

Center 22

National Gallery of Art

Center for Advanced Study in the Visual Arts

Center 22



National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Center 22

Record of Activities and Research Reports

June 2001–May 2002

Washington 2002

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, D.C.

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Frontispiece: Jaroslav Folda and Elizabeth Walmsley in the conservation laboratory

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Preface

The Center for Advanced Study in the Visual Arts, a research institute that fosters study of the production, use, and cultural meaning of art, artifacts, architecture, and urbanism, from prehistoric times to the present, was founded in 1979 as part of the National Gallery of Art. The Center encourages a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences.

The resident community of scholars consists of the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the A. W. Mellon Lecturer in the Fine Arts, and approximately twenty fellows at any one time, including Senior Fellows, Visiting Senior Fellows, Research Associates, Postdoctoral Curatorial Fellows, and Predoctoral Fellows. In addition, the Center supports approximately twelve Predoctoral and Visiting Senior Fellows who are conducting research both in the United States and abroad. The programs of the Center for Advanced Study include fellowships, meetings, research, and publications.

**Report on the Academic Year
June 2001–May 2002**

Board of Advisors

Jonathan J. G. Alexander
September 2000–August 2003
New York University,
Institute of Fine Arts

Malcolm Bell III
September 2000–August 2002
University of Virginia

Renata Holod
September 2001–August 2002
University of Pennsylvania

Michael Leja
September 2001–August 2004
University of Delaware

Philip Sohm
September 2001–August 2004
University of Toronto

Innis Shoemaker
September 2001–August 2004
Philadelphia Museum of Art

Nancy Troy, *chair*
September 1999–August 2002
University of Southern California

Curatorial Liaison

Ruth Fine
September 1999–August 2002
Curator of Modern Prints
and Drawings,
National Gallery of Art

Special Selection Committees

*The Starr Foundation Visiting
Senior Research Fellowship
Program for Scholars from
East and South Asia*

John Rosenfield
Harvard University (emeritus)

Joanna Williams
University of California–Berkeley

Wu Hung
The University of Chicago

*Predocctoral Fellowship
Program for Summer Travel
Abroad for Historians of
American Art*

David Lubin
Wake Forest University

Sally M. Promey
University of Maryland

John Wilmerding
Princeton University

*The Samuel H. Kress and
J. Paul Getty Trust Paired
Fellowships for Research in
Conservation and the History
of Art and Archaeology*

Maryan Ainsworth
The Metropolitan Museum of Art

Marjorie Cohn
Harvard University

Joseph Fronek
Los Angeles County Museum of Art

Heather Lechtman
Massachusetts Institute of Technology

Staff

Elizabeth Cropper, Dean
Therese O'Malley, Associate Dean
Peter M. Lukehart, Associate Dean
Helen Tangires, Center Administrator

Research Associates

Robyn Asleson
Barbara Christen
Sabine Eiche
Mary Pixley
Eike Schmidt

Project Staff

Karen Binswanger
Project Head (A. W. Mellon
Lectures in the Fine Arts
Fiftieth Anniversary Volume)
Sara Morash
Keywords in American
Landscape Design
Jill Pederson
Keywords in American
Landscape Design

Program Assistants

Casey Benson, Program of
Fellowships
Elizabeth Kielpinski, Program of
Regular Meetings
Kimberly Rodeffer, Program of
Special Meetings and Publications

Nicole Anselona, Program of
Research
Martha McLaughlin, Program of
Research
Laura Kinneberg, Secretary/
Program of Research

Lynn Shevory, Secretary



Report of the Dean

June 2001–May 2002

In the past year a record number of fellows in residence came to the National Gallery from a record number of countries, including Australia, France, Germany, Great Britain, India, Ireland, Israel, Italy, Japan, New Zealand, Nigeria, the People's Republic of China, Poland, Russia, and the United States. They worked on topics ranging from the arts of the book in the Islamic world to the education of artists in late nineteenth-century Saint Petersburg, to the commissioning and display of public sculpture at the end of the twentieth century in the United States. The Center has never imposed themes upon scholarly research, but it is noteworthy how certain topics emerge, from the establishment of the art market in early modern Europe, and the genres of painting and principles of display attendant upon this, to the significance of mathematical models for visualizing forms in space, to the metaphorical deployment of landscape, whether in photographs, in paintings, or on screens in the Forbidden City. A significant number of fellows came to the Center to conduct research on works of art in the Gallery's collection, ranging from drawings for the Studiolo of Francesco I in Florence, to the chronology of works by Giovanni Bellini, the construction of perspective in paintings by Fra Carnevale, Fra Angelico, and Masolino, and the origin of the Mellon Madonna. Each of these inquiries, including the work of the Samuel H. Kress Paired Fellows for Research in Conservation and the History of Art and Archaeology, made special demands on the curatorial and conservation staff of the

J. Carter Brown
with Elizabeth
Cropper,
Richard Arndt,
and Therese
O'Malley, 13
December 2001

Gallery, and we are greatly in their debt for helping to make these investigations so fruitful. We also owe special thanks this year to Ruth Fine, who has completed her term as curatorial liaison and who has done much to connect the fellows with the life of the Gallery.

In the program of meetings, the Center sponsored two symposia during the year. The first, "Nationalism and French Visual Culture, 1870–1914," held on 1–2 February 2002, was supported by the Paul Mellon Fund. The papers will be published in the National Gallery's Studies in the History of Art series, with June Hargrove, University of Maryland, and Neil McWilliam, University of Warwick, serving as scholarly editors. On 3–4 May 2002, in conjunction with the exhibition *The Flowering of Florence*, a second symposium was held, entitled "The Art and History of Botanical Painting and Natural History Treatises." This symposium was the second in a series in memory of Franklin D. Murphy, former chairman of the Samuel H. Kress Foundation, and former chairman of the Board of Trustees of the National Gallery of Art. The series is devoted to the history of early manuscripts and illustrated books, and is made possible by the Samuel H. Kress Foundation. The Center expects to gather the papers for publication in a volume edited by Amy Meyers, Yale Center for British Art, and associate dean Therese O'Malley. In addition, the Center organized a conference entitled "American Art History in the New Century," held on 18 October 2001. This special one-day meeting, sponsored by the Wyeth Endowment for American Art, celebrated the tenth anniversary of the Wyeth Predoctoral Fellowship at the Center, with several former fellows participating as speakers. The Center also co-sponsored with the University of Maryland the thirty-second annual sessions of the Middle Atlantic Symposium in the History of Art.

The Center organized two seminars this year in response to two important publications in the field. First, *October* had commissioned Leah Dickerman, associate curator of modern and contemporary art, to edit an issue on new interpretations of Dada. Second, the *Journal of the Society of Architectural Historians* (of which society Therese O'Malley is vice president) had planned a series of articles on "The Teaching of Architectural History: A Global Forum." In each case, one-day workshops at the Center provided an opportunity for international groups of authors to refine and expand collectively their

contributions through discussion of previously circulated position papers. Several *incontri* brought members of the Center together with interested members of the Gallery staff and colleagues from neighboring institutions. Hans Hubert, the first Henry A. and Judith Rice Millon Guest Scholar, presented his findings about the Palazzo Uguccioni, Florence, in the context of his study of drawings in the Italian Architectural Drawings Photograph Collection, and Casey N. Blake's discussion of public sculpture invoked the public spaces of Washington as examples. Giovanni Morigi explained his work on the conservation of various works by Cellini. Finally, the display of a selection of extraordinary Renaissance objects on loan from European and American museums in the exhibition *Virtue and Beauty* provided a unique opportunity for a group of invited experts to debate questions of meaning, connoisseurship, and conservation in the course of a study day.

Such collaboration among art historians, curators, and conservators was also the purpose of "Rubens in the National Gallery of Art," the tenth Curatorial/Conservation Colloquy. On 29–31 May, in anticipation of the completion of entries for Rubens in the Gallery's systematic catalogue, the Center convened a small group chaired by Melanie Gifford and Arthur K. Wheelock Jr. to study seven works by the artist or his studio.

The fifty-first A. W. Mellon Lectures in the Fine Arts were presented to the public by Michael Fried of The Johns Hopkins University on the subject of "The Moment of Caravaggio." Lectures for a scholarly audience included Nicolas Penny, Center for Advanced Study in the Visual Arts, on "Titian's Vendramin Family: Soap, Relics, Uncles, and Art," Robert Storr, Museum of Modern Art, on "Do the Wrong Thing: The Grotesque in Contemporary Art," and Wu Hung, The University of Chicago, on "Front and Back: A Case Study of the Historical Materiality of the Object."

Two long-term research projects sponsored by the Center and directed by the deans are nearing completion. "Keywords in American Landscape Design," under the direction of associate dean Therese O'Malley, is supported by the Getty Grant Program, the Graham Foundation, and the Terra Foundation of the Arts. This richly illustrated glossary of landscape vocabulary in use in the United States

from the colonial period to the mid-nineteenth century will be ready for the publisher by the end of 2002. A second long-term project, funded by the Getty Grant Program, the Andrew W. Mellon Foundation, and the British Academy, is a guide to documentary sources for the art history and archaeology of the Andes. This is also close to publication, and funds for a Spanish translation have been secured from the Lampadia Foundation. Another extended project, the development of the National Gallery of Art's photographic archives of Italian architectural drawings made before 1800, has resulted in over 41,000 images of sheets and albums found in European collections. This archive continues to grow under the new title of the Italian Architectural Drawings Photograph Collection (IADPC), and an outline of its contents is now available through the Gallery's website (<http://www.nga.gov/resources/iadpc.htm>). Two new projects are in the early stages of formation. The publication of a series of translations of important early modern sources for the history of art is envisaged under the direction of the dean, beginning with an annotated translation of Malvasia's *Felsina Pittrice* (1678). Associate dean Peter M. Lukehart is embarking on an extended project to establish the documentary history of the Accademia di San Luca in Rome during the first forty years of its existence. The resulting archive will also include a corpus of related academic drawings.

One of the charges to the program of publications is to disseminate the significant new research presented at the Center's scholarly meetings. Three volumes appeared in the course of the year in the symposium series of *Studies in the History of Art: Hans Holbein: Paintings, Prints, and Reception* (2001), edited by John Oliver Hand and Mark Roskill; *Moche: Art and Archaeology in Ancient Peru* (2002), edited by Joanne Pillsbury; and *Italian Panel Painting of the Duecento and Trecento* (2002), edited by Victor M. Schmidt. A complete listing of publications in the symposium series may be found on pages 205–207. To celebrate a half-century of Mellon Lectures, the Center also published *The A. W. Mellon Lectures in the Fine Arts: Fifty Years*.

The Center has been truly fortunate to have Kress Professor Richard Ormond and Mellon Professor Nicholas Penny in residence during a year that began so bleakly in Washington. Details of their activities follow, but these research reports say nothing of their gener-

osity with time and ideas. Also crucial has been the presence of Peter M. Lukehart, who joined the Center as associate dean last July, leaving the directorship of the Trout Gallery and a faculty position at Dickinson College to return to the Gallery. He has special responsibility for all aspects of the fellowship program, as well as coordinating lectures and the publication of this report. A full description of the fellowship program and a complete list of publications may be found at the end of this volume.

As *Center 22* was going to press, we received news of the death of J. Carter Brown, director emeritus of the National Gallery of Art. Through the extraordinary philanthropy of Paul Mellon, Carter Brown brought CASVA into being, and the Center was from the very beginning an integral part of his vision for the East Building as designed by I.M. Pei. In his mind CASVA was to be a catalyst for scholarship on art, architecture, and urbanism throughout the world, making the National Gallery a true center for research at the highest level. He also wanted it to be a place where lively discussion could take place in the most personal and direct way around the refectory table, or in the seminar room. Over the last quarter of a century, the Center for Advanced Study in the Visual Arts has been inspired by that generous vision, the potential of which we continue to realize. It was an honor and delight to have Carter among us at two meetings during the course of the past year, and a great gift of fortune to have been able to thank him once more in person for making so much possible.

Elizabeth Cropper
Dean

Members

Richard Ormond, formerly of the National Maritime Museum,
Greenwich

Samuel H. Kress Professor, 2001–2002

Nicholas Penny, National Gallery, London

Andrew W. Mellon Professor, 2000–2002

Michael Fried, The Johns Hopkins University

A. W. Mellon Lecturer in the Fine Arts, 2002

Senior Fellows

Casey N. Blake, Columbia University

Ailsa Mellon Bruce Senior Fellow, fall 2001

“What Is It Good For?”: Art Without a Public

Jaroslav Folda, University of North Carolina at Chapel Hill

Ailsa Mellon Bruce Senior Fellow, spring 2002

The Art of the Crusaders in the Holy Land, 1187–1281

Larry Silver, University of Pennsylvania

Samuel H. Kress Senior Fellow, spring 2002

*Origins of Pictorial Species: The Rise of Visual Genres in
the Antwerp Market*

Marianna Shreve Simpson, Baltimore

Paul Mellon Senior Fellow, 2001–2002

*From Cover to Cover: The Arts of the Book in the Islamic
World*

Bette Talvacchia, University of Connecticut

Frese Senior Fellow, fall 2002

Sexual Imagery in Religious Art of the Renaissance

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow, 2001–2002

Lamia Doumato, Reader Services, Library

*An Illustrated Pontifical from the Christian East: Text, Image,
and Reader in the Syriac Tradition*

Annamaria
Petrioli Tofani



Henry A. and Judith Rice Millon Guest Scholar, 2001–2002

Hans W. Hubert, Freie Universität Berlin
*The Palazzo Uguccioni in the Piazza della Signoria and
Architectural Representation in Early Florence*

Guest Scholars

Mina Gregori, Università degli Studi di Firenze
1 September–31 October 2001
Giovanni da Milano

Annamaria Petrioli Tofani, Galleria degli Uffizi
23 February–31 March 2002
Preliminary Drawings for the Studiolo of Francesco I

Visiting Senior Fellows

Margherita Azzi Visentini, Politecnico di Milano
Ailsa Mellon Bruce Visiting Senior Fellow
1 April–31 May 2002
The Borromean Islands on Lago Maggiore

- Veronica Bogdan, Russian Academy of Arts
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 May–30 June 2001
The Education of Artists at the Imperial Academy of Arts, Saint Petersburg, and the National Academy of Design, c. 1850–1917
- Tamara L. Bray, Wayne State University
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 July–31 August 2001
Imperial Art and the Andes: The Imagery of the Inca State
- Matteo Casini, Università degli Studi di Padova
 Paul Mellon Visiting Senior Fellow
 1 July–31 August 2001
The Troubled Visibility of Venetian Social Culture in the Baroque
- Jean Dhombres, Ecole des hautes Etudes en Sciences sociales, Paris
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 March–30 April 2002
The Whole and the Part: How Drawing and Illustration Represented Integral and Differential Calculus (1670–1750)
- Lorenzo Gherzi, Università degli Studi di Udine
 Paul Mellon Visiting Senior Fellow
 1 January–28 February 2002
Late Bellini and His Patrons
- Elena Khodza, State Hermitage Museum
 Soros Research Travel Fellow
 18 September–30 November 2001
Greek Terracottas of the Hellenistic Epoch
- Alexander Kruglov, State Hermitage Museum
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 January–28 February 2002
Ancient Greek and Roman Fountain Sculpture: Chronology and Iconography
- Qing-Quan Li, Guangzhou Academy of Fine Arts
 Starr Foundation Visiting Senior Research Fellow
 1 November 2001–28 February 2002
Study of the Tomb Murals from the Song, Liao, and Jin Dynasties

- John Anthony Loughman, University College Dublin
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 July–31 August 2001
Subject Terminology and the Reception of Art in the Netherlands, c. 1550–1720
- Christopher R. Marshall, University of Melbourne
 Paul Mellon Visiting Senior Fellow
 1 September–31 October 2001
Displaying Painting in Seventeenth-Century Naples
- Mitchell F. Merling, The John and Mable Ringling Museum of Art
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 November–31 December 2001
Capriccio (Invented Places): Paintings of Architectural Fantasy from Renaissance to Romanticism
- Marsha Meskimmon, Loughborough University of Technology
 Paul Mellon Visiting Senior Fellow
 September 2001
Women Making Art: History, Subjectivity, Aesthetics
- Jerzy Miziołek, University of Warsaw, Institute of Archaeology
 Paul Mellon Visiting Senior Fellow
 1 September–31 October 2001
Botticelli's Masterpieces Reflected: Domestic Panels with the Fable of Psyche from the Late Quattrocento
- Pradeep Mohanty, Deccan College Postgraduate and Research Institute, Pune
 Starr Foundation Visiting Senior Research Fellow
 1 May–31 August 2001
Recent Archaeology in Western Orissa: New Research on the Mukhalingas
- Ann Roberts, Lake Forest College
 Ailsa Mellon Bruce Visiting Senior Fellow
 November 2001
An Illustrated Incunable of the "Rule of Saint Jerome" and Late Medieval Representations of Nuns
- Pietro Roccasacca, Accademia di Belle Arti di Roma
 Ailsa Mellon Bruce Visiting Senior Fellow
 1 January–28 February 2002
The Idea of "Costruzione Legittima" versus Material Evidence in the Wider History of Perspective Procedures

Elena Sharnova, The Pushkin Museum of Fine Arts
Paul Mellon Research Travel Fellow
10 November–28 December 2001
*The Catalogue Raisonné of French Painting in The Pushkin
Museum of Fine Arts: From the End of the Sixteenth Century
to the Middle of the Nineteenth Century*

Virginia Spate, University of Sydney
Paul Mellon Visiting Senior Fellow
1 March–30 April 2002
*Metamorphoses: Woman, Man, and Nature in French Art
from the Early 1800s to 1914*

Marco Venturi di Este, Istituto Universitario di Architettura, Venice
Paul Mellon Visiting Senior Fellow
1 November–31 December 2001
The Practice of Theoreticians

**Samuel H. Kress Paired Fellows for Research in Conservation
and the History of Art and Archaeology, 2001–2002***

Richard Field, Yale University Art Gallery
Shelley Fletcher, National Gallery of Art
Residency Period: 1–31 July and 1–31 October 2002
Material Approaches to Early Woodcuts

**J. Paul Getty Trust Paired Fellows for Research in Conserva-
tion and the History of Art and Archaeology, 2001–2002***

Carol A. Grissom, Smithsonian Center for Materials Research
and Education
Sabine Hierath, Berlin, Germany
Residency Period: 1 June–31 July 2002
*The Influence of Berlin on Outdoor Zinc Sculpture in
Northern Europe and the United States*

* to report in *Center* 23

Predoctoral Fellows

- Guendalina Ajello [New York University]
Paul Mellon Fellow, 2001–2004
The Afterlife of Rome's Ancient Spectator Buildings
- Fabio Barry [Columbia University]
David E. Finley Fellow, 2000–2003
Painting in Stone: The Symbolic Identity of Colored Marbles in the Visual Arts from Late Antiquity until the Age of Enlightenment
- Kyung-hee Choi [New York University]
David E. Finley Fellow, 2001–2004
Illuminating Liturgy and Legend: The Missal of Saint-Denis and the Royal Abbey in the Fourteenth Century
- Kevin Chua [University of California–Berkeley]
Samuel H. Kress Fellow, 2001–2003
Seeing Tears: Greuze and the Epistemology of Sensibility
- Kathlyn M. Cooney [The Johns Hopkins University]*
Samuel H. Kress Fellow, 2000–2002
The Cost of Art in New Kingdom Egypt: The Commission of Private Funerary Art in the Ramesside Period
- Yvonne Elet [New York University]
Chester Dale Fellow, 2001–2002
The Decorations of the Villa Madama and the Renaissance Rediscovery of Stucco
- Nnamdi Elleh [Northwestern University]*
Ittleson Fellow, 2000–2002
Architecture and Nationalism at Abuja, Nigeria: A Study of the Ideologies of “Federal Character”
- Carla Keyvanian [Massachusetts Institute of Technology]*
Paul Mellon Fellow, 1999–2002
Charity, Architecture, and Urban Development: The Expansion of Santa Trinità dei Pellegrini e Convalescenti in Counter-Reformation Rome
- Antien Knaap [New York University]
Robert H. and Clarice Smith Fellow, 2001–2002
Seeing in Sequence: Rubens and the Jesuit Church in Antwerp
- Yukio Lippit [Princeton University]
Andrew W. Mellon Fellow, 2001–2003
The Birth of Japanese Painting History: Authentication and Inscription in the Seventeenth Century

Adnan Morshed [Massachusetts Institute of Technology]
Wyeth Fellow, 2001–2003
*The Aesthetics of Aerial Vision: The Futurama of Norman
Bel Geddes*

Hajime Nakatani [The University of Chicago]*
Andrew W. Mellon Fellow, 2000–2002
*Facing the Gaze: Portraiture, Physiognomics, and the
Problems of Human Appearance in Late Imperial China,
c. 1600–1800*

Teresa Nevins [University of Delaware]
Mary Davis Fellow, 2001–2003
*Viewing Revelation: Text and Image in Ninth-Century
Apocalypse Manuscripts*

Alona Nitzan-Shifan [Massachusetts Institute of Technology]*
Mary Davis Fellow, 2000–2002
*Israelizing Jerusalem: The Encounter between National and
Architectural Ideologies, 1967–1977*

Stephen C. Pinson [Harvard University]*
David E. Finley Fellow, 1999–2002
Enterprising Spectacle: The Art of L.J.M. Daguerre

Megan Smetzer [The University of British Columbia]
Chester Dale Fellow, 2001–2002
*Assimilation or Resistance: The Production and Consumption
of Tlingit Beadwork, 1870–1940*

Pamela Warner [University of Delaware]
Paul Mellon Fellow, 2000–2003
*At the Crossroads of Word and Image: Theories of the
Pictorial in the Art Criticism of the Goncourt Brothers*

*in residence 16 September 2001–31 August 2002

Predocctoral Fellows for Summer Travel Abroad for Historians of American Art, 2002

Jobyl Boone
[University of Delaware]

Shannon Egan
[The Johns Hopkins University]

Guy Jordan
[University of Maryland]

Karen Lemmey
[The City University of New York]

Rebecca Reynolds
[The University of Chicago]

Rebecca Schoenthal
[University of Virginia]

Meredith TeGrotenhuis
[Northwestern University]

Norman Vorano
[University of Rochester]

Christopher
Marshall and
Marsha Meskimmon



Meetings

Conference

18 October 2001

AMERICAN ART HISTORY IN THE NEW CENTURY

Morning Session

Introduction: John Wilmerding, Princeton University

Wendy Bellion [Northwestern University]

Extend the Sphere: Charles Willson Peale's Panorama of Annapolis

Alexander Nemerov, Yale University

The Space of the Snake: On a Picture Attributed to Benjamin Henry Latrobe

John Davis, Smith College

Race, Politics, and Music in the 1860s: Further Thoughts on an Icon of American Slavery

Afternoon Session

Rachael Z. DeLue, University of Illinois at Urbana-Champaign

The Plight of Allegory: George Inness and The Triumph of the Cross

David Lubin, Wake Forest University

Why Eakins Again?

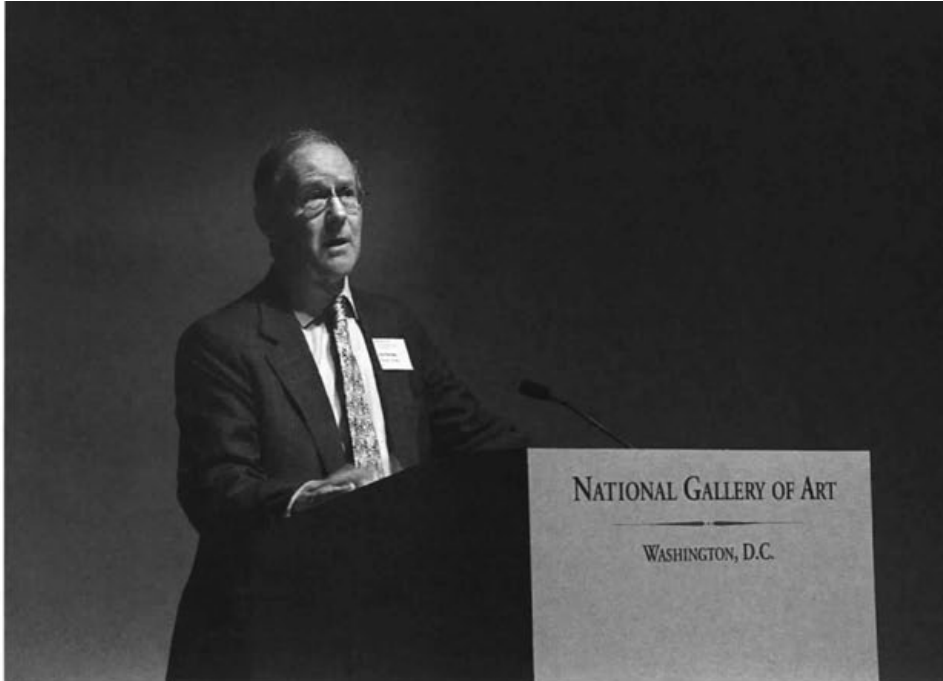
Sally M. Promey, University of Maryland

A Public Sort of Privacy: Sargent and the Aesthetics of Belief in Boston's "Shrine of Letters"

Michael Leja, University of Delaware

Touching Illusions: The Paintings of William Harnett

John Wilmerding,
“American Art
History in the
New Century,”
conference,
18 October 2001



Symposia

1–2 February 2002

NATIONALISM AND FRENCH VISUAL CULTURE,
1870–1914

Official and Dissident Nationalism

Moderator: Neil McWilliam, University of Warwick

June Hargrove, University of Maryland

*Qui Vive? France. War Monuments from the Défense to
the Revanche*

Marc Gotlieb, University of Toronto

*Myths of the Painter-Hero: The Creation of a Nationalist Icon
in the French Fin-de-siècle*

Jane Mayo Roos, Hunter College

Nationalism, Community, and the Late Paintings of Manet

Jennifer L. Shaw, Sonoma State University

Puvis de Chavannes as a National Painter



Marc Gotlieb,
"Nationalism
and French
Visual Culture,
1870-1914,"
symposium,
1-2 February
2002

National Pasts: Tradition in Nationalist Art and Aesthetics

Moderator: Nina Athanassoglou-Kallmyer, University of Delaware

Neil McWilliam, University of Warwick
Order and Tradition: The Aesthetics of Action Française

Raymond Jonas, University of Washington
Vox Populi, Vox Dei: Sacred Art and Popular Political Culture in Late Nineteenth-Century France

Laura Morowitz, Wagner College
Medievalism, Classicism, and French Nationalism: The 1904 Exposition des Primitifs Français

National Spaces: Cultural Geography and Collective Identity

Moderator: June Hargrove, University of Maryland
Richard Thomson, University of Edinburgh
Regionalism versus Nationalism in French Visual Culture, 1889-1900: The Cases of Nancy and Toulouse

Roger Benjamin, Australian National University
*La France musulmane: Colonial and Indigenous Identities
in the Painting of French Algeria*

Nina Athanassoglou-Kallmyer, University of Delaware
Cézanne and the Woman of Arles

Gaetano DeLeonibus, Willamette University
The Debate on Classicism: A Quest for Uniqueness

Nationalist Modernisms and Antimodernisms

Moderator: Marc Gotlieb, University of Toronto

Jorgelina Orfila, University of Maryland
Nationalism and Incoherence

Christopher Green, Courtauld Institute of Art
*Painting the Territory of the French Nation: Vidal
de la Blache's Tableau de la géographie de la France
and the Modernist Landscape*

Mark Antliff, Duke University
*Georges Sorel and the Anti-Enlightenment: Art, Politics,
Ideology*

Michael Orwicz, University of Connecticut
*Contesting Nationalisms: Visual Culture in Late
Nineteenth-Century France*

12–13 April 2002

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY
OF ART, THIRTY-SECOND ANNUAL SESSIONS

Co-sponsored with the Department of Art History and
Archaeology, University of Maryland College Park campus

Evening Session

Introduction: Sharon Gerstel, University of Maryland

George Levitine Lecture in Art History

Irene Winter, Harvard University
*Ornament and the "Rhetoric of Abundance" in Assyrian Art:
The Constraints of a "Western Perspective"*

Morning Session

Moderator: Josephine Withers, University of Maryland

Introduction: Jaroslav Folda

Elizabeth Hudson [University of North Carolina at Chapel Hill]

Creating Images of Queenship: The Art Patronage of Blanche of Castile

Introduction: C. Jean Campbell

Angi Elsea [Emory University]

Gli esercizi spirituali of Juan de Torquemada at Santa Maria Sopra Minerva, Rome

Introduction: Charles Dempsey

Kim Butler [The Johns Hopkins University]

Vasari's Familial Rhetoric and the Problem of Early Raphael

Introduction: Lawrence Goedde

Barbara Susan Maxwell [University of Virginia]

Improvisation and Experience in the "Stairway of Fools" at Trausnitz Castle

Introduction: Brian Curran

Jessica Boehman [The Pennsylvania State University]

Collaboration and Self-Promotion in the Casa Buonarroti: The Birth of a Portrait Bust

Introduction: Steven Levine

Zlatan Gruborovic [Bryn Mawr College]

Velázquez' Portraits of Philip IV: Images of Decline?

Introduction: Kathy Linduff

Yu Jiang [University of Pittsburgh]

The Wei Shi Bronzes: Artistic Style, Patronage, and Family Aspirations in Early Dynastic China

Afternoon Session

Moderator: Therese O'Malley, Center for Advanced Study in the Visual Arts

Introduction: Susan Sidlauskas

Janice Mercurio [University of Pennsylvania]

Painting and Music in Rococo France

Introduction: William Pressly

Colette Crossman [University of Maryland]

Johan Zoffany's Portrait of Charles Townley

Introduction: David Bjelajac
Gwen Allday [The George Washington University]
Gilbert Stuart's The Skater and the Hermetic Tradition

Introduction: Eric Garberson
Jenny Ramirez [Virginia Commonwealth University]
*Double Your Pleasure: Reflections on the Looking Glass in
Clementina Hawarden's Photographs and Victorian Literature*

Introduction: Michael Leja
Anne Samuel [University of Delaware]
*Edwin Howland Blasfield and the Visuality of the Small
and the Large*

Introduction: Norma Broude
Julie Cole [The American University]
*Claude Cahun, Marcel Moore, and Their Collaborative
Construction of a Lesbian Subjectivity*

Introduction: Richard Powell
Erica James [Duke University]
*On the Exhaustion of Distance: Caribbean Art in the
Global Imaginary*

3-4 May 2002

THE ART AND HISTORY OF BOTANICAL
PAINTING AND NATURAL HISTORY TREATISES

Art and Science in Early Modern Europe

Moderator: Amy Meyers, Huntington Museum and Library
Alain Touwaide, National Museum of Natural History,
Smithsonian Institution
Plants, Health, and Books, 1540-1560

Erik de Jong, Bard Graduate Center for Studies in the
Decorative Arts, Design, and Culture
*Hans Puechfeldner's Nüssliches Khünstbüch der Gardtnerij:
A Garden Book Made for Emperor Rudolph II*

Lucia Tongiorgi Tomasi, Università degli Studi di Pisa
Artists or Scientists? Women Painters and Natural History

Dutch, English, and German Treatises

Moderator: Arthur K. Wheelock Jr., National Gallery of Art

Claudia Swan, Northwestern University

The Uses of Botanical Treatises in the Netherlands, c. 1600

Pamela H. Smith, Pomona College

Artisanal Knowledge and the Representation of Nature in Sixteenth-Century Germany

Janice L. Neri [University of California–Irvine]

Between Observation and Image: Representations of Insects in Robert Hooke's Micrographia

Mark Laird, Harvard University

Jacobus van Huysum's Paintings for the Catalogus Plantarum (1730) and Its Relationship to John Martyn's Historia plantarum rariorum (1728–1737)

New World Treatises

Moderator: Michel Conan, Dumbarton Oaks

Lina Bolzoni, Scuola Normale Superiore, Pisa

Mexican Nature in Valadés' Rhetorica christiana (1579)

Jesús Carrillo Castillo, Universidad Autónoma de Madrid

Early Illustrations of American Nature

Alessandro Tosi, Università degli Studi di Pisa

From Florence to Philadelphia: Naturalistic Illustration in Tuscany between the Eighteenth and Nineteenth Centuries

Paintings and Plants

Moderator: Lucia Tongiorgi Tomasi, Università degli Studi di Pisa

Nicholas Penny, Center for Advanced Study in the Visual Arts
Some Cut Flowers from Trafalgar Square

Gretchen Hirschauer, National Gallery of Art
Plants, Perugino, and the Sforza Triptych

Hans W. Hubert, Freie Universität Berlin

Bartolomeo Bimbi's Paintings at the Casino della Topaia: Representation of Nature at the Court of Cosimo III de' Medici

Seminars

2 November 2001

REEXAMINING DADA

Participants

George Baker, State University of New York College
at Purchase

Tim Benson, Los Angeles County Museum of Art

Matthew Biro, University of Michigan

Benjamin Buchloh, Columbia University

Elizabeth Cropper, Center for Advanced Study in the
Visual Arts

T. J. Demos, Maryland Institute College of Art

Leah Dickerman, National Gallery of Art

Brigid Doherty, The Johns Hopkins University

Michael Jennings, Princeton University

David Joselit, University of California–Irvine

Isabel Kauenhoven, National Gallery of Art

Laurent Le Bon, Centre national d'art et de culture
Georges Pompidou

Peter M. Lukehart, Center for Advanced Study in the
Visual Arts

Helen Molesworth, The Baltimore Museum of Art

Therese O'Malley, Center for Advanced Study in the
Visual Arts

10 December 2001

TEACHING THE HISTORY OF ARCHITECTURE

Participants

Barry Bergdoll, Columbia University

Jonathan Bloom, Boston College

Maristella Casciato, Università degli Studi di Roma, Tor Vergata

Zeynep Çelik, New Jersey Institute of Technology

Elizabeth Cropper, Center for Advanced Study in the
Visual Arts

Ali Djerbi, Institut technologique d'Art, d'Architecture
et d'Urbanisme, Tunis

“Teaching the
History of
Architecture,”
seminar,
10 December
2001

Hilde Heynen, Katholieke Universiteit Leuven
Jyoti Hosagrahar, University of Oregon
Peter M. Lukehart, Center for Advanced Study in the
Visual Arts
Diana Murphy, New York
Gulsum Nalbantoglu, Bilkent University, Ankara
Dietrich Neumann, Brown University
Ikem Okoye, University of Delaware
Therese O'Malley, Center for Advanced Study in the Visual Arts
Alina Payne, University of Toronto
Jonathan Reynolds, University of Southern California
Nancy Steinhardt, University of Pennsylvania
Susana Torre, New York



17 December 2001

VIRTUE AND BEAUTY

A Study Day

Participants

Kathleen Weil-Garris Brandt, New York University
David Alan Brown, National Gallery of Art
Keith Christiansen, The Metropolitan Museum of Art
Philip Conisbee, National Gallery of Art
Elizabeth Cropper, Center for Advanced Study in the
Visual Arts

Charles Dempsey, The Johns Hopkins University
Everett Fahy, The Metropolitan Museum of Art
Sarah Fisher, National Gallery of Art
Michael Fried, The Johns Hopkins University
Andrée Hayum, Fordham University
Gretchen Hirschauer, National Gallery of Art
Manfred Leithe-Jasper, National Gallery of Art
Alison Luchs, National Gallery of Art
Eleonora Luciano, National Gallery of Art
Peter M. Lukehart, Center for Advanced Study in the
Visual Arts

Therese O'Malley, Center for Advanced Study in the
Visual Arts

Nicholas Penny, Center for Advanced Study in the Visual Arts
Mary Pixley, Center for Advanced Study in the Visual Arts
Eike Schmidt, Center for Advanced Study in the Visual Arts
Carl Strehlke, Philadelphia Museum of Art
Bette Talvacchia, Center for Advanced Study in the Visual Arts



Richard Ormond

Colloquia CLXXI–CLXXVI

25 October 2001

Richard Ormond, Samuel H. Kress Professor
*The Early Venetian Subject Pictures by John Singer Sargent,
1880–1882*

15 November 2001

Marianna Shreve Simpson, Paul Mellon Senior Fellow
Shah 'Abbas and His Picture Bible

13 December 2001

Bette Talvacchia, Frese Senior Fellow
Eroticism and Sexual Imagery in Religious Art of the Renaissance

7 March 2002

Larry Silver, Samuel H. Kress Senior Fellow

Cultural Selection: Origins of Pictorial Species in the Early Antwerp Art Market

21 March 2002

Jaroslav Folda, Ailsa Mellon Bruce Senior Fellow

The Mellon Madonna: Maniera Graeca, Maniera Cypria, or Crusader Art?

25 April 2002

Nicholas Penny, Andrew W. Mellon Professor

Style and Subject: The Connoisseur Confronts Five Renaissance Paintings

Shoptalks 99–104

1 November 2001

Carla Keyvanian, Paul Mellon Fellow

Charity, Architecture, and Urban Development: Hospitals in Medieval and Renaissance Rome

6 December 2001

Nnamdi Elleh, Ittleson Fellow

Designing Democracy at Abuja, Nigeria's New Federal Capital City: The Conflicts of Ideas among Architect-Planners of Philadelphia, Japan, and Nigeria

17 January 2002

Alona Nitzan-Shiftan, Mary Davis Fellow

Designing the Western Wall Plaza: National and Architectural Controversies

28 February 2002

Kathlyn M. Cooney, Samuel H. Kress Fellow

Painted Coffins and Obscure Receipts: The Value of Private Funerary Arts in the Ramesside Period

4 April 2002

Hajime Nakatani, Andrew W. Mellon Fellow

Facing the Gaze: Vision and Sociality in Seventeenth- and Eighteenth-Century Chinese Portraiture

10 April 2002

Stephen C. Pinson, David E. Finley Fellow

Moonlight or "Moonshine and Claptrap": Coming to Terms with Daguerre

Lectures

28 November 2001

Nicholas Penny, National Gallery, London

Titian's Vendramin Family: Soap, Relics, Uncles, and Art

23 January 2002

Robert Storr, Museum of Modern Art

Do the Wrong Thing: The Grotesque in Contemporary Art

3 April 2002

Wu Hung, The University of Chicago

Front and Back: A Case Study of the Historical Materiality of the Object

Curatorial/Conservation Colloquy X

29–31 May 2002

RUBENS IN THE NATIONAL GALLERY OF ART

Participants

Arnout Balis, Centrum voor de Vlaamse Kunst van de 16e
en de 17e eeuw

Elizabeth Cropper, Center for Advanced Study in the
Visual Arts

Egbert Haverkamp-Begemann, The Morgan Library

David Jaffé, National Gallery, London

Peter M. Lukehart, Center for Advanced Study in the
Visual Arts

Anne-Marie S. Logan, Easton, Connecticut

Therese O'Malley, Center for Advanced Study in the
Visual Arts

Viola Pemberton-Pigott, The Royal Collection

Konrad Renger, Bayerische Staatsgemäldesammlungen

Nico Van Hout, Koninklijk Museum voor Schone Kunsten

Hans Vlieghe, Centrum voor de Vlaamse Kunst van de 16e
en de 17e eeuw

Christopher White, London

Colloquy co-chairs

Melanie Gifford, National Gallery of Art

Arthur K. Wheelock Jr., National Gallery of Art

Incontri

25 July 2001

co-sponsored with the Department of Conservation
Giovanni Morigi, Giovanni Morigi e Figlio, Restauratori
The Study and Conservation of Cellini Bronzes

10 January 2002

Hans Hubert, Freie Universität Berlin
*The Palazzo Uguccioni: Architecture and Urban Renewal in the
Civic Center of Florence*

2 May 2002

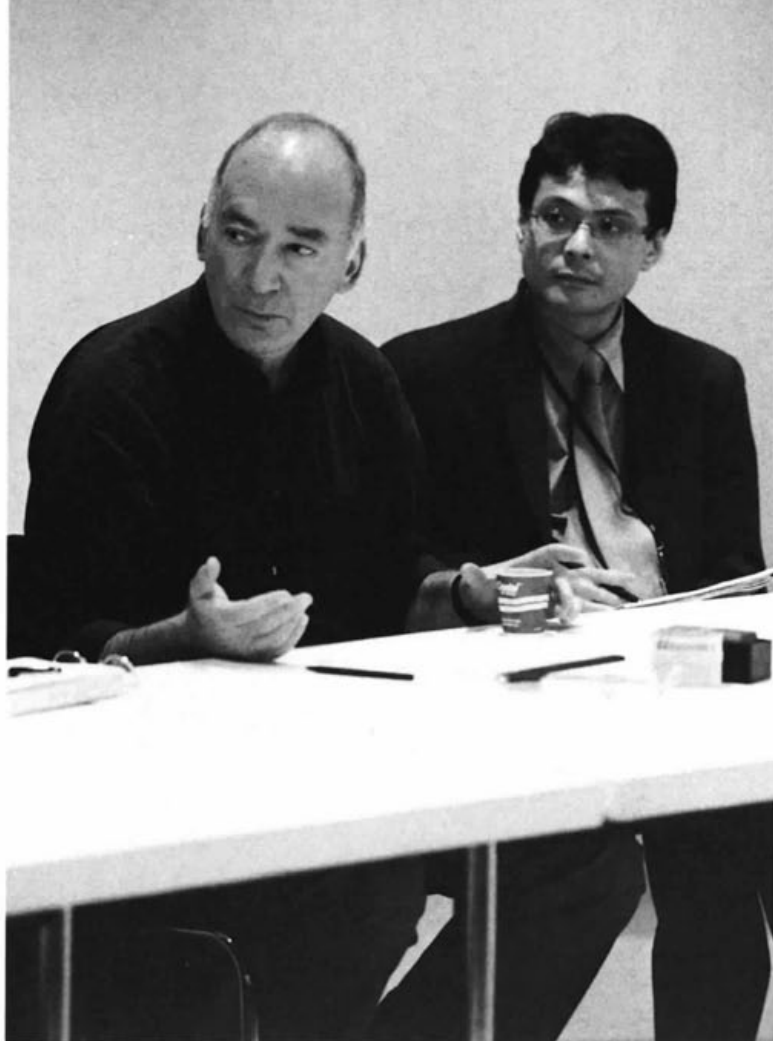
Casey N. Blake, Columbia University
*Public Art and the Civic Imagination in Late Twentieth-Century
America*

13 May 2002

Michael Fried, The Johns Hopkins University
*The Moment of Caravaggio: A Discussion of the A. W. Mellon
Lectures*

Participants in
Curatorial/
Conservation
Colloquy X
study Rubens'
Fall of Phaethon,
29 May 2002





Michael Fried and
Hajime Nakatani

A. W. Mellon Lectures in the Fine Arts, 2002

Michael Fried, The Johns Hopkins University

The Moment of Caravaggio

- | | |
|----------|------------------------------------|
| 14 April | <i>A New Type of Self-Portrait</i> |
| 21 April | <i>Immersion and Specularity</i> |
| 28 April | <i>The Invention of Absorption</i> |
| 5 May | <i>Absorption and Address</i> |
| 12 May | <i>Severed Representations</i> |
| 19 May | <i>Painting and Violence</i> |

Lecture Abstracts

Titian's Vendramin Family: Soap, Relics, Uncles, and Art

The lecture explores how, and proposes why, Titian's painting of the Vendramin family was altered during its execution. The painting's place within the great art collection of Gabriel Vendramin is discussed, as are the sources of the family's wealth in trade and in the soap industry, and the family's close association with a celebrated relic (depicted in the painting). The painting's subsequent export to England and its reputation are also addressed. The lecture concludes with speculation as to when and why the painting was made. This involves an explanation of the relationship between Gabriel Vendramin and his brother and nephews, and an account of the dynastic anxieties expressed in Gabriel's will—a relationship and anxieties that are also embodied in the painting.

Nicholas Penny, Center for Advanced Study in the Visual Arts

Do the Wrong Thing: The Grotesque in Contemporary Art

In the mandarin jargon of American formalism of the 1950s and early 1960s, the ultimate aesthetic judgment delivered on a work's behalf was that it possessed a certain ineffable "rightness." However, by the middle of the 1960s the conceptual artist Sol LeWitt was writing to the struggling Eva Hesse, "Don't worry about cool, make your own uncool. Make your own world. You must practice being stupid, dumb, unthinking, empty. I have the utmost confidence in you and even though you are tormenting yourself, the work you do is very good. Try to do some BAD work. The worst you can think of and see what happens but mainly relax and let everything go to hell." Thus while LeWitt's own wall drawings might have been mistaken as cerebral mutations of the formalist doctrine, the mutations occurring in Hesse's work, and that of the artists she admired—Oldenburg

Robert Storr, "Do the Wrong Thing: The Grotesque in Contemporary Art," lecture, 23 January 2002



and Bontecou, in particular—were harbingers of a profound change in artistic orientation whose first organized statement was Lucy Lip-pard's 1966 exhibition, *Eccentric Abstraction*. Here for the first time, Hesse was grouped with her contemporary, Bruce Nauman, and her elder, Louise Bourgeois. Meanwhile, on the West Coast and in Chicago, funk and imagism—Edward Keinholz, H. C. Westermann, Peter Saul, Jim Nutt, and a host of others—broke ground for a more pictorial variety of antiformalist art that flourished in the margins of “mainstream” modernism.

Forty years later, Bourgeois is the center of art world attention, Hesse's interrupted exploration of what she called her “own weird humor” is a paradigm for many younger talents, and Saul and Nutt are for the first time the object of widespread interest at least in part because of the transgressive practices of their aesthetic progeny Mike Kelley, Raymond Pettibon, and Paul McCarthy. While these developments are doubtless viewed as a sign of postmodern decadence and decline among conservative modernists, in fact they represent the disparate fruit—or flowers of evil—of one of the oldest of aesthetic

traditions and one of the “mainstream’s” perennial crosscurrents: the grotesque. At a minimum, the grotesque is doing the wrong thing by design. In its fullest expressions it is the artful but critically rigorous exploration of the furthest reaches of contrariness.

Robert Storr, Museum of Modern Art

Front and Back: A Case Study of the Historical Materiality of the Object

This paper focuses on the concept and status of the art-historical object. Although art history as a discipline is founded on the observation and interpretation of works of art, our concept of the “art object” itself often remains intuitive: there is a tendency to take an object as a “fact”—a self-contained entity that demands description, examination, and explanation. This approach seems to be shared by different kinds of scholars from connoisseurs to social and cultural historians of art. As a consequence, the idea of an *original art-historical object* has remained one of the few large assumptions that has not been seriously contested.

Instead of offering a philosophical rumination, the methodological objective of this paper is to find a way to integrate history and theory—to keep an art object as both the focus and frame of an historical interpretation so as to transcend the dichotomies of object/reproduction, object/context, and object/interpretation. Through an analysis of a series of “front-and-back” images, this paper will accordingly distinguish an historical object from its current physical presence and gain access to the object’s obscured historicity by reconstructing its *historical materiality*—its material properties, construction, associations, and signification.

Wu Hung, The University of Chicago

Incontri Abstracts

The Palazzo Uguccioni: Architecture and Urban Renewal in the Civic Center of Florence

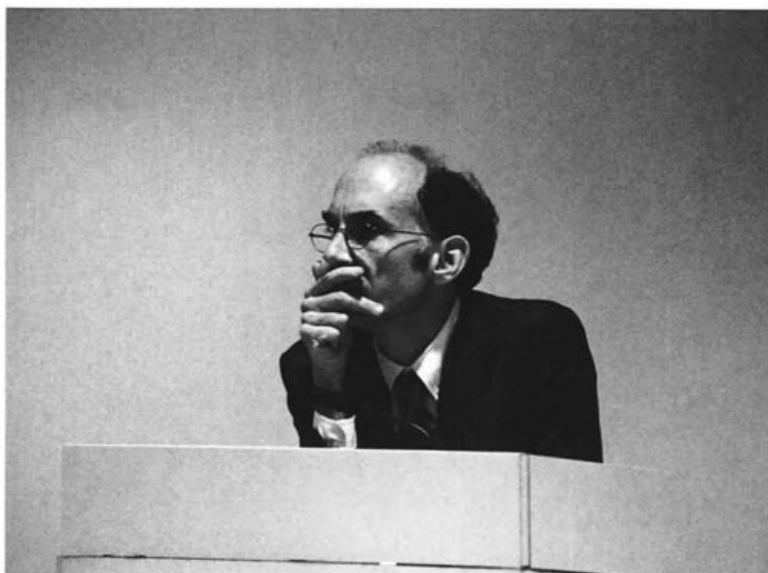
Despite its very prominent position in the main square of Florence, and despite the articulation of its remarkable façade, the Palazzo Uguccioni is one of the least known and least studied of Florentine buildings. This palace was erected between 1550 and 1559 by Giovanni Uguccioni, not very long after the Florentine Republic was transformed into a Principate under the rule of Duke Cosimo I de' Medici.

Starting with an unpublished drawing that shows two alternative façade projects for the Uguccioni palace, my presentation will address formal issues such as architectonic composition and style. Further, I will study the relationship between the façade and its Roman prototypes developed by Bramante and by Raphael, on one hand, and the Florentine tradition of private buildings, on the other. From this basis I will then confront the difficult problem of attribution, which has been debated since 1677. A large number of important architects and artists have been suggested, such as Michelangelo, Raphael, Antonio da Sangallo the Younger, Vignola, Palladio, Mariotto di Zanobi Folli, Giovan Antonio Dosio, and Francesco Salviati.

The second part of my discussion will consider the building in the context of Cosimo's plans for the urban renewal of Florence. Having appropriated the republican Palazzo Vecchio—which is directly in front of the Uguccioni palace—as his own residence in 1540, Cosimo developed plans for the embellishment of the civic center and for the concentration of the administrative institutions in one large building (the Uffizi). By viewing the Palazzo Uguccioni within the framework of Cosimo's grand urban plan, I will show that the Roman style of its façade, which in its present day Florentine context appears to be a completely isolated phenomenon, in fact accorded perfectly with the architectonic language of Cosimo's unexecuted projects of the mid-1540s.

Hans Hubert, Freie Universität Berlin

Casey N. Blake,
incontro, 2 May
2002



Public Art and the Civic Imagination in Late Twentieth-Century America

This talk will examine the rise and fall of the “liberal-modernist” project in federally funded public art and the consequences of that history for contemporary understandings of civic life in the United States. Beginning in the Kennedy era, liberal cultural policy-makers looked to public art to provide a focal point for the reconstruction of urban civic space along crisp, modernist lines. Federally funded public art was meant not only to have aesthetic value for American citizens, but also to provide a stage for a public life overseen by liberal and modernist authorities. Within two decades of its instigation, this project lay in ruins, as federally funded installations found themselves under attack by Americans of divergent backgrounds and ideological commitments. This lecture discusses both the failure of the liberal-modernist project for public art and civic space and the conservative and radical alternatives that have emerged in its wake.

Casey N. Blake, Columbia University

Research Projects

Three long-term projects are under way at the Center for Advanced Study in the Visual Arts and two new projects are in the initial stages of development. These projects are intended to produce scholarly research tools. One project, first under the direction of Henry A. Millon and now Elizabeth Cropper, supported by the Graham Foundation and endowed funds from The Andrew W. Mellon Foundation, has provided the National Gallery's photographic archives with a record of pre-1800 architectural drawings, primarily Italian. On deposit in the archives are 41,200 photographs and 271 manuscripts on microfilm. Photographs and microfilms were received this year from the following repositories: London: British Library, British Museum, Courtauld Institute; Oxford: Ashmolean Museum, Bodleian Library; Rome: Biblioteca Apostolica Vaticana, Istituto di Archeologia e Storia dell'Arte.

A second research project, under the direction of associate dean Therese O'Malley, supported by the Getty Grant Program, the Graham Foundation, and the Terra Foundation of the Arts, will create an illustrated historical dictionary of landscape and garden design terminology. Images and texts from the period between 1492 and 1852 have been compiled to track words as they were adapted and transformed in the evolution of the American landscape vocabulary. Editing and acquisition of photographs are proceeding in anticipation of submitting the final manuscript to the publisher by the end of 2002.

The "Historiographic Guide to Andean Sources," directed by former associate dean Joanne Pillsbury, is a three-volume reference work intended to inventory and discuss the principal textual sources useful for the study of the art history, anthropology, history, and archaeology of the Andean region of South America. Currently in its sixth year and final publication phases, the guide is supported by the Center with additional funding from the Andrew W. Mellon Foundation, Getty Grant Program, and the British Academy. The entries include information about the present location of manuscripts, information on published editions, translations, and references to secondary literature. The essays and entries have been researched and written by 125 scholars based in seventeen countries. The guide is scheduled for pub-

lication by the University of Oklahoma Press, with the English-language edition to appear in 2004, followed by a Spanish-language edition supported by the Lampadia Foundation.

Two new projects are under way. One seeks to provide annotated translations into English of a group of significant early modern sources for the history of art. Under the direction of Elizabeth Cropper, the project has initiated a translation of Malvasia's *Felsina Pittrice* (1678). The second, directed by associate dean Peter M. Lukehart, will assemble all secondary sources together with a large number of new and previously unpublished documentary materials concerning the early years of the Accademia di San Luca in Rome, from 1593 to 1630. Working with the original statutes, the records of the proceedings of meetings of the Academy, ledger books, and references in the civil and criminal court records, the project will create the first documentary history of the Roman Academy. In addition, the intention is to compile a corpus of Roman life drawings and other studies from the same period in order to elucidate the initial teaching and studio practices of the Academy.

Peter M. Lukehart
with Robyn Asleson



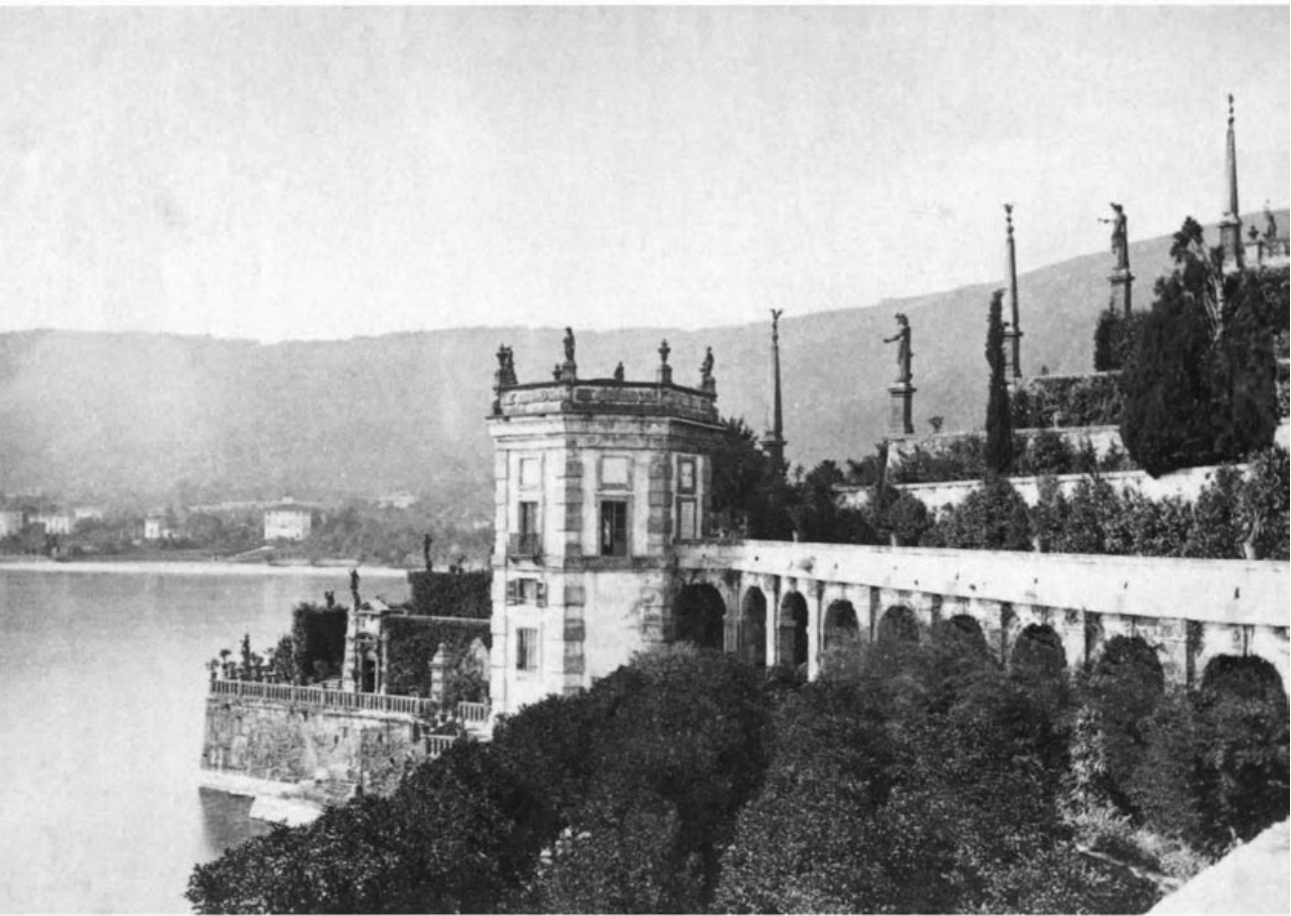
Publications

This year three volumes were published as part of the National Gallery's Studies in the History of Art series: *Hans Holbein: Paintings, Prints, and Reception* (2001), *Moche: Art and Archaeology in Ancient Peru* (2002), and *Italian Panel Painting of the Duecento and Trecento* (2002). Papers of seven other symposia are in preparation for publication: "The Treatise on Perspective: Published and Unpublished"; "Large Bronzes in the Renaissance"; "Tilman Riemenschneider: A Late Medieval Master Sculptor"; "Circa 1700: Architecture of Europe and the Americas"; "Creativity: The Sketch in the Visual Arts"; "Nationalism and French Visual Culture, 1870–1914"; and "The Art and History of Botanical Painting and Natural History Treatises." A complete listing of publications in the symposium series may be found on pages 205–207. Also published this year was *The A. W. Mellon Lectures in the Fine Arts: Fifty Years*.

Leah Dickerman,
T.J. Demos,
Elizabeth Cropper,
Benjamin Buchloh,
and Brigid Doherty,
"Reexamining
Dada," seminar,
2 November
2001



Research Reports of Members



The Borromean Islands on Lago Maggiore

Situated in an inlet of Lago Maggiore, or Verbano, in northern Italy between the Alps and the Po plain, blessed by a Mediterranean climate, and covered with luxurious vegetation, the four Borromean Islands give the impression of a world apart. In 1766 Abbé Richard remarked, “They look like the enchanted islands of Alcina or Calypso.”

Although the villas built thereon in the fifteenth to the eighteenth centuries were once among the most admired and illustrated of Italian villas, they have to this point been almost completely ignored by scholars. The discovery of a number of unpublished documents, both textual and visual, and access to the infrequently visited but extremely rich Borromeo archive, still owned by the family, were the starting points of my research. The aim of my project is to reconstruct the architectural and artistic history of two of the islands, Isola Madre and Isola Bella, pointing out discrepancies between the intentions of the patrons and the structures actually built, as well as these structures’ use and reception over time.

In 1501, fifty years after the Borromeos acquired feudal properties along the Verbano, Lancillotto Borromeo decided to build a house and gardens on Isola Maggiore, later called Isola Madre, one of the rocky formations represented in their original state in the background of the frescoes by the Maestro dei giochi Borromeo in the family palace in Milan (c. 1445).

Around 1630 Carlo III Borromeo started the construction of a

View of Palazzo Borromeo, Isola Bella, Lago Maggiore. National Gallery of Art, Washington, Photographic Archives

small villa with a terraced garden on the southern tip of Isola Inferiore, later named Isola Isabella (contracted to Isola Bella) in honor of his wife Isabella d'Adda, purchasing land in the section occupied by a fishing village, a parish church, a chapel, and a cemetery. In 1650 Carlo's son, Vitaliano VI, moved the house, now a huge palace, to the northern end to allow more space for the gardens, but his dream of transforming the entire site into a private residence met with many difficulties. Nonetheless, the three points of his strategy—to construct the island, to attract attention to it, and to address the visual interest of visitors—closely intertwined and contributed to the extraordinary public response.

To give a shape as regular as possible to the area (around 320 meters long and 180 wide), a shape that in fact recalls that of a ship, with the prow at north and the poop deck at south, it was necessary to level the pointed edge of the island, transform its slope (37 meters on lake level) into regular terraces, clear the rocky perimeter, reclaim new land from the water, and import soil for the vegetation. The southern side became perfectly symmetrical with the erection of a second tower to balance the *Noria*, built in 1632 to lodge the hydraulic pump. The palace was completed only around 1650. A few simple houses remain to this day, while the church was rebuilt on the lake shore at the Borromeos' expense in the 1670s.

Visitors were magnificently received on the island which was conceived as a theatrical device celebrating, by means of a well-planned iconographic program, the glories of the family. On special occasions the entire central basin of the Lago Verbano contributed to the exaltation of the noble dynasty, following a ceremony repeated with few variants from the marriage of Carlo IV to Giovanna Odescalchi, in 1677, to the visit of the king of Savoy, in 1828.

Once within sight of the island, Vitaliano VI took care to direct visitors' perceptions of it, supplying a precise reading key. He used strategic views to enhance the island's attractive qualities and conceal its imperfections. The paintings of Gaspar van Wittel (1690), taken from the western side of the Golfo Borromeo, highlighted the contrast between the pretentious architecture of the palace and gardens and the simple houses, and therefore did not satisfy the intentions of Vitaliano VI. Better responding to Vitaliano's wishes was the idealized

bird's-eye view from the southeast by J. B. Fisher von Erlach (before 1712), which became a model for the work of Dal Re (1726) and Joli (c. 1750). From around 1750, with the diffusion of picturesque taste, Isola Bella, until then unconditionally admired, drew criticism for its artificiality, while the more natural Isola Madre, enriched with many exotic plants, was regarded with increasing interest—as was the surrounding landscape.

The international revival of the Italian garden in the late nineteenth century was accompanied by the reevaluation of the baroque complex of Isola Bella not only on the part of foreign visitors but also of the rich Milanese bourgeoisie, who often chose the majestic slopes of Lago Maggiore between Baveno and Belgirate with a view of the islands for their villas. At the Center, I had the opportunity to investigate more deeply the historical and social context of the creation of the islands' architecture and landscapes and add new evidence about their contemporary reception.

Politecnico di Milano

Ailsa Mellon Bruce Visiting Senior Fellow, 1 April–31 May 2002

Margherita Azzi Visentini returns to her position as associate professor at the Politecnico di Milano. Her book on the Borromean Islands, incorporating the rich material found at the Center, and written in collaboration with Mauro Natale and Carlo Alessandro Pisoni, will be published in 2003.



CASEY N. BLAKE

Public Art and the Civic Imagination in Late Twentieth-Century America

In March 1989, the General Services Administration cut Richard Serra's steel sculpture, *Tilted Arc*, into pieces and then moved those pieces from Foley Square in lower Manhattan to a warehouse. The 1981 installation of Serra's sculpture by the General Services Administration (GSA) had touched off eight years of public hearings, lawsuits, petition drives, media commentary, and protests. Judges and office workers in the area complained that the work obstructed their access to Federal Plaza and deepened the inhumanity of an already unfriendly space. Conservative pundits and politicians joined the chorus, condemning the "Berlin Wall" of Foley Square as an act of New-Class "effrontery," while Serra and his allies staged a vigorous (if ultimately ineffective) public defense of the work.

The GSA's removal of Serra's work was only the most visible of a series of controversies surrounding public art installations that began in the late 1970s and continued throughout the 1980s. During this period, in dozens of cities and towns, federally funded art installations provoked bitter protests that challenged virtually every assumption that had inspired the founding in the sixties of the Works of Art in Public Places program both at the National Endowment for the Arts and the Art-in-Architecture sector of the GSA.

Things were not always this way. The founders of the sixties' federal arts programs had once spoken confidently of the role of public art in remaking urban spaces along crisp, rational, modernist lines.

Richard Serra,
Tilted Arc, 1981,
Federal Plaza
(Foley Square),
New York City;
destroyed 1989.
Photograph:
Dith Prahm,
New York City

Advocates of public art celebrated installations such as Alexander Calder's *La Grande Vitesse* (1969) in Grand Rapids, Michigan, and his *Flamingo* (1974) for the new federal complex in Chicago, as the culmination of massive urban renewal projects replacing dingy downtowns with sleek, well-planned urban centers. Public artists and architects were henceforth to work closely with urban planners to rebuild cities that had seen little new construction since the onset of the Great Depression and to establish models of a new urban civic order.

Within a dozen years after the 1969 dedication of *La Grande Vitesse*, virtually every assumption that lay behind the first Calder projects was under attack from local opponents of modernist public art installations. Critics of modernist public art disputed the competence of selection panels and charged them with pursuing a very precise cosmopolitan agenda at the expense of indigenous cultures and grassroots participation. Expert panelists, they charged, were interested in the colonization of public space by the culture of museums and galleries. The art they commissioned was a bid for public power by people who already controlled private cultural institutions. Far from being a symbol of urban renewal, public art came under attack as the symbol of a modern promise gone terribly wrong.

Critics of the liberal-modernist project in public art forced artists and arts administrators to confront vitally important questions that the early planners of the federal programs had ignored: What really was "public" about the monuments commissioned for public spaces? What was "public" about the decision-making process that had led to their installation? And who indeed was the public for public art? The result was a political crisis of the liberal-modernist project for public art and civic culture that still has not been resolved.

The intensity of recent public art debates in the United States speaks to profound conflicts and confusion in Americans' understandings of the role of art in a democratic civic life. Controversies in the seventies and eighties were often haunted by the memory of turn-of-the-century civic memorials, which seemed to many the appropriate form and function for art in public places. Conservative critics of the federal arts programs seized upon that memory in their arguments that public art reflect consensual values. For their part, many leftist artists and critics have responded to the crisis of modernist public

art by withdrawing their allegiance from the public art movement of the 1960s. Such artists often reject the terms “public art” and “the public” as fictions; instead, they consider themselves members of a “community arts movement” rooted in local ethnic and geographically based constituencies. Taking their inspiration from Judy Baca’s monumental *Great Wall of Los Angeles* (1976–1983), these artists and activists mobilize local residents in the making of art projects that further community struggles for social justice and group recognition.

This recent bifurcation of the public art movement along ideological lines has often come at the expense of the original federal programs’ aspiration to a common civic culture for Americans of different backgrounds. The ideal of urban civic space as a meeting place for strangers who come to recognize one another as citizens has not entirely disappeared, however. That ideal lives on in the reflexive modernism of Siah Armajani, the ecologically grounded work of Mierle Ukeles, and the historic preservation work of Rick Lowe, among others. In the wake of the recent “culture wars,” and the delegitimation of public cultural institutions that attended them, the work of such artists evokes a vision of civic life that recuperates the most promising aspects of the sixties’ liberal-modernist project even as it seeks to overcome its shortcomings.

Columbia University
Ailsa Mellon Bruce Senior Fellow, fall 2001

Casey N. Blake is editor of the forthcoming “The Arts of Democracy: Art, Civic Culture, and the State,” and is also writing a book, “Public Art and the Civic Imagination in Contemporary America.”

The Education of Artists at the Imperial Academy of Arts, Saint Petersburg and at the National Academy of Design, c. 1850–1917

In founding the Imperial Academy of Arts in 1757, Ivan Schuvalov, curator of Moscow University and a favorite of Elizabeth I, followed the model of the Royal Academy of Painting and Sculpture in Paris. Schuvalov invited well-known French artists—sculptor Nicolas-François Gillet, architect Jean-Baptiste Vallin de Lamothe, and painter Louis-Joseph Le Lorraine—who later became the first professors of the new Academy. From 1758 until 1763, the Academy was a department of the University of Moscow; only in 1765 did Catherine II accord the burgeoning institution the statute and privilege to become the Imperial Academy of Arts. She considered the Academy to be of great importance for the prestige of the young empire, which needed professional Russian artists to build and decorate palaces, civic constructions, and churches.

All presidents of the Imperial Academy, as well as the czars who supported it, presented the Academy with many paintings, statues, engravings, and architectural models by prominent Russian and European artists “for the pupils’ benefit.” In 1769 Schuvalov sent plaster casts and copies of ancient Greek and Roman sculpture to Saint Petersburg. During the next four decades, several private collections were added to the museum’s treasures. By the turn of the nineteenth century, the Academy possessed one of the best art collections in all of Russia and supported the goal of helping professors both to instruct pupils and to cultivate their taste. The pupils were then able to base their

Nicolai Tikho-
brazov, *Christ
Driving the
Money-changers
from the Temple*,
1845. Research
Museum of the
Russian Academy
of Fine Arts,
Saint Petersburg



study on the finest works of the old masters, learning typologies and the aesthetics of formal relationships. The system of educating Russian artists took the following course: drawing from “originals” (that is, copying European drawings and engravings of the seventeenth and eighteenth centuries), drawing from casts, and drawing from the life model. The program remained virtually unchanged until 1893.

In the second half of the nineteenth century, new portrait and composition classes, as well as drapery and costume classes, were



Alexandr
Zemtsev,
Coriolanus, 1881.
Research
Museum of the
Russian Academy
of Fine Arts,
Saint Petersburg

added. Exams in the disciplines of art were offered every month or every three months; after 1886, they took place biannually. Those pupils who obtained awards could advance to a higher grade. After receiving four silver medals for studies of the live model, future artists could participate in competitions for the small and the large gold medals. The latter enabled pupils to obtain the title of “class artist of the first degree,” together with the twelfth grade (necessary for state employment). Those awarded the large gold medal for the final program usually were given the opportunity to perfect their education in France or Italy. These young artists received pensions from the state and were required to submit reports about the places they had visited as well as copies from famous Renaissance paintings or their own original works—marble sculptures, paintings, or architectural projects. The most successful were awarded the degree of academician.

The National Academy of Design (NAD) in New York was also primarily a center for training artists. It was founded in 1826 by

Samuel F. B. Morse and his colleagues, who envisioned a program of instruction befitting a national school of art. Following the models of the royal academies of London and Paris, the constitution provided for the appointment of professors who could lecture in the arts and sciences. Unlike the Imperial Academy and the other models mentioned above, however, the NAD could not afford to pay its professors, who taught voluntarily, and the students sometimes had to hire their own life models. During a financial crisis in 1849 to 1850, life drawing was suspended entirely.

Following the academic model, the NAD awarded prizes for student drawings, original designs, and historical compositions. The best students were presented with gold or silver palettes or books. Here the prize-winning drawings were on view only for a year, while at the Imperial Academy of Arts, award-winning drawings, reliefs, and such were kept as “originals” and later became part of the museum’s collection.

The National Academy of Design rotated the entire body of Academicians and associates weekly, at a rate of two per week, in alphabetical order. The Imperial Academy also used a rotation system, but professors served for a month. Regular courses taught there by a specific instructor were instituted only in 1893. Both academies provided lectures in art, mythology, literature, history, and art history in order to ground students in painting costumes, ornaments, and ancient architectural forms for historical compositions.

Whereas the Imperial Academy of Arts remained until 1917 the sole institution in which young artists could obtain advanced education in art and the privileges that pertained thereto (state commissions), the NAD was one of many American art academies. The principal differences between the two academies lay not in the instruction, but in their structure as organizations. The NAD was the first American art organization whose membership was composed exclusively of professionals; all its officers were elected, none were remunerated for their services. The Imperial Academy had a conflicted history of tension between the president, who was appointed by the czar, and the professional artists who comprised the membership. From 1843 on, only a member of the czar’s family could hold the office of president of the Academy. The internal organization of the NAD, by con-

trast, was completely democratic, a fact that permeated the institution. Its administration was also nearly transparent: in the minutes of their meetings, the president's report was followed by that of the treasurer, an uncommon occurrence even at the present-day Russian Academy of Arts.

Research Museum of the Russian Academy of Fine Arts, Saint Petersburg
Ailsa Mellon Bruce Visiting Senior Fellow, 1 May–30 June 2001

Veronica Bogdan is working on an exhibition "German Artists in the Imperial Academy of Arts, Eighteenth—Nineteenth Centuries: Painting, Drawing, Engraving, Sculpture, Architectural Models, and Projects from the Collections of the Museum" that will take place in the fall of 2002. In 2002 she will publish an article in Museum World dedicated to the National Academy of Design in New York.

TAMARA L. BRAY

Imperial Art of the Andes: The Imagery of the Inca State

The Inca were the last in a series of expansionistic states in the Pre-columbian Andes. At the time of the Spanish invasion, their empire stretched some twenty-six hundred miles along the mountainous spine of western South America from modern day Ecuador to Chile. At the height of imperial power, eighty ethnically distinct provinces were centrally administered from the capital of Cuzco. Inca domination lasted for little more than a century, from approximately C.E. 1420–1532, but during this brief period, the last autochthonous state left an indelible mark on the physical and cultural landscape of the Andes.

One of the lasting cultural efflorescences associated with the Inca state is the beautiful polychrome ceramic tradition, long noted for its uniform nature. Indeed, it has been suggested that its consistency is such that a whole jar could confidently be reconstructed from a single sherd. The oft-noted strict adherence to formal and stylistic canons has been casually interpreted as evidence of mass production in some cases, and as exemplary of corporate art in others. Though such views are commonplace, surprisingly few systematic studies of the Inca style and state ceramic corpus have been undertaken that would allow critical evaluation of these and other widely held assumptions about the meaning and motives of the imperial Inca canon.

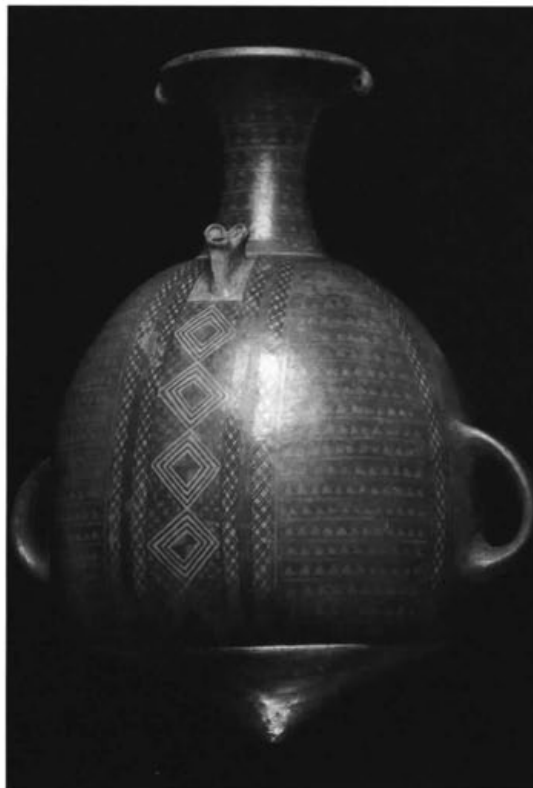
A closer look at Inca pottery recovered from different sectors of the empire reveals, in fact, considerable variability in details of manufac-

ture, decoration, and design structure. Rather than reflecting absolute adherence to rigid stylistic norms, it appears that the manufacturers of state pottery exercised some degree of freedom in their expression of the corporate style. Defining the parameters and significance of this variability, as well as the necessary core elements of the style, constitutes the principal focus of my study. The analysis is based on a photographic archive and database that I have assembled which contains some twenty-two hundred images and records of Inca ceramics that are housed in museums and private collections.

The imperial Inca ceramic assemblage comprises fourteen distinct vessel forms. Most common among these is the classic flared-neck jar known as the *aribalo*, the shallow bird-handled plate, and the tall, pedestal-based cooking pot. The corporate art of the Inca has often been characterized as abstract, geometric, and nonrepresentational. According to some scholars, Inca art emphasized units, recognizability, and universality, while others have suggested that the Inca relied less on mimesis to convey information than on metaphoric associations. A basic premise of my study is that the imagery expressed in the corporate art of the Inca would have aided in the construction of state authority and would thus have informed the nature of rulership. Given that the Inca never developed a writing system, it might be assumed that state art potentially played an even larger role in conveying information, communicating identity, and legitimizing elite rule than might otherwise be the case. The level of artistic achievement witnessed in the archaeological record of the Andes makes it clear that Precolumbian peoples fully understood the utility of visual images for creating, disseminating, negotiating, and exploiting cultural knowledge.

The inconspicuousness of material culture gives it several advantages as a means of communication. First, its unobtrusiveness makes it an unusually cunning device for the representation of fundamental “cultural truths.” The inherent obliqueness of material culture permits it to carry meanings that could not be put more explicitly without the danger of controversy, protest, or refusal. Particularly when the message is a political one and encodes differences of status, material culture offers the opportunity for voiceless proclamation. Political statements can therefore be undertaken with diminished risk of counter-

Imperial Inca
tall-necked jar
(*aribalo*). Musées
Royaux d'Art et
d'Histoire,
Brussels



statement. Material culture can thus be seen as the ideal format to “objectify” social relations and substantively to “fix” meaning. Logically, then, it would be expected that the messages encrypted in the visual imagery of state-sponsored art would be of some significance. In light of this, I suggest that the content of Inca art was intimately linked to the ideological foundations of the state and that the objects produced in this style functioned in the creation and maintenance of the empire.

It has been said that the genius of the Inca lay in their ability to coordinate extreme diversity, both human and natural. Underlying the thin veneer of state control was a constant tension between unity and diversity, between conflict and collaboration. How did the imperial style mediate these tensions? What information was conveyed in the form and design of Inca pottery? How were the messages de-

ployed through this medium interpreted and assimilated by the subjects of the state? Given the range of variation I have observed in Inca materials from the imperial provinces, the agency of the manufacturers of Inca wares becomes a key issue. While at the Center, I looked at what has commonly been glossed as “provincial Inca” or “Inca-influenced” materials and explored the meaning and significance of “imitations” in a Precolumbian context. Linking ideas about emulation and the role of consumption in the construction of identity and status, I contend that these hybrid objects in Inca state ceramic assemblage may have been used to negotiate the changed contours of power and the attendant transformation from political autonomy to imperial province in the hinterlands.

The work undertaken while in residence comprises one facet of a larger project on Inca pottery that I am preparing to publish as a book. To date, sections on Inca haute cuisine and vessel functionality have been completed, while sections on the historical antecedents of the imperial style, the geographic distribution of specific design elements and structures, and contextual analyses are under way. This study of the Inca state ceramic corpus provides insight into the nature of political symbolism in the late Precolumbian Andes and the means by which such imagery was negotiated by subjects of the state. Systematic analysis of the iconography deployed by the Inca focusing on the essential elements of the imperial style, as well as on the parameters of variability, historical continuities and disjunctures, and contexts of display, sheds new light on the way in which complex ideas about the state, the cosmos, and the nature of Inca rule were communicated. Through a comparison of variation in form, imagery, and provenance of imperial Inca ceramics, the goal of this research is to elicit an understanding of the relationship between art, ideology, and politics in the context of an early imperial state.

Wayne State University

Ailsa Mellon Bruce Visiting Senior Fellow, 1 July–31 August 2001

Tamara L. Bray, associate professor of anthropology at Wayne State University, was on sabbatical for 2001–2002. She has received a Fulbright Scholarship to Ecuador, where she will be continuing her field research and completing a book, “A Multiethnic Locale in the Precolumbian Andes: An Archaeological and Ethnohistoric Study of the Pimampiro District, Northern Ecuador.”

**“Come un serpente alla primavera uscito di tenebre”:
The Troubled Visibility of Venetian Social Culture
in the Baroque**

The period spent at the Center was dedicated to research on particular features of the self-awareness of Venetians in the period from the late sixteenth to the beginning of the eighteenth century, in particular the period from the famous Interdict (1606–1607) to the Mediterranean wars of Candia (1645–1669) and Morea (1684–1699). In this period, the different events fostered a vast and complex production of forms of exaltation and self-celebration of the republic and her men, through public festivals, prints, paintings, booklets, poems, and new architecture. The abundance of visual and literary sources indicates, on one hand, the ruling class conducting a spasmodic search for a renewed way of looking at self; on the other, the need for tighter contacts between noble and popular sensibility, in order to reinstall and maintain social consensus at a moment of international and internal hardship.

Within this atmosphere, for example, the celebration of a new “social heroism” is paramount, as echoed in the famous friendship of Marco Trevisan and Nicolò Barbarigo. In the 1620s Trevisan defended Barbarigo against obscure accusations, and the idea of this “heroic friendship,” described in many books and poems, was incredibly popular throughout Venice, underlying the society’s need to recompact itself with the help of personal relationships and solidarity. A contemporary chronicler, Zuan Antonio Venier, requested a new peace in the city, “a more honest and easy life,” a return to sentiments then oppressed by violent passions.



Joseph Heintz
il Giovane,
*L'ingresso del
Patriarca Federico
Corner a San
Pietro di Castello.*
Museo Correr,
Venice

Especially important was the renewal of the so-called “war of fists,” the ludic fighting between the two groups into which the Venetian populace was divided: the “Castellani” and “Nicolotti.” In the seventeenth century the game lost the violent and vindictive expressions of the previous period, and adopted more “honorable” rules, having famous champions who constituted the center of a local and factional enthusiasm.

Baroque festivities are another topic of great interest in the inquiry into the self-representation of Venice. The iconographical and written sources are rich on this topic because the city never stopped celebrating and representing the crucial moments of her history, as remarked by contemporary observers. Festivals and games are described in many ways, through paintings, prints, sculpture, manuscripts, and books. Almost completely unknown is the history of the marvelous ceremonial boats and “machines” depicted by Joseph Heintz the

Younger and later by Luca de Carlevarjis and Canaletto. They were created for several occasions, and especially for the famous Venetian regattas, the boat competitions aimed at controlling the popular need for competition and the upper classes' desire for pageantry. In this period regattas assumed a central role within the encomiastic life of Venice, first of all in rites for welcoming important foreigners.

The boats and water theaters of the Venetian regattas must be compared with the festive temporary architecture displayed in Rome, Naples, and Florence, which is a key for finding the real core of the baroque festival feast, the "ephemeral." The "apparatus," the "machine," the temporary structure could deconstruct and reconstruct the urban environment, combining social and political patronage with experimentation and allegory, all in the pursuit of the "meraviglia," or marvel.

Furthermore, one must consider Venetian architecture itself. The Venetian state tried to influence popular sensibility with monuments of famous captains such as Pompeo Giustinian at SS. Giovanni e Paolo (1616), Bartolomeo d'Alviano in Santo Stefano (1633), Amerigo d'Este at the Frari (1666), and Orazio Farnese at the Gesuiti (1675). In 1646–1650 the new church of Santa Maria del Pianto was built in propitiation for God's favor in the War of Candia.

Private patronage is of great interest, too. From the 1650s to the 1690s impressive monuments and façades were built by Alvise Mocenigo at the church of the Mendicanti, by Antonio Barbaro at Santa Maria del Giglio, and by Giorgio Morosini at San Clemente; the captain and doge Francesco Morosini also requested important projects for Santo Stefano and San Vidal. The objective of these men was to exalt their success as sea captains in the wars against the Turks. Following the typical trend of Venetian baroque architecture, experimentation was carried out mostly in religious buildings, not in civic ones. The visual programs, however, are rich in pagan rather than sacred motifs. In addition, the tendency shifts from the glorification of the Republic to personal glorification, reversing a long tradition in Venice. In this case, then, the borderline between exaltation of the individual and the acceptance of the rules of an aristocratic community was very thin and ambiguous, reflecting the anxieties of the entire ruling class, and the tenuousness of their control.

To conclude, all data indicate that in baroque Venice there was wide use of festivals and other visual means to establish renewed representations of honor, harmony, friendship, and heroism. The scope and intention of these events were to influence the “social culture” of the population, which served to structure the mythical and antimythical visions of the community; to convey aristocratic and popular interest; and to put the two into a concrete dialogue. One cannot, however, consider only the images promoted by the state, which represented strong and impressive models of behavior. In a society in crisis “counterimages” may emerge, in popular writings displaying dissent, for instance, or in the artistic production of ambitious members of the aristocracy, who are willing to exploit the conditions of war to prevail as leaders or heroes.

To understand this new shape of Venetian social culture, therefore, an interdisciplinary approach is needed. No methodological preference should be given to any single form of representation: written texts and iconographic resources are to be considered equally, capable of fusing in multivalent “images” that display the desired reality as if in a colored mirror.

Università degli Studi di Padova
Paul Mellon Visiting Senior Fellow, 1 July–31 August 2001

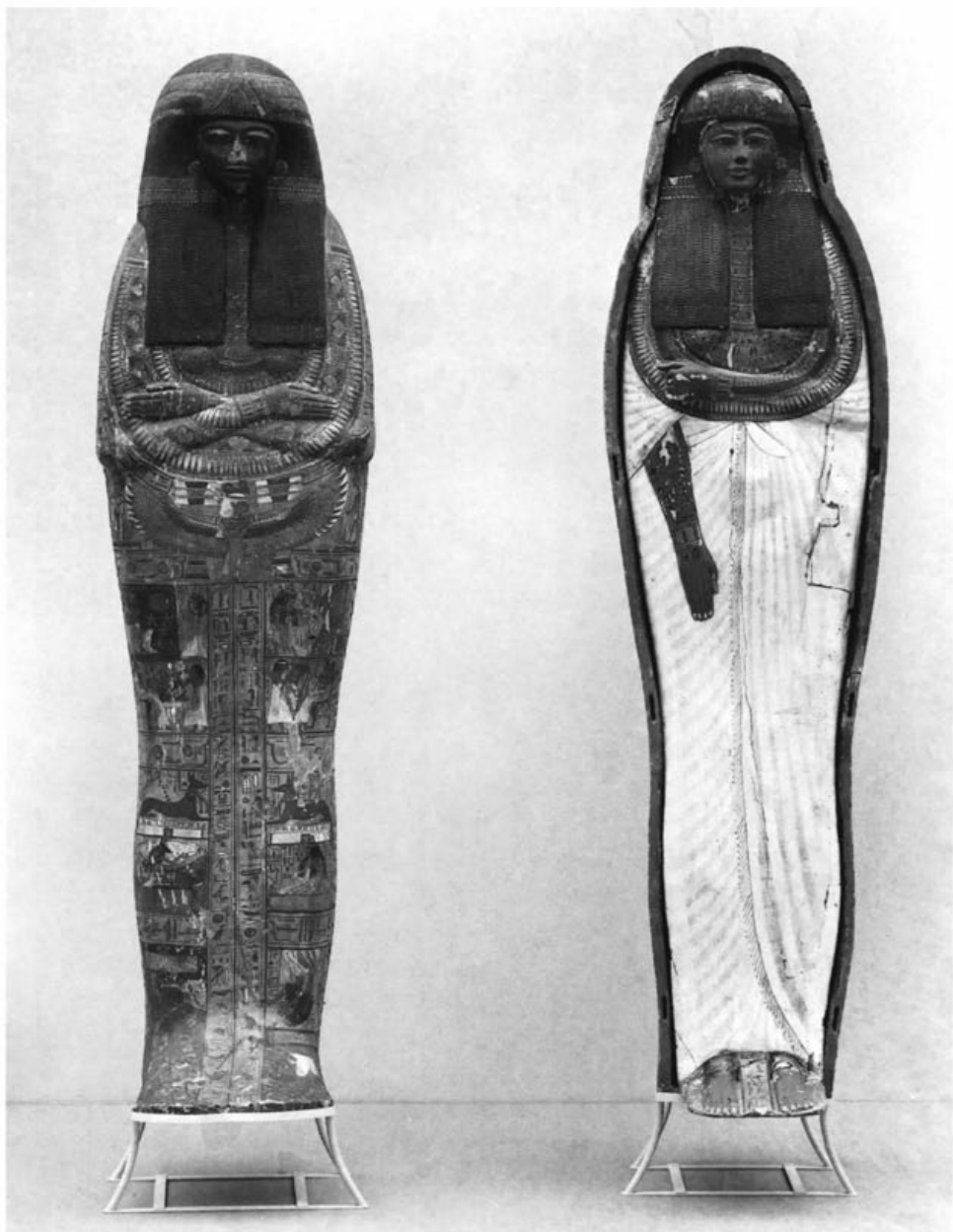
Matteo Casini had a short-term fellowship at the Folger Shakespeare Library, Washington, from 1 November 2001 to 31 January 2002. His article “Rituals, Ephemeral Artworks, and Urban Spaces in Baroque Venice” is forthcoming in “The City as Ritual Space.” In February he returned to his position as research associate at the Università degli Studi di Padova.

KATHLYN M. COONEY

The Value of Art in New Kingdom Egypt: The Commission of Private Funerary Arts in the Ramesside Period

Most ancient Egyptian funerary objects—such as painted coffins—were originally hidden away from public view after only brief moments of display in the funerary procession and rituals. Clearly, religious beliefs constituted profound motivating factors in the creation of funerary arts, but the fact that these objects were displayed before neighbors, family, and friends must have initiated social and economic pressures to purchase the highest-quality coffins possible. When feasible, coffins, funerary statuettes, and funerary books were produced with rich materials such as imported woods, gilding, and expensive pigments, to ensure social and economic prestige in this life as well as material wealth in the next. Funerary objects were ideally meant to be aesthetically pleasing, but they also fulfilled other complex functions.

My dissertation analyzes funerary arts in New Kingdom Egypt from socioeconomic, material, and aesthetic perspectives. Works for the funerary setting represent a selection of objects and architectural features that scholars call “art” and that all of Egyptian society, on both private and royal levels, was encouraged to acquire in proportion to their means. Past studies of ancient Egyptian arts have focused almost entirely on objects of the royalty and high elite, ignoring the range of quality; yet social and religious pressures encouraged most, if not all, levels of Egyptian society to prepare some kind of funerary materials for burials. This study sheds light on neglected issues of patronage and value in funerary objects.



Anthropoid
coffin and
mummy board
of Iy-neferty.
The Metropolitan
Museum of Art,
New York, funds
from various
donors, 1886

Source materials are twofold: texts in the form of papyri and ostraca, from the village of Deir el Medina, and crafted funerary objects, specifically Ramesside coffins, most of them from the southern city of Thebes. I focus on the Ramesside Period (1273–1070 B.C.E.) because the Ramesside village of Deir el Medina provides the greatest repository of textual evidence. In the first year of my fellowship, I collected and translated more than two hundred texts with information about funerary art production, resulting in 110 prices for various object types. Artisans kept records in the setting of informal workshops and wrote letters to one another, often urging the delivery of a necessary material. For their part, buyers often kept receipts with the prices of the objects, the names of the makers, and other details of production technique.

Nonetheless, the textual material provides only limited information about the socioeconomic value of funerary arts, because it is often restricted merely to a price and the name of a buyer or seller. Therefore, I also studied actual Ramesside funerary objects, which provided a broader understanding of what exactly might have been considered more “valuable” to an ancient Egyptian, socially, religiously, economically, and even aesthetically. The Deir el Medina texts contain more information about wooden funerary containers than any other type of funerary art; consequently, I have focused especially on these objects. I have assembled a catalogue of nineteenth and twentieth Dynasty wooden sarcophagi, anthropoid coffins, mummy boards, and masks—with a total of fifty-five examples from collections in Egypt, Europe, and the United States. The sheer variety of quality seen in this catalogue of Ramesside coffins is a marker of funerary art’s socially legitimizing function to the owner and family members.

The differing quality of funerary arts, I argue, may be indicative of the makeup of ancient Egyptian society to some extent; however, this study does not propose socioeconomic population models as is often the goal of many processual or functional archaeological studies of burial patterns and associated materials. Fine quality burial goods may indicate higher social status, but the question is much more complex than posed in previous studies. It is not enough simply to equate quality of funerary goods with social status; one also has to include the entire context of funerary arts production. The funerary objects

cannot be separated into “fine quality” and “poor quality.” Rather one must ask what *kind* of quality in an attempt to understand what was actually valued. Some funerary objects were produced with the finest of materials, and yet the workmanship was shoddy. Therefore, fine quality draftsmanship does not always correlate with high status, because some individuals within the ancient Egyptian hierarchy understood materials such as gold and inlay to be of higher value than the craft of painting, while another set of individuals who could not afford such fine materials relied instead on quality draftsmanship. The coffin and inner mummy board of Iy-neferty, now in the Metropolitan Museum of Art, New York, belongs to this latter group.

[The Johns Hopkins University]
Samuel H. Kress Fellow, 2000–2002

Kathlyn M. Cooney will be lecturer in Egyptology in the department of Near Eastern languages and cultures at the University of California—Los Angeles.

Baroque Mathematics

I came to the appropriately named Center with clearly defined theoretical ideas about how to study the various relationships that exist between science as a world vision and the visual arts. Just as there are styles in painting, there are styles in the mathematical sciences (a domain involving optics until the early nineteenth century). All such styles represent the remarkable historical interplay between creative individuals and general social currents that historians try to periodize by giving names such as the baroque age, the classical age, and so on. I had previously been intrigued by the simultaneous development of illustrated books in the mathematical sciences, where Rubens played such a part, and the so-called scientific revolution (another periodization) launched by scientists such as Simon Stevin, François Viète, and Galileo Galilei at the turn of the sixteenth to the seventeenth century. I discovered that historians of art had renewed their interest in Rubens' frontispieces and title pages for books (as can be seen in volumes nineteen and twenty of the *Corpus Rubenianum*, where Rubens is even called the "man of the book"). Although they developed iconological studies of the symbols used, I noticed that there was almost no link made to the scientific content of the books so illustrated—quite different from the study Erwin Panofsky conducted long ago on perspective, in which he saw painters inventing a new science of space. How could it be possible, for example, that when a new language for mathematics existed, algebra had no image associated with it, or that a



IMAGO
PRIMI SÆCVLI
SOCIETATIS
IESV
A
PROVINCIA
FLANDRO-BELGICA
EIVSDEM SOCIETATIS
REPRÆSENTATA

ANTVERPIÆ
EX OFFICINA
PLANTINIANA
BALTHASARIS MORETI
IN NO SOCIETATIS SÆCVLARI
M. DC. XL.

*Imago Primi
Saeculi Societatis
Iesu...*, frontispiece (Antwerp, 1640). National Gallery of Art, Washington

pair of compasses could be so lavishly represented in early seventeenth-century frontispieces to mathematical treatises, and yet followed the traditional representational properties of Geometry and exactitude that Cesare Ripa's *Iconologia* had recommended? I would argue that it is preferable to look more closely at the illustrations in mathematical books, and to link such illustrations by master artists to the specific kind of mathematics presented in these books, which I then call baroque mathematics.

It is not merely because illustrations can be described as belonging to baroque art that I use the terminology of the baroque for mathematics; it is rather because the mathematics there developed has its own style: for example, avoiding algebra; multiplying the use of geometric curves like spirals; and decomposing solids into parts, to find from parts properties of the whole. While this process would be completely transformed by integral and differential calculus, it should not be concluded that this baroque mathematics was *retardataire*, while what may be declared classical mathematics alone (or Cartesian mathematics due to the link with algebra) led to progress. One should not forget, however, the paradoxical situation of Jesuit mathematicians, who were thinking in Galilean terms but had to hide that fact from Church authorities. Baroque representations were then useful for such mathematicians, and I have documented a case of a Rubens' drawing of a compass, done around 1630, which was not engraved as drawn, but modified to avoid possible allusions to the rotation of the earth around the sun. This discovery led me to look systematically at the remarkable collection of emblem books, mainly Flemish and Dutch ones, that are kept in the rare books section of the National Gallery of Art. It is intriguing to find the use of vignettes of human love in a book by Vaenius (dated 1608) as illustrations for a thesis dated 1624 on mechanics, submitted by a Jesuit father, that express Galilean theories for the fall of bodies, that is, the main tool for a new physics. It is even more interesting to look both at what has been changed in the vignettes to adapt them to scientific purposes and what has been kept. These are no mere illustrations; I interpret the scientific use of some vignettes as a way of showing how mathematics was so embedded in the real world that there could be no contradiction between God's creation and humankind's mathemat-

ical creation. Thus, the realism of images—their style of description of worldly objects—was used as a counterargument against the platonistic realism of mathematical ideas. This research has been the object of a paper written and finished while at the Center on the scientific context for images in the baroque age. I am not trying to focus, as Martin Kemp did, on the influence of science on art, but on a common *mentalité*; I try to read science and art together, and do not see art as a glorification of science, as was forcefully argued by I. B. Cohen.

My work at the Center prepared the way for a larger study I had in mind as baroque mathematics included many results that paved the way for integral and differential calculus, in which it was so difficult to give up techniques that were so well expressed by classical mathematics. For example, when Leonhard Euler in his *Mechanica* (1736) introduced a personification of mathematics with a crown composed of ellipses as orbits of the planets, he was no longer using the ellipses as symbols (baroque symbols as Panofsky claimed for Alexandre Koyre), but as an observable reality. The personification instead reflects the kind of absorption Michael Fried spoke of in stimulating lectures at the National Gallery, to show that mathematics does not originate from the world, but from internal thoughts.

Ecole des hautes Etudes en Sciences sociales, Paris
Ailsa Mellon Bruce Visiting Senior Fellow, 1 March–30 April 2002

Jean Dhombres continues his study of baroque mathematics in Paris.

YVONNE ELET

The Decorations of Villa Madama and the Renaissance Rediscovery of Stucco

Villa Madama, built by Pope Leo X Medici and Cardinal Giulio de' Medici (later Pope Clement VII) on the outskirts of Rome, is well known as one of the first monumental villas of the Roman Renaissance. It was designed by Raphael and Antonio da Sangallo the Younger in emulation of antique prototypes. Although only a portion of their grand plan for the villa complex was actually built, the realized section was lavishly decorated with an extraordinary ensemble that integrated painted and stucco decoration *all'antica* with figural and relief sculpture, both ancient and modern. Plans for these decorations were begun in Raphael's lifetime, and carried on after his death by a series of prominent artists, including Giulio Romano, Giovanni da Udine and Baldassare Peruzzi. Over time, however, the villa was stripped of its sculptures and ancient spoils, was allowed to deteriorate, and was subjected to several restoration campaigns, so that an act of reconstruction is required in order to visualize the rich original design conception.

Visitors from Charles Percier and Pierre-François Fontaine to Gaetano Milanesi lamented the villa's ruinous state, and Giovanni Volpato, Hubert Robert, and many Grand Tour artists made images of it, with varying degrees of romanticized ruin or restitution. By collecting and analyzing historic photographs, archival sources detailing the villa's deterioration, and unpublished records of early twentieth-century restoration campaigns, as well as by talking to restorers, I



Stucco detail,
Villa Madama,
Rome, c. 1519–
1525. Author
photograph

have learned that accounts of the decorations' demise were partially exaggerated. It is also possible to identify specific areas of losses and restoration, as well as decorative elements that are almost pristine, such as most of the stuccoes.

The proliferation of stucco decoration by and after Raphael and his school is a largely unanalyzed aspect of Renaissance art and architecture. This omission may depend in part on the fact that the decorations were not accessible; the villa functioned then as it does now as a *hospitium* for visiting foreign dignitaries. The stuccoes of Villa Madama, together with those in the Vatican Logge, constituted the earliest and most ambitious examples of this “new” type of decoration, which contemporaries described as a revival of antique forms and techniques, and which rapidly became the rage in the highest patronage circles in Italy, France, and England. To this point, our knowledge of Renaissance stucco has been dominated by three predominantly mythical notions. The first we owe to Vasari, who recounts how Giovanni da Udine rediscovered the true stucco of the ancients by figuring out their secret ingredient: white marble powder. This is, of course, a *topos* that stresses the nobility of the recipe—literally recycling ancient marbles to make stucco—but conveniently ignores the fact that

this supposedly secret ingredient had been known continuously since antiquity. The second notion is that the discovery of Nero's Golden House was a watershed in the Renaissance rediscovery of antiquity, which inspired a host of painted and stuccoed grotesque decorations. It has never been commented upon, however, that most of these imitations were paintings, and that the proliferation of stuccoes occurred about thirty years later under the Raphael school. The third myth is that Renaissance stucco was primarily used to create grotesques, whereas the medium instead gave shape to a plethora of decorative forms, including reliefs, fully three-dimensional figural sculpture, and architectural elements—all of which were found at Villa Madama. My research has clarified the stucco recipes and techniques, bringing us closer to the exact nature of Giovanni's innovation. In addition, I have detailed the interaction among painters and architects in the circle of Bramante and Raphael who were experimenting with stucco in order to achieve different forms and functions.

With the help of the Bibliotheca Hertziana, I was able to work at the villa and to carry out an extensive photographic campaign of its painted and stucco decorations and garden elements. With this new corpus of photographs in hand, I am cataloguing the visual imagery and studying its forms and meanings. The decorative program invokes the writings of ancient authors including Ovid, Pliny, Statius, and Philostratus, and reflects a complex network of allusions to mythology, cosmology, Medici dynastic propaganda, and antiquarian interests.

Another aspect of my research is the Medici antique sculpture collection at Villa Madama, which was significantly richer than we had previously known. Beyond the works familiar from Heemskerck's drawings, the loggia and gardens were filled with figural sculptures, reliefs, architectural spoils, fountain sculptures, and carved basins, mostly antique but some from the Renaissance. I am using documents, inventories, contemporary drawings and descriptions, as well as comparative studies of the objects in museums and storage rooms, both to reconstruct this intriguing collection and to establish the location of sculptures at the villa. Thus, it is now apparent that ancient sculptures and spoils were generative elements surprisingly early in Raphael's design process. Whereas we usually think of Renaissance antique sculpture collections as patchwork assortments of works, which remained

extrinsic to the architecture and essentially unconnected to decorative programs, I am finding specific examples at Villa Madama of how the architecture, painted and stucco decoration, and iconography were strategically designed to accommodate significant antiquities. New evidence also suggests that humanists in the Roman Academy were involved in formulating the villa's decorative program and prompted the incorporation of important ancient marbles. Together, artists and humanists assembled ancient sculpture and spoils and re-contextualized them into a coherent decorative ensemble, using paint and stucco to create a fiction of ancient splendor.

In this papal environment, significant antiquities and spoils—signifiers of the continuity of power from the Roman Empire to the papacy—are set among stuccoes made by burning ancient marbles—recycled spoils. These trophies, woven together with Medicean dynastic imagery, projected a clear message to important visiting foreign dignitaries. Artists and patrons throughout Europe additionally received the message that stucco *all'antica* was a chic new medium, one that was appropriately linked to the display of antiquities. This exploration of the highly sophisticated interplay of materials and media at Villa Madama has much to tell us about the visual language and rhetoric of Renaissance art.

[New York University, Institute of Fine Arts]
Chester Dale Fellow, 2001–2002

In the coming year, Yvonne Elet plans to finish writing the dissertation and an article on Villa Madama and to begin work on a book on the subject. She has an article forthcoming in the Journal of the Society of Architectural Historians about outdoor seating on the piazzas and palaces of early modern Florence.

**Architecture and Nationalism at Abuja, Nigeria:
A Study of the Ideologies of “Federal Character,”
1975–1991**

Two paradigms guided the research for my dissertation, “Architecture and Nationalism at Abuja, Nigeria: A Study of the Ideologies of ‘Federal Character,’ 1975–1991”: the financing and construction of the new capital and the postcolonial ideology that underlies the enterprise. With regard to the first, the relocation of the federal capital from Lagos to the middle of the country was an idea that had been explored since the British founded Nigeria in 1914, but postponed because of lack of funds and the outbreak of the two world wars. In the 1970s, when OPEC (the Organization of Petroleum Exporting Countries) placed an oil embargo on the West, resulting in vast revenues for Nigeria, the idea was rejuvenated by the country’s political leaders.

Empowered by the new source of wealth, the Nigerian authorities sought the technical assistance of architects and planners from Japan, Europe, and North America in order to execute the dream of building Abuja. In addition, the major contractors, machinery, bankers, and financial underwriters who were involved in building the city came from abroad. Thus, I propose that Abuja resembles a manufactured city whose component parts were imported from the technologically advanced countries—similar to the importation of automobiles, generators, oil drilling rigs, and haute couture into the country.

The extent to which Abuja is an imported city becomes obvious upon close examination of the form, function, and structure of the Federal Capital Territory. Designed by the Philadelphia-based firm

Architect Kenzo Tange, Model of Abuja's Central City, 1977-1981. At top, in triangular formation, the Three Arms Zone: left to right, Presidential Complex (Shagari Villa), National Assembly Complex, and Supreme Court Complex. The layout of the zone represents the three arms of Nigeria's federal government, based on the United States' checks-and-balances division of federal powers. Federal Capital Development Authority, Abuja, Nigeria; author photograph



of Wallace, McHarg, Roberts, and Todd (1976–1979), the delineation of the regional master plan as a metropolis that consists of parklands, industrial estates, suburbs, and a central area zoned and subdivided into districts and communities, suggests that it is a practical laboratory where numerous late nineteenth- and early twentieth-century urban development theories and practices have been condensed and deployed.

Planned for three million inhabitants, an unprecedented scale for a city built from scratch, Kenzo Tange's proposal (1977–1981) for a linear central city, especially the mall, calls attention to the fact that Le Corbusier's *Experimental City for Three Million Inhabitants* came true at Abuja. The location of the National Assembly Building in relation to other federal buildings within the mall also evokes Pierre Charles L'Enfant's design for Washington, D.C. (1790–1791); Sir Herbert Baker and Sir Edwin Lutyens' design for New Delhi (1912–1931); Walter Burley Griffin's plan for Canberra (1912); Le Corbusier's plan for Chandigarh (1948); and Lucio Costa and Oscar Niemeyer's design for Brasilia (1956–1960).

The second paradigm that guided my study locates Abuja within postcolonial building experiences on the African continent. It suggests that, while the ideology of a nationalist architecture and the concept of a “federal character” might have merits for the purposes of creating national identity and unity for a multiethnic society like Nigeria, at Abuja, “federal character” was instead a means for resolving a social struggle that had been unfolding from the very moment the Nigerian nation was formed in 1914. This struggle revolved around the formation of a social hierarchy comprising various competing segments of the emergent Nigerian elite (politicians, bureaucrats, traditional rulers, military officers, and professionals), one of which eventually inherited political power from Britain in 1960 when Nigeria became an independent nation.

Within this context, the postindependence texts that advocated the construction of monuments in the former colonies failed to acknowledge the motives of an emergent African intelligentsia. This latter group proposed a spatial and temporal reconstruction of the national memories of their respective countries through a collective art and architectural identity. Often, these monuments are packaged and delivered to the people under the aegis of freedom, national iden-

tity, and development. When realized, however, the nationalist monuments have mirrored the ideologies of the elite who commissioned them, and they often recuperated some of the very characteristics of colonial urban design projects and monuments they set out to erase.

The construction of Abuja on the model of established European urban design schemes exemplifies the means by which postcolonial African leaders exploited European, Islamic, Christian, and indigenous visual icons for the purposes of consolidating their political power and securing their financial interests. Thus, although the vast revenue from the oil boom was the principal motivation for the initiation of the Abuja project, the Nigerian elite found it prudent to mask their intentions as a nationalist enterprise. Subsequently, the art and architecture they produced came to be viewed as ruptured modernist spaces where patrons, artists, and the masses contested for cultural, economic, and political dominance among different interest groups and on multiple discursive levels.

[Northwestern University]
Ittleson Fellow, 2000–2002

Nnamdi Elleh completed his latest book, "Architecture and Power in Africa" (in press), while at the Center. He has been appointed an assistant professor of architectural history and theory at the University of Cincinnati.

JAROSLAV FOLDA

The Art of the Crusaders in the Holy Land, 1187–1291

The years between 1268 and 1291 are crucial for the study of the art of the Crusaders in the Holy Land because they encompass some of the most important developments in the complex historical record of the Latin Kingdom of Jerusalem and the County of Tripoli, and the rich artistic production from these two remaining Crusader states. Despite the shrinking political and military presence of the Crusaders along the coast of Syria-Palestine in these years, the economic vitality of commerce in Acre, Tyre, Beirut, Sidon, and Tripoli continued unabated for as long as these cities were in Crusader control. Despite the relentless onslaught of the Mamluke sultans based in Cairo, which successfully resulted in the capture of a series of important Crusader castles and fortified cities, such as Antioch in 1268, Crac des Chevaliers and Montfort in 1271, Marqab in 1285, and Tripoli in 1289, the artistic production of the Crusaders continued to flourish, especially in Acre until its conquest in May 1291, and in the Monastery of Saint Catherine's on Mount Sinai, safely hidden away in the Sinai wilderness.

During my five months at the Center, I have completed the writing of the three final chapters of my book: chapter seven, dealing with the art of the Crusaders in the years 1268 to 1289; chapter eight, dealing with the final years, 1289 to 1291; and chapter nine, in which I offer conclusions to this study and my reflections on the nature and development of Crusader art over the full period of its development, from 1099 to 1291.

The surprising vigor of Crusader artistic production in the last third of the thirteenth century is made even more remarkable by the media in which we find the major extant works. On the one hand, we find a thriving center of manuscript production in Acre, where increasingly the focus shifts from illustrated religious codices to various popular secular texts, especially works in Old French such as the *History of Outremer* and the *Histoire Universelle*. These developments parallel activity found in Paris, to which strong connection is made by the appearance around 1280 of a French artist—the Paris-Acre Master—who arrives in Acre and proceeds to paint at least five manuscripts in his native Parisian Gothic style by 1287. On the other hand, we also have a remarkable series of important icons being made, some in Acre and some in Saint Catherine’s Monastery. These icons include, among the finest work ever produced by Crusader painters, icons such as the large bilateral Crucifixion and the Anastasis done about 1285, and the diptych of Saint Procopius and the Virgin Kykkotissa created about the same time. The latter icon is notable because of its outstanding quality and its cosmopolitan style, which are related not only to other work in Saint Catherine’s monastery and to icons from Acre, but also to paintings in Cilician Armenia and to panels apparently painted on Cyprus such as the Mellon Madonna, now in the National Gallery of Art in Washington.

Chapter eight is comparatively short, dealing only with the last three years of the Crusader presence in the Holy Land, following the loss of Tripoli in 1289. But brief as it is, it is important to see that whereas very little “Crusader” work is produced that can be dated in these years, production did in fact go on. In particular, three more works by the Paris-Acre Master can be assigned to this period, illustrations of the *Livre des Assises*, by Jean d’Ibelin, one of the greatest Crusader legal texts, of the *Credo* by the count Jean de Joinville, and of the *History of Outremer*, the last a manuscript left unfinished at the fall of Acre in 1291 and only completed later in Venice, in the early fourteenth century. It is thus significant that high-style French Gothic works were still in demand even as the end approached.

With chapter nine, it is possible to consider the important issue of what Crusader art is, a problem made timely not only by our study, but also by the various challenges to this concept which have appeared



*Madonna and
Child on a
Curved Throne,*
13th century.
National Gallery
of Art, Washing-
ton, Andrew
W. Mellon
Collection

since Kurt Weitzmann defined “Crusader art” in 1963. The vitality of this discussion, the growing corpus of works of art that can be identified as Crusader, and the increasing number of scholars who are entering or contributing to the field of study now known as “Crusader art” are impressive. With this in mind, it is interesting to look back to the article published over one hundred years ago by the eminent orientalist, Charles Diehl, “Les monuments de l’orient latin,” which appeared in the *Revue de l’Orient Latin* of 1897. His study of crusader monuments was mostly limited to architecture, and he viewed their art as one produced by a “société latine transplantée dans la terre de Syrie.” Nonetheless he understood that this society was both multicultural and complex, and that the art reflected the same character. Today, Crusader art looks very different to us in many ways. It is impressively expanded in the corpus of known examples, significantly richer in its variety, and substantially more complex in its development and in the nature of its cultural interpenetration. Reenvisioned in this way, the art of the Crusaders in the Holy Land can take its place as a significant chapter in the history of medieval art.

University of North Carolina at Chapel Hill
Ailsa Mellon Bruce Senior Fellow, spring 2002

After a long-planned visit to the Monastery of Saint Catherine’s on Mount Sinai in the summer of 2002, to study a variety of important icons central to the art of the Crusaders in the Holy Land, Jaroslav Folda will return to his position as the N. Ferebee Taylor professor of the history of art in the department of art at the University of North Carolina.

Late Bellini and His Patrons

The history of painting in Venice at the beginning of the sixteenth century is a topic of crucial importance for the development of Venetian Renaissance art. Giorgione is the artist who, more than others, transformed painting in the sixteenth-century Veneto into a new vision of the entire natural world. In his paintings, landscape and personages of religious and mythological significance take on a totally different character by way of his extraordinary invention of new atmospheric and chromatic values, based on his original use of color and chiaroscuro. By the time Giorgione died suddenly, in 1510, a little over thirty years old, a senior master, Giovanni Bellini, had already come to a full understanding of the pictorial stylistic innovation of the much younger artist, as one can see, for example, in the *Baptism of Christ* in the church of Santa Corona in Vicenza (1502–1503), where the natural environment of the scene is painted with a freedom of touch that reveals Bellini's admiration for Giorgione.

In the last fifteen years of his life (Bellini died at an advanced age in Venice in 1516), the artist was assisted by many apprentice painters in the production of his large bottega, on account of the volume of commissions he received for altarpieces for the burial chapels of patrician families as well as for paintings for private devotion. The numerous Madonnas promptly signed by the master provide further evidence of Bellini's output. The varying quality of many paintings of this last period of his life, even when they are signed, has con-



Giovanni Bellini and Titian, *The Feast of the Gods*, 1514/1529. National Gallery of Art, Washington, Widener Collection

vinced modern scholars that Bellini only rarely put his hand on the pictures that came out of his *bottega*. Until now, only a few studies have tried, with the help of archival research, to understand the process of creation in Bellini's late years by identifying patrons, reading about their expressed intentions, and discovering the sites where the pictures should have been displayed.

New proposals regarding his late production seem to be concerned with the conditions imposed by the patrons and the chronology of the works. I myself have been able to check the Priuli family and their paintings from the Bellinian *bottega* for the churches of San Salvador and San Michele in Isola. At the Center, I had the opportunity to

continue my comprehensive research on Bellini's late production; more specifically, I compared two of the most famous works of his last period, *The Infant Bacchus* and *The Feast of the Gods*, both in the National Gallery of Art. The latter painting remains a real problem since we do not know anything about the relationship between the painter and Duke Alfonso I d'Este of Ferrara who received the picture in 1514. We know only how difficult Bellini was with his patrons, even with the duke's sister, the marchioness Isabella d'Este, wife of Francesco II Gonzaga. At the beginning of the Cinquecento, Isabella failed several times to impose her wishes on the artist, so that—vain as she was—she resigned herself to accepting the “*Nocte*” (*Adoration of the Shepherds*), now lost, that Bellini himself decided to send her. The *Feast of the Gods* is the first painting Alfonso received for his *camerino* in the *via coperta* of the castle of Ferrara, a painting that sums up the expressive potential of ideal nature within the context of a classical Renaissance.

Recently, I have tried to define in a more precise way the history of the decoration of Alfonso's *camerino*, by publishing the picture we have identified with the *Baccanaria d'uomini* by Dosso Dossi that Vasari saw in the *camerino*, now in the Prince of Wales Museum in Bombay. Continuing my research in Washington, I had the advantage of studying *The Feast of the Gods* at first hand and comparing it with other Bellinian paintings of his last period. This has certainly enhanced my general knowledge of the problem. In regard to this picture, I have recently discovered how it was exhibited in Rome in the nineteenth century in the house of the Camuccini brothers, before being sold to the duke of Northumberland along with the entire Camuccini collection.

During the months I spent at the Center, I was also able to write the first chapter of my book on Bellini's altarpiece of San Giobbe, which, following the documentary history of the church, seems to have been painted after 1486–1487. The significant architectural features, so close to the architecture of Francesco di Giorgio at Urbino and Siena, bear such a close stylistic relationship to the interior of the church of San Giobbe that one is forced to conclude that the painting must be interpreted as a means by which to extend the architecture of the church. The strong scientific character of the rep-

resentation of the architecture suggests the influence of Francesco di Giorgio. So the famous hypothesis made by Roberto Longhi concerning the importance of Piero della Francesca for late Quattrocento Venetian painting seems even more justified by the Urbino-inspired style of the real architecture of San Giobbe, as well as by the painted architecture in the Bellinian altarpiece. The problem of the donor of the altarpiece also seems more easily solved by following the history of the architecture of the church. In my opinion, the convent of San Giobbe ordered the altarpiece from Bellini; it was the best way to reestablish the cult of San Giobbe in the church after Doge Cristoforo Moro had dedicated the choir of the church to San Bernardino, establishing his burial chapel there in 1471.

Università degli Studi di Udine
Paul Mellon Visiting Senior Fellow, 1 January–28 February 2002

Lorenzo Ghersi returned to his position in Udine, where he will continue his study of Bellini.

MINA GREGORI

Giovanni da Milano

During my time at the Center, I undertook a revision and reelaboration of the monograph that I had written on Giovanni da Milano in 1965–1975. In completing the first part of the text, which concerns the stylistic formation of Giovanni da Milano in Lombardy, a problem that I had already addressed in some recent articles, it was necessary to confront the vast bibliography that has appeared in the last twenty-five years or so.

I am particularly interested in the Lombard painter's experience in Tuscany and in the large number of recent publications on Florentine painting of the second half of the Trecento, and beyond. Of no less importance was the deepening of exchanges between Giovanni da Milano and Siense painting, which I have already commented upon in relation to the contemporary importance of the art of Simone Martini. Subsequently, Erling Skaug has reposed such a link, having related the punches used by Giovanni da Milano to those seen in the workshop of the Siense painter Bartolomeo Bulgarini. An encounter with Siense painting probably occurred, if it can be verified, in Pisa, where the presence of the Lombard painter is known with certainty.

During my time at the Center, I was able to complete the bibliographic study of the literature on Pisa and Siena and to consider systematically the artistic activity of Bartolomeo Bulgarini, also known as Ugolino Lorenzetti. In addition, I participated in the deliberations

Giovanni da
Milano,
*Madonna with
the Christ Child,
a Female Saint
(probably Saint
Catherine of
Alexandria), and
Saint John the
Baptist*. Oratory
of Santa Maria
delle Grazie,
Mendrisio;
photograph: Eike
Schmidt



of the committee charged with the responsibility of determining the ultimate site of the library of the great Italian art historian Federico Zeri.

Università degli Studi di Firenze
Guest Scholar, 1 September–31 October 2001

Mina Gregori continues to direct the Fondazione di Studi di Storia dell' Arte Roberto Longhi in Florence.

HANS W. HUBERT

The Palazzo Uguccioni: Architecture and Urban Renewal in the Civic Center of Florence

Except for the Palazzo Vecchio and a few other important public buildings, the Piazza della Signoria was bordered from about 1300 to 1500 by more-or-less similar, modest, and unadorned private houses. This situation changed only during the early duchy of Cosimo I de' Medici, when Giovanni di Buonaccorso Uguccioni decided to extend his house, which had its main entrance on the Via della Condotta, toward the main square, and to decorate the new property with a beautiful façade. In so doing, the private commission assumed a broadly public character, a fact of which the patron was completely aware, declaring "di voler far una bella facciata . . . per ornamento della piazza." The Uguccioni house stood right in front of the Palazzo Vecchio, which had become the residence of the young Duke Cosimo in 1540, and therefore it was visible from the most important rooms. Moreover, the public space in front of the Palazzo Uguccioni had an eminent significance as the site where all major political events of the ducal regime took place and where all the most important religious and princely processions passed by. Building in this location was, therefore, a very important cultural expression which attracted great public interest and the direct personal involvement of the duke himself, who may have given Giovanni the initial idea for the palace.

Giovanni was a member of the ancient noble family Uguccioni Lippi Scalandroni, who acquired their wealth through trade rather than banking, and although he was not a tradesman, he was in the

Façade of
the Palazzo
Uguccioni,
Florence.
Photograph:
Kunsthistorisches
Institut Florence,
by H. Lotz



police and military service of the duke. Cosimo's interest in the planning of the palace, and his approval of the project, is attested by a letter written in July 1549 when a beautiful façade project, commissioned from an unnamed artist in Rome, was to be executed by the stonemason Ceccho Allori. After Uguccioni fell out with the stonemason, the palace front was finally realized by the carpenter Mariotto di Zanobi Folli between 1550 and 1559. But its execution

caused a series of legal problems since, astonishingly, the space claimed by the project was larger than the actual building site. As a consequence, the neighbors on both sides complained several times to the duke that the façade covered parts of their own properties, including half of a window. How we should interpret this fact remains an open question: was it simply caused by incorrect measurements on which the artist in Rome relied when he drew his project; or, should we see it as a calculated act of a self-confident and somehow aggressive patron who wanted to express his importance and his social role in the new regime with a bold architectural affirmation? In any case, Cosimo had to intercede and negotiate between the parties several times.

With his personal interest in the palace's execution, Cosimo not only favored the Uguccioni project, but he also accepted the reality that the protruding ground floor of the palace occupied public space, as did the (now-removed) stairs in front of the main entrance. The upper stories are noticeably set back and aligned with the adjacent houses. They are articulated with paired engaged columns standing on high pedestals in the classic superposition of Ionic and Corinthian orders. The bays are punctuated with tall window-doors surmounted by segmented and triangular pediments and supported by consoles. On the piano nobile, one was able to step out onto a continuous terrace formerly protected with a balustrade, while on the third floor three single balconies were planned. Obviously these elements were conceived to allow the Uguccioni to participate in the public events on the piazza. The prototype for this solution was Bramante's Palazzo Caprini in Rome, which was to become an important model for buildings all over Italy. But in Florence the Palazzo Uguccioni with its Roman-looking façade remained simply an episode without any succession. Moreover, it stood in great contrast to the Florentine façade-type developed during the republican period (for example, Palazzo Dei) and repeated often in later periods. Some elements, such as the window frames however, are very Michelangesque in style, hence we can assume that the anonymous architect working in Rome was probably a Florentine. The most probable contender for the design is either Bartolomeo Ammannati or Raffaello da Montelupo. The puzzling problem of the authorship becomes even more complex when we

consider an unpublished façade project for the Ugucconi palace. While the rusticated ground floor remains relatively unchanged in this drawing, the upper stories are quite different. They show two much less classical variants, one of them deriving from Raphael's Palazzo Branconio dell'Aquila. This drawing testifies to a discussion about alternate façade designs during the planning, and we can assume that the powerful, Roman-looking, *all'antica* solution was a conscious choice of the patron. One might believe that the classical style of the Ugucconi palace did not harmonize with the mannerist taste of the Medici court, but if we take into account Francesco da Sangallo's unexecuted projects for the civic center of 1546—the Strada degli Uffizi, the modernization of the Loggia dei Lanzi, and the administrative building and equestrian statue of Cosimo's father—it becomes clear that in the period when the Palazzo Ugucconi was designed, Cosimo, yearning to be considered a new Augustus, preferred in fact a very classical style oriented toward Rome. Only when he won the war against Siena and doubled his territory, were Cosimo's aspirations for obtaining a royal crown as "King of Tuscany" rekindled. As "Dux Etruriae," he instead promoted a specific Tuscan style which was much more appropriate to express and represent his new political ambitions.

Freie Universität Berlin

Henry A. and Judith Rice Millon Guest Scholar, fall 2001

Hans W. Hubert was guest professor at the Zentrum für Mittelalter- und Frühneuzeitforschung at the Georg-August-Universität Göttingen during the summer semester 2002. He continues work on the Palazzo Ugucconi and on the publication of his Habilitationsschrift. His article on early Renaissance architecture in Bologna, finished during his stay at the Center, was published in 2002.

The Construction of Hospitals in Medieval and Renaissance Rome

In the last few decades, scholarly interest in the socioeconomic history of hospitals has spurred the production of a vast quantity of works on the subject. More recently, that interest has extended to their architecture. Several monographs have addressed individual hospitals, other studies focus on specific cities or regions of Europe. These studies have accumulated a wealth of new, if unevenly distributed, information. Some hospitals have received much greater attention, owing to the importance of their architects (Brunelleschi's Hospital of the Innocents, for instance) or simply to the prosperity of the organization to which they belong, which has funded publications. What is lacking in these studies, however, is an understanding of the political role that hospitals have played and their effective nature as institutions of government.

During the medieval and early modern periods, hospitals were not generally medical institutions, but rather charitable ones, offering food and shelter to the poor. These charitable establishments were physical manifestations of the concern of rulers for the welfare of their subjects. They were thus fundamental to the construction of the ruler's public image, and to the building of consensus. Hospitals were also used as weapons in conflicts over control of a city; their development peaked when conflict was harshest, paralleling that of state-building processes. Failure to realize the functions hospitals performed obscures the possibility of perceiving the significance that



Hospital of Santo Spirito in Sassia, Rome. Author photograph

they had for contemporaries. It is this significance that explains their centrality in the plans of rulers, justifies the efforts that went into their construction, and accounts for the prominence of their urban locations.

Having completed my dissertation, I spent the year at the Center writing chapters of a book intended to outline the role hospitals played in state formation, and to show how architecture and urban design were instrumental to the performance of this role. Although the book focuses on Rome, it should not be considered a case study. This city had idiosyncratic characteristics, and increasingly scholars have recognized the vanguard position of Renaissance Rome in the formation of centralized states. The advantage of studying the development of hospitals in Rome, therefore, is that they shed light on the crucial transitional period that saw the formation of modern states, when centralized forms of administration were implemented for the first time.

Yet another peculiarity of Rome is represented by the pope who, as head of the papal state and the Latin church, held both temporal

and religious prerogatives. This dual nature lent particular relevance to the charitable institutions that popes built, exemplifying the moral values that legitimized their rule. Whereas charitable institutions performed the same function for lay rulers, this function was crucial for clerics, and the construction of hospitals was explicitly prescribed. In Rome more so than elsewhere, hospitals were important to the rulers, who devoted extraordinary financial and organizational efforts to their construction—as is apparent in their architecture. As the spiritual sovereign of Rome, the pope had perhaps an even more pressing obligation to express moral values through the arts. As a result, the uses of architecture and urban design for political purposes in the city achieved unparalleled sophistication.

My current study concerns what I term “public hospitals,” by which I mean institutions established by a central authority, religious or lay. I examine the history of three public hospitals whose history spans five centuries, from about 1200 to 1700, and the entire development of public hospitals. The first part of the book considers the foundation of the first public hospital in Rome: Santo Spirito in Sassia, built around 1200 by Innocent III and reconstructed by Sixtus IV in the fifteenth century. The central chapters are devoted to San Salvatore at the Lateran, which was backed by the Commune. In the last part of the book, I trace the history of the Trinità dei Pellegrini, whose development paralleled that of the Counter-Reformation. The history of hospitals, as I define them, terminates with the close of the Counter-Reformation. At the threshold of the modern era, hospitals evolved into two distinct types of institutions: proper medical institutions, and establishments for the reclusion of various marginal groups—beggars, prostitutes, and orphans.

[Massachusetts Institute of Technology]
Paul Mellon Fellow, 1999–2002

Carla Keyvanian will join the staff of the Center for Advanced Study as research associate to the associate dean and to the Edmond J. Safra Professor.

Seeing in Sequence: Rubens and the Jesuit Church in Antwerp

Peter Paul Rubens' program for the Jesuit church in Antwerp, which dates from 1618 to 1621, ranks as the artist's most monumental commission. It encompassed sculptural ornaments, large-scale altarpieces of the Jesuit founder, Ignatius of Loyola, and his early follower, Francis Xavier, as well as a cycle of thirty-nine illusionistic paintings that adorned the ceilings of the galleries and aisles. Rubens' patrons, the Jesuits, were active participants in the Catholic reform movement and recognized the persuasive power of art to move and instruct diverse audiences. As a result, they founded a large number of churches and commissioned ambitious pictorial programs that were meant simultaneously to overwhelm and to engage the congregation. Built between 1615 and 1621, the Antwerp church was one of their most costly and densely decorated buildings, and fulfilled a crucial role in the campaign to bring believers back into the fold of the Catholic church.

Despite the considerable historical and artistic significance of the Jesuit church in Antwerp, it has received only fragmented attention from historians. This lack of consideration of the building as a whole is largely due to the loss of significant parts of the church, including Rubens' ceilings, in a major fire in 1718. As a consequence, scholars have focused on reconstructing the order and iconographic program of the ceilings on the basis of Rubens' surviving oil sketches and later copies. Nonetheless, they have failed to examine how Rubens' paintings actually worked in space and how they articulated Jesuit concerns.



Peter Paul Rubens, *The Last Supper*, model, 1620–1621. Seattle Art Museum, Gift of the Samuel H. Kress Foundation

Such isolated studies of Rubens' paintings are contrary to the way in which the decorative cycle was meant to function. Indeed, Rubens' ceilings and altarpieces formed part of a unified program that the viewer was meant to experience while progressing through sacred space. My dissertation attempts to show how Rubens' pictures and their setting worked in concert to address spectators and to promote a Jesuit agenda directed toward spiritual conversion.

I begin with an analysis of the architectural setting. Relying on contemporary depictions and a description from 1622, I argue that

the interior functioned as a reflection of the heavenly Jerusalem that was intended to have a profound impact on the spectator. I also use documents to inform a discussion of the reception of the church's decoration by such diverse groups as the Antwerp populace, travelers from the Protestant north, high-ranking visitors, and the Jesuits themselves.

I continue with a close reading of the pictures, focusing on Rubens' principal altarpieces and the ceilings, which were divided into two levels. The gallery ceilings featured eighteen alternating episodes from the Old and New Testaments. While previous scholars have interpreted this typological arrangement in the context of medieval traditions, I argue instead for the relevance of contemporary Jesuit publications. A close examination of these texts reveals that the Jesuits understood typology not only as a standardized exegetical method, but also as a process of invention that was closely tied to seventeenth-century concepts of rhetoric and visuality. Proceeding from an historical understanding of typology, I propose a new way of reading Rubens' program. My main point is that Rubens devised a coordinated network of visual and thematic relationships that goes beyond the strict binary system of typological prefiguration. Indeed, I identify three clusters of images that are connected through gestures, postures, colors, and compositional patterns, and demonstrate how they elaborate on three principles of Jesuit teaching: Christian triumph, the Eucharist, and intercession.

The ceilings in the aisles pictured a series of early Christian saints, ranging from the church fathers to female martyrs. As others have observed, these hagiographic depictions served, in a general sense, to underscore the spiritual authority of the Jesuits. What these writers have overlooked, however, is the extent to which Rubens forged meaningful visual, spatial, and temporal connections between the ceilings and the altarpieces in order to propagate Jesuit interests. For example, Rubens created a direct line of vision between the early Christian saints in the aisles and the Jesuits on the high altar to establish the legitimacy of Ignatius and Francis Xavier—who had not yet been officially canonized—*avant la lettre*. Furthermore, I contend that Rubens purposefully juxtaposed the ceiling of Saint Gregory the Great experiencing a vision of the Virgin with that of Saint John Chrysostom ordering the removal of a pagan idol as an allusion to

recent debates about the proper use of images in Christian worship.

Throughout my dissertation, I show that Rubens aptly visualized Jesuit beliefs. Yet I also emphasize the ingenuity of Rubens' visual rhetoric that was predicated on the position of the viewer in sacred space. It is only by being sensitive to original viewing conditions that we may recover the visual and thematic complexities of a program that until now has been studied as a series of discrete pictures rather than as an integrated statement.

[New York University]

Robert H. and Clarice Smith Fellow, 2001–2002

In the coming academic year, Antien Knaap plans to complete her dissertation and prepare it for publication. She has an essay entitled "Sanctity, Orthodoxy, and Pictorial Wit in Rubens' Paintings for the Jesuit Church in Antwerp" in the forthcoming book "The Jesuits: Cultures, Sciences, and the Arts, 1540–1773."

Ancient Greek and Roman Fountain Sculpture: Chronology and Iconography

Several marble and bronze fountain sculptures survive from classical antiquity, providing examples of the different forms these objects took: single human figures and groups, animals, flowers, vessels, masks, herms, reliefs, and small cascades. The present research project deals primarily with fountains as sculpture in the round and excludes such forms as masks, reliefs, and cascades. The goal is to catalogue and to analyze all surviving examples of Greek and Roman fountain sculpture. Even though such research has been attempted in the past, completing the task will require a new approach. Since Balazs Kaposy's dissertation in 1969 (*Brunnenfiguren der hellenistischen und römischen Zeit*), several articles and museum catalogues have been published that add to our knowledge of the period. Especially important are museum catalogues of minor collections, some quite recent, which list works never previously studied.

Moreover, archaeological explorations of recent years have revealed previously unknown fountain sculpture in various sites of ancient Greece and the Roman Empire. The past thirty years, historically not a long period with respect to classical archaeology, have brought to light a completely new iconography of fountain sculpture.

It is well known that almost any thematically relevant statue could have been used as the decoration for a pool or a niche in a nymphaeum. While Pliny the Elder informs us that Agrippa once supplied Rome with hundreds of fountains and reservoirs, not all the three hundred



Sleeping Silenos,
late 2d–1st
century B.C.E.,
State Hermitage
Museum, Saint
Petersburg

bronze and marble statues mentioned as their ornaments were necessarily fountain sculptures.

The study also includes statues that are not pierced and are thus not properly fountains, but undoubtedly belong to fountain iconography. It is well known that such drilling could not only be done in the workshop, but later during the installation of the fountain in its place, and it depended as well on the owner's wishes, the place itself, and the water supply.

Although the German archaeological school traditionally classifies the material developmentally, it is hard to see any development in fountain sculpture for many centuries, until Hellenistic and Roman times, owing to rather slow technical progress. As a result, very little is known about Greek archaic and classical fountain sculpture. There is practically nothing in terms of archaeological evidence except a reclining lion from Olympia and a stone base with the remains of a metal pipe for a bronze figure in Epidauros. Narrative sources mention some human figures as fountains: for example, a freestanding figure holding a vessel, which from the very beginning was an important detail of fountain sculpture iconography. Indeed, the vessel is an organic and necessary device for uniting a human figure with water. But this type presented technical difficulties, as for example, the need for water pressure. The use of a pressurized water supply remained unknown in antiquity until the late Hellenistic-Roman era.

A well-known epigram from the *Anthologia Palatina* (9.826) describes a fountain statue of a satyr who, instead of purple wine, is pouring water and guarding a sleeping boy, presumably Eros. This was not an actual sculptural group, but a combining of two statues. The epigram dates to the early Hellenistic era, and it traditionally is related to a figure of a reclining satyr or a sleeping Silenos using a wineskin as a pillow. However, this could not be a correct identification if one remembers that the satyr is described as guarding a sleeping boy, and thus could not himself be sleeping. So we must find another iconography for this particular satyr.

There is a recurring phenomenon in art history: when similar compositions are copied in different media, it suggests a famous and popular prototype. We have such a situation in the following cases: a fragment of an early Hellenistic Gnathia vase (Museo Archeologico Nazionale, Taranto, inv. 51580), a Hellenistic silver medallion in a New York private collection, and some Roman marble replicas (Santa Barbara Museum of Art, inv. 1993.1.89; Museum of Fine Arts, Boston, inv. 1974.127) all represent the same iconography of a satyr pouring wine from a vessel into a krater in front of him. Thus, I assume the difference is due to varying techniques and fountain devices in the sculptures the different media reproduce.

During the early Hellenistic era, fountain statues were still rare and would probably have been commissioned by wealthy and ambitious kings. We should recall at this point Ptolemy Philadelphos (282–246 B.C.E.). Athenaeus (*Deipnosophistae*, 5.196) describes some fountains in Philadelphos' fabulous procession in Alexandria, and these settings were probably automatons created by court scholars and mechanical engineers (such as Ctesibius in the second century B.C.E., and later Heron of Alexandria in the first century B.C.E.). It appears that fountains described in Greek epigrams of the early Hellenistic period—if they are not fanciful imaginings by the authors—reflect such special designs, and one should not assume that they were produced in large quantities.

Probably the first regular type in fountain sculpture was a reclining Silenos, or satyr, which later became one of the most frequently repeated fountain figures in the Roman imperial period. This type is divided into at least four distinct subtypes, depending on details of

iconography and composition. The Hermitage Museum Silenos type (chosen for the type designation because it is best preserved among similar replicas) shows an old, semidraped Silenos sleeping on a wineskin. The Hermitage Silenos is, I believe, of late Hellenistic origin, and it is one of the first manifestations of such iconography in Greek fountains. The composition is simple and ingenious at the same time—the sleeping figure reclines comfortably on a wineskin, unaware that wine is leaking from it.

The design of the upper portion of the wineskin facilitates the use of the marble sculpture as a water conduit. I suggest that such early unsophisticated fountains did not require pipes and pressurized water. The orifice of the wineskin would have connected with the curve of the rock, which collected spring water. The Hermitage marble is not a large piece and consists of a slab carved in high relief, rather than in the round, and probably would have been placed in the niche of a grotto or nymphaeum, similar to the Hellenistic nymphaea at Rhodes which were cut into rocks.

It is also intriguing to establish which iconography was originally intended for fountain sculpture and which may have been adopted from preexisting forms. This is an especially important question if one considers such fountain statues as reclining nymphs or nymphs holding shells. I am convinced that these last belong to Roman iconography and are not copies after Greek prototypes. In this way fountain sculpture relates to our current understanding of the Roman perception of Greek art and to how the Romans created new forms in accordance with their own culture. If art historians have traditionally divided ancient sculpture into distinct categories, such as portraiture, pedimental reliefs, and sarcophagi, to these we should also add fountain sculpture.

State Hermitage Museum

Ailsa Mellon Bruce Visiting Senior Fellow, 1 January–28 February 2002

After a fellowship at The Metropolitan Museum of Art, Alexander Kruglov will return to his position as curator of sculpture in the department of classical antiquities in the Hermitage Museum, Saint Petersburg.

Contextualizing Mural Paintings of a Familial Cemetery of the Liao

A large number of mural tombs of the Song, Liao, and Jin dynasties have been found in China since 1949. The similarities of these tombs—from architecture to painting—convey a sense of a unified funerary practice during those ages. Having explored some new materials and Western scholarship on this subject during two months in residence at the Center, I have concentrated on a case study concerning a cemetery of the Zhang family in the Liao dynasty. The decorations of these tombs reflect imaginings about postmortem life between the eleventh and the twelfth century. From the mural paintings, we also can understand some of the individual desires of the patrons and the compositional methods that the artists employed to realize those concerns.

Eight tombs belonging to the Zhang family have been found at Xuanhua, Hebei Province. Dating from C.E. 1093 to 1117, most of them have two chambers with round domes. The front chambers are square, and the back chambers are round. In some of the tombs, the east walls of the front chambers are painted with scenes of tea-making, while the west walls of the front chambers depict musicians. In other tombs, musicians appear on the east walls and chariot and equestrian processions on the west walls of the front chambers. The walls in the back chambers are often covered with images of servants holding food, drink, washbasins, towels, mirrors, clothes, and lamps. Buddhist sutras and desks are depicted on the walls of the back chambers in some tombs. The ceilings of the front chambers are decorated with



Mural on east wall in back chamber of Zhang Shiqing's tomb, Liao dynasty, Xuanhua, Hebei, China

lotuses surrounded by other flowers, whereas the ceilings of the back chambers are always occupied by astronomical diagrams and the twelve calendrical images.

Connecting the narrative arrangement of the paintings with their spatial placement in the tombs, I posit that the different pictorial motifs in the front and back chambers can be explained in terms of the different functions and natures of the two spaces. In imitation of this-world's dwelling place, the front chamber is a relatively public space fulfilling the function of a living room for the dead, wherein the tomb occupant can enjoy tea while listening to music. Similarly, the chariot and equestrian procession are symbols of wealth, social status of the dead, and an indication of the journey of the soul to the other

world. By contrast, the back chamber, a private space containing the coffin of the dead, ought to be viewed as the bedroom of the soul. Thus, the murals here almost always depict personal services for the tomb occupant.

Unlike the worldly building in which the deceased once lived, the astronomical diagrams on the ceilings and the clouds on the walls turned the tomb space into a symbolic cosmos. The end result was that the deceased was not perceived as living underground, but rather in heaven, owing to the transformative function of the astronomical images representing a Buddhist Star Mandala. This “heavenly space” hypothesis is both confirmed and further diversified by the correspondence between the sequence of the scenes of everyday activities depicted on the walls and the cycles of heavenly bodies as well as the twelve calendrical signs depicted on the ceiling.

Comparing the mural paintings in different tombs, we find that these works were created on three different, yet related design models. In addition, a series of unusual motifs, together with the inscriptions in the tombs, further reveals some specific wishes from the patrons concerning the prosperity and lineage of their family.

Guangzhou Academy of Fine Arts
Starr Foundation Visiting Senior Research Fellow, 1 November 2001–
28 February 2002

Qing-Quan Li was a visiting scholar at the Center of East Asian Studies, The University of Chicago, before returning to his position as associate professor at Guangzhou Academy of Fine Arts. His article, “Chinese Tombs under the Khitan Rule,” is scheduled for publication in 2003.

Subject Terminology and the Reception of Art in the Netherlands, c. 1550–1720

One of the most salient defining characteristics of sixteenth- and seventeenth-century Netherlandish art is the emergence and fragmentation of secular genres of subject matter: landscape, still life, scenes of everyday life, and portraiture. The purpose of this study was to chart changes in contemporary perception of these pictorial categories, both in “common” and theoretical discourse. How long did it take between the initial appearance of a certain subject and the general ability to name and classify that subject? Why did certain descriptive terms fall out of popularity to be replaced by others, and what does this tell us about the reaction of viewers at the time to particular works of art? To answer these questions, I systematically analyzed the terminology and subject classification of paintings in a wide variety of documents and published texts from this period. Among these sources were estate inventories and wills, art treatises, dictionaries, diaries, letters, and travel accounts. My fellowship at the Center provided me with access to library facilities and visual resources that allowed me to place my study in a wider critical context.

Works of art listed in seventeenth-century Netherlandish estate inventories have in recent times been analyzed for their referential qualities or, in other words, for the information they can provide on shifting demands for particular subjects and artists, price fluctuation, the influence of wealth and religious persuasion on collecting practices, and so forth. The nature and frequency of the use of terminology



Dirck van Delen
and Dirck Hals,
*An Interior
with Ladies and
Cavaliers*, 1629.
National Gallery
of Ireland, Dublin

adopted in inventories and the manner in which subject matter was categorized—what we might call the representational characteristics of inventory descriptions—have, however, been generally ignored. One of the objectives of this inquiry was to bridge the gap in our understanding and to look at inventories in a more sophisticated way. Since inventories reflect the knowledge, values, and interests of the compiler, a distinction was made between those documents drawn

up entirely by notaries and their clerks and others that were compiled with the assistance of some specialist such as an artist or dealer. A large database of published and unpublished inventories was assembled for a broad span of time and across different geographical centers in the Netherlands. Of particular interest are a number of these documents that describe essentially the same works of art but at different times and for different generations of the same family.

My preliminary findings would suggest that our current taxonomy of Netherlandish painting of the period from around 1550 to 1720 is much more restrictive than that which operated at the time. Under the influence of academic modes of thinking, there is a tendency to merge various discordant subjects together into broad and fundamentally anachronistic categories: history painting, portraiture, genre, still life, and landscape. It could be argued, however, that artist-theorists such as Karel van Mander and Samuel van Hoogstraten had no fixed idea about what constituted these different categories, and, indeed, with the notable exception of landscape and portraiture these generic terms rarely occur in sources before 1700. The term *stilleven* (still life), for example, first surfaced in the 1650s and was for a long time confined in usage to a narrow geographical area and to elite groups of connoisseurs. Within this category of subject matter other phrases such as *bancket* (banquet) and *ontbijt* (breakfast) had greater currency, but were not applied in a uniformly or universally understood manner. In current art-historical literature these descriptive words have become solidified into two distinct subcategories of still-life painting, the banquet-piece and the breakfast-piece. By contrast, my research would indicate that these terms were seldom used in a consistent manner in the seventeenth century and were in fact often applied interchangeably. Modern art historians have also invented entirely new categories of subject matter—such as the *pronkstilleven* (a term coined in the middle of the last century) to designate the type of lavish assemblages of food and objects painted by Jan Davidsz de Heem and others—when there is little evidence that contemporaries used such precise divisions.

The fluidity of subject terminology in this period in the Netherlands is best illustrated by the word *tronie*, which was generally used to refer to a character head or bust that had not been commissioned by the sitter. It seems to have occupied a state of limbo between what

we would now regard as portraiture and history painting. Because of the absence of established categorization and an attendant hierarchy of subject matter, painters such as Jan Steen and Frans Hals frequently transgressed the boundaries between our present-day notions of what signifies portraiture, genre, and history painting. It was only in 1669 with André Félibien's *Conférences* that subject matter was finally codified and a hierarchy constructed. There is no evidence that the wider public in the Netherlands consistently privileged one subject above another. Even an attempt by Samuel van Hoogstraten in his *Inleyding* of 1678 to group subjects according to three qualitative grades was ambivalent. The work of portrait painters, for instance, could be placed in any of the three groups, dependent on the status of their sitters and the imitative skills of the artists.

University College Dublin
Ailsa Mellon Bruce Visiting Senior Fellow, 1 July–31 August 2001

John Anthony Loughman has received a Government of Ireland Research Fellowship in the Arts and Humanities for the 2002–2003 academic year, during which he will be working on a new book concerning Rembrandt as a teacher.

Displaying Painting in Seventeenth-Century Naples

In 1625 Jusepe de Ribera accompanied a visiting Spanish painter on a tour of the local Neapolitan palaces. His compatriot was not tremendously impressed with what he saw. "Since I had come from Rome," the painter complained, "everything seemed small, as in this city people are more concerned with military matters and horsemanship than with the art of painting." While true to a degree, this assessment nonetheless belies a more complex reality. Naples was just then witnessing the ascendancy of a thriving local school of painters who were spearheading one of the most original and distinctive responses to the late work of Caravaggio. At the same time, a new breed of private collector was beginning to commission and to acquire on the open market numerous canvases by Ribera, Battistello Caracciolo, Massimo Stanzione, and other artists attaining maturity around this time. During the 1630s and 1640s, Neapolitan private collecting blossomed into a progressively more varied and widespread phenomenon. These developments were stimulated in part by recent trends in interior display originating from elsewhere in Italy and Europe. But they were equally encouraged by the example of local taste-makers: individuals such as the poet Marino, who arrived in Naples with his collection in 1624, together with other leading early collectors like Gaspard Roomer, Giuseppe Carafa dei duchi di Maddaloni, Ferrante Spinelli, and Giovanni Battista Pisante, the prior of the Certosa di San Martino, who in 1641 built an important early *galleria* overlooking



Luca Giordano and Giuseppe Recco, *The Riches of the Sea with Neptune, Tritons, and Two Nereids*. Art Gallery of South Australia

the bay of Naples which he filled with expansive landscape frescoes by Domenico Gargiulo and canvases by Ribera, Stanzone, Pacecco de Rosa, and others.

My work at the Center focused on one component of a wider project to produce a monographic study of the Neapolitan baroque art world in all its richness, and with particular reference to the production and interactions of the local workshops, the mechanisms of the art market, and the varied patterns of patronage, collecting, and display. It involved a reconstruction of the viewing experience of privately commissioned or acquired painting in baroque Naples. An attentive reading of published and unpublished Neapolitan inventories enabled me to identify a series of common display types involving different groupings and juxtapositions of paintings, and then to study their adaptation across a variety of display settings over the course of the century. I also studied the relationships between paintings, furnishings,

and other art forms in order to reach a more nuanced awareness of the ways in which paintings were integrated with sculptures, furniture, and other decorative art objects. In this, I was aided by a small but important group of seventeenth-century visual representations of Italian baroque palace interiors, the most significant of which is the little-studied view of the interior of a Neapolitan palace of the 1660s by Michele Regolia. In the final analysis, a study of Neapolitan interiors demonstrates not so much the conventionalized regularity of private collectors' display choices, but rather the diverse range of possibilities open to them as they attempted to project and then continuously to modify interior spaces that conveyed a sense of meaning and resonance born of a constantly shifting galaxy of personal possessions.

A second component of my study at the Center focused on an examination of the growth of public exhibitions of painting in baroque Naples. Public exhibitions played an important role in the cultural life of Naples from a relatively early date. The most important Neapolitan annual exhibition was the *Festa dei Quattro Altari*, which formed part of the broader celebrations held during the *Festa del Corpus Domini*. At the Center I analyzed the early references to the increasingly creative and entrepreneurial initiatives of a growing number of artists who participated in these exhibitions over the course of the century. The most prominent example of this new financial model remains the collaborative studio assembled by Luca Giordano during the late 1670s and 1680s. In 1684 Giordano created a sensation by coordinating the exhibition of a group of fourteen immense still-life paintings, with figures by him and his workshop and still-life elements contributed by the leading specialists of the day, including Giuseppe Recco, Abraham Brueghel, and Giovan Battista Ruoppolo. Previous accounts of this initiative have stressed the traditional nature of its patronage. In truth, however, the 1684 project was considerably more entrepreneurial than these references allow. Giordano certainly welcomed the prestige conferred by an association with the current viceroy, the *Marqués del Carpio*. But of far greater importance to him was the behind-the-scenes involvement of a group of merchant-agents, hitherto little-studied figures like Carlo della Torre, Vincenzo Samuele, and others. In a series of complex and lucrative transactions, these individuals formed speculative partnerships both with Giordano

and among themselves in order to place Giordano's 1684 still lifes and other works with leading local and international collectors. They achieved their goal largely independently of traditional patronage structures but nonetheless from within the framework of a long and rich tradition of enterprise involving painters and collectors at all levels of the Neapolitan art world, a phenomenon that is only now receiving the attention it so richly deserves.

University of Melbourne

Paul Mellon Visiting Senior Fellow, 1 September–31 October 2001

Christopher R. Marshall will return to his position as senior lecturer in art history and museum studies at the University of Melbourne.

MITCHELL F. MERLING

Capriccio (Invented Places): Paintings of Architectural Fantasy from Renaissance to Romanticism

The fellowship enabled me to undertake research for the essay and entries in the catalogue for the traveling exhibition “*Capriccio* (Invented Places): Paintings of Architectural Fantasy from Renaissance to Romanticism” to be held in 2004 at The John and Mable Ringling Museum. The exhibition will consist of approximately sixty-five paintings from North American collections and includes works produced throughout Europe from the period 1500–1850.

Although the *capriccio* is usually defined most narrowly by modern scholars to include only paintings in which actual buildings are recombined in imagined settings, the exhibition will follow broader, earlier definitions of the genre as *any* view of an invented place in which the architecture may be entirely imaginary or merely transformed in some significant way. The *capriccio* is also here understood to include not only exteriors but also portrayals of complex invented interiors. These landscapes often contain elaborate philosophical or moral messages; at the same time, they also mirror the artistic imagination and allow for intense imaginative participation on the part of the spectator.

The *capriccio* proper had its origins in Roman decoration. Renaissance interest in ancient art led to its revival not only in Italy (as in the famous paintings attributed to Luciano Laurana in Urbino and Baltimore, and the Piero di Cosimo at the Ringling Museum) but also in the Netherlands (the Walters Art Museum’s Heemskerck, for



Francesco
Guardi, *Capriccio of a Harbor*,
c. 1760/1770.
National Gallery
of Art, Washing-
ton, Samuel H.
Kress Collection

example). The elements of unreality and fantasy inherent in the genre enhanced its great appreciation in the mannerist and baroque periods, when it was practiced both by major artists, such as Claude Lorraine and Nicolas Poussin, and minor masters, such as Monsù Desiderio. As well, interest in *capricci* as a genre was bolstered by the explosion in the market, beginning in the late sixteenth century, for a diverse array of specialized, mainly secular genre paintings. Some Dutch artists such as Bartolomeus van Bassen and Jan van Delen created elaborate courtly interiors, while others, such as Jan van der Heyden and Samuel Hoogstraten, created the illusion of reality in their inventions. The apogee of the *capriccio* came in the eighteenth century, when illustrious landscape painters such as Giovanni Antonio and Francesco Guardi, Canaletto, and Giovanni Paolo Panini (in Italy), and Jacques de La Joue and Hubert Robert (in France) created sumptuous imaginary landscapes which made strong appeal to the emotions as well as the senses. Their paintings were widely appreciated

as vehicles for heightened sensibility. In the romantic period, artists such as Thomas Cole, J. M. W. Turner, and John Martin presented scenes of sublime historical and moral import in paintings that showed civilization in a state of decay or in the course of destruction.

Although the architectural fantasy was one of the most popular genres in European painting, there never has been an exhibition devoted exclusively to it. An exhibition of Venetian *capricci* was held in Gorizia, Italy, in 1980. The 1996–1997 exhibition in Cologne, Zurich, and Vienna called *Das Capriccio als Kunstprinzip* covered an enormous amount of theoretical and visual territory and included hundreds of objects relating to the idea of artistic fantasy—including not only architectural *capricci* but also such diverse examples of “fantastic” paintings as Goya’s *Caprichos* and *fêtes galantes* by Antoine Watteau and François Boucher. The exhibition *The Triumph of the Baroque* held in Washington, Stupinigi, Marseille, and Montreal included about twenty examples of painted *capricci* in its catalogue, relating these works only to the inventive practice of the architect as presented in the models and drawings that were the focus of that exhibition.

The overall theme of the proposed exhibition is that, as understood in European culture from the sixteenth to the nineteenth century, architectural fantasies—the creations of the human imagination—are important and powerful symbols of the human endeavor to mirror God’s creative ability in nature. The imaginative painted landscape thus provides the spectator with a most powerful experience of humankind’s most godlike attribute. This potential is fully realized in the spectators’ own ability to perceive these imaginative landscapes as simultaneously “real” and fictive places. The viewers are thereby induced to reflect on their own imaginative faculties and their place in history and the cosmos. In the best examples of the genre of the *capriccio*, the twenty-first-century spectator is encouraged to take imaginary promenades such as Diderot enjoyed in the paintings of his friend Robert.

The John and Mable Ringling Museum of Art
Ailsa Mellon Bruce Visiting Senior Fellow, 1 November–31 December 2001

Mitchell F. Merling returned to The John and Mable Ringling Museum of Art, where he is curator of art before 1900.

MARSHA MESKIMMON

Women Making Art: History, Subjectivity, Aesthetics

Writing about women artists and their art, historical or contemporary, is not a simple task. To address women's art is to acknowledge its historical occlusion without reproducing the paradigms that have made it marginal. Scholarship that defines women artists as an homogeneous cohort, irrespective of the dynamics of their histories, or that seeks in women's art some unified "female essence," preceding specific practices as their knowable "origin point," erases differences between women and reinstates the dualist logic through which female subjectivity is rendered invisible, illegible, and impossible to articulate. Moving beyond that logic to engage with women's art and radical difference interrogates traditional modes of historical inquiry, the nature of the artist, concepts of authorship, intentionality, and the very definition of "art."

My current project, the book "Women Making Art: History, Subjectivity, Aesthetics," recognizes the diversity of women's cultural practices while exploring art-making as a mode of performative agency. The title is specific and implies process; "Women Making Art" is not about a category of objects defined as "women's art," it is instead about the contingency of "women" and "art" coming together to make and remake meaning in specific social situations and aesthetic encounters.

This project brings together a wide range of artwork produced in diverse media by women from many different cultural, temporal, and class contexts, so to emphasize the heterogeneity of women's art



Maya Ying Lin
Studio, Vietnam
Veterans Memorial,
Washington,
D.C., 1982.
Courtesy of the
National Park
Service

and to ensure that the importance of differences between women are not generalized into obscurity. My point here is not to provide a canned history of all women's art or an inclusive biographical survey of women artists, which are both impossible and reductive tasks. Instead, I am interested in the potential of women's art to recast conventional historical narrative and historiography, provide material instantiations of emergent and embodied subjectivity, and restage the aesthetic problems of pleasure, text-image, and temporality. Each of these investigations serves as a section in my book.

"Women Making Art" mobilizes contemporary feminist scholarship on history, subjectivity, and aesthetics to rework Western construc-

tions of knowledge that have concealed women's cultural agency, denied female subjectivity, and, at best, defined women's art practices as derivative versions of a masculine norm. These types of knowledge are here taken precisely as constructions, rather than truths, and are understood as the effects of historical processes. Producing linear, progressive narratives of history, universalizing a unitary "I," and formulating a mode of distanced viewing to construct "objective" canons of truth underscored the power of the normative Western, masculine (and middle-class, heterosexual) subject. During the past century, such conventional paradigms have had their limits, their margins, and their own excesses opened to reveal crisis points in their seamless narratives; women's art practices reside precisely at these critical points.

Although this current project does not attempt to provide a new formula or a monolithic system by which we might once and for all understand, decipher, or interpret the art of women (since to do so would be to reformulate an exclusionary, unified epistemology), it does suggest that particular kinds of strategic intervention emerge in the configuration of "women making art" and that we might seek in our scholarly research to find a dialogic, or resonant, critical praxis. Hence the diverse case studies are located within the three conceptual sections provided above so to resound and reverberate with and against each other, as well as with material beyond the frame of the text. The patterns made by this practice describe the past, engage with the present, but cannot circumscribe the future; in an important sense, the study's play between the specificity of microhistories and the processes (rather than laws, rules, or a priori principles) of theory, are about enabling change, rather than predicting the course of events to come.

While at the Center, I focused on the third chapter of the history section of the volume, which concerns women artists' responses to the Vietnam conflict. In this chapter, I start with Maya Lin's *Vietnam Veterans Memorial* (1982) and Trinh T. Minh-ha's film *Surname Viet, Given Name Nam* (1989), in order to question the relationship between the body politic, representation, and sexual difference as they emerged from the pivotal moment of 1968 and came to be reframed through feminist art theory and practice in the 1980s. Taking these

two works as the chapter's focal point opens both memorial sculpture and documentary film and photography to inquiry as critical forms of public representation and interrogates the problems this practice creates for the articulation of multiple differences within what Benedict Anderson termed "an imagined community"—the nation.

Loughborough University of Technology
Paul Mellon Visiting Senior Fellow, September 2001

Following her term at the Center, Marsha Meskimmon returned to the United Kingdom, where she was awarded study leave by the Arts and Humanities Research Board. In early 2002, she was a visiting senior fellow at the Humanities Research Centre of the Australian National University. In May she resumed her position as reader in art history and theory at Loughborough University.

Botticelli's Masterpieces Reflected: Jacopo del Sellaio's Domestic Panels with the Fable of Cupid and Psyche

In the latter half of the fifteenth century, the genre known as domestic painting in Florence reached its climax with regard to both artistic quality and subject matter. On numerous frontals of *cassoni*, or marriage chests, and on *spalliere*, or backrests, appeared several, often previously unknown, sophisticated themes derived mostly from classical literature. My research focuses on six panels inspired by the "Story of Cupid and Psyche" as recounted by Apuleius in his *Metamorphoses*, or *The Golden Ass* (4.26–6.24). They constitute three pairs, each with the narration starting on the first panel and concluding on the second. The earliest pair, attributed to the Master of the Argonauts and dated c. 1470, are *cassone* frontals housed in the Gemäldegalerie, Berlin. Next are two *spalliere*, often incorrectly dated to the 1470s, of which one belongs to the Fitzwilliam Museum, Cambridge, while the other is in a private collection in New York. The last pair derives again from the frontals of marriage chests; the first of these is housed in the Museum of Fine Arts, Boston, and the second, unknown until 1991, in the Abegg Stiftung in Riggisberg, Switzerland. These latter *cassone* panels have never been properly studied, particularly the one in Riggisberg. Nevertheless, it has been convincingly suggested that they were executed in the 1480s or c. 1490. Both the *spalliere* and the *cassone* frontals in Boston and Riggisberg are usually attributed to Jacopo del Sellaio (c. 1442–1493), whom Bernard Berenson called "an elder fellow-pupil of Botticelli."

It has already been noted that Sellaio's works throughout the 1470s and 1480s appear to depend frequently on Botticelli as a source of inspiration. Interesting examples of such influence are to be found in both religious and domestic paintings. The grouping of figures in the left foreground in the Boston *cassone* front has recently been shown to derive from Botticelli's fresco depicting *Moses and the Daughters of Jethro*, painted in the Sistine Chapel (1481/1482). More important is the fact, unremarked until now, that the *cassone* panel in Riggisberg includes a kind of adaptation of the most famous of all Botticelli's secular paintings: the *Primavera* and also, to some degree, the *Birth of Venus*, both of which most probably were produced after his return from Rome in spring 1482. I made a preliminary investigation of this adaptation in a recently published paper. Given the huge literature on Botticelli's masterpieces, however, I was unable to investigate completely in that paper the phenomenon of the Riggisberg painting and other related panels. In Washington, I dealt with visual and written sources of Sellaio's panels, trying first to find out the meaning of the borrowings from Botticelli's masterpieces. This research also offered an opportunity to approach some aspects of the interpretation of the *Primavera* itself.

The *cassone* and *spalliera* panels in question depict a selection of events from the story starting with the birth of Psyche through her happy life with Cupid in his palace, followed by her several torments (resulting, first of all, from her curiosity), and concluding with her marriage to Cupid in the presence of numerous gods and goddesses. Thus, she ultimately became a truly divine being. Strangely enough, none of the sets of paintings include the final scene described by Apuleius and his commentators, namely, the heavenly banquet.

In both sets of panels, there is no doubt that Venus and the Three Graces, and especially the pair of Zephyr and Chloris, have clear connections to a wedding. It is well known that Zephyr pursuing Chloris depicts the scene of rape. Like several other mythological rape stories, the Riggisberg scene, as described in Ovid's *Fasti* (5.193–214), also concludes with marriage; Chloris not only becomes the wife of Zephyr but, at the same time, is raised to the rank of goddess. The *cassone* in Riggisberg and its companion piece in Boston were, without doubt, ordered for an important Florentine wedding, and thus



Jacopo del Sellaio, *The Story of Cupid and Psyche*, detail of a *cassone* panel. Collection of the Abegg Foundation, Riggisberg

the adaptation of Zephyr and Chloris on the Riggisberg panel is appropriate since it was followed by the scene of the marriage of Cupid and Psyche. Even if Venus accompanied by the Graces in the *Primavera* is not always interpreted as the goddess of marriage, this is certainly the case in Botticelli's famous fresco from Villa Lemmi (dating from 1486) and executed for the Tornabuoni-Albizzi wedding: *Giovanna degli Albizzi Receiving a Gift of Flowers from Venus*. Furthermore, one may refer to the almost equally well-known medal with the Three Graces struck on the same occasion. Most probably, then, the adaptation of the composition from the *Primavera* serves as a bridge between the earthly and celestial life of Psyche.

If my original task was to explain the phenomenon of the adaptation of the *Primavera*, the case of the small figure of *Venus pudica*, placed in the background just above "Chloris," could not be omitted. This important "citation" from the *Birth of Venus* (c. 1485) allows



us to ascertain that the Riggisberg panel was indeed executed only in the late 1480s. But how are we to interpret the presence of the nude Venus? Is she to be seen here as Venus Urania and as celestial Venus? If so, the painter, or rather his learned advisor, probably wanted to refer to the teaching of the Florentine Neoplatonists about the doctrine of “two Venuses.”

While drafting my study on Sellaio’s panel, I came to the conclusion that Ernst Gombrich’s interpretation of the *Primavera*, often criticized by scholars, appears to be plausible. In his paper “Botticelli’s Mythologies” (first published in 1945), Gombrich suggested that the principal text consulted for the depiction of Venus and her train occurs in Apuleius’ *Metamorphoses*. In the tenth book there is a description of a pantomime of the Judgment of Paris in which, apart from Venus “standing in the center,” several other characters depicted in the *Primavera* are present: the Graces on one side, the Horae (in the painting re-

placed by Flora) scattering the petals of Spring on the other, and even Mercury. To be sure, several other texts were used to conceive the *Primavera*. Sellaio's adaptation of this masterpiece suggests, however, that the tenth book of Apuleius' novel may have been the point of departure for the author of the program of the *Primavera*. While depicting the fable of Cupid and Psyche, an "interpolation" within the novel about Lucius being turned into an ass, Sellaio, most probably instructed by a learned advisor, produced the unique interpretation of the then very fashionable *exemplum* for a newlywed, a lesson on how to attain immortality.

University of Warsaw, Institute of Archaeology
Paul Mellon Visiting Senior Fellow, 1 September–31 October 2001

Jerzy Miziolek's essay "Cassoni istoriati with Torello and Saladin: Observations on the Origins of a New Genre of Trecento Art in Florence" appeared in Italian Panel Painting of the Duecento and Trecento in 2002.

The Cult of Lajja Gauri

Striking images of a certain elusive goddess have been variously referred to as “the shy woman,” “the shameless woman,” “the nude squatting goddess,” and “the mother goddess.” Because her historical name remains unknown, she is referred to as Sakambari, Prithvi, Aditi, Lajja Gauri, Renuka, Kotavi, Nagva Kabamdha, and the like. Usually one finds the figure lying in birth position, the splayed legs drawn up laterally and bent at the knees, the soles of the feet turned upward, the arms similarly bent upward, with the hands—each holding a lotus bud—touching upon the petals of the large lotus blossom that forms the neck and head of the image.

India presents the unusual phenomenon of a traditional society that has produced religious art continuously from at least the third millennium B.C.E. to the present, within supposed canonical prescriptions; however, close examination reveals a great range and variation of forms. A panoply of mythological hybrids is a fixed feature of the vocabulary of Indian art. Among them are found primordial and powerful symbols whose origins within the culture cannot be traced, yet whose omnipresence within the art and culture of India indicates their continued usefulness. Lajja Gauri, in artistic and conceptual ancestry, descends from a group of popular symbols, among others, the lotus and the *purna kumbha*, or brimming pot. Conceptually, Lajja Gauri has antecedents that can be traced back to the Indus or the Chalcolithic culture of India.

Lajja Gauri
image, limestone
carving, western
Orissa, India



On the human level, the image of Lajja Gauri acts as a temporal reference point, that is, the female giving birth, an auspicious occurrence: she is also the embodiment of the idea of fertility. On the divine level, Lajja Gauri is also the embodiment of generation, or life-force. On the cosmic level, her image suggests universal laws and processes of the generation of all life.

Lajja Gauri almost always appears supine, the toes tensely splayed as if she were in the act of giving birth, yet in accordance with Indian artistic practice, there is no indication of pregnancy. Some say that the goddess is simply indecent, shameless, and that her pose indicates sexual receptiveness. Certainly the pose is suggestive, but it is also ambiguous, probably intentionally so, since the pose of sexual receptivity and that of giving birth are similar: both serve as a metaphor for creation. In turn, human parturition becomes in this

image a metaphor for divine creation. Not surprisingly, therefore, we find that women who have not been able to bear children worship Lajja Gauri.

Figures of the goddess Lajja Gauri range in size from two inches to larger than life-size and are made of molded or hand-formed terracotta, as well as of carved stones in reliefs or in plaques. The large stone images served as icons for worship in temple subshrines, some of which are still venerated. The smaller stone and terracotta images may have been altarpieces in home shrines. These images have now been found in Gujarat, Maharashtra, Madhya Pradesh, Karnataka, Andhra Pradesh, Uttar Pradesh, and Orissa. The site of Ter in Osmanabad of Maharashtra has yielded twenty-eight Lajja Gauri images. They show the evolution over time and in different regions from minimal, and nearly aniconic, images to fully human realizations. In most representations of Lajja Gauri, the pelvic area is prominent, as though the figure were about to give birth. Curiously, most of these female figures are shown without the head. We do not know the exact reason behind this widespread motif. One suggestion is that because of her nudity, the goddess felt ashamed, and hence her face was not shown. Whatever the reason, this image became very popular, probably because it addressed the human aspiration for children.

We have two Lajja Gauri plaques measuring ten to twelve centimeters, carved on limestone, from the Nuapada district of Orissa. On stylistic grounds, they may be assigned to the eighth century C.E. Lajja Gauri is carved in a squatting position. The pendant breasts, navel, and vagina are conspicuous features of her blossoming youth and also an indication of the fertility cult. The most outstanding feature of these deities is that they are headless, with lotus leaves and a stem delineated on the neck, as if they bloom from it. Some lotus leaves along with elongated stems are also discerned on the right side of the shoulder, as if they emerge from the neck and bend to the right. Thus, the upper part of the figurine, adorned with floral motifs, unfolds the vegetative and fecund aspects of its nature.

Interestingly, a similar representation is also found among the Bhuyans, a hunting-gathering and nomadic cultivator community of Orissa. Indeed, we do not know whether the tribal worshipers are imitators, or whether they have continued the tradition of their dis-

tant forefathers, the Chalcolithic people, who are believed to have been the early inhabitants of India. Another example comes from the Bastar region of Madhya Pradesh. Here the outstretched leg posture of a female figure is found carved in a *gotul*, or youth dormitory, of the Muria tribe. Her semisquatting position thus conveys the sense of *kama* (sexuality). At the same time, sexuality correlates with fertility rituals and vice versa. Belief in the relation of sex and vegetative-fertility is embraced by many tribal communities of eastern India.

Such village goddesses of fertility very often embody the composite features of sexuality and fertility, and numerous female fertility deities, either with anthropomorphic shape or aniconic features, are commonly found in peasant India. This fact thus reveals the highest regard accorded to woman in these cultures: she coalesces in her person both aspects, a duality that permeated India's artistic tradition. The artists who carved Lajja Gauri, however, were also aware of the more simply erotic images, thus they distinguished her subtle manifestations through the incorporation of rich symbolism.

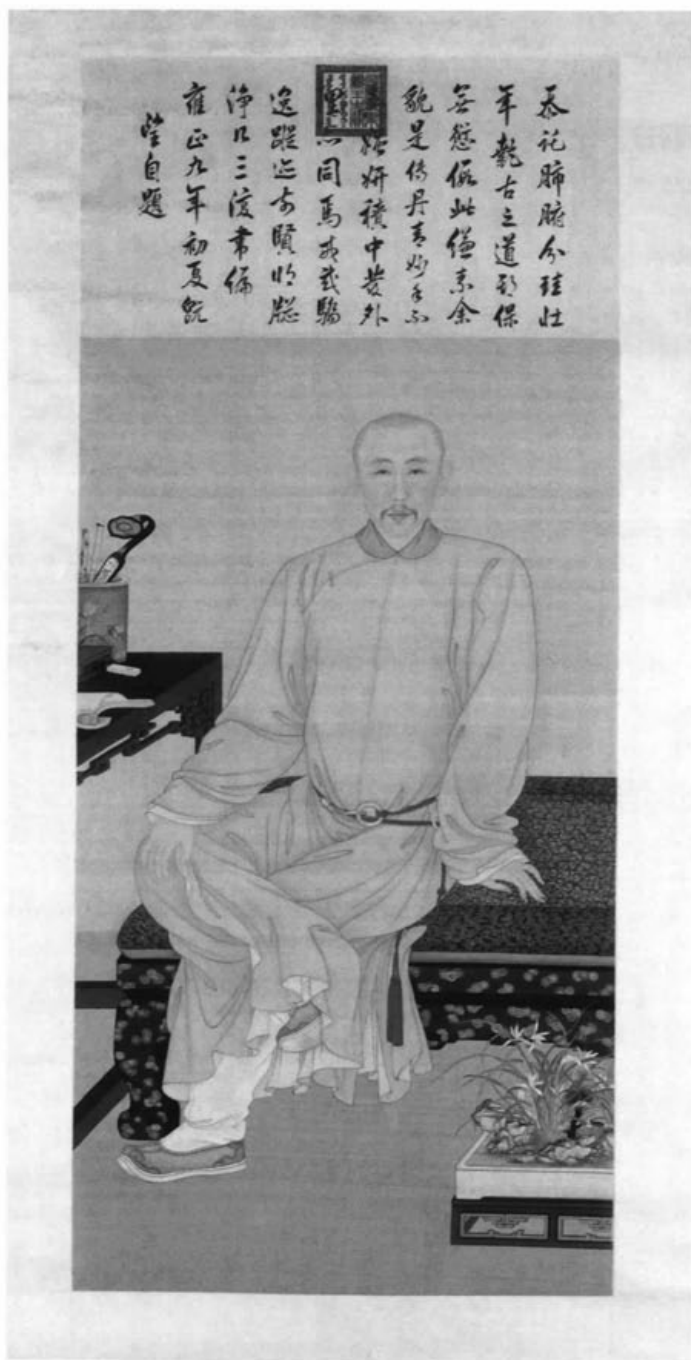
Deccan College Postgraduate and Research Institute, Pune
Starr Foundation Visiting Senior Research Fellow, 1 May-31 August 2001

Pradeep Mohanty wrote several articles during his fellowship, including "Sculptural Remains of Belkhandi, District Kalahandi, Orissa," "The Juangs of Orissa," "The Mukhalingas of India," and "Early Historic Period (Sixth Century B.C.E. to Sixth Century C.E.) Ceramic Smoking Pipes from Budhigarh of Kalahandi District of Orissa, India." He also prepared his book "Orissa's Cultural Heritage" for publication.

Facing the Gaze: Portraiture, Physiognomics, and the Problems of Human Appearance in Late Imperial China, c. 1600–1800

An entrenched critical *topos* of modern portraiture is that a painted likeness figures the sitter's invisible interiority by way of recording his or her visible appearance. Viewing a portrait is an exercise in visual hermeneutics, prying the visual data for symptoms of what stubbornly denies vision. This manifest discrepancy between means and end—for example, the tensions between inner and outer, the visible and the invisible—lies at the heart of what may be broadly construed as a “realist” conception of portraiture, at once defining its exigent dilemma and enabling its aesthetic distance from what is merely visible. This paradox is also what guarantees portraiture's cachet as a privileged figuration of the “individual”—the riddle-laden vision of the modern man, demanding the testimony of others' gazes even as its inalienable kernel lies in the innermost intimacy of subjective experience.

Most art-historical accounts of Chinese portraiture outline a teleological evolution from a prior formulaic depiction of types to a more individualizing mode of characterization at the beginning of the seventeenth century. The careful attention to physiognomic details, or the sitter's sense of presence in real time and space, attested to in a work like Mangguli's eighteenth-century *Portrait of Yinli*, indeed invites a reading of these likenesses within a “realist” frame of interpretation. Closer viewing, however, reveals otherwise. The visual convincingness of the face, modeled with layers of color wash that mask the artifice of the painter's hand, is counteracted by the crisp calligraphic



Mangguli,
*Portrait of Yinli,
Prince Guo*,
Qing dynasty,
1731. Arthur M.
Sackler Gallery,
Smithsonian
Institution, Wash-
ington. Smithson-
ian Collections
Acquisition Pro-
gram and partial
gift of Richard
G. Pritzlaff

definition of attack, middle, and end in the outlines and folds of the garment. This visual counterpoint divides the pictorial surface into two distinct regions defined by divergent, potentially dissonant modes of visuality. Rather than positing a homogeneous visual field, a façade that the beholding gaze scrutinizes and interprets, this disjunctive composition thus juxtaposes two “sights” of the sitter, two modes of mimesis: one, external, put forth in facial appearance, and the other, internal, embodied in calligraphic gestures.

In what became a virtually universal trait of Chinese portraiture since the early seventeenth century, these split aspects corresponded to competing drives shaping the practice of portrayal: an active engagement with the beholding gaze and an inward closure of painting, its refusal to engage the beholder on purely visual terms. Literati aesthetics since the twelfth century conceived painting as a space for the manifestation of interiority, a space defined by the calligraphic brushstroke whose choreography was taken to register—like a seismograph—the inner forces animating the depicted objects. The polarity of figure and ground was replaced there by a gradation presenting objects on the verge of dissolution into the brushstrokes rendering their outlines and textures. While in essence extending this introvert vision of pictorial space, later portraiture superimposed on it a frontal, or nearly frontal, face whose volume and tactility set it off from the calligraphically conceived surrounding and produce the illusory effect of a real face protruding from a painted surface.

My aim has been to interpret this formal development at its intersection with the shifting conception of literati subjectivity in contemporary discourse. The latter half of the sixteenth century saw the onset of a massive transformation of ideological landscape, one often characterized by intellectual historians as an “activist” turn of neo-Confucianism. A “pedantocratic” focus on introspective self-cultivation was supplanted by a relentless emphasis on communal engagements and social practices, anchoring literati self-cultivation amid the immediacy of everyday sociability. This shift spawned vigorous philosophical debates around such issues as relations between knowledge and action, body and mind, temporal change and inner unity.

The disjunctive composition of later portraiture, its oscillation between visual engagement and calligraphic closure may be read as

the diagrammatic representation of the precarious balance between the inner and the outer underpinning of these philosophic debates. It mapped the economy of literati subjectivity directly onto the negotiation between painting and beholder. If the reciprocity of gazes between sitter and beholder—which contemporary writings consistently construed in social terms, as an experience of “encounter”—articulated the pole of the subject’s engagement with the world, the temporal and visual embeddedness of this minimal sociability was also felt to threaten the unity of the sitter’s interiority, fragmenting the inner self that portraiture was ultimately meant to capture. Much of the pictorial and textual strategies of seventeenth- and eighteenth-century portraiture turned on this constitutive dilemma, one that traditional art-historical accounts tended to hastily brush off as a variant of the familiar realist paradox of portrayal. To interpret these strategies in their historical specificity requires a stricter attention to the critical terms used by Chinese authors to describe both pictorial forms and their intimate connections to larger discursive articulations.

[The University of Chicago]
Andrew W. Mellon Fellow, 2000–2002

Hajime Nakatani assumes his position as assistant professor in art history at Rice University in fall 2002.

Israelizing Jerusalem: The Encounter Between National and Architectural Ideologies, 1967–1977

East Jerusalem, which Israel seized from Jordan during the 1967 war, bewildered the imagination of Israeli Jews. “The landscape we once regarded as pleasant,” admitted a modernist architect, “suddenly became shocking in its beauty and mysterious qualities. . . . What are we going to do with this magical city that we conquered, which is not booty, but rather our home?” This query encapsulated the Israeli dilemma of turning sovereignty into belonging: how to make one’s own a city that is simultaneously *the* locus of Jewish yearning and also the seat of both Islam and Christianity in a foreign, yet familiar, Arab Orient? Through analysis of the reformation of the urban landscape and the image of Jerusalem after the war of 1967, my dissertation asks why the encounter between national and architectural ideologies following this watershed date resulted in a break with high modernism. Further, I am interested in the role of this encounter in turning the modernist Israeli town of West Jerusalem and the ancient Jordanian city to its east into a “united [and indivisible] Israeli Jerusalem.”

Although committed to structural analysis, this study also draws on research in the fields of nationalism, orientalism, and postcolonialism, which are too often neglected by scholars of architecture. These theoretical tools provoke questions that are at the heart of my dissertation. How did modern architecture mediate the inevitable tension between the state’s civic commitment toward *all* its citizens and the nation’s prioritization of Jewish heritage? How could a national place



Moshe Safdie,
Architectural
Design for the
Western Wall
Precinct, model,
1974. John Bland
Canadian
Architecture
Collection,
McGill University,
Montreal

be defined when rival national communities contested the possession of the *genius loci*? How was architecture asserted against “physical planning,” the preferred discipline of the nation-building modernization project? In addressing such questions, this study offers the first critical history both of Jerusalem’s architecture during the years of Israeli statehood and of national and international politics within post-World War II architectural culture.

During the 1960s and 1970s, Israeli architects found themselves embroiled in the burgeoning post-World War II crises about modernism. At a time when architects worldwide were questioning the premises of the modern movement, Israelis were becoming more vocal in challenging the modernization project supported by their Labor movement. The presentation of the Jerusalem Master Plan in 1970 to an advisory committee of leading postwar architects worldwide forcefully illustrated this dual crisis. Louis Kahn, Bruno Zevi, Philip Johnson, and Lewis Mumford, among thirty others, attacked the modernist master plan, insisting instead that Jerusalem’s spirituality be expressed by means of three-dimensional urban design. The conse-

quent preservationist and orientalist approaches to the beautification of Jerusalem contradicted the socialist bedrock of Labor Zionism even as they legitimized Israeli rule over the city in international circles and accorded with contemporary nationalist sentiments. The professional and public debate these approaches awakened disrupted any attempt to prescribe from on high a resolute image for the city.

Surprisingly, almost none of the famous architects of the advisory Jerusalem Committee contributed to the building of Jerusalem, a mandate that was entrusted instead to a younger generation of Israeli-born architects who subsequently gained hegemony over the architectural profession in Israel. Israeli-born architects had been exposed to the same post-World War II architectural knowledge as their distinguished guests, but they assimilated this knowledge through a dense filter of Zionist ideology. Contemporary enthusiasm for vernacular architecture, for example, was evident in the desire of Israeli-born architects to devise “an architecture of the place,” the examples of which were confusingly found in Arab locales. The complexity of this cultural formation allowed these architects to engage the modernist debate from below—from the field of local architectural production. Their mode of action reveals the forces that underlay the act of mediating ideologies into built and lived environments, of turning the city into a representation of its sovereignty.

These ideologies collided in the designs for the Western Wall Plaza by Moshe Safdie, Louis Kahn, Isamu Noguchi, and others, which, although never built, were deliberated by two ministerial committees that arrived at opposing conclusions. Each design took a position in the argument over the Statist (Israeli) and the religious (Jewish) implications of the site and the role that architectural modernism was to play in these definitions. Safdie’s authorized design succeeded in fusing the Zionist narrative of a return to biblical times, the preservation of selected archaeology, and the construction of oriental imagery with cutting-edge, prefabricated technology. The result, a synthesized representation of a Jewish immemorial past and enduring future, uncovers a controversial desire to enhance Israeli Jewish nationalism at the expense of the Jewish faith.

At the turn of the third millennium, neither “Jewish nationalism” nor “Jewish faith” is a popular concept in an architectural discipline

still mired in politics that go back to the Labor Zionists. The more vigorous the Palestinian uprising becomes, the more reluctant Israeli historiography is to explore “an architecture of the place,” reverting instead to the modernist paradigm that was attacked in the 1970s. My dissertation tries to lift this moratorium, because in the inner contradictions of the concept of a “United Jerusalem” lay both the physical blueprint of the embattled city and the architectural credo of the first sabra (Israeli-born) generation of architects whose prototypical Israeli identity was to be imprinted on the landscape of Jerusalem.

[Massachusetts Institute of Technology]
Mary Davis Fellow, 2000–2002

On completion of her Ph.D., Alona Nitzan-Shifan will return to the Gallery as a Samuel H. Kress Postdoctoral Fellow, working on a history of I.M. Pei's East Building of the National Gallery of Art.

The John Singer Sargent Catalogue Raisonné and the “Sargent and Italy” Exhibition

The proofs of the second and third volumes of the Sargent catalogue raisonné arrived on my desk at the National Gallery of Art in the spring of 2002. Very largely the work of my coauthor, Elaine Kilmurray, they document the four hundred portraits that Sargent painted between 1890 and his death in 1925 (the catalogue of *The Early Portraits* was published in 1998). During my time at the Center I have been at work on the fourth volume of the catalogue, which is devoted to Sargent’s early subject pictures and landscapes, 1874–1890, both in oil and watercolor. In his choice of subjects depicting local scenes and models in a modern style, he was following the path marked out earlier in the century by the Barbizon painters, and more recently by a new generation of realists who painted gritty subjects with painstaking attention to detail and precise atmospheric effects. The contemporary Paris Salon was full of picturesque subjects extolling the simplicity and heroism of rural life. Sargent drew on this tradition in his choice of imagery, but he demonstrated his modernist credentials by avoiding obvious story lines and by displaying his bold technique. He contributed his less formal works to avant-garde exhibitions, joining a group of fellow spirits who bridged the gulf between the worlds of traditional academic art and the new school of impressionism.

During my time at the Center I have drafted entries for two important groups of works painted during, or inspired by, Sargent’s visits to Spain and Morocco in 1879–1880. My research associate, Mary

John Singer
Sargent, *Street
in Venice*, 1882.
Sterling and
Francine Clark
Art Institute,
Williamstown,
Massachusetts



Pixley, has tackled the complicated issues associated with the copies after Velázquez which Sargent painted in the Prado during the autumn of 1879. Matching up entries in the Prado's *Libros de copistas* to extant copies has revealed a number of problems of identification, and led to fresh thinking on what part these copies played in the development of Sargent's art.

Apart from the copies, Sargent's visit to Spain and Morocco in-

spired a significant body of architectural studies and landscapes, and two important Salon paintings, *Fumée d'Ambre Gris* (Clark Art Institute, Williamstown) and *El Jaleo* (Isabella Stewart Gardner Museum, Boston). The first is an orientalist subject, showing a mysterious, hooded female figure inhaling incense under a Moorish arch, a subtle exercise in white-on-white. *El Jaleo*, arguably Sargent's masterpiece, is a night scene of Spanish dancing. Though its subject matter is overtly sensational, the picture incorporates many of the lessons Sargent had learned from Velázquez. We are drawn into the enveloping atmosphere of the scene, and through the fitful lighting of the dancer and musicians against the dark of the interior, we experience at first hand the charged excitement of the performance.

Sargent painted *El Jaleo* over the same period that he was traveling back and forth to Venice. His backstreet views and palazzo interiors are Velázquez-inspired in their subtle lighting, refined brushwork, deep spaces, and pervading air of gloom and mystery. They continue the sequence of low-life subjects with a largely female cast of characters, and they present a decaying, decadent, erotic, down-at-heels vision of the city. The entries on the large group of Venetian works were mostly in draft before I came to the Center, but I have expanded and rewritten large parts of them in the light of new research and new perceptions, aided by my colleagues here. I have also written a long introductory essay that places Sargent in the context of contemporary Venice and the school of Venetian genre painters.

There has been a crossover between my research for the catalogue raisonné and the essays I wrote for the two exhibition catalogues devoted to "Sargent and Italy," of which I am co-curator. For Ferrara I have written a general piece on the central place that Italy played in the artist's life and imagination. Sargent was born in Florence, partly grew up in Italy, painted there more than anywhere else, and was steeped in the spirit of the country, both past and present. His knowledge and appreciation of the art of the High Renaissance were profound, and he used them in the development of his mural works for the Boston Public Library and the Museum of Fine Arts, Boston. He was also in touch with contemporary developments in Italian art, contributing regularly to the Venice Biennale. For Los Angeles I contributed essays on "Sargent's Modern-life Subjects," especially his early

Venetian paintings, and a more autobiographical piece on his late landscapes, "In Sargent's Footsteps." One further essay, on "Sargent's Childhood," for an exhibition of his portraits of children to be held in the Brooklyn Museum, rounded out my research on Sargent's early life and career.

formerly, National Maritime Museum, Greenwich
Samuel H. Kress Professor, 2001–2002

Following his residency at the Center, Richard Ormond will return to London to continue work on the John Singer Sargent catalogue raisonné. Volumes two and three of the catalogue, "Portraits of the Eighteen-Nineties" and "Later Portraits," will be published in fall 2002 and spring 2003, respectively. He will also act as exhibition curator for "Landseer in the Highlands," to be held at the National Gallery of Scotland, Edinburgh, in summer 2004.

Catalogues of Sixteenth-Century Italian Paintings in the National Gallery, London

Everyone during the last half-century who has been seriously cataloguing Renaissance paintings—and especially those in the National Gallery in London—must regard with awe the example of Martin Davies, who set new standards in work of this kind, meticulously extracting facts, ensuring they were hard, affixing stern labels to those which tended to crumble. His achievement, like the great influx of Austrian and German art-historical scholarship into the Anglo-Saxon academy, was a by-product of the Second World War. It was the threat of aerial bombardment, not the generosity of the Mellon family, that removed him from the usual duties of a curator and enabled him to concentrate on cataloguing. As I have adjusted the levels of sunlight in my office or glided in the carpeted elevator to the compendious, air-conditioned stacks, I have often thought of Davies laboring in a cold, damp cottage in North Wales near the slate mine in which the gallery's paintings were then stored.

Solitude has many advantages for the scholar, but the company of other scholars—the deans and fellows of the Center, the Gallery's curators, conservators, and scientists—opens numerous tempting prospects of intellectual inquiry and provides excellent guides into alien academic terrain. This has been invaluable to me because, whilst endeavoring to provide reliable information on the paintings in London—and more of it than Davies and the cataloguers who followed him, notably Cecil Gould, were able to supply on condition, tech-

nique, and provenance—I have tried to anticipate a very wide range of academic inquiries beyond the questions of attribution and date and the identity of a saint or church tower. I have also tried to address a wider public—one less patient with terse skepticism and the tightly knotted argument.

The fashion for jeweled toothpicks and cryptic capbadges that I have tried to trace may seem to be matters of antiquarian curiosity, but the question of why a tailor would be painted wearing a sword-belt but no sword may tell us a great deal about Moroni's Bergamo and its values. Lotto's painting of a woman holding a drawing of Lucretia stabbing herself has prompted reflections on how reputable it was for Christians to admire a suicidal heroine, and why this particular subject came to enjoy such enormous popularity in the visual arts in Europe during the sixteenth century. Marziale's altarpiece, which seems to conflate the Circumcision with the Presentation, and Boccaccino's, which gives prominence to the Swooning of the Virgin, require, if they are to be understood properly, acquaintance with some difficult and controversial theology. I have also endeavored to investigate the provenances of the paintings in my catalogues not only as a record of previous owners, but also as a means of exploring how they have been esteemed, interpreted, displayed, and framed. And I have provided a copious appendix on "tributary collections," both famous, such as that of Manfrin in Venice or Costabili in Ferrara, and forgotten, such as that of Giovanni Battista Biffi in Cremona. In the case of the great English collector, John Rushout, second Baron Northwick, I have written a long article together with Oliver Bradbury, which will be published in *The Burlington Magazine* in two parts.

Such varied and excursive activity is incompatible with a precise schedule, but I have completed the volume devoted to artists from Bergamo, Brescia, Cremona, and Lodi (fifty paintings, including works by Romanino, Savoldo, Moretto, Moroni, Lotto, and Previtali). I also advanced the entries on Titian and several other artists from Venice and the Veneto upon which I have been working during the last decade.

Finally, I have been able to travel extensively to other collections in North America and to work, with a calm impossible in previous

Lorenzo Lotto,
*Portrait of a
Woman Holding
a Drawing of
Lucretia* (detail),
c. 1532. National
Gallery, London



years, in the archives of British country houses and Italian cities. In the process I have also added much material to files on former and possible future areas of research—notably sculpture, interior decoration, the history of art dealing and collecting, and the history of the picture frame. The volume of the catalogue that I have completed and those that are nearing completion will, in fact, be unusual for the attention they give to the collections through which the paintings have passed and the frames that the paintings now have or once had. But to research either topic adequately inevitably involves the assembly

of a mass of material that will not be used in this particular project. In addition, my catalogues also provide, on account of the detailed records of how paintings were acquired, conserved, and displayed by the National Gallery, London, many substantial contributions to the history of the institution itself.

National Gallery, London
Andrew W. Mellon Professor, 2000–2002

Nicholas Penny takes up his new appointment as senior curator of sculpture and the decorative arts at the National Gallery of Art at the end of his term as Mellon Professor.

Florentine Drawing from Cosimo I to Francesco I

Almost a century ago, the Uffizi prints and drawings department initiated a series of exhibitions of works from its own patrimony, with the aim of investigating the various branches of a collection which, being very ancient and very rich, constantly requires updated research. At the same time, a regular series of temporary exhibitions would allow for the display—not only for scholars, but also for the broader public—of highly important works of art which, by their fragile nature, could not remain permanently on exhibit.

Although the Uffizi's collection of works on paper includes drawings from almost all European schools, Italian artists, especially the Florentines, are privileged in number and importance. It is for this reason that when reviewing the list of titles of the exhibitions held up to the present day, we see that most numerous are those dealing with the Florentine area and primarily with artists working in the sixteenth century, the period in which Florentine drawing attained its broadest diffusion and greatest splendor. In fact, we could not understand the true meaning of the development of Florentine art and the cultural reasons for the shift from Renaissance to mannerist style, without taking into account the crucial influence that drawing—as a conceptual category contemporaneously theorized by Vasari himself as the origin and the wellspring of every artistic expression—exerted on it.

Considering that nearly all the most important artists working in Florence in the sixteenth century—from Michelangelo to Vasari, from

Alessandro Allori to Santi di Tito—have already been the subject of monographic exhibitions, it seems that the moment has come to provide an analysis of the Florentine contributions in a broader perspective. Thus, we have chosen to put forward, by means of the graphic production of the artists present in the Uffizi collection, the basic elements of Florentine figurative culture, the artistic preferences, and the stylistic trends in the Medici court during the reigns of Cosimo I and Francesco I.

It is widely accepted in the standard bibliography that one of the most representative creations of this particular milieu—perhaps the most representative in absolute terms from several points of view—is the “Studiolo” that Francesco—not coincidentally named by Luciano Berti in a well-known book, *Il Principe dello Studiolo*—had built for himself in the Palazzo Vecchio. Francesco entrusted to Vincenzo Borghini the conceptual organization of the theme represented in its painted and sculpted decoration—a complex allegory of the relationship between Nature and Art—and to Giorgio Vasari the responsibility for its figurative translation. Between 1570 and 1572, a group of thirty-one artists under the guidance of these by now mature leaders carried out a work of the greatest artistic quality and richest iconographic meaning. This monumental conceit was certainly preceded by careful preparation which included numerous drawings.

Unfortunately, only a small part of the preparatory studies intended by the artists for the decoration of the Studiolo are still extant, and not all the sheets which come down to us are kept in the Uffizi: for this reason it was decided, from the very beginning, to highlight the activity of the draftsmen involved in the project in a broad perspective, instead of focusing the exhibition on only those drawings that can be directly connected with the painted panels and with the statues of the Studiolo. A detailed investigation of the copious materials in the Uffizi was undertaken two years ago, which has led to the selection of about one hundred drawings, among which are several newly attributed works.

My work at the Center allowed me to check the general balance of the selection: to consider whether these drawings, as a group, achieved the intended aim, to suggest a clear view of the chosen subject, and at the same time to determine if every drawing was meaningful within the context.

The result has been that it will probably be necessary to revise the title of the exhibition, which I had originally conceived as “Il ruolo del disegno nell’attività degli artisti dello ‘Studiolo’ di Francesco I.” In fact, at least one-third of the artists who took part in the making of the Studiolo are not represented by drawings in the Uffizi collection, and most of them, in addition, are completely unknown as draftsmen. This reality unbalances the scope of the exhibition, rendering it misleading for nonspecialist visitors who are unprepared to mentally integrate works that are not on display. On the other hand, while we are not in a position to produce a clear view of the preparatory phase of the Studiolo, maintaining this title would compel us to overlook important personalities who contributed substantially to the quality and the meaning of Florentine art of the period, and who left in the Palazzo Vecchio some of their most important works. As a consequence, it seems now that “Il ruolo del disegno nell’attività degli artisti di Palazzo Vecchio” would be more appropriate in relation to the holdings of the Uffizi, and certainly more productive for our visitors.

While at the Center, I also had the opportunity to submit to more careful analysis some new findings in terms of attribution, which I intend to include in the exhibition, hoping thus to produce new documents which might be useful for those who study this crucial stage in the history of Florentine art. I mention here, as an example, a beautiful pen drawing of a Prophet (Uffizi, n. 1207 S), which was kept in our collection under the name of Domenico Beccafumi: an artist with whom, clearly, it has nothing to do (it is for this reason, I suppose, that it has been totally ignored in the literature until now). For a long time I thought it could have been by the hand of Giorgio Vasari, an attribution of which I am now fully convinced, even if I did not succeed in finding a documented work to which it could be linked. Nonetheless, the comparisons with Vasari’s works of the late thirties and the early forties provided evidence of enough stylistic similarities to remove any doubt about its authorship.

Galleria degli Uffizi
Guest Scholar, 23 February–31 March 2002

Annamaria Petrioli Tofani returned to her duties as director of the Galleria degli Uffizi after her visit to the Center.

Neoclassical Bronze-casting and the Mellon Mercury

One of the most striking pieces acquired by Andrew Mellon as part of the national art collection assembled by him in 1937 was a sculpture of Mercury of the type known as *Mercurio volante*, “raised up all on one foot and balanced on the tips of his toes,” as described by Vasari in 1568. This type of Mercury was an invention of the sixteenth-century sculptor and bronze caster Jean Boulogne, better known by the Tuscan version of his name, Giambologna. His early versions of the *Mercury*, beginning in about 1565, were capped in 1580 with a fine, large bronze version done for his last Medici patron, Grand Duke Ferdinando I. This celebrated statue, one of the most famous pieces of post-antique sculpture, crowned the fountain in the courtyard of the Villa Medici in Rome until its transfer to Florence in 1780, entering the Bargello in 1865. A replica was set in place at the Villa Medici in the late nineteenth century.

Andrew Mellon purchased his version of the *Mercury* from the famous dealer Duveen as an original Giambologna bronze of the Villa Medici type. Installed at the center of John Russell Pope’s 1941 building and given a splendid fountain placement, the *Flying Mercury* became the National Gallery’s signature piece.

In Giambologna scholarship, by contrast, the Mellon *Mercury* was something of a problem piece. It was reattributed by Charles Seymour in 1968 to Adriaen de Vries, the Dutch sculptor who had trained with Giambologna. A more definitive change in status came in 1983

when the Rotonda fountain underwent repair and the *Mercury* was removed and submitted to close scrutiny. Core material sent out for dating by thermoluminescence analysis came back with much later dates, for a possible manufacture between 1783 and 1888. Radiography showed that the Mellon *Mercury* had not been cast “in one pour”—as was the practice in the sixteenth century—but was formed of separately cast sections fitted together using “Roman joins,” a practice more common in the eighteenth and nineteenth centuries than in the sixteenth. The piece was then reassigned by the Gallery’s curators to the studio of the important bronze caster working in Rome, Francesco Righetti (1749–1819).

Our initial line of investigation was to determine the date and authorship of the Mellon *Mercury*. Once into our fieldwork, however, we quickly realized the richness of the project. It became clear that we had to abandon the straightforward attribution question regarding the *Mercury* and address the larger problem—maintaining as tight a focus as possible—of the casting of both large-scale and small-scale bronzes from the sixteenth to the nineteenth century. We modified our program to incorporate two distinct lines of inquiry: one, near life-size Mercury figures; and two, documented small-scale bronzes produced in the late eighteenth century by Righetti and his contemporaries.

To date we have examined in detail five large-scale Mercury figures of the Villa Medici type: the National Gallery of Art’s cast; the 1580 cast by Giambologna for Cardinal Ferdinando de’Medici, now in the Bargello in Florence; the version now in place at the Villa Medici in Rome; a version made in Russia, now in the Schloss Eggenberg, Graz, Austria, with an elaborate inscription that includes the date 1783; and a known twentieth-century cast from The John and Mable Ringling Museum of Art, Sarasota, Florida, ordered by John Ringling from the Naples foundry of Chiurazzi and De Angelis in 1925.

In order to place Righetti within this larger context, we took as our second line of attack the analysis of a substantial group of signed and often dated works by Righetti, Giacomo Zoffoli (1731–1785), and Giuseppe Boschi (c. 1760—active into the early nineteenth century) across the United States, and in England, Italy, France, Sweden, and Russia. We looked closely at over forty bronzes in this category, and did full-scale technical and surface analysis of more than half. With



Currently attributed to Francesco Righetti, after Giambologna, *Mercury*, c. 1780/1800. National Gallery of Art, Washington, Andrew W. Mellon Collection

the generous assistance of curators and conservators, we obtained permission and facilities to do metal analysis, X-radiography, extensive photographing, examination under the microscope, and detailed measurements of our target group.

We also wanted to understand the technical processes of the Righetti shop when working on a monumental scale. Thus, we negotiated to have scaffolding erected around the colossal bronze statue of Napoleon in the courtyard of the Pinacoteca di Brera in Milan, signed and cast by Righetti in 1811, after he had been appointed founder to the Vatican. Our examination involved a complete photographic campaign, close surface examination, and metallurgical analysis.

Our collection of data has proceeded on several fronts. We have built up a library of digital-macrophotographs for visual comparison of our corpus of objects. Where possible, metallic content was determined and samples of core material taken. We have also done X-radiography on a significant number of the small bronzes to under-

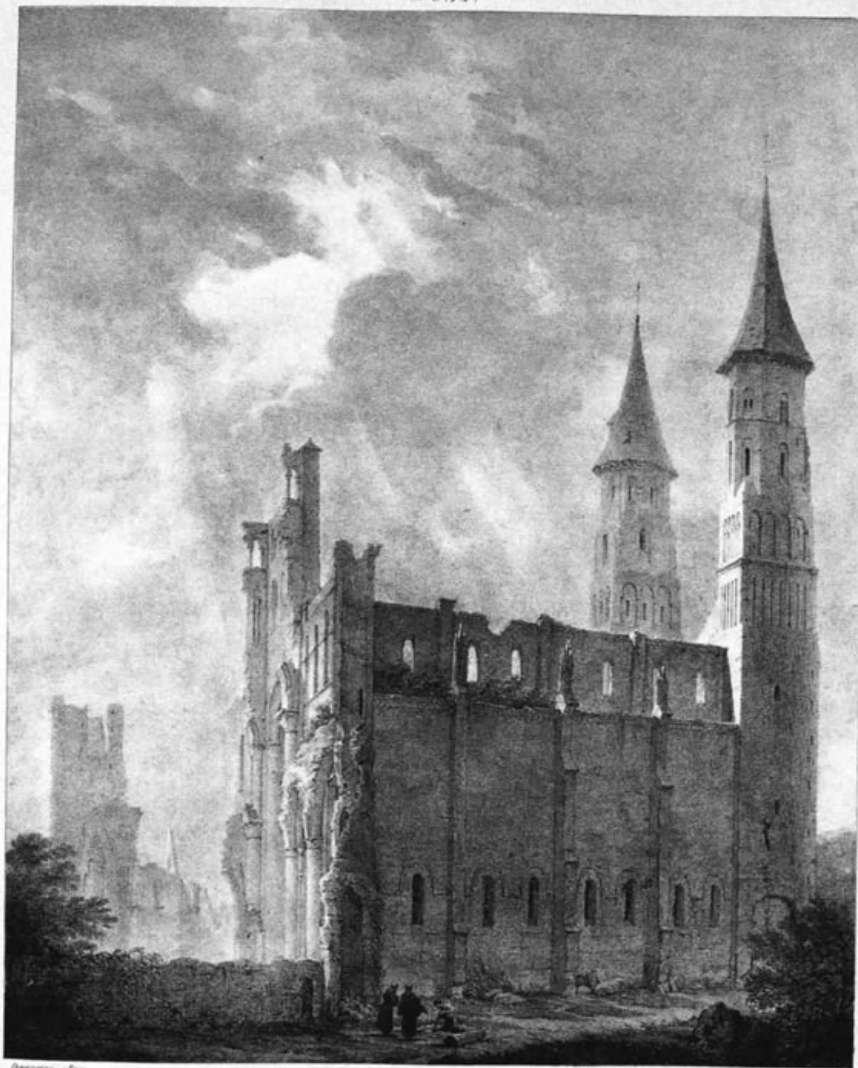
stand better the casting and joining techniques that were in use.

We are now preparing two separate articles based on our research. One will concentrate on the *Mercury* figures, comparing methods of production, surface finishing, and metal content. A second article will attack the problems posed by the small-scale bronzes, focusing on a group of sculptures that replicate the Furietti Centaurs, famous antique marble works now in the Capitoline Museum in Rome. Preliminary reports of the project have been presented at a J. Paul Getty Museum/Getty Research Institute workshop on “Replicating Bronzes,” and at a Kress Collection seminar held at the National Gallery of Art, both in April 2001.

National Gallery of Art
Samuel H. Kress Paired Fellows for Research in Conservation and the History
of Art and Archaeology, 2000–2001

Shelley G. Sturman returns to her position as head of object conservation at the National Gallery of Art.

Debra Pincus was invited to be Appleton Eminent Professor in the department of art history, Florida State University, Tallahassee for the spring term, 2002.



Kuines de l'Abbaye de Jumièges. Côté du Nord.

Resisting Daguerre

L.J.M. Daguerre, *Ruines de l'Abbaye de Jumièges*, 1820. From Taylor and Nodier, *Voyages pittoresques et romantiques dans l'ancienne France, Ancienne Normandie*, vol. 1 (Paris, 1820). National Gallery of Art Library, Washington, Victoria and Roger Sant Fund

Traveling from Paris to Reims in May of 1825 for the coronation of Charles X, Victor Hugo stopped to admire the ruins of the church at Braisne. He compared the site to a print depicting the abbey of Jumièges in the *Voyages pittoresques et romantiques dans l'ancienne France* (1820). A reviewer in a contemporary journal had remarked of this same print that it was perhaps the most suave product that the lithographic crayon had yet produced. The author of that lithograph was Louis Jacques Mandé Daguerre (1787–1851).

This information surprises us today, for even though Daguerre is a universally known figure, famous for having invented the first publicly announced photographic process, he remains in many respects obscure. The standard biography was written almost fifty years ago, the “invention” of photography remains clouded by controversy, and few people are aware of Daguerre’s complete oeuvre. We could even say that Daguerre suffers from a bad reputation.

In many histories of photography he is characterized as having stolen all the glory from photography’s “true” inventor, Nicéphore Niépce. Daguerre thus is known primarily for an invention whose authorship is still disputed. To make matters worse, the institutional recognition he has received as a photographer has been detrimental to his status as an “artist.” This anomaly arises because his graphic art and painting have been previously understood merely as precursors to the invention of the daguerreotype, while the art itself is not con-

sidered to have much, if any, intrinsic aesthetic value. The few historians who have discussed the art practiced by Daguerre connect it to photography through vague notions of realism or mechanical reproduction. Seen as slick and illusionist, Daguerre's painting has been left out of accounts of nineteenth-century modernism, which are concerned with the "painterly" production of a small avant-garde. Similarly, his printmaking experience is normally considered important only when it relates to the development of the photographic multiple. Concomitantly, Daguerre's nonphotographic art has commanded little scholarly attention; much of this work is unpublished, and there is no complete catalogue. A better understanding of this work, and of Daguerre in general, is essential to our knowledge of the first decade of photography and early nineteenth-century art history. What connections existed between Daguerre's painting and his photographic experimentation? Why did he pursue the production of unique images on silvered plates? How did his nonphotographic work prepare the public to accept such images as "natural"?

I have spent my time at the Center responding to such questions. I now have a systematic catalogue of Daguerre's total oeuvre, and I completed a dissertation that provides a contextual framework for a new understanding of Daguerre's work and its relevance to the broader history of nineteenth-century art. Rather than following a strict chronological narrative, the thesis mixes biography (drawn from correspondence and archival sources) with larger thematic issues concerning Daguerre's numerous roles in contemporary visual culture, including theatrical set designer, Salon painter, and inventor of the diorama. These chapters serve as a contextual framework for a more traditionally biographical chapter that responds to the standard biography, Alison and Helmut Gernsheim's *L.J.M. Daguerre: The World's First Photographer* (1956, revised 1968). Whereas the Gernsheims treat Daguerre's artistic career as separate and distinct from the daguerreotype, important only because the paintings supposedly resemble photographs, I examine instead the invention of the daguerreotype in relation to Daguerre's practice as a painter. Daguerre's art is newly presented as the product of an enterprising artist committed to rendering the aesthetic study of natural light as a commercially and politically viable public spectacle. His experimentation with different print-

making techniques and graphic processes has more to do with his desire to render chiaroscuro effects and subtle gradations of tone than with an inclination to reproduce and disseminate multiple images. The introduction of photography, too often interpreted as the result of a preexisting strain of realism or as the endpoint of graphic reproduction, is here seen through the eyes of a public attuned to the representation of nature as spectacular illusion. And the daguerreotype is understood to be only one manifestation of an artistic movement that sought luminous and stable images using various media on a variety of supports. Daguerre's oeuvre, indeed, resists traditional accounts of the connections between illusionist painting and the introduction of photography in the first half of the nineteenth century. By reconsidering this history, the thesis not only reveals the visual culture and historical context in which Daguerre operated, but also expands the understanding of "photography" beyond the narrowly defined history of a supposedly unified medium.

[Harvard University]

David E. Finley Fellow, 1999–2002

Stephen C. Pinson has been awarded an Aaron and Betty Lee Stern Art History Fellowship in the department of photographs at The Metropolitan Museum of Art, New York, for the coming year to prepare his dissertation for publication.

An Illustrated Incunable of the “Rule of Saint Jerome” and Late Medieval Representations of Nuns

One of the most prized incunable editions of the Quattrocento was produced in Ferrara in 1497. Published by Lorenzo de’ Rossi, and financed in part by the Carmelite monastery of San Paolo of Ferrara, the book comprised a translation of the letters of Saint Jerome into Italian, accompanied by a translation of the so-called “Rule of Saint Jerome for Women,” which is the focus of my project. This latter text was discovered to be a late medieval pastiche attributed to Jerome based on the famous letter that Jerome addressed to Eustochium. The Ferrarese book was the first of several vernacular editions of this text to appear in the early modern period. It is also the most lavish of the editions, as each of its forty-one chapters is accompanied by a woodcut illustration. These anonymous illustrations offer a glimpse into an ideal convent and thus constitute one of the most extensive and remarkable cycles of images of nuns from the late medieval period.

Together with the text, the woodcuts serve as didactic presentations of the means by which a well-run convent should function. The images illustrate a community of nuns in various activities: praying, dining, working, and meeting in chapter. Some of the images depict the nuns in private moments, such as caring for the sick and bathing. The precedents for many of these woodcuts are not obvious, and my task as a short-term fellow at the Center was to search for compositional and iconographic sources for them. While there, I examined monastic rules and the illustrations most often found in them; illustra-

Anonymous,
"On Avoiding
Simony in the
Reception of
Sisters," wood-
cut from *Epistole
de Sancto Hiero-
nymo volgare*,
1497. The New-
berry Library,
Chicago



tions of monastic and hermit saints' lives; illustrations in liturgical manuscripts used by nuns and their confessors; and manuscript and printed bible illustrations. I also gathered information about the artistic context of Ferrara, of which this edition serves an excellent example.

The issues that inform the illustrations stem from both the monastic tradition and the larger culture of Quattrocento Italy. For example, the figure of Simon Magus, who falls from the sky in the woodcut illustration to chapter five of the text, "On Avoiding Simony in the Reception of Sisters," originates in visual programs from monasteries of the Middle Ages. This topic was most salient for such institutions, and the text asserts that convents of women were particularly prone to this sin. The image also echoes Dante's description of Simon Magus. Contemporary notions of women, and in particular monastic women, were complex and sometimes contradictory; consequently, the images of nuns bathing seem to reference Bathsheba in her bath, with connotations alluding simultaneously to the dangers of the female body, and also to Baptism, with themes of rebirth and renewal.

My book analyzes this series of representations on several levels. In addition to their sources, I examine the significant relationship between the images and the text, as many of the woodcuts enlarge

upon and react to the text. The images also refer to each other within the book, creating subsets of themes that the producers wanted to stress, such as the value of community, and the deference owed to clerical overseers of feminine convents.

A crucial question in this enterprise is the target audience for the book. As women in religious communities had both the literacy and the leisure time for reading books of spiritual guidance, it seems that they were a likely audience for the edition, as were female readers in general. Having examined many of the surviving copies of the edition, I have been able to confirm that a significant number of readers of the book were women, and often (though not exclusively) religious women. Alterations made to the decorative program, marks of ownership, and marginal comments in contemporary hands indicate that at least some copies were read by women in religious communities.

Although it is organized into chapters and treats some of the same issues as true monastic rules, this text is not directed to one specific order or group of nuns. In fact, the book seems to have been purchased by convents of different orders and affiliations. The proliferation of communities of tertiaries, *pinzochere*, and other unregulated groups of women in Quattrocento Italy may have been a motivation for the production of this edition, which combines a prescriptive text with didactic images. The ecclesiastical establishment was very concerned about controlling these groups of women, and the prescriptive tone of both the text and the images is undoubtedly a product of this anxiety. The reaction of female readers to the messages embedded in the book is the next avenue of exploration.

Lake Forest College
Ailsa Mellon Bruce Visiting Senior Fellow, November 2001

Ann Roberts resumed her post as associate professor of art history at Lake Forest College.

Not Albertian

Bartolomeo Corradini, called Fra Carnevale, is documented for the first time in 1445 as Fra Filippo Lippi's apprentice in Florence; he is next recorded in Urbino in 1451. His *Annunciation* (National Gallery of Art, Washington, Samuel H. Kress Collection, 1939.1.218), because of its Florentine character, is dated around 1450 and is considered an exercise in "Albertian perspective." A close examination of the painted surface and X-radiographs, however, reveals that the complex spatial construction of the *Annunciation* is not based on the perpendicular intersection of visual rays and, therefore, is not "Albertian."

Fra Carnevale incised lines parallel to the bottom and sides of the panel as well as oblique lines that converge at a point on the right jamb of the door in the background. Fragmentary oblique lines are incised in two of the right rear pavement squares. Beneath the shoulder and wings of the angel two incised concentric hexagons are visible, perhaps the pentimento of a well head. There are two points of convergence at the door: the principal one on the jamb level with the Virgin's eyes, and the other in the upper right corner of the frame. Had Fra Carnevale drawn the pink upper cornice to the first point, the roof would have appeared to collapse backward, ruining a convincing effect of perspective.

Two vertical rows of dots appear at the sides of the image: a short row on the right, between the upper arm of the Virgin and the edge of the painting, and a row of at least thirteen dots on the left side,

Fra Carnevale,
The Annunciation, c. 1450.
National Gallery of Art, Washing-
ton, Samuel H.
Kress Collection



near the back corner of the porch. The dots are about 6 millimeters apart. Discontinuous lines originating from the left row of dots are incised in the paint. They outline the steps on the right, the pavement squares, and the column bases in the right porch. The same method of construction is found in the *Nativity of the Virgin* (The Metropolitan Museum of Art, New York) and in the *Presentation of the Virgin* (Museum of Fine Arts, Boston), both painted about 1467, where Fra Carnevale also employed rows of dots connected by incised parallel lines to outline the architecture.

It is commonly known that converging lines represent the perceptual part of perspective and parallel lines in diminishing intervals represent the mathematical component. Fra Carnevale has drawn a set of parallel lines that remain roughly equidistant and therefore “not in perspective” from an “Albertian” point of view; rather, together with the orthogonal lines, they create the impression of “true” perspective.

In the *Annunciation*, the operative marks that indicate the perspec-

tive schema in the foreground are fragmentary. The oblique lines incised in the last two rows of pavement squares and near the concentric hexagons may record an overpainted construction which is indicated by an incised diagonal. These lines, if extended, would coincide with the diagonals of the foreground pavement squares. The diagonals, meeting the converging lines, define the positions of receding parallels within the pavement.

Although neither of the two procedures employed by Fra Carnevale may be classified as Albertian, both are linked with literary and visual sources of the fifteenth and early sixteenth centuries. The “diagonal method” which Fra Carnevale used to form the large pavement squares in the foreground is comparable to the procedure explained by Piero della Francesca in the twenty-fourth proposition of *De prospectiva pingendi*: “Al quadrilatero degradato dato altri quadrilateri simili accrescere mediante le diagonali,” from which may have later developed “distance point” construction. The second procedure, which we might call the “equidistant method” is found in two drawings by Leonardo da Vinci: in the famous preparatory drawing for the *Adoration of the Magi*, about 1482 (Gabinetto dei Disegni e Stampe degli Uffizi, Florence) and in his *Design for a Mausoleum* (Cabinet des Dessins, Musée du Louvre, Paris, inv. 2386) dated either 1503–1504 or about 1507, where the impression of spatial depth is created through series of parallels intersected by converging lines. I do not compare Fra Carnevale with Piero and Leonardo in order to suggest influence or reciprocal exchange. Rather, I seek to draw attention to the methods for the representation of perspective and space used in the late fifteenth century to create the third dimension, which do not follow the rules of what today is commonly called “Albertian perspective.” The National Gallery’s painting offers additional evidence that in the Quattrocento there was no single “legitimate” method of construction by which to draw “perspective,” but rather a multiplicity of procedures, most of which have still to be identified and studied.

Accademia di Belle Arti di Roma

Ailsa Mellon Bruce Visiting Senior Fellow, 1 January–28 February 2002

Pietro Roccasecca returned to his position as assistant professor at the Accademia di Belle Arti di Roma.

LARRY SILVER

Cultural Selection: Origins of Pictorial Species in the Early Antwerp Art Market

Modern viewers of art take for granted the conventional formulas of easel paintings that adhere to their expectations of pictorial genres, such as landscape or “genre” painting (scenes of “daily life” and of ordinary people). Yet these categories have their own origins and early histories, and the easel paintings that constituted their new medium—alongside another vital new medium, inexpensive prints—did not always exist within a visual culture composed primarily of wall paintings, altarpieces, and portraits of the elite.

The rise of both these pictorial genres and their media coincided in sixteenth-century Antwerp, the most volatile commercial and financial center in Europe, which also originated the first permanent, open art market, located beside the city Bourse. In addition, Antwerp generated the first major successful print publishing house, “At the Sign of the Four Winds,” run by an entrepreneurial etcher, Hieronymus Cock.

This project argues that the competitive market environment of Antwerp was formative for the development of pictorial genres such as easel paintings and prints, with particular emphasis on the genres of landscapes, markets, and peasants, with a brief consideration of flower pieces and seascapes. It focuses on the hybrid character of early works and on the powerful feedback mechanisms of financial rewards for successful imagery in shaping both the conventions and the favorite figural themes associated with each emerging pictorial genre. The principal artistic figures here will be Hieronymus Bosch, Joachim Patinir,



Follower of Pieter Bruegel the Elder, *The Temptation of Saint Anthony*, c. 1550/1575. National Gallery of Art, Washington, Samuel H. Kress Collection

Pieter Aertsen, and Pieter Bruegel, plus their followers and imitators.

Another of the effects of art in the competitive marketplace is the development of what we would now call artistic identity or pictorial style, the combination of favorite forms and themes associated closely with a particular, recognizable artist. Bosch is really the first of these “brand name” painters, and his works were widely (if not always profoundly) imitated for almost the entirety of the sixteenth century. Bosch was eventually supplanted by Bruegel as the most imitated and familiar of household names, together with his characteristic imagery, usually in the form of the favored peasant subjects and rural landscapes, that became his trademark. Bruegel’s professional painter sons, Pieter the Younger and Jan “Flower” Breughel, point to another overlap between painting for the market and establishing successful and typical imagery: the formation of workshops, whether within a continuing family dynasty like Bruegel’s or else within a wider circle

of assistants, as was already the case with Patinir in the field of landscapes.

In my colloquium talk (March 2002), the focus was on landscapes as a case study, and the remainder of the session compared the situation in sixteenth-century Antwerp to the rise of the prose novel two centuries later in eighteenth-century England, seeking to draw useful parallels of production, consumption, and even audience appeal to an anonymous, urban, bourgeoisie. A final section considered the analogy between conditions of market competition and the process of biological evolution, or, more specifically, natural selection, where distinctive forms within a larger population adapt to competition and develop changing characteristics—sometimes rapidly over time but also sometimes with stable consistency. This model corresponds to many of the perceived formal and thematic shifts in works of art over time and gives us the opportunity to modify and update the useful theoretical model of invention and derivation provided by George Kubler in *The Shape of Time* (1962).

University of Pennsylvania
Samuel H. Kress Senior Fellow, spring 2002

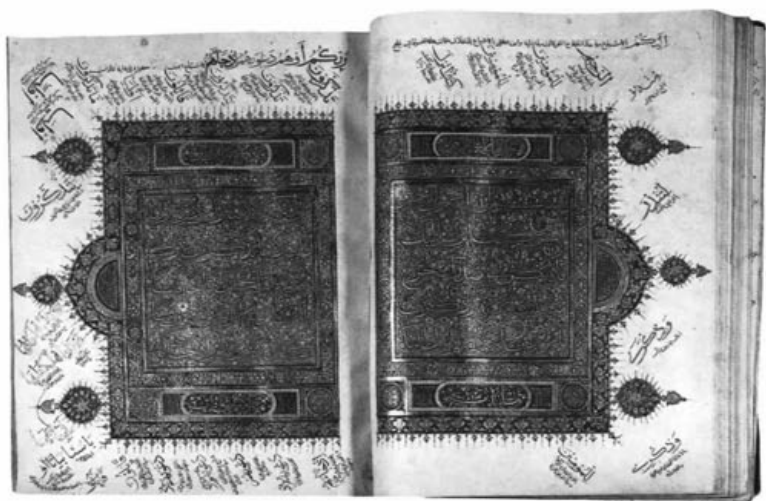
In February 2002 Larry Silver presented a paper at the Isabella Stewart Gardner Museum symposium on "Court Artists" about Dürer, Cranach, and the courts of Wittenberg, with Frederick the Wise, and of the Holy Roman Emperor, Maximilian I. He continues to work on the edited volume, "A Cambridge Companion to Dürer," and he is also preparing an exhibition of multiblock mural prints of the sixteenth century in Germany, Italy, and the Netherlands, entitled "Size Matters."

From Cover to Cover: The Arts of the Book in the Islamic World

“The art of writing, and of book production, which depends on it, preserve the things that are of concern to man and keep them from being forgotten. It enables the innermost thoughts of the soul to reach those who are far and absent. It perpetuates in books the results of thinking and scholarship.”

Thus did Ibn Khaldun, the fourteenth-century Arab historian and statesman, characterize the value of writing in particular and books in general within a passage of his celebrated *Muqaddimah* (Introduction to History) concerning the crafts “that are necessary to civilization or occupy a noble [position] because of their object.” Ibn Khaldun was hardly the first—and certainly not the last—Muslim scholar to extol the value of handwritten books, and manuscripts remain highly regarded as exempla of intellectual creativity and artistic practice within the Islamic world today. Notwithstanding this status, and the attention paid in recent decades to the individual arts of calligraphy, illumination, illustration, and binding, the Islamic manuscript as a whole remains little studied.

I now am in the process of filling this lacuna with what aims to be a full account of the history and place of the arts of the Islamic book, from the origins of Islam in the seventh century to the present day and including both traditional and modern cultures (Arab, Persian, Turkish, east and southeast Asian, and sub-Saharan African). This project is at once synthetic, in terms of its use of the existing literature,



Northern India (?),
Qur'an, 15th
century, Walters
Art Museum,
Baltimore

and grounded in the direct study of countless manuscripts; the resulting publication is designed to be of service to students as an introduction and to specialists as a comprehensive overview. Perhaps more significantly, it is intended to advance an approach to the Islamic book as an integrated work of art. Understanding and presenting the Islamic book as a cultural and artistic entity is the fundamental goal of my project.

One gauge of the importance of books—and the learning contained therein—that I have been investigating during my fellowship year at the Center is the number and size of the libraries formed in virtually all quarters of the Islamic world beginning in the ninth century, if not earlier. The collecting of books and the formation of book repositories took place within both the private and official spheres of early Muslim society, as amply documented in literary and historical sources. Books were treasured as personal possessions and markers of individual erudition, piety, and wealth; privileged as signs of political power and legitimacy; and utilized as instruments of pedagogy and the diffusion of knowledge.

Of particular fascination are the extensive personal libraries that were built up by men (little is recorded about women bibliophiles) of letters and of means whose holdings were often measured in terms of the hampers, trunks and even camel-loads that their books would

fill. The Arab historian and jurist al-Waqidi, for instance, is said to have bought manuscripts at a cost of two thousand gold coins and to have employed two young men who transcribed texts for him day and night. At his death in Baghdad in 823, he left a library variously described as six hundred cases or 120 camel-loads of books. Isma'il ibn Abbad, a tenth-century scholar and government official in the central Iranian town of Rayy, declined the offer of a higher-level position in the northeastern province of Khurasan because it would have required four hundred camels to transport his library.

Another tenth-century collector named 'Adud al-Daula, a member of the Buyyid dynasty that ruled Iraq and eastern Iran, built an entire complex of buildings, surrounded by gardens, for his books. This private library so impressed the historian al-Maqrizi that he imagined its plans had originated in paradise. Sabur ibn Ardashir, serving as vizier to the same dynasty, was more altruistic and civic-minded in his book-collecting ambitions. Around 993 he founded a large library, reportedly containing over ten thousand volumes, in Baghdad as a public institution accessible to scholars—a pattern seen in other parts of the Islamic *koine* during that same era and in subsequent periods.

The tremendous attachment of early Muslim bibliophiles to their books also comes out in an anecdote about the scholar Ibn al-Amid, whose home in Rayy was plundered in 965. When he learned that the malefactors had not touched his library, Ibn al-Amid remarked with relief: “All other things can be replaced, but not the books.” This surely is a sentiment that Ibn Khaldun would have appreciated, and exemplifies the central role of manuscripts throughout Islamic life and culture.

Baltimore
Paul Mellon Senior Fellow, 2001–2002

Marianna Shreve Simpson will engage in a collaborative research project on poetry and painting in the Shahnama under the auspices of the Getty Grant Program in the fall of 2002. In 2003 she will hold a fellowship from the National Endowment for the Humanities to complete work on her Islamic arts of the book publication.

Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork

The art of the Tlingit, a group of Native Americans located in southeast Alaska, has been extensively documented within the fields of Native American art history and ethnography. The focus, however, has been almost exclusively on masks, rattles, house posts, and other carved and painted objects that are more easily assimilated into Western art-historical hierarchies. The imposition of Western paradigms of art and authenticity on native production has excluded from discussion a vast range of works made by women and/or made for sale, such as beadwork. The complex that flourished in the contact zone of nineteenth-century southeast Alaska, comprising Tlingit relationships with other indigenous groups, Russian fur traders and Orthodox missionaries, United States military, government officials, tourists, and Presbyterian missionaries, fostered the incorporation of beadwork into established Tlingit ceremonial practices and became a means for entering the growing cash economy.

The fellowship has allowed for extensive exploration of the role ceremonial beadwork played in Tlingit resistance to increasing colonial impositions, particularly after the Russian sale of Alaska to the United States in 1867. My initial research concerned the connection between nineteenth-century beaded dance collars and eighteenth-century wooden neck armor. Although not the first to make the connection, Ensign Albert Niblack of the United States Navy wrote most succinctly in 1888: "There seems nothing unreasonable in tracing

Tlingit, dance collar, late 19th century. Portland Art Museum, Gift of Elizabeth Cole Butler



the origin of much of the dance and ceremonial paraphernalia to customs originating in war.” While numerous scholars have debated the link between carved and painted armor and ceremonial regalia, beaded objects such as dance collars have been explained as mere disguises for Western-style shirt collars. By examining the changes wrought through colonial processes in southeast Alaska throughout the nineteenth century, I considered more closely the possible links between neck armor and dance collars, and suggested that the layers of meaning are richer and more complex than previously believed.

In my dissertation I propose that beaded dance collars were one of several nineteenth-century artistic productions that contributed both to internal and external identity construction and resistance to the colonial suppression of Tlingit culture. I argue that the Tlingit drew symbolic strength from dance collars and other beaded regalia because of their connection to older Tlingit objects associated with warfare, as well as from Tlingit incorporation of aspects of colonial processes perceived to have power, such as United States military uniforms and the accoutrements and rituals of the Russian Orthodox

church. Archival and photographic evidence support my assertion that the impact of colonialism, whether Russian and American or spiritual and secular, changed the object of physical protection to one of cultural preservation.

The contextualization of early twentieth-century photographs of regalia-clad Tlingit became the subject of subsequent research. The gaps in art-historical and ethnographic literature of the northwest coast necessitate the critical and reflexive use of photographs as evidence for the investigation of the circulation and meaning of Tlingit ceremonial beadwork within the larger processes of colonialism.

The nearly three-dozen photographic images from the so-called “last potlatch” held in Sitka, Alaska, in 1904 depict Tlingit groups and individuals wearing beaded regalia, indicating the significance of beadwork within Tlingit communities. The several week-long potlatch, consisting of feasting, oration, and dance performances, resulted from negotiations between four Tlingit leaders—Annahootz, Donahayn, Wis-ke-lah, and Yahkwon—and two prominent settlers—John G. Brady, Alaska’s territorial governor, and Sheldon Jackson, a Presbyterian missionary. For Brady and Jackson, the events symbolized the end of the last impediment to the “civilization” of the Tlingit. For the four Tlingit leaders, the potlatch held some similarly strategic connotations, as they recognized that working within colonial structures was often an effective means for forwarding their own agendas. At the same time, it provided an opportunity to fulfill commitments within their own communities, with the full, if perhaps unwitting, approval of Brady and Jackson.

I considered some of the ways in which settlers and short-term visitors to Alaska understood these photographs in terms of discourses on authenticity, distinctions between “civilized” and “uncivilized” Tlingit, and the notion of the “vanishing Indian.” The examination of nineteenth-century Tlingit photographic practices revealed that the medium was used initially by high-ranking Tlingit to validate the prestige and importance of the clan. Later in the century, as hierarchies were destabilized on account of disease and conversion to Christianity, low-ranking Tlingit used photography to document their attempts to gain prestige and increase their rank. The contextualization of these images, especially given the lack of written texts addressing

beadwork, indicates the slippage between colonial word and image. This newly opened space allowed beadwork to acquire a symbolic power that resonated within Tlingit communities but went unnoticed by missionaries, government officials, and ethnographers. The conjunction of photography and beadwork suggests that an indigenous identity was marked out, even as cultural devastation was averted, and it all passed under the radar of colonial power.

[University of British Columbia]
Chester Dale Fellow, 2001–2002

Megan A. Smetzer will hold a University of British Columbia graduate fellowship for 2002–2003. She anticipates completing her dissertation during that time.

Metamorphoses: Woman, Man, and Nature in Nineteenth-Century French Painting

During two months at the Center, I devoted most of my time to writing a draft of the introductory chapter of my book, “Metamorphoses: Woman, Man, and Nature in Nineteenth-Century French Painting.” The book, which is based on the Slade lectures I presented in 1998, will examine the large number of paintings in which there is a stated or implied identity between the human figure and organic nature—for example, paintings in which the body is fused with the earth or dissolved in water. My project is informed by ecological, social, and cultural history, as well as by the insights of psychoanalysis, but at all times it insists on the primacy of the meanings embodied in the pictorial image as such. For example, I seek to understand the difference of meaning between paintings of water-nymphs where strong contours prevent the body from melting into water and those where broken brushstrokes, discontinuous contours, or patches of light and shadow fuse the body with the water. Factors to consider would include a belief in the inviolability of the body created in God’s image, as opposed to a growing sense of the mutability of human form engendered by controversial theories on the origin of life and the evolution of humans, and by the discovery of human fossils.

My original interest in the survival of the classical myths of metamorphosis—where humans are transformed into trees, water, earth, and flowers—has developed into an inquiry into the relationship between what I have called “the dream of the body as nature” and the

cataclysmic metamorphoses brought about by capitalism, industrialization, the growth of cities, the massive exploitation of the earth, and the new natural sciences. Rather than weakening as modernity became dominant, the desire or fear of an imagined fusion of the human body with nature became more pronounced as the century advanced. It climaxed in art nouveau and symbolism, at which time one can find a critic fusing classical myth with modern biology in his claim that Gustave Moreau's *Galatea* (1880; Musée d'Orsay, Paris) was the "supreme flower of creation," and that Darwin himself would have been interested in "this admirable evocation of the mysteries of life" (Ernest Chesneau, 1880).

I also look at images of contemporary figures, such as the peasant. Théophile Gautier described Jean-François Millet's *Sower* (1850; Museum of Fine Arts, Boston) as "painted with the earth that he inseminates." Such erotic terms were frequently used to characterize agricultural labor. Millet's peasant is rooted in the mud of the plowed field—which is, of course, the paint from which the figure emerges. It is also that sacred soil of France which—as politicians relentlessly declaimed—was fertilized by the sweat and blood of its peasants.

The romantic belief in a life-force animating nature was influential throughout the century, but was conceived in increasingly erotic terms. The artist-hero of Emile Zola's *L'Oeuvre* (1886)—closely modeled on his friend, Paul Cézanne—apostrophizes Mother Nature: "I wish to lose myself in you, it's you whom I sense under my limbs, embracing me, inflaming me, it's you alone who will be in my work as the primal force . . . where all things come to life with the breath of all beings." A similar emotion animates Cézanne's *The Battle of Love*, painted about six years earlier.

The traditional identification of Nature as female remained fundamental to nineteenth-century culture. It operated powerfully to shape social concepts of class and gender. For example, in paintings of contemporary life, the image of woman-as-flower was used almost exclusively for the bourgeois woman. In psychic terms this could act to preserve her from the ever-present threat of her inherent animality, a threat reinforced by evolutionary theories. Animal imagery was used to characterize the physiognomy of working-class women. If they were associated with flowers, these were the "flowers of evil,"



Paul Cézanne,
*The Battle of
Love*, c. 1880.
National Gallery of Art, Washing-
ton, Gift of the W.
Averell Harriman
Foundation in
memory of Marie
N. Harriman

the rank, corrupting flowers of sexuality. Underlying this discussion is the now-familiar dualism of Man and Culture, Woman and Nature, reason and bodily instinct, creator and raw material. Without denying that such abstractions shape thought and behavior, I suggest that there are always gaps between them and contemporary experience that allow alternative understandings of the social relationships to emerge.

My subject also requires examination of the forces that acted against nature. As the poet of the modern city, Charles Baudelaire had contempt for untransformed nature, writing scornfully of the “singular new Religion” of “sanctified vegetables.” He asserted the transcendent character of artifice, however perverse. In this perspective, one could contrast the organicism of Gustave Courbet’s modern water-nymph, *The Spring* (1868; Musée d’Orsay) to Baudelaire’s ideal

of “the cold sterile woman,” exemplified in Edouard Manet’s *Olympia* (1865; Musée d’Orsay). The opposition between organic and inorganic was still being played out with Matisse’s *Bonheur de Vivre* (1906) and Picasso’s *Demoiselles d’Avignon* (1907), which is probably where my book will end.

University of Sydney
Paul Mellon Visiting Senior Fellow, 1 March–30 April 2002

Following her time at the Center, Virginia Spate continued research on her book in England and Paris, until returning to teaching in the second half of 2002. She is writing an article on Cézanne and Ovid’s Metamorphoses, drawn from research that led to the present book.

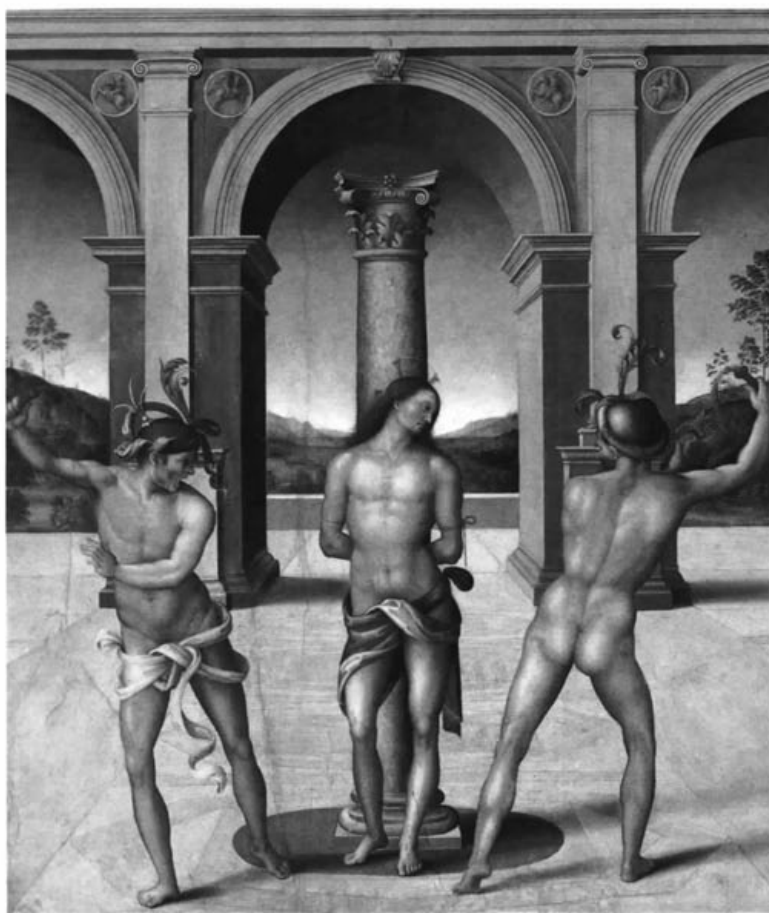
BETTE TALVACCHIA

Eroticism and Sexual Imagery in Religious Art of the Renaissance

Despite what seems to be a glaring contradiction to contemporary eyes, erotic references, and their more direct manifestation in explicitly sexual imagery, were often incorporated into religious art of the Italian Renaissance. The technical virtuosity attained by artists, and their enthrallment with the expressive beauty of the human form, were applied to the embodiment of religious messages in order to enhance the impact made upon the viewer. This practice also drew on the belief that physical beauty was expressive of spiritual good. The dominant style developed through the fifteenth and sixteenth centuries was predicated on the perfection of idealized naturalism, and was served by a cultural bias that privileged the concreteness of physical symbols. My projected book will both show how erotic and sexual imagery were legitimized as a method for conveying spiritual content through corporeal means, and explore the rules, standards, and dissent that informed its practice.

Criticism of religious images clothed in all-too-seductive flesh often postulates a post-facto conflict between carnality and spirituality. However, such opinions usually stem from later periods, or they use as a documentary basis the writings of Counter-Reformation commentators. This is an unfair tactic that presupposes the answer to what is ostensibly being explored. The post-Tridentine critics, most of them clerics, found fault with religious art that had elements of nudity, sensuousness, and distracting levels of artistic beauty. This polemic retro-

Bacchiacca, *The Flagellation of Christ*, c. 1540/1555. National Gallery of Art, Washington, Samuel H. Kress Collection



spectively condemned art that was out of sympathy with recently created religious standards and newly enforced regulations. The more slippery and rewarding question to ask is how the nudity, sensuousness, and beauty functioned when employed in the service of religion, and why it was found to be acceptable and desirable by the people who created it, commissioned it, and consumed it as believers.

Rules were followed in creating such sophisticated art. During my six months of research on this topic at the Center, I explored the ways in which erotic motifs, especially nudity, were incorporated into art with religious subjects. In paintings, for example, certain areas of the composition were seen as suitable for sensuous embellish-

ment. Passages of ornamentation in a religious narrative would attract the attention of the viewer, and rivet it, so that through prolonged contemplation the devout worshiper would pass from the initial entry level of profane sensation to the sphere of spiritual truths. This strategy placed a premium on the elements of artifice and skill, particularly in the invention of visually gratifying and complex motifs, and so became a prime area for displays of virtuosity.

In Bacchiacca's *Flagellation*, for example, latitude is taken with framing devices and the concept of ornamentation. Flanking Christ are his two tormentors, one totally unclothed, the other garbed only in soft strips of a charming shade of rose, loosely knotted with a spiraling tie, defying gravity to hang together. The flagellators are, of course, "art figures" skillfully composed and painted, calculated to mirror each other in their motions, emphasizing their framing functions. The helmets are fantastic, truly displaying the fantasia of the artist. The panel is small in scale, made for a patron's individual delectation as well as devotions, and honorable within the terms of Leon Battista Alberti's theory that elements pleasing to the eye lead the viewer to look longer and with more attention at the image. It is, however, crucial to this interpretation that the central figure of Christ, which is framed by fantastic elements, is pristine, serene, and modestly draped.

Renaissance culture, in its playful as well as its solemn modes, put prime significance on the sense of sight for its ability to apprehend beauty, which was valued both for the visceral pleasure it generates and for its reflection of divine perfection. The easy movement from physical beauty to visual seduction was accepted as part of human experience, but one that could provide a path for transcending the terrestrial.

For all of the popularity of the art that adopted this tactic, supported as it was by theological legitimization, there were viewers who remained uncomfortable with it. With the changes provoked by the Reformation, isolated dissent turned into systematic denunciation, and what had been mainstream became a contested current. Research into these matters calls for a dispassionate approach, and nuances as careful as those with which we currently try to make sense of our own definitions of the erotic or pornographic. Indeed, for all the differences between our views and those of the Renaissance, there is

one constant: art that uses sexual imagery to convey matters of consequence will be valued for its immediacy by some, maligned for its destructiveness by others, and debated with intensity by everyone.

University of Connecticut
Frese Senior Fellow, fall 2002

Bette Talvacchia, professor of art history at the University of Connecticut, took up an Andrew Mellon Fellowship at The Metropolitan Museum of Art after her residence at the Center. In 2002–2003, she will be the Robert Lehman Visiting Professor at Villa I Tatti, The Harvard University Center for Renaissance Studies in Florence.

The Practice of Theoreticians—The Moderns in “Other” Contexts

This research project started from three kinds of irritation. The first was the state of the art of my discipline: in a recent survey, city planners ranked as the second most-hated professionals after dentists. In such situations a good move is what the French call “reculer pour mieux sauter,” to search in our past for a steadier ground from which to leap forward. Since the academic history of urban design is just a century old, this means looking back to see whether in the legacy of the founding fathers, of the great masters, there were not some original sins hidden, for which we are now paying the price.

The second irritation has to do with the field’s range of historical examples, which with time has not been enlarged. Academic literature on the history of modern urban design has proliferated in recent years, and has addressed new fields and new problems. At the same time, the choice of projects and personalities studied seems paradoxically to be narrowing to a relatively small selection of figures and examples. Although the theoretical and methodological perspectives differ radically, it is problematic that a particular group of objects of inquiry seems to have been designated, to the exclusion of others. Why is a canon, established in an earlier historical period and for other purposes, tacitly being accepted, allowing only for a discussion of its interpretation?

The first task is not to propose another canon, but rather to understand the reasons behind the consensus on the present one, and, more

importantly, the reasons for ignoring other examples and personalities. My research suggests that some choices were casual, due originally to a lack of documentation on projects that were subsequently never revisited. Problems of copyright, of accessibility, of financing, and such have also played a role in limiting the field of research. In other cases, however, our ignorance of important examples is largely due to the increasing specialization of scholars, educated to examine either theories or plans, but rarely both.

The third cause of irritation is linked to the trends and fashions in current research subjects, mostly centered on methodological or theoretical issues, and increasingly without reference to the works. Filling critical gaps in the canon seems particularly crucial in the case of several of the most important theoreticians, whose writings are well known and thoroughly examined. The same is not true, however, for some of their most significant professional work as practitioners, further knowledge of which could, and should, add an “authentic” interpretation to their controversial hypotheses and give us a clearer understanding of the links between theory and practice. Certainly the relevance of certain ideas resides in how they were perceived by their followers as much as in how they were intended by the authors, which can overshadow the work designed by the masters themselves.

At any rate, it is time to study the professional practice of other prominent urban designers of the modern era, to publish little-known or unknown materials and to use them to gain a clearer understanding of the theoretical writings. This approach has proved very fruitful, for example, in the work of Camillo Sitte. Archival research demonstrates how, when confronted with a real problem, he adopted flexible and innovative schemes that often diverged quite radically from his famous published models and from the current practice of his academic followers. His projects at Olomuc (Olmütz) and Privoz, for instance, are revealing of his professional approach, even as they are neglected by historians of urban theory.

Similarly, the writings of Patrick Geddes are considered to be among the most influential and seminal in modern urban design history. Although some of his work in Scotland and India has been published, his plans of the 1920s for sites in Palestine—especially Tel Aviv—are almost entirely unknown outside of Israel. The Tel Aviv

work shows a fresh and technically innovative conception of the garden city schemes and reveals the impact of a new context in Geddes' thinking.

Le Corbusier's drawings for Algiers, dated 1941, as well as other less relevant projects in North Africa also remain unpublished, yet they show an interesting evolution both technically and politically (the plan was signed in Vichy).

All these examples share several characteristics: they contradict previous theses of the authors; are made far from the planners' homes (Africa, Algeria, Palestine), in conditions of different and lesser constraints; and, above all, are the result of the confrontation with other contexts and other cultures, in short, with "the other." This is surely one of the reasons for their long neglect.

Although the relevance, for instance, of Werner Hegemann, Elbert Peets, John Nolen, Benton Mac Kaye, Earle Sumner Draper, Harland Bartholomew, Catherine Bauer, Theodora Kimball Hubbard, and Lewis Mumford as founders of urban design as an academic discipline is beyond question, many of the actual projects upon which their theoretical writings are predicated have not been studied. Thus, only a few of their practical interventions have ever been published. The trend has been to reexamine the same examples, even though the archives offer plenty of exceptional unknown materials, often contradicting the established images of their authors and contributing considerably to a better comprehension of the roots of the present debate on the New Urbanism.

My new research is thoroughly based on previously unpublished or destroyed works of the major theoreticians of the founding era, and study of the relationship between the authors and their professional practice should lead to insights into the decisive years for the establishment of new goals and standards for urban design in both theory and praxis.

My fellowship at the Center allowed me access to American archives, where I collected documentation, drawings, and plans of American masters, in addition to verifying which projects had been realized and which projects are still extant.

Hanse-Wissenschaftskolleg

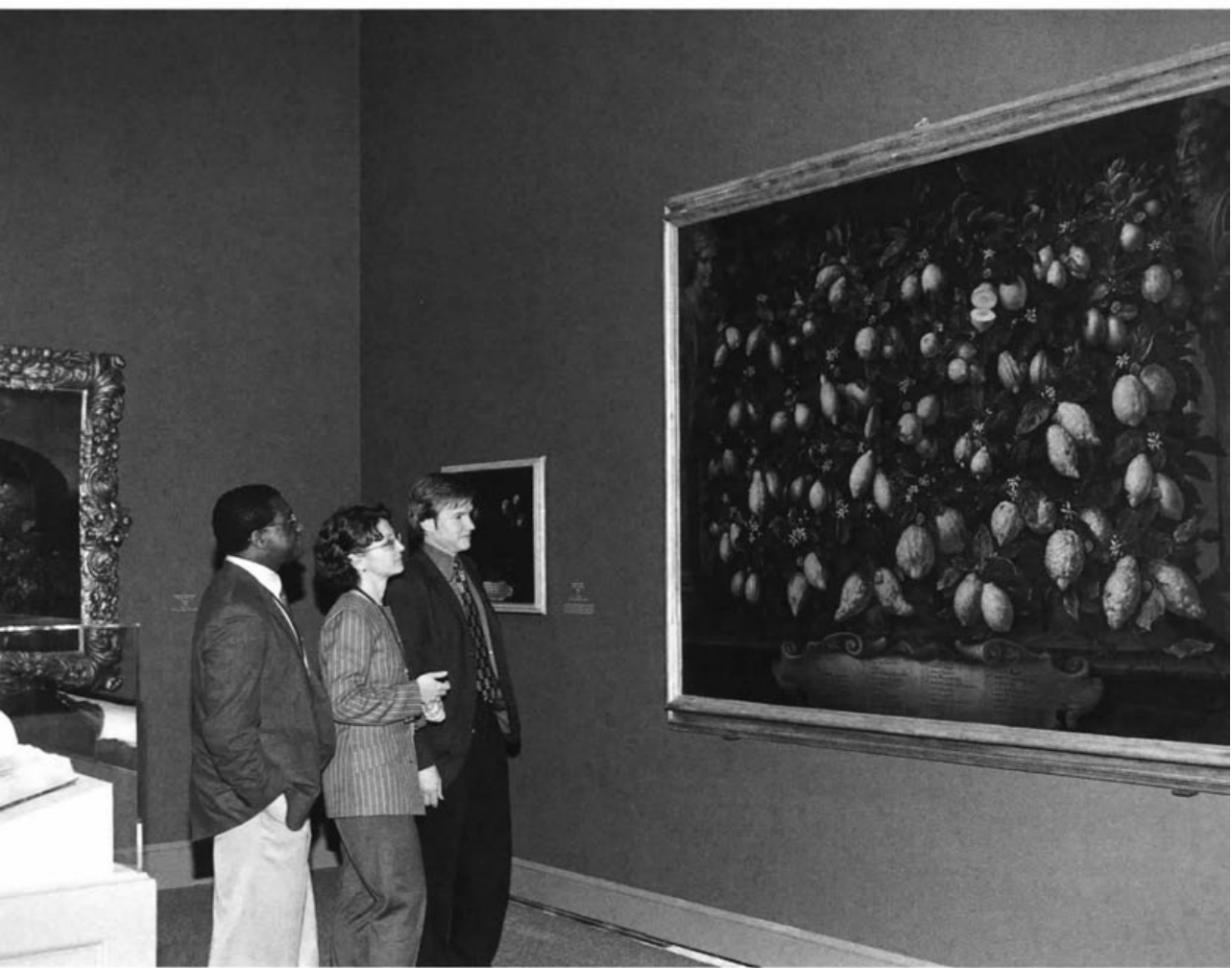
Paul Mellon Visiting Senior Fellow, 1 November–31 December 2001

After Washington, Marco Venturi di Este went to Germany for a fellowship at the Hanse-Wissenschaftskolleg, Delmenhorst. He will then be a fellow at the Canadian Centre for Architecture, Montreal. He continues to publish his research in the form of articles, in anticipation of a comprehensive book.



Larry Silver, Mary Pixley,
and Eike Schmidt

Description of Programs



Nnamdi Elleh, Carla Keyvanian,
and Stephen C. Pinson at the
Flowering of Florence exhibition

Fields of Inquiry

The Center for Advanced Study in the Visual Arts fosters study of the production, use, and cultural meaning of art, artifacts, architecture, and urbanism from prehistoric times to the present. The Center supports research in the visual arts from a variety of approaches by historians, critics, and theorists of art, as well as by scholars in related disciplines of the humanities and social sciences.

Fellowship Program

Samuel H. Kress Professorship

The National Gallery of Art and the Center for Advanced Study in the Visual Arts annually select a distinguished art historian as Samuel H. Kress Professor, a position created by the National Gallery in 1965. Traditionally, the Kress Professor counsels Predoctoral Fellows in their dissertation research. The Kress Professor is the senior member of the Center.

Andrew W. Mellon Professorship

The National Gallery of Art and the Center for Advanced Study in the Visual Arts biennially select a distinguished academic or museum professional as Andrew W. Mellon Professor, a position created in 1994. Scholars are chosen to serve two consecutive academic years and are free to pursue independent research.

Paul Mellon, Ailsa Mellon Bruce, Frese, and Samuel H. Kress Senior Fellowships

Senior Fellowships are awarded without regard to the age or nationality of applicants. Senior Fellowships are limited to those who have held the Ph.D. for five years or more, or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually made for the academic year, although awards for one academic term are also possible. Senior Fellows must reside in the Washington area during the fellowship period, which normally runs from early fall to late spring, and are expected to participate in the activities of the Center. The Center is able to consider requests

for alternative periods of residence in response to individual needs. Senior Fellows may not hold other appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the Senior Fellowship program.

Senior Fellowship grants are based on individual need. The award will be limited generally to no more than one-half the applicant's annual salary up to a maximum of \$40,000, with the expectation that applicants will bring sabbatical stipends or research grants from their home institutions. In addition to a stipend, each Senior Fellow receives round-trip travel funds; a supplemental allowance for local expenses; and a research allowance for photographs, slides, and microfilm. A study is provided for each Senior Fellow. Limited travel funds are available for attendance at a professional meeting.

The application deadline for the Senior Fellowship program is 1 October. Each candidate must submit twelve sets of all materials, including an application form with a project proposal, photocopies of two offprints, biographical data, and a financial statement. The application must be supported by three letters of recommendation.

Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships

The Center awards Visiting Senior Fellowships for a residence period of up to sixty days during the year, in two periods: (A) September through February, and (B) March through August. Qualifications and conditions of appointment are the same as for Senior Fellowships. Each Visiting Senior Fellow receives a stipend that includes support for travel, research, and housing. Each Fellow is provided with a study and other privileges while in residence at the Center. The application deadlines are 21 March for period A and 21 September for period B. Candidates for Visiting Senior Fellowships should submit seven sets of all materials, including an application form, a financial statement, and photocopies of one article or chapter of a book. Two letters of recommendation in support of the application are required.



Peter M. Lukehart,
Neal Turtell,
Jean Dhombres,
Elizabeth Cropper,
Nicholas Penny, and
Richard Ormond

*Ailsa Mellon Bruce National Gallery of Art Sabbatical
Curatorial Fellowships*

Qualified art historians who have served at least three years in a department of the National Gallery and who hold the Ph.D. or an equivalent record of professional achievement at the time of application are eligible. A Curatorial Fellow may obtain leave from the Gallery for two to nine months in the succeeding academic year to pursue independent research unrelated to Gallery projects. The application deadline is 1 October. Candidates submit a proposal and an application form similar to those for a Senior Fellowship.

Daniel Weiss,
Marianna Shreve
Simpson, and
Carol Bier



Associate Status

The Center may appoint associates who have obtained fellowships and awards from other granting institutions apart from the applicant's own institution. These appointments are without stipend and can be made for periods ranging from one month to an academic year. Qualifications and conditions are the same as those for Visiting Senior Fellowships (for residency up to 60 days) and Senior Fellowships (for residency for the academic year or one term). The application deadline for Associate appointments for the full year or one term is 1 October. The procedures are the same as those for Senior Fellowships. For appointments of up to sixty days during the period September through February, the application deadline is 21 March; for appointments of up to sixty days during the period March through August, the deadline is 21 September.

The Samuel H. Kress and the J. Paul Getty Trust Paired Fellowships for Research in Conservation and the History of Art and Archaeology

Applications are invited from teams consisting of two professionals, one in the field of art history, archaeology, or another related discipline

in the humanities or social sciences, and one in the field of conservation or materials science. The fellowship includes a two- to three-month period for field, collections, and/or laboratory research, followed by a two-month residency period at the Center. Each team is required to submit an application with nine sets of all materials, including application form, proposal, a tentative schedule of travel indicating the sites, collections, or institutions most valuable for the proposed research project, and copies of selected pertinent publications. In addition, each team member must provide two letters of recommendation in support of the application, for a total of four recommendation letters. Applications are due by 21 March 2003 for 2003–2004. The fellowships are supported by funds from the Samuel H. Kress Foundation and the J. Paul Getty Trust.

*The Starr Foundation Visiting Senior Research Fellowships
for Scholars from East and South Asia*

The Visiting Senior Research Fellowships for Scholars from East and South Asia include a two-month period at the Center for research in Washington libraries and collections followed by an additional two

Wu Hung, "Front and Back: A Case Study of the Historical Materiality of the Object," lecture, 3 April 2002





Center for Advanced
Study in the Visual
Arts/Conservation/
Curatorial Meeting,
21 September 2001

months of travel to visit collections, libraries, and other institutions in the United States. These fellowships for advanced study are open to scholars who reside in East and South Asia and hold appropriate degrees in the field and/or possess an equivalent record of professional accomplishment. Knowledge of English is required. For appointments during the period September through February, the application deadline is 21 March; for appointments during the period March through August, the deadline is 21 September. A complete application includes the following: a two- to four-page research proposal, a tentative schedule of travel in the United States, a curriculum vitae, and two letters of recommendation. Two Starr Foundation fellowships will be awarded annually.

Samuel H. Kress Postdoctoral Curatorial Fellowship

Both the Samuel H. Kress and the Mary Davis Predoctoral Fellows may apply for the Kress Postdoctoral Curatorial Fellowship if the dissertation has been approved by 1 June of the second fellowship year. Certification of approval is required. The candidate must have graduated or received a certificate of degree by 1 September. During this twelve-month appointment the fellow is associated with an appropriate Gallery department or museum in the Washington area and pursues curatorial work while preparing the dissertation for publication.

Predoctoral Fellowships

The Center awards a number of one-, two-, and three-year fellowships to Ph.D. candidates in any field of art history, architectural history, and archaeology who have completed their university residency requirements, course work, and general or preliminary examinations. Students must have certification in two languages other than English. Certain fellowships are designated for research in specific fields. Others require a twelve-month period of residency at the Center that may include participation in a curatorial research project at the National Gallery. Nominees must be either United States citizens or enrolled in a university in the United States.

Application for the National Gallery Predoctoral Fellowships at the Center may be made only through graduate departments of art history and other appropriate departments, under the sponsorship of departmental chairs. The nomination deadline is 15 November. Fellowship grants begin on 1 September each year and are not renewable. Nomination forms will be sent to departmental chairs during the summer prior to the fall deadline. After the deadline, any inquiries about the status of nominations should be made by the department chairs.

Predoctoral Fellowship Program for Travel Abroad for Historians of American Art

The Center awards up to ten fellowships to doctoral students in art history who study aspects of art and architecture of the United States, including native and pre-Revolutionary America. The travel fellowship is intended to encourage a breadth of art-historical experience



Mary Pixley, Pietro Roccasecca, Lorenzo Ghersi, and David Bull

beyond the candidate's major field, not for the advancement of a dissertation. Preference will be accorded to those who have had little opportunity for professional travel abroad. The award is dependent on a six- to eight-week travel plan with a maximum of \$3,000. Application may be made only through the chair of graduate departments of art history and other appropriate departments, who should act as sponsor. The application must include seven sets of all materials, including a 500-word proposal outlining the objectives of the projected travel plan, a detailed itinerary, two letters of recommendation from professors who can evaluate the importance of this travel for the student's professional and intellectual development, and a curriculum vitae. A letter of nomination from the chair must also accompany each application. Applications must be received on or before 15 February 2003 for the period June 2003 through May 2004.

Further Information about Tenure and Application

Visiting Senior Fellows may receive an award in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of Senior Fellowships and Associate appointments for two terms may reapply after an interval of five years from the completion of the fellowship. Holders of one-term appointments may reapply three years after the completion of the fellowship. National Gallery Curatorial Fellows may reapply five years after the completion of the fellowship. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. The fellowships are not renewable and may not be postponed. Appropriate application forms for fellowships and associate appointments may be obtained by writing to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, at 2000B South Club Drive, Landover, Maryland 20785. Further information may be obtained from the Assistant to the Fellowship Program: (202) 842-6482. Information and applications are also available on the World Wide Web (www.nga.gov/resources/casva.htm).

Facilities

The offices, seminar room, and individual studies of the Center for Advanced Study are located in the East Building of the National Gallery of Art, Washington, D.C. These facilities are always available, as is the library of over two hundred thousand volumes. The National Gallery's collections, photographic archives of over 7.5 million images, and other services are accessible during regular business hours. Members of the Center also have access to other libraries in the Washington area, including the Library of Congress, the Folger Shakespeare Library, Dumbarton Oaks, and the libraries and collections of the various museums of the Smithsonian Institution. Lunch is available for fellows and staff in the National Gallery refectory on weekdays.

Board of Advisors and Special Selection Committees

A Board of Advisors, composed of seven art historians appointed with rotating terms, meets annually to consider policies and programs

Alona Nitzan-Shifan,
Kathlyn M. Cooney,
Eike Schmidt, and
Richard Ormand



of the Center for Advanced Study in the Visual Arts. The board also serves as a selection committee to review fellowship applications received by the Center. A member of the curatorial staff of the National Gallery is usually present during the interview of applicants for Pre-doctoral Fellowships. In addition, a separate selection committee, composed of scholars in the field, is appointed for each special-initiative fellowship program. Recommendations for appointment are forwarded to the Board of Trustees of the National Gallery of Art.

Program of Meetings, Research, and Publications

Meetings

The Center for Advanced Study sponsors regular and special meetings throughout the academic year. Meetings held at regular intervals include colloquia presented by the senior members of the Center and shoptalks given by the predoctoral fellows. Art historians and other scholars at universities, museums, and research institutes in the area

are invited to participate in these gatherings. Periodic meetings involving participants from the local, national, and international community of scholars include seminars, symposia, conferences, lectures, *incontri*, and a curatorial colloquy. Such gatherings, along with the Center's weekly luncheon and tea, annual reception in honor of new members, and annual introductory meeting with the curatorial departments of the National Gallery of Art, encourage both casual and more formal exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2001–2002 may be found on pages 24–37.

Research

In 1982–1983 the Center initiated a program of long-term research projects. Each of the deans directs a project designed to produce a research tool of value to the scholarly community. One project, completed in 1994, was the creation of *A Guide to the Description of Architectural Drawings*, edited by Vicki Porter and Robin Thornes. The work was the result of a collaboration between the Getty Art History Information Program, the Architectural Drawings Advisory Group, and the Foundation for Documents in Architecture. This work is intended to promote and establish standards for the description of architectural drawings. For current research projects, please see pages 44–45.

Reports by members of the Center for Advanced Study are published annually (beginning on page 47 for reports written by members in 2001–2002).

Publications

Papers presented at symposia sponsored by the Center are often published in the symposium series of the National Gallery's Studies in the History of Art. Thirty-eight symposium volumes have appeared to date:

- 10 *Macedonia and Greece in Late Classical and Early Hellenistic Times*
- 13 *El Greco: Italy and Spain*
- 14 *Claude Lorrain, 1600–1682: A Symposium*

- 16 *Pictorial Narrative in Antiquity and the Middle Ages*
 17 *Raphael before Rome*
 19 *James McNeill Whistler: A Reexamination*
 20 *Retaining the Original: Multiple Originals, Copies, and Reproductions*
 21 *Italian Medals*
 22 *Italian Plaquettes*
 25 *The Fashioning and Functioning of the British Country House*
 26 *Winslow Homer*
 27 *Cultural Differentiation and Cultural Identity in the Visual Arts*
 29 *Nationalism in the Visual Arts*
 30 *The Mall in Washington, 1791–1991*
 31 *Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times*
 32 *New Perspectives in Early Greek Art*
 33 *Michelangelo Drawings*
 35 *The Architectural Historian in America*
 36 *The Pastoral Landscape*
 37 *American Art around 1900*
 38 *The Artist's Workshop*
 43 *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown*
 44 *Intellectual Life at the Court of Frederick II Hohenstaufen*
 45 *Titian 500*
 46 *Van Dyck 350*
 47 *The Formation of National Collections of Art and Archaeology*
 48 *Piero della Francesca and His Legacy*
 49 *The Interpretation of Architectural Sculpture in Greece and Rome*
 50 *Federal Buildings in Context: The Role of Design Review*
 53 *Imagining Modern German Culture: 1889–1910*
 54 *Engraved Gems: Survivals and Revivals*
 55 *Vermeer Studies*
 56 *The Art of Ancient Spectacle*



Carla Keyvanian,
Nnamdi Elleh,
Alexander Kruglov,
and Larry Silver

- 57 *Olmec Art and Archaeology in Mesoamerica*
- 60 *Hans Holbein: Paintings, Prints, and Reception*
- 61 *Italian Panel Painting of the Duecento and Trecento*
- 62 *Small Bronzes in the Renaissance*
- 63 *Moche: Art and Archaeology in Ancient Peru*

The papers of seven additional symposia are in preparation for the series:

“The Treatise on Perspective: Published and Unpublished”

“Large Bronzes in the Renaissance”

“Tilman Riemenschneider: A Late Medieval Master Sculptor”
“Circa 1700: Architecture of Europe and the Americas”
“Creativity: The Sketch in the Arts and Sciences”
“Nationalism and French Visual Culture, 1870–1914”
“The Art and History of Botanical Painting and Natural History
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“Virtue and Beauty,”
study day,
17 December 2001

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