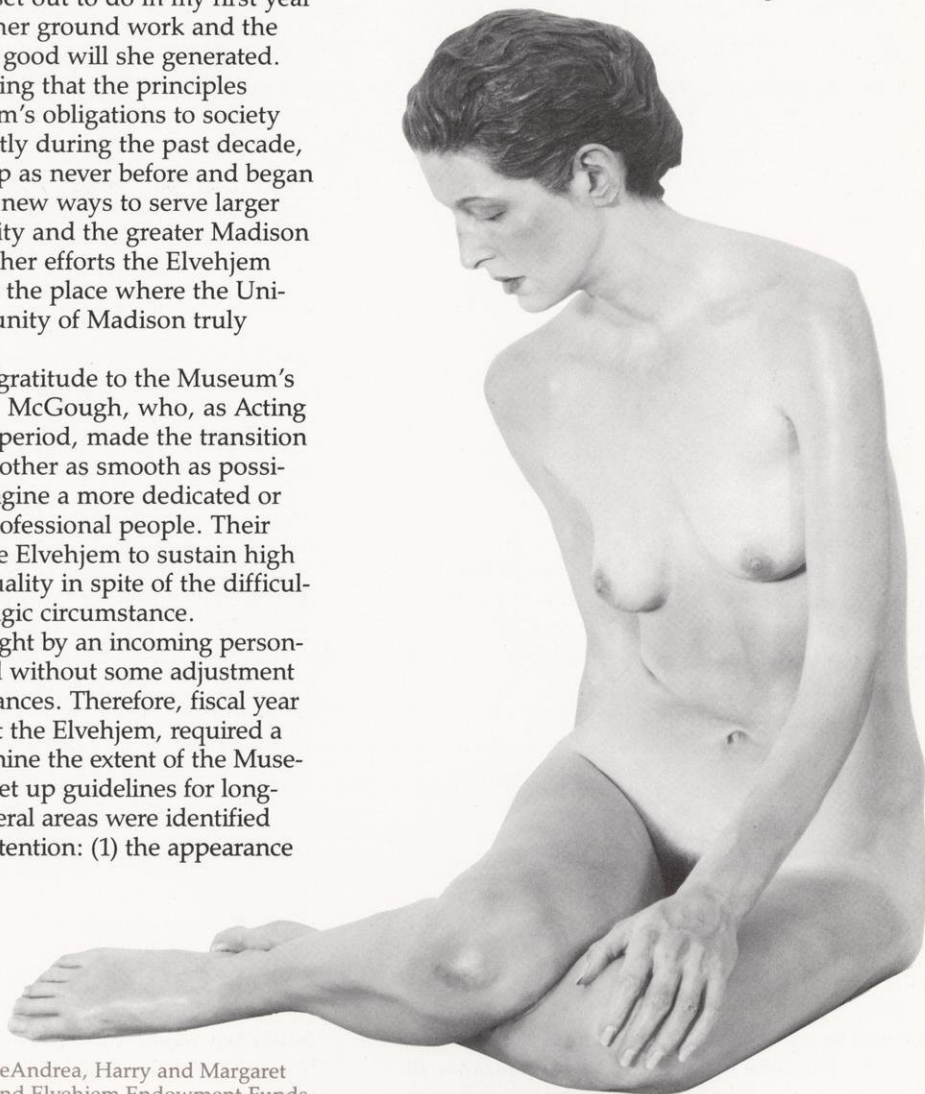
My own tenure as director of the Elvehjem, which began on September 24, 1984, is in many respects a conscious continuation of Ms. Mead's work. Much of what I set out to do in my first year was made possible by her ground work and the public enthusiasm and good will she generated. Ms. Mead, understanding that the principles which govern a museum's obligations to society had changed significantly during the past decade, opened the Museum up as never before and began aggressively to explore new ways to serve larger sections of the University and the greater Madison community. Thanks to her efforts the Elvehjem has been recognized as the place where the University and the Community of Madison truly overlap.

I also owe a debt of gratitude to the Museum's staff and to Stephen C. McGough, who, as Acting Director in the interim period, made the transition from one director to another as smooth as possible. It is difficult to imagine a more dedicated or resourceful group of professional people. Their efforts have enabled the Elvehjem to sustain high levels of activity and quality in spite of the difficulties resulting from a tragic circumstance.

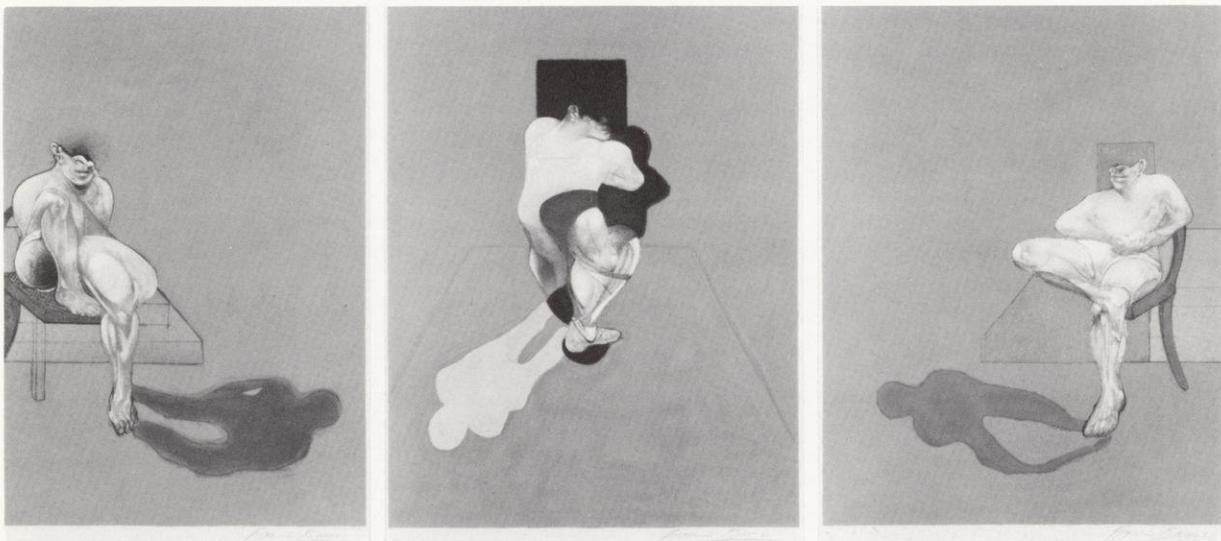
The new vision brought by an incoming personality cannot be imposed without some adjustment of the existing circumstances. Therefore, fiscal year 1984-85, my first year at the Elvehjem, required a re-assessment to determine the extent of the Museum's resources and to set up guidelines for long-term development. Several areas were identified and given immediate attention: (1) the appearance

and function of exhibition spaces, (2) the public profile of the Museum, (3) the growth and use of the permanent collection, and (4) the temporary exhibition program and schedule.

The appearance of a gallery space is essential to the educational mission of special exhibitions and the display of the permanent collection. The attractiveness of a space, even seen from a distance, is frequently responsible for attracting the casual visitor into an area he or she might not otherwise enter. Once there, the design, details and



Untitled Bronze #1 by John DeAndrea, Harry and Margaret P. Glicksman Endowment and Elvehjem Endowment Funds purchase.



Triptych by Francis Bacon, Humanistic Foundation Fund purchase.

finish of an installation work subtly on the mind of the visitor and convey a sense of the seriousness and professionalism of the institution. With this in mind, the various pylons and pedestals routinely used in the galleries were all either completely refurbished or, where that was not possible, rebuilt. Color was also introduced or used more extensively in the galleries. Pylons were painted in colors that complement the art, or, as in the case of the Daumier and the Whistler exhibitions, plywood sheets were applied to gallery walls and then painted before the art work was hung on them. In addition, 250 spot-light fixtures for use in the existing light tracks were purchased and incorporated into installation design.

During the past year the question of the Museum's public profile was addressed in a variety of ways. Of these one of the most obvious was the re-designing and re-naming of the Elvehjem's bimonthly newsletter. The creation of *Artscene* grew out of the recognition that a newsletter, being of current interest and widely distributed, is a museum's best mode of communication with the public. Too frequently overlooked in newsletters, design is especially important to an institution dedicated to a professional standard of visual presentation. The new name and new appearance of *Artscene* gives the Elvehjem a distinct personality and conveys a clear sense of its purpose. Not only

did *Artscene's* appearance change in 1984-85, it was also targeted to a broader audience. The earlier bimonthly calendar was directed primarily at Elvehjem members. *Artscene* is distributed not only to the museum membership but also to UW Chairs and Directors, State and Municipal civic leaders, regional libraries and schools, and the Departments of Art and Art History, as well as other museums throughout the United States.

Along with the new *Artscene*, the Elvehjem launched a more extensive public relations campaign. Kathy Parks, formerly the Museum Shop Manager, was promoted to Assistant to the Director with responsibility for all public relations. A new specialized PR mailing list was subsequently developed by Ms. Parks and special press packets were designed and scheduled for distribution.

The third major area re-conceived during fiscal year 1984-85 was the use and development of the permanent collection, specifically in three areas: the Asian collections, the Contemporary collections, and Prints and Drawings.

In January, Brittingham Gallery VI was officially designated as a gallery space dedicated to the exclusive display of the Elvehjem's collections of Asian Art which have grown significantly during the last several years. Of particular note are the large collection of Japanese prints donated by Mr. and Mrs. John Hasbrouck Van Vleck, the remark-



Installation of the newly designated Asian Gallery.

temporary nature has in the past frequently been disruptive requiring that portions of the permanent collection be removed or rehung repeatedly. Such activity was not only labor intensive, requiring a great deal of staff time, but it also rendered entire sections of the collection unavailable for teaching purposes and to the museum visitor.

In response to this problem, the Whyte Gallery, formerly called the Whyte Lounge, was remodelled, its carpeted wall surfaces removed and track lighting added. It is now an effective small-scale, low-security exhibition gallery. This new space permits the Elvehjem to respond to community requests for a variety of small exhibitions of local interest which do not require major exhibition space, such as the exhibitions of Clayton Pond's work for the Madison Print Club or the work of the Madison Watercolor Society.

The Mayer Gallery was likewise renovated this past summer for small-scale temporary exhibitions of works on paper. A third gallery, scheduled for renovation during the summer of 1986, and already designated for temporary exhibitions is Brittingham Gallery IV. With 2,300 square feet of space, this gallery can accommodate all but the largest exhibitions. If more space should be required, the exhibition can spill out into adjacent Gallery I or the fourth floor mezzanine exhibition spaces.

EXHIBITIONS

In any given year the staff of the Elvehjem mounts from ten to fifteen exhibitions whose principal function it is to bring to the Elvehjem major works of art otherwise unavailable in this area. In planning its exhibition schedule for 1984-85, the Elvehjem worked with members of the faculty from various departments, other museums, and special guest curators to achieve a balanced and well-rounded program.

As a museum attached to a major university, the Elvehjem is committed to presenting a wide range of artistic experiences to its visitors, and to supporting, where possible, the teaching and research interests of the faculty and staff. Several of the exhibitions presented during this past year reenforced special programs in a variety of departments and at the same time grew out of the many areas of expertise available to the Museum's staff from the wider university community.

Members of the Department of Art History regularly serve as guest curators. Professor James M. Dennis, a recognized authority on the life and art of Grant Wood, curated *Grant Wood Still Lifes as Decorative Abstractions*, and in his catalogue essay developed a new interpretation of a significant body of Wood's work. Professor Robert N. Beetem chose from the Elvehjem's large collection of



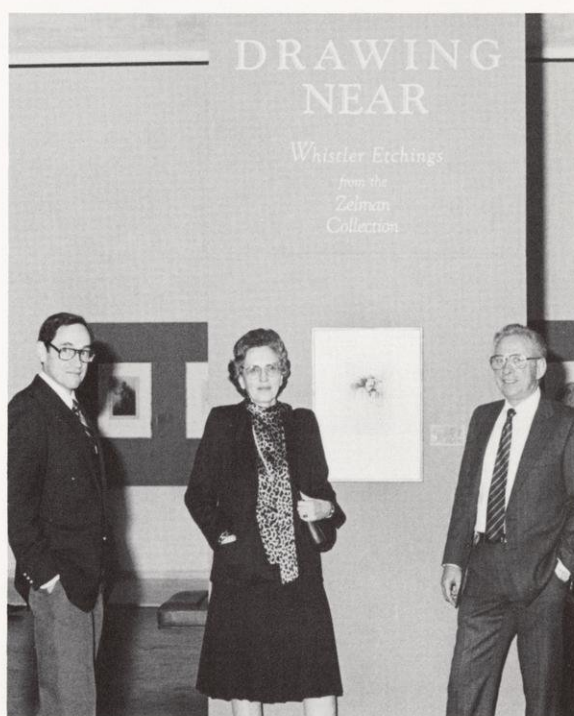
Gallery installation of Figures from Rodin's "Gates of Hell," Sculptures from the B.G. Cantor Collections.

Daumier lithographs a group treating the "human comedy." These are humorous, yet compassionate, observations of the little accidents and occasional tragedies of daily life, suffered principally by the middle classes. That exhibition is currently traveling to several other institutions.

As part of a campus-wide celebration honoring the University's Artist in Residence Program, four exhibitions were organized, including *Visions of a Lifetime, Paintings by Nick Engelbert*. Engelbert, a self-trained painter in the naive style, who turned to art late in life, produced sensitive and often whimsical canvases chronicling autobiographical events.

In contrast to the Engelbert exhibition, in *John Wilde, Drawings, 1940-1984* the Elvehjem presented the exquisitely-crafted silverpoint drawings of a nationally recognized artist who is also an emeritus professor of the University's Department of Art.

Examples of graphic design are so prevalent today that we often overlook the design itself and focus instead on the message which is, of course, the goal of successful design. With the assistance of Professor Phil Hamilton, also of the University's Department of Art, the Elvehjem surveyed devel-



Robert Beetem with Anita and Julius Zelman, collectors of Whistler etchings.

opments in poster design over the past century in *The Art of Poster Design: A Historical Perspective*. Professor Hamilton selected posters to demonstrate the variety of roles the designer plays in society: from the production of art to the propagation of ideas to the pushing of products.

This year the staff of the Center for Southeast Asian Studies organized *Woven Inventions: Textiles from Indonesia*, drawing many of its pieces from the University's Helen Louise Allen Textile Collection which has no exhibition space of its own. The Elvehjem is always pleased to have the opportunity to work with the textile collection's curator, Blenda Femenias. In another exhibition, *Costumes of Five Continents*, clothing from eighteen nations was displayed to reveal cross-cultural perceptions about dress. It also illustrated startling cultural differences in design, function, material, and techniques of production.

One of the most fascinating aspects of planning and presenting art exhibitions is the uncommon opportunity to view a major collection of the work of one artist and to be able to invite the public to discuss the artist's work with the collector. Therefore, the Elvehjem's staff was especially pleased to welcome Julius and Anita Zelman to the Museum and to exhibit their collection—the best in private hands—of Whistler etchings. We were also pleased to be able to exhibit a selection of sculptures from Rodin's *Gates of Hell* taken from the collection of B.G. Cantor, the world's most active collector of Rodin's work who had commissioned a cast of the French sculptor's monumental work.

COLLECTIONS

Curator Carlton Overland reports that 1984–85 was an exceptional year for the permanent collection in terms of acquisitions of nineteenth- and twentieth-century art. The year began, in late summer, with the acquisition of the painting by John Linnell, *Lady Torrens and her Family* of 1820, as a memorial to the late director Katherine Harper Mead by her family, friends and associates. Linnell's position as one of the leading British landscape painters of the nineteenth century is suggested by the distant landscape in the upper left quadrant of our painting, although this early commission of a family portrait presages Pre-Raphaelite figural rendering



Portrait of Mrs. Pearce by Charles S. Pearce, Members of the Elvehjem Museum of Art and Art Collections Funds purchase.

in its attention to precise detail, its rather sentimental interpretation of interpersonal relationships, and its technical skill. This "conversation piece," as such casually posed group portraits are known, is not only an important addition to the Museum's collection of British portraiture, but also the first painting of this genre to be represented in it. Another painting dedicated to the memory of Ms. Mead was donated by the Shepherd Gallery. A typical example of French Romanticism of the first half of the nineteenth century, Jean-Victor Schnetz's *Seated Bandit With His Loot* of 1832 shows the Romantic's infatuation with exotics—Arabs, non-conformists, outlaws—by way of a virtuoso

display of technique. The acquisition of Charles Sprague Pearce's *Portrait of Mrs. Pearce* of ca. 1888 further enhances the holdings in the nineteenth century. This fine painting by an ex-patriot American combines an impressionistic background with an academic rendering of the life-size figure.

Gains made in the area of nineteenth-century art were equalled by additions to the Museum's holdings in contemporary art, particularly in the figural tradition. John DeAndrea's *Untitled Bronze #1* of 1984 is clearly classically inspired, as suggested by the choice of medium, its placement on a pedestal and its carefully studied pose, but its veristically painted surface, including moles,



Lady Torrens and her Family by John Linnell, Katherine Harper Mead Memorial Fund purchase.

veins and callouses, places it within the context of American Super-Realism. The dichotomy between "real" and "ideal" thus established is also present, in a far different way, in Sandro Chia's *Boots Pride* of 1984, a large-scale drawing which features a classical figure of Hercules complete with lion-skin headdress and club, but the massive figure is placed in a contemporary setting. He wears common workboots and is seated in an everyday wooden chair. Chia, a leader in contemporary Italian figurative art, is recognized as one of the main proponents of European Neo-Expressionism. In contrast to the serenity, introversion and meticulous technique of DeAndrea's painted sculpture, *Boots Pride* throbs with vibrant colors, sensuality and humor. Yet another aspect of the contemporary figurative tradition is represented in two drawings by John Wilde which were donated to the Museum by the artist after Carlton Overland organized and exhibited *John Wilde, Drawings, 1940-1984*. An emeritus professor of art at the University of Wisconsin-Madison, Wilde combines precise, delicate draughtsmanship on an intimate scale with a wry and sometimes off-beat humor to create what has been described as "magic realism." Two other important additions to the collection of contemporary art were a three-part lithograph by Francis Bacon entitled *Triptych* of 1983 and a hand-colored woodcut by Jim Dine entitled *Nine Views of Winter #1* of 1985.

In addition to these acquisitions, the Museum was the recipient of many other gifts which strengthened and broadened the collection in numerous areas. These gifts are listed elsewhere in this *Bulletin*, but special acknowledgement must be made for the gift of a hundred European and American prints and more than 1,000 Japanese prints by Abigail P. Van Vleck, adding to the collection of almost 3,000 Japanese prints bequeathed by her late husband, John Hasbrouck Van Vleck, in 1980. Mrs. Earnest C. Watson continued her beneficence by donating eight Indian miniature paintings to the Earnest C. and Jane Werner Watson Collection. Helen Wurdemann added seventy-seven more lithographs by Honoré Daumier to an already large and impressive collection of prints by that artist which she has donated over past years. Jacqueline Ross enhanced the ancient collection with a gift of six Etruscan/Italian pottery vessels,

and Dr. Kristaps V. Keggi donated two portfolios of photographs entitled *Color Landscapes I and II*, continuing his generous support of the Museum's collection of contemporary photography. Two generous donations of Native American baskets were made by Anne and Brad Orvieto and Mr. and Mrs. Theodore W. Van Zelst. These large and comprehensive collections have made it possible for the Museum to enter a new area of collecting. Finally, the Department of Art is to be thanked for transferring twelve prints and drawings to the Museum's care in a spirit of cooperation and mutual goal-sharing.

PROGRAMS

According to Anne Lambert, Curator of Education, *Architecture Today: Architecture Tomorrow*, the successful subscription lecture series begun in 1983 was followed in 1984-85 by *Design, Ecology and the Built Environment*. In addition to the Wisconsin Society of Architects-SW chapter and the Madison Art Center, this series was co-sponsored by the UW Environmental Awareness Center and Downtown Madison Partners, Inc. The featured speakers of the three lectures were Ian McHarg, Philip Lewis and Lawrence Halprin. They attracted 640 professional architects, planners, landscape architects, students and museum members to the Elvehjem. Financial underwriting was provided by the Norman Bassett Foundation, the Dane County Cultural Affairs Commission, Marshall Erdman and Associates, the Wisconsin Society of Architects-SW, and the sale of subscription tickets.

In November, Charles Millard, Chief Curator of the Hirshhorn Museum and Sculpture Garden delivered the second Katherine Harper Mead lecture, speaking on "The Search for a Modernist Sculpture." In the third Mead lecture Anne Coffin Hanson, Professor of Art History at Yale, explored "The Part for the Whole: Edouard Manet and the Transformation of Perspective." These two well-attended events were made possible with funds donated by Mr. and Mrs. William Bright Jones, Fort Atkinson. In addition, members of the UW staff generously shared their expertise giving numerous lectures to large and appreciative audiences.

The film *Rodin: Figures from the "Gates of Hell"* shown during the Rodin exhibition attracted UW sculpture and art metal students as well as high school students and the general public. Exhibitions *John Wilde, Drawings, 1940-1984* and *Grant Wood Still Lives as Decorative Abstractions* were enhanced by video presentations.

For the first time the Elvehjem offered, under the supervision of Anne Lambert, workshops in which teachers could earn in-service credit. Art educator Judith Mjaanes, in cooperation with the Madison Metropolitan School District's Teachers' Workshop, instructed teachers about three exhibitions held during the spring semester.

A long-established program, the Museum Short Courses, were suspended in 1984-85 for re-evaluation by the Elvehjem and its co-sponsor the Arts Development-UW Extension. Classes were, however, reinstated in the fall of 1985. Offerings included *Mixed Media: Drawing* utilizing our Old Master drawing collection and works from the temporary exhibition *Twentieth-Century American Drawings*.

The Elvehjem's Children's Classes, in a shortened format, under the instruction of Brandy Larson, were also re-evaluated. Holiday, drawing, and still-life study workshops for forty-five participants were pedagogically successful; however, enrollments never were high enough for the program to be financially solvent. Though the formal children's classes have been suspended, the Museum will continue to host selected programs for children, such as "College for Kids," the summer classes sponsored by the UW Department of Educational Psychology.

Members Coordinator Susan Latton reports that *Summer Jazz from the Elvehjem* returned for a popular second season with Sunday concerts broadcast live from Brittingham Gallery V in July and August. Live audiences numbered over 2,500 for the four concerts. The Wisconsin Public Radio audience was estimated at three times that size. Each performance was followed by a gallery lecture or demonstration which focused on the Elvehjem's twentieth-century collection. The series was supported in part by grants from the Dane County Cultural Affairs Commission and the Wisconsin Arts Board.

Sunday Afternoon Live from the Elvehjem continued, in its sixth season, to feature some of Wisconsin's finest chamber musicians in thirty-eight free concerts given between September and May. The concert series continued to make Sunday the Museum's highest attendance day. Wisconsin Public Radio's pre-recorded intermission segments featured conversations with visiting scholars, lecturers, and artists.

Over 200 members and art enthusiasts joined the Elvehjem on four tours this year. In July, we travelled to American Players Theatre in Spring Green for a performance of *The Merry Wives of Windsor*. Professor Robert N. Beetem gave a preview lecture for our November tour to the popular exhibition *A Day in the Country: Impressionism and the French Landscape* at the Art Institute of Chicago. In April, Professor Sandy Kita led a guided tour of



Philip Lewis and Lawrence Halprin in conversation after the third lecture in the series "Design, Ecology and the Built Environment."



Members of the Wisconsin Chamber Orchestra celebrate Bach's 300th Birthday at Sunday Afternoon Live from the Elvehjem.

the Art Institute's fine Oriental collection, affording us the rare opportunity to visit the Institute's Print Room. And finally, in May, members went to the Fifth International Art Exposition at Navy Pier in Chicago. We owe the success of all these trips in large part to the work of League Trip Co-Chairs Audrey Giles and Nancy Smith.

KOHLER ART LIBRARY

A branch of the general library system of the University of Wisconsin-Madison, the Kohler Art Library under the directorship of William Bunce provides materials for research on the Elvehjem's diverse collections as well as for the teaching and research needs of the Department of Art History.

This \$27.3 million tool contains 97,823 books and 13,687 microforms squeezed into 97,848 inches of shelves and makeshift space on tables, on floors, and sometimes, in drawers.

Such overcrowding makes the collection difficult—and thus expensive—to use. Book space is now the major concern of the library personnel. The problem—how best to house an abundance of riches in a very limited space—will be the focus of the staff's attention until funds are found to build compact book shelving like that now used for the scholarly journal collections.

In spite of its acute storage problems the Library's staff of five purchased, processed and put on the shelves 3,429 new books and exhibition catalogues; answered 11,200 in-person, telephone

and mail questions; and circulated 46,892 volumes to 73,954 readers.

VOLUNTEERS

Among the Elvehjem's major donors are its volunteers. A dedicated and experienced group of Docents was joined in the fall by a large class of Docent Trainees. Each Trainee attended seventeen two-hour briefings on our collections, operations, and tour-giving techniques, and audited at least two Art History courses. By year's end twenty-two

new Docents had graduated. The entire group of Docents conducted tours for 7,100 people: 5,200 school groups and 1,900 adults. They spent 6,000 hours preparing and giving tours, time equivalent to three full-time staff members. French-speaking guides gave tours to 160 students who came to see *Daumier Lithographs: The Human Comedy*. As in the past, most school-age visitors were prepared for their tours by curriculum materials provided by the Elvehjem.

In April, Ingrid Russell and Margy Walker represented the Elvehjem at the National Docent Symposium in Oakland, California under the aus-



Members enjoy conversation and hors d'oeuvres at the opening of *Drawing Near: Whistler Etchings from the Zelman Collection*.

pices of the University League. Subsequently, Docents from the Museum of the State Historical Society, the Madison Art Center, and the Elvehjem who had participated in the national conference planned a mini-symposium for the benefit of guides from our three institutions.

As always, members of the Elvehjem League contributed their energies and enthusiasm to the creative planning and staging of Elvehjem openings. Under the guidance of Chairperson Jackie Vastola and League President Jane Henning the League made openings in September, November, January and March among the year's most festive events. In-kind contributions from a number of area businesses helped to defray the expenses of these exhibition openings. In January, twenty local restaurants and bakeries donated cakes, cookies and coffee, a contribution of over \$600. The Christian Brothers Winery generously donated the wine for the March reception. The Elvehjem is indebted to Madison Newspapers, Inc. for the donation of its phone banks for our October membership drive, as well as to League member Margaret VanAlstyne who donated countless hours as Membership Chair. Without this help the drive would not have been such a success.

Under the leadership of President Jane Henning, the Elvehjem League nearly trebled its numbers from thirty-four to one hundred and seven as a consequence of its first League membership drive. Subsequently, the group initiated a monthly newsletter and held its first annual meeting with Elvehjem Council member, Alfred Bader, as its dis-

tinguished speaker. Finally, the League contributed over 1,300 hours to the Museum and donated the proceeds of its stationary sale to the publication of a museum brochure.

Especially gratifying is the response of the revitalized student volunteer organization. Over 200 students from all disciplines enthusiastically hosted two major open houses, providing guided tours, films and music. Students also contributed time to Elvehjem receptions, information tables, and performed a myriad of other tasks in the Membership Office. The recruitment and organization of the students was ably headed by Chairperson Corrine Johns and Arts Administration Intern Chris Ott.

In sum, I am happy to report that fiscal year 1984-85 was marked by steady and continuous progress in the collecting and exhibiting of works of art. It was an active year with changes in staff, programs and the physical appearance of displays. It was a time of re-evaluation, re-organization and an aggressive look to the future. None of this could have happened without the direct assistance and support of many people. To a dedicated staff, numerous volunteers, a supportive university, and an enthusiastic community we owe sincere thanks and offer our congratulations for bringing the Elvehjem successfully through another exciting year.

Russell Panczenko

At the September meeting, Council members met the new Elvehjem Museum of Art Director, Russell Panczenko, who had just joined the Museum staff from the Williams College Museum of Art. The Council thanked Stephen C. McGough for his loyal service as Acting Director during a difficult transition period. Joel Skornicka reported that contributions in memory of our late Director, Katherine Harper Mead, had reached \$46,350 (a new high for faculty or staff memorials) enabling the Museum to purchase a significant painting, *Lady Torrens and her Family* by John Linnell. At this fall meeting the Council was also informed by Director Panczenko of efforts being made to broaden student participation in Elvehjem activities and of current policies being implemented to facilitate the use of the building by student groups.

At the spring meeting the Director presented the new bimonthly publication, *Artscene*, which he felt would enhance the Elvehjem's national image. Efforts were also being made to expand publications by printing and distributing brochures and posters along with exhibition catalogues and the annual *Bulletin*. He stressed the continuing need to interact with campus and community groups and to develop travelling exhibitions from our collections as a means of broadening our regional and national reputation.

Joel Skornicka reported that the endowment is just under \$2 million with an income of \$219,434—the highest in the Elvehjem's history.

An executive committee was appointed to study long-range goals, and a collections committee was formed to assist the Accessions Committee in identifying special purchasing opportunities. At the request of the Director, a "Wisconsin Collects" committee was established with a view to organizing a major Wisconsin exhibition in the near future.

Fannie Taylor
Chairman

COUNCIL

Ex-Officio Members

Bernard Cohen,
Vice-Chancellor for Academic Affairs
E. David Cronon,
Dean of the College of Letters and Science
Russell Panczenko,
Director, Elvehjem Museum of Art
Joel Skornicka,
Development Officer, UW Foundation

Members-at-Large

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

Fixed-term Appointments

Jane Henning, Elvehjem Museum League
Jane Pizer, Elvehjem Docent

Madison Campus Faculty and Student Members

Warrington Colescott, Department of Art
Frank R. Horlbeck, Department of Art History
Robert Krainer, School of Business
Morteza Sajadian, Graduate Student Department
of Art History

Two Roundel Drawings by Pieter Aertsen

Thomas J. Gombar

Randolph Rogers' Indian Hunter Boy:

Allegory of Innocence

Vivien Green Fryd

Gorō by Kiyomasu: Actor or God?

Sandy Kita

Two Roundel Drawings by Pieter Aertsen

The Elvehjem Museum of Art is fortunate to own two drawings by the Dutch painter Pieter Aertsen (1508–1575), the *Presentation of the Child in the Temple* (Fig. 1) and the *Youthful Christ Disputing with the Doctors* (Fig. 2). These drawings in circular format, or roundels, depict two scenes from the early life of Christ that are narrated in Chapter Two of Luke's Gospel. Both scenes take place in the Temple at Jerusalem. In the first, the infant Christ as a first-born male has been brought to the Temple to be consecrated to the Lord in accordance with Mosaic law (Luke 2:22–40). In the second, the twelve-year-old Christ is shown in dispute (i.e., learned debate) with two Hebrew doctors in the Temple, having remained behind in Jerusalem after his parents had left the city following the celebration of Passover (Luke 2:41–52). Aertsen's treatment of these scenes follows both the Biblical text and artistic precedent.¹

The small corpus of drawings that can be attributed to Aertsen has grown in recent years thanks to the important study of Aertsen's graphic style and development published by Bruyn in 1965.² In his 1908 monograph Sievers assigned only four drawings to Aertsen, and two of these have been rejected by subsequent scholarship.³ Genaille accepted seven drawings in his catalogue published in 1954.⁴ This number was nearly doubled by Bruyn, who catalogued thirteen. As a result of Bruyn's article, Haverkamp-Begemann attributed a sheet in Philadelphia to Aertsen in 1966 and another at the Metropolitan Museum in New York in 1974.⁵ The most recent entry into Aertsen's graphic *oeuvre* is a drawing acquired by the Rijksmuseum Het Catharijneconvent in Utrecht, which was published by Defoer in 1980.⁶ This brings the total number of known drawings by Aertsen to sixteen, a number increased to eighteen by the addition of the Elvehjem drawings. Along with the sheets in Philadelphia and New York, the Elvehjem drawings are, to the best of my knowledge, the only Aertsen drawings in American collections.

The format and style of the Elvehjem drawings are identical, which suggests that they are meant to be treated as pendants or, more likely, as part of a larger series. Both are 10.8 cm. in diameter. They were executed in iron gall ink with quill pen on

paper after having been lightly sketched in metal point. There also appear to be some traces of graphite. The use of graphite would be unusual in the sixteenth century,⁷ and these traces probably indicate the reinforcement of certain lines at a later date. In the *Presentation of the Child in the Temple* (Fig. 1) the head of the High Priest has been rubbed, and the left eye, especially, appears to have been reinforced in graphite over the pen mark. The shiny appearance of graphite is also noticeable in the basket with doves held by the attendant in the lower part of the composition. The drawings are otherwise in reasonably good condition with minor staining and a few old repairs to tears in the paper. Neither drawing is signed or dated. Both were acquired on the art market for the Elvehjem by a University purchase in 1966. The earlier provenance is unknown. The drawings, which have not been published previously, were exhibited once at the University of Wisconsin–Milwaukee in October–November 1966.

Like the Elvehjem sheets, nearly all of Aertsen's drawings treat religious subjects. The only exception is a *Peasant Feast* in Dresden, which is closely related to the painting of the same subject in Vienna (dated 1550).⁸ It is, in fact, the peasant and genre subjects for which Aertsen is best known, especially a type of painting that combines a religious subject and a genre subject in a peculiar, disjunctive manner. For example, the *Butcher Shop with Flight into Egypt* (1551, Uppsala University), the first painting by Aertsen in this mode, prominently displays a vast still life of meats and fish across the foreground while the Flight into Egypt appears in a diminutive scene in the background.⁹ Similarly, in the *Christ with the Woman Taken in Adultery* (1559, Frankfurt, Stadel Kunstinstitut) the foreground is dominated by vegetables and peasant vendors who make a direct appeal to the viewer, while the scene of Christ and the adulteress is relegated to the background.¹⁰ It is this type of work that has attracted the most scholarly attention both for its iconographic peculiarities and for its relevance to the development of Dutch genre and still life painting.¹¹

It is understandable that Aertsen's purely religious paintings are less well known, for many were destroyed during his own lifetime in the

iconoclastic riots that swept the Netherlands in 1566.¹² Aertsen executed works for the high altars of the Oude Kerk and Nieuwe Kerk in Amsterdam as well as a number of other religious commissions for churches and monasteries in the Northern and Southern Netherlands that are known to us only through Karel van Mander's account of Aertsen's life in *Het Schilderboek* of 1604.¹³ Though

the works had already been destroyed by the time van Mander was writing, he apparently had access to full-size cartoons that have not survived. Today only one drawing can be directly related to an extant religious painting, a finished study of *St. Martin and the Beggar* for the exterior of a wing of the *Seven Sorrows of the Virgin* triptych in the Church of St. Leonard at Zoutleeuw (Léau), Bel-



Fig. 1 Pieter Aertsen, *The Presentation of the Child in the Temple*, iron gall ink drawing, 10.8 cm. Dia., University purchase.

gium.¹⁴ As Bruyn has already admirably demonstrated, a study of Aertsen's drawings, which broaden the range of his known religious compositions, serves to further refine our understanding of the important place such compositions occupy in his *oeuvre*.

One may begin to localize the Elvehjem drawings by comparing the *Youthful Christ Disputing*

with the Doctors with an Aertsen drawing of the same subject in Philadelphia (Fig. 3).¹⁵ The Philadelphia drawing is characteristic of his early style and probably dates from sometime in the 1540s when the artist was active in Antwerp.¹⁶ The drawing reflects the contemporary Antwerp mannerist style. The figures which are crowded into an asymmetrically disposed, spatially ambiguous



Fig. 2 Pieter Aertsen, *The Youthful Christ Disputing with the Doctors*, iron gall ink drawing, 10.8 cm. Dia., University purchase.

Fig. 3 Pieter Aertsen, *The Youthful Christ Disputing with the Doctors*, 1540s, pen and brown ink drawing, 15.5×13.9 cm., Philadelphia Museum of Art: The John S. Phillips Collection, acquired with the Edgar Viguers Seeler fund (by exchange) and with funds contributed by Muriel and Philip Berman.



composition are extremely elongated and the gestures elegant and graceful. The Elvehjem drawing, on the other hand, is not nearly so overtly mannerist in style. It is still, restrained, and more monumentally conceived with the figures close to the picture plane and in half length. The figure of Christ is centered on the axis though, of course, in this instance Aertsen is composing within a circular format. The characters are pared down to the essential actors even to the elimination of the Virgin and Joseph, who appear in the center rear of the Philadelphia drawing. The Elvehjem's more monumental and compact forms suggest that it is of a later date than the one in Philadelphia. Despite their separation, there are links in the graphic style exhibited by the two works. The same nervous line defines the contours of the figures, and similar quick curvilinear strokes suggest

facial features. A similar rapid, dense, vertical hatching defines the draperies of both drawings.

In order to situate the Elvehjem drawings more precisely within Aertsen's *oeuvre*, one must turn to his paintings of the mid-1550s. The *Sorrows of the Virgin* (Fig. 4) is an altarpiece from the Church of St. Leonard at Zoutleeuw (Léau), Belgium. A companion painting by Aertsen of the *Joys of the Virgin*, which is in the same church, is dated 1554.¹⁷ The two paintings are stylistically similar, and the *Sorrows* was probably painted not long after the date of the *Joys*. The Lamentation over the dead Christ at the foot of the cross forms the principal scene of the *Sorrows* altarpiece, while the other six Sorrows of the Virgin appear in medallions occupying the upper edges of the picture. This unusual composition, not Aertsen's invention, already appears earlier in sixteenth-century



Fig. 4 Pieter Aertsen, *Seven Sorrows of the Virgin*, ca. 1554, oil on panel, central panel: 210.0 x 185.0 cm., Church of St. Leonard at Zoutleeuw, Léau.

Netherlandish art.¹⁸ The interest in the subject is related to an increased devotion to the Sorrows of the Virgin in the late fifteenth century, when Flanders became the chief center for this practice with the foundation at Bruges of a confraternity dedicated to the Virgin of the Seven Sorrows.¹⁹

Two medallions from the Zoutleeuw *Sorrows of the Virgin* are pertinent to the Elvehjem drawings: the Presentation and Christ Disputing. The Zoutleeuw *Christ Disputing* (Fig. 4a) mediates between the Philadelphia and Elvehjem drawings. The Zoutleeuw composition is still multi-figured and more mannered in style, but it is clearly a source for the figure of Christ in the Elvehjem drawing. The Zoutleeuw medallion, however, lacks the monumentality which is such a prominent feature



Fig. 4a Pieter Aertsen, *Christ Disputing (Seven Sorrows of the Virgin)*, detail.

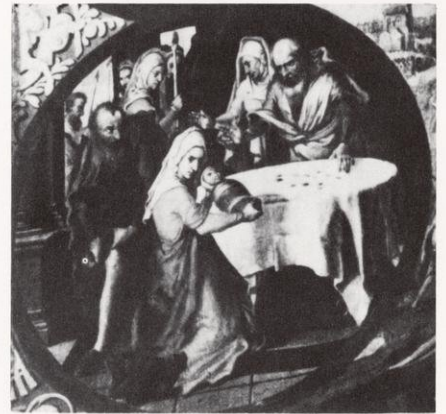


Fig. 4b Pieter Aertsen, *The Presentation (Seven Sorrows of the Virgin)*, detail.

of that work. While related to the Zoutleeuw medallion, the Elvehjem drawing must postdate it and was probably produced after 1557 when Aertsen returned to Amsterdam.

The same features and conclusions hold true for the Elvehjem *Presentation*, which may also be compared with the Zoutleeuw medallion of the same subject (Fig. 4b). Being more monumentally conceived with its half-figure composition and with the figures reduced to the essential actors, the Elvehjem drawing contrasts with the more elongated figures, more elaborate architectural setting, and inclusion of many supernumeraries in the Zoutleeuw medallion.

It is during the 1550s that Aertsen's religious works begin to demonstrate increasingly monu-



Fig. 5 Pieter Aertsen, *The Four Evangelists*, early 1560s, oil on panel, 113.0×143.0 cm., Kunsthistorisches Museum, Vienna.

mental compositions. He had already executed at least one half-length peasant figure in his early career.²⁰ Small-figured compositions now become less frequent in his non-narrative religious works, which consist of more half-length compositions and of designs dominated by large figures that press outward against the frame.²¹ Aertsen's monumental style reaches its peak around 1560. This is demonstrable in the secular paintings such as the *Kitchen Maid* (1559, Brussels, Musées Royaux des Beaux-Arts).²² It is also evident in religious works such as the *Four Evangelists* from the early 1560s (Fig. 5) which shows some affinity to the two Elvehjem drawings. The Evangelist at the left with the open book bears comparison with the Hebrew

doctor at the left in the Elvehjem *Christ Disputing* (Fig. 2). In particular, the facial features of the Evangelist Mark at the right closely resemble those of the High Priest in the Elvehjem *Presentation* (Fig. 1).

The drawings of the early 1560s also demonstrate similar affinities. The *Adoration of the Shepherds* (Fig. 6) in Hamburg (1563), has the closest stylistic connection to those at the Elvehjem. This is especially noticeable in the modelling of the heads. The figure of the Christ Child is also very similar in pose and execution to that in the Elvehjem *Presentation* (Fig. 1). The Hamburg drawing is a design for a monumental stained glass window, one of a number of such designs, most of

which are from this same period in the early 1560s. More than one-third of Aertsen's surviving drawings are designs for stained glass, so this type of drawing was evidently a large part of his output, especially during his later years in Amsterdam. Perhaps it was the iconoclastic outbreak of 1566 that curtailed demand, at least for designs of vulnerable large-scale compositions. There was, however, a continuing demand for small-scale painted glass used as window decoration not only in churches, convents, and cloisters, but also in public buildings and wealthier homes.

A good illustration of this type of painted glass and the uses to which it was put is provided by Hans Memling's *Diptych of Martin van Nieuwenhoven* (1487, Bruges, Hospital of St. John).²³ The Virgin and Child and donor are placed within a Flemish interior. A painted glass rectangle of St. Martin appears in the upper register of the window behind the donor. Roundels of St. George and St. Christopher decorate the upper register of the window behind the Virgin at the right, and a glass panel with painted coats of arms appears at the left of the Virgin, including four roundels in its composition.

Painted glass roundels or medallions are found at the beginning of the fourteenth and persist well into the seventeenth century.²⁴ They were especially popular in the Netherlands, where production was close to industrial scale by the first half of the sixteenth century. The roundels are distinguishable by their dimensions and technique. They are ordinarily about 23–25 cm. in diameter and rarely exceed 30 cm. and are painted directly on the glass rather than assembled out of bits of colored glass as was the practice in the familiar stained glass of the High Middle Ages, though this technique remained the standard practice for monumental windows, as we learn from Vasari.²⁵ The subject matter of the roundels covers a broad range from historical and genre subjects to depictions of saints and biblical scenes. Religious compositions are by far the most common, however, especially those that lend themselves to serial treatments like the story of Tobias or of Joseph from the Old Testament.²⁶

It is probable that the Elvehjem drawings are designs for such painted glass roundels. There are two other surviving roundel drawings by Aertsen:



Fig. 6 Pieter Aertsen, *The Adoration of the Shepherds*, 1563, pen and ink with wash, 40.0×19.0 cm., Kunsthalle, Hamburg.



Fig. 7 "Joyful Mysteries of the Rosary" from Alanus de Rupe, *Von dem Psalter und Rosenkranz unserer Lieben Frau* (Augsburg: Anton Sorg, 1495).

the *Departure of the Prodigal Son* (Berlin, Kupferstichkabinett der Staatlichen Museen) and the *Continence of Scipio* (London, British Museum).²⁷ Both are dated 1562. These designs are actually rectangular compositions but each has a circle superimposed so that it could serve as the model for either a roundel or a rectangular pane. They have also been squared for transfer or enlargement. The Elvehjem drawings have not been squared. Since their diameter is 10.8 cm., if they were intended to be enlarged, a simple doubling would produce an image close to the average roundel diameter of 23–25 cm. But they may very well have been designed for reproduction in their actual size since the half-figure, close-up composi-

tions make them perfectly legible in the existing dimensions.

It is also probable that the Elvehjem drawings are part of a larger series. That is, they could belong to a sequence like the one represented by the Zoutleeuw medallions (Fig. 4). On the other hand, the same composition of the *Youthful Christ Disputing with the Doctors* can appear either among the Sorrows or the Joys of the Virgin since it may be flexibly interpreted as either Christ lost or Christ found.²⁸ The Presentation and Christ Disputing could also be related to the Life of the Virgin. If the Elvehjem drawings were part of such a series, one would expect the Virgin to be present in the scenes. This is true of the Elvehjem *Presenta-*

tion, but the *Christ Disputing* consists of only Christ and two Hebrew doctors. It is relatively rare that the Virgin and Joseph do not appear in this scene. The previously mentioned examples by Aertsen, the Philadelphia drawing (Fig. 3) and the Zoutleeuw medallion (Fig. 4a), both show the Virgin and Joseph present.

It is also possible that the Elvehjem drawings are part of a series depicting the Mysteries of the Rosary.²⁹ Both the Presentation and the Youthful Christ Disputing are among the five scenes that make up the Joyful Mysteries of the Rosary, as illustrated in small woodcut roundels that appear in editions of a widely circulated German devotional handbook of the late fifteenth century, Alanus de Rupe's *Von dem Psalter und Rosenkranz Unserer Lieben Frau* (Fig. 7).³⁰ Significantly, these examples show that the composition of Christ Disputing is very similar to Aertsen's. Christ is seated on a centrally placed throne while the doctors are

seated below and around him, and the scene does not include the Virgin and Joseph. The smaller than average diameters of the Elvehjem drawings and the lack of evidence that they were intended to be enlarged also lends weight to their being part of a larger series such as the Mysteries of the Rosary. If the scenes are grouped together in the final window composition, this would demand that the individual roundels be smaller. However, given the ambiguities introduced by having only two surviving drawings from what must have been—or at least was intended to be—a larger series, any conclusions regarding the precise function of the Elvehjem drawings must remain hypothetical.

Thomas J. Gombar
Ph.D. Candidate
Department of Art History
University of Wisconsin—Madison

FOOTNOTES

I am grateful to the Samuel H. Kress Foundation for travel-funds that supported part of the research of this article.

- For the iconography see Gertrud Schiller, *Iconography of Christian Art*, trans. Janet Seligman (London: Lund Humphries, 1971) 1:90-94, 124-25.
- J. Bruyn, "Some Drawings by Pieter Aertsen," *Master Drawings* 3 (1965): 355-68.
- Johannes Sievers, *Pieter Aertsen, ein Beitrag zur Geschichte der niederländischen Kunst im XVI. Jahrhundert* (Leipzig: Hiersemann, 1908), 111. The unquestioned attributions are: a *Peasant Feast* in Dresden, probably a study for the painting of the same subject in Vienna; and an *Adoration of the Shepherds* in Hamburg, a study for a stained glass window.
- Robert Genaille, "L'Oeuvre de Pieter Aertsen," *Gazette des Beaux-Arts* Ser. 6, 44 (1954): 288.
- Egbert Haverkamp-Begemann, "Pieter Aertsen, not Beccafumi," *Master Drawings* 4 (1966): 413-15; *idem*, "Dutch and Flemish Figure Drawings from the Collection of Harry G. Sperling," *Master Drawings* 12 (1974): 34.
- H.L.M. Defoer, "Pieter Aertsen: The Mass of St. Gregory with the Mystic Winepress," *Master Drawings* 18 (1980): 134-41.
- James Watrous, *The Craft of Old Master Drawings* (Madison: University of Wisconsin Press, 1957), 138.
- J. Bruyn, "Some Drawings," Pl. 3b. For the painting see Keith P.F. Moxey, *Pieter Aertsen, Joachim Beuckelaer, and the Rise of Secular Painting in the Context of the Reformation* (New York: Garland Pub., 1977), Fig. 1.
- Illustration in Moxey, *Pieter Aertsen*, Fig. 5.
- Ibid.*, Fig. 9.
- Moxey, *Pieter Aertsen*, has studied this aspect of Aertsen's work. See also Kenneth M. Craig, "Pieter Aertsen and The Meat Stall," *Oud Holland* 96 (1982): 1-15.
- The extant religious works have been comprehensively studied by Detlev Kreidl, "Die religiöse Malerei Pieter Aertsens als Grundlage seiner künstlerischen Entwicklung," *Jahrbuch der kunsthistorischen Sammlungen in Wien* 67 (1972): 43-108.
- English translation: Karel van Mander, *Dutch and Flemish Painters*, trans. Constant van de Waal (New York: McFarlane, 1936), 204-06.
- Bruyn, "Some Drawings," Fig. 6 and Pl. 4.
- Haverkamp-Begemann, "Pieter Aertsen, not Beccafumi," 413-15, made the attribution on the basis of a comparison with the early drawings described and illustrated in Bruyn, "Some Drawings."
- Aertsen was born in Amsterdam but appears as a master in Antwerp in 1535 to about 1556. By 1557 he had returned to Amsterdam where he remained until his death in 1575.
- Kreidl, "Die religiöse Malerei Pieter Aertsens," Fig. 59. The paintings were first studied by Edouard Michel, "Deux peintures religieuses de Pieter Aertsen retrouvées dans l'église de Léau (Belgique)," *Gazette des Beaux-Arts* Ser. 5, 8 (1923): 237-42.
- See the volumes by Max J. Friedländer, *Early Netherlandish Painting*, trans. Heinz Norden (New York: Praeger, 1972) for examples by Quentin Massys (Follower), 7: Pl. 60; Bernard van Orley, 8: Pl. 87 and 95; and Cornelis Engebrechtsz., 10: Pl. 65. For a further discussion of the iconography see William H. Gerdts, Jr., "The Sword of Sorrow," *Art Quarterly* 17 (1954): 212-29.
- Stephan Beissel, *Geschichte der Verehrung Marias in Deutschland während des Mittelalters* (Freiburg im Br.: Herder, 1909), 408-09. The circulation of printed books helped to spread devotion to the Seven Sorrows and to standardize the choice of scenes. The Seven Sorrows are: the Presentation in the Temple; Flight into Egypt; Christ Disputing with the Doctors; Christ on the Way to Calvary; Crucifixion; Lamentation at the Foot of the Cross; Entombment.
- Kreidl, "Die religiöse Malerei Pieter Aertsens," 93.
- Ibid.*, 93-102.
- Moxey, *Pieter Aertsen*, Fig. 8.
- Illustration in Friedländer, *Early Netherlandish Painting*, 6: Pls. 52-53.
- Yvette vanden Bemden, "Le Fichier international de documentation du rondel," *Revue des archéologues et historiens d'art de Louvain* 12 (1979): 149.
- Giorgio Vasari, *Vasari on Technique*, trans. Louisa S. Macle hose (1907, repr. New York: Dover, 1979), 268-72.
- A.E. Popham, "Notes on Flemish Domestic Glass Painting—I," *Apollo* 7 (1928): 175-76. J. Helbig, *De glasschilderkunst in België* (Antwerp: Sikkell, 1951) 1: Pl. XX, Fig. 27.
- Berlin: Bruyn, "Some Drawings," Pl. 7. London: A.E. Popham, *Dutch and Flemish Drawings of the XV and XVI Centuries in the British Museum* (London: British Museum, 1932), Pl. XXXVIII.
- For example, the scene of Christ Disputing in the Temple appears in one of the medallions of Lucas Cranach the Elder's woodcut of the *Seven Joys of the Virgin*. Max Geisberg, *The German Single-Leaf Woodcut: 1500-1550*, rev. and ed. Walter Strauss (New York: Hacker, 1974) 2: 531 (G.565).
- There are fifteen Mysteries of the Rosary, composed of scenes from the lives of Christ and the Virgin. They are divided into five Joyful, five Sorrowful, and five Glorious Mysteries, providing subject matter for meditation during recitation of the rosary.
- There were six editions of this handbook published between 1483 and 1502. Beissel, *Geschichte der Verehrung Marias*, 535-36. A set of the woodcut illustrations to the 1490 Augsburg edition is reproduced in Michael Baxandall, *The Limewood Sculptors of Renaissance Germany* (New Haven: Yale University Press, 1980), Fig. 141.

Randolph Rogers' Indian Hunter Boy: Allegory of Innocence

The Elvehjem Museum of Art's *Indian Hunter Boy* of 1866–1867 by Randolph Rogers (Figs. 1 and 2) combines two themes frequently represented in mid-nineteenth-century American sculpture: the Indian and the child. During the nineteenth century, Americans associated both subjects with innocence and nature, yet beyond this similarity existed clear distinctions; white Americans believed that while Indians existed permanently outside civilization, white infants eventually entered society through education.¹ In short, Indians seldom achieved assimilation, whereas Anglo-Saxon children became adults. When viewed within this context, Rogers' *Indian Hunter Boy* becomes an allegory of innocence while at the same time offering distinctions between the "noble savage" who never evolves beyond his primitive state, and white infants who enter civilization and, as a result, forfeit their innocence and their affinity with nature.

Before we consider the iconographic complexities of Randolph Rogers' *Indian Hunter Boy*, the circumstances contributing to the Elvehjem Museum's acquisition of this statue in 1972 require attention, especially since they reflect an unusual and early interest in American neoclassical sculpture. In that year, Charles L. Leavitt, a Ph.D. graduate of the University of Wisconsin, made a donation for a memorial to his former advisor, Harry Hayden Clark. In response, Millard F. Rogers, Jr., Elvehjem museum director from 1967 to 1974, proposed the purchase of the marble figure, explaining:

As he [Professor Clark] was interested in many aspects of American literature, including Hawthorne, it might be fitting to consider an American sculpture of the 19th century—in the period when Hawthorne wrote his famous *Marble Faun*, dealing with American expatriate sculptors and their works. I am enclosing a photograph of an important marble sculpture by Randolph Rogers (1852–1892), one of the sculptors mentioned in the introduction by Hawthorne to the *Marble Faun*, and an object currently on the art market.²

Leavitt responded enthusiastically, saying that this memorial would be appropriate, especially given his own doctoral dissertation on Nathaniel Hawthorne. "I remember," Leavitt wrote, "pleasantly talking with him [Professor Clark] about Hawthorne's *Marble Faun*, with its preoccupations with art, especially American artists working in Rome."³

Beyond this connection between the nineteenth-century writer and the artist and the twentieth-century American literary scholars, there existed another significant association. As author of the first monograph on Randolph Rogers published in 1971, the Elvehjem Museum director had a personal and a professional interest in acquiring the *Indian Hunter Boy*.⁴ And as a result of this purchase, the Elvehjem was among the earliest museums to obtain and exhibit American sculpture, a neglected area in our cultural heritage until the bicentennial which inspired a major retrospective at the Whitney Museum of American Art.⁵

Although Nathaniel Hawthorne does not mention the *Indian Hunter Boy* in his romance, *The Marble Faun or The Romance of Monte Beni* (1859), he does praise specific statues by American artists, among them a work by Randolph Rogers. Explaining in his preface that the "imagined sculptor in this romance [Kenyon] . . ." carves works that derive from actual models, Hawthorne elaborates:

With this view, the author laid felonious hands upon a certain bust of Milton, and a statue of a pearl-diver, which he found in the studio of Mr. Paul Akers . . . Not content even with these spoils, he committed a further robbery upon a magnificent statue of Cleopatra, the production of Mr. William W. Story . . . He had thoughts of appropriating, likewise, a certain door of bronze by Mr. Randolph Rogers, representing the history of Columbus in a series of admirable bas-reliefs, but was deterred by an unwillingness to meddle with public property. Were he capable of stealing from a lady, he would certainly have made free with Miss Hosmer's admirable statue of Zenobia.⁶

Hawthorne situated his romance in the Anglo-American artist colony in Rome, where Randolph Rogers executed the *Indian Hunter Boy*.

Rogers' *Indian Hunter Boy*, although not specifically mentioned in Hawthorne's preface, recalls stylistically and compositionally those statues he named in his book and mid-nineteenth-century neoclassical sculpture in general. Executed in flawless white Cararra marble, this life-size work (97.8 cm. in height) portrays a single figure standing in a classical contrapposto pose on a round base inscribed, "Randolph Rogers, Rome." Holding a bow and arrow, the boy twists his head in the opposite direction from his arms and his torso, preparing to kill his prey which is the focus of his attentive gaze. That the Indian is a successful hunter is indicated by the dead duck which hangs upside-down on the tree trunk beside him. The figure is essentially nude except for an animal skin tucked under a thin belt and covering his genitals, and a piece of fabric that wraps around his chest, holding a quiver of arrows on his back. In addition, two deer hooves decorate the strap, hanging against the boy's chest. Finally, his hair is pulled back into a knot, and is adorned with beads and four feathers. Typical of neoclassical sculpture created by the second generation of American artists are the clear contours and smooth, soft surfaces of the figure which contrast with the more detailed and rougher textures of the tree-stump, bird, animal skin, feathers, and hair.⁷ The dough-like qualities of the boy's flesh emphasize his pudginess; the squat, yet life-like proportions of his body similarly indicate that this Indian hunter is an infant.

Randolph Rogers' depiction of this chubby child adheres to a type of subject that achieved great popularity among American patrons and artists during the 1850s and 1860s. Horatio Greenough had introduced it in American sculpture when he had carved *Chanting Cherubs* (no longer extant), a group copied from Raphael's *Madonna del Beldacchino* in Florence's Pitti Palace and commissioned by James Fenimore Cooper in 1829.⁸ After its completion two years later, Greenough and Cooper exhibited the group in major cities throughout the United States where some objected to the *Cherubs'* nudity and inability to chant. Despite these criticisms, Greenough later carved two more groups

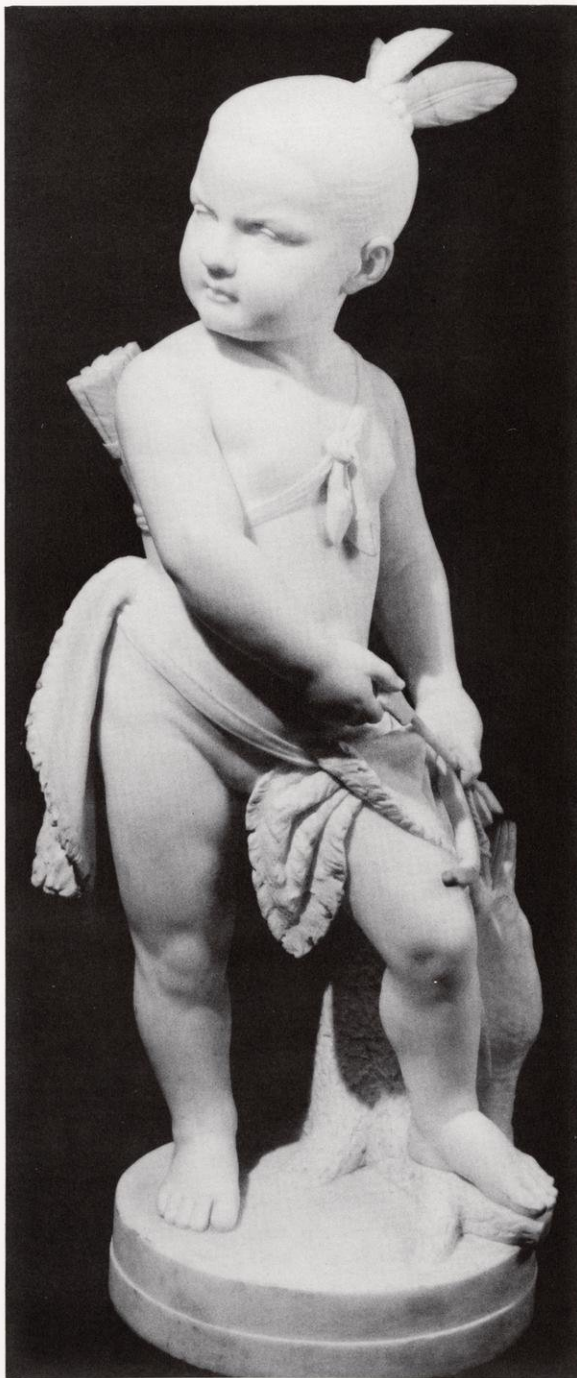


Fig. 1 Randolph Rogers, *Indian Hunter Boy*, 1866–1867, marble, 97.8 cm. H., Given in Memory of Professor Harry Hayden Clark by Charles L. Leavitt.



Fig. 2 Randolph Rogers, *Indian Hunter Boy*, 1866–1867, marble, 97.8 cm. H., Given in Memory of Professor Harry Hayden Clark by Charles L. Leavitt.

of children, providing innocuous titles that defied literal interpretation: *Angel and Child* (1832–1833, Fig. 3) and *Cupid Bound* (1834–1835, Fig. 4).

Greenough's three sculptures of children established a precedent for white marble statues of chubby toddlers with various literary and descriptive titles that prevailed in American sculpture around the time of the Civil War. Most notable are Harriet Hosmer's celebrated *Will-o'-the-Wisp* (private collection) and *Puck* (1856, Fig. 5). Hosmer made at least fifty replicas of the latter sculpture, indicating the popularity of such works.⁹ Thomas Crawford, who executed numerous commissions for the U.S. Capitol's exterior decoration, also carved small statues of playful children such as the *Boy With Tambourine* (1855, private collection) and *Boy Playing Marbles* (1853, Fig. 6). Randolph Rogers likewise produced a number of child-images while concentrating on public portrait monuments. *The Truant* (1854, private collection), *Children Playing With A Tortoise* (ca. 1865, Michigan Historical Collections), *Indian Fisher Girl* (ca. 1866, Fig. 7), and *Indian Hunter Boy* are characteristic of his idealized, neoclassical marble statues that differ stylistically from his more naturalistic, bronze Civil War monuments of the same period.¹⁰

These playful, often mischievous representations of children seemingly belie their direct antecedents, eighteenth-century English monuments of children on their death beds. Although Thomas Banks' *Monument to Penelope Boothby*, (1793, Church of St. Oswald, Derbyshire), is the earliest sculpted child memorial, Sir Francis Chantrey's *Robinson Memorial* (1815, Lichfield Cathedral, England), was the sculpture that directly influenced American reclining child-images in marble.¹¹ For example, both Thomas Crawford's *The Babes in the Woods* (1851, Fig. 8) and William Henry Rinehart's *Sleeping Children* (1869, Fig. 9) evolve from Chantrey's effigy, a copy of which was located in this country.¹² The slumbering poses of these children combined with the marble's whiteness elevate these infants to angelic states of innocence and purity.

In order to better understand the content of these marble sculptures of children, it is helpful to summarize briefly American attitudes toward infants; for it was not until the nineteenth century that Americans considered childhood a separate

stage from adulthood in which innocence and an affinity to nature and God existed before acculturation. Prior to the Enlightenment, Calvinist belief in predestination informed perceptions of children as miniature adults, an attitude clearly evident in such paintings as *Robert Gibbs* (1670, Fig. 10) and *Alice Mason* (1670, U.S. Department of Interior). Although four-and-a-half and two-year-olds respectively, both Robert Gibbs and Alice Mason are self-assured and mature individuals. With enlightenment notions of free will and reason, however, Americans no longer considered infants as miniature adults born into depravity, but rather as docile characters yet to be molded by parents and teachers. By the 1830s, transcendentalists had influenced perceptions of children as morally innocent, as uncorrupted by civilization, and in harmony with God and with nature. The end of the nineteenth century saw as well a second type of child emerging: the self-reliant individual who disciplined himself naturally without adult direction.¹³

Prior to and after the Civil War, these two notions corresponded to two types in child-oriented fiction: the "saintly child" and "the bad boy."¹⁴ For example, little Eva in Harriet Beecher Stowe's popular *Uncle Tom's Cabin* of 1852 epitomizes the child as spiritual redeemer in a corrupt society.¹⁵ Even more to the point, Timothy Shay Arthur's *The Angel of the Household* published two years later, associates his "angel" with the child savior:

Whoever holds a babe to her bosom, . . . comes within the sphere of angelic influences; for, with infants and little children, angels are intimately near. This is seen in the tender love that fills the heart of even a wicked mother when she clasps her helpless offspring in her arms—a love flowing forth from heaven, and breathed into her spirit by the angels who are with her babe. Into every household angels may enter. They come in through the gate of infancy, and bring with them celestial influences.¹⁶



Fig. 3 Horatio Greenough, *Ascension of a Child Conducted by an Infant Child*, 1832–1833, marble, 82.6 cm. H., Courtesy Museum of Fine Arts, Boston, Gift of Laurence Curtis.

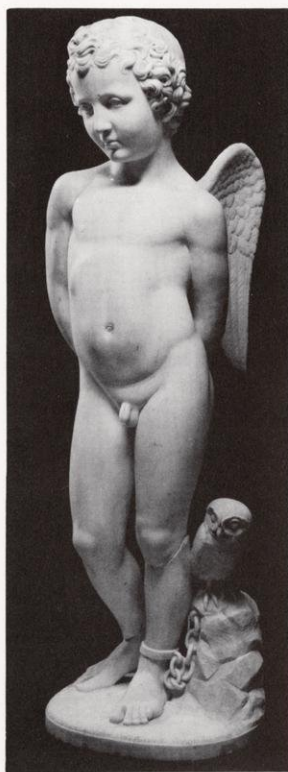


Fig. 4 Horatio Greenough, *Love Bound to Wisdom*, 1834–35, marble, 106.2 cm. H., Courtesy Museum of Fine Arts Boston, Bequest of Mrs. Horatio Greenough.

Fig. 5 Harriet Goodhue Hosmer, *Puck*, 1856, marble, 77.5 cm. H., Courtesy National Museum of American Art, Smithsonian Institution, Gift of Mrs. George Merrill.

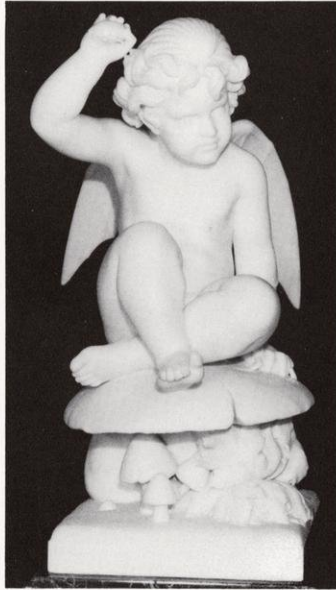


Fig. 6 Thomas Crawford, *Boy Playing Marbles*, 1853, marble, 71.5 cm. H., Courtesy Worcester Art Museum, Bequest of Stephen Salisbury III.



Fig. 7 Randolph Rogers, *Indian Fisher Girl*, ca. 1866-1867, marble, 86.4 cm. H., Courtesy R.H. Love Galleries, Inc., Chicago.

In contrast to the saintly child, the bad boy is a mischievous rebel often associated with nature and perceived as existing in an innocent state, free from civilization's corrupt influences.¹⁷ This literary type developed in American fiction after the Civil War in such novels as Mark Twain's *The Adventures of Tom Sawyer* of 1876 and William Dean Howells' *A Boy's Town* of 1890, and evokes attitudes towards the child as a self-reliant individual. The saintly child in fiction, on the other hand, relates to earlier transcendentalist perceptions of children as morally innocent, a notion applied to Greenough's *Chanting Cherubs* in this review of 1835: "The idea of *sinless Childhood* [italics mine], free from the sufferings of this world, in the act of praise and song to the new-born Savior of man, is expressed in this group with remarkable sweetness, purity, and beauty."¹⁸

Randolph Rogers' *Indian Hunter Boy* combines these two attitudes toward children that prevailed in child-oriented literature during the 1850s and 1860s. This chubby child is an Americanized version of an angelic cupid whose traditional attributes, nakedness, wings, and bow and arrow, are assimilated into the subject of an Indian hunter. As a cupid-like infant carved in *white mar-*



Fig. 8 Thomas Crawford, *Babes in the Wood*, 1851, marble, 44.4 cm. H. x 123.2 cm. L., Courtesy The Metropolitan Museum of Art, Gift of the Hon. Hamilton Fish, 1894.

ble (a medium that by itself evoked thoughts of purity), Rogers' Indian is a saintly child.

Correspondingly, as a native huntsman, Rogers' sculpted infant being self-reliant recalls the bad boy genre in literature. Some authors, in fact, compare the bad boy to an Indian, explaining that they share a noble simplicity that derives from a closeness to nature and a distance from civilization.¹⁹ William Dean Howells advances this association in *A Boy's Town*, although he also distinguishes between the noble savage who hunts and fishes for his livelihood and the carefree white boy, who temporarily escapes responsibilities, but eventually forfeits these sports as he achieves maturity.²⁰ In addition, the bad white boy plays just beyond a town or village, but unlike the Indian, he does not inhabit the frontier wilderness.²¹

Although the sculptor emphasizes the native's association with nature through the tree stump (Fig. 2), the fact that it is a stump refers to the progress of civilization.²² After the 1825 Indian Removal Policy forced the relocation of tribes along

the ninety-fifth meridian, Indians no longer threatened westward expansion. As a result, during the nineteenth century, while Americans continued to censure the red man, they came to pity him as well, all the more because they believed the Indian race would eventually become extinct.²³ Writers and artists consequently focused on the Indian with the intention of recording the customs and likenesses of a vanishing culture. For this reason, *The Crayon* in 1856 advocated the native as an appropriate subject in American art, explaining:

It should be held in dutiful remembrance that he [the Indian] is fast passing away from the face of the earth. Soon the last red man will have faded forever from his native land and those who come after us will trust to our scanty records for their knowledge of his habits and appearance Seen in his primitive garb, the wild, untamed denizen of an unknown country, he is a sublimely eloquent representative of the hidden recesses and also of the mental solitude of the uncivilized wilderness.²⁴



Fig. 9 William Henry Rinehart, *Sleeping Children*, ca.1859, marble, 38.9 cm. H. x 93.3 cm. L., Courtesy National Museum of American Art, Smithsonian Institution, Gift of Mrs. Benjamin H. Warder.



Fig. 10 William Henry Rinehart, *Sleeping Children*, detail.

Within this context, Randolph Rogers' *Indian Hunter Boy*, seems to answer *The Crayon's* call for the documentation of a dying race, as do numerous other Indian subjects in American art executed during the latter half of the nineteenth century, such as Thomas Crawford's *The Dying Chief* (1856, New York Historical Society), Erastus Dow Palmer's *Dawn of Christianity* (1856, The Metropolitan Museum of Art), and Hiram Powers' *The Last of the Tribe* (1873, National Museum of American Art)²⁵. Nevertheless, Rogers' *Indian Hunter Boy* is unique in its combination of the native and the child. As equally popular motifs in nineteenth-century American art and literature, both represented primitive innocence outside civilization. Yet, Americans believed the saintly child and the bad boy eventually entered society, while the Indian permanently remained in an uncivilized state.²⁶

Vivien Green Fryd
Assistant Professor of Art History
Vanderbilt University



Fig. 11 Attributed to the Freake Limner, Roger Gibbs, 1670, oil on canvas, 101.6×83.8 cm., Courtesy Museum of Fine Arts, Boston, M. and M. Karolik Collection.

FOOTNOTES

1. For a more complete discussion of the image of the Indian in mid-century American art in relation to the Indian Removal Policy and to westward expansion, see Vivien Green Fryd, "Sculpture as History: Themes of Liberty, Unity, and Manifest Destiny in American Sculpture, 1825–1865," Ph.D., University of Wisconsin–Madison, 1984.
2. Millard F. Rogers, Jr. to Charles Leavitt, October 20, 1972, Elvehjem Museum of Art files.
3. Charles Leavitt to Millard F. Rogers, Jr., October 26, 1972, Elvehjem Museum of Art files.
4. Millard F. Rogers, Jr., *Randolph Rogers: American Sculptor in Rome* (Massachusetts: University of Massachusetts Press, 1971).
5. In conjunction with this exhibition, a series of essays were published in *200 Years of American Sculpture* (New York: Whitney Museum of American Art, 1976).
6. Nathaniel Hawthorne, *The Marble Faun or The Romance of Monte Beni* (New York and Toronto: The New American Library, 1961), vii. The works cited by Hawthorne and their current locations are as follows: Paul Akers' *Dead Pearl Diver* (1857, Sweat Art Museum, Portland, Maine); William Wetmore Story's *Cleopatra* (1858, the original is in Goldsmiths' Company Hall in London; the Metropolitan Museum of Art owns a replica that was carved in 1868); Randolph Rogers' *Columbus Doors* (1855–1858, U.S. Capitol); Harriet Hosmer's *Zenobia* (1859, Wadsworth Atheneum, Hartford).
7. Wayne Craven in *Sculpture in America*, 2nd ed. (Newark: University of Delaware Press and New York and London: Cornwall Books, 1984), discusses the second generation of American sculptors in chapters eight and nine, and furthermore summarizes the stylistic characteristics of these marble works as combining the neoclassical and idealized features of the first generation of American sculpture, produced by Hiram Powers, Horatio Greenough and Thomas Crawford, with a meticulous rendering of details (268–69).
8. For information on this statue, especially its patronage and its reception in the United States, see Nathalia Wright, "The Chanting Cherubs: Horatio Greenough's Marble Group for James Fenimore Cooper," *New York History*, 38 (1957): 177–97.
9. The reported number of replicas Hosmer carved of *Puck* vary. William H. Gerdts in *American Neo-Classic Sculpture: The Marble Resurrection* (New York: Viking, 1973) states Hosmer made at least thirty copies (136); Wayne Craven, in *Sculpture in America* claims that about fifty replicas existed (328).
10. Millard Rogers proposes that the *Indian Fisher Girl* and the *Indian Hunter Boy* are companion pieces, although never commissioned or sold as such. See Rogers, p. 99.

11. Gerdts, p. 90. In addition, Lorenzo Bartolini, the Italian master with whom Greenough had studied in Florence, executed in the mid 1820s *Innocence*, an image of a sleeping child on a bed. See Douglas K.S. Hyland, *Lorenzo Bartolini and Italian Influences on American Sculptors in Florence, 1825–1850* (New York and London: Garland Pub., Outstanding Dissertations in the Fine Arts, 1985), Fig. 35, for an illustration of this work. Hyland asserts that Bartolini's *Innocence* contributed to the popularization of the death-bed motif in nineteenth-century sculpture (54). For an excellent study of Harriet Hosmer's *Tomb to Judith Falconnet, 1857–1858* (S. Andrea delle Fratte, Rome) in relation to eighteenth-century death-bed effigies, see Barbara S. Groseclose, "Harriet Hosmer's *Tomb to Judith Falconnet: Death and the Maiden*," *The American Art Journal*, XII (Spring, 1980): 78–89. Eighteenth-century sculpted memorials are discussed in Nicholas Penny, *Church Monuments in Romantic England* (New Haven and London: Yale University Press, 1977).
12. Gerdts, 90.
13. Sociological and cultural studies on American attitudes towards children are plentiful; the most helpful are Philippe Ariès, *Centuries of Childhood: A Social History of Family Life* (New York: Random House, 1962), and Charles E. Strickland, "American Attitudes Toward Children," *The Encyclopedia of Education*, 11 ed., edited by Lee C. Deighton (New York: Macmillan Co. and the Free Press, 1971), 77–92. To my knowledge, only three studies on the image of children in American art exist: Lois Fink, "Children as Innocence from Cole to Cassatt," *Nineteenth Century*, III (Winter, 1977): 71–75; Rosamond Olmsted Humm, *Children in America: A Study of Images and Attitudes*, exh. cat. (Atlanta, Georgia: The High Museum of Art, 1978) and *Centuries of Childhood in New York*, exh. cat. (New York: New York Historical Society, 1984). Only Fink mentions mid-century sculpture.
14. I have adopted these terms from Anne Trensky, "The Bad Boy In Nineteenth-Century American Fiction," *The Georgia Review*, XXVII (Winter, 1973): 503–17; and "The Saintly Child In Nineteenth-Century American Fiction," *Prospects*, I (1975): 389–413.
15. Trensky, "The Saintly Child," 392.
16. Quoted in Trensky, "The Saintly Child," 395.
17. Trensky, "The Bad Boy," 511.
18. "Dunlap's History of the Arts," *The North American Review*, 41 (July, 1835): 167.
19. Trensky, "The Bad Boy," 513.
20. *Ibid.*, 513–15.
21. *Ibid.*, 515.
22. Nicolai Cikovsky, Jr., develops the iconography of the tree stump in American art in "'The Ravages of the Axe': The Meaning of the Tree Stump in Nineteenth-Century American Art," *The Art Bulletin*, LXI (December, 1979): 611–26.
23. Roy Harvey Pearce, *Savagism and Civilization: A Study of the Indian and the American Mind* (Baltimore: Johns Hopkins, 1967).
24. "The Indians in American Art," *The Crayon*, III (January, 1856): 28.
25. For a discussion of the Indian in American sculpture, see William H. Gerdts, "The Marble Savage," *Art in America* LXI (July–August, 1974): 64–70. Ellwood Parry, in *The Image of the Indian and the Black Man in American Art, 1590–1900* (New York: Braziller, 1974), also examines the image of the Indian in American art. Finally, Robert F. Berkhofer, Jr. provides an excellent analysis of the Indian theme in American culture, focusing primarily upon literature, and placing the imagery within an historical context. See *The White Man's Indian: Images of the American Indian from Columbus to the Present* (New York: Vintage Books, 1978).
26. Neither Millard Rogers nor Charles L. Leavitt considered the *Indian Hunter Boy's* complex content when discussing the acquisition of this statue as a memorial, but the associations both men made between Rogers' marble figure and Nathaniel Hawthorne's *Marble Faun* assume additional significance when viewed within this iconographic context. The *Marble Faun* is Hawthorne's modern version of man's fall from innocence set in the shadowy and mysterious city of Rome, an appropriate setting that encompassed for the author both the dream of Arcadia and the past. As a saintly child and a noble savage, Rogers' statue corresponds to Hawthorne's fictional character Donatello, a young Italian nobleman identified as the "marble faun" who shares in this primitive state of innocence prior to his fall. It is the pain of watching Miriam's suffering from an unknown evil that leads Donatello to murder his beloved's tormentor. This sin causes Donatello's loss of innocence, his greater maturity, and his entry into civilization. Donatello before his metamorphosis, then, corresponds to Randolph Rogers' *Indian Hunter Boy*, just as the fictional bad white boy momentarily shares with the Indian in a primitive type of innocence before maturation.

Although the Van Vleck Collection of Japanese prints has received much attention since it was bequeathed in 1980, one of its qualities has not heretofore been adequately dealt with. The Collection is broad enough to include not only the earlier Ukiyo-e prints but also *gendai moku-hanga* (the modern woodblock print).¹ This aspect of the collection provides an opportunity to discuss the recent re-definition of Ukiyo-e in Japanese scholarship.² Although popular western authors continue to speak of Ukiyo-e as the "Japanese woodblock print," this separates Ukiyo-e from earlier painting traditions, crucial to understanding Ukiyo-e's images.

Moreover, this definition is both erroneous and misleading. It is erroneous because Ukiyo-e means literally "art of the floating world," while *nihon moku-hanga* translates as "Japanese woodblock print." It is misleading because, thinking of Ukiyo-e as "prints" separates them from the purely painterly schools that preceded them—a most dangerous procedure insofar as the actual Ukiyo-e included a rich tradition of painting.

Most Ukiyo-e masters were painters as well as printmakers; some, such as Miyagawa Chōshun (1683–1753), concentrated on these *niku hitsu ukiyo-e* (lit. raw brush, or painted Ukiyo-e) to the point where it is doubtful that he ever designed a print. Moreover, Ukiyo-e's characteristic technique emphasized the artist's role as a painter. Ukiyo-e were group efforts—a painter drew the composition, a cutter made the blocks, and a rubber took the final impression. Since the painter's name appears on the finished image, we think of him as the "print" artist, despite the fact that his skills were entirely those of the brush. In this sense, Ukiyo-e was every bit as much a painting tradition as the schools which preceded it.

Moreover, thought of in conjunction with the earlier painting traditions, certain fundamental problems resolve themselves—a good example being the actor-print tradition (*yakusha-e*). Since Margaret Gentles first expressed the idea, it has been widely accepted that the earlier theatrical print masters, the Torii school, drew the "role and not the man" whereas the mid-eighteenth century Katsukawa tradition founded by Shunshō (1726–1792) did the opposite.³ No one, however, has been able to say why this is the case. Similarly,

most authorities maintain that Torii prints are especially representative of Ukiyo-e, that they possess a unique power unmatched by later work. From whence did this power stem?

One answer may be drawn from an understanding of the attitudes toward actors in the period preceding Ukiyo-e's development. Although no actor-image tradition existed among the painters of this earlier period,⁴ at that time actors were thought of as shamans. This view fundamentally affected the Ukiyo-e actor prints as formulated by the founder of the Torii school, Kiyomasu I (fl. 1696–1716),⁵ as is apparent when Kiyomasu's print of the actor *Ichikawa Danjūrō I as the Takenuki Gorō (Soga no Gorō ripping out bamboo)* (Fig. 1) is compared to Tawaraya Sotatsu's (?-1630?) *Ken-nin-ji* screen of a *Thunder God* (Fig. 2). The two works are nearly identical. Each shows an unearthly figure: Sotatsu's god emerging out of a cloud in mid-air, Kiyomasu's actor displaying superhuman strength, easily ripping apart tough bamboo. Both depict a figure with wildly tussled hair, exaggerated muscles, and fierce expression. In both the figure has a bared torso. Both depict the same pose, showing the figure standing with one leg thrust out. In both the limb is drawn as a series of curved forms. The structure of the foot is similar; even the toenails are the same. Indeed, except for the difference in color, Sotatsu's image being white where Kiyomasu's is red, the two are so close that one wonders why the god depicted in one appears so like the actor shown in the other?

Previous research has already clarified this issue by interpreting Kiyomasu's image as the deity Gorō rather than the actor Ichikawa. Laurence Kominz notes that the actor Ichikawa Danjūrō I was a shaman. He was a follower of *Shugendō*, a form of folk-religion practiced by the *yamabushi* (mountain shamans).⁶ The characteristic Ichikawa garb is said to derive from the *yamabushi's* persimmon colored robes. The meaningless lines called *tsurane* that Ichikawa actors utter to demonstrate their strength of voice similarly stem from *yamabushi* prayers. More important, the Ichikawa's famed acting style called *aragoto* (rough stuff) is based on the *yamabushi aramai*, a dance these mountain shamans performed to exorcise demons of sickness and evil.

Yamabushi aramai's method of exorcism is partic-



Fig. 1 Torii Kiyomasu, *Ichikawa Danjūrō I as Takenuki Gorō (Soga no Gorō ripping out bamboo)*, color woodblock print, 54.2×32.2 cm., National Museum, Tokyo.

ularly significant for an understanding of Kiyomasu's portrayal of the actor Ichikawa as the deity Gorō because it supposedly manifested a more powerful deity through the dancer's activity. Such a god was Fudo, and according to Kominz: when (Ichikawa) Danjūrō I played the role of Fudo, members of the audience threw coins on stage as offerings to Fudo.⁷

Apparently, then, the audience understood the actor Ichikawa to be the god Fudo, an identification which accounts for the many stories Kominz records of this actor's skill as an exorcist.⁸ It also suggests that the similarity between Kiyomasu's portrayal of *Ichikawa Danjūrō I as Takenuki Gorō* and Sotatsu's *Thunder God* was no accident; for if Kiyomasu's subject was the deity Gorō, it is significant

that Gorō can be identified as a thunder god.

D.E. Mills notes that Gorō's name is similar not only to the Japanese onomatopoetic representation of thunder: "goro, goro, goro," but also to the word: "goryō."⁹ A *goryō* was the vengeful spirit of a powerful person who had died in anguish. *Goryō* could effect this world by manifesting themselves in malevolent forms and even causing the death of their enemies, as their proto-type Sugawara Michizane had done. Michizane, a ninth-century courtier, who had been unjustly exiled, returned after death to slay his enemies with thunder and to win deification.¹⁰ So, according to Mills, had Gorō.

In the *Soga story* (*Soga monogatari*), we are told how the two brothers, Soga Gorō and Jurō, took revenge on the man responsible for their father's death by killing him during a hunt on Mt. Fuji. Jurō died in the fight that followed the successful vendetta, but Gorō was captured and executed in a horrifying way. When the official executioner feared to perform the task, Tsukushi no Nakata volunteered and used a blunt sword, so as to:

. . . prolong the condemned man's agony by sawing rather than chopping off the head. Even Yoritomo, who had ordered the execution, is horrified by this, and orders that Nakata's head be likewise sawn off . . . Nakata escapes, but it avails him nothing, because . . . every night on the way to Tsukushi he is tormented by Gorō's angry spirit, and seven days after arriving in Tsukushi he dies insane.¹¹

Since Gorō was a powerful warrior who died in agony, returned from the grave and killed his persecutor, it is hardly surprising that Mills identifies Gorō as a *goryō*.

If Gorō was *goryō* and the Ichikawa were shamans, then Tori Kiyomasu's image of *Ichikawa Danjūrō I as Takenuki Gorō* could have portrayed the deity as well as the man. We cannot be certain this was Kiyomasu's intention, but if the god was his subject, the similarity between his image and Sotatsu's *Thunder God* takes on fresh significance, especially since Sotatsu's deity can also be identified as a *goryō*.

A fan in the Yamato Bunkakan Collection in Nara presents an identical, if smaller, version of



Fig. 2 Tawaraya Sotatsu, *Thunder God*, color and ink on paper, screen, 154.5 × 169.8 cm., Kennin-ji, Kyoto.

the Kennin-ji *Thunder God* (Fig. 2). Like the Kennin-ji screen which is paired with an image of *Wind God*, the Yamato Bunkakan fan is similarly associated with another fan depicting the *Wind God*. This figure too is identical to the Kennin-ji version in all but the fact that it includes a setting, showing the running god charging at a cowering courtier. This scene is identical to an image of Sugawara Michizane as a Thunder God racing to strike down his enemies. As a comparison of the Yamato Bunkakan fan to a thirteenth-century representation of Michizane's legend shows, Sotatsu's Wind Gods are based on images of this prototypical *goryō*. Therefore, since it is common knowledge that Japanese Wind Gods are Thunder Gods, Sotatsu's Thunder God was a *goryō* as well.

Identical as a divine type to Gorō, Sotatsu's *Thunder God* could well have served as Kiyomasu's model. This is clear from a third and final example of a Sotatsu Thunder God found in an albumn leaf in a private collection (Fig. 3). This leaf depicts the god in red, the color not only of the *Takenuki Gorō*, but also of demonic possession.



Fig. 3 Tawaraya Sotatsu, *Thunder God from the Tale of Ise*, color and ink on paper, 25.0×21.0 cm., Private Collection.

In any case, if Kiyomasu's subject was the god and not the man, his style was certainly appropriate. Kiyomasu rendered the *Takenuki Gorō* in sweeping curves that made his image not only bold, but also unearthly—qualities apparent when his work is compared to later actor-prints such as that in the Elvehjem Museum of Art by Katsukawa Shunshō depicting the actor *Bandō Matatarō IV* in the *Sambasō Dance* (Fig. 4).

The Elvehjem Shunshō compares well to the *Takenuki Gorō* because it represents Shunshō's work in the Torii manner, atypical of his usual style. Usually, Shunshō emphasized the actor's humanity by showing him, for instance, offstage. In the Elvehjem print Shunshō follows Kiyomasu's tendency to concentrate on the image's stage persona. Similarly, the Elvehjem Shunshō features a full figure, rather than the more usual close-up of the head. Moreover, unlike Shunshō's vaunted tendency to view the actor, in Gentles words, as the "man not the role," the Elvehjem print with its coloring of *Bandō* in an unearthly red underscores the parallel with the *Takenuki Gorō*. And yet,

despite these relationships, the difference between Shunshō's work and Kiyomasu's is clear.

Unlike Kiyomasu, who drew the figure of his *Gorō* simply, Shunshō detailed each and every part, including such minutiae as the thigh's sinews, the knee's bony structure, and the wrinkles in the bending toes. Shunshō was able to record these fine points because he introduced innovative contour-lines. The product of his day's most advanced cutting techniques, Shunshō's lines were wire-thin, providing a sensitive and responsive instrument for the meticulous description of reality at which his *Bandō* shows he excelled. The multiple color-block technique Shunshō employed furthered his realism, allowing him to manipulate two red tones in the legs, suggesting thereby the limbs' roundness. The careful registration required to print the series of color blocks also fits well Shunshō's painstaking style, differentiating his manner from that of Kiyomasu.

In the *Takenuki Gorō*, Kiyomasu used a wide, broad line. This contour was not as sensitive as Shunshō's but its breadth allowed it to taper, creating a "calligraphic" effect that heightened the line's sense of movement. Since the lines themselves were bold and sweeping, the image gained spontaneity. The spontaneity was enhanced by the fact that Kiyomasu had had his tones applied by hand. The splashy red paint loosely brushed down, caused the lines to stand out. The line being printed and the tone being painted, made the printed contours immediately distinguishable. The isolation of the lines against the plain paper served the same purpose, as did their relatively small numbers. All of the above focused the viewer's attention on the contour-lines. Thus, since these lines rendered each part of the body in a curve, whose perfection of movement rather than meticulously describing the actual nature of the subject's physical form, simplified it, only suggesting the body's presence. Kiyomasu made it plain his image was not a presentation of the here and now, but rather something unworldly, ethereal, in short—divine.

Kiyomasu's style was consequently appropriate if his image was the deity *Gorō* and not the actor Ichikawa, but, even more important if the above is accepted, the source of the unmatched power of Kiyomasu's image reveals itself. Followers could

repeat his formula for figures, but never with the same belief in the image as a god. The reason for this lay in the circumstances of the *goryō* cult and how these conditions changed with time.

According to Yamaguchi Masao, *goryō* are part of the belief in "stranger gods," or *marebito* (literally: the rare ones), which resulted from the isolated conditions of traditional Japanese farming and fishing villages.¹² In such closed societies, "outsiders" were considered disturbing if not dangerous influences, but at the same time, aware that "new blood" was needed to prevent in-breeding and that disturbance was useful in avoiding stagnation, outsiders were also considered benevolent. The ambivalent attitude toward strangers, according to Yamaguchi, found ritual expression in the cult of the "stranger god."

Such deities are thought to appear in villages from some unidentified "outside," sometimes the sea, or at other times, distant mountains. On first appearance, these gods are horrifying dangerous forces, but they can be appeased with offerings. Transformed by such ceremonies into benevolent forces, the stranger god rids the village of pollution, stimulates its life-force, and refreshes its inhabitants.

On a more mundane level, all of these tasks were performed by itinerant priests, especially those whose religious proselytization included attention-gathering entertainments such as lute-playing, puppeteering, or most interesting of all, acting. Even more, since such priest-performers were inevitably itinerant, they were to the villages they entered, "strangers" who were identifiable with the "stranger god." To the country-folk, then, this was the light in which actors were seen.

Therefore, central to an understanding of Torii Kiyomasu's *Takenuki Gorō* is the fact that the common populace of Edo in his time as opposed to that of Katsukawa Shunshō, was composed almost entirely of country-folk. Edo had not traditionally been an urban center, and indeed, prior to its designation as the capital had been no more than a minor fishing village. Therefore, when for military and political reasons, the Tokugawa shoguns established their power-base there, it was necessary to "import" the population of the city from the countryside. Since these country-folk brought with them, according to Kominz, their experience



Fig. 4 Katsukawa Shunshō, *Bandō Matatarō IV in the Sambasō Dance*, color woodblock print, 32.6×15.2 cm., Bequest of John Hasbrouck Van Vleck.

that action on stage partakes of the divine,¹³ this created the context necessary for Kiyomasu's image of the actor as shaman manifesting the god on earth.

However, as these country people settled into city life, producing a true urban population, the context which gave Kiyomasu's images meaning disappeared. Living in the city, villagers were no longer isolated. Thus, they had no need for or fear of strangers. At the same time, established in the theatre district, actors ceased to wander. On the one hand, then, the actor's character as an "outsider" weakened; on the other, the audience's awe of "outsiders" disappeared. Was it any wonder, then, that Kiyomasu's followers could no longer paint his divine actor-images with the same conviction? A new style of portraying the actor as a man was obviously needed, and this accounts for the impact of Shunshō's innovations. By Katsukawa Shunshō's mid-eighteenth century, therefore, the conviction that the actor could be portrayed as god was all but gone.

In the modern era, when mass communications and efficient transportation have further reduced isolation, the question whether it is possible to draw actor-images based on awe of strangers is moot but this is what Natori Shunsen's print of an *Anonymous Ichikawa Actor* seeks to do (Fig. 5). Even at first glance, Natori's difficulties are apparent; for his actor is no image of unearthly power despite its spectacular coloring and dramatic pose. The figure's humanity is all too apparent in the close-up view we are given of his face; for Natori carefully delineated his subject's physical features, down to such details as the occipital bulge and the labial groove. Since the image is an anonymous actor, his detailed description is all the more telling.

The actor's humanity is also apparent in his pose. Judging from the raised hand and the top of a drawn sword, Natori's Ichikawa is in a *mi-e*, a moment of intense stillness that supposedly sums up a key part of a play and marks the actor's possession by the spirit he seeks to evoke. The identification of Natori's Ichikawa's pose as a *mi-e*, however, is questionable because actors normally cross their eyes when in the throes of possession. Natori's Ichikawa's lack of this feature, therefore, confuses the identification at the same time that it



Fig. 5 Natori Shunsen, *Anonymous Ichikawa Actor*, color woodblock print, 37.8×25.6 cm., Bequest of John Hasbrouck Van Vleck.

serves the same end as his close-up on the head. The close-up makes us conscious that the image shown is a man, and the lack of the *mi-e*, suggests his ordinariness.

The character of Natori's image as an ordinary man is augmented by the *kumadori*, the red striped make-up he wears. First invented by Ichikawa Danjūrō I in 1673, in Shunshō's *Bandō* or Kiyomasa's *Takenuki Gorō*, this coloring appears to give the figure red skin. In Natori's Ichikawa, however, the use of two red tones and the woodblock's grain makes the *kumadori* appear like wet paint. Thereby, Natori establishes beyond doubt his image's humanity, for he makes us aware that its spectacular red coloring is purely cosmetic.

As an image of a man painted to resemble a god, Natori's anonymous Ichikawa is the polar opposite of Kiyomasa's portrayal of a deity manifesting itself in the body of a man. As such it establishes clearly the importance of differentiating Ukiyo-e from the "Japanese woodblock print." Natori's *Ichikawa* is an example of what the Japanese term a *gendai moku-hanga* (modern woodblock print). Although, as much a woodblock print as Kiyomasa's *Takenuki Gorō*, the Natori *Ichikawa* obviously cannot be equated with Kiyomasa's *gorō*. Showing no awareness of the semi-religious connotations actors once had, Natori's *Ichikawa* is far from the actor-image tradition established by Kiyomasa I. Indeed, insofar as Natori's image showed no knowledge of the actor's function in the floating world, it is doubtful if it can be called an Ukiyo-e. Thus, Natori's print provides clear evidence of the dangers of defining Ukiyo-e as the "Japanese woodblock print," for while unquestionably a woodblock, Natori's print was no Ukiyo-e.

Sandy Kita
Assistant Professor
Department of Art History
University of Wisconsin-Madison

FOOTNOTES

1. Ms. Kim Gerth, my research assistant, has provided me with invaluable assistance, contributing original ideas, careful research, and much hard work to the preparation of this essay and the exhibition *Japanese Woodblock Prints: Reality and Reflection* held at the Elvehjem in the fall of 1985. The exhibition explored the differences between Ukiyo-e woodblocks (the reality) and the *moku-hanga* (the reflection). By comparing various examples of works in both modes from the Van Vleck Collection, analysing their content, and discussing their stylistic differences, it demonstrated the difficulties inherent in defining Ukiyo-e as the "Japanese woodblock print."

2. Tsuji Nobuo, *Kiso no Keifu* (Tokyo: 1970), for example, discusses Iwasa Matabei (1578-1650), the so called founder of Ukiyo-e, in the context of the "two worlds of ukiyo," written with characters meaning "sorrowful world" (ukiyo) of Ukiyo-e. Insofar as this second *ukiyo* was the world of the Tosa, the classical painting school of seventeenth century Kyoto, our views of Ukiyo-e, the Edo commoner's popular art, have considerably changed.

3. Margaret Gentles, *Masters of the Japanese Print: Moronobu to Utamaro* (Asia Society: Netherlands, 1964), 100-01.

4. Actor images do appear in *Shokunin-zukushi* (Professions Scrolls). See Shirahata Yoshi, *Shozo-ga, Nihon no bijutsu*, no. 6, 1966.

5. The biography of Kiyomasa I is discussed in detail by: Link Howard, *The theatrical Prints of the Torii Masters* (Honolulu Academy: Riccar Art Museum, Tokyo 1977).

6. Kominz, Laurence. "Ya no Ne: The Genesis of a Kabuki Aragoto Classic," *Monumenta Nipponica* XXXVIII no. 4 (Winter 1983): 390.

7. *Ibid.*, 391.

8. *Idem.*

9. *Idem.*

10. For a summary of Michizane's legend see: Morris, Ivan. *The Nobility of Failure* (New American Library: New York, 1975), 41-67.

11. D.E. Mills, "Soga monogatari, Shintoshu, and the Taketori Legend" *Monumenta Nipponica* Vol. XXX, no. 1-4 (1975): 51-52.

12. Yamaguchi Masao, "Kingship, Theatricality, and Marginal Reality in Japan," *Text and Context: The Social Anthropology of Tradition* (Philadelphia Institute for the Study of Human Issues, Inc., 1977), 152-53.

13. Kominz, 391-93.

ART ACCESSIONS COMMITTEE

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Textiles and Design Program Area
E. Wayne Taylor, Department of Art
Lorin A. Uffenbeck,
Department of French and Italian

Purchases

PAINTINGS

Linnell, John (British, 1792-1882)
Lady Torrens and her Family, 1820
Oil on canvas, 112.3×143.0 cm.
Katherine Harper Mead Memorial Fund purchase,
1984.86

Pearce, Charles Sprague (American, 1851-1915)
Portrait of Mrs. Pearce, ca. 1888
Oil on canvas, 205.4×105.2 cm.
Members of the Elvehjem Museum of Art and Art Col-
lections Funds purchase, 1985.2

DRAWINGS AND WATERCOLORS

Chia, Sandro (Italian, b. 1946)
Boots Pride, 1984
Pastel on paper, 184.0×151.0 cm.
Cyril W. Nave Endowment and Elvehjem Endowment
Funds purchase, 1985.89

SCULPTURE

DeAndrea, John (American, b. 1941)
Untitled Bronze #1, 1984
Oil on bronze, 81.0×68.5×56.0 cm.
Harry and Margaret P. Glicksman Endowment and Elve-
hjem Endowment Funds purchase, 1985.90



Boots Pride by Sandro Chia, Cyril W. Nave Endow-
ment and Elvehjem Endowment Funds purchase.

PRINTS

Allen, James (American, b. 1894)

Dry Dock Workers, 1937

Etching, 32.4×20.1 cm.

Edward Rolke Farber Fund purchase, 1984.98

Bacon, Francis (British, b. 1909)

Triptych, 1983

Color lithograph, 67.1×50.0 cm., 67.1×50.0 cm.,
66.9×50.0 cm.

Humanistic Foundation Fund purchase, 1985.91A-C

Burr, George Elbert (American, 1859–1939)

Coast at Monterey, California, 1931

Etching, 25.5×20.1 cm.

Mark H. and Katherine E. Ingraham Fund purchase,
1984.97

Burr, George Elbert (American, 1859–1939)

Road to Bear Lake, Estes Park, Colorado, ca. 1917

Etching and drypoint, 25.1×19.9 cm.

Mark H. and Katherine E. Ingraham Fund purchase,
1984.99

Cook, Howard (American, 1901–1980)

Railroad Sleeping, 1926

Woodcut, 38.8×23.3 cm. (irreg.)

Thomas E. Brittingham Fund purchase, 1984.100

Demarteau, Gilles (Belgian, 1729–1776) after J.B. Huet
Children and Animals

Crayon-manner engraving, 24.6×19.1 cm.

Edward Rolke Farber Fund purchase, 1984.96

Dine, Jim (American, b. 1935)

Nine Views of Winter, #1, 1985

Woodcut with handwork, 133.4×94.2 cm.

Edward Rolke Farber Fund purchase, 1985.92



Return of the Prodigal Son by August Louis Lepère, Edward Rolke Farber Fund purchase.



Children and Animals by Gilles Demarteau, Edward Rolke Farber Fund purchase.



Coast at Monterey, California by George Elbert Burr, Mark H. and Katherine E. Ingraham Fund purchase.

Gifts

PAINTINGS

Corot, Jean-Baptiste Camille, attributed to (French, 1796–1875)

Eventide

Oil on canvas, 25.8×35.7 cm.

Bequest of Michael and Edith Agazim, R1984.84

Lawrenson, Edward Louis (British, 1868–?)

The Sentinels, 1925

Oil on canvas, 71.7×91.3 cm.

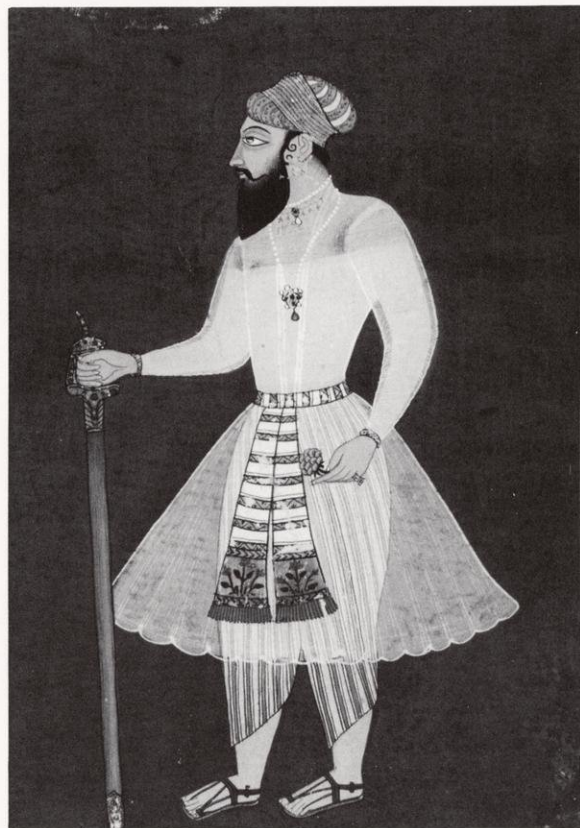
Gift of Fred M. Lukens, 1984.91

Schnetz, Jean-Victor, attributed to (French, 1787–1870)

Seated Bandit With His Loot, 1832

Oil on canvas, 37.7×45.8 cm.

Gift of the Shepherd Gallery in Memory of Katherine Harper Mead, 1984.85



Portrait of Guru Haragovind (Pahārī Style), Gift of Mrs. Earnest C. Watson.

INDIAN PAINTINGS

Pahārī Style

Portrait of Guru Haragovind, mid-18th century

Gouache and gold on paper, 19.1×12.9 cm.

Gift of Mrs. Earnest C. Watson, 1984.1316

Pahārī Style

Indra, the King of the Gods, ca. 1750–1775

Gouache on paper, 17.1×15.5 cm. (irreg.)

Gift of Mrs. Earnest C. Watson, 1984.1317

Kangra Style

An Illustration to the Gita Govinda, late 18th century

Ink and watercolor on paper, 17.7×26.1 cm.

Gift of Mrs. Earnest C. Watson, 1984.1318

Kangra Style

Nobleman on a Terrace, late 18th century

Gouache and gold on paper, 21.3×14.1 cm.

Gift of Mrs. Earnest C. Watson, 1984.1319

Kangra Style

Portrait of a Hill Rāja, late 18th century

Gouache and gold on paper, 13.5×16.1 cm.

Gift of Mrs. Earnest C. Watson, 1984.1320

Pahārī Style

Rāga Vilāvel, late 18th century

Gouache and gold on paper, 21.8×13.7 cm.

Gift of Mrs. Earnest C. Watson, 1984.1321

Kangra Style

Adoration of Krishna, ca. 1800

Ink and watercolor on paper, 18.1×20.0 cm.

Gift of Mrs. Earnest C. Watson, 1984.1322

Kangra Style

Love Scene, ca. 1800

Gouache and gold on paper, 21.2×13.3 cm.

Gift of Mrs. Earnest C. Watson, 1984.1323

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49-50**



University of Wisconsin Digital Collections

Costigan, John E. (American, 1888–1972)
 Title unknown (harvest scene)
 Etching, 20.1×30.0 cm.
 Gift of Abigail P. Van Vleck, 1984.1271

Currier & Ives (American, 19th century)
Sunnyside on the Hudson
 Hand-colored lithograph, 20.3×31.9 cm.
 Gift of Abigail P. Van Vleck, 1984.1272

Currier & Ives (American, 19th century)
Moonlight Promenade
 Hand-colored lithograph, 20.2×31.7 cm.
 Gift of Abigail P. Van Vleck, 1984.1273

Daubigny, Charles (French, 1817–1878)
Soleil couchant, 1859
 Etching, 17.7×24.3 cm.
 Gift of Abigail P. Van Vleck, 1984.1276

Daubigny, Charles (French, 1817–1878)
Les Mariers
 Etching on chine collé, 15.3×21.8 cm.
 Gift of Abigail P. Van Vleck, 1984.1277

Daumier, Honoré (French, 1808–1879)
Voyage en Chine: Un Divertissement de Pékin
 Lithograph, 19.2×23.5 cm.
 Gift of Abigail P. Van Vleck, 1984.1278

Daumier, Honoré (French, 1808–1879)

77 Lithographs published in *Charivari*, 1845–1846

Un coléoptère chinois

Le rajeunissement du constitutionnel

Messieurs . . . il nous reste un 43^{ème} toast . . .

Il n'y a pas à dire, il faut que je traverse ce . . . bois . . .

Monsieur voilà vingt ans que je poursuis l'union de . . .

Inconvénient pour un propriétaire de ne pas . . .

Un jour d'éclipse

Ne l'effrage pas Eudoxie . . .

Quand le journal est trop intéressant

Dis donc, Ravignard, si nos femmes nous voyaient! . . .

Il paraît qu'on vient de revoir le serpent de mer . . .

Guide, allons-nous en . . . nom du ciel . . .

Ma femme . . . ça mord . . . ça mord! . . .

Ces artistes sont . . . fous . . . ma parole d'honneur! . . .

Un véritable amateur

Monsieur Filochard, ex-marchand . . .

Vous ne prenez pas votre bouteille de bière . . .

Seule manière de faire poser un enfant avec fruit

Inconvénient de mettre son logement . . .

Est-il dieu permis . . . fendre du bois . . .

Des dames d'un demi-monde

Modes du printemps de 1855

Ce ne sont plus des femmes, ce sont des ballons

Nouveaux chapeaux de dames . . .



Bandō Hikosaburo IV as Orikoshi Dairyō by Utagawa Kuniyoshi, Gift of Keiko and Roger Keyes.

Ah! Ciel, ma plus belle potiche! . . .

Marche triomphale

Ce monsieur Courbet, fait des figures . . . vulgaires . . .

Comme quoi, un jour d'entrée à quatre sous . . .

Le tourniquet

Aux champs Elysées

Vue prise à l'exposition, à trois heures . . .

Nouveau système de pendule . . .

Dans le quartier des cloches

La sortie

Monsieur, je paierai . . . si vous voulez . . . me tirer de ce trébuchet! . . .

Tiens, ce n'est rien que des peintures! . . .

Intérieur d'un appartement trop garni

Le cocher - voyons bourgeois . . .

Histoire de tuer le temps . . .

Ouverture de la chasse

Après vous . . . s'il en reste! . . .

Voyageurs de troisième classe

Ayant en . . . l'idée d'aller . . . à la campagne.

Floraison du cactus-grandiflorus . . .

Si j'essayais . . . de leur faire manger de l'âne!
 Mon ami, tu ne sais pas . . . eh! bien, j'ai envie de manger
 . . . du cheval.

Les sous-sols

Intérieur d'un wagon de troisième classe . . .

On a beau dire, Mme de Coffignon, même en . . .

Ayant en la-fâcheuse idée d'aller . . . au bord de l'eau

Quelle idée as-tu donc eue, Adélaïde . . .

La vigie souffre . . . soufrons la vigie

Divertissement . . . renouvelé des Grecs.

Vue prise aux bains à quatre sous

Une visite aux bains

Monsieur le Baron . . . j'ai l'honneur . . .

Baigneurs commençant à trouver . . .

Un cours de morale moderne

On dit qu'on commence déjà à la voir!

Eh! bien, voisin . . . pourquoi avez-vous poussé . . .

Les Parisiens dans l'attente de la . . . comète

Mr. Babinet se décidant à . . . éteindre . . . le soleil

Etude de révérence pour le quadrille des lanciers

Si tu veux, je t'achète deux cents billes

Par suite de la maladie de la vigie . . .

Le thé-foin

Papa . . . , viens donc voir ce qui est . . .

Abusant de la permission . . . d'exposer . . .

Physionomies de Bourse

Toutes et quantes fois qu' t'auras un prix . . .

Faut que je regardions comment qu'mûrit l'raisin . . .

Je ne sais pas . . . mais il me semble . . .

Une visite du jour de l'an

Archimède riant des efforts . . . pour mettre à flot . . .

Archimède démontrant aux ingénieurs anglais . . .

L'Ingénieur du LEVIATHAN trouvant, en rêve . . .

Comment trouves-tu mon châle? . . .

Gifts of Helen Wurdemann, 1985.12-88

Deroy, Emile (French, 1820-1846)

Milano, Sta. Maria delle Grazie

Lithograph, 19.2×23.5 cm.

Gift of Abigail P. Van Vleck, 1984.1279

Dürer, Albrecht (German, 1471-1528)

Frederick of Saxony, 1524

Engraving, 19.1×12.3 cm.

Gift of Dr. Wojciech M. Bogdanowicz, 1984.189

Eby, Kerr (American, 1890-1946)

Cornwall, 1927

Etching, 13.7×23.7 cm.

Gift of Abigail P. Van Vleck, 1984.1280

LaFargue, Paul C. (French, 1733-1788)

On the Delft Canal near the Hague

Etching, 26.4×39.9 cm.

Gift of Abigail P. Van Vleck, 1984.1281



Das Volk by Käthe Kollwitz, Transfer from the Department of Art.

Frelaut, A.

Title unknown (landscape)

Etching, 22.5×28.8 cm.

Gift of Abigail P. Van Vleck, 1984.1282

Grant, Gordon (American, 1875-1962)

Title unknown (fishing boats)

Etching, 20.2×25.4 cm.

Gift of Abigail P. Van Vleck, 1984.1283

Grant, Gordon (American, 1875-1962)

Archiving Elms

Lithograph, 23.0×29.4 cm.

Gift of Abigail P. Van Vleck, 1984.1284

Charles de Gravesande

Title unknown (village with women)

Etching, 13.9×21.9 cm.

Gift of Abigail P. Van Vleck, 1984.1285

Gray, Joseph (British, 1890-1962)

Title unknown (seascape)

Etching with mica dust, 22.7×37.6 cm.

Gift of Abigail P. Van Vleck, 1984.1286

Haden, Sir Francis Seymour (British, 1818-1910)

The Tank, Cintra

Etching and drypoint, 14.9×22.6 cm.

Gift of Abigail P. Van Vleck, 1984.1287

Haig, Axel Hermann (Swedish, 1835–1921)

At Haddon Hall

Etching, 39.1×28.8 cm.

Gift of Abigail P. Van Vleck, 1984.1288

Hasui, Kawase (Japanese, 1883–1957)

Snow at Zojo Temple in Shiba, 1925

Color woodblock print, 36.1×23.8 cm.

Gift of Ruth K. Harris, 1984.92

Heintzelman, Arthur William (American, b. 1891)

Title unknown (portrait of an old man)

Etching, 22.6×17.5 cm.

Gift of Abigail P. Van Vleck, 1984.1289

Ingraham, Katherine Ely (American, 1900–1982)

J.S. Main House, Madison

Etching, 12.6×17.6 cm.

Gift of Vernon Hall, 1984.80

Jacquemart, Jules (French, 1837–1880)

Title unknown (design for a vase)

Etching, 34.8×25.1 cm.

Gift of Abigail P. Van Vleck, 1984.1290

Jongkind, Johan Barthold (Dutch, 1819–1891)

Title unknown (coast of Holland), 1865

Etching, 22.7×31.1 cm.

Gift of Abigail P. Van Vleck, 1984.1291

Kerslake, Kenneth A. (American, b. 1930)

Florentine Profiles: Hello Pollaiuolo, 1983

Color intaglio, 59.9×45.4 cm.

Transfer from the Department of Art, University of Wisconsin–Madison, 1984.81

Kollwitz, Käthe (German, 1867–1945)

Das Volk, 1922–1923

Woodcut, 36.1×30.1 cm.

Transfer from the Department of Art, University of Wisconsin–Madison, 1985.8

Kuniyoshi, Utagawa (Japanese, 1797–1861)

Bandō Hikosaburō IV as Ōrikoshi Dairyō, 1851

Color woodblock print, 35.0×24.3 cm.

Gift of Keiko and Roger Keyes, 1984.101

Lanzedelli, Joseph (Italian, 1774–1832)

Die Hochzeitsfahrt

Lithograph, 25.2×33.2 cm.

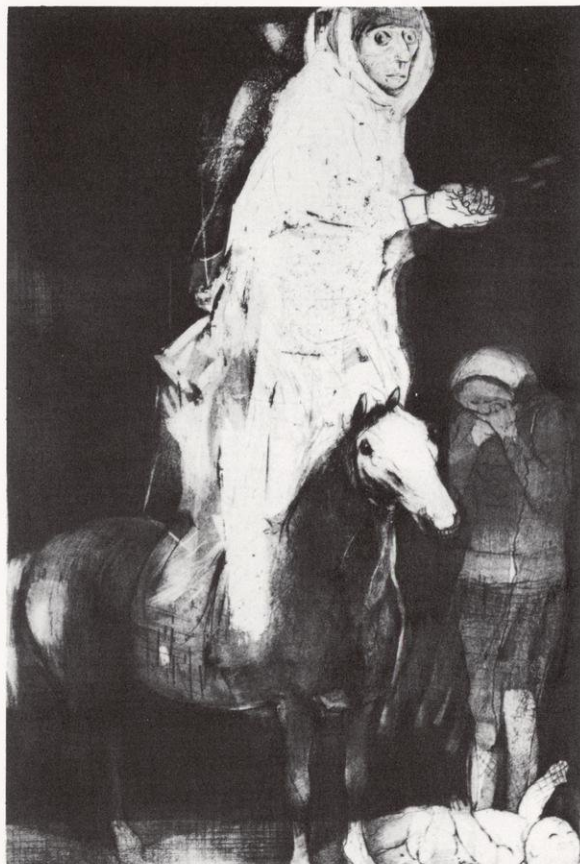
Gift of Abigail P. Van Vleck, 1984.1292

Lasansky, Mauricio (American, b. 1914)

España, 1956

Intaglio, 81.2×53.0 cm.

Transfer from the Department of Art, University of Wisconsin–Madison, 1985.11



España by Mauricio Lasansky, Transfer from the Department of Art.

Lawson, Robert

Title unknown (Pegasus)

Etching, 17.6×22.6 cm.

Gift of Abigail P. Van Vleck, 1984.1293

Legros, Alphonse (French, 1837–1911)

Le Souper chez misère

Drypoint, 26.2×17.7 cm.

Gift of Abigail P. Van Vleck, 1984.1294

Lepère, Auguste Louis (French, 1849–1918)

Return of the Prodigal Son

Etching, 26.3×33.3 cm.

Edward Rolke Farber Fund purchase, 1984.95

Lindsay, Sir Lionel (Australian, 1874–1961)

Santa Cruz, Toledo, 1946

Etching, 25.2×17.6 cm.

Gift of Abigail P. Van Vleck, 1984.1296

- Lucioni, Luigi (American, b. Italy 1900)
Title unknown (landscape), 1946
Etching, 22.2×28.4 cm.
Gift of Abigail P. Van Vleck, 1984.1297
- MacLaughlan, Donald Shaw (American, 1876–1938)
Landscape, 1932
Etching, 14.0×31.0 cm.
Gift of Abigail P. Van Vleck, 1984.1300
- Margulies, Joseph (American, b. Austria 1896)
Breton Alleyway
Etching and aquatint, 22.5×17.7 cm.
Gift of Abigail P. Van Vleck, 1984.1298
- Master W.S. (German, early 16th century)
Martin Luther
Engraving, 14.0×12.9 cm.
Gift of Dr. Wojciech M. Bogdanowicz, 1984.190
- McBey, James (American, 1883–1959)
Zaanstreek
Drypoint, 20.4×25.5 cm.
Gift of Abigail P. Van Vleck, 1984.1299
- Meidner, Ludwig (German, 1884–1966)
Self-Portrait
Etching, 26.9×20.8 cm.
Transfer from the Department of Art, University of Wisconsin–Madison, 1985.7
- Myers, Frances (American, b. 1936)
Shining Brow - Taliesen, 1981
Color aquatint, 35.8×53.3 cm.
Gift of James S. Watrous, 1984.88
- Nason, Thomas Willoughby (American, b. 1889)
Landscape, 1937
Engraving, 12.5×17.5 cm.
Gift of Abigail P. Van Vleck, 1984.1301
- Nichols, H.H.
The Locomotive 'Lion', 1881
Wood engraving, 27.9×32.7 cm.
Gift of Abigail P. Van Vleck, 1984.1270
- Nordfeldt, Bror Julius Olsson (American, b. Sweden, 1878–1955)
Logan Monument
Drypoint, 24.0×30.5 cm. (irreg.)
Gift of Abigail P. Van Vleck, 1984.1304
- Nordfeldt, Bror Julius Olsson (American, b. Sweden, 1878–1955)
Rue St. Jacques
Etching, 32.0×26.7 cm.
Gift of Abigail P. Van Vleck, 1984.1305
- Potter, Paul (Dutch, 1625–1654)
5 engravings of cattle
Gifts of Dr. Wojciech M. Bogdanowicz, 1984.188.1–5
- Reading, Burnet (English, 1776–1822) after Peter Lely
Sir Isaac Newton
Engraving, 25.1×20.9 cm.
Gift of Abigail P. Van Vleck, 1984.1295
- Reni, Guido (Italian, 1575–1642)
Title unknown (putti)
Etching, 33.0×25.3 cm.
Gift of Abigail P. Van Vleck, 1984.1306
- Robertson, C. (American)
Oh, Dear Me!
Lithograph, 22.8×25.0 cm.
Gift of Abigail P. Van Vleck, 1984.1307
- Rushbury, Henry (British, 1889–1968)
Place des Victoires, 1927
Engraving and drypoint, 22.1×19.3 cm.
Gift of Abigail P. Van Vleck, 1984.1308
- Sadahide, Hashimoto (Japanese, 1807–1873)
Children with Measles Watching a Shadow Lantern, 1862
Color woodblock print, 35.5×24.5 cm.
Gift of Ruth K. Harris, 1984.93
- Schultheiss, Karl Max (German, 1885–1963)
Rest on the Flight into Egypt
Engraving, 16.1×21.3 cm.
Gift of Abigail P. Van Vleck, 1984.1309
- Short, Sir Frank (British, 1857–1945)
Noon on the Zuider Zee
Etching, 19.8×27.6 cm.
Gift of Abigail P. Van Vleck, 1984.1310
- Siqueiros, David Alfaro (Mexican, 1898–1974)
Nude
Lithograph, 57.5×40.9 cm.
Transfer from the Department of Art, University of Wisconsin–Madison, 1985.4
- Sutherland, Graham (British, 1903–1980)
Bird, 1954
Color lithograph, 43.5×44.0 cm.
Transfer from the Department of Art, University of Wisconsin–Madison, 1985.6
- Thrall, Arthur (American, b. 1926)
Celebration, 1984
Color intaglio, 36.8×30.2 cm.
Gift of Wisconsin Foundation for the Arts (1984 Wisconsin Governor's Award in Support of the Arts), 1984.87
- Wach, Alois (Austrian, 1892–1940)
Bauernkrieg, 1625, 1925
Etching, 20.9×13.9 cm.
Gift of Stuart H. Applebaum, 1984.185

Weidenaar, Reynold Henry (American, b. 1915)
Six Ways to Draw on Copper, 1948
Softground, engraving, mezzotint, etching, aquatint,
drypoint, 27.9×22.7 cm.
Gift of Abigail P. Van Vleck, 1984.1311

Wengenroth, Stow (American, 1906–1978)
Title unknown (canal scene)
Lithograph, 20.0×34.2 cm.
Gift of Abigail P. Van Vleck, 1984.1312

Wengenroth, Stow (American, 1906–1978)
Cape Ann Willows, 1947
Lithograph, 22.4×34.4 cm.
Gift of Abigail P. Van Vleck, 1984.1313

Whistler, James Abbott McNeill (American, 1834–1903)
Drouet, 1859
Etching, 22.6×15.2 cm.
Gift of Abigail P. Van Vleck, 1984.1314

Wood, Franklin (American, 1887–1945)
Title unknown (portrait of a man)
Etching, 27.8×22.7 cm.
Gift of Abigail P. Van Vleck, 1984.1315

30 Artists, Alumni of the Department of Art, University
of Wisconsin–Madison
Point of Departure portfolio, 1984
Various techniques, 38.0×51.0 cm.
Gift of the Artists' Proof Printmaking Studio,
1984.89.1–30

1062 Japanese color woodblock prints by Andō
Hiroshige (1797–1858) and 28 other artists
Gifts of Abigail P. Van Vleck, 1984.200–1261

PHOTOGRAPHS

Various artists
9 photographs from *Color Landscapes I*
Cibachrome, 50.8×61.0 cm.
Gifts of Dr. Kristaps V. Keggi, 1984.186.1–9

Various artists
9 photographs from *Color Landscapes II*
Cibachrome, 50.8×61.0 cm.
Gifts of Dr. Kristaps V. Keggi, 1984.187.1–9

CERAMICS

Italic
Stirrup Jar, 4th century B.C.
Earthenware, 15.5 cm. H.
Gift of Jacqueline Ross, 1984.193

Etruscan
Bucchero-ware Amphora, 6th century B.C.
Earthenware, 21.3 cm. H.
Gift of Jacqueline Ross, 1984.194

Etruscan
Bucchero-ware Olpe, 6th century B.C.
Earthenware, 20.3 cm. H.
Gift of Jacqueline Ross, 1984.195

Etruscan
Bucchero-ware Olpe, 6th century B.C.
Earthenware, 18.7 cm. H.
Gift of Jacqueline Ross, 1984.196

Etruscan
Bucchero-ware Miniature Amphora, 6th century B.C.
Earthenware, 10.2 cm. H.
Gift of Jacqueline Ross, 1984.198

Villanovan
Impasto Bowl, early 7th century
Earthenware, 13.3 cm. H.
Gift of Jacqueline Ross, 1984.197

DECORATIVE ARTS

67 Native American baskets:

Pima Basket with black center
16.9 cm. H., 24.0 cm. Dia.

Apache (Yavapais) bottle-necked basket
20.7 cm. H., 24.0 cm. Dia.

Chemehuevi basket with stylized plant motifs
16.2 cm. H., 17.0 cm. Dia.

Modoc beaded gambling basket
7.5 cm. H., 10.0 cm. Dia.

Pomo coiled basket with feathers and glass beads
2.3 cm. H., 11.0 cm. × 7.7 cm. (oval)

Pomo coiled basket with shell, glass beads and feathers
2.6 cm. H., 13.0 cm. Dia.

Pomo coiled basket with feathers
11.0 cm. H., 29.2 cm. Dia.

Tlingit basket with false embroidery
7.8 cm. H., 10.4 cm. Dia.

Washo conical basket
28.5 cm. H., 22.5 cm. × 27.5 cm. (oval)

Pomo (Yokuts?) coiled basket with feathers and rattle-
snake band
15.5 cm. H., 31.5 cm. Dia.

Hesquoit conical hat, knobbed and painted
20.0 cm. H., 36.5 cm. Dia.

Hopi sacred meal plaque

23.5 cm. Dia.

Hopi basket with butterfly design

37.0 cm. Dia.

Hopi basket with whirlwind design

31.7 cm. Dia.

Hopi sacred meal plaque with flower design

35.5 cm. Dia.

Hopi basket with thunderbird design

35.0 cm. Dia.

Hopi sacred meal plaque with kachina design

38.0 cm. Dia.

Hopi basket

35.0 cm. Dia.

Hupa twined basket

17.5 cm. H., 23.0 cm. Dia.

Hupa twined cooking basket

16.0 cm. H., 26.3 cm. Dia.

Hupa basket

9.0 cm. H., 16.3 cm. Dia.

Makah covered basket, Nootka weave

6.5 cm. H., 10.0 cm. Dia.

Makah covered basket, Nootka weave

6.8 cm. H., 8.1 cm. Dia.

Makah covered basket, Nootka weave

5.4 cm. H., 7.5 cm. Dia.

Makah covered basket, Nootka weave

5.0 cm. H., 8.0 cm. × 11.0 cm. (oval)

Makah basket

6.5 cm. H., 12.3 cm. Dia.

Makah covered basket, Nootka weave

4.6 cm. H., 6.6 cm. Dia.

Makah covered basket with bird design

6.5 cm. H., 11.0 cm. Dia.

Makah open top basket

16.9 cm. H., 9.1 cm. × 11.7 cm. (oval)

Mission coiled gambling tray

35.0 cm. Dia.

Mohawk thimble basket with cover

3.4 cm. H., 2.8 cm. Dia.

Mohawk plaited basket with lid

3.4 cm. H., 2.8 cm. Dia.

Navajo wedding plate with painted sumac design

37.0 cm. Dia.

Cheyenne or Paiute gambling basket with hide edge

5.2 cm. H., 20.8 cm. Dia.

Paiute basket hat

16.9 cm. H., 24.7 cm. Dia.

Papagobasket

14.1 cm. H., 21.2 cm. Dia.

Papago basket

49.0 cm. H., 33.5 cm. Dia.

Papago miniature basket

1.3 cm. H., 4.0 cm. Dia.

Papago wire basket

7.5 cm. H., 20.0 cm. Dia.

Pima basket with star on bottom

16.5 cm. H., 22.4 cm. Dia.

Pima basket

10.5 cm. H., 41.5 cm. Dia.

Pima basket with legendary figure

29.5 cm. H., 32.0 cm. Dia.

Pomo basket, Shi-Bo weave

5.0 cm. H., 12.0 cm. Dia.

Pomo coiled basket with feathers and glass beads

6.0 cm. H., 32.3 cm. × 19.5 cm. (oval)

Pomo jewel basket with wampum beads handle

3.6 cm. H., 13.6 cm. Dia.

Shasta basket hat

9.1 cm. H., 18.9 cm. Dia.

Tlingit basket with false embroidery

7.8 cm. H., 10.4 cm. Dia.

Tlingit basket with false embroidery and feather design

7.8 cm. H., 10.4 cm. Dia.

Tulare gambling tray with dice

39.0 cm. Dia.

Washo basket

8.4 cm. H., 15.2 cm. Dia.

Winnebago covered basket

3.9 cm. H., 4.7 cm. Dia.

Winnebago basket with bent wood handles

29.8 cm. H., 41.6 cm. W., 24.6 cm. D.

Winnebago covered basket

4.0 cm. H., 4.3 cm. Dia.

Canadian covered basket
19.5 cm. H., 16.9 cm. Dia.

Pomo feather basket
1.0 cm. H., 2.0 cm. Dia.

Cherokee basket with handle
5.0 cm. H., 4.2 cm. Dia.

Alaska grass basket with cover
15.1 cm. H., 11.8 cm. Dia.

Alaska basket with cover
11.7 cm. H., 8.5 cm. Dia.

*Alaska (Toksook Bay) grass basket with cover and
hide loop handle*
16.3 cm. H., 16.9 cm. Dia.

Athabaskan birch bark basket
17.4 cm. H., 24.4 cm. Dia.

Alaska split willow tray
33.5 cm. Dia.

Karoc, Lower Klamath river hat with lightning design
9.5 cm. H., 16.5 cm. Dia.

Karoc, Lower Klamath river hat
9.9 cm. H., 18.5 cm. Dia.

Nez Perce cornhusk bag
22.5 cm. H., 28.0 cm. Dia.

Nez Perce corn husk bag
47.0 cm. H., 36.0 cm. Dia.

Tulare basket with geometric designs
6.5 cm. H., 35.1 cm. Dia.

Tulare basket with stylized figure designs
7.8 cm. H., 41.0 cm. Dia.

Gifts of Mr. and Mrs. Theodore W. Van Zelst,
1984.102-168

16 Native American baskets:

Apache basket
8.0 cm. H., 31.5 cm. Dia.

Jicarilla apache basket without handles
46.0 cm. H., 29.5 cm. Dia.

Jicarilla apache basket with handles
44.8 cm. H., 30.7 cm. Dia.

Makah basket with cover
6.5 cm. H., 6.3 cm. Dia.

Atakapa (Chitamaka?) basket
5.0 cm. H., 9.5 cm. Dia.

Chemehuevi coiled basket with zig-zag design
10.5 cm. H., 14.4 cm. Dia.

Chemehuevi basket with arrow point design
5.2 cm. H., 12.4 cm. Dia.

Yakima-Coast Columbia basket with ribbon bark imbrication
6.5 cm. H., 13.0 cm. × 15.6 cm. (oval)

Yakima-Coast Columbia basket with ribbon bark imbrication
10.4 cm. H., 10.4 cm. Dia.

Yakima-Coast Columbia basket, fully imbricated
10.4 cm. H., 23.4 cm. Dia.

*Yakima-Coast Columbia basket, fully imbricated with
figures*
13.0 cm. H., 18.2 cm. × 23.4 cm. (oval)

*Yakima-Coast Columbia basket with loops and chevron
design*
15.6 cm. H., 31.2 cm. Dia.

Yakima-Coast Columbia basket, fully imbricated
7.8 cm. H., 15.6 cm. Dia.

Coast Columbia berry basket with loops
21.2 cm. H., 32.0 cm. Dia.

Coast Columbia basket
4.3 cm. H., 5.5 cm. Dia.

Coast Columbia basket, imbricated
20.0 cm. H., 23.0 cm. × 26.3 cm. (oval)

Gifts of Anne and Brad Orvieto, 1984.169-184

*Japanese
Folding Screen*

Ink, gouache and silver on paper,
165.0 cm. H. × 178.0 cm. W.

Gift of Abigail P. Van Vleck, 1984.199



Pomo or Yokuts jar-shaped coiled basket with rattlesnake design and feathers, Gift of Mr. and Mrs. Theodore W. Van Zelst.

July 14–September 2, 1984

Woven Inventions: Textiles from Indonesia

Over forty textiles were featured in this exhibition of woven fabrics used in the Indonesian Archipelago. Organized by Peggy Choy of the Center for Southeast Asian Studies, the textiles were borrowed from the University's Helen Louise Allen Textile Collection, the Field Museum in Chicago and Rockford College in Illinois.

September 5–October 11, 1984

Figures from Rodin's "Gates of Hell": Sculptures from the B.G. Cantor Collections

Vera Green, curator of the Cantor Collections, brought together this important selection of twenty bronze casts of figures and figural groups from Rodin's "Gates of Hell." Collected by B.G. Cantor over thirty years, they include some of the better-known figures produced by Rodin for his monumental work.

September 6–October 7, 1984

The Art of Poster Design: A Historical Perspective

Twenty-four posters created between 1890 and 1980 by major European and American artists were assembled by Phil Hamilton of the University's Department of Art to complement campus activities that focused on the graphic arts.

September 15–October 21, 1984

Point of Departure: A Portfolio of Prints by Graduates of the Department of Art

A print portfolio by thirty-two artists who are M.F.A. graduates of the University's Department of Art was organized into an exhibition by two of the participants, Jane E. Goldman and Catherine Kernan, under the guidance of Professor Warrington Colescott.

October 13–November 25, 1984

Costumes of Five Continents

Nearly thirty costumes from twenty nations were selected by Blenda Femenias, Curator of the University's Helen Louise Allen Textile Collection and Betty Wass, Professor in Environment, Textiles and Design. The exhibition was organized to coincide with a meeting of the regional Costume Society of America held on campus.

November 17, 1984–January 6, 1985

John Wilde, Drawings, 1940–1984

This first major retrospective of John Wilde's drawings included works produced during a forty-five-year career. It was organized by Curator Carlton Overland in close collaboration with the artist. One hundred drawings were borrowed from nearly sixty museums and private collectors in the United States and Canada.



Gallery installation of Daumier Lithographs: *The Human Comedy*.

January 19–March 3, 1985

Twentieth-Century American Drawings: The Figure in Context

Eighty-nine stylistically diverse works by eighty-nine major American artists comprised this exhibition of drawings organized by Paul Cummings, Adjunct Curator of Drawings at the Whitney Museum of American Art. It was circulated under the auspices of the International Exhibitions Foundation, Washington, D.C.

February 16–April 6, 1985

Grant Wood Still Lives as Decorative Abstractions

Professor James H. Dennis identified this totally unexplored region of Grant Wood's *oeuvre* and organized a cohesive exhibition of twenty-one works borrowed from Mid-western museums and private collectors.

March 9–April 28, 1985

Drawing Near: Whistler Etchings from the Zelman Collection

Organized by the Los Angeles County Museum of Art, this group of ninety etchings from the Collection of Julius and Anita Zelman represents one of the finest private holdings of Whistler etchings and drypoints in the United States.

April 27–June 23, 1985

Daumier Lithographs: The Human Comedy

"Les bons bourgeois" or the "proper middle class" was the theme of "The Human Comedy"—a choice selection of fifty lithographs by Honoré Daumier. It was organized by Professor Robert N. Beetem with the assistance of Margaret Ann Mortensen and drawn from the Elvehjem's permanent collection.

May 11–July 28, 1985

The Hand of the Master: Drawings from the Elvehjem's Collection

Fifty-five drawings by artists from the fifteenth through the nineteenth centuries were selected by Curator Carlton Overland for this exhibition. Artists represented included G.B. Tiepolo, Giulio Romano, J.B. Greuze, Guercino, Edward Lear, John Martin and Richard Parkes Bonington.

Whyte Gallery* Exhibitions

June 9–July 15, 1984

A Needle Pulling Thread: The Art of Embroidery

July 20–August 27, 1984

Mark Golbach: Recent Works

September 15–October 14, 1984

Cross Section: Twelve Center Gallery Artists

March 9–March 31, 1985

Open Door 3

May 10–June 18, 1985

Visions of a Lifetime: The Paintings of Nick Englebert

*This exhibition space, remodelled in the summer of 1985, was originally called Whyte Lounge.



Curator Carlton Overland with John and Shirley Wilde in a light moment at the opening of *John Wilde, Drawings, 1940–1984*.

PUBLICATIONS

Point of Departure

... edited by *Jane E. Goldman* and *Catherine Kernan*
(32 pages, 28 black and white illustrations)

John Wilde, Drawings, 1940–1984

..... edited by *Carlton Overland*
(72 pages, 71 black and white illustrations)

Grant Wood: Still Lives as Decorative Abstractions

..... *James M. Dennis*
(32 pages, 32 black and white illustrations)

Daumier Lithographs: The Human Comedy

..... *Robert N. Beetem* and *Margaret Ann Mortensen*
(60 pages, 55 black and white illustrations)

LOANS TO OTHER INSTITUTIONS

Dulin Gallery of Art, Knoxville, Tennessee

(CoBrA: The Hollaender Collection, September 6–October 14, 1984)

Thirty-two paintings, drawings, sculptures and prints by Alechinsky, Appel, Balle, Brands, Constant, Corneille, Diederer, Dubuffet, Frankot, Heyboer, Jorn, Lucebert, Pedersen, Rooskens, Tajiri, Vandercam, Wolvecamp

Bryan College, Dayton, Tennessee (John Steuart Curry: Everyday Life in Art, September 28–October 31, 1984)

John Steuart Curry, *The Plainsman*, 48.1.1, *The Rainbow*, 48.1.3, *Arizona Landscape*, 48.1.5, *The Fugitive*, 48.1.6

Milwaukee Art Museum, Milwaukee, Wisconsin

(With the Grain: Artists Explore the Woodcut, October 18, 1984–January 27, 1985)

Edvard Munch, *Vampire*, 66.4.3

Madison Art Center, Madison, Wisconsin (The Seasons: American Impressionist Painting,

December 8, 1984–February 3, 1985)

Lilian Westcott Hale, *The Backyard*, 1983.71

John H. Twachtman, *Misty Landscape*, 1982.59

Katonah Gallery, Katonah, New York (Trade Winds: The Lure of the China Trade, 16th–19th Centuries, March 17–May 19, 1985)

Twenty-one pieces of Chinese Export porcelain from the Arthur and Ethel Liebman Collection

Norton Gallery of Art, West Palm Beach, Florida

(The Fine Line: Drawing with Silver in America, Norton Gallery of Art, March 23–May 5, 1985; Pensacola Museum of Art, Pensacola, Florida, July 15–September 16, 1985; Arkansas Arts Center, Little Rock, Arkansas, October 4–November 17, 1985; Museum of Fine Arts, Springfield, Massachusetts, December 7, 1985–January 19, 1986)

Marsden Hartley, *Mont Ste Victoire*, 1981.4

John Wilde, *Myself*, Age 37, 1979.75

Davenport Art Gallery, Davenport, Iowa (From the Head of Zeus, April 21, 1985–December 30, 1986)

South Italian (Apulian), *Red-figure Bell Krater*, 68.13.1, *Lekythos*, 70.18.3, *Askos*, 70.18.4, *Epichysis*, 70.18.7, *Red-figure Skyphos*, 70.18.13

Memorial Union, University of Wisconsin–Madison

(The Art of Rural Wisconsin, 1936–60: Paint

What You Know—Works by John Steuart Curry

and Aaron Bohrod, May 10–June 18, 1985)

John Steuart Curry, *The Fugitive*, 48.1.6

Spencer Museum of Art, The University of Kansas, Lawrence

(Japanese Ghosts and Demons: Art

of the Supernatural, Asia Society Gallery, New

York, June 13–September 1, 1985, Spencer

Museum of Art, September 29–December 22, 1985)

Andō Hiroshige, *Fuchū* (Gyōshō Tōkaidō series), 1980.919

Utagawa Kuniyoshi, *The Ghost of Sakura Sōgorō*, 1980.2681

(Asia Society Gallery only)

Utagawa Kuniyoshi, *Hotta Kōzuke*, 1984.101 (Asia Society Gallery only)

LECTURES

James M. Dennis, Professor, Department of Art

History

"*Sol IV* by Richard Anuszkiewicz"

July 28, 1984

James M. Dennis, Professor, Department of Art

History

"*Barrier*, Series No. 4 by Jack Tworckov"

August 5, 1984

Robert N. Beetem, Professor, Department of Art

History

"John Linnell and the Conversation Piece: Symbol and Meaning in the Family Portrait"

September 11, 1984

Jane E. Goldman and Catherine Kernan, Artists
"Point of Departure: The Organizers' Perspective"
September 16, 1984

Ian McHarg, Regional Planner
First Lecture in the Series—"Architecture: Design,
Ecology, and the Built Environment"
September 18, 1984

Fran Myers, Artist
"Point of Departure"
September 20, 1984

Stephen C. McGough, Associate Director, Elvehjem
"Figures from Rodin's *Gates of Hell*"
September 30, 1984

Warrington Colescott, Professor, Department of Art
"Point of Departure"
October 3, 1984

Philip H. Lewis, Jr., Professor, Department of Land-
scape Architecture
Second Lecture in the Series—"Design, Ecology,
and the Built Environment"
October 24, 1984

Charles Millard, Chief Curator of the Hirshhorn
Museum and Sculpture Garden
Katherine Harper Mead Lecture—"The Search for
a Modernist Sculpture"
November 4, 1984



James Dennis of the Department of Art History lecturing to numerous visitors at the Student Open House in the spring of 1985.

Robert N. Beetem, Professor, Department of Art
History
"French Impressionists: A Day in the Country"
November 5, 1984

Blenda B. Femenias, Curator of the Helen Louise
Allen Textile Collection
"Costumes of Five Continents"
November 11, 1984

Lawrence Halprin, Environmental Designer
Third Lecture in the Series—"Design, Ecology and
the Built Environment"
November 28, 1984

John Wilde, Artist
"John Wilde, Drawings, 1940-1984"
December 2, 1984

Steven Tigner, Professor of Philosophy, University
of Toledo
"History of Magical Entertainment"
February 19, 1985

James M. Dennis, Professor, Department of Art
History
"A New Look at Grant Wood"
February 24, 1985

Julius L. Zelman, Collector
"Whistler's Etchings and the Trials and Joys of
Building a Collection"
March 9, 1985

Anne Coffin Hanson, John Hay Whitney Professor,
Yale University
Katherine Harper Mead Lecture—"The Part for the
Whole: Edouard Manet and the Transformation
of Perspective"
March 12, 1985

Robert N. Beetem, Professor, Department of Art
History
"Daumier's Lithographs Compared to His Paint-
ings: Some Aspects of Form and Content"
May 5, 1985

Katie Kazan, Artist
"Visions of a Lifetime, Paintings by Nick
Englebert"
May 19, 1985

ELVEHJEM DOCENTS

Docents' language skills for tours indicated

Betty Alexander	Lucienne Klipstein
Barbara Anderson	Anne Klokner (Spanish)
DeEtte Beilfuss	Barbara Klokner
Mary Berthold	Patricia Luberg
Marilyn Blettner	Rona Malofsky
Catherine Bonnard (French)	Jean McKenzie
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Nancy Gage	Susan Stanek
Virginia Gibson	Catherine Steinwand (French)
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Mary Jane Hamilton	Gigi Theisen
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Docent Marion Stemmler (middle) and Gertrude Herman, Brian Lorbiecki, and instructor Jeff Morin (right) discuss old master drawing techniques in the class "Mixed Media: Drawing."

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Editor: Loni Hayman
Design: Earl J. Madden
Photography: Laura Vanderploeg
Printing: American Printing

Elvehjem Museum of Art
800 University Avenue
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(608) 263-2495

