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JOURNAL SENTINEL



★ ★ ★ 1/2 for 'Dragon'

Plus: Reviews of 'Chloe,' 'Greenberg,' 'Hot Tub Time Machine' **Weekend Cue**

Network anchors' Twitter interests can be revealing

Duane Dudek / Encore, 6B



Keeping John Salmons will be tricky for Bulls **Michael Humphrey Sports**

Student loan overhaul to ease access, repayment

Some fear harm to banks; measure heads to Obama

Associated Press, New York Times

Washington — More needy college students will have access to bigger Pell Grants, and future borrowers of government loans will have an easier time repaying them, under a vast overhaul of higher education aid headed to President Barack Obama's desk.

The measure would force private commer-

cial banks out of the federal student loan market, cutting off billions of dollars in profits for the institutions. Students will take out their loans through their college's financial aid office, instead of using a private bank.

The banks would no longer get fees for acting as middlemen in federal student loans. The government would use the savings to boost Pell Grants and make it easier for some workers to repay their student loans. In addition, some borrowers could see lower

KEY POINTS

- Pell Grants would rise from the current \$5,550 to \$5,975 by 2017.
- More eligible students could get a full Pell Grant.
- Some college graduates will have an easier time repaying loans. The government will essentially guarantee that workers in low-paying jobs will be able to reduce their payments. Current law caps monthly payments at 15% of these workers' incomes; the new law will lower the cap to 10%.

Source: Associated Press

Please see **PELL GRANTS, 6A**

Church says accusers smear pope

But he knew of crime, local abuse victim charges

By ANNYSA JOHNSON
anjohanson@journalsentinel.com

The Vatican on Thursday defended its decision not to defrock a Wisconsin priest accused of sexually assaulting as many as 200 deaf boys from the 1950s to the 1970s and denounce what it called a "despicable" attempt to smear Pope Benedict XVI and his aides.

But Wisconsin advocates for victims of clergy sex abuse suggested the Vatican's handling of the case involving Father Lawrence Murphy — and revelations on similar cases in Europe — provide evidence of an institutional cover-up that spanned decades and continents.

"We are finally able to get this where we believe it belongs, and that's at the Vatican's doorstep," Mark Salmon of the Survivors Network of Those Abused by Priests said at a Thursday morning news conference outside the Archdiocese of Milwaukee's headquarters.

Murphy is believed to have molested many as 200 deaf boys in his 25 years at St. John's School for the Deaf in St. Francis, including many of his victims through the confessional.

Police and Milwaukee bishops have known of the allegations at least since the mid-1970s, and the Journal Sentinel has reported them for years. However, criminal charges were never filed, and the archdiocese did not attempt to defrock Murphy until 1996. Murphy died in 1998 at the age of 72.



Father Lawrence C. Murphy at St. John's School for the Deaf in 1974.

Please see **ABUSE**

► **Benedict:** Pope stayed apprised of German sexual-abuse case. **10A**

MILWAUKEE ART MUSEUM PREPARES FOR UNVEILING OF MASTERPIECE



MICHAEL SEARS / MSEARS@JOURNALSENTINEL.COM

The Renaissance masterpiece, "La Donna Velata" (The Woman with the Veil) by Raphael, is unpacked Thursday at the Milwaukee Art Museum, where it will be exhibited Saturday through June 6. Opening the crate are museum preparators Joe Kavanaugh (left front) and John Dreckmann (left rear), David Moynihan (right front) and John Nicholson (right rear).

A WOMAN OF MYSTERY

She may be coming alone, but centuries of mystery are coming along with her. When the Milwaukee Art Museum unveils Raphael's "La Donna Velata" on Saturday, Milwaukee will get a chance to see up close and personal a work once considered the most famous painting in the world. But who's the woman in the picture?

Weekend Cue



Health law keeps funds flowing to both parties

Candidates use issue to court donors

HEALTH BILL CHECKUP

NATION

Breast cancer and lifestyle

Up to a third of breast cancer cases in Western countries could be avoided if women ate less and exercised more, researchers say. **3A**

SPORTS

State takes control of insurer's debt

Ambac Assurance Corp. has \$35 billion in liabilities

By PAUL GORES and RICK ROMELL
pgores@journalsentinel.com

Wisconsin's insurance commissioner has taken control of \$35 billion worth of state mortgage-related and other liabilities of Ambac Assurance Corp., a move intended to help stabilize the struggling bond insurer.

The action by Insurance Com-

WEEKEND CUE

FRIDAY

Movies: 'How to Train Your Dragon,' 'Hot Tub.' 3E Carol Deptolla: Star Indian Bistro. 9E
Music: Puscifer, Stone Temple Pilots. 12E Good Morning: Abby, comics, puzzles. 14-15E

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INSIDE

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ARE TWO RAPHAEL PORTRAITS OF THE SAME BELOVED WOMAN?



COURTESY OF POLO MUSEALE FIORENTINO



ASSOCIATED PRESS

Many scholars believe that Raphael's "La Donna Velata" (left) and the artist's "La Fornarina" (right) are portraits of the same mysterious woman, who may or may not have been Raphael's great love. The Milwaukee Art Museum is staging one of the most auspicious events at the museum in recent memory, an exhibit starring one single painting — "La Donna Velata."

A beauty veiled in mystery

'La Donna Velata' masterpiece gets unusual solo show at art museum

By MARY LOUISE SCHUMACHER
mschumacher@journal-sentinel.com

She may be coming alone, but centuries of mystery will accompany Raphael's "La Donna Velata" to Milwaukee.

It may be the tiniest exhibit the Milwaukee Art Museum has ever staged — featuring exactly one painting — but this solo turn of a Renaissance masterpiece is one of the most auspicious events to occur at the museum in recent memory.

The portrait "La Velata," as she is sometimes called for short, was once considered the most famous painting in the world. As of Saturday, she will be ensconced in one of the more intimate galleries of the museum's older wing.

A security guard will stand beside her at all times and only a limited number of people will be allowed into the gallery at one time.

So, who is this demure but quietly erotic beauty anyway? These centuries on, there is still rumor and intrigue associated with her.

Bride, lover or ... ?

Veiled in white, with her large, almond-shaped eyes looking directly at her onlookers, "La Velata" has variously been identified as the bride of a patron, the artist's fiancée and the final lover of the artist, who, if you believe the 16th-century biographer Giorgio Vasari, died when he was 37 after a night of excessive sex.

Many believe she is the same winsome woman who took a previous tour through the United States about five years ago, Raphael's "La Fornarina," which traveled to the Frick Collection in New York, the Museum of Fine Arts in Houston and the Indianapolis Museum of Art.

The faultless skin of the two beauties, the cheeks flush with pink, the curves at the sides of the mouths and the large eyes bear an almost undeniable resemblance.

"La Fornarina," though, is bare-breasted and suggestively offers her left breast. She wears an armband bearing the name of the artist in the way

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A small pearl hair clip appears in both portraits, which further supports the identification with Margherita, whose name means pearl in Italian.

"Clearly this woman was his great love," said Laurie Winters, director of exhibitions at the Milwaukee Art Museum and an expert of earlier European art. "Now we can connect these two women and make a pretty strong case that it is the same woman."

By the time Raphael was 30, he was already a legendary artist. He was a sophisticated man, a poet and an intellectual. In certain ways, he was far more suited to society than his artistic elders, Leonardo da Vinci and Michelangelo. He was the one chosen for the ultimate job, as painter to the papal court. He painted several rooms in the Vatican's apartments about the time Michelangelo was at work on the Sistine Chapel.

He became engaged to the niece of a powerful cardinal. But he never married her, though many years passed.

Perhaps this was because he met and fell in love with Margherita, from Siena. He didn't marry her either. She may have been considered beneath his station in life, and it might have been politically tricky to get out of his engagement. Tellingly, he left the majority of his estate to her at his death.

Taking on da Vinci

"La Velata," from about 1516, is thought to be Raphael's response to da Vinci's statement of ideal beauty: the "Mona Lisa."

Raphael would have seen what is today the world's most famous painting when it was first completed, in Florence, and some years later in Rome. He would have been about 21 the first time. After that, his paintings of Madonnas became clearly influenced by da Vinci. There are striking similarities in the posing of the hands and the body, as well as the use of landscape as backdrop, for instance.

But it was after the second encounter, and some of his own successes that Raphael seemed to take

IF YOU GO

"La Donna Velata" will be on view at the Milwaukee Art Museum, 700 N. Art Museum Drive, Saturday through June 6. For more information: www.mam.org or (414) 224-3200.

"La Velata" was not a commission. Raphael, who was best known for his altarpieces and Madonnas, religious paintings of immense sweetness, painted this work for himself, it would seem.

In it, his sitter is framed by smooth silk, a veil typical of a marriage portrait. The edge is exposed briefly, next to her neck, creating an alcove of silk, skin and shadowy space in the painting.

She places her hand to her bosom, to her heart. Translucent silk gathers beneath her index finger, showing the slight pressure she's applying. Wisps of barely discernible, blood-red paint around the finger draw our eye to this spot, this precise place of enclosure or entry. That same red is picked up in the tip of her lip.

Her gown's opulent sleeve erupts like plumage. Silks and brocades swell open and sink into mounds and rivulets of volume and space. This sensuous undulation of fabrics, at least in abstract terms, may convey the complex psychology of this woman who looks back at us.

The arm, believe it or not, was a highly charged space in portraits of the time, a place for family emblems, for instance. It is also where Raphael would, a few years later, place a band bearing his name around the arm of "La Fornarina."

The exhibit of "La Velata" — unlike the exhibit of another damsel, da Vinci's poised "Lady with an Ermine," the centerpiece of the 2002 "Leonardo and the Splendor of Poland" show at MAM — is designed for a very focused experience. To see the depth in one great work takes time, Winters said.

It took more than a year of negotiations to secure the loan of "La Velata" from the Palatine Gallery at the Pitti Palace in Florence. Milwaukee will be its final stop. It also traveled to the Portland (Ore.) Art Museum, which organized the tour with the Foun-



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"La Fornarina," though, is bare-breasted and suggestively offers her left breast. She wears an armband bearing the name of the artist, in the way someone would get a tattoo paying homage to a lover today. There's no ambiguity. The painting, which hangs in the Barberini Gallery in Rome, is an image of passion and possession.

In recent years, "La Fornarina" has been increasingly identified by art historians as Raphael's mistress, a baker's daughter named Margherita

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But it was after the second encounter, and some of his own successes, that Raphael seemed to take on da Vinci in a competition of sorts.

"What better way to do this than to take the woman he thought was incredibly beautiful, his love, and use her as a concept of ideal beauty?" said Winters, who believes Margherita is most likely the favored model whom Vasari referenced in his biography of Raphael.

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An elegant necklace graces her lovely neck.



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There is a slight curve at the sides of her delicate mouth.



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