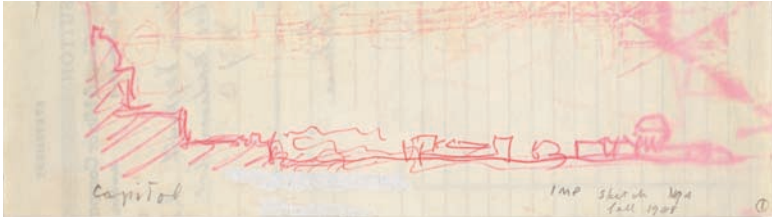


# Center 31

National Gallery of Art

Center for Advanced Study in the Visual Arts

# Center 31





National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

# Center 31

Record of Activities and Research Reports

June 2010–May 2011

Washington, 2011

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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Half-title page: I. M. Pei, early conceptual sketch for the East Building profile, with the Capitol, fall 1968. National Gallery of Art, Washington, Gallery Archives

Frontispiece: Daniela Bohde in the Study Room for European prints and drawings

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## Preface

The Center for Advanced Study in the Visual Arts at the National Gallery of Art, a research institute that fosters study of the production, use, and cultural meaning of art, artifacts, architecture, urbanism, photography, and film, from prehistoric times to the present, was founded in 1979. 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 international scholars consists of the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Edmond J. Safra Visiting Professor, the A. W. Mellon Lecturer in the Fine Arts, and approximately twenty fellows at any one time, including senior fellows, visiting senior fellows, guest scholars, research associates, postdoctoral fellows, and predoctoral fellows. In addition, the Center supports approximately fifteen predoctoral fellows who are conducting research both in the United States and abroad. The programs of the Center include fellowships, meetings, research, and publications.

**Report on the Academic Year  
June 2010 – May 2011**



## Board of Advisors

C. Jean Campbell, *chair*  
September 2008–August 2011  
Emory University

Marsha Haufler  
September 2009–August 2012  
University of Kansas

David Joselit  
September 2010–August 2013  
Yale University

Pamela Lee  
September 2009–August 2012  
Stanford University

Richard Neer  
September 2010–August 2013  
University of Chicago

Jeanette Favrot Peterson  
September 2008–August 2011  
University of California–Santa Barbara

Carl Strehlke  
September 2008–August 2011  
Philadelphia Museum of Art

## Curatorial Liaison

Sarah Greenough  
September 2009–August 2012  
Senior Curator of Photographs  
National Gallery of Art

## Special Selection Committees

*Ailsa Mellon Bruce Predoctoral  
Fellowship for Historians of  
American Art to Travel Abroad*

Michael J. Lewis  
Williams College

Kirk Savage  
University of Pittsburgh

Gwendolyn DuBois Shaw  
University of Pennsylvania

*A. W. Mellon Postdoctoral  
Fellowship*

Suzanne Preston Blier  
Harvard University

Michael Fried  
The Johns Hopkins University

Patricia Rubin  
New York University, Institute of  
Fine Arts

## Staff

Elizabeth Cropper, Dean  
Therese O'Malley, Associate Dean  
Peter M. Lukehart, Associate Dean  
Helen Tangires, Center Administrator  
Bryant L. Johnson, Assistant Administrator for Budget and Accounting

## Research

Malcolm Clendenin, Research Associate (to February 2011)  
Alexandra Hoare, Edmond J. Safra Research Associate  
Janna Israel, Research Associate  
Daniel McReynolds, Research Associate  
Jill Pederson, Research Associate (to August 2010)  
Lorenzo Pericolo, Robert H. Smith Senior Research Associate  
Emily Pugh, Robert H. Smith Research Associate  
Jessica N. Richardson, Research Associate

## Programs

Susan Cohn, Fellowship Coordinator  
Elizabeth Kielpinski, Regular Meetings Coordinator  
Emma Millon, Text Encoder, Accademia di San Luca Project (to April 2011)  
Laura Plaisted, Assistant to the Program of Meetings and Publications  
Jessica Ruse, Assistant to the Program of Research  
Mattie M. Schloetzer, Assistant to the Program of Research/Center Report Coordinator  
Bailey Skiles, Special Meetings and Publications Coordinator



## Report of the Dean

### June 2010–May 2011

The Center for Advanced Study in the Visual Arts welcomed fellows from France, Germany, Italy, Spain, Belgium, Switzerland, the United Kingdom, and the United States. The topics of their research ranged from votive panel paintings in Renaissance Italy to the lives of ancient Maya sculptures, from scenes of Arcadia to images of the Passion, from a social history of the London square to the historiography of Leonardo da Vinci, and from the topographical imaging of Udaipur, India, and its environs to the sculpture of Isa Genzken and Thomas Hirschhorn.

In the program of publications, two volumes in the series *Studies in the History of Art* appeared. The first, *Romare Bearden, American Modernist*, volume 71 in the series, was edited by Ruth Fine and Jacqueline Francis. It includes fourteen essays that were first delivered at the 2003 symposium of the same name, which coincided with the exhibition *The Art of Romare Bearden*, organized by Ruth Fine. The publication was supported with funds provided by the Parnassus Foundation, the Paul Mellon Fund, and the Andrew W. Mellon Foundation. The launch of volume 71 was marked by a lecture presented by noted Bearden scholar Mary Schmidt Campbell, dean, Tisch School of the Arts, New York University (see pages 28–29). This program was supported by the International Exhibitions Fund. The second publication, *Art and the Early Photographic Album*, volume 77 in the series, was edited by Stephen Bann. It gathers papers by thirteen scholars that were presented at a symposium held in 2007. The publication was supported with funds

provided by the Center's Andrew W. Mellon Endowment and the Andrew W. Mellon Foundation.

In the program of special meetings, the Center cosponsored, with University of Maryland, the forty-first Middle Atlantic Symposium in the History of Art. This year's biennial Wyeth conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic "Landscape in American Art, 1940–2000."

Victor I. Stoichita, the Center's eighth Edmond J. Safra Visiting Professor, initiated two events during his residency this spring. He led a two-day Robert H. Smith Colloquy on the subject of the National Gallery's painting *Two Women at a Window* by Bartolomé Esteban Murillo (1617–1682). The colloquy culminated with a lecture presented by Professor Stoichita for the scholarly public entitled "The Don Quixote Effect: Pictorial Fiction and Aesthetic Borders in Murillo and Beyond."

The sixtieth A. W. Mellon Lectures in the Fine Arts were delivered by Mary Beard of the University of Cambridge on "The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí." Professor Beard also met informally with members of the Center for discussion of her lectures. Helen Vendler's A. W. Mellon Lectures, the fifty-sixth in the series, and Mary Miller's, the fifty-ninth in the series, are now available as National Gallery podcasts ([www.nga.gov/podcasts/mellon](http://www.nga.gov/podcasts/mellon)). The Center is working to make the Mellon Lectures more widely available this way, and plans in the future to include images to the extent possible. *The Moment of Caravaggio*, based on Michael Fried's A. W. Mellon Lectures, the fifty-first in the series, appeared in print. Edited, revised, and fully illustrated versions of the Mellon Lectures will continue to be published in the Bollingen Series by Princeton University Press, according to the original wishes of Paul and Mary Mellon.

The Center's three ongoing research projects, designed to provide primary research materials and tools for the field, are described on pages 33–37. *Keywords in American Landscape Design*, directed by Associate Dean Therese O'Malley with contributions by Elizabeth Kryder-Reid and Anne L. Helmreich, published in 2010 jointly by Yale University Press and the National Gallery of Art, was awarded the 2011 John Brinckerhoff Jackson Book Prize from the Foundation for Landscape Studies. The purpose of this prize is to reward contributors to the intellectual vitality of garden history and landscape studies. *Keywords in*

*American Landscape Design* also received a 2011 Council on Botanical and Horticultural Libraries Award for a Significant Work in Botanical or Horticultural Literature.

With the support of a Digital Resources Grant from the Samuel H. Kress Foundation, Peter M. Lukehart traveled to Europe and throughout the United States to present his recently launched digital humanities project, “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” ([www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)). The grant enabled Associate Dean Lukehart to share this research tool with art historians, historians, and curators.

A full description of the fellowship program and a complete list of publications may be found at the conclusion of this volume. The entire contents of *Center 31*—as well as archived reports from the last six years—continue to be accessible and searchable online at [www.nga.gov/casva](http://www.nga.gov/casva). Both of these initiatives—the Accademia database and the online reports—represent an increasing commitment to the exploration of digital resources for research and scholarly communication. The appointment of a research associate specializing in digital technologies, made possible by a grant from Robert H. Smith, is enabling the Center to make the best use of the many opportunities currently presenting themselves for innovation in the arts and humanities.

Elizabeth Cropper  
Dean

Carmen C.  
Bambach and  
Joseph J. Rishel



## Members

Joseph J. Rishel, Philadelphia Museum of Art  
Samuel H. Kress Professor, 2010–2011

Carmen C. Bambach, The Metropolitan Museum of Art  
Andrew W. Mellon Professor, 2010–2012

Victor I. Stoichita, Université de Fribourg  
Edmond J. Safra Visiting Professor, spring 2011

Mary Beard, University of Cambridge  
Sixtieth A. W. Mellon Lecturer in the Fine Arts, spring 2011

## Senior Fellows

Sarah Betzer, University of Virginia  
Ailsa Mellon Bruce Senior Fellow, 2010–2011  
*Surface and Depth: Antiquity and the Body after Archaeology*

Daniela Bohde, Goethe-Universität Frankfurt am Main  
Samuel H. Kress Senior Fellow, 2010–2011  
*Disarray on Calvary: Passion Scenes in Early Sixteenth-Century German Art*

Cammy Brothers, University of Virginia  
Samuel H. Kress Senior Fellow, spring 2011  
*Giuliano da Sangallo and the Ruins of Rome*



Rachel Kousser, Brooklyn College  
Ailsa Mellon Bruce Senior Fellow, fall 2010  
*Ancient Iconoclasm: Destroying the Power of Images in Greece, 480–31 BCE*

Elizabeth Sears, University of Michigan, Ann Arbor  
Paul Mellon Senior Fellow, 2010–2011  
*Warburg Circles: Toward a Cultural-Historical History of Art, 1929–1964*

John-Paul Stonard, London  
Ailsa Mellon Bruce Senior Fellow, 2010–2011  
*Against Henry Moore*

Laura Weigert, Rutgers, The State University of New Jersey  
Samuel H. Kress Senior Fellow, spring 2011  
*Images in Action: The Theatricality of Franco-Flemish Art in the Late Middle Ages*

Elizabeth Sears  
and Sarah Betzer







Fredrika H.  
Jacobs

## Visiting Senior Fellows

Claudia Cieri Via, Università degli Studi di Roma “La Sapienza”  
Ailsa Mellon Bruce Visiting Senior Fellow, July 1–August 31, 2010  
*Erwin Panofsky and the Early Years in the United States*  
(1931–1939)

Godelieve Denhaene, Bibliothèque royale de Belgique  
Ailsa Mellon Visiting Senior Fellow, May 20–July 20, 2010  
*Abraham Ortelius (Antwerp, 1527–1598)*

Fredrika H. Jacobs, Virginia Commonwealth University (emerita)  
Ailsa Mellon Bruce Visiting Senior Fellow, November 1–  
December 31, 2010  
*Dialogues of Devotion: Votive Panel Paintings in Renaissance*  
*Italy, c. 1450–1610*

Todd Longstaffe-Gowan, Todd Longstaffe-Gowan Limited, Landscape  
Design, London  
Ailsa Mellon Bruce Visiting Senior Fellow, September 1–  
October 31, 2010  
*The London Square, 1580 to the Present*

Heather McPherson, University of Alabama at Birmingham  
Paul Mellon Visiting Senior Fellow, November 1–December 31,  
2010  
*The Artist's Studio and the Image of the Artist in Nineteenth-  
Century France*

Anna Minta, Universität Bern  
Paul Mellon Visiting Senior Fellow, June 1–July 31, 2010  
*Contested Historicisms: Uses and Interpretations of Architectural  
Formulas in Washington, DC*

Lucia Tongiorgi Tomasi, Università di Pisa  
Paul Mellon Visiting Senior Fellow, September 1–October 31,  
2010  
*The Emblematic Garden*

Fellows' tour of  
the exhibition  
*Arcimboldo,  
1526–1593:  
Nature and  
Fantasy* with  
Lucia Tongiorgi  
Tomasi

Andrés Úbeda, Museo Nacional del Prado  
Guest Scholar, July 15–August 15, 2010  
*Luca Giordano: "Alla maniera di"*

Mercedes Volait, Centre national de la recherche scientifique, Paris  
Paul Mellon Visiting Senior Fellow, June 20–August 20, 2010  
*Bringing the East Back Home: Middle Eastern Arts, American  
Patronage, European Mediation*



## Postdoctoral Fellows

Megan E. O’Neil, University of Southern California

A. W. Mellon Postdoctoral Fellow, 2009–2011

*The Lives of Ancient Maya Sculptures*

Marden Fitzpatrick Nichols

A. W. Mellon Postdoctoral Fellow, 2010–2012

*Vitruvius on Display: Domestic Decor and Roman Self-Fashioning at the End of the Republic*

## Predoctoral Fellows (in residence)

Priyanka Basu [University of Southern California]

Andrew W. Mellon Fellow, 2009–2011

*Kunstwissenschaft and the “Primitive”: Excursions in the History of Art History, 1880–1925*

Shira Brisman [Yale University]

Samuel H. Kress Fellow, 2009–2011

*The Handwritten Letter and the Work of Art in the Age of the Printing Press, 1490–1530*

Mercedes Volait





Samuel H. Kress  
 Professor Joseph J.  
 Rishel and predoctoral fellows in residence

Christina Ferando [Columbia University]

David E. Finley Fellow, 2008–2011  
*Staging Canova: Sculpture, Connoisseurship, and Display, 1780–1822*

Dipti Khera [Columbia University]

Ittleson Fellow, 2009–2011  
*Picturing India's "Land of Princes" between the Mughal and British Empires: Topographical Imaginings of Udaipur and Its Environs*

Beatrice Kitzinger [Harvard University]

Paul Mellon Fellow, 2008–2011  
*Crucifix and Crucifixion in Ninth- and Tenth-Century Breton Gospel Books: The Early Medieval Liturgical Cross and Its Representations*

Jason David LaFountain [Harvard University]

Wyeth Fellow, 2009–2011  
*The Puritan Art World*

Lisa Lee [Princeton University]

Twenty-Four-Month Chester Dale Fellow, 2009–2011  
*Sculpture's Condition/Conditions of Publicness: Isa Genzken and Thomas Hirschhorn*

## Predoctoral Fellows (not in residence)

Benjamin Anderson [Bryn Mawr College]

David E. Finley Fellow, 2009–2012

*World Image after World Empire: The Ptolemaic Cosmos in the Early Middle Ages*

Dana E. Byrd [Yale University]

Wyeth Fellow, 2010–2012

*Reconstructions: The Visual and Material Cultures of the Plantation, 1861–1877*

Jason Di Resta [The Johns Hopkins University]

Samuel H. Kress Fellow, 2010–2012

*“Crudeliter accentuando eructant”: Rethinking Center and Periphery in the Art of Giovanni Antonio da Pordenone*

Razan Francis [Massachusetts Institute of Technology]

Twenty-Four-Month Chester Dale Fellow, 2010–2012

*Secrets of the Arts: Enlightenment Spain’s Contested Islamic Craft Heritage*

Meredith Gamer [Yale University]

Paul Mellon Fellow, 2010–2013

*Criminal and Martyr: Art and Religion in Britain’s Early Modern Eighteenth Century*

Nathaniel B. Jones [Yale University]

David E. Finley Fellow, 2010–2013

*Nobilibus pinacothecae sunt faciundae: The Inception of the Fictive Picture Gallery in Augustan Rome*

Di Yin Lu [Harvard University]

Andrew W. Mellon Fellow, 2010–2012

*Reassigning Civilization: Cultural Property Law Enforcement in Shanghai, 1949–1978*

Kate Nesin [Princeton University]

Twelve-Month Chester Dale Fellow, 2010–2011

*Twombly’s Things: The Sculptures of Cy Twombly*

Anna Lise Seastrand [Columbia University]

Ittleson Fellow, 2010–2012

*Praise, Politics, and Language: South Indian Mural Paintings, 1500–1800*

Jennifer M. S. Stager [University of California–Berkeley]

Paul Mellon Fellow, 2009–2012

*The Embodiment of Color in Ancient Mediterranean Art*

Miya Tokumitsu [University of Pennsylvania]  
Robert H. and Clarice Smith Fellow, 2010–2011  
*“Die Kleine, die Feine, die Reine, die Eine”*: *The Sculpture of  
Leonhard Kern (1588–1662)*

**Ailsa Mellon Bruce Predoctoral Fellowships for Historians  
of American Art to Travel Abroad**

Sarah Beetham  
[University of Delaware]

Nika Elder  
[Princeton University]

Christina Rosenberger  
[New York University]



## Meetings

### Symposium

April 1–2, 2011

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF  
ART, FORTY-FIRST ANNUAL SESSIONS

Cosponsored with the Department of Art History and Archaeology,  
University of Maryland

Friday, April 1, 2011

#### *Evening session*

Marjorie S. Venit, University of Maryland  
*Welcome*

James F. Harris, University of Maryland  
*Greeting*

Anthony Colantuono, University of Maryland  
*Introduction*

*George Levitine Lecture in Art History*

Steven Ostrow, University of Minnesota  
*Cartelas que engañan: Some Historical and Theoretical  
Reflections on the Cartellino in Spanish Golden Age Painting*

Saturday, April 2, 2011

#### *Morning session*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
*Welcome*

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

Riccardo Pizzinato  
[The Johns Hopkins University]  
*Symbol and Ornament in the Frontispieces of the Codex Aureus  
of Saint Emmeram*

Professor Herbert L. Kessler: *introduction*

Angel Reed  
[American University]  
*Michelangelo and Vittoria Colonna: Finding Faith*  
Professor Helen Langa: *introduction*

Alexandra Libby  
[University of Maryland]  
*Materiality and Mystical Transformation: Evoking the Sacred in Rubens' Triumph of the Eucharist*  
Professor Arthur K. Wheelock Jr.: *introduction*

Susan Sherwood  
[The George Washington University]  
*Ambition and the Gallic Hercules in the Gardens of the Villa d'Este*  
Professor Philip Jacks: *introduction*

Katherine Arpen  
[The University of North Carolina at Chapel Hill]  
*Revising Diana: The Bathing Scenes of Jean-Baptiste Pater and Nicolas Lancret*  
Professor Daniel Sherman: *introduction*

#### *Afternoon session*

Alicia Volk, University of Maryland  
*Moderator*

Mey-Yen Moriuchi  
[Bryn Mawr College]  
*Realism and Seeming Realism in Nineteenth-Century Mexican Costumbrista Painting*  
Professor Gridley McKim-Smith: *introduction*

Kathryn Elaine Coney-Ali  
[Howard University]  
*From Siu to Lamu: The Legacy of the Decorative Arts in Northern Swahili Culture*  
Professor Gwendoy H. Everett: *introduction*

Matthew Palczynski  
[Temple University]  
*A Space Between: Mark Rothko's Discourse*  
Professor Gerald Silk: *introduction*

Lisa Ashe  
[University of Virginia]  
*On Barnett Newman's The Wild*  
Professor Howard Singerman: *introduction*



Rackstraw Downes,  
“Landscape in  
American Art,  
1940–2000,” Wyeth  
Foundation for  
American Art  
Conference,  
February 25, 2011



## Conference

February 25, 2011

LANDSCAPE IN AMERICAN ART, 1940–2000

A Wyeth Foundation for American Art Conference

### *First session*

Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
*Welcome and Moderator*

John Wilmerding, Princeton University  
*Introduction: Abstraction as Landscape*

Rachael Z. DeLue, Princeton University  
*Arthur Dove after 1940, or, Painting as Geography*

John Beardsley, Dumbarton Oaks  
*From Land Art into Landscape Architecture*

### *Second session*

Harry Cooper, National Gallery of Art  
*Moderator*

Cécile Whiting, University of California, Irvine  
*The Sublime and the Banal*

Evelyn C. Hankins, Hirshhorn Museum and Sculpture Garden  
*Reconsidering the Divide: Landscape and American Abstraction*

Rackstraw Downes, New York  
*From There to Here*

## Colloquy

May 16–17, 2011

MURILLO'S *TWO WOMEN AT A WINDOW*

Robert H. Smith Colloquy

Co-organized with Victor I. Stoichita, Université de Fribourg

Edmond J. Safra Visiting Professor, spring 2011

### *Participants*

Carmen C. Bambach, *The Metropolitan Museum of Art, Center for Advanced Study in the Visual Arts*

Claire Barry, *Kimbell Art Museum*

Laura R. Bass, *Tulane University*

David Alan Brown, *National Gallery of Art*

H. Perry Chapman, *University of Delaware*

Anna Maria Coderch, *Université de Fribourg*

Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*

Charles Dempsey, *The Johns Hopkins University*

Victor I. Stoichita



Sarah Fisher, *National Gallery of Art*  
Michael Fried, *The Johns Hopkins University*  
Hannah Friedman, *The Johns Hopkins University*  
Gretchen Hirschauer, *National Gallery of Art*  
Alexandra Hoare, *Center for Advanced Study in the Visual Arts*  
Yuriko Jackall, *National Gallery of Art*  
Richard Kagan, *The Johns Hopkins University*  
Vicente Lleó Cañal, *Universidad de Sevilla*  
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*  
Therese O'Malley, *Center for Advanced Study in the Visual Arts*  
Peter Parshall, *Washington, DC*  
Lorenzo Pericolo, *Center for Advanced Study in the Visual Arts*  
Joseph J. Rishel, *Philadelphia Museum of Art and Rodin  
Museum, Center for Advanced Study in the Visual Arts*  
Victor I. Stoichita, *Université de Fribourg, Center for Advanced  
Study in the Visual Arts*  
Tanya Tiffany, *University of Wisconsin–Milwaukee*  
Janis A. Tomlinson, *University of Delaware*  
Arthur K. Wheelock Jr., *National Gallery of Art*

## Colloquia CCXXXIX–CCXLVI

October 14, 2010

Joseph J. Rishel, Samuel H. Kress Professor  
*Arcadia: 1900*

November 4, 2010

Elizabeth Sears, Paul Mellon Senior Fellow  
*Warburg's Hertziana Lecture, 1929: An "Anatomical Demonstration"  
of Method for the Study of Art*

December 9, 2010

Rachel Kousser, Ailsa Mellon Bruce Senior Fellow  
*The Living Image: Ancient and Modern Approaches to Iconoclasm*

January 13, 2011

John-Paul Stonard, Ailsa Mellon Bruce Senior Fellow  
*Knife Edge Mirror*

February 17, 2011

Daniela Bohde, Samuel H. Kress Senior Fellow  
*The Beholder's Gaze—The Beholder's Place: Imagining the Passion in  
German Calvary Scenes around 1500*

March 17, 2011

Sarah Betzer, Ailsa Mellon Bruce Senior Fellow  
*Ingres's Shadows*

March 31, 2011

Cammy Brothers, Samuel H. Kress Senior Fellow  
*Giuliano da Sangallo and the Ruins of Rome*

April 28, 2011

Laura Weigert, Samuel H. Kress Senior Fellow  
*The Devil's Stage: Hubert Cailleau's Illuminated Manuscripts and the Illusion of Medieval Theater*

### **Shoptalks 164–171**

October 21, 2010

Christina Ferando, David E. Finley Fellow  
*Staging Canova: Polinnia, Titian, and the Accademia delle Belle Arti*

October 28, 2010

Beatrice Kitzinger, Paul Mellon Fellow  
*Cross and Book: The Crucifixion in the Early Medieval Gospel Book and the Opening Diptych of Angers MS 24*

November 18, 2010

Dipti Khera, Ittleson Fellow  
*Travels to Udaipur: Picturing India's "Land of Princes" between the Mughal and British Empires*

December 2, 2010

Lisa Lee, Twenty-Four-Month Chester Dale Fellow  
*Privacy and Publicity in Isa Genzken's Material World*

January 20, 2011

Megan E. O'Neil, A. W. Mellon Postdoctoral Fellow  
*Lives of Ancient Maya Sculptures*

February 24, 2011

Shira Brisman, Samuel H. Kress Fellow  
*Albrecht Dürer and the Epistolary Mode of Address*

March 10, 2011

Priyanka Basu, Andrew W. Mellon Fellow  
*Kunstwissenschaft and the "Primitive"*

April 21, 2011

Jason David LaFountain, Wyeth Fellow  
*"Mere": Materiality, Form, and Formal Analysis in Puritan Art Work*

Ruth Fine and  
Mary Schmidt  
Campbell, pro-  
gram celebrating  
the publication of  
*Romare Bearden,  
American Mod-  
ernist*, March 14,  
2011



## Lectures

### Book Presentation and Lecture

March 14, 2011

A program celebrating the publication of *Romare Bearden, American Modernist*

Supported by the International Exhibitions Fund

Elizabeth Cropper, Center for Advanced Study in the Visual Arts  
*Welcome*

Ruth Fine, National Gallery of Art  
*Romare Bearden, American Modernist: An Introduction*

Mary Schmidt Campbell, New York University  
*Romare Bearden and the Aesthetic of the Grotesque*

Romare Bearden's mature collages fully embrace a modernist vocabulary of expressive distortions. At the same time, the collages offer sharp

critiques of the aesthetic of the grotesque in American popular culture, a visual perspective that more often than not distorted black culture in print media, film, television, and advertising from Reconstruction to the civil rights era. The lecture explored Bearden's reconstruction from seemingly conflicting sources of a coherent iconography that acknowledges both the history of art and the history of American visual culture.

## **The Sixtieth A. W. Mellon Lectures in the Fine Arts, 2011**

Mary Beard, University of Cambridge

*The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí*

March 27	Julius Caesar: Inventing an Image	
April 3	Heroes and Villains: In Miniatures, Marble, and Movies	
April 10	Warts and All? Emperors Come Down to Earth	
April 17	Caesar's Wife: Above Suspicion?	
May 1	Dynasty: Collecting, Classifying, and Connoisseurship	
Mary Beard	May 8	Rough Work? Emperors Defaced and Destroyed





## Lecture

May 17, 2011

Victor I. Stoichita, Université de Fribourg

*The Don Quixote Effect: Pictorial Fiction and Aesthetic Borders in Murillo and Beyond*

The lecture began with a study of one theme in Miguel de Cervantes' *Don Quixote*, whose protagonist provides a parallel to Bartolomé Esteban Murillo. Both the hildago and the artist can be understood as turning every form of reality into representation. Don Quixote's trajectory along a ridge that separates reality from imagination is characteristic of the seventeenth century and provides a key to interpreting at least two of Murillo's most important works.

Murillo's *Two Women at a Window* (c. 1655/1660), also known as *Las Gallegas* (The Galician Women), is a work that looks at us. An unusual dialogue between viewer and image is expressed through the exchange of gazes, made possible through the use of the window motif. Here the window acts as an aperture that, on the one hand, separates the world of the painting from that of the viewer and, on the other, constitutes an area of contact between these two worlds. The frame of the window and that of the painting tend to merge. They are consubstantial. Yet we know that while the frame may make the painting possible, it is not (yet) the painting. It belongs as much to the world of the viewer and the painting viewed as an object as it does to the world of the image it defines and delimits. The window frame facilitates the act of separation, of creating a break with the real world, a break that is the prerequisite for the transformation of a portion of the outside world into a painting. The theme of *Two Women at a Window* is not the gaze through the window, but the window itself as a venue for exchange.

The window frame is the venue also for a deliberate illusion: the dimensions of the painting, which measures 124 by 104 centimeters, are those of an actual window, and the two figures are life-size. Thus one can easily imagine the presence of a flesh-and-blood viewer standing before the frame.

Just as the image contains two limits—the window frame and the frame of the painting—the viewer too is called upon to assume two roles, two virtually inseparable modes of existence. The painting requires the

viewer to be both interpreter and actor. In the comedy of vision, the different roles converge. Just as the image is both a fragment of the framed world and a painting, the viewer is simultaneously reality and image.

Starting from the formula of the portrait behind a parapet, one can move to that of a portrait at a window, then on to living portraits. Murillo's work offers only one instance in which the aesthetic frontier is overstepped in such a way as to suggest a departure from the frame. This is the artist's self-portrait of 1670–1675 (National Gallery, London). The paradoxical nature of the representation—an oval framed painting set within an allegorical painted studio—must be highlighted.

The subject's *trompe-l'oeil* hand resting on the painted frame not only is an illusionistic effect, but also contains a symbolic dimension. In painting his hand reaching beyond the frame to enter into the viewer's world, Murillo painted himself, to some degree, as if his portrait were that of an extraordinarily present ancestor. This is the image of a Murillo who is (still) alive but playing the role of an effigy. The hand on the frame indicates his awareness of this duality and is a signal telling us that what we are seeing is paradoxically both Murillo and his portrait. The self-portrait constitutes an allegory of painting, but not in a general fashion. It is an allegory of Murillo's painting.



## Publications and Web Presentations

Two publications appeared in 2011. The first, *Romare Bearden, American Modernist*, volume 71 in the series Studies in the History of Art, was edited by Ruth Fine and Jacqueline Francis. It includes fourteen essays that were first delivered at the 2003 symposium of the same name, which coincided with the exhibition *The Art of Romare Bearden*, organized by Ruth Fine. The second, *Art and the Early Photographic Album*, volume 77 in the series Studies in the History of Art, was edited by Stephen Bann. It includes papers by thirteen scholars presented at a symposium held in 2007. The volumes are distributed by Yale University Press. Three new Studies volumes are in preparation.

Helen Vendler's A. W. Mellon Lectures, the fifty-sixth in the series, and Mary Miller's, the fifty-ninth in the series, are now available as National Gallery audio podcasts ([www.nga.gov/podcasts/mellon](http://www.nga.gov/podcasts/mellon)). Robert Darnton's notable lecture of 2010, *The History of Books and the Digital Future* ([www.nga.gov/podcasts/index.shtm#021610nlo1](http://www.nga.gov/podcasts/index.shtm#021610nlo1)), and the 2009 Wyeth Lecture in American Art, presented by Richard J. Powell, *Minstrelsy "Uncorked": Thomas Eakins' Empathetic Realism* ([www.nga.gov/podcasts/index.shtm#powell](http://www.nga.gov/podcasts/index.shtm#powell)) were also released this year, the latter as a video presentation. A complete list of CASVA publications appears at the end of *Center* 31.



Romare Bearden, *American Modernist*



*Art and the Early Photographic Album*

## Research

Three long-term research projects are in progress at the Center for Advanced Study in the Visual Arts:

### Early Modern Sources in Translation: Carlo Cesare Malvasia's *Felsina pittrice*



Anonymous artist, twelfth century, *Saint John*, fresco. Madonna del Monte, Bologna. Photograph: Jessica N. Richardson

Carlo Cesare Malvasia's *Felsina pittrice*, published in Bologna in 1678, is one of the most important early modern critical texts on Italian art. The *Felsina* provides a history of painting in Bologna that both imitates and challenges Giorgio Vasari's *Lives* (1550/1568). Indeed, it may be considered the seventeenth-century Bolognese equivalent of Vasari's Tuscan-Roman account of Italian painting. The *Felsina* has never been translated into English in full, and has not been published in its entirety in an Italian edition since 1841. An annotated English translation is in preparation under the direction of Dean Elizabeth Cropper. This translation, undertaken by a team of scholars, will appear in a series of individual monographic volumes. Each volume will include transcriptions of relevant manuscript notes by Malvasia now in

the Biblioteca dell'Archiginnasio, Bologna, as well as a modern edition of the Italian text, making the series valuable not only for teaching purposes, but also for specialists. With the exception of material related to the Carracci, which will be edited by Giovanna Perini of the Università degli Studi di Urbino, the text and notes will be transcribed and edited by Lorenzo Pericolo.

Work on the project advanced greatly this year with the support of Lorenzo Pericolo, Robert H. Smith Senior Research Associate, who has supplied vital support for all aspects of our work. The focus to date has been on the first part of Malvasia's text and on providing basic tools for the translators, annotators, and editors of subsequent volumes. The annotated edition of the first volume will include accompanying essays by Elizabeth Cropper on Malvasia's treatment of the "primi lumi" of Bolognese painting, and by Carlo Alberto Girotto on the history of

the various early printings of the *Felsina*. On the basis of Jessica N. Richardson's identification of relevant images, she and Lorenzo Pericolo secured the illustrations for the first volume in the course of the year. Many works had to be newly photographed, producing an important archive for the art of Bologna in the fourteenth century.

Naoko Takahatake is perfecting the notes to her translation of Malvasia's important survey of Bolognese printmakers, and Alessandra Galizzi Kroegel who is completing work on the life of Francesco Francia and his followers, spent two weeks at CASVA in June 2010 discussing her translation and historical notes. Anne Summerscale has submitted her translation of the life of Domenichino, and Lorenzo Pericolo and Alexandra Hoare have edited and completed the historical notes. The Domenichino volume should be the next to appear. Philip Sohm continues to work on the lives of Alessandro Tiarini and Giacomo Cavedone. Lorenzo Pericolo will complete the volume on Guido Reni, in addition to the Italian critical edition of the whole text.

*Robert H. Smith Senior Research Associate: Lorenzo Pericolo*

*Research Associate: Jessica N. Richardson*

*Edmond J. Safra Research Associate: Alexandra Hoare (part-time)*

*Assistant to the Program of Research: Mattie M. Schloetzer*

## **Keywords in American Landscape Design**

*Keywords in American Landscape Design*, copublished by the National Gallery of Art and Yale University Press in spring 2010, has received two book prizes: the 2011 J. B. Jackson Book Prize and the Council on Botanical and Horticultural Libraries 2011 Award for a Significant Work in Botanical or Horticultural Literature. The book has been adopted for coursework at Harvard University, Yale University, and University of Maryland. This historical and visual reference work is the result of a project to compile a photographic corpus and historical textual database documenting landscape design in North America during the colonial and antebellum periods. Through texts and images, the book traces the changing meaning of landscape and garden terminology as it was adapted from Old World sources and transformed into an



*Keywords in American Landscape Design*, title page

American landscape vocabulary. The goal is to map the evolution of a regional vocabulary of design and the transformation of features within the changing environmental and cultural traditions of America, as defined by the current boundaries of the United States. Under Associate Dean Therese O'Malley's direction, researchers compiled descriptions of, and references to, gardens and ornamental landscapes from a wide variety of sources, both published and manuscript, and a corpus of images comprising more than eighteen hundred reproductions. One thousand of these illustrations and hundreds of citations are collected in the volume. Each of one hundred keywords is accompanied by a short historical essay, a selection of images, and a chronologically arranged

section of usage and citations. Three longer interpretive essays provide a broader historical and cultural context for terms, sites, and images. Several additional reference tools have resulted from this research, including an extensive bibliography and a database of images that represents a comprehensive photographic archive of antebellum American garden and landscape design.

The next phase of the Keywords project is to make available all the research material gathered to date, which far exceeds what could be presented in the printed publication. A digital database of images, people, places, texts, and terms will offer a comprehensive and extensively cross-referenced compendium of information on the social and geographical history of gardens in the early period of US history. The existing database of image information is currently the basis of what will become a system of relational databases. Project staff members are updating and correcting data; adding missing information; making clear associations of image files with image information; scanning nondigital images in the *Keywords* corpus; and upgrading image files as necessary. They are also exploring model digital image database and research websites.

*Research Associate: Malcolm Clendenin (to February 2011)*

*Robert H. Smith Research Associate: Emily Pugh*

*Assistant to the Program of Research: Jessica Ruse*

## The Early History of the Accademia di San Luca, c. 1590–1635



Antonio Tempesta, map of Rome, 1593, detail showing the Roman Forum and the properties of the Accademia di San Luca. National Library of Sweden

The aim of the project, under the direction of Associate Dean Peter M. Lukehart, was to create the first institutional history of the foundation of the Accademia di San Luca in Rome. Drawing from original statutes, proceedings of meetings, ledger books, and court records, the project brings together a large number of new and previously unpublished documentary materials with relevant secondary sources. Conceived as two complementary tools, the database of

documentation on the website and the printed volume of interpretive studies shed light on the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as a teaching institution in the 1630s.

The searchable database and website, “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma,” provides access to a complete diplomatic transcription of every extant notarial Accademia-related record in the Archivio di Stato identified by the project team, as well as a digital image of the original document, the two viewable side by side. Transcriptions of the documents are tagged in Extensible Markup Language (XML) following the guidelines of the Text Encoding Initiative ([www.tei-c.org](http://www.tei-c.org)). Thus the user can select from multiple search parameters that connect to all related documents, which are scalable for line-by-line comparisons. The user will also find summaries in English and Italian of the original documents. Search results for artists yield bibliography and a growing database of related images, the majority from the collections of the National Gallery of Art.

Since its official launch in 2010, the website has been presented in universities and research institutes abroad, including Paris, London, Cambridge, Oxford, Toronto, Pisa, Florence, Genoa, and Fontainebleau, in a broad outreach initiative made possible by a grant from the Samuel H. Kress Foundation. In addition, considerable attention has been devoted over the current academic year to the enhancement of

the site through the incorporation of additional features and materials. Plans are currently under way to integrate a geotagging feature that will allow place names mentioned in the database's documents to link to their respective locations on interactive maps of Rome. This will provide a powerful research tool to scholars interested in placing the academy's early history within its greater urban context. These and other new features will play an important role in the Accademia website's future growth both as a valuable resource for historians of the visual arts and as an exemplar of the potential for digital initiatives in the humanities to foster scholarly exchange.

Funding for the Web project was provided by the Center's Andrew W. Mellon Endowment and by a grant from the Getty Foundation. Funding for the seminars and the volume was provided by a grant from Robert H. Smith.

*Research Associate: Daniel McReynolds*

*Research Associate: Jill Pederson (to August 2010)*

*Robert H. Smith Research Associate: Emily Pugh*

*Text Encoder: Emma Millon (to April 2011)*

*Text-Encoding (TEI) Consultant: David Seaman*



## Research Associates' Reports

*Research associates engaged in long-term Center projects also pursue independent research.*

Salvator Rosa,  
*Philosophy*, 1641.  
© National Gallery, London/Art Resource, NY



Alexandra Hoare, *Salvator Rosa: The Letters, the Academy, and Further Studies in Friendship and Identity*

This year, my research developed various themes introduced in my dissertation on the Neapolitan painter and satirist Salvator Rosa (1615–1673), in which I argue that friendship was vital to his work and professional ambitions. My current projects include an essay on

Rosa's Florentine Accademia dei Percossi and the nature and activities of its members; a reconsideration of his 1641 allegorical painting *Philosophy* (National Gallery, London) as a representation of the artist-poet as orator; an article on his production of copies and his theory of intellectual property; and a critical edition and English translation of his almost four hundred extant letters to friends and patrons.

Giovanni Bellini,  
*Madonna Enthroned with Child and Six Saints* (San Giobbe Altarpiece), c. 1480.  
Accademia, Venice.  
Photograph:  
Cameraphoto Arte, Venice



Janna Israel, *"As though another Byzantium": Representation in Early Modern Venice*

My work explores transformations to the image of Venice around the time the Republic declared war on the Ottoman Turks in 1463 under Doge Cristoforo Moro. Moro promoted his political agenda through commissions in the civic and religious center of Venice, the Piazza San Marco. Yet he also became the chief sponsor of a church and a charitable confraternity dedicated to the

Old Testament saint Job and removed from sites of evident power. This year, I have explored the doge's devotion to the cult of Job—considered

a prophet in the Latin Church—as an expansion of his spiritual identity and a promotion of prophecy as a visual and narrative device during moments of intensified conflict in Venice.

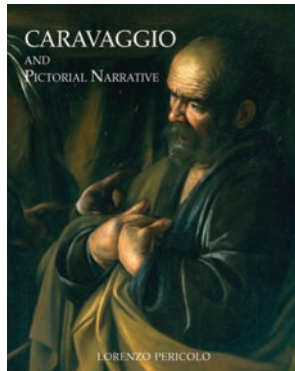
Giovanni Antonio Canaletto, *Basilica of Vicenza and the Rialto Bridge*. Galleria Nazionale, Parma. Photograph: Scala/Art Resource, NY



Daniel McReynolds, *Palladio's Legacy: Architectural Polemics in Eighteenth-Century Venice*

My research focuses on the critical reception and interpretation of the architectural and literary works of the Renaissance archi-

tect Andrea Palladio by eighteenth-century architects and theorists of the Veneto. Specifically, my project examines a series of polemics that collectively forged a new vision of Palladio's work and legacy in the late Enlightenment. These debates, I argue, are of more than historiographical interest, for they not only informed the way in which eighteenth-century architects and theorists across the Continent approached Palladio's oeuvre, but moreover have shaped the ways in which we have come to understand and interpret his work as well. This year I finished editing the manuscript of my book, *Palladio's Legacy: Architectural Polemics in Eighteenth-Century Venice*, which was published by the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza and Marsilio Publishers in May 2011.



Lorenzo Pericolo, *Between Caravaggio and Guido Reni*

During this year, I have concentrated on two parallel tasks: editing my book, *Caravaggio and Pictorial Narrative: Dislocating the Istorica in Early Modern Painting* (London: Harvey Miller, 2011) and translating the life of Guido Reni in Carlo Cesare Malvasia's *Felsina pittrice*. I have also finished editing the essays to be included in *Caravaggio: Reflections and Refractions*, which I am co-editing with David Stone. For this volume,



I have written an essay that analyzes the ways in which Caravaggio's painting was construed in the second half of the past century by scholars inspired by the writings of Martin Heidegger, Jacques Derrida, and Jean Laplanche.

Palast der Republik, front façade with the seal of the German Democratic Republic, East Berlin, photograph from the 1970s. Photograph: bpk, Berlin / Art Resource, NY



Emily Pugh, *The Berlin Wall and the Construction of East and West Berlin, 1961–1989*

Divided Berlin provides an ideal case study for an investigation into the relationship between political ideology and a city's built environment, and the effect of this relationship on the construction of national identity.

My book considers the processes by which such ideologies were communicated through architecture, as well as the degree to which the resulting built environments were accepted and acknowledged as symbols of a shared national culture in both East and West. By looking at specific projects, such as the Staatsbibliothek in West Berlin (Hans Scharoun, 1967–1978) and the Palast der Republik in East Berlin (Heinz Graffunder et al., 1973–1976), my study examines the larger cultural and social divides that resulted from the physical and political division of Berlin.

Angelo Puccinelli, *Saint Leonard and Saint Sebastian* (?), right panel of a dismantled triptych, tempera on panel, second half of the fourteenth century (from Lucca). Museum Mayer van den Bergh, Antwerp. Photograph: Pictura Database Publishing B.V.



Jessica N. Richardson, *The Augustinian Canons, c. 1100–1380: Fashioning Identity through Charitable Works*

This year I completed two articles: one on a medieval confraternity and its images at Assisi (for *Art History*) and another on the twelfth-century bronze and marble reliefs in the portal of San Clemente a Casauria, Abruzzo (*The Journal of the Walters Art Museum*). In connection with a panel I have organized for the International Medieval Congress at Leeds (July 2011), I am

presently engaged in work on the Augustinian canons and their charitable concerns with prisoners as well as with the wider community, and how these are manifest in their devotions and images at Lucca, Siena, and Rome. Through study of their manuscripts and images, I aim to highlight the ways in which the monastic order fashioned its identity and how, beginning in the mid-fourteenth century, certain artistic commissions reflected tensions between the canons and the more recently established mendicant orders and claims to public service. The latter forms part of my book-length study on the cult and images of Saint Leonard of Noblat in medieval Italy.

*Following page:*  
Janna Israel and  
Carmen C.  
Bambach in the  
Study Room for  
European prints  
and drawings



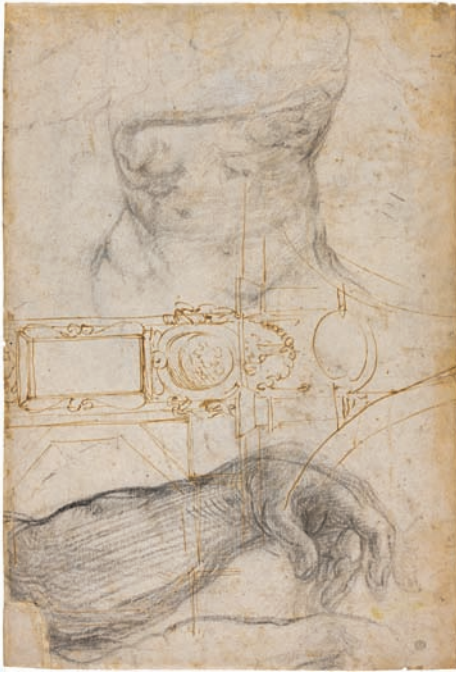
## **Research Reports of Members**

## The Quest for Authenticity in Michelangelo's Drawings

Bernard Berenson's account of Michelangelo as a draftsman, in the second edition of his *Drawings of the Florentine Painters* (1938), begins by acknowledging his own debt to Giorgio Vasari's vastly influential vision of the great master: "... [Michelangelo] was not free of a certain coquetry, and would not have it known, to use the phrase of Vasari, our informer, what hard hammer-strokes it took to bring forth the Minerva from the head of Jove."

As a scholar of early Italian drawings, concerned with questions of making, intention, and the artist's biography and committed to an object-based method of art history, I had long wished to write a book about the drawings of Michelangelo (1475–1564) from a historiographic perspective. These rich fruits of his long career as a sculptor, painter, and architect present at the very least one of the most fascinating test cases ever in the history of modern connoisseurship. My most pressing question at the very start of my project had been how, in the era of "modern," "scientific" connoisseurship, the consideration of his drawings could have led to such radically different views in the literature.

In brief, how could some modern specialists have believed that the great master produced almost 630 drawings, as Charles de Tolnay catalogued them in his *Corpus dei disegni di Michelangelo* in 1975–1980, while a scholar such as Alexander Perrig, who began publishing on the same subject during the same years, apparently accepted fewer than 40 drawings as authentic? The oeuvres of drawings by other Florentine



Michelangelo  
Buonarroti,  
*Scheme for the  
Decoration of the  
Ceiling of the  
Sistine Chapel*  
(recto and verso),  
c. 1508– 1512.  
Detroit Institute  
of Arts, City of  
Detroit Purchase/  
The Bridgeman  
Art Library

artists closely contemporary to Michelangelo present no such drastic problems of attribution. The instances of truly problematic authorship in Leonardo's enormous production on paper (4,100 sheets of drawings and manuscripts), for example, amount to a handful.

Although it had been my assumption that the most eventful chapters of my book would be dedicated to the nineteenth- and twentieth-century connoisseurs of Michelangelo's drawings—for these had been the focus of much of my previous research for the book, as well as of my articles on Berenson's Michelangelo—the work I began at CASVA during the first fall term of my two-year Mellon Professorship soon convinced me that what I had thought of as the core of my book was, in fact, the conclusion to a much richer account, one beginning squarely in the sixteenth century and influenced in no small way by the history of taste.

For the story in part originates in the self-interest of the great artist himself, as well as in that of his first biographers and the earliest collectors of his drawings. The broad conceptual questions that I hope to answer focus on the great variety of the drawing types produced by



Michelangelo, their purposes, and how they were regarded; why some of his drawing types have fallen in and out of favor in the history of taste; how the corpus of his drawings has been thought about so elastically during the last five hundred years (expanding and shrinking greatly); and how and by which means this corpus has been defined at various points.

My work this year has focused on the pre-nineteenth-century history in Michelangelo drawings studies. The first chapter, “Vasari’s Michelangelo as a Draftsman,” has examined the copious and specific evidence about Michelangelo’s drawings in the sixteenth-century written sources, while highlighting the noteworthy extent to which Vasari’s views of Michelangelo’s drawings conform to an artfully constructed portrait of the great master. Hitherto overlooked in the literature is the weighty factor in Vasari’s narrative of his own collecting of drawings and which aspects of Michelangelo’s work he chose to describe and represent in his fabled *Libro de’ disegni*. Vasari’s life of Michelangelo in the *Vite de’ più eccellenti pittori scultori e architettori* (1550 and 1568 editions); the manuscript *Michaelis Angeli Vita* by Paolo Giovio of c. 1527–1528; and Ascanio Condivi’s *Vita di Michelagnolo Buonarroti*, published in 1553 (with later handwritten corrections by Tiberio Calcagni) are the three main biographies written during Michelangelo’s lifetime. By far the most intellectually ambitious, however, Vasari’s 1568 edition of Michelangelo’s life, *Vita del gran Michelagnolo Buonarroti*, reframed the great artist’s role as the supreme draftsman of all ages to accord with the writer’s larger arguments about the theory and practice of *disegno*, in its dual meaning of drawing and design. Scholars have focused much attention on the relationship of Vasari’s very flawed first edition of Michelangelo’s life of 1550 with respect to the correctives in Condivi’s biography of 1553, which in turn led to Vasari’s revised and greatly enlarged second edition of 1568, but have been little concerned with the questions regarding his drawings and practices as a draftsman as presented in these sources, even though the conception of *disegno* is well recognized as underpinning the thesis of Vasari’s account of the artist.

My second chapter, still research in progress, is “The Legacy of Michelangelo’s Drawings in the Seventeenth and Eighteenth Centuries: The Making of ‘Tradition.’” In their pioneering work as self-defined modern, scientific connoisseurs, Giovanni Morelli and, later, Berenson ascribed to “tradition” the body of valueless and erroneous attributions



of drawings by the seventeenth- and eighteenth-century scholars, collectors, and marchand-amateurs who annotated drawings with the names of artists, often optimistically. Indebted to Vasari's narrative and modes of collecting, some within this "tradition" contributed substantially to the study of Michelangelo drawings, including Filippo Baldinucci (1624–1697), Queen Christina of Sweden (1626–1689), Giovanni Bottari (1689–1775), and Pierre-Jean Mariette (1694–1774). They have been somewhat overshadowed in the literature on Italian old master drawings by the justly famous British antiquarians and dealer-collectors of this age. No less crucial to this history to my mind, though neglected, is the Buonarroti family itself, the main heirs of the great artist, who were intent on preserving the legacy of his drawings, manuscript poems, and letters.

With regard to the object-based research component of my project during this past year, I have undertaken a complete scientific analysis, to be published as an essay, of Michelangelo's complex double-sided sheet of sketches for the Sistine ceiling and the tomb of Pope Julius II in the Detroit Institute of Arts, with the collaboration of the curatorial departments there. I have also continued my work in Florence on the mural drawings at the church of San Lorenzo (Museo di Cappelle Medicee), and on the drawings by Michelangelo and his circle in the Gabinetto Disegni e Stampe degli Uffizi and at Casa Buonarroti.

The Metropolitan Museum of Art  
Andrew W. Mellon Professor, 2010–2012

*In the coming year Carmen C. Bambach will continue her term as Andrew W. Mellon Professor at the Center before returning to her position as curator of drawings and prints at the Metropolitan Museum of Art in 2012.*

Es ist sehr bemerkenswert, sagt man, daß die ältesten und ursprünglichsten Ornamente auf Knochengерäten lediglich in parallelen Kerbreihen bestehen, wie wir sie im Aurignacien finden. Aber sind dies auch wirklich Ornamente, fragen wir, und weshalb dürfen wir sie als solche in Anspruch nehmen? — Machen wir einmal eine Stichprobe,

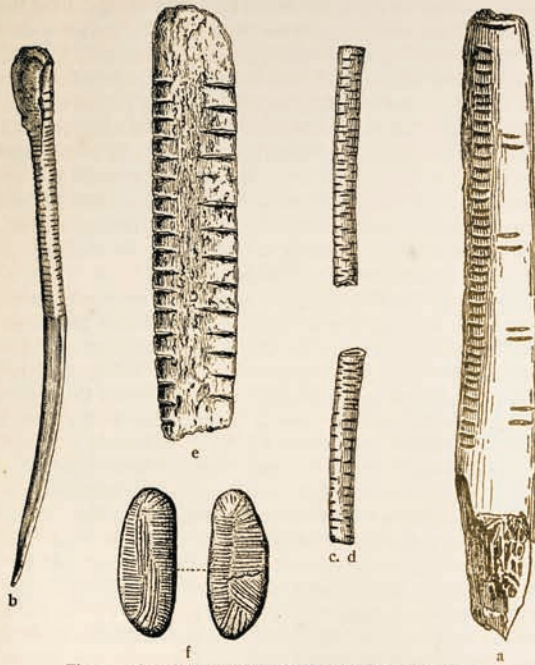


Fig. 1. Kerb- und Strichreihen auf Knochen und Stein.  
(Aus Verworn, Anfänge der Kunst, G. Fischer, Jena.)

indem wir die Abbildung 12 bei Verworn, Anfänge der Kunst S. 29, etwas im einzelnen betrachten, wo sechs verschiedene Beispiele von Kerb- und Strichreihen als »ältestes Ornamentmotiv auf Knochen und Stein« zusammengestellt sind.

Zwei Stücke von Vogelknochen (c und d) sollen als Schmuckanhängsel gedient haben. Lassen wir uns durch diese Bestimmung

## *Kunsthwissenschaft* and the “Primitive”: Excursions in the History of Art History, 1880–1915

During the late nineteenth and early twentieth centuries, artifacts of material culture from non-European sites, newly excavated European material, and examples of applied and popular arts accumulated in European collections, especially in Germany. At the same time, European art previously considered decadent began to be legitimized as worthy of art-historical study. This encounter with nonclassical objects brought the “primitive” into focus in the recently institutionalized discipline of art history, which simultaneously drew into its orbit paradigms from ethnology and psychology. My dissertation examines the intersection of these developments: the growing importance of ethnology and “primitive” objects, the attempt to make German-speaking art history “scientific” and rigorous, and the focus on the psychology of art making and perception. It examines the dynamics of ensuing debates in the works of a group of art theorists and historians, including Johannes Ranke (1836–1916), Alois Riegl (1858–1905), Alois Hein (1852–1937), Ernst Grosse (1862–1927), Max Verworn (1863–1921), and August Schmarsow (1853–1936).

Examples of “primitive” prehistoric ornament and jewelry, from Max Verworn’s *Die Anfänge der Kunst* (1909), reproduced in August Schmarsow, “Anfangsgründe jeder Ornamentik,” *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 5 (1910). Staatsbibliothek zu Berlin–Preußischer Kulturbesitz. Photograph: Steven Rowell

During this period the “primitive” was broadly conceived as encompassing traits and forms typical of “early” or primordial artistic production, foremost among them the ornamental. In these “earliest” and “simplest” works, the lawfulness of art and its later development seemed most vivid. It included objects and characteristics from a number of areas: prehistoric artifacts, aspects of the minor arts, so-called

Northern ornament, and ornamented implements and other artifacts of contemporary “primitive” peoples. Particular sites of encounter with and display of artifacts were crucial, including ethnological museums, excavations, and regional collections of prehistoric and early medieval artifacts, as well as scholarly organizations and publications. These encounters were refracted in scholars’ attitudes and techniques, texts, and illustrations. Important also are the braiding together of prehistoric and contemporary anthropological evidence and accompanying conundrums of empirical evidence, scientific method, and progressive historical time.

The “primitive” sharpened problems already important to art historians and to a field in the process of defining its boundaries and methods in conversation with adjacent disciplines. By the beginning of the period under consideration, the concept of *Wissenschaft*, or rigorous scholarship, had been transformed from an earlier nineteenth-century notion into one increasingly influenced by natural scientific methods, specialized research, and the demands of modernization. By the end of this period, there was a further shift as many art historians rejected positivist emphases on the gathering of data, the critical examination of documents, and mechanical notions of causality. They promoted instead a *Kunstwissenschaft* in which empirical facts were deployed in an effort to discover systematic principles and theories of art’s “beginnings,” its historical development, and the priority of the arts.

Ornament was theorized as one of the earliest products of aesthetic activity. Its study was crucial to the formulation of the notion of an artistic drive manifested in the decoration of the body and implements. The opposition between geometric and naturalistic forms — and the related questions of the priority of abstraction or naturalism and the psychological basis of each — was a decisive theoretical problem.

Much research on “primitive” art and ornament was conducted by scholars on the margins of art history in dialogue with art historians. The former examined the “beginnings” of art and asserted “scientific” personae and techniques. They professed objective investigation of previously unappreciated, humble, and fragmentary objects, including anonymous artifacts of material culture, without the intrusion of cultural norms or personal taste. Some also stressed the importance of symbolic meanings, mimetic techniques, and material and functional origins of “primitive” art and ornament.

Art historians also adopted such techniques and personae as they derived from “primitive” objects laws of art’s coming into being and inserted these into an uninterrupted history of its development. Art historians, while incorporating aspects of such methods, imagined the perceptual worlds of makers and beholders and attempted to endow the making and experience of art and ornament with psychological complexity. “Primitive” art functioned as a meeting point of methods and values and highlighted the interface between empirical study of artifacts and attention to the mental lives of both makers and viewers.

The first part of my dissertation examines the attempt to bring art and aesthetics under the protocols of scientific study. It addresses attention to objects of material culture and to material processes of making, as well as to the psychological motivations of artists. It demonstrates oppositions between scholars like Ranke, who argued for the material and functional origins of ornament and those like Schmarsow, who foregrounded artistic will and psychological imperatives. The second part addresses the growing emphasis on the psychology of “primitive” art and ornament. It traces the shifting notion of *Kunstwissenschaft* and the move toward an art history positing an empathetic relationship between the art historian and the work of art.

[University of Southern California]  
Andrew W. Mellon Fellow, 2009–2011

*In the upcoming semester Priyanka Basu will complete her dissertation in the department of art history at the University of Southern California.*



*Gravé par Angot.*

*Gravé par M. H. H. H. H. H.*

SARAH BETZER

## Surface and Depth: Antiquity and the Body after Archaeology

My residency at CASVA has been devoted to work on my book, which takes as its point of departure the relationship forged in the eighteenth century between the authority of antique sculpture and the theorization of aesthetic experience. These two histories—on the one hand, that of the enthusiasm for antique sculpture in the age of the Grand Tour, and on the other, the centrality of encounters with sculpture to eighteenth-century aesthetic theory—have thus far lived essentially independent lives in scholarship, having been examined almost exclusively in isolation. The principal argument animating my research is that by the final decades of the eighteenth century these two histories were powerfully convergent and would remain so well into the nineteenth century. Organized as a series of focused examinations of individual artists' encounters with antique figural sculpture and pictorial responses in painting, drawing, engraving, and photography, the book aims to enrich the account of the persistence of antiquity in the modern period.

A central aim of my work this year has been to consider the chronological scaffolding of the project, with special attention to the ongoing importance of the *paragone*, or the contest between painting and sculpture, in the modern period. The nineteenth century has recently been described as having witnessed “the death of sculpture.” Might this narrative take on new shape were we to probe the *paragone*'s eighteenth- and nineteenth-century afterlives in art that explicitly took up the challenge of working *between* painting and sculpture, or between two and three

Félix Massard  
after a drawing  
by Jean-Auguste-  
Dominique Ingres,  
*Apollo Lykeios*,  
c. 1803, engraving,  
in *Le Musée  
français, recueil  
complet des ta-  
bleaux, statues  
et bas-reliefs, qui  
composent la  
collection natio-  
nale*, published by  
Robillard-Péron-  
ville and Laurent  
(Paris, 1803–1809).  
Library of Con-  
gress, Washington



dimensions? One of the important ways I have begun to think through these questions has been by scrutinizing a long-overlooked early episode in the career of Jean-Auguste-Dominique Ingres (1780–1867).

By the 1850s, the morbid associations of Ingres's sculptural formal language were given seductive voice by supporters and detractors alike who deemed his art redolent of arcane interests out of touch and at odds with “the painting of modern life.” But if the intimate connections between an *ingriste* sculptural metaphor and the specter of a deadening classical past were strongly forged by the mid-nineteenth century, this had not always been the case. In Ingres's own lifetime, ancient sculpture occupied the center of vital debates and enthusiasms that were philosophical, aesthetic, antiquarian, archaeological, touristic, museological, and art historical in nature. Far from being frozen morphological templates of ideality, these antiquities were literally volatile (as they were shuttled from Italy to France and back again) and at the same time conceived theoretically as sites of artistic and aesthetic transformation.

Turning to Ingres's early career, his project for the multivolume luxury publication *Le Musée français* (1803–1812) provides an opportunity to explore the terms through which ancient sculpture continued to assert its primacy in the late eighteenth and early nineteenth centuries. While masterworks of ancient sculpture had long been the focus of connoisseurial and artistic admiration, in the second half of the eighteenth century, expanding circuits of European tourism, burgeoning archaeological activity, and the emergence of public art museums allowed new access to these treasures for a growing art public. By the time of Ingres's work in the gallery of antiquity of the Musée central des arts, where he made studies of key objects to be reproduced as engravings in *Le Musée français*, ancient sculpture had for decades dominated a series of interlocking discourses on the nature of art and its history, on judgments of beauty and the cultivation of taste, and on the nature and limits of human perception.

A structuring premise of my study is that sculpture's crucial place within these eighteenth- and early nineteenth-century preoccupations is of fundamental importance for art-historical analyses of artists' encounters with ancient sculpture in the modern period. Rooted in a lineage of philosophical inquiry charted by John Locke, Étienne Bonnot de Condillac, Alexander Gottlieb Baumgarten, and others, Johann Gott-

fried Herder's *Sculpture: Some Observations on Form and Shape from Pygmalion's Creative Dream* (1778) placed an altogether new pressure on the spectator's embodied experience of sculpture. Evaluating the distinctive aesthetic experience of the medium, Herder argued that, quite unlike two-dimensional media, sculpture called upon "corporeal feeling" to draw the spectator into an utterly different three-dimensional spatial and social interaction. This discursive ground proves especially fertile for considering the distinctive form of Ingres's series of (now-lost) drawings for engravings after ancient sculpture created while he was based in Paris at the Couvent des Capucines. Indeed, it provides an intellectual vantage point from which we are uniquely poised to reconsider what possibilities ancient sculpture held for Ingres and to appreciate the distinctly modern terms of its allure.

University of Virginia  
Ailsa Mellon Bruce Senior Fellow, 2010–2011

*Sarah Betzer will return to her position as assistant professor in the McIntire Department of Art at the University of Virginia. Her book Ingres and the Studio: Women, Painting, History will be published by Penn State Press in 2012.*

1518



DANIELA BOHDE

## Disarray on Calvary: Passion Scenes in Early Sixteenth-Century German Art

German representations of the Passion of Christ produced in the first three decades of the sixteenth century display a remarkable interest in experimentation. In prints, drawings, and paintings of Crucifixion scenes, for example, Christ is no longer seen frontally, and his cross is often positioned on the diagonal. Artists such as Lucas Cranach the Elder (1472–1553), Albrecht Altdorfer (c. 1480–1538), and Wolf Huber (c. 1485–1553), by literally de-centering Christ, seem to have abandoned the artist's principal task of emphasizing the central role of Christ in the drama of salvation. In some Passion scenes Christ is moved to the edge of the composition, pulled forward or pushed back, turned so that his face is hidden from the viewer. In other instances, he is shown from such an odd perspective that he appears almost disfigured. Thus, the logic of the Passion narrative was sometimes obscured; important features such as Christ's stigmata were concealed; and apparently unimportant details were highlighted.

Copy after a lost drawing by Wolf Huber, *Crucifixion with a Gallows and a Hanged Man*, 1518. Städel Museum, Frankfurt am Main. Photograph © Städel Museum

What now seems to be utterly blasphemous has to be contextualized in the culture of religious representation of the early sixteenth century. The years around 1510 bear witness to an extraordinary rise in the production of Passion cycles. At that time, prints and drawings circulated quickly. On the one hand, this situation compelled artists to elaborate upon the inventions of their colleagues and to develop new, bold views of the Passion. On the other, it became possible for ordinary purchasers to accumulate small numbers of prints that served as aids to devotion

and became rudimentary “art collections.” As we know from inventories, collections were often organized according to subject, an arrangement that would have enabled the collector to compare different renderings of a given motif. Thus, a primary interest in content could lead to an appreciation of different formal solutions, and an aesthetic reception could develop within the matrix of devotion.

Devotional literature provided two very powerful models for approaching religious images. One invited readers to roam around Calvary in their imaginations and to envision themselves standing among the mourners. The other asked beholders—especially beholders of images of Christ—to internalize them and literally to “engrave them in their hearts.” The experimental German Passion scenes of the early sixteenth century capitalized both on the familiarity of viewers with Passion images and on their capacity to put themselves on Calvary.

Many of the artists in question frustrated the beholder’s immediate desire to see Christ by rotating him away from the picture plane or by showing his feet rather than his face, as Altdorfer did in his *Lamentation* of 1513. On the other hand, artists gave figures within the pictorial space an unhindered view of Christ. This arrangement may have activated the imagination of the beholder, who could then have mentally adopted the perspective of John, Mary, or the Magdalen and thus completed the picture. However, wandering in the space of a depicted Calvary is very different from the spiritual transposition that the devotional literature recommended. The beholder had not only to move in an artificial landscape made by someone else; he or she had to acknowledge the material existence of the work of art, especially when it was a drawing or print held in the hands.

While at CASVA I arrived at a more profound appreciation of the material aspect of these Passion images through my work with prints and drawings in the collections of the National Gallery of Art. Having access to the famous Rosenwald Collection and to more recent acquisitions allowed me to compare prints, drawings, and illustrated books by artists including Martin Schongauer (1445/1450–1491), Hans Baldung (1484/1485–1545), Albrecht Dürer (1471–1528), and Hans Schäufelein (1480/1485–1538/1540) as well as Altdorfer and Huber. I was able to consider differences among media, think about the relevance of scale, and, above all, gain insight into the intense dialogue among various art-

ists' compositions. Direct contact with the works, combined with long discussions with curators and CASVA fellows, deepened and broadened my perspective in a way I could not have anticipated.

One problem in dealing with the bold compositions of Altdorfer, Baldung, and Huber is to understand how the artists struck a balance between moral admonition and artistry. Many of the Calvary scenes gave the beholder a peculiar place, for example, next to the cross of the bad thief. This viewpoint was clearly intended to induce the beholder to moral reflection. Viewers were made to consider their own perspectives and thus their relationships to Christ. In some cases the placement of the beholder seems rather to be a playful response to earlier compositions, directed to experienced art collectors. Characteristic of all these images, however, is the display of draftsmanship, exuberant calligraphy, and ongoing experimentation.

Such daring representations of Christ seem to have been appreciated only for a short moment in the history of German art. After 1530, experimental Passion scenes and oblique Crucifixions became rare. The normative forces of the process of confessionalization led to a *retour à l'ordre* and put an end to the "disarray on Calvary."

Goethe-Universität Frankfurt am Main  
Samuel H. Kress Senior Fellow, 2010–2011

*Daniela Bohde will return to her position as Privatdozentin at Goethe-Universität Frankfurt am Main, where, in summer 2011, she is organizing a conference, "Spaces of the Passion: Visions of Space, Places of Remembrance, and Topographies of Christ's Suffering in the Middle Ages and the Early Modern Period." In the fall she will go to the Universität Basel as a visiting appointment to the Lehrstuhl of early modern art.*



ΙΜΑΓΟ· ΕΡΑΣΜΙ· ΡΟΤΕΡΟΔΑ  
ΜΙ· ΑΒ· ΑΛΒΕΡΤΟ· ΔΥΡΕΡΟ· ΑΔ  
ΒΙΒΑ Μ· ΕΦΦΙΓΙΕΜ· ΔΕΛΙΝΙΑΤΑ·

ΤΗΝ· ΚΡΕΙΤΤΟ· ΤΑ· ΣΥΓΓΡΑΜ  
ΜΑΤΑ· ΑΙΞΕΙ

· Μ Δ Χ Χ V I ·

Α





SHIRA BRISMAN

## The Handwritten Letter and the Work of Art in the Age of the Printing Press

In an engraved portrait of 1526, Albrecht Dürer (1471–1528) balances legibility with secrecy in a manner responsive to the new set of terms to which the technology of print had made the handwritten letter subject. A sign on the wall proclaims in Latin that this is a true likeness of Erasmus of Rotterdam, delineated from life, while the Greek text announces, “The better [image] will his writings show.” In the foreground of the picture a book is propped open, as if offering itself for reading, but it is oriented away from us, and although its text is visible, it remains an illegible scrawl. At the center is a writing desk at which Erasmus is composing a missive. His hands rest in the middle of the page, forming a circle. The placement of the letter to which he is responding, one page unfolding to protect the other, indicates the intimacy of his purpose. Revealing and concealing shift throughout the print like the turns of light and darting shadows that tuck and unfold from the creases of Erasmus’ cloak. This fabric—the most active locus of visual play within the print—itsself invites, then pivots from, our gaze.

During the 1520s an explosion of letters between contemporaries had appeared in print. Of these Erasmus’ epistles were the most widely read. What had begun as an exercise in humanist rhetoric increased in urgency and expanse. The format of the intimate address was appropriated to channel ideas across an imagined community of readers. Letters functioned as reports. Opinions became news. At the same time that

Albrecht Dürer,  
*Erasmus of Rotterdam*, 1526.  
National Gallery of Art, Washington, Rosenwald Collection

publication could transmit a broadcast, public distribution threatened to render private messages vulnerable to interception by unintended recipients.

Print exposed the letter to new patterns of privacy and publicity, delivery and delay. The changes facing this literary format provide a context for understanding the possibilities for the communicative function of the work of art produced for print. New models existed beyond the patronage system, which assured a known audience and a locale for the finished work. Prints could travel on the open market with no certainty as to their audience. Dürer was the most eloquent navigator of this system. He established a technique for staging within his compositions different accesses to and exclusions from the content. Often he achieved this by opposing within a single work open textual addresses to his audiences and suggestions of writing withheld from view.

Over the course of his printmaking career, Dürer figured the transmission of messages from God to man (Annunciations), the mediation of divine messages through privileged authors (such as Saint Jerome), and substitutions for the communicative possibilities afforded by real presence (portraits in print). He also inscribed private missives and intimate jokes within works of art that enjoyed broad appeal.

An achievement of Dürer's late career demonstrates the impact of the open letter in print on a painting intended for a specific site and a limited audience. In 1526 he dedicated *The Four Apostles* to the city council of Nuremberg, although it speaks in fact to the Christian community at large. The painting is composed of two panels, framed on the bottom with Biblical quotations that warn against false prophets, lending to the picture as a whole a sense of a communicative purpose that in other images of the period is not explicit. Two of the figures, Mark and Paul, possess a closed volume of scripture. Together they hold and keep the Word. But the panels also offer an occasion for reading: John and Peter bow their heads, together absorbed in the same book. Its text is open to us.

The wide distribution afforded by the technology of prints had taught Dürer how to conceive of his art as a universal message. What he is saying in *The Four Apostles* is that painting too can offer an occasion for reading, whether the text literally presents words to be read, or in-

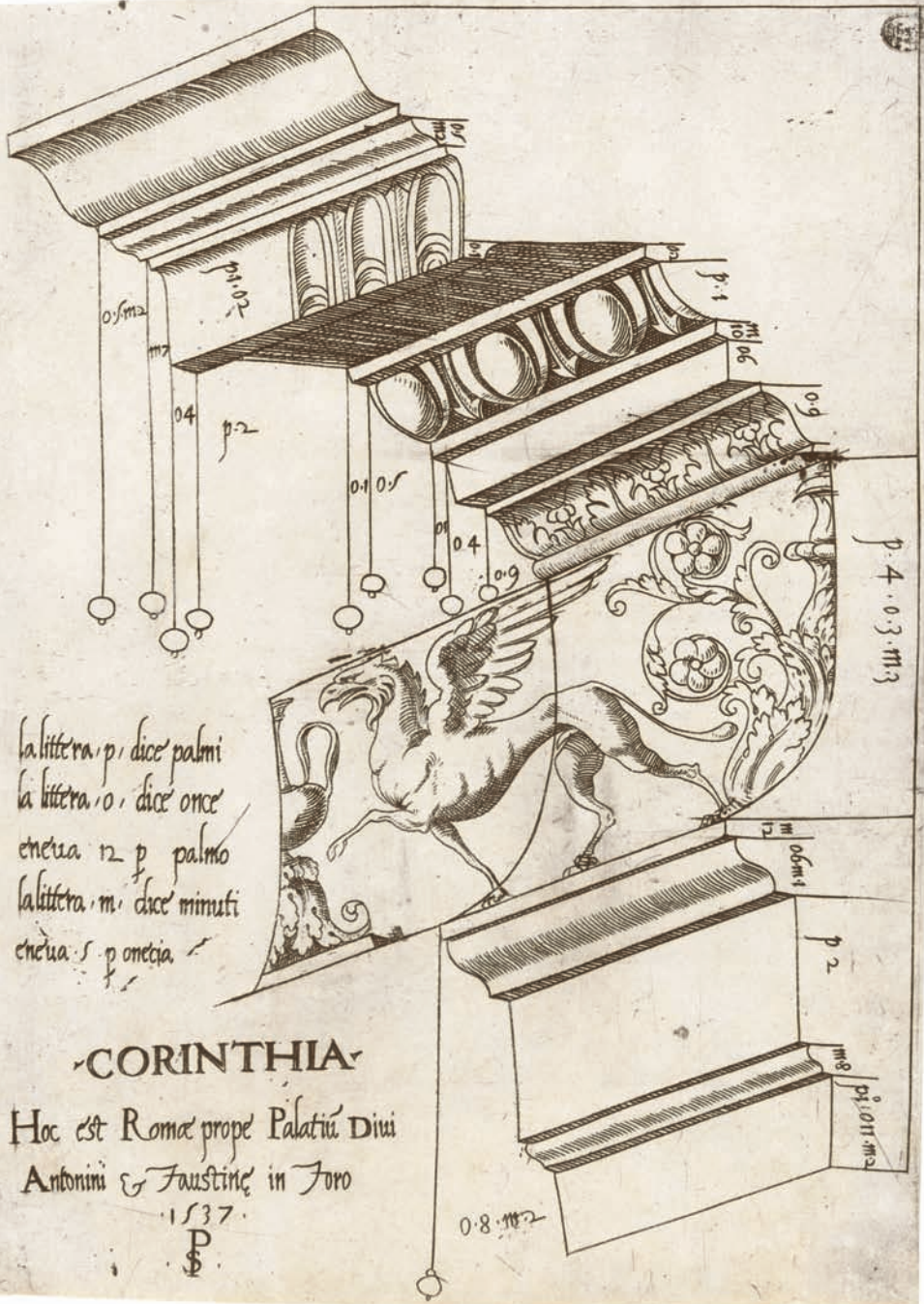
scribes truth in a more measured way, exerting its force also through concealment.

Print brought consequences for both the literary medium of the letter and the work of art by undermining certainty about the identity of recipients and the pace of arrival. Authors began to debate publicly, often in the format of intimate letters, questions of how the Word of God was delivered to mankind, who had direct access to the Word, and in what manner the Word should be interpreted. In the process, they found themselves addressing one another to convey their own thoughts, opinions, and messages. This shift toward individually authored, direct speech—communicated in the temporal present—had a sustained impact on the subsequent history of art.

[Yale University]

Samuel H. Kress Fellow, 2009–2011

*In the coming year Shira Brisman will complete her dissertation with an Andrew W. Mellon Fellowship from the American Council of Learned Societies.*



la littera p, dice palmi  
 la littera o, dice once  
 eneva 12 p palmo  
 la littera m, dice minuti  
 eneva 5 p onecia

**CORINTHIA**

Hoc est Romae prope Palatium Divi  
 Antonini & Faustinae in Foro  
 1537.  
 P.

## Giuliano da Sangallo and the Ruins of Rome

Scholars define Renaissance architecture as a revival of antiquity, but the mechanisms of that revival are rarely explored in detail. A reexamination of the moment at which artists and architects of the fifteenth and sixteenth centuries first turned to the study of the antique demonstrates that all the major questions about how to respond to the quantity and variety of Roman monuments were then open. Which monuments were important? How should they be represented? Should they be preserved or used to make new buildings? By the last decades of the sixteenth century, most of these questions had been answered and the answers encoded in printed treatises on architecture by Sebastiano Serlio (1475–1554), Giacomo Barozzi Vignola (1507–1573), Andrea Palladio (1508–1580), and others. But in the last decades of the fifteenth and first decades of the sixteenth century, they were still very much under consideration.

The drawings of ancient Rome made by Giuliano da Sangallo (c. 1443–1516) in the Codex Barberini (1465–1516) provide an opportunity to consider the process by which fifteenth- and sixteenth-century architects perceived, represented, reimagined, and appropriated their antique models. The drawings mark a unique moment of convergence between poetic and analytic modes of engagement with Rome, which would later divide into the pictorial view (*veduta*) and the architectural drawing. They demonstrate both Giuliano's nostalgia for the city's lost splendor and his impulse as a practicing architect to collect ideas and forms he could use. Rather than focus on monuments or details that

Master PS,  
*Entablature from  
the Temple of  
Antoninus and  
Faustina*, 1537.  
National Gallery  
of Art, Wash-  
ington, Rosenwald  
Collection

adhered to the guidelines of Vitruvius, Giuliano embraced anomaly and ornament. His contemporaries extracted information from the ruins, but Giuliano's approach was additive. He endowed his subjects with weathered surfaces and sprouting vines and set them within fictive topographies.

At CASVA my research has focused on two parts of the project: Giuliano's approach to representation and the legacy of his drawings. With regard to conventions of representation, I have been particularly interested in Giuliano's rendering of the temporal and spatial qualities of the monuments. In underscoring their status as ancient ruins, he adopts pictorial techniques to suggest narrative meaning. He also alludes to the experience of perceiving a building through time and collapses the representation of its exterior and interior into a single image. In spatial terms, Giuliano's drawings invite us to look beyond the dichotomy between perspective and orthogonal drawings encoded in the treatises of Vitruvius, Leon Battista Alberti, Raphael, and other writers. They indicate a greater degree of fluidity, inclusiveness, and experimentation than these texts prescribe. The challenge of rendering the ancient Roman ruins in all of their volumetric complexity provoked Giuliano to stretch existing conventions of representation and invent new ones equal to his subject.

An important component of this topic entails the study of the representation of architecture by painters and, concomitantly, the visual culture shared by architects and painters. My understanding of the place of architecture in paintings has been enhanced by the opportunity to see *The Annunciation* (c. 1445/1450, National Gallery of Art) by Fra Carnevale (active c. 1445–1484) in the Gallery's conservation laboratory, with the assistance of intern Kristin DeGhetaldi. Looking at infrared images in relation to the painting itself revealed the absolute priority of architecture not only in its composition, but also in the way in which it was made: the architectural elements were put in before the figural ones.

The Gallery's collection of prints and drawings has also focused my investigations. In considering the legacy of Giuliano's drawings. In particular, a series of architectural prints from 1537 attributed to the Master PS (active 1535/1537) suggests that Giuliano's conventions of representation, as well as his interest in ornament, had an afterlife in print. These topics are pertinent not only to my book, but also to an exhibition I am co-curating at the University of Virginia Museum of Art,

Charlottesville, opening in August 2011, titled *Variety, Archeology, and Ornament: Renaissance Architecture in Prints from Column to Cornice*. The Italian Architectural Drawings Photograph Collection of the National Gallery of Art Library has further enriched this aspect of my research, in allowing me to compare the Codex Barberini to drawings at the Uffizi and elsewhere.

Giuliano's drawings present a challenge to the dominant narrative of Renaissance architecture. Historians often describe the canonization of the classical orders by Serlio, Palladio, and Vignola as the culmination of fifteenth- and sixteenth-century developments. Through this retrospective lens, architects such as Giuliano—whose work points in a different direction—become marginal, or at best idiosyncratic, figures. But Giuliano's work has the potential to upend this traditional account. It suggests an alternative picture of Renaissance architecture, motivated less by the drive to canonize a set of models and monuments than by open exploration and experimentation.

University of Virginia  
Samuel H. Kress Fellow, spring 2011

*Cammy Brothers will return to her position as associate professor at the University of Virginia in 2011. She received a research grant from the Renaissance Society of America to fund a return trip in December 2011 to the recently reopened Vatican Library.*





CLAUDIA CIERI VIA

## Erwin Panofsky at the Morgan Library: Gothic and Late Medieval Illuminated Manuscripts

Erwin Panofsky was already familiar with the United States when he settled there permanently in 1934, having been fired from the Universität Hamburg following the Nazis' rise to power. He had previously held a series of conferences in New York and Princeton in 1932, leading to the publication the following year, with Fritz Saxl, of the essay "Classical Mythology in Medieval Art." He returned to this essay as he undertook the analysis of the Morgan Library's illuminated manuscript collection, focusing especially on astrological themes, in a series of lectures sponsored by New York University in 1935, which brought the great scholar's work to the general public. The series, entitled "Gothic and Late Medieval Illuminated Manuscripts," represents a crucial stage in the development of a subject central to Panofsky's thought, first assayed in a series of lectures he gave in 1928 in Hamburg under the title "Alt niederländische Malerei." The 1928 lectures concern northern European art of the late Middle Ages, centering on the Lower Rhenish borderlands and on England. Here, the problematics of iconography arise naturally as Panofsky considers issues of tradition and innovation in medieval texts. The 115 pages of the unpublished manuscript of the 1935 lecture series (of which copies exist at the Morgan, NYU, the Warburg Institute, and the Biblioteca Kitzinger, in the library of the Scuola Normale Superiore di Pisa) are arranged as fourteen lectures, enriched by an ample bibliography and a list of the illustrated manuscripts referenced, including works from around the world but concentrating especially on those in

*Sun in Dejection and Libra*, miniatures from a Latin translation of an Arabic astrological treatise, Bruges, 1400/1403. Pierpont Morgan Library, New York, MS M.785, fol. 43v. Photograph: Graham Haber, 2011

the Morgan collection. Never cited in bibliographies of Panofsky's work, the lectures represent his development during a period of transition from his European experience at the Warburg library in Hamburg to his career in the United States. Among the texts he analyzed, of particular interest is ms Morgan 785, a Latin translation of an astrological treatise by the Muslim scholar Abū Ma'shar. In this manuscript, delicate watercolor drawings represent each of the planets in four phases, within their respective houses and counter-houses, in their degrees of exaltation and dejection, and their stages of ascent and descent. Panofsky found parallels with depictions of figures on the Wheel of Fortune.

In addition to his study of astrological imagery, Panofsky undertook in these lectures a profound consideration of manuscript illumination on sacred themes, a subject to which he dedicated his earliest publications on Jan van Eyck, which appeared in 1934 and 1935 and found an immediate, enthusiastic reception in the United States. Flemish art, whose deep origins he identified in Franco-Burgundian miniatures, was to become one of his primary subjects of study in the United States, an interest provoked also by the contemporary research of American scholars, such as Meyer Schapiro.

Panofsky had begun his study of the Morgan Library's collection in part through the interest of the library's director, Belle da Costa Greene, who found his method of joining iconographic and cultural considerations to traditional stylistic analysis to be particularly promising for the library's rich collection of work from the Middle Ages and early Renaissance. Panofsky's collaboration with the Morgan lasted for many years, as evidenced not only by the consultation he offered the library on the acquisition of manuscripts, but also by another series of lectures, given between 1939 and 1944, on problems in northern European painting, illuminated manuscripts, and Gothic art. There is an unmistakable continuity between the 1935 lectures and the subsequent widening of Panofsky's research into the cultural and historical context of Gothic art, leading to his groundbreaking discoveries on the correlations between scholastic philosophy and Gothic style. The major themes of the 1935 lectures developed and later laid the groundwork for Panofsky's historic Charles Eliot Norton Lectures, given at Harvard in 1947–1948, as well as, ultimately, his great *Early Netherlandish Painting* of 1953.

During my two months of research at the Center I was able to ex-

amine Panofsky's correspondence in the Archives of American Art in Washington and to study the scholar's notes for the Morgan Library lectures in the archive of the Institute for Advanced Study in Princeton. In New York I viewed the splendid illuminated manuscripts in the Morgan Library and read the documentation of Panofsky's relations with that institution. I now intend to edit and publish a critical edition of the manuscript of the 1935 Morgan lecture series so as to reconstruct the development of the great historian's thought in the European and American cultural contexts in which he operated in the 1930s.

Università degli Studi di Roma "La Sapienza"  
Ailsa Mellon Bruce Visiting Senior Fellow, July 1–August 31, 2010

*Claudia Cieri Via returned to her position as full professor in the department of history of art at the Università degli Studi di Roma "La Sapienza."*



III. A. Paganus, Geogr. 1577. Col. 163.

Determin. Th. de Boer, 1878. 1635074

III 163

## Abraham Ortelius (Antwerp, 1527–1598)

Abraham Ortelius began his career in 1547 as a painter of maps. He scoured available sources to gather and purchase maps, portolan charts, and travel accounts and updated these materials to produce new and more useful documents. The result was *Theatrum Orbis Terrarum*, first published in 1570 and widely considered the first atlas. By 1598, the year of Ortelius' death, thirty-eight editions in various languages had been published, with continual additions of new maps. The work thus became an exceptional tool for travelers, navigators, statesmen, and the military, as well as for scholars. As a result, Ortelius' fame spread throughout Europe.

Ortelius' correspondence is likewise worthy of study because it demonstrates the breadth of his culture and scholarship. These documents comprise more than 350 letters that Ortelius and members of his family wrote and received between 1556 and 1625. Addressed to or written by erudite figures in every country in Europe, they treat subjects of interest to every scholar: philology, philosophy, botany, history, numismatics, prints and other works of art, newly published books, curiosities and fossils, customs of remote populations, medicine, legends, emblems, and hieroglyphs, as well as local history and archaeology. In addition to maps, the writers exchanged notes, books, prints and drawings, coins, gems, rocks, flowers, and seeds.

The correspondence also deals with political events. The elements of European history that constitute the background of these missives

*Descriptio Germaniae Inferioris*, from Abraham Ortelius, *Theatrum Orbis Terrarum* (Antwerp, 1571). Bibliothèque royale de Belgique, Brussels, XIII A Pays-Bas gén.



are mentioned, often with a contemporary gloss, and with precise dates and locations. Details on every page give well-known events intellectual and human dimensions that are not apparent in secondary accounts.

Many letters allude to religious and philosophical movements that were unfolding in Europe. These developments are not easy to follow in the correspondence because writers could not always be candid without fear of censorship. This constraint is most apparent in the manner in which everyone sought to convey religious or political information while trying to avoid divulging opinions or including comments that could be construed as contentious.

Ortelius maintained that Christians must live their faith in silence. This way of thinking demonstrates close links with the ideology of irenics promoted by Erasmus. As Ortelius grew older, he was drawn to mystical writers such as Johannes Eschius, Johannes Tauler, and Sebastian Franck. By contrast, the Neostoicism of his friend Justus Lipsius lost its importance in his consideration of life and mortality.

Of specific interest are Ortelius' letters to the Flemish community of merchants and artists in London, and especially those to his nephew Jacob Cole, known as Ortelianus, and to his uncle Jacob van Meteren and his cousin Emanuel van Meteren. Keeping them informed of events on the continent reinforced family and commercial ties. Ortelius, also anxious to give his nephew the best humanist and religious education, wrote to him often to offer advice and recommend books that he should read.

The integration of Dutch Calvinists into the intellectual and artistic life developing around the Dutch Church of Austin Friars in London also comes into focus in Ortelius' correspondence. Within this community, Dutch scholars shared their studies in numismatics, botany, philology, and geography with English counterparts such as mathematician John Dee, historian William Camden, explorer and cartographer John White, educator Richard Mulcaster, and religious reformer John Rogers, as well as French physician Matthias de L'Obel and Dutch theologian Johannes Rotarius. In addition, the Flemish painters Joris Hoefnagel (1541–1601), Marcus Gheeraerts (1516/21–1586), Jodocus Hondius (1563–1612), Lucas de Heere (1534–1584), and Franz Hogenberg (c. 1539–1590) easily found patrons for their work.

The letters and books written by Ortelius' nephew Ortelianus and by his cousin Emanuel van Meteren, who resided in London during this



period, present two cases in point of the integration of commercial, religious, and family affairs. Their publications, on subjects ranging from botany and the plague to the contemplation of God, the Psalms, and the history of the Low Countries in the sixteenth century, show the same interests as Ortelius' letters and belong to the patrimony of English intellectual life at the end of the Renaissance.

Bibliothèque royale de Belgique

Ailsa Mellon Bruce Visiting Senior Fellow, May 20–July 20, 2010

*Godelieve Denhaene returned to her position as adjunct curator of the print room of the Bibliothèque royale de Belgique to prepare an exhibition on Pieter Bruegel's prints, shown at the Bunkamura Museum of Art in Tokyo in 2010.*



CHRISTINA FERANDO

## Staging Canova: Sculpture, Connoisseurship, and Display, 1780–1843

Hailed in his time as the greatest living artist, Antonio Canova (1757–1822) expressed his genius not only through the masterful conception and carving of his sculptures, but also in the meticulous orchestration of their display. Enshrining his marble figures alongside plaster casts of ancient works, bathing them in candlelight, staining and waxing their surfaces, and even setting them in motion on rotating bases, Canova challenged his audiences to rethink the very nature of sculpture.

My dissertation argues that the meanings and impact of Canova's sculptures depended in significant part on the ways in which he and his patrons exhibited them. Canova himself began staging his work in Rome in the 1780s. His patrons, following his lead, subsequently mounted their own suggestive exhibitions of the sculptor's work. These exhibitions had multiple functions. On the one hand, they enabled Canova to showcase his artistic talent and allowed his patrons to advertise their wealth and good taste. More importantly, however, these exhibitions required viewers to transform their interaction with Canova's sculptures into performative moments in which the viewers paraded their own historical, cultural, and artistic knowledge. Canova's and his patrons' elaborate display techniques were carefully selected in order to celebrate the artist's talent and encourage viewers to spend time not just enjoying, but critically examining and contemplating his sculptures.

Viewers of Canova's work thus performed their own roles as beholders, and, indeed, my dissertation is as preoccupied with the reception of

Domenico Conti,  
*Portrait of Antonio Canova in His Studio Completing the La Touche "Amorino,"*  
c. 1793. Photograph courtesy of Simon C. Dickinson Ltd.

Canova's sculptures as it is with his and his patrons' display strategies. Not only do viewers' accounts often reveal the particularities of the exhibitions themselves, but the intensity of their responses to Canova's work also signals the way in which his sculptures took on a wide variety of meanings that he and his patrons could not always control. Equally striking is the fact that diverse visitors continued to find meaning, validity, and subjects for debate in Canova's work for a long period of time. I trace four key exhibitions of Canova's work in four major European centers—Rome, Naples, Venice, and Paris—from 1780 to 1843, a period that saw numerous political, historical, and social transformations. Yet throughout all of these changes, Canova's sculptures remain a focal point for discussions of politics, cultural heritage, archaeology, connoisseurship, artistic production, and the development of art history itself.

I have focused largely on three Italian centers because Italy was the point of origin for many aspects of Canova's stagings. In Rome, for instance, Canova was introduced to serious study of the antique, and it was there that he began to compare his works of art with ancient masterpieces. The display of *Triumphant Perseus* next to a cast of the Apollo Belvedere, for instance, generated conversations regarding the nature of imitation and the importance of setting and political circumstances to the understanding of his work. In Naples, on the other hand, the exhibition of *Venus and Adonis* took place in a tempietto in the garden of Francesco Maria Berio, marchese di Salza, launching a citywide debate regarding modes of artistic production and the best means of communicating those artistic possibilities to an audience. In Venice in 1817, Leopoldo Cicognara juxtaposed Canova's *Polinnia* with recently restored Venetian Old Master paintings, including Titian's *Assumption of the Virgin*, in the new public paintings gallery of the Accademia di Belle Arti. This exhibition reaffirmed the Veneto's artistic authority at the very moment when Venice's political fortunes were at their nadir.

Given the primacy French art has held in the study of the nineteenth century, I hope serious reevaluation of this period will contribute to a renewed understanding of the importance Italy had for the history of art at the turn of the century. Yet I conclude the project by focusing on Paris. It was in the French capital that the exhibition of Canova's Penitent Magdalene in the townhouse of Giambattista Sommariva launched a discussion about expression and the emotional resonance of art. *Peni-*

*tent Magdalene*'s despair encouraged beholders' self-reflection, and in so doing reinforced notions of individuality and the self, established the sculpture as a particularly "French" and modern work, and, perhaps more important, forged a direct link between emotional resonance and aesthetic value. This interpretation, I argue, established a universal model by which sculpture could be appreciated that has had a long-lasting effect on the historiography of the period.

Throughout Europe, the staging of sculptures organized by Canova and his patrons generated discussion about the appropriate ways to look at, talk about, and write about sculpture. Beholders were encouraged to take the art of looking seriously, and so they did. Reactions to Canova's works inspired widespread debates about the nature of artistic production, the writing of art history, the context and significance of exhibitions, and personal emotional reactions to works of art. My dissertation reimagines Canova's keystone position in the art world of the late eighteenth and early nineteenth centuries by bringing the contexts of exhibition and response into our understanding of the artist and his work.

[Columbia University]

David E. Finley Fellow, 2008–2011

*Christina Ferando received her PhD with distinction from Columbia University in May 2011. She will be a visiting lecturer at Williams College for the 2011–2012 academic year and a lecturer at Columbia University for 2011–2013.*



FREDRIKA H. JACOBS

## Dialogues of Devotion: Italian Votive Panel Painting, c. 1450–c. 1610

In recent years the literature on so-called miraculous images has grown. Scholarship on ex-votos, which range from discarded crutches to finely fabricated effigies, has in general kept pace. Votive panel pictures, or *tavolette votive*, are an exception to this trend. Curiously, *tavolette*, which visualize life-threatening incidents and illnesses from which the faithful have been wondrously rescued and cured, have received scant analytical attention. The few volumes dedicated to the earliest examples of these images, of which approximately fifteen hundred dating from c. 1450 to c. 1610 are known to exist, are for the most part catalogues of collections preserved at particular shrines. In addition to reviewing the site's history, these texts provide dimensions, medium, and a brief description of the image on each panel, and, on occasion, a stylistic grouping of works suggesting individual hands within local workshops.

Viewing the corpus of *tavolette* as a rich and untapped resource that reveals much about popular image use when studied in the context of rituals of donation and strategies of display, my work departs from current literature with the hope of making a worthy contribution to it. Although issues that are typically discussed in relation to icons and other venerated images, such as presence and agency, have a place in this study,

Votive panel painting donated to Saint Augustine, Saint Nicholas of Tolentino, and the Madonna by the family of Chiara of Camerino following an exorcism, 1589. Museo di San Nicola da Tolentino. Author photograph



the focus has been purposefully shifted. The objective is not to turn away from the thaumaturgic image but rather to approach it obliquely. To that end, I pose a variety of questions, including the following: When a votary left a *tavoletta* or, for that matter, any votive object, at the shrine of a thaumaturge, what did he or she, or subsequent visitors to the site who saw it, understand to have been achieved by the act of offering? What, in other words, was the perceived function and hence use value of an ex-voto?

Answers are suggested with a remarkable economy of words by dozens of votive panel dedications and literally thousands of similarly brief entries in sanctuary miracle books relating the same succession of happenings. Endangered or gravely ill and beyond any help another human being could provide, a petitioner appeals to heaven and makes a vow. The votary is soon if not immediately freed from danger or suffering. The perilous situation ends; health is restored. Having received grace, the votary journeys to the shrine of the intercessor, where she or he performs an act of veneration and/or offers a material object honoring the beneficent saint. With this gesture, the votary fulfills her or his vow. Versed in the performative and visual language of devotionism, visitors to Renaissance pilgrimage sites who witnessed ritualized acts of gratitude and gazed upon an array of votive objects understood that both acts, in holding a signaling place within this structured sequence, reaffirmed the efficacy of the intercessor and established the repute of the votary.

Like all votive objects, *tavolette* fulfilled these functions, but as pictures they were seen as doing more. Sanctuary miracle books and other contemporaneous sources that mention *tavolette* characterize the pictured scene in one of two ways: as a narrative of what happened or as a narrative of a miracle. No less than the sequence of causally related actions that stands behind every ex-voto, these designations suggest an answer to the query about function and use value posed earlier. In its original context, that is, as part of an assemblage of offerings framing a venerated image, the painted ex-voto stood as a legible record of fact, an intelligible testament of faith. A *tavoletta* had functional value as a document.

Support for this contention comes from the sanctuary of San Nicola da Tolentino. Approximately ninety percent of existing sixteenth-cen-

ture *tavolette* are dedicated to the Virgin Mary. Saint Nicholas of Tolentino (c. 1246–1305) was the recipient of the majority of the remaining ten percent. Today, approximately one hundred thirty sixteenth-century panels are preserved at his sanctuary in the Marche. As with other saints but in contrast to Mary, the mother of Christ, Saint Nicholas' sanctity had to be adjudicated. To that end, a panel of inquisitors deposed 365 witnesses in 1325. Posing interrogatories addressing the same normative queries posed in diplomatic documents—who, what, how, for what purpose, where, and when—they attempted to distinguish narratives of events from narratives of miracles. Some two hundred fifty years later, the process of attestation continued, albeit in a new form: *tavolette* began to accumulate at Saint Nicholas' shrine. Evidence once acquired through a process of interrogation by church officials and recorded in documents that were sent to Rome for scrutiny was now offered without mediation and made visibly accessible to all who entered the shrine.

Virginia Commonwealth University (emerita)

Ailsa Mellon Bruce Visiting Senior Fellow, November 1–December 31, 2010

*Fredrika Jacobs returned to Richmond, Virginia, to complete work on her project.*



DIPTI KHERA

## Picturing India's "Land of Princes" between the Mughal and British Empires: Topographical Imaginings of Udaipur and Its Environs

Eighteenth-century paintings depicting the courtly culture of Udaipur have been widely described as iconic images representing the decadent "voluptuous inactivity" of Indian princes within idyllic settings of palaces and landscapes. More recently, scholars have interpreted such paintings as royal portraits constituting meaningful assertions of political and cultural power. Yet very little attention has been paid to how artists created a range of topographical imaginings for multiple patrons and mixed audiences. My dissertation examines the means by which artists pictured Udaipur and its environs, thereby constructing the city's memory and mapping diverse territorial claims of regional kings, courtly elites, and merchants, as well as religious institutions and the emergent British Empire. These topographical paintings challenge the quintessential imagining of the region as "Rajasthan," or the land of princes, in the writings of James Tod, who served as Britain's first political agent there. They raise critical questions on the nature of political, cultural, and artistic transitions in this period. I argue that itinerant artists practiced their art in between empires—literally and metaphorically—thus formulating their subjective, and, at times, subversive interpretations of urbanity, territoriality, and history as they circulated among various domains.

Central to this account is a corpus of large-scale topographical paintings, scrolls, drawings, and maps, as well as poems, created by Udaipur's artists and literati between the decentralization of the Mughal Empire in

Maharana Amar Singh II watching an elephant in the palace courtyard, depicted against a panoramic view of Udaipur city in a setting of hills and lakes in the rains, c. 1705–1708. Catherine and Ralph Benkaim Collection. Photograph: Catherine Glynn

1708 and the early proclamation of the British Empire in northwestern India in 1832. I explore the artistic citation of pictorial content, portraits of key personalities, and aesthetic tropes in diverse urban imaginings conceived across networks that included regional courts, centers of pilgrimage and trade, and the British East India Company. Even as Indian artists incorporated Western paradigms of representing people, place, and travel, they were deeply cognizant of the variety of modalities of engaging with images.

I address these questions and themes in four chapters, organized around circles of patronage. The first chapter examines how artists in the eighteenth century created the large-scale topographical paintings associated with the court of Udaipur by adapting and combining pictorial genres and departing from genealogical and epic-based painted manuscripts. Profoundly attentive to changes in artistic conventions and architectural expansions in the urban landscape, they employed aesthetic tropes to compose depictions of Udaipur's monuments. These imaginings parallel poetic commemoration of the place within the court's literary culture. By tracing pictorial, spatial, and historical connections, I argue that artists visualized the city at once as a kingly panegyric, a charismatic landscape, and a map, thereby negotiating the nebulous divide between seeing and idealizing place.

The second chapter examines how artists working for regional merchants and religious elites—outside courtly domains—reevaluated established artistic practices. Scholars have overlooked the genre of the *vijnaptipatra*, or painted scroll constituting a travel invitation from residents of a city to an eminent monk of the Jain religious community. One example, a seventy-two-foot-long painted scroll sent by Udaipur's merchants in 1830, is exceptional in exhibiting how marginalized artists transformed such invitations into a vernacular visual genre by referencing court painting and mapping conventions. I argue moreover that artists claimed these circulating painted letters as an epistemic genre, consciously embedding a cartographic vision within a celebration of the place as a flourishing mercantile and religious center. In the midst of the emergent British Empire, these innovations, I suggest, essentially sought to reimagine Udaipur within other geographies, subtly subvert political and economic realities, and craft urban memories for broader audiences.

Following this discussion of intersections among courtly, mercantile, and religious milieus, the third chapter shifts the historiographic emphasis on Tod's writings. It examines how his collecting and travels informed the writing of his magnum opus, *Annals and Antiquities of Rajasthan* (two volumes, 1829 and 1832), and draws upon the paintings, architectural drawings, and maps made by his Indian and British artist-assistants. Tod's native artist-assistant Ghasi, who was also one of Udaipur's prominent court artists, presents a remarkable case, discussed in the concluding chapter. On the one hand, Ghasi employed procession scenes to imagine Tod's explorations, and, on the other, he adapted architectural drawings commissioned by Tod to alter the depictions of Udaipur in court painting. Ghasi's oeuvre thus provides a rare vantage point from which to widen our understanding of tropes such as observation, documentation, and idealization and their role in questioning artistic practices.

British colonial agents believed that their surveys produced the first accurate maps and visual records of South Asia's cities and architecture. My dissertation explores the fault lines of this claim, embedded in the politics of empire and contemporaneous European thought, which privileged specific notions of history, art, and science. This study of the plural visual and political worlds of itinerant artists and their audiences charts changing attitudes toward artistic practice, aesthetic systems, and knowledge production, thereby contributing to the historiography of picturing place and history in eighteenth- and nineteenth-century India.

[Columbia University]  
Ittleson Fellow, 2009–2011

*During academic year 2011–2012, Dipti Khera will be the Andrew W. Mellon Fellow at the Metropolitan Museum of Art, where she will pursue research on the museum's collection of Indian paintings and drawings in the Asian art department.*







BEATRICE KITZINGER

## Cross and Book: The Liturgical Cross and Its Representations in Late Carolingian Gospel Illumination

The cross occupies an exceptional position in the theology of the early Middle Ages, caught at an intersection of the past, the present, and the future. On one level, the cross is identified as a historical object, the instrument of Christ's death on Golgotha. On another, the cross was anticipated by theologians and artists as the sign of Christ's second coming at the End of Days. In the meantime, the cross—in a material and pictorial form neither wholly historicizing nor wholly visionary—played an active part in the present inhabited by the church, its members, and its liturgy. Visual aspects of the early medieval cross frequently highlight this pivotal position. The cross is cast as an object oscillating among its concurrent identities as a historical participant in the Crucifixion, a universal eschatological sign, and a specific instrument made by and for particular individuals or communities. This idea is evident not only in the iconography of surviving cross objects, but also in the characterizations of the cross that appear in pictorial media.

*Crucifixion, Deposition, and Entombment of Christ*, late ninth to early tenth century, Brittany. Bibliothèque municipale, Angers, MS 24, fols. 7v–8r. Photograph © Bibliothèque municipale, Angers

The principal aims of my dissertation, “Cross and Book: The Liturgical Cross and Its Representations in Late Carolingian Gospel Illumination,” are three. First, I establish a category of early medieval representational strategies that highlight the “present” element of the cross's identity, relative both to metalwork and to pictorial examples. I argue for the coherence and importance of aspects in the visual content of manufactured crosses that are designed to bring the church's instrument onto par with its historical ancestor and its eschatological, signatory

counterpart. I build a distinct category of examples that characterize the cross as a material object rendered in a pictorial medium, introducing to a manuscript, wall painting, or relief carving the identity of the cross—already elemental to cross objects made in metal for liturgical use—as a manufactured instrument. I maintain that the manufactured aspect of the cross object represents a crucial component of the cross’s role as an instrument within the church. When this aspect is maintained in a pictorial medium, the result illuminates the projects of painting in the early medieval period as much as it illuminates the conception and functions of the cross object itself.

In keeping with this idea, I take the category of the materialized pictorial cross as the point of departure for a study of various classes of manuscripts (primarily sacramentaries, Gospel books, and Psalters) that acknowledges their role as microcosmic, portable extensions of liturgical space. I build on the work of scholars of medieval art who have moved increasingly to characterize books as spaces where things happen. The possibilities opened by recognition of the material-pictorial cross allow for reconception of monuments in early medieval illumination based on the interplay these manuscripts create between church space and book space. This approach also allows for dialogue between lesser-known examples and the mainstays of the field.

The third aim of my dissertation is to provide the first extended study of four neglected and complex manuscripts, all Gospel books dating from the late ninth to the early tenth century and produced in Brittany. The manuscripts vary in their design and visual content. They are distinguished as a group, however, not only by the probable context of their production but by their inclusion of a Crucifixion image within the body of the manuscript—a rare element in Gospel books surviving from this date. Each of the Breton crucifixes features a striking characterization of the cross as an articulated object with a stand, jewels, or decorated terminals. Analysis of the Breton manuscripts explores an acknowledged blind spot in the history of book illumination: the late ninth through the eleventh century in France. I argue that the Breton Gospels, which date from the early part of this period, have much to teach us about the spatial conception of manuscripts, the role of Gospel books (along with crosses) as instrumental objects in the early medieval church, and the relative roles of narrative and iconic imagery specifically within the

Gospel context. I devote close readings to the visual content of the four manuscripts, parsing their particularities and the idiosyncratic features rooted in their production context. I discuss the Breton manuscripts as a site of Crucifixion iconography and the materialized cross, based upon analysis of the crucifix images' content, composition, and placement within the books. Concurrently, I knit the Breton Gospels into the greater body of Carolingian and Insular book illumination, framing them as a gateway to understanding a larger, deep-seated relationship between cross, Crucifixion, and Gospel book at the close of the Carolingian period.

[Harvard University]  
Paul Mellon Fellow, 2009–2011

*Beatrice Kitzinger will return to Harvard University for the academic year 2011–2012 to complete her dissertation with the support of a Harvard University Presidential Fellowship.*



RACHEL KOUSSER

## The Destruction of Images in Ancient Greece, 480–31 BCE

The classical Greek experience of images was not simply visual, but also physical, tactile, and profoundly interactive. As attested in ancient literary sources and depicted by the figures on a kylix from the fifth century BCE, Greek figural images were washed and clothed and fed; they were believed to move, sweat, and bleed; they were grasped by suppliants, abducted by conquerors, and assaulted by lovelorn madmen. And at times they were mutilated, buried, or destroyed, in attacks that furnish incontrovertible testimony to their significance within Hellenic society.

The book manuscript I am writing offers the first comprehensive historical account of violence toward images in ancient Greece. Classical and Hellenistic literary sources, as well as many modern scholars, have described such violence as barbaric, deviant, and fundamentally un-Hellenic. A broader examination of the written and archaeological evidence suggests otherwise. In Greece, violence toward images was an extreme response to their visual potency and affective power. It was denigrated by custom and prosecuted by law, but always possible, at times common, and on rare occasions extensive, as scores or even hundreds of images were attacked in circumstances of particular social strain such as war or political upheaval.

My book combines an examination of text-based discussions of the destruction of images with close visual analysis of damaged objects. The Greek written sources—which include legal and religious prohibitions, philosophical justifications, historical descriptions, and magical

Macron (painter), signed by Hieron (potter), Attic red-figure kylix showing Dionysos surrounded by maenads, from Vulci, fifth century BCE. Antikensammlung, Staatliche Museen. Photograph: bpk, Berlin / Art Resource, NY (Ingrid Geske)

rites—provide a solid foundation for assessing ancient attitudes toward image destruction. They demonstrate very effectively the formation of a distinctively Hellenic discourse on violence against images in the Early Classical era, when, in the aftermath of the Persian invasions of 490 and 480–479 BCE, it was seen as emblematic of the barbarians’ senseless and impious brutality. The written sources also allow us to track the evolution of this discourse over time, as later incidents of image destruction were minimized, condemned, or rationalized in response to changing historical circumstances. Read critically, these texts have much to tell us not only about Greek attitudes toward images, but also about the self-conscious formation of an idealized Hellenic identity in the Classical and Hellenistic periods.

The archaeological evidence offers a complementary and more nuanced picture. To begin with, buried and recycled monuments from the Persian wars demonstrate a range of Greek responses to the destruction wrought by invaders, from the careful concealment of particularly sacred objects, to the pragmatic reuse of other, less freighted artworks. Later, during the Peloponnesian Wars, we see the cautious treatment accorded to religious images damaged by the Greeks themselves during the episode known as the “mutilation of the herms”; in addition, literary sources attest to the upheaval engendered by this incident, one of the most extensive and best-documented instances of Hellenic violence against images. At the same time, the many finds of bound, buried, and damaged figurines (so-called voodoo dolls) of this period demonstrate the prevalence of such violence among private individuals, many of them—as inscriptions attest—members of the civic elite.

Damaged artworks of the Late Classical and Hellenistic periods show the further evolution of Greek violence toward images. Large-scale funerary monuments of the fourth century BCE were torn down and then rehabilitated, with propitiatory sacrifices; their histories demonstrate the contested status of such works as prominent and visually impressive repositories of memory for particular social groups. Portraits of kings and democratic leaders had a similar commemorative function; their mutilation, concealment, or adaptive reuse during the Hellenistic era attest to the abrupt shifts of power characteristic of the period. At the same time, the increasing frequency of attacks on ruler portraits, and their incorporation into rituals authorized by the state, suggests a

transformation and codification of such violence into a “safe” vehicle for the expression of collective anger at deposed or newly powerless leaders. This phenomenon anticipates, and may perhaps have furnished inspiration for, the better-documented Roman practice known as *damnatio memoriae*.

As well as analyzing Greek violence against images within its historical context, this study aims to show how such behavior can be understood as part of a broader pattern of the Hellenic use and abuse of images. The Greeks interacted with images as privileged sites of contact with absent or inaccessible powers, and their treatment of images reflected a belief that the manipulation of the object might affect the referent also. Violence toward images can thus be seen as an extreme but comprehensible manifestation of this belief and has much to tell us about the ontology of the image in Greek society. It was this aspect of my research to which I gave particular attention at the Center.

Brooklyn College and the City University of New York Graduate Center  
Ailsa Mellon Bruce Senior Fellow, fall 2010

*Rachel Kousser was a scholar in residence at the Getty Research Institute in the spring of 2011 and will hold a National Endowment for the Humanities fellowship for the 2011–2012 academic year.*



# THE DEFORMED

## FORME OF A FORMALL PROFESSION.

OR,

The description of a true and false christian, either excu-  
*sing, or accusing him, for his pious, or pretended*  
*conversation.*

Shewing that there is a powerfull *godlynes* necessary to sal-  
vation, and that many have but the *forme*, but not the  
*power* thereof.

In handling whereof

These three things are plainly } *what godlines is,*  
and powerfully explained and } *what the power of it,*  
applied. } *what the reasons why*  
*some have but the forme thereof, together with the meanes,*  
*and marks, both how to attaine, and to try our selves*  
*whether we have the power thereof or not.*

By that late faithfull and worthy Minister of Iesus  
Christ. JOHN PRESTON.

Doctor in divinity, Chaplaine in ordinary to his Majestie, Master of  
Emmanuel Colledge in Cambridge, and sometimes preacher of  
Lincolnes Inne.

*Not every one that saith unto mee Lord, Lord, shall enter into the king-  
dome of Heaven, but he that doth the will of my Father*  
*which is in Heaven, Math. 7. 21,*

*Pure religion, and undefiled before God, and the Father is this, to visit  
the Fatherles, and Widomes in their afflictions, and to keep  
himselfe unspotted of the World. James. 1. 27.*

EDINBURGH Printed by Iohn Wreittoun. 1632.

## The Puritan Art World

Recent scholars of visual and material culture and those studying the built environment have emphasized the importance of manmade things—such as portraits, gravestones, and architecture—to English and American Puritanism, a cultural milieu long stereotyped as iconoclastic and antimaterialistic. What their writings have not accounted for, however, is a deeply iconoclastic and antimaterialistic discourse issuing from Puritan practical theology, in which godly Christians are characterized as “true” and “living” pictures of, or “lively” architecture constituting, God or Christ and defined in opposition to “false,” “dead,” “manmade,” or “material” images and buildings.

In my dissertation I describe and analyze a body of Puritan literature that considers godly Christians as living pictures and living buildings. I suggest that the concept of the godly Christian as lively image, or building, derived from the writings of John Calvin (1509–1564), is part of a larger concern among learned Puritans to forge a theory of good Christian practice as “art work,” or “technical” action. Even as this concept rejects practices of material making, such as drawing, painting, sculpture, and architecture, as art, it depends upon these practices and their products to describe virtuous Christian behavior as artistry. The discourse I am studying is the Puritan contribution to an aspect of the philosophy of art that understands life itself (or, in this case, the practice of good Christian living) as a work of art. The discourse of technical action serves to negotiate the rejection of justification accord-

John Preston, *The Deformed Forme of a Formall Profession*, 1632, title page. The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California. Author photograph

ing to good works in Calvinist theology; that is, the theorization of an idea of art work in Puritanism supplies a bridge that allows actions and works to matter in a religious culture to which the doctrine of election is also critical. Over the course of more than a century, as Puritan thinkers fashioned a robust account of the “sincere” art of “living to God,” they produced, at the same time, a large body of writing in which they critiqued “formal,” or “hypocritical,” religion. I argue that a preoccupation with theorizing image, art, and form is what makes intellectual Puritanism a coherent tradition across space (from England and the Netherlands to New England) and time (c. 1560–1730).

While at CASVA I have advanced in the writing of my dissertation and have conducted additional research bearing on four of my six chapters at the National Gallery of Art Library, the Library of Congress, and the Folger Shakespeare Library. Regarding the first chapter of my dissertation, in which I explore the English Puritan inheritance of John Calvin’s theology of the living image, during my year in residence I began to study late medieval precedents for Calvin’s and the Puritans’ ideas about living and dead images, particularly in the writings of the Lollards, proto-Protestant followers of the English reformer John Wycliffe (c. 1328–1384). The Lollards also anticipated the notion, appearing in Calvinist writing, that both poverty as a condition and almsgiving as a practice constitute a type of formal subtraction. My second chapter focuses on Puritan literature that defines technical action, of which the most important example is the Latin treatise *Technometria* (1633) by William Ames (1576–1633). In the past year I expanded this chapter, looking closely at writings by several other English Puritans: a text about the art of happiness (1619) by Francis Rous (1580/1581–1659), a volume on art and antiformalism (1632) by John Preston (1587–1628), and a treatise theorizing the art of divine contentment (1653) by Thomas Watson (d. 1686). A main question with which I deal here is, how does one describe the antiformal form, or the artless art, of godly persons as living images in Puritanism? Further, how do conceptions of antiformalism contribute to Puritan models for the reception of living images and the rejection of dead images?

I have also added to my third dissertation chapter, wherein I treat the imitation of Christ as the primary form of artful behavior according to the Puritans. For the writers I am researching, the more Christlike one

becomes, the more akin to nothing (that is, “no thing”). For chapter 3 I am now working on aspects of godly living (for example, conversion and prayer) in Puritanism as forms of antimaterial drawing: drawing not as the tracing of a pen or pencil across the surface of a sheet of paper or parchment, but as a movement of a believing person across the surface of religious experience toward the divine image. With respect to my fourth chapter, in which I examine the Puritan conception of godly Christians as lively buildings, termed “edification,” I have been working toward a better understanding of the role of plant metaphors in this theory of animate architecture. An additional subject on which I have worked during my residency is the Puritan notion of the image of God or Christ as the “Object” of artful living. I have found that the tension between the image of God or Christ defined as Object and material objects sits at the center of this project.

[Harvard University]  
Wyeth Fellow, 2009–2011

*In the coming year, Jason David LaFountain will finish his dissertation with the support of a Harvard University Dissertation Completion Fellowship.*



LISA LEE

## Sculpture's Condition / Conditions of Publicness: Isa Genzken and Thomas Hirschhorn

My dissertation establishes publicness as a defining preoccupation of contemporary sculpture, one that manifests itself through a complicated set of negotiations with modernism's sought-after autonomy, with the historical avant-garde's failed utopianism, and with the socioeconomic and political conditions of the present. Isa Genzken (b. 1948) and Thomas Hirschhorn (b. 1957), the subjects of my study, persist in making works explicitly situated in relation to the history of sculpture. They do so even if, or precisely because, continuing to make sculpture has entailed radically redefining that medium and its potential meanings in the public sphere.

If minimalism signaled a brief and pivotal ascendancy of large-scale, nonrepresentational sculpture in the late 1960s, the decades following favored performative and conceptual practices that emphasized process and ideological critique over the finished product, a tendency that ostensibly signaled the dissolution of the discrete three-dimensional object as a meaningful category of artistic production. Furthermore, sculpture's intractable objecthood seemed too easily co-opted by the very institutions to be critiqued, whether that meant the museum, the culture industry, or the structures of capitalism. A key counterposition of continued sculptural viability had been embodied by the work of the German artist Joseph Beuys (1921–1986), whose deployment of organic substances returned materiality to sculptural practice in force, and whose work achieved an extraordinary prominence, both within Germany and

Isa Genzken, *Sie sind mein Glück*, installation view, Kunstverein Braunschweig, 2000. Photograph courtesy Galerie Daniel Buchholz, Cologne/Berlin



internationally. The implications of Beuys's project were nevertheless conflicted: art as ameliorating, even therapeutic, spectacle in tension with art that confronted the aftermath of historical catastrophe and its effects of individual and collective trauma; political action coupled with mystical, quasi-religious symbolism; intense sculptural materiality leading to dematerialized "Social Sculpture," the term Beuys invented to describe his interventions into the public sphere and by which he meant a sculptural material, its process, and its goal.

Genzken and Hirschhorn respond to the conflicting claims of their more proximate artistic predecessors even as they engage intensely with the avant-garde of the late teens and 1920s, specifically Dada and Russian constructivism, as well as with modernist architecture and its legacy. In those earlier artistic movements, artists aspired to construct a new consciousness, and sculpture seemed still to contain radical potential, whether positive or, in the case of Dada, destructive. From the vantage point of the 1980s, however, such aspirations were not necessarily viable or available. Nevertheless, moments in the oeuvres of Genzken and Hirschhorn are redolent of utopian aspirations. At the core in each case are questions about the possibility and conditions of publicness and of the status of human subjects *within* and *formed* by publicness — questions that are perhaps best addressed by the three-dimensional nature of sculpture, as well as by its relationship to the monument and to the built environment.

Genzken's works in concrete, glass, and plastic engage each material's historical application and rhetorical significance: from utopian mass housing to East German *Plattenbau*, from *Glasarhitektur* to anonymous corporate high-rises, and from the magic of transmutable polymers to ecological nightmares. Her assemblages-cum-architectural models fuse the immediate, physical presence of sculpture with the far-reaching implications of built space for lived reality. Whereas Genzken repeatedly tests the limits of sculptural coherence, maintaining all the while an attenuated object-pedestal relation critical to the history of sculpture, Hirschhorn radically redefines the category formally while exploring its most salient possibilities in relation to the public sphere as physical place and as site of critique. Hirschhorn's Presence and Production projects are complex "sculptures" involving built structures, exhibitions, and events. Realized in dynamic relation to residential populations marked by the



legacies of European colonialism or cultural and economic domination—the working class of Turkish descent in Kassel, for instance, or the Surinamese in Amsterdam—the Presence and Production projects engage a public sphere emphatically marked by issues of race, class, and politics. Furthermore, they assert sculpture as the primary means for such an engagement.

The exemplary status my dissertation accords to the works of Genzken and Hirschhorn derives from the consistency and radicality of their responses to a distinct set of challenges: How can an artist maintain utopian possibilities in the present while reckoning with the promises and failures of the 1920s avant-garde? Is it possible to enact sculpture's full materialization and yet resist reification? What is an adequate response to the historical predicaments of the period—advanced capitalism, terrorism, imperialism? Can one salvage the potential inherent in the notion of Social Sculpture? The difference between Genzken's and Hirschhorn's approaches to such shared concerns is critical for my project, which does not aim to identify a formal trend in artistic practice but rather to understand the urgency and extent of a complex problematic.

[Princeton University]

Twenty-Four-Month Chester Dale Fellow, 2009–2011

*In the coming year, Lisa Lee will continue as a PhD candidate in the department of art and archaeology at Princeton University.*



## The London Square, 1600 to the Present

Anne Scott-James remarks in *The Pleasure Garden* (1977) that “the communal garden of a residential square is a London speciality with no counterpart abroad. No group has ever understood comfort so well as the English middle class . . . and the London square, essentially an upper-middle-class perquisite, is one of the most comfortable garden ideas since the arbour with a turf seat.”

The residential square is, as Scott-James affirms, indisputably a uniquely English device. It is preeminent among England’s contributions to the development of European town planning and urban form, as it introduced the classical notion of *rus in urbe*— the visual encroachment of nature and rural associations within the urban fabric— which continues to shape our cities to this day.

The square has been much admired and copied since its inception in London in the mid-seventeenth century, when the planners of what were to become London’s earliest squares appropriated the Italian concept of the piazza to create large “open places” at the centers of the city’s new residential neighborhoods. The culminating stage of the transmutation of these bald open spaces into garden squares took place from the early eighteenth century onward and was contingent on their secure enclosure. Since that time, squares in their various permutations have been important and ubiquitous constituents in most improvements and enlargements to the capital. As John Timbs remarks in *Curiosities of London* (1855): “[T]he garden-spaces or planted squares are the most recreative

Edward Dayes,  
*Queen Square,*  
*London*, 1786.  
Yale Center for  
British Art, Paul  
Mellon Collection,  
New Haven

feature of our metropolis; in comparison with which the *piazze*, *plazas* and *places* of continental cities are wayworn and dusty areas, with none of the refreshing beauty of a garden or a green field.” London squares are also distinctive from their continental counterparts; neither are they generally, as John Weale contends in *London Exhibited* in 1851, “appended to any public buildings,” nor do they make “any pretension to more adornment than the ordinary dwellings” which surround them.

Squares have been appreciated not merely as garden oases or open figures in the dense city fabric, but as purveyors of light and air, and their evolution is closely tied to the provision of spacious residential development and the improvement of the city’s streets. The London Society, a private membership organization concerned with advancing the city’s practical improvement and artistic development, described squares in 1927 as the “pride of London’s planning”; they have been desiderata of urban improvers since the reign of James I and have promoted novelty of design, elegance, and spaciousness in the urban plan. Through a combination of unique local circumstances—including land ownership, management agreements, legislation, and the English love of nature—the London square has come to represent what Elain Harwood and Andrew Saint describe in *London* (1991) as “the special strain of civilization which Britain has bequeathed to the world.” The London square is, moreover, a resilient concept, one that has developed incrementally, imperceptibly, and occasionally dramatically over the centuries: surrounding buildings have been refaced or replaced; trees, shrubs, paths, lighting, garden buildings, and railings have come and gone; but many squares, nonetheless, retain their spatial integrity.

Despite their celebrity, London’s squares have not been the subject of a comprehensive study since Beresford Chancellor’s *The History of the Squares of London* (1907). The aim of my research is to redress this deficiency. My study reflects increased interest in the development of London’s historic urban landscape as well as my enduring fascination with the physical, conceptual, and symbolic features of squares. I take the viewpoint of a cultural geographer examining these physical and social landscapes as cultural processes: not only did squares play a pivotal role in introducing nature into town, but their deployment and elaboration reflect the evolving social values of the aristocracy and the

gentry and their efforts to negotiate a new form of social relationship in the context of the city.

Central to my study is the dynamic intervention of enclosure, which from the early eighteenth century became a process strongly expressive of social changes, and one that galvanized the transformation of the city's squares. I am also intrigued by the social dynamics of the squares—not the least because they are such singular and well-developed social organisms. Squares are uniquely complex communities made up of interdependent individuals and groups more or less closely connected with one another, the health of which is dependent on the harmonious interworking of their members' culture, politics, and economics. This interest extends to both the relationships among the inhabitants themselves (how they see themselves), and to the relationships between the inhabitants and the outside world (how they are perceived by others).

Todd Longstaffe-Gowan Limited, Landscape Design  
Ailsa Mellon Bruce Visiting Senior Fellow, September 1–October 30, 2010

*Todd Longstaffe-Gowan has returned to London to direct his landscape practice and to resume his responsibilities as gardens adviser to historic royal palaces. His book *The London Square, 1600 to the Present* will be published by Yale University Press (London) in spring 2012.*





HEATHER MCPHERSON

## The Artist's Studio and the Image of the Artist in Nineteenth-Century France

My project examines the evolving image of the artist in nineteenth-century France through the lens of artists' portraits and the artist's studio, which became a central theme in art and literature at midcentury. The artist's studio was a hybrid, liminal space that blurred the distinctions between public and private, professional and domestic, challenging conventional binaries of space and gender. Though primarily devoted to the making of art, it also served as a social and commercial arena and was widely perceived as an extension of the artist's persona. Drawing on a broad array of paintings, prints, and photographs as well as primary texts, my cross-disciplinary study sheds new light on the significance of the artist's studio as *lieu de culte* and site of creative struggle and highlights its role as a platform for self-expression and the forging of artistic identity. Employing a series of case studies ranging from Jean-Baptiste-Camille Corot (1796–1875) to Pablo Picasso (1881–1973), it reframes and contextualizes the shifting image of the artist and reconsiders the sociocultural factors that shaped it, from an intensified preoccupation with professional identity, individual temperament, and milieu to the changing conditions of artistic production and the display and marketing of art.

Jean-Baptiste-Camille Corot, *The Artist's Studio*, c. 1868. National Gallery of Art, Washington, Widener Collection

My residency at the Center allowed me to do substantial archival research, including examining nineteenth-century illustrated journals such as *L'Artiste*, *L'Illustration*, and *Le Magasin pittoresque*, in which artists and visits to artists' studios are showcased. Another of these, the



*Galerie contemporaine*, offers a particularly fascinating example of the convergence of the growing interest in artists as public personalities and new processes of photomechanical. Published serially from 1876 to 1884, *Galerie contemporaine* featured biographical sketches; reproductions of artists' works, including studio sketches; and high-quality Woodbury-types of portraits of artists by leading photographers, including Nadar (1820–1910) and Etienne Carjat (1828–1906). My research documented the role nineteenth-century illustrated journals played in publicizing artists and disseminating their works to a broadening public. It supports my contention that the mid-nineteenth century marks a turning point in the cultural significance of the artist's studio and the reproduction and dissemination of artists' portraits through new media, such as photography. My research on the evolving image of the artist also drew upon the many depictions of early modern and modern artists in the extensive photographic archives at the National Gallery of Art.

At the Center, I researched and completed a draft of the first chapter, which focuses on Corot's depictions of his studio, one of which, *The Artist's Studio* (c. 1868), is in the National Gallery of Art collection. I was able to study it closely and compare it with related Corot paintings both at the Gallery and at the Metropolitan Museum of Art in New York. I also had the extraordinary opportunity to discuss Corot's painting techniques with National Gallery conservator Ann Hoenigswald and to view x-radiographs of *The Artist's Studio* and the related *Young Girl Reading* (also c. 1868). Corot's six studio paintings, whose significance has not yet been adequately analyzed, are closely related to another group depicting female readers both in the studio and out of doors. My research confirms Corot's particular significance as a transitional figure—a plein-air landscape painter who thematized the studio and the practice of painting in his oeuvre and whose own studio became a pilgrimage site for other artists.

Exceptionally, in Corot's studio pictures the artist is not represented, though his paintings are displayed, creating a complex dialectic of absence and presence. I argue that Corot's studio constitutes a distinctly modern topos that functioned on multiple levels—allegorically, as a commentary on the creative process and the transformative qualities of paint, and as a *lieu de mémoire* both for Corot and his acolytes. Interwoven with that argument are questions about the gendering of creativity

and the indeterminate status of the contemplative women who inhabit the studio and interact with Corot's paintings. Although often identified as models or muses, they can perhaps best be understood as reflexive evocations of the absent painter. Moreover, in utilizing the theme of the picture within the picture, Corot conflates the space of the studio with that of the gallery by representing his studio as both creative locus and space of display.

University of Alabama at Birmingham

Paul Mellon Visiting Senior Fellow, November 1–December 31, 2010

*Heather McPherson returned to her position as professor of art history at the University of Alabama at Birmingham. Her essay "The Artist in His Studio: Dress, Milieu, and Masculine Identity" was published in Interior Portraiture and Masculine Identity in France, 1789–1914, edited by Temma Balducci, Heather Belnap-Jensen, and Pamela Warner (2010).*



## Contested Historicisms: Uses and Interpretations of Architectural Formulas in Washington, DC

The city of Washington offers an extensive field for analyzing strategies of national representations in architecture. In his founding master plan (1791) Pierre Charles L'Enfant (1754–1825) conceptualized the city as a symbolic space representing the nation. Despite his imposing plans, it was only after the Civil War that Washington was architecturally enhanced by splendid buildings and national monuments, which confirmed and celebrated the reaffirmed union. The government invested in an extensive construction program, including federal buildings and national monuments. Religious institutions, too, developed national aspirations expressed through the architecture of commissioned monumental churches.

John Donnelly, clay model for a Corinthian capital replacing the traditional abacus flower with an American eagle, west portico of the United States Supreme Court, by Cass Gilbert, 1932–1935, Washington, DC. Architect of the Capitol. Photograph: Department of Image Collections, National Gallery of Art Library

In my second book (my *Habilitation* project), I focus on the uses and interpretations of historicist architectural formulas from the end of the nineteenth century until the relatively late arrival of modernism in Washington in the early 1940s. Historicist styles are not simply an expression of individual aesthetic preference for certain traditional architectural forms but have to be considered in each case as a deliberate choice of a style, with its inherent qualities and imagery of the past as well as the cultural and sociopolitical values of an epoch. In an age of heightened historical awareness, historicist styles convey contemporary perceptions and interpretations of the past that are comprehensible to a wider public. This system of values embodied in historicist formulas and iconography was adopted by federal and religious institutions to

create powerfully symbolic buildings and monuments in Washington. I analyze the way in which these architectural landmarks were conceived to communicate national cultural and religious identity as well as the hegemony of the United States over the “Old World” of Europe by using representations of the past.

Remembered history is always selected, constructed, and ideologically interpreted, and such is the message expressed in American architecture from after the Civil War to the 1950s. Controversy arose, for example, regarding the neoclassical design of the Lincoln Memorial (1911–1922). In a letter of protest in January 1913, the Illinois chapter of the American Institute of Architects criticized the proposed imitation of a Greek temple as inappropriate and un-American, a design with “no connection historically from the stand point of Democracy” and one that would not “in any respect typify or represent to this nation or the nations of the world the underlying character and Americanism of Abraham Lincoln.” On the other hand, the United States Supreme Court (1932–1935) won professional and public praise for its classical Greek, thus republican, character. (The architect, Cass Gilbert, had in fact visited Italy and met with Mussolini in the mid-1920s and admired the dictator’s neo-imperial redevelopment of Rome.) Episcopalians chose a neo-Gothic design for Washington National Cathedral (1907–1990), as did Roman Catholics initially for the Basilica of the National Shrine of the Immaculate Conception. The proposal of the alternative Romanesque-Byzantine design that was ultimately constructed (1920–1959) generated debates about the Christian spiritual character and quality of medieval church architecture.

Such debates transcended criticism of individual designs, pointing instead to contemporary constructions and interpretations of the historiography of architecture and to the ambition to establish a “true” national style reflecting American identity and normative patriotic values. Historicist architecture was related to specific national narratives, establishing the American republic as representing a teleological progress of civilization and art. Consequently, traditional forms were absorbed, modified, sometimes superseded by American symbols, and finally presented as a creative contribution to the development of a national style.

Art and architectural magazines, newspapers, books on the history of architecture, and pattern books—the last of which began to appear in

the United States at the end of the eighteenth century — provide evidence of specialists' debates as well as public opinion on historicist styles. I explore the perception and interpretation of Gothic, Romanesque, Byzantine, and neoclassical architecture by asking the following questions: What character and values, profane and sacred, were attributed to these historic styles that made them seem appropriate for certain building types? How did they express the relationship of the American, "modern" world to "Old Europe"? And to what extent did these stylistic choices contribute to the self-assertion of the American nation?

The city of Washington developed as a unique symbolic space for remembered history and constructed national identity, one in which competing institutions applied and interpreted various historic styles according to specific needs of self-assurance. The building boom after the Civil War generally encouraged stylistic experimentation. In the capital, however, federal authorities such as the Senate Park Commission (in its plan of 1901) and the Fine Arts Commission (beginning in 1910) guided the city's development in harmonious architectural forms by enforcing aesthetic guidelines. These strongholds of neoclassicism either encouraged accord or provoked vigorous opposition by architects and thus have made Washington an excellent site for reconstructing specialist and public opinion on interpretations of historicist architecture.

Universität Bern, Switzerland  
Paul Mellon Visiting Senior Fellow, June 1–July 31, 2010

*Anna Minta returned to her position as assistant professor of art history at Universität Bern, Switzerland.*





KATE NESIN

## Cy Twombly's Things: Sculptures 1946 to the Present

Cy Twombly (b. 1928),\* a Virginian who has lived for the past five decades in Italy, is one of the postwar period's most influential abstract painters. Over the same span he has also made hundreds of sculptures, balanced and bristling assemblages of ordinary found objects overlain with glutinous slips of white house paint, gesso, or plaster. Remarkably understudied, this three-dimensional work does not fit neatly into standard accounts of postwar sculpture's means and dispositions, yet it emerged at a crucial moment for modernist practice and has persisted through the advent of various postmodernist practices. From midcentury forward, *sculpture* itself is an especially capacious word, either increasingly emptied of meaning or increasingly open to meaning, depending on one's point of view. Despite, or perhaps because of, our apparent postmedium condition, Twombly's practice has continued to query sculpture qua sculpture, revaluing that medium's historical terms and thereby testing their contemporary viability. Put another way, his sculptures lay no hollow claim to the word *sculpture* but instead demonstrate the gaps or inadequacies that always frustrate the relationship between thing and word. In the existing literature Twombly's sculptures are valued less as present, prosaically articulate pieces than as occasions for a transcendent, poetically articulate dematerialization. By contrast, my dissertation perceives them as crucially material, their dripping or caked coats of paint and their amateur joins held by twists of wire or twine as pointedly conspicuous signals of making. That the sculptures are first

Cy Twombly,  
*Untitled (The  
Mathematical  
Dream of Ashur-  
banipal)*, 2000,  
wood, nails, sta-  
ples, plastic, paper,  
plaster, paint,  
fiber pen; cast  
in bronze, 2009.  
Collection of the  
artist. © 2000 Cy  
Twombly. Cour-  
tesy Gagosian  
Gallery

and foremost made things is precisely their methodological importance, for at the same time their insistent physicality proves no guarantor of determinacy.

In this regard they are not only insistent but also consistent. Though Twombly's sculptural production is marked by fits and starts, hiatuses short and long (the longest stretching, in fact, from 1959 to 1976, prominent years for sculpture by other practitioners), nevertheless his pieces cohere materially, formally, and affectively as a single and singular corpus. The structure of my dissertation takes into account both this consistency and the intermittence that makes it so notable, conscious of but not always obedient to chronology in the interest of advancing the themes or threads that persevere across decades. Thus the first chapter analyzes the white-painted surfaces of Twombly's sculptures as tactile manifestations of limit, edge, boundary, and threshold, focusing primarily on works from 1948 and 1987, as well as on comparisons to Robert Rauschenberg (1925–2008) and Piero Manzoni (1933–1963).

The second chapter—likewise organized around early and later works, from 1954 and the early 1990s—undertakes the problems of subject matter, naming, and place in Twombly's oeuvre, elaborating what I call the epitaphic aspect of so many of the sculptures. The final chapter addresses Twombly's tendencies toward repetition and return, examining his seemingly abrupt return to sculpture making in 1976 through a thematization of return in the production that ensued. It was around this time that Twombly commenced his first cast editions in synthetic resin, then in bronze, editions sometimes cast from brand-new pieces, other times cast from decades-old sculptures. As a concluding chapter, this is one that offers up considerations of Twombly's readily mythologized "outsiderness" and the compelling tension in his work over the course of his career between classical tradition and avant-garde transgression.

This last chapter was written during the first part of my fellowship year, along with an introductory chapter on the so-called poetics of Twombly's sculptures and a brief epilogue on recent works as well as on Twombly's similarly understudied photographs of them. In the subsequent months, I have gained an expanded sense of how open, productive, even experimental, the monograph form can be, in this case functioning additionally as a typology of sculptural categories—and so *as* a meditation on sculpture as category, whether storied or voided or renewable,

or all three. I have also found in Twombly's sculptures a distinct body of work through which to assess the history and potential efficacy of a phenomenological approach, especially with regard to the difficulties of documenting or writing out such an approach. Accordingly, I continue to pressure my revisions by way of certain questions: for instance, to what extent does close material description, and the interpretive analysis to which it can give rise, either promote or displace actual experience? Writing on Twombly tends to be an aesthetically inclined affair; it is simultaneously an ethical one.

[Princeton University]

Twelve-Month Chester Dale Predoctoral Fellow, 2010–2011

*Kate Nesin defended her dissertation at Princeton University this past winter and is at work on revisions for a book.*

*\* This report describes research carried out during the academic year covered by Center 31 and thus predates Cy Twombly's death on July 5, 2011.*



## Vitruvius on Display: Domestic Decor and Roman Self-Fashioning at the End of the Republic

The book I am writing reveals evidence for changes in ancient Roman social interactions and self-presentation during the first century BCE within a source almost completely overlooked in this context: Vitruvius' *De architectura* (c. 208 BCE). *De architectura*, a Latin prose treatise in ten books, is well known as the only text dedicated to architecture that survives from classical antiquity. As such, it is a potential wellspring of insight into ancient conceptions of art. Yet despite Vitruvius' following among architectural theorists and practitioners since the Renaissance, classical philologists and historians have all but ignored his work. The apparently poor quality of Vitruvius' Latin, which is both idiosyncratic and inconsistent, discourages literary analysis. What is more, a wealth of recovered archaeological material has proven most of his rules and models anachronistic, if not inaccurate. Classical art historians often characterize Vitruvius' comments on Roman wall paintings and the display of statues as either frustratingly cryptic or woefully uninformed.

To address these widely acknowledged interpretive issues, I have assembled and examined a range of textual and material sources that help reconstruct the context in which *De architectura* was composed. Recognition of Vitruvius' engagement with the discourse of his contemporaries, not just their building practices, reveals the cultural specificity of *De architectura*'s apparent contradictions, factual blunders, and other peculiarities. The treatise emerges as an attempt to integrate new, foreign, and potentially threatening influences into Roman culture

Painted decoration of Bedroom B, from an ancient Roman villa (c. 21 BCE), found at the Villa della Farnesina and now in the Palazzo Massimo alle Terme, Museo Nazionale Romano, Rome. Photograph: Scala/Art Resource, NY (Luciano Romano)

using traditional and familiar methods of persuasion. Earlier Greek and Hellenistic civilizations provided Vitruvius with a range of building forms and illustrative examples, as well as with his model of the high-status architect. Crucially, however, Vitruvius relied on Roman aesthetics, historiography, rhetoric, and moralizing to make both his persona as an architect and his designs for buildings palatable to readers who remained decidedly ambivalent toward Eastern influences on Roman art and culture—or at least found it socially useful to claim that they did. Many of the recommendations for art display and architectural construction that emerge from this melting pot remain unintelligible to archaeologists, for whom they could be greatly valuable. My aim is not only to provide literary scholars, art historians, and archaeologists with an interpretive framework for engaging with Vitruvius, but also to introduce *De architectura* to cultural historians as a rare window into the formulation of identity among the Roman elite in the first century BCE and those who wished to join their ranks.

*De architectura*'s commentary on houses and the display of art within them is a main focus of my book. A house was never just a home for an ancient Roman statesman; it was headquarters. Under his roof, friends, acquaintances, and strangers could expect to encounter political campaigning, theatrical performances, legal trials, and commercial business. Previous studies of the Roman house have treated literary and archaeological sources as complementary reflections of common practice and widespread views. A key premise of my book, however, will be that ancient authors provide us with far more than useful sources or firsthand accounts of the function and appearance of domestic spaces. Vitruvius' status as a professional and the many specific instructions contained within his treatise have convinced some readers that *De architectura* provides a straightforwardly descriptive, if opinionated, account of the Roman house. Technical treatises, however, are among the most personally motivated, ideologically slanted texts of the ancient world. In order to establish emerging disciplines or fields of knowledge within the intellectual culture of the Roman elite, it was necessary to charm and entertain lay readers.

My interpretation of *De architectura* contributes to the recent findings of scholars who acknowledge that ancient literary responses to the visual arts bear little relation to what we might consider accurate

description and who seek to understand the role of such discourse within society. My book will argue that among the Romans, the house was a potent symbol or trope, often invoked as a premise for debating social, moral, and aesthetic ideas.

Vitruvius lived during one of the most scrutinized periods in Rome's history, the turbulent first century BCE, when republican government gave way to the imperial rule of Augustus. Recent studies of *De architectura* characterize Vitruvius as an Augustan mouthpiece and draw attention to the role of his treatise in promoting the new regime. My book, however, will call into question the current paradigm of the Augustan age, which overemphasizes the emperor's agency in managing and defining cultural production. Comparative analysis of Vitruvian passages previously interpreted as imperial propaganda with similar views expressed by late republican authors provides evidence for an alternative model of gradual transformation over time in the Roman sociocultural environment.

A. W. Mellon Postdoctoral Fellow, 2010–2012

*In the second year of her fellowship, 2011–2012, Marden Fitzpatrick Nichols will complete her book manuscript and pursue research on Pompeian revival interiors in American homes and hotels of the mid-nineteenth to mid-twentieth century.*





## The Lives of Ancient Maya Sculptures

This year at CASVA I completed revisions of my book *Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala*, which I described in *Center 30* and which is now in press. I also worked on the manuscript of a second book, “The Lives of Ancient Maya Sculptures.” In addition, I taught an undergraduate colloquium, entitled “Myth, Cosmos, and Rulership in Ancient Maya Art and Architecture,” at the University of Maryland, College Park.

*The Lives of Ancient Maya Sculptures* examines physical changes to stone sculptures, such as stelae, altars, and lintels, at Maya sites from the fifth to the ninth century CE. The changes I study include moving, enshrinement, burning, and burial. I explore how monuments functioned in these changed contexts and consider what the patterns of treatment might reveal about ancient Maya perception of them at the time of their creation and over their life histories.

My evidence comes from excavation reports, field notes, and photographs from a myriad of archaeological projects from the 1930s to the present. I also have examined the sculptures and associated buildings at museums and archaeological sites. For my analyses, I consider archaeological context; social, historical, and political contexts; epigraphic information; material analysis; and more. I also look to analogies from the colonial period and modern Maya practices to enrich the archaeological data.

Stela 26 from Tikal, Guatemala, limestone, late fourth century CE, in situ in rear room of Structure 34 during excavation, now in the Museo Lítico, Tikal, Petén, Guatemala. Photograph by William R. Coe, 1958, University of Pennsylvania Tikal Project Negative 58-4-437. Courtesy of the Penn Museum

Monumental stelae, for example, were usually erected in front of pyramids and in plazas. But some were subsequently moved, frequently after they had been broken. Some were enshrined in building sanctuaries; others were buried as if they were human bodies, often on the central axes of temples. In a number of cases, there is evidence of ceremony and offering around the enshrined and buried monuments or above buried ones. The abundance of offerings indicates that these stelae were considered sacred, powerful objects. In some cases, we can determine that the ancestors depicted on or embodied by these monuments were especially revered, and later texts or other evidence suggests that larger programs of worship of these ancestors or restitution of their memory may have driven this fervent reverence. Although broken, the monuments were not deactivated but retained a connection to what they had been — or still were.

Yet their contexts and the experience of them certainly had changed. For example, the buildings in which stelae were enshrined were smaller and less accessible than the places where they were usually erected. Interaction with them would have been a privileged experience, perhaps only for elite or royal audiences or religious specialists. Furthermore, enshrinement marked them as altered and was one way in which the materiality of Maya monuments signaled memory, for the physical dislocations and recontextualizations made reference to anterior contexts, as did the broken monuments' physical forms.

Burial was another significant and meaningful iteration in the life histories of some Maya monuments. Those that were buried include both figural stelae that were surrounded by offerings and small sculptural fragments that were deposited as offerings to buildings and other sculptures. One interpretation is that burial put dead sculptures to rest or terminated their potency, but I argue that the sculptures remained active and powerful, for they were offered to new objects and buildings and created material connections to ancestors. The cached sculptures also were activated through ceremonial practice, when celebrants opened lines of communication with deities and ancestors by offering these and other objects, prayers, songs, and dances. In addition, the sculptures potentially continued to perform these functions through their materiality, for they had been transformed by ceremonial rites and bore within them the material residues of those ceremonies.

These examples remind us of the fundamental sacredness of stone sculptures' materiality and the meaningfulness of ceremonial practices in their creation, use, and reuse. These are essential aspects of the life histories of both unrecognizable fragments and carved, identifiable, and historically specific sculptures. Studying the sculptures in motion and over time thus further reveals the importance of focusing on materiality and practice—rather than exclusively on depiction and narration—in order to understand these monuments and their life histories.

Andrew W. Mellon Postdoctoral Fellow, 2009–2011

*In academic year 2011–2012 Megan E. O'Neil will be a visiting assistant professor at the College of William and Mary. Her book Engaging Ancient Maya Sculpture at Piedras Negras, Guatemala will be published by the University of Oklahoma Press in 2012. This project was awarded a Millard Meiss Publication Grant from the College Art Association.*



JOSEPH J. RISHEL

## Arcadia 1900 and 2010/2011

In 2009 the Philadelphia Museum of Art presented an exhibition entitled *Cézanne and Beyond*. It was an ambitious gathering of more than two hundred paintings, sculptures, and works on paper selected by myself and a group of friends and colleagues, eighteen of whom wrote for the accompanying catalogue. Our purpose was to explore the critical fortunes of Cézanne (1839–1906) from his death in 1906 up to the present: to reflect on the degree to which the potency of his work—so profoundly mined by advanced artists at the beginning of the twentieth century—played out through five generations thereafter. We gathered some fifty works by Cézanne, with others by eighteen artists ranging from Pablo Picasso (1881–1973) to the young Belgian artist, often resident in Mexico, Francis Alÿs (b. 1959), from whom we commissioned a new work. The show was well received and proved to be an agreeable space in which to reflect on fundamental issues defining modern art and the way in which many of these have remained in force.

That Henri Matisse (1869–1954) was much featured both confirmed the received notions of how elemental Cézanne was to his early development and showed how much there is still to be discovered about the use Matisse made of him. Although we were able to put together a formidable display of works by Matisse, our biggest disappointment was that we could not borrow his large *Bathers by a River* (1909–1910, 1913, 1916–1917) from the Art Institute of Chicago. The painting (as we had known well in advance) was undergoing a critical restoration and exami-

Paul Cézanne,  
*The Large Bathers*,  
1906. Philadelphia  
Museum of Art,  
Purchased with  
the W.P. Wiltach  
Fund, 1937

nation that laid the foundations for the Art Institute's *Matisse: Radical Invention, 1913–1917*, organized in collaboration with the Museum of Modern Art, New York, in 2010.

In hindsight, the absence of the Chicago picture from the 2009 Philadelphia show was a godsend, since the Art Institute's generosity in lending it to us in the summer of 2012 allows us to pursue quite a different direction in a new exhibition. By putting the Philadelphia Cézanne *Large Bathers* (1906) in the company of the Chicago Matisse we can now open up issues of poetical intentions and deep-seated meanings quite different from the more formal concerns that defined the 2009 show. The addition of Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?* (1897–1898; Museum of Fine Arts, Boston) as a third player, whose title alone declares it a work of theatrical and narrative intentions (versus the generic and rather unhelpful *Bathers*) should ease this experience of all three together into a new realm of understanding: what we have titled *Arcadia: 1900*.

Duly charged by the subject, I decided to include in the exhibition about a dozen additional works of large scale. Three, by Pierre Puvis de Chavannes (1824–1898), Jean-Baptiste-Camille Corot (1796–1875), and Nicolas Poussin (1594–1665), will take this noble theme of Arcadia in painting back to its source. Works by Paul Signac (1863–1935), Henri Edmond Cross (1856–1910), Pablo Picasso, Henri Rousseau (1844–1910), and André Derain (1880–1954) will suggest the definition of Arcadian subjects around 1900. Two works, one by Ernst Ludwig Kirchner (1880–1938) and another by Franz Marc (1880–1916), will extend the story into Germany in a nicely critical way.

These arrangements were well advanced as I moved to Washington last fall and evolved into more refined loan negotiations, the recruitment of catalogue authors, and, as our ideas evolved, the addition of a few more works. But the big opportunity at the Center was, by the purchase of time and access to remarkable resources, to broaden my education in all things Arcadian in preparation for two essays I will write for the catalogue. The first is an overview of the idea of Arcadia from antiquity to the turn of the nineteenth century and of the ways in which artists of 1900 turned to the past for very modern purposes. Specialists will speak to Poussin, Matisse, the Germans, and the cubists, but I have selfishly kept for myself Cézanne as well as Picasso, Puvis, Corot, Signac, Seurat,



Derain, and Rousseau. A well-timed lecture in the CASVA colloquium series early in my residency forced me to articulate the subject outside the back room of fellow travelers, in a way that was public and accessible and more constructively open to the observation and criticism of my peers. It established the foundation (and image bank) for nearly all that has happened since.

A time of seemingly uninterrupted leisure allowed long discursive reads of Virgil and Edmund Spenser, or wonderful (and terrifying) hours with Hermann Broch's *The Death of Virgil*, or, best of all, elevated thoughts about the meaning and application of Arcadia as a definition of human desires and realities in political and economic studies. But this wonderful life of high musings and speculations soon found its feet in the, for me, more familiar workings of art history, both old and new. It also allowed me to explore what I can only describe as a building acceptance—or, at least, tolerance—of issues such as poetical suggestion, content, or even meaning as conditions of our experience of those artists who are the subjects of the show.

The proof will be of course the reception given the exhibition itself when it opens in Philadelphia in June 2012, and to the observations in the accompanying catalogue. It will be interesting to see how it works out.

Philadelphia Museum of Art  
Samuel H. Kress Professor, 2010–2011

*Joseph J. Rishel will return to the Philadelphia Museum of Art to his post as the Gisela and Dennis Alter Senior Curator of European Painting before 1900, the John G. Johnson Collection, and the Rodin Museum.*

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## Warburg Circles, 1929–1964

Saturday, January 19, 1929, 5:00 p.m. A good audience, well over sixty strong, largely German, assembled at the Bibliotheca Hertziana in Rome to hear the then elderly Aby Warburg speak about his work. The topic of the lecture had been announced as “Die römische Antike in der Werkstatt Ghirlandajos” (Roman Antiquity in the Workshop of Ghirlandaio). Warburg had always been one to surprise. Though the new lecture hall, to be inaugurated with this talk, was equipped with the latest in projection equipment—a Skioptikon—Warburg chose to forgo glass slides. The guests, as they entered the room, found themselves surrounded on three sides by cloth-covered screens to which some two hundred fifty black-and-white photographs had been pinned in obviously studied arrangements. Warburg spoke for over two hours, sometimes reading from a prepared text, more often roaming about the room, speaking from his assemblages of photographs. The lecture, said one eyewitness, “gripped the audience in an extraordinary way.”

The book I am now writing, “Warburg Circles, 1929–1964,” opens with a reconstruction of Warburg’s charismatic performance at the Hertziana. Abundant archival documentation makes it possible to gain a sense of the content and flow of the lecture—his last public lecture—and also to gauge the response, immediate and longer term, of several in the distinguished scholarly audience. This reconstruction serves as the starting point for a cultural historical study of the international, interdisciplinary, ever-branching, always morphing scholarly

Photograph of the first panel of images arranged by Aby Warburg to accompany his lecture “Die römische Antike in der Werkstatt Ghirlandajos,” delivered at the Bibliotheca Hertziana, January 19, 1929. Photograph: Warburg Institute Archive, 111.105.2 (1)

movement associated with the name of Aby Warburg. Though Warburg never saw his work as being narrowly art historical, it was especially within the discipline of art history that a Warburgian kind of study was most clearly defined. Warburg himself advocated for a *kunstgeschichtliche Kulturwissenschaft*, a study of culture based on the combined evidence of *Bild und Wort*. From this practice he coined the term *ikonologisch* (or *Ikonologie*): Icon + Logos, image + word. Although never adopted by certain of his followers, the rubric “iconology” was picked up and redefined by others, most influentially by Erwin Panofsky. The Panofskyan experiments with Warburgian material, however important, are only part of the story.

The years I treat, from 1929—the last year of Warburg’s life—to the mid-1960s—the heyday of iconology—were tumultuous ones: Nazi oppressions, the horror of the world war, the tensions of the Cold War. Scholars’ lives could and did become epic, filled with real danger, requiring uprooting, flight, and significant endurance. Long-standing traditions of learning were threatened: under such circumstances, scholars thought and talked about what they were doing and why they were doing it, and they taught with conviction. The memory of Warburg resonated in various ways.

My study is in part an institutional history, because the *Kulturwissenschaftliche Bibliothek Warburg* in Hamburg, which emigrated to London in 1933 to become the Warburg Institute, provided a center and a focus for Warburgian scholarship. And I necessarily deal with the efforts of the inner circle, Warburg’s handpicked disciples (Fritz Saxl, Gertrud Bing, Edgar Wind). But I am especially interested in the spread of the Warburg mission, the diverse experiments with Warburgian ideas, the operation of the Warburgian network. The German émigré art historian Alfred Neumeyer, a loyal student of Warburg who settled at Mills College, observed in a letter of 1942 to Rudolf Wittkower at the Warburg Institute: “The dispersal of [Warburg’s] students and followers all over the world has more actively distributed his message than the Institute in Hamburg could ever have done it.”

During the months at CASVA I have written substantial portions of the text, experimenting with ways of composing a collective biography involving some twenty to twenty-five main characters and a host of subsidiary figures. Washington has spectacular resources. I have benefitted

from having access to rare archival holdings at the Library of Congress, the National Gallery of Art, the National Archives, and, most particularly, the Archives of American Art—where I have worked with the papers of figures including Edgar Breitenbach, W. G. Constable, Walter Horn, and Wolfgang Stechow. A visit to Germany to attend the Kunst-historikertag in Würzburg gave me an opportunity to study the papers of Alfred Neumeyer at the Germanisches Nationalmuseum. I have throughout benefited from wide-ranging conversations with thoughtful and alert CASVA colleagues.

University of Michigan, Ann Arbor  
Paul Mellon Senior Fellow, 2010–2011

*In addition to her CASVA fellowship, Elizabeth Sears received a Guggenheim Fellowship this year to support her current research. She will return to the University of Michigan, Ann Arbor, where she is George H. Forsyth Jr. Collegiate Professor of the History of Art.*



## Murillo: *Two Women at a Window*

Bartolomé Esteban Murillo's (1617–1682) *Two Women at a Window* (c. 1655/1660) has puzzled me since my first stay at CASVA as an Ailsa Mellon Bruce Fellow in 1993, and I have published an essay on the painting since then. During my present semester at CASVA, I have had the privilege of many conversations with other fellows and with curators and conservators of the National Gallery of Art, and I have especially appreciated the opportunity to analyze the painting in the conservation lab. I have considered once more the complexity of this work, its position at the crossroads of seventeenth-century visual and sociocultural trends, and, above all, its status as a marvelous example of how the theoretical problems of a work of art coincide with concrete, technical ones. A two-day Robert H. Smith Colloquy dedicated to *Two Women at a Window*, held at CASVA in May, has demonstrated the fruitfulness of dialogue between scholars from different but related fields and of different generations and shows that such a dialogue could contribute to solving, at least partially, many art-historical and technical problems raised by the painting.

Bartolomé  
Esteban Murillo,  
*Two Women at a  
Window*, c. 1655/  
1660. National  
Gallery of Art,  
Washington,  
Widener Collection

One of the most significant aspects of Murillo's painting concerns the interplay between its object of representation (an open window with two sitters) and its medium of representation (a painting). The viewer sees a painting depicting an open window in which two full-length characters gaze back at the beholder. On the one hand, there is a playful dialogue between the window setting and the painting's frame; on the



other, an exchange between the sitters and the beholder. As we know from Roger de Piles, Rembrandt (1606–1669) is said to have painted a canvas representing a young girl at her window, which, when hung on the facade of a building, deceived passers-by with its illusionistic presence. Other Dutch and Italian examples might be considered as well. One of these is a puzzling painting in the National Gallery, London (c. 1510–1530), attributed to Jacopo Palma il Vecchio (1480–1528) or to Pordenone (c. 1484–1539), which depicts a young woman in a window behind a curtain. The dialectic of showing/concealing and the game of the gaze suggest a problematic issue: are these kinds of paintings representations of prostitution? The pictorial tradition of showing a prostitute in a window has an extremely ancient pedigree in the motifs of peering out (*para-kypton*) and of peering down (*kato-kypton*). In the case of Murillo's painting, what matters in regard to the dialectic of showing/concealing is the specific way in which he presents the female body and the game of looking. His painting is a narrative, a gazing game. The setting of this story is the window — an in-between space, an interface between private and public. X-radiography of Murillo's painting reveals that its most delicate pictorial zone, the window ledge, is a later replacement. Thus the painting was considered (and in some way manipulated) precisely in connection with this motif as an optical device. The critical fortunes of this *dispositif*, from Murillo through Francisco de Goya (1746–1828) and Édouard Manet (1832–1883), reinforce this idea.

Murillo's visual game, his optical plot, contains three characters: the young girl, the mature woman, and the (male) beholder. The girl in the foreground emanates attraction, allure, offering, showing. The x-radiographs reveal a *pentimento* in the area of the neckline of the girl's dress, revealing that it was dramatically lowered. The mature woman in the background, partly concealed in shadow, exhibits the young girl: partially concealing herself, she simultaneously displays and controls the process of representation. Is she opening or closing the shutters? She is beckoning to the beholder, but she is partially hiding her body behind the shutter and her face by holding up her veil. It would be fruitful in this regard to consider the controversial practice of veiling, its origins, and its significance for Spanish attitudes toward the body and the experience of the gaze. Murillo's painting becomes in this way a theoretical

object, capable of highlighting not only the Spanish scopoc regime, but also the broader Mediterranean dialectic of showing/concealing. It offers a visual support for a more general discussion of the anthropology of desire, shame, and modesty.

Université de Fribourg (Switzerland)  
Edmond J. Safra Visiting Professor, spring 2011

*Victor I. Stoichita will return to this position as professor of art history at the Université de Fribourg (Switzerland) and will continue his work on a collection of essays to be published in 2012 under the title The Don Quixote Effect.*



## Against Henry Moore

The starting point for this project was the notion of Henry Moore (1898–1986) as a disputed figure in the postwar years, countering a tradition of hagiographic writing that has grown around his work. It soon became clear, however, that his collaborations and exchanges with American collectors, critics, museum directors, and architects, and the presence of his work in America after 1945, form the subject of a more compelling revision of traditional views of Moore, and that this area remains little studied. More than two decades ago the critic Peter Fuller described Moore’s late-period works as having received “very little critical evaluation or interpretation,” a state of affairs that holds true today. It is perhaps because Moore’s reputation remains relatively unruffled in America that his works have not been interrogated from a historical point of view; and, of course, vice versa.

Who, then, is the “American” Henry Moore? As the journalist Henry J. Seldis made clear in his enthusiastic account *Moore in America*, published in 1973, the sculptor’s reputation had been on the rise in America since his 1945 retrospective at the Museum of Modern Art, New York, and the subsequent promotion of his work by the dealer Curt Valentin. A small army of collectors, many based in California, and a number of very wealthy patrons, such as Joseph Hirshhorn, created a thriving transatlantic market for Moore’s sculpture and drawings. A new chapter in that reception began in 1966 with the commissioning of a large outdoor sculpture by Moore for the recently constructed Lincoln Center. For

Henry Moore,  
*Knife Edge Mirror*  
*Two Piece*, bronze,  
1976–1978.  
National Gallery  
of Art, Washing-  
ton, Gift of The  
Morris and Gwen-  
dolyn Cafritz  
Foundation.  
Photograph:  
Gregory Vershbow

the next twenty years innumerable sculptures were commissioned and installed outside public buildings and in parks and plazas around North America. Many of these, it has to be admitted, constitute what the writer Tom Wolfe has termed “curb flash”—the financial value they add to a new development, or the prestige they confer on the architect of a public building. Most of these works Moore did not install himself, and many are aesthetically compromised, usually by problems of scale (they are too small): the *Large Four Piece Reclining Figure* (1972–1973), outside the Louise M. Davies Symphony Hall in San Francisco, for example, or *The Archer* on Nathan Phillips Square in Toronto. Yet alongside the Lincoln Center *Reclining Figure* are a number of major commissions that saw Moore collaborating with architects and producing works on a scale and with resources that were not available in Britain, particularly in the austere economic climate of the 1970s.

The two most important of these commissions are *Three Forms Vertebrae* (1978–1979), outside I. M. Pei & Partners’ City Hall in Dallas, and *Knife Edge Mirror Two Piece* (1977–1978), situated outside another building by Pei, the East Building of the National Gallery of Art. *Knife Edge Mirror* has become part of the architectural profile of Pei’s building, yet the story of its commissioning and fabrication is hardly straightforward. Despite the tenacity with which Moore stuck to his position that sculpture is independent of architecture—a view crucial to his early pioneering of an independent modern sculptural idiom—the forms of *Knife Edge Mirror* were defined to a large degree by the wishes of J. Carter Brown, then director of the National Gallery of Art, and by Pei himself, the reverse in many respects of Moore’s intentions. It may even be said that the sculpture itself stands on a knife edge, at once a realization of many important formal motifs in Moore’s work—including the divided figure, the slice, and the knife edge—yet also answers Pei’s desire for a work both to complement and to counterbalance his architecture. The simple rectilinear forms of Pei’s architecture suggest a further context for Moore’s work in America, that of minimalist sculpture. Here is another “knife edge”: Moore’s work providing the impetus for a phenomenological, bodily approach to abstract sculpture, but also embodying older “humanist” ideals and a representational naturalism that was abhorrent to those such as Robert Morris, Carl Andre, and Donald Judd.

The story of *Knife Edge Mirror* forms the central chapter of “Henry Moore in America,” my book in process, alongside case studies including the Lincoln Center *Reclining Figure*, the Dallas *Vertebrae*, and more obscure works such as the two reclining figures, once installed outside the terminal at Lambert Airport in St. Louis and now on the grounds of the St. Louis Art Museum. The book will also describe Moore’s involvement with Pei and with the architect Gordon Bunshaft and will account for the long history of architecture as the troubled matrix for the evolution of twentieth-century sculpture.

London  
Ailsa Mellon Bruce Senior Fellow, 2010–2011

*Jean-Paul Stonard has returned to London as a visiting lecturer at the Courtauld Institute and, in addition to researching the work of Henry Moore, is writing a biography of Kenneth Clark.*





MIYA TOKUMITSU

## “Die Kleine, die Feine, die Reine, die Eine”: The Sculpture of Leonhard Kern (1588–1662)

The lover in Heinrich Heine’s *Lyrisches Intermezzo* once adored the rose, the lily, the dove, and the sun, but now has only the small, the fine, the pure, the One, his beloved the source of them all. This union of qualities amounts to a preciousness that also aptly describes the work of Leonhard Kern (1588–1662). From his workshop in Schwäbisch Hall, Germany, Kern created exquisite miniature sculptures (*Kleinplastik*), crafted from precious ivory, alabaster, and other materials, for the courts of northern Europe. He worked in the seldom-studied German baroque style and in the equally marginalized format of small-scale sculpture. Nonetheless, it is clear from his surviving oeuvre that Kern participated in several crucial developments in European sculpture, from early modern collecting to changing receptions of devotional sculpture in a post-Reformation and Counter-Reformation world. In many ways, Kern presents an enigmatic figure. No portrait of him survives, and very few documents remain from his estate. He specialized in works in ivory but was isolated from other ivory masters and centers of production. Although he sent his finished works as far afield as Vienna and Berlin, only the scantest traces of these trade transactions remain.

Leonhard Kern,  
*Abundantia (Pomona)*, 1635/1645.  
Kunsthistorisches  
Museum, Vienna

My dissertation comprises a series of studies, each focusing on Kern's interventions into a different aspect of the history of sculpture: new uses of sculptural materials, seventeenth-century notions of style, the uncertain status of devotional sculpture, and the possibilities and limits of allegorical sculpture. During my Robert H. and Clarice Smith Fellowship, I completed chapters 1 and 4.

Kern's innovative approach to materials is the subject of the first chapter. He worked at a key moment in the history of sculptural materials. An ivory revival was under way in northern Europe, and he took advantage of this development, turning away from the large-scale architectural sculpture in which he was trained. Kern exploited physical properties of ivory that allow it to be carved with virtuosic delicacy, creating precious objects for Europe's *Kunstammern*. However, his works exceeded mere artisan bravura; he often put the subjects of his sculptures in dialogue with their materials, linking the fascination of the mind and eye. Along these lines, Kern's *Abundantia*, carved from a walrus tusk still attached to a skull fragment, playfully engages the dialectics of life and death, art and nature, in accordance with the visual wit of the *Kunstammer*.

In chapter 2, I will address the stylistic eclecticism of Kern's work. During his career, he invoked a number of representational modes that would have been considered historic in his lifetime: late Gothic crucifixes, mannerist swirls of bodies in his *Ezekiel's Vision* reliefs, and heroic male nudes reminiscent of Michelangelo. Such anomalies raise questions about contemporary attitudes toward the medium of sculpture and the arts in general. What can this stylistic fluidity reveal about patronage and the history of taste in seventeenth-century Germany? What can it disclose about contemporary notions of artistic practice? Is it possible to define a "German baroque?" Kern is a figure central to these questions, and chapter 2 will help not only to fix his position within these developments but also to clarify this moment in the history of style in Germany.

Chapter 3 is devoted to Kern's religious imagery. Although *Kleinplastik* often implies the secular wonders of the collector's cabinet, much of seventeenth-century miniature sculpture depicted religious imagery. Kern devoted a significant portion of his oeuvre to religious works, which were collected by Lutheran, Calvinist, and Catholic courts. These works are curious; on the one hand, they stem from archaic devotional objects; on

the other, they engage the modern practice of collecting. In his biblically themed works, Kern showed the same savvy with which he approached new sculptural materials, creating works that satisfied a wide variety of expectations and contexts for religious sculpture.

The final chapter examines Kern's critical intervention into the history of allegorical sculpture. This chapter emerged as an inquiry into the enigmatic nature of his secular work. He repeated motifs, such as male coin counters, female cannibals, and sleeping women, that either do not fit into any narrative tradition or fit into so many that any attempt to identify the figures ultimately collapses. In this chapter, I propose that Kern's aim was not merely to represent identifiable personifications; it was nothing less than a test of the efficacy of allegorical representation. These works challenge both the viewer and the artist to bridge the physical presence of sculpture and the abstract ideas it may claim to represent.

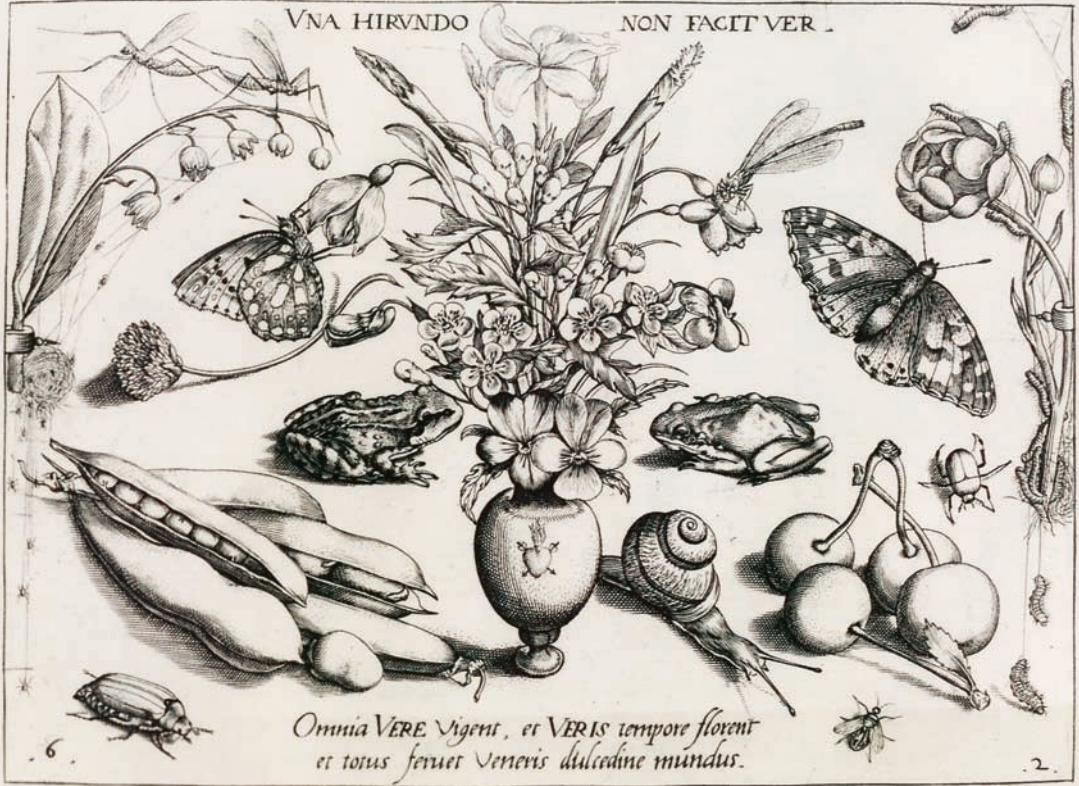
The issues of materials, style, devotional imagery, and allegorical representation are not new to the scholarship of sculpture but are often explored separately. Kern showed remarkable adaptability and daring with regard to each. Examining these issues through the prism of a single, successful artist throws into relief how they informed, affected, or even conflicted with one another, while illuminating sculpture production in a period Susan Sontag once described as "disdained" and "obscure."

[University of Pennsylvania]

Robert H. and Clarice Smith Fellow, 2010–2011

*During the 2011–2012 academic year, Miya Tokumitsu will complete her dissertation in Copenhagen, supported by a Benjamin Franklin Fellowship from the University of Pennsylvania.*

VNA HIRVND0 NON FACIT VER .



Omnia VERE Vigent, et VERIS tempore florent  
et totus feruet Venetis dulcedine mundus.

## The Emblematic Garden

My research project, “The Emblematic Garden” (a theme distinct from the already thoroughly studied “symbolic garden”), examines the relationship between the garden—in this context embracing a wide range of significations—and the art of emblems in sixteenth- and seventeenth-century Europe. The emblem (like the *impresa*, or device) was a composite genre, a system of communication formulated from an amalgam of “body” (*corpo*) and “spirit” (*anima*)—as the devisers of emblems themselves were at pains to underline—in which a written and a figurative part were interwoven in a close binomial. Thus this is a broad interdisciplinary topic that involves questions of iconography, iconology, art history, literature, the history of ideas, and the history of perception/reception.

The emblem enjoyed a widespread vogue that would last until the first decades of the eighteenth century. At first the exclusive domain of a learned elite, this visual and verbal conceit soon became popular among a broader public, and the sixteenth and seventeenth centuries saw the production of a veritable flood of illustrated treatises devoted to the symbolic world of emblems, devices, hieroglyphics, and grotesques.

In 1531 Andrea Alciati, who is considered to have invented the genre, declared: “Verba significant, res significantur” (Words signify, things are signified), thus making explicit the emblem’s objective, which was to represent an idea by means of a figurative image. On many occasions talented engravers were called upon to render these images, and,

Joris Hoefnagel,  
*One Swallow  
Does Not Make a  
Summer*, from *Ar-  
chetypa studiaque  
patris Georgii  
Hoefnagelii*  
(Frankfurt, 1592;  
facsimile, Munich,  
1994). National  
Gallery of Art  
Library

in collaboration with authors and printers, they succeeded in producing illustrated texts of outstanding aesthetic quality that made an important contribution not only to the history of the book, but to contemporary culture as a whole.

The convention that the human figure could not be used in the composition of emblems led to the compilation of a vast repertoire of animate and inanimate objects in which botanical elements came to play a central role, providing motifs of great aesthetic impact and at the same time appealing to the cultural and scientific interests of the reader. As already indicated, for this project the notion of the emblematic garden is taken in the broad sense, encompassing not only canonic images of gardens but also motifs from the natural world—plants, flowers, fruits, or even a landscape shaped by the hand of man.

Setting aside the Tree of Knowledge and the Tree of Virtues, which appear in so many emblems, it is sufficient to consider the frequency with which images of real plants, such as *Cupressus* (cypress), *Laurus* (laurel), *Picea* (spruce), and *Malus medica* (citron), were used in the 1531 Augsburg edition of Alciati's *Emblematum* as well as the garden panoramas that appear in Claude Paradin's *Devises héroïques* (Lyons, 1557), Otto van Veen's *Amorum emblemata, figuris aeneis incisa* (Antwerp, 1608), Florentinus Schoonhovius' *Emblemata: partim moralia, partim etiam civilia* (Gouda, 1618), the Dutch poet Jacob Cats' *Silenus Alcibiadis* (Middelburg, 1618), George Wither's *Collections of Emblemes* (London, 1635), the Spanish friar Nicolás de la Iglesia's imposing *Flores de Miraflores* (Burgos, 1659), and finally in such later works as Jacobus Boschius' *Symbolographia sive de arte symbolica sermones septem* (Augsburg, 1701). Other works of significance for this project are by Joris Hoefnagel (1542–1600): the splendid album of etchings *Archetypa studiaeque patris Georgii Hoefnagelii* (Frankfurt, 1592), *Symbolorum et emblematum ex re herbaria desumptorum* (Nuremberg, 1593), and the miniatures of *The Four Elements* (c. 1575/1580; National Gallery of Art, Washington).

Some of the emblematic *pale* (shovels) of the Accademia della Crusca, about which I wrote with Roberto Paolo Ciardi in *Le pale della Crusca: Cultura e simbologia* (Florence, 1983), deserve fresh analysis from the perspective of the more modern conception of nature that emerged in this period. Each academician commissioned an artist to paint a wooden

panel in the form of a baker's shovel with an image connected with his sobriquet, a nickname inspired by (often moralizing) themes connected with wheat, flour, and bran (*crusca*)—symbols of the academy's mission to sift and purify the Italian language.

Another significant example may be found north of the Alps in the extraordinary emblems of the Fruchtbringende Gesellschaft (Fruit-Bearing Society), a literary society founded in 1617 by Ludwig van Anhalt-Keothen. The format of the double-sided portrait also lent itself to this type of symbolic composition, and various examples are pertinent to the theme of this project, beginning with the verso of the portrait of Ginevra de' Benci by Leonardo da Vinci (1452–1519), in the National Gallery of Art, which depicts a sprig of juniper surrounded by a wreath of laurel and palm and the motto “Virtutem forma decorat” (Virtue adorns beauty).

In the pursuit of this research, it has been of enormous benefit to have access to important works in the National Gallery of Art and other museums and collections in Washington. Of particular interest have been the famous collection of emblem books from the sixteenth to the eighteenth century formerly owned by Mario Lanfranchi, now in the National Gallery of Art Library; texts on garden history in the Dumbarton Oaks Research Library; and rare books in the Library of Congress and the Folger Shakespeare Library.

Università di Pisa  
Paul Mellon Visiting Senior Fellow, September 1–October 31, 2010

*In November 2010 Lucia Tongiorgi Tomasi was awarded the distinction of delegate for culture for the Università di Pisa. She presented the plenary lecture at a symposium on scientific illustration at the Universidade di São Paulo in June 2011.*





## Luca Giordano “alla maniera di” Dürer: Formal Appropriation Procedures and Markets in Naples and Madrid, c. 1650–1700

In 1913, in a catalogue of the John G. Johnson Collection, Bernard Berenson published an entry on a painting entitled *Christ before Pilate*, now in the Philadelphia Museum of Art as part of the Johnson collection. He drew attention to the hand of an archaic Italian painter dependent on northern models, identifying him as a Ferrarese artist of modest reputation, Ludovico Mazzolino (1504–1528/1530). This association with Mazzolino is not completely misplaced, given that the painting in Philadelphia reveals some of the characteristics of his style, including the summary, inexpressive nature of the faces, flat color, problems of scale in receding planes, and eccentric clothing. Berenson’s comments reveal his justifiable surprise at the “ugly although in some sense humorous and certainly amusing composition.” He stated, with reason, that most of the figures derive from northern prints, but surprisingly, at no point did he specifically mention Albrecht Dürer (1471–1528), who is the most obvious reference point. Berenson terminated his commentary with this perceptive observation: “This is one of the rare instances of an Italian work in which not only do we see the appropriation of figures and complete episodes from northern art, but also an attempt to speak, as it were, with a northern accent.”

Berenson’s account highlights the difficulty of arriving at a correct attribution for this painting. In fact it was painted not by Mazzolino during the second half of the sixteenth century, but by the Neapolitan painter Luca Giordano (1634–1705) around 1653, an attribution put

Luca Giordano,  
*Judas’ Kiss*,  
c. 1692. Museo  
Nacional del  
Prado, Madrid

forth by W.R. Valentiner in an article published in *Art in America* the year Berenson's catalogue appeared. Today we know of thirteen paintings by Giordano in which he imitates forms and compositions derived from prints by Dürer and other fifteenth-century northern artists. Only in one case, however, *The Healing of the Paralytic* (The National Art Gallery and Alexandros Soutzos Museum, Athens) do we know the circumstances of commission and public display. This lack of information has hampered research and made it difficult to establish the nature of these works; specifically, if they were in fact forgeries—in other words, whether the artist intended to deceive the client—or whether, by contrast, clients commissioned Giordano to paint works in imitation of other painters, not only Dürer, but also Raphael (1483–1520), and Jusepe de Ribera (1591–1652), as yet another demonstration of his skills within his extensive oeuvre.

The paintings give rise to fascinating questions. Why did Giordano imitate Dürer? What are the dates of the paintings? What was their purpose? How did the clients see them? My aim during the time I spent at CASVA was to establish the groundwork for understanding the relationship between Giordano and Dürer, through study in the National Gallery of Art Library and in two other museums, the Philadelphia Museum of Art and the Walters Art Museum, Baltimore, both of which have paintings by Giordano in the manner of Dürer. The first step toward understanding the works and answering the questions involved a careful study of the historical significance of specific concepts relating to the idea of originality: original, copy, emulation, and forgery. An understanding of these allows us to put Giordano's intention and the attitude of his public in historical context. The first hypothesis to be deduced from this research was that Giordano's choice was certainly not a random one. In the seventeenth century, Dürer's work represented one of the most fully established artistic paradigms in Italy, acknowledged by a number of authors, including Francesco Scanelli, Filippo Baldinucci, and Bernardo de' Dominici, who appreciated his mastery and talent as well as his highly developed awareness of his creative stature, evident in the angry protest he made against the imitations of his prints by Marcantonio Raimondi (c. 1480–c. 1534).

One of the most controversial aspects of these paintings in the manner of Dürer is their dating, and recent attempts have been made to

restrict them to Giordano's earliest years while he was still learning his art. This seems unlikely, however, because of both stylistic differences evident in the various known examples and reliable contemporary accounts referring to later examples of Giordano's paintings that pay homage to Dürer. One of these is *Judas' Kiss* in the Museo del Prado, until now dated to around 1654 but which, for stylistic reasons—namely, that Giordano went against his own imitative intent and painted in his own style—should be dated to the start of his later, Spanish period (c. 1692).

The results of this research will be part of a catalogue raisonné of the works of Luca Giordano in the Museo del Prado, which I am currently preparing. The Prado has eighty-four works attributed to the artist, two of which are painted in the manner of Dürer.

Museo Nacional del Prado  
Guest scholar, July 15–August 15, 2010

*Andrés Úbeda returned to his position as senior curator of Italian and French painting at the Museo Nacional del Prado.*



## Bringing the East Back Home: Middle Eastern Arts, American Patronage, and European Mediations (1867–1889)

The decades between the great universal exhibitions of 1867 and 1889 in Paris were a period of extreme fascination in the West with the arts of the Middle East. Besides producing a significant body of orientalist imagery, the fervor translated into overly decorated artists' studios, as well as into Moorish- or Persian-style dens, alcoves, halls, smoking rooms, and conservatories, in upscale domestic interiors both in Europe and in America. Olana (1869–1876), the “Persian castle” belonging to landscape artist Frederic Edwin Church (1826–1900) at Greendale-on-Hudson, New York, or the “Arab palace” of Spanish American millionaire José Xifré Downing in Madrid (1865–1872) represent instances of entire houses conceived in this spirit. The window shaped like an eight-pointed star tile typical of Persian lusterware, in Church's watercolor view of Olana (c. 1870), epitomizes the role played by artifacts in the design process. Art objects of Middle Eastern provenance lent authenticity and, indeed, “individuality,” as one patron worded it. Countless Turkish textiles and rugs, mosque lamps, Iznik tiles, Persian candlesticks, lattice screens, and pieces of Mamluk woodwork made their way to London, Paris, and Rome, as well as to Chicago and New York, from the 1860s to the 1880s.

Frederic Edwin Church, *Southwest Facade, Olana*, c. 1870. Olana State Historic Site, New York State Office of Parks, Recreation, and Historic Preservation, OL.1980.40

The broad European and American cultural context that sustained orientalist aesthetics is well known. Antimodernism and the cult of the past, the fascination with theater and the rise of nostalgia and sentimentality, aestheticism, and the invention of new public and private personae,

not to mention spirituality, were all decisive factors. More contingent yet equally influential ingredients have received less attention. For example, the story of the antiques trade in the Middle East, where a market for curios and architectural salvage was blossoming by the 1860s, remains to be written. We know little of the individual pursuits, whether driven by pleasure or affliction, and, more generally than not, accompanied by changing attitudes toward the body and gender ambiguity, that fueled architectural orientalism. Similarly, social networks of connoisseurship have been barely explored. Research done for my recent book *Fous du Caire: Excentriques, architectes et amateurs d'art en Égypte, 1867–1914* (2009) uncovered a web of contacts and connections between European and American amateurs from the 1860s to the 1880s, with Cairo and Paris as pivotal capitals, and merchants and collectors as mediating figures. My study showed that many amateurs of Islamic art (mostly men, often bachelors) were also members of exclusive clubs: the Cercle de l'Union artistique in Paris, or the Century Club in New York. Emulation among amateurs may likewise have been a decisive aspect of orientalist interior design.

*Fous du Caire* suggested indeed that the taste for architecture, ornament, and crafts of the Middle East and their revival in interior design was short lived and involved small groups of interrelated people who possessed direct experience and firsthand—indeed, erudite—knowledge of the region. A closer look at specific situations and practices, in this case in connection with Egypt, thus contradicted the common narrative of orientalism as both a mostly imaginary quest and a cultural attitude typical of Western societies at the time.

My residence at the Center was devoted to the further exploration of the interpersonal connections among European, American, and Middle Eastern patrons, dealers, and collectors during the period under scrutiny. Primary sources on artistic and antiquarian engagement with Middle Eastern arts, which I consulted at the Archives of American Art and the Freer Gallery of Art and Arthur M. Sackler Gallery Archives, brought a wealth of new evidence to my project. Work in the holdings of the National Gallery of Art Library helped me to expand the iconography of orientalist interior design in the United States during the Gilded Age and to collect detailed descriptions of specific interior arrangements. Facilitated contacts with the curators of the Olana State Historic Site



provided a comprehensive documentation of that major architectural achievement. While at the Center, I also did general reading on historical and sociological phenomena related to my topic, and in particular on collecting practices, artists' studios, and interior design in the late nineteenth century. The evidence and literature gathered during my residency have induced me to devote further attention to female patrons, as well as to American expatriates in Rome, as additional protagonists of note in the making of orientalist interiors. The ultimate goal of this research, intended to lead to a book, is to understand in global terms the presence of Middle Eastern ornament, artifacts, and architecture in Western interiors during an era that represented the acme of the Islamic revival in design and the decorative arts.

Invisu, Institut national d'histoire de l'art, Paris  
Paul Mellon Visiting Senior Fellow, June 20–August 20, 2010

*Mercedes Volait returned to her position as CNRS research professor and director of Invisu at the Institut national d'histoire de l'art, Paris.*

parab

Le Temple au fauconnier par lequel on se va quant par venir de Babylone à la prison

entre Babylone & la prison



Niniveth



Babylone



Le port de Babylone



Le tombeau des peres



LAURA WEIGERT

## Images in Action: The Theatricality of Franco-Flemish Art in the Late Middle Ages

My research project is a book that will explore the interaction between art and dramatic performance within the realm of the French kings and Burgundian dukes in the fifteenth and sixteenth centuries. The first part of the study argues for a visual and affective homology between dramatic performances and pictures. This claim draws initially on written descriptions of depicted and enacted events, which, as I show, attribute a similar representational status to the two art forms. I then focus on a range of pictures, including manuscript illuminations, tapestries, and painted cloths, and a range of performances, including both mystery plays and the stages that accompanied religious and entry processions. Through a discussion of individual case studies, I establish the nature of the “theatricality” these pictures and plays share: their structural and spatial organization, their conditions of viewing, and the ways in which they engage their audiences. The second part of the study turns to a group of paintings, illuminations, and prints, which claim, either visually or through their accompanying texts, to represent dramatic performances that took place in the past. I show how these pictures both participated in the transformation of the playgoing experience and contributed to the conception of the medieval theater in popular and scholarly accounts from the 1880s to the present.

Hubert Cailleau,  
frontispiece for  
*Le Mystère par  
personnaiges de la  
vie, passion, mort,  
resurrection et  
ascension de Notre  
Seigneur Jésus-  
Christ en 25  
journées* (Passion  
play performed in  
Valenciennes in  
1547), detail. Bib-  
liothèque nationale  
de France, Paris, MS  
fr. Rothschild 1-7-3

During five months at CASVA I have focused on Hubert Cailleau’s illuminated playscripts of a Passion play, which was performed in the northern French city of Valenciennes in 1547 (Bibliothèque nationale

de France, Paris, Rothschild Ms fr. I-7-3 and Bibliothèque nationale de France, Paris, Ms fr. 12536). These manuscripts play a central role in the argument of the second part of my study. My residency has afforded me the time to return to the two manuscripts and allowed me to refine my discussion of them, to understand their connections to the corpus of images within the study as a whole, and to compose the final chapters of the book.

Among the few visual testimonies for the performance of medieval drama, the frontispiece to the Rothschild version of the Passion has occupied a privileged position in discussions of the medieval theater. The accompanying inscription announces that the image depicts “the theater or stage as it was in the year 1547.” Accounts of medieval drama have traditionally accepted the picture’s self-proclaimed documentary status. The frontispiece has illustrated countless histories of medieval theater, and it has shaped scholarly debates concerning the spatial and mimetic characteristics of medieval drama. In the process, the picture has been dislodged from the manuscript and aligned with the event it claims to represent.

The picture forms part of a textually dense and richly illuminated manuscript, containing the script and illuminations for each of twenty-five days of performance. It differs in significant ways from the other manuscript of the Passion play that Cailleau illuminated. My comparison of the two manuscripts isolates these differences. I then situate the representation of the play in the Rothschild manuscript in relation to theological and historical writing contemporary with the manuscript’s creation in 1577, that is, thirty years after the play’s performance in Valenciennes. Debates at this time focused on the veracity of Catholic ceremony and exorcism; the numerous written histories concealed the strength of the reformist government in Valenciennes and the violence of its suppression. The manuscript attests to the complex ways in which the Passion play of 1547 served in the promotion of the Catholic church and in the construction of the city’s past. Moreover, the performance of 1547 and its pictorial depiction in 1577 took place during a transitional period between a theatrical tradition linked to urban religious drama and one associated with the modern theater. The Rothschild manuscript proposes that the experience of medieval drama can be represented in pictures. Implicit in this proposal are assumptions about artifice, space,

and spectatorship, all of which contributed to the demise of large-scale urban drama.

My discussion of these manuscripts serves as a model for thinking about the larger body of images that has been used to illustrate medieval theater. By recognizing how Cailleau visualized the experience of medieval theater in relation to a specific religious and political agenda, we are in a better position to assess the evidence other types of images provide for a medieval playgoing experience. Like Cailleau's illuminations, such visualizations of performances have distorted the specificity of the experience they purport to represent. Each one responds to and articulates in distinct ways contemporary anxieties and critiques of large-scale urban performance. These same images have, in turn, shaped scholarly debates concerning the spatial and mimetic characteristics of medieval drama.

Rutgers, The State University of New Jersey  
Samuel H. Kress Senior Fellow, spring 2011

*Laura Weigert has received a fellowship from the National Endowment for the Humanities to continue her work on this project during academic year 2011–2012. The following year she will return to teaching courses in late medieval and early modern northern European art at Rutgers, The State University of New Jersey.*

*Following page:*  
Daniel McReynolds, Mary Beard,  
and Marden Fitzpatrick Nichols



## About the Center





The Artist's Studio  
oil on canvas, 1869  
JEAN-BAPTISTE-CAMILLE COROT  
Paris, 1796-1875  
Walters Art Museum, 1942.8.11

## **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, urbanism, photography, and film, 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.

## **Board of Advisors and Special Selection Committees**

The Center's Board of Advisors, comprising seven or eight historians of art or related disciplines appointed to rotating terms, meets annually to consider policies and programs. Members of the board also make up selection committees that review applications for fellowships at the Center. In addition, an ad hoc selection committee, composed of scholars in the field, is appointed for each special-initiative fellowship program. Recommendations for fellowship appointments are forwarded to the Board of Trustees of the National Gallery of Art.

## **Professors in Residence**

### *Samuel H. Kress Professor*

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select annually a distinguished art historian as Samuel H. Kress Professor, a position created by the National Gallery, with the support of the Samuel H. Kress Foundation, in 1965. In addition to pursuing independent research, the Kress Professor is the senior member of the Center and counsels predoctoral fellows.

### *Andrew W. Mellon Professor*

The National Gallery of Art and the Center for Advanced Study in the Visual Arts select biennially 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.

### *Edmond J. Safra Visiting Professor*

The Edmond J. Safra Visiting Professorship was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation. Safra Visiting Professors, selected by the National Gallery of Art and the Center for Advanced Study in the Visual Arts, serve for terms of up to six months, forging connections between the research of the Gallery's curatorial staff and that of visiting scholars at the Center. At the same time, Safra Professors advance their own research on subjects associated with the Gallery's permanent collection. They may also present seminars or curatorial lectures for graduate students and emerging scholars, including curators from other institutions.

## **Fellowships**

### *Paul Mellon, Ailsa Mellon Bruce, Samuel H. Kress, and William C. Seitz 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 PhD 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 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 may 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, with the expectation that applicants will bring sabbatical stipends or research grants from their home institutions, though independent scholars are encouraged to apply. In addition to a stipend, senior fellows receive allowances for photography and for travel to a professional meeting. Each is provided with a study. Senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.



Fellows' tour of  
*Gabriel Metsu,*  
1629–1667, with  
guest curator  
Adriaan E.  
Waiboer

The application deadline for senior fellowships is October 15. Each candidate must submit an application with a project proposal, two publications, biographical data, and a financial statement. Three letters of recommendation in support of the application are required.

*Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships*

The Center awards visiting senior fellowships for residencies of up to sixty days during either of two periods: September through February or March through August. Qualifications and conditions of appointment are the same as those for senior fellowships. In addition to a stipend, each visiting senior fellow receives support for relocation and research materials. Each is provided with a study and other privileges while in residence at the Center. Visiting senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

The application deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through August). Candidates must submit an application and one article or chapter of a book. Two letters of recommendation in support of the application are required.



### *Associate Status*

The Center may appoint associates who have obtained fellowships and awards from granting institutions apart from the applicants' own institutions. These appointments are without stipend and may be made for periods ranging from one month to one academic year. Qualifications and conditions are the same as those for visiting senior fellowships (for residency for up to sixty 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 October 15. The procedures are the same as those for senior fellowships. The application deadlines for appointments of up to sixty days are March 21 (for September through February) and September 21 (for March through August).

### *A. W. Mellon Postdoctoral Fellowship*

The A. W. Mellon Postdoctoral Fellowship was established in 2005 through a grant from the A. W. Mellon Foundation. During the first year of a two-year residency the fellow carries out research and writing related to the publication of a dissertation or appropriate articles or book(s). The fellow also designs and directs an intensive weeklong seminar for the seven predoctoral fellows at the Center. In the second

academic year, while continuing research and writing in residence, the A. W. Mellon Postdoctoral Fellow is expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university. The application deadline is October 15. Each candidate must submit an application, a brief proposal for the topic of the predoctoral seminar and the university course, and electronic copies of publications. Three letters of recommendation in support of the application are required.

### *Resident and Nonresident Predoctoral Fellowships*

The Center awards a number of one-, two-, and three-year fellowships to PhD candidates in any field of art history, architectural history, or archaeology who have completed their university residency requirements, coursework, 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 of Art. A candidate must be either a United States citizen or enrolled in a university in the United States. In addition to a stipend, predoctoral fellows receive allowances for materials related to their research and travel, depending on the terms of the fellowship. Fellows in residence are provided with apartments near the Gallery, subject to availability.

Application for resident and nonresident predoctoral fellowships may be made only through nomination by the chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15. Fellowship grants begin on September 1 of the following academic year and are not renewable. Information concerning predoctoral fellowship applications is distributed through the department chairs.

### *Predocctoral Fellowships for Historians of American Art to Travel Abroad*

The Center awards up to six fellowships to doctoral students in art history who are studying 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 beyond the





Fellows' tour of painting conservation with Sarah Fisher

candidate's major field, not for the advancement of a dissertation. Preference is accorded to those who have had little opportunity for research travel abroad. Applications may be made only through nomination by a chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15, 2011, for the period June 2012 through May 2013.

### *Facilities and Resources*

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery of Art Library of more than 400,000 volumes is available to members. The Gallery's collections, as well as the Library's Department of Image Collections of more than 13 million photographs, slides, and digital images, 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.



### *Further Information about Application and Tenure*

Visiting senior fellows may receive awards in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of senior fellowships and associate appointments 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. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. Fellowships are not renewable and may not be postponed.

Claudia Cieri Via



## Meetings, Research, and Publications

### *Meetings*

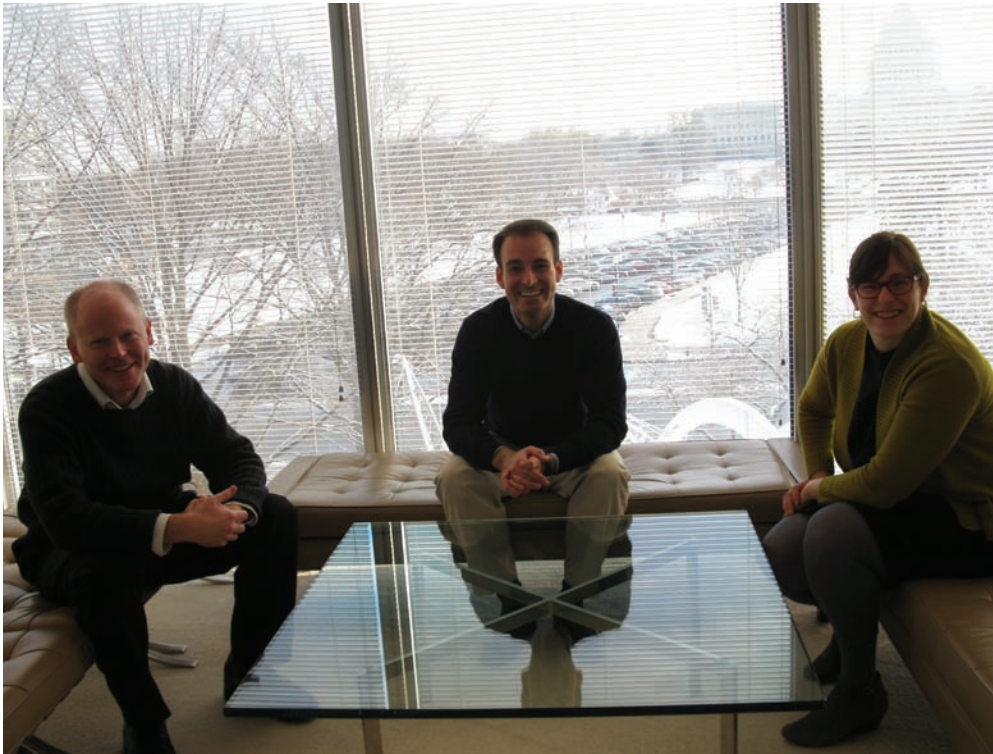
The Center sponsors regular and special meetings throughout the academic year. Meetings held at regular intervals include colloquia, presented by the senior members of the Center, and shoptalks, given by the predoctoral fellows. Art historians and other scholars at area universities, museums, and research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

Special meetings occur periodically throughout the year and include symposia, conferences, curatorial/conservation colloquies, incontri, seminars, and lectures. These meetings involve participants from local, national, and international communities of scholars.

Such gatherings, along with the Center's annual reception in honor of new members, introductory meeting with the curatorial departments of the National Gallery of Art, and weekly luncheon and tea, encourage 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 2010–2011 may be found on pages 22–27.

Peter Parshall and  
Lorenzo Pericolo





Malcolm Clendenin, Daniel McReynolds, and Emily Pugh

### *Research*

Each of the deans directs a project designed to produce a research tool of value to the scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 33–37 and 38–41.

Reports by members of the Center are published annually. (An index of reports written by members in 2010–2011 begins on page 182.)

## *Publications*

### STUDIES IN THE HISTORY OF ART

#### *Symposium Papers*

- 10 *Macedonia and Greece in Late Classical and Early Hellenistic Times*, edited by Beryl Barr-Sharrar and Eugene N. Borza, 1982
- 13 *El Greco: Italy and Spain*, edited by Jonathan Brown and José Manuel Pita Andrade, 1984
- 14 *Claude Lorrain, 1600–1682: A Symposium*, edited by Pamela Askew, 1984
- 16 *Pictorial Narrative in Antiquity and the Middle Ages*, edited by Herbert L. Kessler and Marianna Shreve Simpson, 1985
- 17 *Raphael before Rome*, edited by James Beck, 1986
- 19 *James McNeill Whistler: A Reexamination*, edited by Ruth E. Fine, 1987
- 20 *Retaining the Original: Multiple Originals, Copies, and Reproductions*, 1989
- 21 *Italian Medals*, edited by J. Graham Pollard, 1987
- 22 *Italian Plaquettes*, edited by Alison Luchs, 1989
- 25 *The Fashioning and Functioning of the British Country House*, edited by Gervase Jackson-Stops et al., 1989
- 26 *Winslow Homer*, edited by Nicolai Cikovsky Jr., 1990
- 27 *Cultural Differentiation and Cultural Identity in the Visual Arts*, edited by Susan J. Barnes and Walter S. Melion, 1989
- 29 *Nationalism in the Visual Arts*, edited by Richard A. Etlin, 1991
- 30 *The Mall in Washington, 1791–1991*, edited by Richard Longstreth, 1991, hardcover 2002 (with a new introduction by Therese O'Malley)
- 31 *Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times*, edited by Howard Spodek and Doris Meth Srinivasan, 1993
- 32 *New Perspectives in Early Greek Art*, edited by Diana Buitron-Oliver, 1991
- 33 *Michelangelo Drawings*, edited by Craig Hugh Smyth, 1992
- 35 *The Architectural Historian in America*, edited by Elisabeth Blair MacDougall, 1990
- 36 *The Pastoral Landscape*, edited by John Dixon Hunt, 1992

- 37 *American Art around 1900*, edited by Doreen Bolger and Nicolai Cikovsky Jr., 1990
- 38 *The Artist's Workshop*, edited by Peter M. Lukehart, 1993
- 43 *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown*, edited by Russell T. Scott and Ann Reynolds Scott, 1993
- 44 *Intellectual Life at the Court of Frederick II Hohenstaufen*, edited by William Tronzo, 1994
- 45 *Titian 500*, edited by Joseph Manca, 1994
- 46 *Van Dyck 350*, edited by Susan J. Barnes and Arthur K. Wheelock Jr., 1994
- 47 *The Formation of National Collections of Art and Archaeology*, edited by Gwendolyn Wright, 1996
- 48 *Piero della Francesca and His Legacy*, edited by Marilyn Aronberg Lavin, 1995
- 49 *The Interpretation of Architectural Sculpture in Greece and Rome*, edited by Diana Buitron-Oliver, 1997
- 50 *Federal Buildings in Context: The Role of Design Review*, edited by J. Carter Brown, 1995
- 53 *Imagining Modern German Culture: 1889–1910*, edited by Françoise Forster-Hahn, 1996
- 54 *Engraved Gems: Survivals and Revivals*, edited by Clifford Malcolm Brown, 1997
- 55 *Vermeer Studies*, edited by Ivan Gaskell and Michiel Jonker, 1998
- 56 *The Art of Ancient Spectacle*, edited by Bettina Bergmann and Christine Kondoleon, 1999
- 58 *Olmec Art and Archaeology in Mesoamerica*, edited by John E. Clark and Mary E. Pye, 2000, softcover 2006
- 59 *The Treatise on Perspective: Published and Unpublished*, edited by Lyle Massey, 2003
- 60 *Hans Holbein: Paintings, Prints, and Reception*, edited by Mark Roskill and John Oliver Hand, 2001
- 61 *Italian Panel Painting of the Duecento and Trecento*, edited by Victor M. Schmidt, 2002
- 62 *Small Bronzes in the Renaissance*, edited by Debra Pincus, 2001

- 63 *Moche Art and Archaeology in Ancient Peru*, edited by Joanne Pillsbury, 2001, softcover 2005
- 64 *Large Bronzes in the Renaissance*, edited by Peta Motture, 2003
- 65 *Tilman Riemenschneider, c. 1460–1531*, edited by Julien Chapuis, 2004
- 66 *Circa 1700: Architecture in Europe and the Americas*, edited by Henry A. Millon, 2005
- 68 *Nationalism and French Visual Culture, 1870–1914*, edited by June Hargrove and Neil McWilliam, 2005
- 69 *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O’Malley and Amy R. W. Meyers, 2008, softcover 2010
- 70 *Collecting Sculpture in Early Modern Europe*, edited by Nicholas Penny and Eike D. Schmidt, 2008
- 71 *Romare Bearden, American Modernist*, edited by Ruth Fine and Jacqueline Francis, 2011
- 72 *French Genre Painting in the Eighteenth Century*, edited by Philip Conisbee, 2007
- 73 *A Modernist Museum in Perspective: The East Building, National Gallery of Art*, edited by Anthony Alofsin, 2009
- 74 *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, edited by Elizabeth Cropper, 2009
- 75 *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall, 2009
- 77 *Art and the Early Photographic Album*, edited by Stephen Bann, 2011

*Forthcoming Symposium Papers*

- 76 *Orsanmichele and the History and Preservation of the Civic Monument*, edited by Carl Brandon Strehlke
- 78 *Modernism and Landscape Architecture, 1890–1940*, edited by Therese O’Malley and Joachim Wolschke-Bulmahn
- 79 *Rediscovering the Ancient World on the Bay of Naples*, edited by Carol Mattusch and Thomas Willette



SEMINAR PAPERS

- 1 *The Dada Seminars*, edited by Leah Dickerman, with Matthew S. Witkovsky, 2005
- 2 *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*, edited by Peter M. Lukehart, 2009

ANNIVERSARY VOLUMES

- A Generous Vision: Samuel H. Kress Professors, 1965–1995*, edited by Elizabeth Pendleton Streicher, 1995
- The A. W. Mellon Lectures in the Fine Arts: Fifty Years*, introduction by Elizabeth Cropper, 2002

RESEARCH PUBLICATIONS (PRINT AND WEB)

- Sponsored Research in the History of Art*, volumes 1–13, edited by Claire Richter Sherman, 1981–1994
- Antoine Watteau (1684–1721): The Painter, His Age, and His Legend*, edited by François Moureau and Margaret Morgan Grasselli, cosponsored with the Centre national de la recherche scientifique and the Centre national des lettres; published by Champion-Slatkine, 1987
- Emilian Painting of the Sixteenth and Seventeenth Centuries: A Symposium*, introduction by Henry A. Millon; published by Nuova Alfa Editoriale, 1987
- A Guide to the Description of Architectural Drawings*, by Vicki Porter and Robin Thornes, cosponsored with the Getty Art History Information Program and others; published by G. K. Hall, 1994
- Art History in Latin America: Reports of the Latin American Fellowship Program, 1994–2000*, introduction by Therese O’Malley, coproduced with the Association of Research Institutes in Art History, 2003
- Guide to Documentary Sources for Andean Studies, 1530–1900*, 3 vols., edited by Joanne Pillsbury; copublished with the University of Oklahoma Press, 2008



“The Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma,” [www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia), Peter M. Lukehart, project director, 2010  
*Keywords in American Landscape Design*, by Therese O’Malley; with contributions by Elizabeth Kryder-Reid and Anne L. Helmreich; copublished with Yale University Press, 2010

AUDIO PRESENTATIONS

Fifty-Sixth A. W. Mellon Lectures in the Fine Arts  
*Last Looks, Last Books: The Binocular Poetry of Death*

Helen Vendler, Harvard University

Part 1: *Introduction: Sustaining a Double View*  
Part 2: *Facing the Worst: Wallace Stevens, The Rock*  
Part 3: *The Contest of Melodrama and Restraint: Sylvia Plath, Ariel*  
Part 4: *Death by Subtraction: Robert Lowell, Day by Day*  
Part 5: *Caught and Freed: Elizabeth Bishop, Geography III*  
Part 6: *Self-Portraits While Dying: James Merrill, A Scattering of Salts*  
[www.nga.gov/podcasts/mellon/index.shtm#2007](http://www.nga.gov/podcasts/mellon/index.shtm#2007),  
released May–June 2011

Fifty-Eighth A. W. Mellon Lectures in the Fine Arts  
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Fifty-Ninth A. W. Mellon Lectures in the Fine Arts  
*Art and Representation in the Ancient New World*

Mary Miller, Yale University

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Part 2: *Seeing Time, Hearing Time, Placing Time*

Part 3: *The Body of Perfection, the Perfection of the Body*

Part 4: *Representation and Imitation*

Part 5: *Envisioning a New World*

[www.nga.gov/podcasts/mellon/index.shtm#2010](http://www.nga.gov/podcasts/mellon/index.shtm#2010),

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#### VIDEO PRESENTATIONS

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*Ground Swell: Edward Hopper in 1939*

[www.nga.gov/podcasts/index.shtm#nemerov](http://www.nga.gov/podcasts/index.shtm#nemerov), released November 2007

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*Minstrelsy “Uncorked”: Thomas Eakins’ Empathetic Realism*

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