



## Who? What? When? Where? Why?

Larry Simon

You may have heard that the MIA's Art Reference Library closed at the end of January and will not reopen until the spring of 2006. If you will miss the resources available there (or just need ideas on where to do research), please read on.

### Ideas not using the Internet

Visit our own docent library. If we do not have resources which you feel would be good additions to our library, please contact Debbi Hegstrom with ideas. We may be able to purchase them.

Visit the MCAD library on our campus (or view their holdings on their Website at <http://library.mcad.edu>). This library is attractive because we have borrowing privileges there and it is open during the day, evenings and weekends when school is in session. I recently visited the MCAD library to check it out. I was pleasantly surprised that they had the 34-volume *Dictionary of Art* in their reference section. I use this resource if I need a reliable biography of an artist.

Visit or call your local public library. The librarians have access to systems which allow them to see holdings in most of the libraries in Minnesota and surrounding states. They can request materials for you. Note that interlibrary loans can take weeks so going directly to the lending library is quicker. You must have a library card from your local library to be able to borrow from any of the other libraries.

### Internet Ideas

Try searching our own [www.artsconnected.org](http://www.artsconnected.org) which we share with the Walker Art Center. Click on the *Search All* button (in the upper right corner) to begin. I like to use this to find out if a piece is on view and which gallery it is in. This is becoming more important to know as galleries are closed and works migrate around. You can search by accession number, artist's name, gallery number, *etc.* [Artsconnected.org](http://artsconnected.org) is also accessible directly from our main Web page, [www.artsmia.org](http://www.artsmia.org).

Our Interactive Media group has created some useful internet based materials available at: [www.artsmia.org/interactive-media/online-resources.cfm](http://www.artsmia.org/interactive-media/online-resources.cfm)

Sometimes when I need ideas for tours I visit this site. For example, you can obtain enough information on this site to create a tour on "World Mythology" or "World Religions" or to get ideas to freshen up an existing tour. The Interactive Media Website is also accessible directly from our main Web page, [www.artsmia.org](http://www.artsmia.org).



The MIA publishes teacher resources which also may be useful to docents at: [www.artsmia.org/education/teacher-resources/teacher-resources.cfm](http://www.artsmia.org/education/teacher-resources/teacher-resources.cfm)

The most recent issue is "Virgin and Child in a Landscape" which is related to the current exhibition, "A Medieval Mystery: Was There a Master of the Embroidered Foliage?" The information on this site is more likely to be timely so if there is a new exhibition opening, check this site as a possible resource.

If you prefer to do your own catalog browsing rather than work through a librarian, all local public libraries have on-line catalogs. [www.mnlink.org](http://www.mnlink.org) is a place to search across all public libraries in the Twin Cities area. This site is under construction. At this time, click on the *Search the MnLink Gateway* button on the far right to get started.

You may also search individual library catalogs. Here are some of the individual library websites:

[www.anoka.lib.mn.us](http://www.anoka.lib.mn.us)  
[www.ramsey.lib.mn.us](http://www.ramsey.lib.mn.us)  
[www.hennepin.lib.mn.us](http://www.hennepin.lib.mn.us)  
[www.mplib.org](http://www.mplib.org)  
[www.stpaul.lib.mn.us](http://www.stpaul.lib.mn.us)  
[www.lib.umn.edu](http://www.lib.umn.edu)

And of course, you can search the internet with the search function available in your Web browser or go to [www.Google.com](http://www.Google.com). I am mentioning this method last because it may not return reliable information.

Hopefully these ideas will assist you in creating new tours or burnishing existing tours with new information or different works of art. Happy searching!

### *In this Issue*

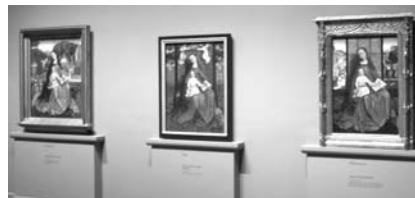
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## An Embroidered Master?

by Bob Marshall

In Michael Frayn's novel *Headstrong*, the lead character begins an extended essay on a "grossly underrated" Netherlandish artist, only to decide, two months later, "that the Master of the Embroidered Foliage, far from being underrated, had no virtues that I could now perceive." If he had only looked a little deeper and had the benefit of scientific analyses, he might instead have concluded that the Master didn't even exist.

At least that is one possible conclusion to be drawn after talking to Jane Satkowski, curator of the new exhibition in



Gallery 342. Of course there are other possible conclusions, as well. "Nothing is proven," Jane emphasizes. "The figures of the Madonna and Christ Child in the

four versions on display are so similar that they must be derived from a common template, but one thing we can say for sure is that these works were not all painted by the same hand."

Satkowski cites evidence that the composition was derived from Rogier van der Weyden, a towering figure in Netherlandish art. "Rogier was such an influential artist, and we know that his paintings were copied and copied and copied. There's a print in Rotterdam attributed to Rogier's studio that could have been a model. And the Williamstown painting has a background that is copied directly from a famous Rogier altarpiece now in Boston." But why would this motif suddenly appear, in so many similar variants, more than twenty years after Rogier's death?

Even if, say, the Lille version is the "original" of this composition and the other three are "copies," we don't know who the originator was. But we have a good idea, says Satkowski, of how all four were painted. "In Flanders in those days, the artist was essentially a craftsman, like a carpenter or shoemaker. An established master would have a big studio, employing assistants in various categories. There might be someone especially good at portraits, someone good at landscapes, and several people would contribute to a single painting. The master would supervise everything, do some of the painting himself. His job would be to maintain a level of quality and a uniform style for which he was known, and for which clients were willing to pay. Unlike in Italy, where individual artists became big names in ducal courts, the guild system in the North treated art as a business, and a cooperative enterprise."

Just looking at the paintings together, it would be hard to imagine a single hand producing all four. Nor were they produced by a very good copyist. Forget the vastly different backgrounds, the Bruges fixation on symmetry, the Williamstown love of luxury, and look at some of the common elements. The Christ Child goes from having a mere hint of curls behind His ear in the MIA version to looking like Liberace just back from the hairdresser in the Williamstown

painting. In the Bruges work, His hair starts in mid-scalp. The Virgin's left pinky is bent variously at 35, 45 and 85 degrees, and in one version her thumb all but disappears.

More: in Lille, the Virgin's eyes seem to be watching a flower on the ground, in Bruges her irises have disappeared, while in Williamstown she seems to be peeking a look at the book. Speaking of which, only in the Bruges version can we read the words; the artist(s) of Williamstown and the MIA show the large initial letters but use scratches for the rest. And while those three all start the page with a capital D for "Domine," the Williamstown painter begins with lower-case text. The Lille painting is so abraded in this middle passage that the Child's hair, His feet and the book's text are a distant memory of what was there in 1500.

The Lille and MIA versions appear to have the most in common, despite the Lille halos, which could well have been added for a later owner. But look at the tree line, and you'll see more adventurous arboreal species in Lille, including a tree above the chimney that's missing altogether in the MIA. And the five separated rocks on the ground behind the peacock's tail (a detail I'd never noticed) are three tightly spaced rocks in Lille.

Much is made of the common template for the figural group, but compare the Virgin's robe as it stretches along the ground toward the bottom right corner, clearly a different length in each.

So, has this exhibition blasted the "Master of the Embroidered Foliage" into oblivion? Not quite yet. The show's final venue, the Musée des Beaux Arts in Lille, will add a dozen more works attributed to the Master and in June will host a conference of scholars from Europe and America. Satkowski, who hopes to attend the conference, says, "Papers will be published, and that will make a difference. I think we'd better wait for what happens in Lille."

When asked what she would like the museum visitor to get out of this relatively scholarly exhibition, Jane Satkowski replied: "It would be nice if the visitor got some idea of what art history is. It's not just putting pictures on the wall. We try to find out as much as we can about the artist and the epoch in which a painting was made. I hope the visitor will get an idea of the research and care that goes behind presenting any work of art to the public."

## About the *Saint John's Bible*

Jane Satkowski

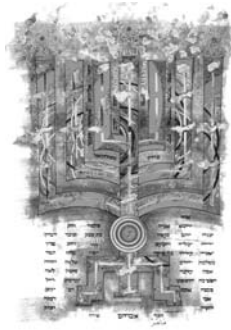
Why should you want to tour the *Saint John's Bible* exhibition? Because this will be a unique exhibition. Although "unique" is an over-used word, in this case it is appropriate. This exhibition will focus on a single work of art, which is not yet finished, nor will it be finished until the year 2007.

In 1996 the Benedictine monastery in Collegeville, Minnesota, commissioned a monumental hand-written, illuminated Bible, the first to be made in five hundred years. It is being created by a team of professional scribes in Wales under the direction of Donald Jackson, one of the world's foremost calligraphers. This extraordinary edition of an age-old religious text has been conceived with a specific purpose: to be a visual record of our own generation's perceptions and artistic

interpretation of a unique historical and literary document. Its creation, at the onset of the new millennium, is a collaborative effort that involves the skills of many persons both in Wales and the United States.

In the tradition of the great medieval bibles, the *Saint John's Bible* will be monumental: about three feet tall and two feet wide. It will consist of more than one thousand pages bound in seven volumes, comprising the following components of the Old and New Testaments: Pentateuch, Historical Books, Prophets, Wisdom Literature, Book of Psalms, Gospels and Acts of the Apostles, and Letters and Revelation.

The *Saint John's Bible* is at once the old and the new. What is old is that every word is being written by hand, and all the illuminations (narrative scenes and decorations) are being individually designed and painted by hand, in the traditional manner that medieval bibles were written and illuminated. It incorporates many characteristics of its medieval predecessors: it is being written on specially prepared vellum (calf-skin parchment), using quills (from geese, swans and turkeys), and hand-ground pigments, and gilding with gold leaf. All this preparation is done on site at the Scriptorium in



Wales, as it would have been done in a medieval monastery.

What is new is that the Bible employs a modern English translation, and that the latest capabilities of computer technology and electronic communication are being utilized to enable a team of scribes, working simultaneously, to produce perfect sheets that can later be combined in perfect order. To assure a seamless continuity, the layout of every word and every page is planned on a computer for the scribes to reproduce. The scribes all use a special font designed by Donald Jackson, so that their contributions are uniform and indistinguishable.

An important feature about the making the *Bible* is that it is a team project, blending the efforts of several teams both in Wales and here in the United States. A theological committee at Saint John's chose the biblical passages to be illustrated by a team of several artists, whose work presents a diverse range of ideas and styles. Besides Donald Jackson himself, the team includes a natural history illustrator and an icon designer. The butterflies and flowers of central Minnesota inhabit the margins, while one illumination recalls the vanished twin towers in New York. The signature illustration is based on a photograph of the earth taken from a space satellite

Whereas all bibles produced before the Reformation were written in Latin, which was the universal language for centuries, this *Bible* is being written in English, which is a universal language of our time. It is important to stress that this is not intended to be a bible restricted to Roman Catholics who read English. The aim is to create a bible accessible to our time, to be suitable to our time, to be ecumenical in outreach, and to be at the same time a source of great spiritual, educational and artistic vitality for the modern world. This bible is intended to be a record of the 21<sup>st</sup> century's theological reflection and artistic interpretation of a sacred text, one of

many sacred texts revered throughout the world.

Why, you may well ask, did a university in outstate Minnesota, somewhere out in the American Midwest and far from civilization, for all the rest of the world knows – why did Saint John's undertake such a tremendous international and multi-faceted project? Saint John's University in Collegeville is the site of an active Benedictine monastery with a great tradition of patronage in the arts, especially contemporary arts. Suffice it to note the extraordinary abbey church and library designed by the great 20<sup>th</sup> century architect Marcel Breuer, as well as Richard Bresnahan's studio and kiln where he makes his extraordinary ceramics. In 2007, when the *Bible* is scheduled to be finished, the Saint John's Benedictine community will celebrate the 150<sup>th</sup> anniversary of its founding in Collegeville. And it will also celebrate the nearly 1,500 years since the founding of the Benedictine Order in 529. In the Middle Ages, the Benedictine monasteries in Europe were invariably centers of manuscript production and great libraries, so it all ties in.

The ultimate challenge is to make sure that our audiences do not perceive this exhibition as a Christian religious experience, but are encouraged to perceive it as a serious artistic statement. The *Bible* should be viewed as a masterpiece of calligraphy, as a once-in-a-lifetime enjoyment of a multi-faceted work of art, as an international collaboration that reutilizes and preserves medieval techniques but also the modern marvels of computer technology to produce a book that will continue to serve the future. To accomplish that, we need trained and enthusiastic docents. We need you to present and explain the *Saint John's Bible* to the diverse audiences who will come to see it.

## The Book of Kells

Sharon Hayenga

Docents associated with the *Saint John's Bible* exhibition may find themselves fielding questions about the *Book of Kells* as well. Referred to as “by far the choicest relic of Irish art that has been preserved,”<sup>1</sup> the books have been housed at Trinity College in Dublin since 1661, and are viewed by hundreds of thousands of tourists each year as they visit Ireland. At least one good quality copy of a single gospel is in the Twin Cities, in the rare book archives at the University of St. Thomas.

There are differences, the most notable of which are both the scope and age. The *Book of Kells* is comprised only of the four gospels (according to St. Jerome):<sup>2</sup> Matthew, Mark, Luke and John, (plus the *Eusebian Canons*,<sup>3</sup> which are a form of concordance: the location of a subject in one of the gospels is referenced to the same-subject location in the other three gospels.) Each of the four gospel books follows a pattern. It begins with a portrait of the pertinent evangelist, and is followed by a page of the symbols associated with the evangelist and an elaboration of the opening words or letters.<sup>4</sup> With its emphasis on the longer document, the evangelists do not receive this treatment in the



*Saint John's Bible*. Second, the *Kells* manuscripts were prepared between 650 and 750 CE, by Irish St. Colomba.<sup>5</sup> The cover of the *Kells* MS was created with gold and encrusted with jewels: it is missing about 30 pages. Saint John's does not appear to be following the bejeweled glory of lore.

Similarities link the two in many ways. Both have come from the monastic tradition of preparing manuscripts. The *Kells* MS was probably written in a Scottish monastery at the Iona Scriptorium.<sup>6</sup> As the Vikings pillaged the land, the *Kells* were moved to a sister monastery in Ireland – Kells – where they were kept until 1541, when they were taken by the Roman Catholic Church for protection,<sup>7</sup> until given to Trinity College. Both the *Saint John's Bible* and *Kells* documents are considered “illuminated” manuscripts, in contrast to the more common practice of “illustrating,” (though the treatment of the evangelists' portraits in the *Kells* would seem to be illustration).

The *Kells* document is large, 330 x 255 mm, with 340 folios (close to 1,000 pages) of vellum,<sup>8</sup> made from the skin of calves (185 were required). The size was directly related to function: the *Kells* document was meant to be used at the altar or for other evangelistic and liturgical purposes, primarily communicating the gospels' message to those who were unable to read.<sup>9</sup> The splendor of the document was intended to be theologically persuasive as well. Two scribes worked on the text (*Saint John's Bible* is using six who headquarter in Wales), which was generally on pages different from major illuminations so that the monks associated with each task could go forward without precise coordination between the artist and the calligrapher. Decoration on the *Kells* text pages is primarily in the creation of the initial letters of verses, with some emphasis on the thematic relationship to the artistic pages.

The document pages are split about evenly between calligraphic text and artistic renderings. A set of “decorative themes” was created so that illuminations throughout the MS would be coherent. The classification of themes included: (1) the book and the cross, (2) angels, (3) the evangelists and their symbols, (4) eucharistic symbolism, (4) Christ and His symbols – fish, snake and lion, (5) the peacock and the dove, (6) illustrative features in the minor decoration, (7) human figures and activities, and (8) minor animal decoration.<sup>10</sup> No illustration copies another. The images of humans are rudimentary, revealing a lack of understanding of the construction of the human body. But the geometric work is spectacular. Some of the most complex geometric forms have remained unreplicated today: for example, a single one-inch square that has 158 interlacings formed as ribbons. The most characteristic ornaments include closely coiled spirals connected with each other to create a trumpet pattern and zoomorphic interlacings.<sup>11</sup>

The use of color is equally spectacular: “... the beauty and extreme splendor of the richly colored initial letters, which are more profuse in “The Book of Kells” than in any other manuscript [can only be] compared [to] a bed of...crocuses...and tulips or the very finest stained glass window,” according to the *Catholic Encyclopedia*. Artists and scribes used organic materials to get colors, many of which were

imported from the Mediterranean region. Lapis lazuli came from Afghanistan. Unlike all but the Litchfield gospels, *Kells* creators often added a thin translucent layer of one color on top of another to create an enamel-like effect.

The creation of a new illuminated bible, in the monastic tradition, holds out the prospect that the *Saint John's Bible* project can contribute a contemporary manuscript to fit into the library comprised of the most magnificent and revered biblical manuscripts of the world. While on view, the *Bible* should certainly be presented and examined as having this potential.

<sup>5</sup>*The Catholic Encyclopedia*: “The Book of Kells.” [www.newadvent.org/cathen/08614b.htm](http://www.newadvent.org/cathen/08614b.htm).

<sup>6</sup>Meehan, Bernard. *The Book of Kells: An Illustrated Introduction to the Manuscript in Trinity College Dublin*. Thames and Hudson (1994): 89.

<sup>7</sup>Oliver, Harold H. “The Epistle of Eusebius to Carpianus: Textual Tradition and Translation.” *Novum Testamentus* 3 (1959): 138-145.

<sup>8</sup>Meehan, 22.

<sup>9</sup>“Irish History and Culture.” [www.irishclans.com/articles/bookofkells.html](http://www.irishclans.com/articles/bookofkells.html).

<sup>10</sup>Meehan, 90. <sup>11</sup>“Irish History and Culture.”

<sup>11</sup>Meehan, 92. <sup>12</sup>Meehan, 29.

<sup>13</sup>Meehan, 5. <sup>14</sup>*Catholic Encyclopedia*.

## Epiphany, Recipe Cards & a Bequest

Tom Byfield

Someone once said that writing is easy. All you have to do is sit down at your computer and open a vein. Another issue of the *Muse* is coming due and I am drained of ideas, not that this column hasn't been running on fumes all year – the journalistic equivalent of breaking wind. I was whining to my wife Jeul that the well was dry and I could think of nothing to write. She said, “Oh, little Grasshopper, does the drivelt you scribble always have to be about Art and the MIA?” I curled my upper lip in an attractive yet forceful manner and said, “Oh yes it does. Otherwise they will strip me of my epaulets and consign me to writing those dismal ‘Gallery Closed’ signs for rooms under renovation.” She said, “Then write about those first tours of yours when you would come home looking like you had passed a starfish through your digestive system and how now you have grown into a competent, endowed, masterly leader of exquisitely distinguished tours.” Did I mention that she has a wicked sense of humor and apart from an inexplicable attachment to me, considerable common sense? I said, “You are right my little Jasmine blossom. I will hearken back to those dark days when patching together a tour was like baking a deceptively fragile crust over the quagmire of my insecurity.”

When I first started touring I was bereft of any organized way to research pieces I was to present. I would go to the notes taken in class and placed haphazardly in three ring binders and poorly labeled, rupture myself getting down Gardner, paw through the tattered files in the Docent Lounge and generally take enough research time for me to pass from my advanced stage of senescence into senility. While I'm not dumber than an ox, I'm not any smarter. There had to be a better way. One day I saw a docent going through some 4x6 cards before a tour. She explained that each card had all the pertinent information on that particular object and could be kept in a box for future use. An epiphany! Like going to Zen Crafters: total enlightenment in less than an hour.

Although I have a photographic memory, it never was

developed so I got some cards and began compiling notes. I grouped them into different categories such as Medieval, 18<sup>th</sup> Century paintings, African art, Impressionists, Dreary Sculptures, Hopeless Abstracts and Spotted Owl Recipes. The last might have been misplaced from our kitchen files.

As time went on I would add new information when I ran across relevant data. Soon there was no space left on some of the cards. The corners were filled in as were the margins with copy so small as to resemble the hand of the scribe who wrote the Declaration of Independence on the head of a pin. Those additions often looked like a swarm of ants, escaping from an ink bottle, had walked across it without wiping their feet. Some of the notes were cryptic to the point of being meaningless. For instance, on the "Lucretia" card at the bottom were two words: "menno simons." I had no idea what a menno simons was. Checking on the Web, I found he was a German Catholic priest, contaminated by Luther, turned Anabaptist and was a friend of Rembrandt. He later became the leader of the Mennonites who came to America and settled in the mid-west. Try working that sodden profundity into your presentation!

Today my library contains many boxes of 4x6 cards which upon my death I bequeath to other struggling docents throughout the world (as found in section XXV, paragraph IV of my will). I hope the proof readers will be trained in hieroglyphics in order to decipher those notes. When published, they are bound to attain the acclaim they deserve like the screen plays of *Ishtar* and *Waterworld*.

## Keeping in Touch



### ***Letter from the Docent Chair***

It's been a quiet month in the Docent Lounge. Many of you are away for the winter and many of you are traveling. We "stay-at-homes" have been challenged and sometimes amused while playing the old guessing game: Which galleries are open, which are empty and which are closed? Which objects are on display and which have been moved or put into storage? Which doors will be open and which will have a plywood barrier? And how can a tour planned on Monday change so dramatically by Thursday?

Jane Satkowski has skillfully challenged us to break the codes in the Master of the Embroidered Foliage. What clues can you find in the paintings? Who was the master of the embroidered foliage? It is such a fun surprise to walk into the gallery and find not one Madonna but four.

Lynn Teschendorf did a superb job of presenting her research on the MIA silver collection at our last study group. She presented the varied perceptions and practices of different cultures in their use of silver. Much of European silver dated before 1600 has not survived because it was melted down when styles changed or when there was a need to use it to pay for wars. The name of our dollar has its origin in the name of the Tahler silver mines in Tyrolia.

The MIA owns a 159-piece set of Tiffany flatware (1878). Each handle is designed with a different Japanese motif. A few pieces are always on view and they are changed from time to time. Lynn also told us that it was Louis XIV

who popularized matching dinner services and silverware. Until that time individuals carried their own eating utensils with them. Thanks to Lynn's talk I will enjoy looking more closely at silver objects in the MIA collection. I look forward to the upcoming study groups. Sharon Bigot is scheduled for February 28. Nan Lightner and Lila Aamondt will tell us about their travels to India on April 18.

We are very fortunate to have so many of you who contribute your research either in the *Muse* or in the study groups. Thank you very much. I also would like to thank Sharon Hayenga for her efforts in publishing Merritt Nequette's (CIF guide) document on Hinduism and Jainism. Thank you for this wonderful resource.

*Kati Johanson*

## ***From the Museum Guide Programs Staff***

### **Continuing Education Calendar**

A question was recently brought to us via the Docent Executive Council: How do we put together the Continuing Education calendar?

We begin to organize the calendar by establishing the dates for special exhibition training. Then we review the requests and recommendations you made in your annual questionnaires and in e-mails and notes, which we have compiled in our "potential speakers" file throughout the year. We also save suggestions from year to year, but it doesn't hurt to ask for a topic or person more than once.

As we design the schedule, we have certain priorities. Special exhibition programming comes first, with dates placed on the calendar and curators, outside trainers, or MGP staff secured. At your request we have been programming more related sessions around special exhibitions lately, for the benefit of all docents and guides. Next, we consider which areas of the collection we haven't recently addressed and which you have most requested. As we consider speakers you have recommended, we look at what each can contribute towards providing docents with a better understanding of our collections or special exhibitions. We always save a few dates for study groups conducted by docents who have special areas of interest. There is so much that you can learn from one another! Because we are also integrating more continuing education sessions among all three programs, we have been able to offer more sessions on Thursday evenings, and on a broader variety of topics.

We will always try to be responsive to your more urgent needs as well. Recently, some of you communicated a need for information about the objects in the new Chinese galleries. Towards that end, we are planning training sessions by MGP staff, as listed below. Please mark your calendars; sign up sheets will be available soon in the docent/guide study! The sessions will be held in the new galleries, and will be repeated three times (same information each session):

Monday, March 7, 1:30-3:30 p.m.

Monday, April 4, 1:30-3:30 p.m.

Thursday, April 7, 6:00-8:00 p.m.

What's in store for next year? Many changes are coming as the galleries shift and the new wing opens in the spring of 2006. We will schedule sessions by curators as they are avail-

able, but sometimes they are busiest when we need them most! We will continue to request time in their schedules and let you know as those plans develop.

We hope this gives you some insight into our planning process. As always, in any area of the program, we welcome your feedback.

See you at Continuing Education soon.

*Debbi Hegstrom and Sheila McGuire*

### **Evening Continuing Education**

Take advantage of Thursday evening trainings!

I'd like to extend an invitation to all docents and guides to attend the many interesting Thursday evening continuing education sessions scheduled for this winter and spring. They are open to all Collection in Focus guides, Docents and Art Adventure guides.

Upcoming sessions include:

March 10 – Lecture and walk-through for *Untamed Beauty*

April 7 – New Chinese galleries

April 21 – Hmong arts, history and culture

May 19 – *The Iron Age: The Western Hemisphere*

Thursday evening continuing education takes place from 6:00-9:00 p.m., in the Whittier Room. While many of the sessions are also offered on Monday mornings, others are only offered on Thursday evenings. All are videotaped and available for check-out in the video cabinet under the bulletin board in the docent/guide study.

We're excited to be able to offer this opportunity for docents and guides to access training at another day and time, to make it possible to attend the same training more than once (some of us learn best by repetition, after all), and to offer a greater variety of training topics and formats.

I'd love to see you at a Thursday evening training sometime soon!

*Amanda Thompson Rundahl*  
*Collection in Focus Guide Coordinator*

### **Sources of Strength**

A new Art Adventure set entitled "Sources of Strength" will premiere fall 2005. The new set will replace "Heroes and Heroines." The theme is about ideas, places and things that inspire strength--spiritual and religious strength, personal strength, community and cultural strength.

The set includes Albert Bierstadt's *Merced Rive in Yosemite*, Robert Delaunay's *Saint Séverin*, Chokwe Stool, A'ani Nakoda *Men's Shirt*, Chinese *Tiger Pillow*, and Dale Chihuly's *Sunburst*. The Japanese *Nio-Guardian Figures* and Dorothea Lange's *Migrant Mother*, both favorites, will remain in the new set.

*Ann Isaacson*  
*Art Adventure Guide Coordinator*

### **Additions to the Docent Library**

Ryan, Lisa Gail. *Insect Musicians and Cricket Champions*.

China Books and Periodicals, Inc., 1996

*Money and Japan, an exhibition catalog*.

National Gallery of Australia, 2001

*Jennifer Benjamin, Tour Coordinator*

## ***From the Social Chair***

### **"Out of the Cold and into the Warmth"**

My thanks to everyone who made our December luncheon a great success. Our program of appreciation and HPR costume "fashion show" plus the delicious D'Amico's buffet seemed to be enjoyed by all. There were 500 happy pine cones who left the Villa Rosa room with even happier docents, guides and staff. A special thanks to Shirley Nilsen who worked hard to make the day perfect.

Mark your calendars for the Spring luncheon on Monday, May 9. More information will follow.

*Dillon McGrath*  
*Social Chair*

### ***Honorary Docents' Doings***

Docent Fern Miller gave us a marvelous tour of some new objects on display in the Asian galleries at the MIA in January. These included emperors' robes, objects from the Taoist room, Buddhist sculptures and more. Fern shared her special knowledge and interest in Chinese culture. She spent time in China and comes from a family that includes missionaries to China. Her special knowledge made the tour especially fascinating.

In February the group will visit the "Smithsonian Exhibition of the American Presidency" exhibit at the Minnesota History Center.

The Honorary Docent book group will read and discuss *Savage Beauty* by Nancy Milford, in February; *Atonement* by Ian McEwan in March; and *Genghis Khan* by J. McIver Weatherford in April.

*Nancy Pennington*

### ***Art in Bloom 2005***

*Join the fun!*

*Be part of the excitement!*

*Volunteer for art in bloom*

The Friends' major benefit for the MIA, *Art in Bloom* will take place April 27-May 1, 2005.

The entire museum will come alive with flower arrangements to complement the Institute's works of art. *Art in Bloom* needs YOU.

Call Liz Berg at the Friends' office: 612-870-3045  
or e-mail: [lberg@artsmia.org](mailto:lberg@artsmia.org)

*Barbara Edin*  
*Volunteer Committee Chair*

## **From the Editors...**

Thanks to all docents and staff who contributed to this issue of the *Muse*. You are the ones who make this publication possible. While you may feel like "unsung heroes," you are not. We hear words of appreciation for your articles from many docents and others who read the *Muse*.

We look forward to hearing from you. Our phone numbers and e-mail addresses are in the 2004-2005 Docent Directory. Please let us know what you'd like to read about – and what you might like to write about. Our editors' jobs will end with the Summer issue of the *Muse*.

The deadline is May 2 for a grand finale to what has been an interesting and fun year. Please help!

*Sharon Hayenga and Hope Thornberg*