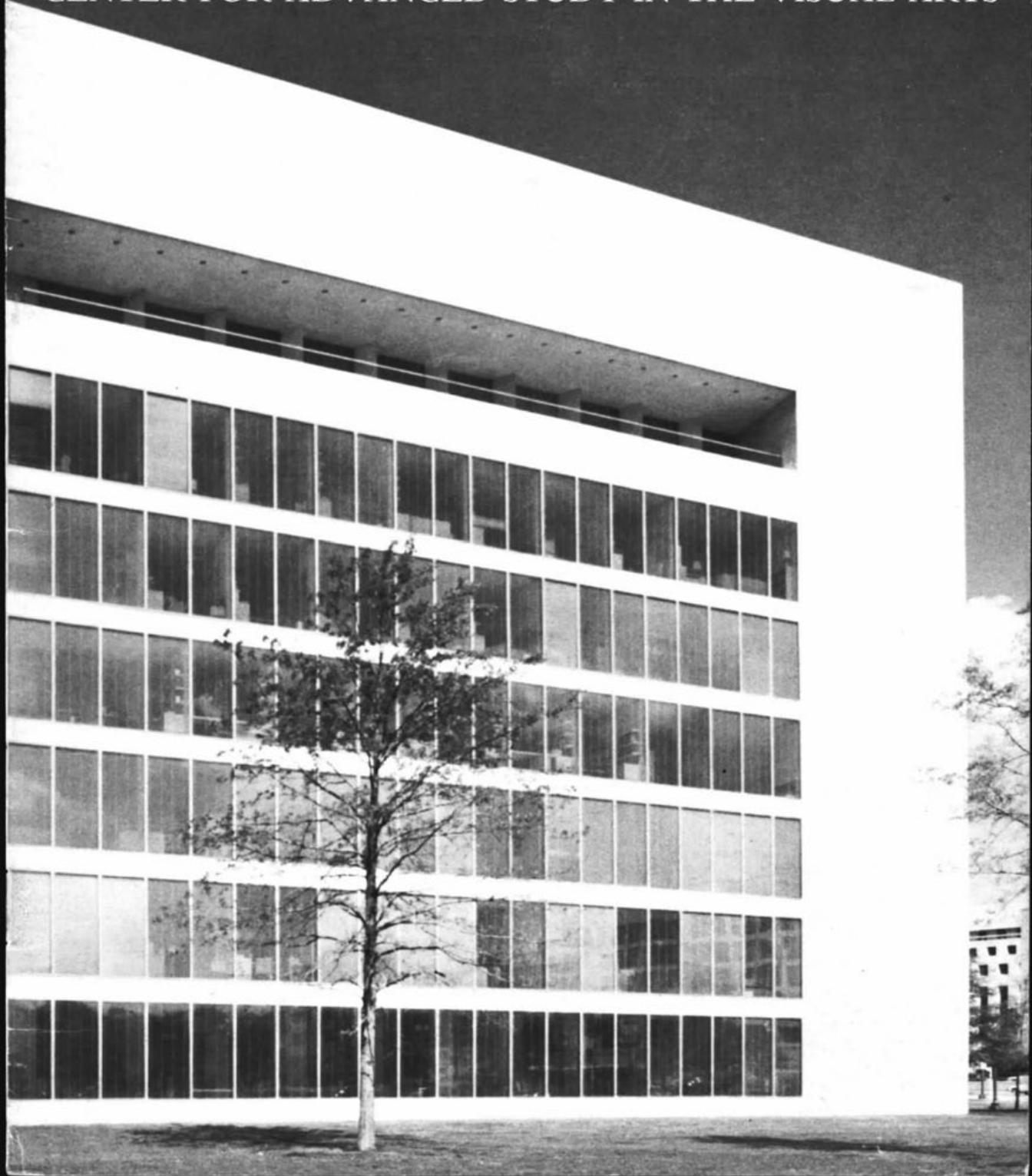


National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS



A TRAVERS LES ATELIERS



*Jap Bertaut, Paris*

Fichtre !... Epatant !... Sapristi !... Superbe !... ça parle !...

# CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS was founded in 1979, as part of the National Gallery of Art, to promote the study of history, theory, and criticism of art, architecture, and urbanism through the formation of a community of scholars. This community consists of the Kress Professor, Senior Fellows, Visiting Senior Fellows, National Gallery of Art Curatorial Fellow, Associates, and Predoctoral Fellows. The activities of the Center include the fellowship program, meetings, research, and publication. These activities are privately funded.

## FIELDS OF INQUIRY

The Center fosters the study of the production, use, and cultural meaning of art and artifacts from prehistoric times to the present. The Center encourages studies of all 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. The Center also supports studies of the theory, historiography, and criticism of the visual arts, including critical studies leading to the formation of aesthetic theories.

## FELLOWSHIP PROGRAM

### *Kress Professorship*

The National Gallery of Art and the Center select annually a distinguished art historian as Kress Professor, a position created by the Gallery in 1965. Occasionally two scholars are chosen, each to serve a single term during the same academic year. Traditionally, the Kress Professor counsels Predoctoral Fellows in their dissertation research. The Kress Professor is the senior member of the Center.

### *Senior Fellowships*

Senior Fellowships are awarded regardless of the age or nationality of the applicant. Candidates must hold the Ph.D. or possess a record of professional accomplishment at the time of application. Awards are made for one, two, and in exceptional cases, four consecutive terms. Senior Fellows must reside in Washington during the fellowship period, which normally runs from early fall to late spring.

Senior Fellowship grants are based on individual need. The award may not exceed the amount of an applicant's annual salary and will normally be limited to one-half that amount. In addition to a stipend, each Senior Fellow receives round-trip travel expenses, a supplemental housing allowance, some research expenses for photographs, slides, microfilms, etc., and subsidized luncheon privileges. A study is provided each Senior Fellow.

The application deadline for the Senior Fellowship program is 31 October. Each candidate submits an application form including biographical data, a project proposal, three publications, and a financial statement. The application must be supported by three letters of recommendation.

### *Visiting Senior Fellowships*

The Center awards Visiting Senior Fellowships for a maximum of sixty days during the year in three periods: A) 1 February - 31 May; B) 1 June - 30 September; C) 1 October - 31 January. Qualifications and conditions of appointment are the same as those for Senior Fellowships. Awards include a stipend, some research expenses, subsidized luncheon privileges, and a study.

Application deadlines vary with the period requested. For the 1982-1983 program the deadlines are: 31 August 1981 for period A, 31 October 1981 for period B, and 31 March 1982 for period C. Candidates for Visiting Senior Fellowships need only two letters of recommendation in support of their application. Submission of publications is not required.

### *National Gallery of Art Curatorial Fellowship*

One Senior Fellowship is reserved for a qualified art historian who has served at least one year in one of the departments of the National Gallery.





Holders of the fellowship may obtain leave for up to four months to pursue their projects.

The application deadline is 31 October. Candidates submit an application form similar to that for a Senior Fellowship, but with only two publications required.

### *Associate Status*

The Center may appoint Associates without stipend for periods from one month to an academic year. Qualifications, conditions, and application procedures are the same as those for Visiting Senior Fellowships.

### *Predoctoral Fellowships*

The Center awards a number of one and two year fellowships to Ph.D. candidates in any field of Western art history who have completed their university residence requirements and at least one additional year's research on their proposed dissertation topics. Applicants must either be United States citizens or enrolled in a university in the United States.

Application for the National Gallery Fellowships at the Center may be made only through graduate departments of art history in colleges and universities in the United States. Departmental chairmen sponsor applications from their departments. The application deadline is 30 November. Grants under these fellowships begin on 1 September each year and are not renewable.

### *Other Information about Tenure and Application*

Members may not apply for other fellowships at the Center during the period of their award, which itself is not renewable. Predoctoral Fellows may apply for a Senior Fellowship or for Associate status after a three year interval. Visiting Senior Fellows may receive an award in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of Senior Fellowships and Associate appointments for two terms may reapply after an interval of five years. Holders of one-term appointments, including National Gallery Curatorial Fellowships, may reapply after three years.

The appropriate application forms for Senior Fellowships, Visiting Senior Fellowships, National Gallery Curatorial Fellowships, and Associate appointments may be obtained by writing to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565.

Application for Predoctoral Fellowships may be made only through the chairmen of the respective departments of art history in which the candidates are enrolled.



## FACILITIES

The Center's office, lounge, seminar room, and individual studies are located in the East Building of the National Gallery. These facilities are always available, as is the library of over 80,000 volumes. The Gallery's collections, photographic archives, and support services are available during regular business hours. Members of the Center also have access to other libraries and collections in the Washington area, including the Library of Congress, the Folger Library, Dumbarton Oaks, and the various museums of the Smithsonian Institution. Lunch is served in the National Gallery refectory Monday through Friday.

## PROGRAM OF MEETINGS

Opportunity for formal and casual exchange among the members is provided through seminars, colloquia, lectures, and symposia, as well as the Center's weekly lunch and tea. Art historians and other scholars in the Washington area are invited to these meetings.

Senior members are invited to discuss their research at a colloquium. Pre-doctoral Fellows present informal shop talks based on their dissertation research in progress.

Members of the Center are encouraged to give papers at meetings of professional societies. Limited travel funds may be available for research purposes and for presenting a paper at a professional meeting.



## PUBLICATION PROGRAM

The Center will publish annual *Research Reports* containing preliminary reports of research done by members of the Center and reports of research sponsored by other institutions. Proceedings of symposia and conferences sponsored by the Center will also be gathered and published. Papers delivered at the Center's November 1980 symposium on "Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece" are now being prepared for publication.

## ADVISORY BOARD AND SELECTION COMMITTEE

An Advisory Board of seven art historians (six members from the United States and one from abroad) meets annually to consider the policy and program of the Center. A Selection Committee is drawn from the Advisory Board to review applications for all Senior Fellowships and for Associate status. The Committee forwards recommendations for appointment to the Board of Trustees of the National Gallery. A separate Selection Committee with members drawn from the Advisory Board and the National Gallery staff reviews application for Predoctoral Fellowships.

# CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

## BOARD OF ADVISORS

Jean S. Boggs, Philadelphia Museum of Art  
Marvin Eisenberg, University of Michigan  
Oleg Grabar, Harvard University  
George Heard Hamilton, Sterling and Francine Clark Art Institute  
Francis Haskell, Oxford University  
Irving Lavin, Institute for Advanced Study, Princeton  
William Loerke, Dumbarton Oaks, Washington, D.C.

## STAFF

Henry A. Millon, *Dean*  
Marianna S. Simpson, *Assistant Dean*  
Alison Luchs, *Research Assistant*

## MEMBERS

### *Kress Professors*

Jean V. Bony, spring term 1982  
University of California, Berkeley

Frank E. Brown, fall term 1981  
Yale University and American Academy in Rome

Leopold D. Ettlinger, 1980-1981  
University of California, Berkeley

### *The Andrew W. Mellon Lecturers in the Fine Arts*

Leo Steinberg, 1982  
University of Pennsylvania

John Harris, 1981  
The Royal Institute of British Architects

### *Senior Fellows*

1981-1982  
Christiane Andersson, Columbia University  
Irene A. Bierman, University of Washington, Seattle  
Yasushi Egami, Tokyo National Research Institute of Cultural Properties  
Molly A. Faries, Indiana University  
Alan Gowans, University of Victoria, British Columbia  
Donald Preziosi, S.U.N.Y., Binghamton  
Claire R. Sherman, Washington, D.C.  
Barbara Stafford, University of Chicago

1980-1981  
Dora P. Crouch, Rensselaer Polytechnic Institute  
Sandra Hindman, Johns Hopkins University  
Rosalind Krauss, Hunter College and the Graduate Center, C.U.N.Y.  
Keith P. F. Moxey, University of Virginia

### *Visiting Senior Fellows*

1981  
James A. Fasanelli, University of Maryland, Baltimore County  
Madeleine Fidell Beaufort, The American College, Paris  
Elise L. Goodman, University of Cincinnati  
Jonathan Lane, Wayne, Pennsylvania

Inabelle Levin, American University  
Meredith Parsons Lillich, Syracuse University  
Joseph Rykwert, Cambridge University  
Charlotte Virginia Stokes, Oakland University, Rochester, Michigan

1980

Peter W. Guenther, University of Houston  
Caroline Karpinski, Washington, D.C.  
Marcel Roethlisberger, University of Geneva

### *National Gallery of Art Curatorial Fellows*

1981-1982

Virginia Tuttle, Education Office

### *Associates*

1981-1982

Peter Brunette, George Mason University

1980-1981

William Homer, University of Delaware

### *Fellows*

1981-1982

Susan J. Barnes [Institute of Fine Arts, New York University]

*David E. Finley Fellow, 1981-1984*

Anita Joplin [University of California, Berkeley]

*Robert H. and Clarice Smith Fellow, 1981-1983*

Franklin Kelly [University of Delaware]

*Samuel H. Kress Fellow, 1981-1983*

Brian Lukacher [University of Delaware]

*Chester Dale Fellow, 1981-1982*

Patricia Mainardi [City University of New York]

*Chester Dale Fellow, 1981-1982*

Andrea L. Matthies [S.U.N.Y., Binghamton]

*Chester Dale Fellow, 1981-1982*

Martha Pollak [Massachusetts Institute of Technology]

*Chester Dale Fellow, 1981-1982*

Fronia E. Wissman [Yale University]

*Samuel H. Kress Fellow, 1981-1983*





## MEETINGS

### *Symposia and Seminars*

1980-1981

*Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece*

*Questions of Method in 20th-Century Studies*

*Raphael's Transfiguration*

*Methodologies of Illustrated Manuscript Studies*

*Renaissance of Islam: Art of the Mamluks* (cosponsored with the Freer Gallery of Art)

### *Lectures*

1980-1981

Leopold D. Ettlinger

*The Image of Napoleon: Hero or Villain*

Konrad Oberhuber, Harvard University

*Poussin's Early Landscapes*

## Colloquia

1980-1981

Dora P. Crouch

*The Hellenistic Water System of Morgantina, Sicily: Some Problems*

Leopold D. Ettlinger

*Politics and Religion in the Medici Chapel*

Sandra Hindman

*The Political Role of Illumination at the Court of Charles VI: Manuscripts of Christine de Pizan*

William Homer

*Alfred Stieglitz's Photographs at the National Gallery of Art: An Undiscovered Resource*

Rosalind Krauss

*The Photographic Conditions of Surrealism*

Henry A. Millon

*Observations on the Date and Purpose of the Codex Disegni de le ruine di Roma . . . Attributed to Etienne Dupérac, and Its Drawing of St. Peter's*

Keith P. F. Moxey

*The Function of Peasant Imagery in the Late Middle Ages: Festive Peasants as Instruments of Repressive Humor*

Charles Parkhurst, National Gallery of Art

*Breakthrough in Medieval Color Mathematics: A Case Study*

Marcel Roethlisberger

*The Artistic Heritage of Claude Lorrain*

Marianna S. Simpson

*The Production and Patronage of a 16th-Century Iranian Manuscript*

## Shop Talks

1980-1981

J. A. Chewning [Massachusetts Institute of Technology]

*The Teaching of Architectural Design at M.I.T., 1868-1881*

Edward Kaufman [Yale University]

*E. B. Lamb and the Gothic Revival in England*

Charles Licka [University of Washington, Seattle]

*Science and Imagination in the Art of Joseph Cornell*

David Steel [Bryn Mawr College]

*The Frescoes of Lodovico Carracci and His Academy at San Michele in Bosco: Some Iconographic and Stylistic Considerations*

## *Washington Area Art Historians Meetings*

1980-1981

Lecture and discussion on approaches to the study of sixteenth-century Mexican manuscript painting:

Elizabeth H. Boone, Dumbarton Oaks

Presentation and panel discussion on the state of current scholarship in late fourth-century Macedonian and Greek art and architecture:

Malcolm Bell, University of Virginia	(architecture)
Diana Buitron, Walters Art Gallery	(pottery)
Andrew Oliver, Jr., Textile Museum	(metalwork)
Elizabeth Pemberton, University of Maryland	(sculpture)

Lecture and discussion on the photograph around the turn of the century as artifact and document:

Alan Fern, Library of Congress

Film screening and critique of "Palladio the Architect and His Influence in America:"

James S. Ackerman, Harvard University  
Douglas Lewis, National Gallery of Art  
John Harris, The Royal Institute of British Architects

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

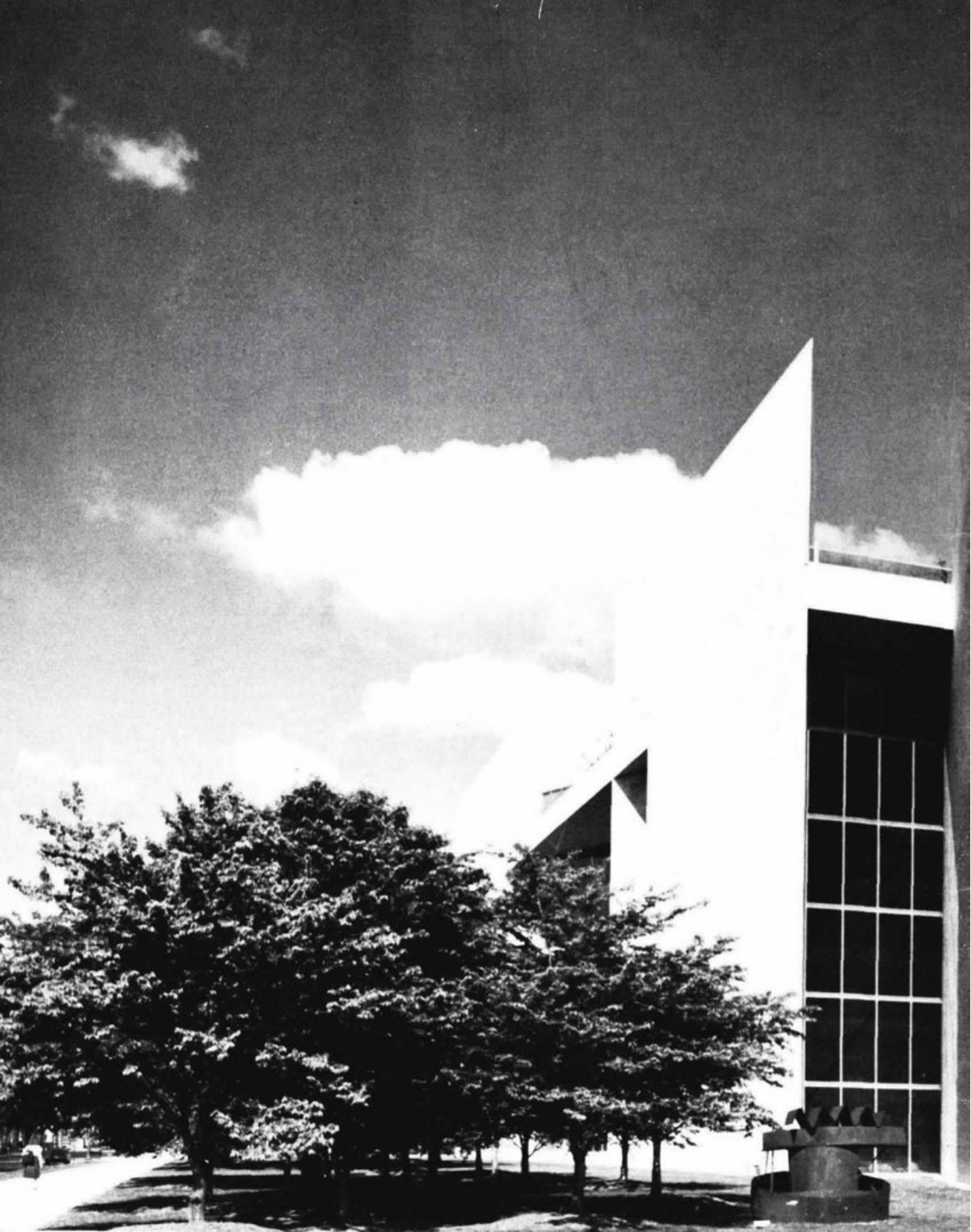
Washington, D.C. 20565  
Telephone: (202) 737-4215

frontispiece:

Honoré Daumier, *A travers les ateliers*  
*Le Boulevard*, 20 April 1862

National Gallery of Art, Rosenwald Collection, B-20, 987

Photographs by James Pipkin



National Gallery of Art

CENTER FOR ADVANCED STUDY  
IN THE VISUAL ARTS

Research Reports  
History of Art  
1980-1981

Washington, D.C. 1981



## FOREWORD

THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS was founded in 1979, as part of the National Gallery of Art, to promote studies in the history, theory, and criticism of art, architecture, and urban form from prehistoric times to the present. Each year a community of scholars is assembled, consisting of a Kress Professor, Senior Fellows, Visiting Senior Fellows, a National Gallery of Art Curatorial Fellow, Associates, and Pre-doctoral Fellows. Members of the Center may hold appointments for periods ranging from two months to two years. Initial appointments were made in the spring of 1980; to date thirty-seven pre and postdoctoral awards have been made to scholars working on subjects as diverse as Hellenistic water systems and Max Ernst.

The Center periodically gathers art historians and other scholars in the Washington area for lectures and colloquia. Scholars from the United States and abroad are invited to participate in symposia, seminars, and conferences.

The publication program of the Center includes an annual *Research Reports. History of Art*, issued for those interested in sponsored research in the field. The annual is scheduled for publication at the beginning of each academic year. In addition to summaries of the research conducted by members of the Center during the preceding academic year, it will list research proposals that have received awards from granting institutions for the following academic year.

The inaugural volume contains, in the first section, reports by members of the Center who were in residence during the summer of 1980 and for the academic year 1980-1981. The second section lists fellowships awarded for advanced research in the history of art by thirteen institutions in the United States for the academic years 1980-1981 and 1981-1982. The institutions represented in this first issue are the American Academy in Rome, the American Council of Learned Societies, the Center for Advanced Study in the Visual Arts, the Gladys Krieble Delmas Foundation, Dumbarton Oaks, the J. Paul Getty Museum, the John Simon Guggenheim Memorial Foundation, the Institute for Advanced Study in Princeton, the Metropolitan Museum of Art, the National Endowment for the Arts, the National Endowment for the Humanities, the National Gallery of Art, and the Smithsonian Institution. The listing of research awards is arranged according to geographical area, period, field, and theme. Projects are multiply listed when they cross usual historical or geographical boundaries or treat a diachronic theme. The third section contains an alphabetical index of grantees.

A similar listing will be compiled and published annually. It will be expanded to include research projects sponsored by other institutions in the United States and abroad. The Center is also interested in including summary reports of the results of sponsored research. Through an annual publication of the advanced research underway in art history and related disciplines, the Center expects to provide a continuing current record of research in the field.

Henry A. Millon, *Dean*





## RESEARCH REPORTS

During the period June 1980 to May 1981 a Kress Professor, four Senior Fellows, four Visiting Senior Fellows and one Associate were in residence at the Center for Advanced Study in the Visual Arts. The following reports summarize the work they accomplished.

## *The Water System of Morgantina, Sicily*

The water supply and drainage of the Hellenistic city of Morgantina, Sicily, was the topic of my research and writing during 1980-1981, as well as of an oral presentation now under revision for publication. Background research on this project began in 1970. Ultimately, it will contribute to both the final publications on the site of Morgantina and my broader survey of Greek provisions for water supply and drainage.

My findings about the water system at Morgantina may be divided into two basic categories: first, the definition of the type and use of water system elements; second, the development of an understanding of how these elements worked together as a system.

The water system elements found at Morgantina are listed below, with a specific example of each kind:

- a. *Springs*. There is one outside the postern gate, below the House of the Official.
- b. *Wells*. The deepest well discovered to date is 45 meters (without reaching the bottom) and is located in Cittadella.
- c. *Cisterns*. Houses sometimes had more than one cistern, such as the House of the Double Cistern. These stored rain collected from the roofs. They were cut in stone or sand and lined with waterproof cement.
- d. *Fountains*. Public areas had fountains such as those south of the Agora Sanctuary.
- e. *Bathrooms*. Bathrooms were a common feature of the houses at Morgantina and were usually located next to the kitchen. Such a location was convenient for shared access to water and for water heating.
- f. *Public Latrines*. At least one quasi-public latrine is known, located in the Prytaneion. It was flushed into and emptied by the drain behind the East Stoa.
- g. *Pipes and Channels*. A great variety of pipes and channels seems to correspond to periods of rebuilding in the city. Round and gutter-shaped terra-cotta pipes, stone channels, and double pipes are known, and wooden pipes are to be inferred from those found in other sites. Roof tiles and stone slabs were often reused as drains. The different diameters of the pipes may correspond to different uses, such as water supply (small) and drainage (large).
- h. *Drain Openings*. These were frequently left in walls, both in buildings such as the Granary and in the city ramparts. The openings prevented the build-up of deposits behind the wall.
- i. *Tanks*. Rectangular water basins open to the sky are known, such as the one in the North Demeter Sanctuary.
- j. *Settling Basins*. Such basins are found set into courtyard floors and fed by two or three gutters or pipes. One is located in the South Demeter Sanctuary.

How did these elements work together as a system? The basic principle of

water supply at Morgantina seems to have been the utilization of as many different kinds of sources as possible. Permanent and intermittent springs, cisterns in sand and in rock, wells, and pipelines from perhaps as far away as two kilometers all contributed to the water supply of the town. Furthermore, each element reinforced the other so that failure of one had a less drastic effect on the residents.

Solutions to the problems of water supply and drainage at Morgantina were modest, adapted to the local situation, effective, and presumably inexpensive because of their scale. For water supply and drainage there was population enough to justify communal activity and technology advanced enough to solve problems caused by population density. My examination of the available evidence points to a mixed solution with both private and communal activity. It would seem that greater opportunity existed for individual solutions to problems of supply, whereas drainage required more communal action. We can distinguish, for instance, the private efforts that left incomplete cisterns on Citadella and the communal efforts that moved the great stones to build the fifth-century drain under the North Stoa. In addition, the supply and drainage systems at Morgantina would have been developed out of a continuous tradition of classical hydraulics as adapted to the particular problems of this site.

The Greek settlers of Morgantina and their building technicians made careful observations of the site and considered it in light of their accumulated knowledge of water. They realized that limestone, especially if combined with impervious clay, was a good source of water as well as of stone. They also knew that water travels along the seam between the limestone and the clay, and that the water may be tapped there either by digging down to it or by following the seam until the water surfaces. The presence of certain plants, such as rosemary, was understood to signify that water had collected under that area.

As for the disposal of waste water at Morgantina, "grey water," such as that from baths, might very well have been used to water plants or wash floors. Sewage was led outside the walled area by drains. Today at Aidone the sewage is spread out on what are called sanitary fields. I suspect that the steep slopes of the Serra Orlando ridge were put to this same use in antiquity for the sewage that must have flowed through the drain pipes and channels. Heavier materials were probably carted out to the fields. I am inclined to think that the slopes of the ridge, especially the somewhat gentler south slope, were sprayed with sewage. The constant sunshine would have quickly killed the anaerobic bacteria, thereby sterilizing the material and eliminating odor. It is easy to imagine that this rich fertilizer produced a steady crop of trees on these slopes, renewed the fuel supply and the supply of building materials, and stabilized the slopes against erosion.

The Greek builders were extremely sophisticated in their choice and development of the site of Morgantina. Its steep slopes made it easily defensible. A series of plateaus along the ridge were readily adapted for house lots. There was ample water supply and good drainage, as well as easy access to good farm and timber land. Finally, the views from the site are superbly beautiful. If my hypothesis about sewage disposal is verified, we would have in the multifaceted but simple system of Morgantina an ecologically sound approach to the recurrent human problems of water supply and

drainage with sophistication of plumbing on a par with an elegance of urban design.

Finally, the history of the excavations of Morgantina reveals the evolution and increasing sophistication of the discipline of archaeology. Today, experts from other disciplines, including urban history, engineering, and architecture, are invited to contribute their perspectives to the analysis of a site and the questions they ask and answer are increasingly penetrating and comprehensive — leading to useful new insights into the history of settlement in the Mediterranean region.

Rensselaer Polytechnic Institute  
Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980-1981

*Themes in Nineteenth-Century Painting and Raphael*

Most of my time at the National Gallery was spent on a book entitled *Themes in Nineteenth-Century Painting*, for which the bulk of the research had been accomplished before I came to Washington. This book discusses various aspects of nineteenth-century painting including the self-definition of the artist, landscape painting, history painting, new subjects such as the industrial landscape, the social conscience of the artist, the art of withdrawal, and art as a surrogate for religion. Its aim is to show the topics of interest to nineteenth-century painters, patrons, and critics and to set nineteenth-century painting in the context of contemporary social and intellectual history.

During the year I made revisions to the first chapter of this book on the portrait of the artist as artist. I also rewrote most of the chapter on landscape, discussing the changes it underwent from the symbolic landscape of the first half of the century to the factual landscape of the second. In addition I wrote a chapter dealing with the decline of traditional history painting, the introduction of contemporary history into the artistic repertoire, and the growth of the social conscience of the nineteenth-century artist as expressed in his concern with issues of contemporary politics.

I also spent part of 1980-1981 planning and researching a monograph on Raphael to be coauthored by my wife Helen Ettlinger. This work will treat the artist and his oeuvre within the context of the political, social, cultural, and religious history of his time. Hence it will try to make a contribution to history *in* art rather than to history *of* art. While Raphael's stylistic evolution and the characteristic formal features of his paintings will, of course, be considered, they will not be the principal concern, since these matters have been treated abundantly in previous literature. However, so far there has not been a book discussing Raphael's art in the light of the aims, aspirations, or taste of his patrons, or showing him in relationship to the Florentine or Roman circles in which he moved. The rise of the somewhat provincial pupil of Perugino to become a dominant painter in the Rome of the High Renaissance is astounding enough, but even more remarkable is the rise of the maker of traditional religious pictures for Umbrian churches to the ranks of the leading intelligentsia in early sixteenth-century Rome.

The problems of Raphael's form will not be the core of this book, nor will a new investigation of the iconography of his panels and frescoes be given special emphasis. Form and iconography will be studied rather as illuminating Raphael's response to the challenge brought by each commission. Attention will be paid to the demands made on the painter by his patrons and the problems set by the program given to him.

The book will begin with the emergence of the young artist from his native Umbria and show how he gradually freed himself from the impact of his teachers' manner. In addition, the first chapter will investigate the nature of the commissions Raphael received at this time and the type of patron who turned to him. These problems will be set against the background of artistic

life in Italy at the turn of the fifteenth to the sixteenth century. A close look at the social position of the artist will demonstrate that Raphael still fitted into the mainstream of artistic activities at this time and that there was nothing remarkable in his position.

Two problems emerge after Raphael's arrival in Florence. First there is the problem of his patrons. Some still required the more conservative taste of Umbria, but new ones from Florentine society were markedly different. Second, there is the impact of late quattrocento Florentine art and artists, which profoundly changed the young master's ideas about art. These two problems are closely related, since Raphael's new clients were admirers of the latest developments by Leonardo, Michelangelo, and Fra Bartolomeo. If Raphael reflected the influence of these masters, it was not only because he was still impressionable and learning from all available quarters, but perhaps even more because this up-to-date art was exactly what his sophisticated patrons wanted. In short, the emergence of Raphael's new style in Florence will be considered less as a problem of formal evolution than as a sensitive and creative response to the expectations of his new clients.

The book will discuss Raphael's work in Rome in three sections. The first will deal with the commissions received from the popes and the Curia. To begin with, the Stanze will give us not only examples of the development of Raphael's monumental fresco style, but will also be examined as to their function within the Vatican Palace and the role of the images within that function. The intellectual circles of the Vatican will be scrutinized to determine their impact on the choice of subject matter and iconography, not only of these rooms (including the Sala di Costantino, finished only after Raphael's death), but also of the tapestries for the Sistine Chapel. A further dimension will be added by exploring Raphael's commissions for religious paintings for both church and secular patrons. The development from the relatively straightforward madonnas to the highly emotional *Lo Spasimo* and *Transfiguration* will be examined both as the growth of the artist and as a reflection of the changing tastes and demands of his patrons as the High Renaissance blossomed in Rome.

The second fundamental issue of Roman patronage is the role of Agostino Chigi, who employed Raphael both for secular and church work. For the purpose of this study the question of who executed the wall and ceiling paintings in the Chigi villa by the Tiber is of less concern than the function of this villa and its decoration within the social and intellectual life of this city. At the same time Chigi's role as Raphael's patron in other important commissions, notably the funerary chapel in S. Maria del Popolo, will be discussed. Throughout, the emphasis will be on Raphael's relationship with Chigi and his circle. It must be asked, for example, with whom Raphael was in touch both in choosing subject matter and designing the loggia of the villa, as well as the complex program for Agostino's burial chapel.

The third problem of Raphael's activities in Rome concerns the use of classical antiquity. Today it seems of less interest what models he used or which antiques he copied, since these issues have been frequently investigated. It is more to the point to ask about the role of classical models in view of Raphael's attempts to create a truly "Roman" art. In this connection his role in recording the surviving monuments in the city—the famous report attributed to him—is of particular significance. It will be considered in some

detail and set in a wider framework—reaching back into the quattrocento—of studying and preserving the remains of ancient Rome so that they may serve as models in building the new Rome, the papal capital.

An analysis of Raphael's two papal portraits will form an epilogue to this discussion since these works can serve to summarize the painter's debt to the political, social, and religious world in which he moved and worked in Rome. The last chapter of the book will include a discussion of why Raphael was considered so great that he was constantly appointed to everything and considered competent to take over St. Peter's although he had absolutely no training as an architect. St. Peter's will be the final focus as it is the seat of the Church, the immediate impetus for the Reformation, and the center of papal hopes.

University of California, Berkeley  
Kress Professor, Center for Advanced Study  
in the Visual Arts, 1980-1981

*The Second Period of German Expressionism*

German expressionism is recognized as a style which began in two stages: the founding of the artist-group *Die Brücke* in 1905 in Dresden (Kirchner, Heckel, Schmidt-Rottluff, Bleyl; later Amiet, Nolde, Pechstein, Gallen-Kallela, Zyl, Nolke, van Dongen, O. Mueller), and the formation of *Der Blaue Reiter* in 1911 in Munich (Kandinsky, Marc, Macke, Münter; with Bloch, E. Epstein, the brothers Burljuk, Campendonk, Niestlé, Schoenberg; later Klee, Kubin, Jawlensky, Werefkin). The earliest group disintegrated soon after its members moved to Berlin, and officially disbanded in 1913. The Munich group came to an end with the beginning of the First World War. Those histories of expressionism which cover the period after 1914 usually follow the careers of the individual artists who belonged to the two groups.

During the latter part of the war, beginning around 1916, a younger group of artists adopted the expressionist style, but for different reasons than the earlier groups had ever considered. This younger generation wanted their art to be didactic and to advocate social and political reforms and even revolutionary goals. They envisioned an art which would change its viewers, both individuals and society as a whole. Stirred by the mass slaughter of the war, by growing hunger and poverty, and by dismay over governments acting without concern for the populace, a large number of younger artists used the stylistic accomplishments of the founders of German expressionism for their "new art."

The most visible manifestation of this different form of expressionism appeared immediately after the German revolution of 1918 and was especially powerful in the newly founded *Novembergruppe* (and the even more political *Arbeitsrat für Kunst*) in Berlin. This "association of radical visual artists" which understood itself as a group of "revolutionaries of the spirit" inspired artists in many communities all over Germany to establish similar groups. All of them published manifestos which proclaimed the new role for the arts and which found a rather wide acceptance in a public which had reacted primarily negatively to the prewar exhibits and publications of the earlier expressionists. Since this new art was not limited to painting and sculpture but had its parallels in poetry and prose, in theater and film, dance and music, this second wave of expressionism was, in essence, a movement involving a large part of the artistic community in Germany. It was this movement with its many different groups, large number of members, new journals and magazines, portfolio of publications, radical performances and demonstrations which formed the subject of my research. Although this research is still in progress, a few tentative conclusions can be drawn. The second wave of expressionism encompassed all art forms and was based on the accomplishments of prewar founders. The movement was able to gain a wide public acceptance for expressionism in general through the strength of its conviction in the didactic powers of the arts. The movement ended when economic conditions in Germany changed abruptly due to inflation. Around 1925 the younger generation lost its revolutionary spirit and its hope to



change society through the arts, and many artists began to change their style as they saw public acceptance diminish. The suppression of expressionism during the Nazi era was thus actually a post-facto action.

My continuing research should make the completion of a manuscript possible within another year.

University of Texas, Houston  
Visiting Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980

*Art and Politics in Christine de Pizan's Epistre d'Othéa*

During my year at the Center for Advanced Study in the Visual Arts, I completed a draft of a monograph entitled "Art and Politics at the Court of Charles VI: Christine de Pizan's *Epistre d'Othéa*." Written in about 1400, the *Epistre*—hitherto unstudied for its political content—now fits into a group of political allegories produced at the French court of the mad king, Charles VI (1380–1422). My study focuses on three densely illuminated manuscripts of the *Epistre* located in Paris and London (Bibliothèque Nationale, Mss. fr. 606 and 848; British Library, Harley Ms. 4431). Two of these manuscripts are autographs, while the third includes autograph corrections. All three bear dedications to Duke Louis of Orléans, brother of King Charles VI. Louis himself may have owned one of the manuscripts (Ms. fr. 848); the second was apparently owned by the Duke of Berry (Ms. fr. 606); and the third was executed for the Queen, Isabeau de Bavière (Harley Ms. 4431).

Because the circumstances surrounding the execution and ownership of these manuscripts, as outlined in chapter one, are unusually well documented, I have been able to examine more fully than is often possible the interplay between author, manuscript, and audience. After executing a sparsely illustrated first version of the *Epistre*, Christine planned and completed a second, quite different edition that contained one hundred instead of six pictures. Christine also changed the physical layout of the pages in this second edition to ensure greater interaction between the visual and verbal sections of the book. Two copies of the second edition are extant; they date between 1407 and 1415.

By examining, in my second chapter, previously unnoticed textual sources for the *Epistre*, I can show that the content of the *Epistre*—normally considered a treatise on morality for young squires—is closely allied with Mirror of Princes literature and with political allegories. Christine's use of the four cardinal virtues as a preface to her text is also a common feature of royal virtues *summae*, and her framework—an *epistre* or letter—adapted a common literary strategy employed by other political allegorists at court. The pictures, however, carry the weight of the political message, which is carefully introduced by the initial two miniatures: Christine's presentation of the book to Louis of Orléans and Othéa's presentation of her letter to Hector. Christine has developed an allegory centered on the figure of Louis of Orléans, the dedicatee. Through composition, heraldry, and costume, the first two pictures urge the fictional Hector (thinly disguised as Louis of Orléans) to practice political moderation based on wisdom and knowledge, of which Othéa (thinly disguised as Christine) is the goddess.

Chapter three examines the development of the allegory, focused on good government and the wisdom of women, in the full pictorial cycles of Ms. fr. 606 and Harley Ms. 4431. Hector is repeatedly exhorted to shun the examples of bad kings of antiquity and to cultivate the virtues of those who practiced good government. More than two-thirds of his models of good government are women who, like Cassandra, Diana, Io, Minerva, and Andromache, teach wisdom. Because Hector ignored the advice of his wife

Andromache, who foresaw his demise and the defeat of Troy, he rode into battle and was killed, and Troy ultimately fell. From this chapter of the text on, the narrative accelerates, the pronouns become more personalized, the verb tenses more directive, and the miniatures more highly charged. Doom is imminent for France as well as Troy. It is hardly a coincidence that France was founded, according to legend, by Francio, a son of Hector through whom French royalty traced its lineage back to the Trojan kings.

Interestingly, both manuscripts of the second edition were executed after the death of Louis, murdered in 1407 by the Duke of Burgundy. The events leading up to the murder and the ensuing ramifications, including civil war, substantially contributed to the chaos that characterized the reign of Charles VI. I believe that the second edition of the *Epistre* was commemorative. Yet, at the same time that these manuscripts were monuments to the dead duke, they impelled those still in power—the Duke of Berry, the queen, and the dauphin, for instance—to the practice of wise politics on which the future welfare of the French kingdom depended.

The examination of the *Epistre* suggests a procedure for the assessment of other political allegories at the court of Charles VI, the topic of my fourth chapter. Manuscripts by Christine, Philip of Mézières, and Honoré Bouvet all developed political programs comprehensible partly through their pictures. Philip of Mézières instructed Charles VI on kingship in the *Songe du vieil pèlerin* and proposed peace between England and France for the purpose of a crusade in *L'Epistre au roi richart*. In *L'Apparition Maistre Jehan de Meun*, Honoré attempted to vindicate the Duchesse of Orléans of alleged complicity in poisoning the king, while in *L'Arbre des batailles* he argued for international peace—a conclusion to the papal schism, to ducal rivalry, to Anglo-French conflicts. In their allegories, conveyed through single symbolic images and programmatic cycles, these authors were confirmed nonpartisans who envisioned a universal good and who wove the myths and legends of French kingship into the fabric of a better state. For Christine, Philip, and Honoré, the ideal government that they imagined was not a faraway utopia with a fictional ruler: it was contemporary France under Charles VI.

My analysis of Christine's textual and pictorial allegories contributes to a reassessment of her position at the court of Charles VI. A reconsideration of her own politics secures her placement within a group of royal chancellors and ecclesiastics who held views similar to her own and who constituted a "royalist party" at court. A juxtaposition of her work with that of the rhetoricians, the literary group with which she was most closely linked, refines the relative relationship between Christine, the rhetoricians, and other groups at court, such as the chancellors and ecclesiastics. A comparison of her manuscripts with contemporary works that also exploited pictorial imagery for political ends distinguishes several specific groups of manuscripts prescribing different political viewpoints. Finally, a review of the visual forms of pageantry and spectacle during the reign of Charles VI suggests that the broadest context for Christine's illuminated allegories was her own vivid, daily experience at court. Her manuscripts assimilated pictorial forms from this living allegory which contributed significantly to the formulation and expression of a Valois ideology of kingship. The messages which are veiled in the texts of Christine's manuscripts clearly materialize only in the miniatures, perhaps because, in the words of the author of

a contemporary play, called *L'Estoire de Griseldis*, "the heart of man" is moved more "by seeing than by reading."

The Johns Hopkins University  
Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980-1981

*Alfred Stieglitz and the Photo-Secession*

In 1902 the American photographer Alfred Stieglitz (1864-1946) founded the Photo-Secession, a society that attracted the most prominent pictorial photographers of the period, including Edward Steichen, Alvin Langdon Coburn, Gertrude Käsebier, Clarence White, Frank Eugene, and others. Under Stieglitz's leadership, the Photo-Secession mounted exhibitions for these photographers, publicized their work, and gave them a place to meet. Beside such tangible forms of assistance, the Photo-Secession offered spiritual and moral support to those who were struggling to prove that photography, in its highest form, was a fine art.

Although historians of art and photography have long recognized the importance of the Photo-Secession, there has never been a full-length book on the movement. (Robert Doty's *Photo-Secession: Photography as a Fine Art* [1960] was a pioneering but relatively short monograph that introduced the subject twenty-one years ago.) My aim, therefore, has been to write a comprehensive history of the Photo-Secession covering the contributions and interactions of its major figures (such as Stieglitz and Steichen) as well as its minor members. I have dealt with the aesthetic principles and policies promulgated by the group, as represented by the members' photographic works and contemporary critical writings by and about them. I have also explored the role of the Photo-Secession in spreading the message of pictorialism both in the United States and abroad, viewing the movement within the broader context of other pictorial groups here and in Europe.

It is difficult to separate the entity called the Photo-Secession from Stieglitz, because in many respects it was synonymous with and identical to him. Therefore, in order to understand the Photo-Secession and its roots in Stieglitz's creative thought, his work (particularly the earlier phase) must be studied in depth. The chief center for such a study is the National Gallery of Art, which houses some sixteen hundred photographic images by Stieglitz, known as the "key set." This is the largest and most comprehensive collection of his work in existence.

Oddly enough, very few scholars seem to have studied the entire collection with any degree of thoroughness; and even those who have written on Stieglitz, with a few exceptions, seem to have little knowledge of the "key set." Consequently, Stieglitz is known imperfectly from a limited number of reproductions in several monographs, articles, and catalogues. These publications have shown Stieglitz's "best" work and not in any great quantity, considering the large number of photographs that he executed. One of the purposes of my study, therefore, was to show how the "key set" reveals an unexpected and unrecognized richness and scope in the artist's creativity.

The numerous examples of Stieglitz's photographic efforts before 1890 are particularly revealing. Many of these prints resemble the sentimental, storytelling genre paintings then popular in academic exhibitions throughout Europe. However, Stieglitz's innate talent soon enabled him to achieve more generalized pictorial effects through the broad massing of light and shade. Although there may be echoes of painting, Stieglitz tried in his early

work to return to his own experience of nature, rather than merely to imitate past styles.

Many of the most interesting photographs in the "key set" were taken during his summer trip to Europe in 1894, when he visited Holland, Germany, and Venice. Stylistically, these European works often show heavy reliance on Barbizon school methods. This can be seen in the general feeling of rural sentimentality and the picturesque posing of the subjects. In the Venetian works, however, Stieglitz veered away from the Barbizon look to produce a much more straightforward view of his subjects. His treatment of genre themes, in particular, clearly adumbrates his attitude toward this subject matter in the later photographs: the camera eye peers directly at the model without any kind of idealization or romantic haze, and the background forcefully articulates the model's character.

Stieglitz's great strength in these works of the nineties is his sensitivity to composition and tone. Part of his success was due to careful planning, correct exposure, and timing, but equally important was his extremely conscientious printing of his negatives. At that time he began to treat his prints as fine graphic objects and to handle their tonal quality almost in the manner of an aquatint.

The photographs Stieglitz executed in New York from the early nineties through the turn of the century show how he could use picturesque urban subject matter without succumbing to sentimentality. He shared with the painters of the so-called Ash-Can school—artists like Henri, Sloan, and Luks—a fondness for common, everyday city scenes, and, like them, he was more than an objective reporter; he responded sympathetically and sometimes rather romantically to the drama of city life, framing his message, as the painters did, in compelling pictorial terms. Yet images from the "key set" suggest that he anticipated, rather than followed, this group of painters.

Both Stieglitz and the Photo-Secession exerted enormous influence on individual photographers and on photographic exhibitions and societies. The earlier part of the "key set" illustrates how the Photo-Secession grew chiefly out of Stieglitz's aesthetic credo. In addition, the prints reveal Stieglitz as a more varied and experimental photographer than heretofore realized. Above all, the superb pictorial qualities of these works, many of them little known to scholars and the public, show that Stieglitz was one of the greatest artists of his era.

University of Delaware  
Associate, Center for Advanced Study  
in the Visual Arts, 1980-1981

*Italian Chiaroscuro Woodcuts, 1515-1650*

At issue with each reproductive print is the nature of its fusion of designer's and printmaker's aesthetic. What is the image's painterly matrix? What is the printmaker's pictorial mode? And, to name the author of an *invenzione* is not sufficient; a search should resolve the verity of the *disegno*. For visual ease in transcribing the picture to a plate or block, the printmaker was certain to have a drawing before him. The period of my research into the chiaroscuro woodcut genre—the second decade of the cinque- to the mid-seicento—is circumscribed by one artist who repudiated the medium and by another who embraced it as a tool for imitating drawings. In the intervening period, the idiom was defined in consequence of printmakers' intuitive aesthetic biases, and of limitations imposed by the printing of line and plane in relief.

About 1517, Ugo da Carpi eschewed the chaotic linearity of Titian's drawings, and, armed with an Emilian classicism like Marcantonio Raimondi before him, adopted the model of Raphael. In a woodcut in theory, an unlimited number of blocks may be superimposed to effect the *chiaro* and *scuro*; in practice, four was the maximum feasible. Ugo, reducing to a few blocks a drawing's diversified lights and shadows, transformed the image into one of tonal homogeneity. When these tones were then charged with colors which departed from the model, a new genre, half graphic and half painterly was created.

It was to Bologna that the focus shifted after the Sack: Parmigianino's designs, reproduced as luminous vapors in his lifetime, were turned to bombast after his death. Niccolò Vicentino perpetrated these insensitivities to the painter's modulations by effecting liquid impasto more suggestive of Camillo Boccacino's Cremonese drawings and of Amico Aspertini's in Bologna. Was Schiavone, permuting Parmigianino's inventions in Venice, moved by Vicentino's prints to adopt a painterly style of drawing?

In Siena, early in the 1520s, Domenico Beccafumi initiated his thirty-year rumination in the chiaroscuro woodcut genre. His *Four Greybeards around a Tree* connects with Peruzzi through a chiaroscuro first cut by Ugo about 1517 *Envy Chased from the Temple of the Muses* (and recut slightly later for an effect of planar lights) and with Michelangelo who echoes even at the outset in Beccafumi's prints, as here, in a paraphrase of Moses from the *Julius* tomb. In this decade, Beccafumi, having as yet absorbed incompletely Leonardo's unification of the picture by darkened tones, still ordered his frescoes' tonalities by degrees of pigment saturation. His chiaroscuro woodcut of the *Woman Meditating in Moonlight* is a logical extension to the neutral, darkish gray of Ugo's print after Raphael, *Woman Reading by Torchlight*, which still depended on a silverpoint drawing for effect. In the last decade of his life, when powerful atmospheric darkness had overcome his art, his high level of resolution of pictorial problems in the *Sacrifice of Abraham*, in marble intarsia, is equalled by the correlatively elegant and embellished *Apostle* figures, four in chiaroscuro woodcut, and in drawings.

Marco Pino, who, in his youth, labored alongside Beccafumi on the

marble intarsie of the Siena Duomo, and assisted Perino del Vaga in 1546 on the cirage *Alexander* cycle at Castel Sant'Angelo in Rome, opened the chiaroscuro woodcut mode to visions nearly as pictorially complex as any created in his paintings. Whereas chiaroscuro woodcut had virtually terminated in Rome at the Sack, engraving in Marcantonio's powerful polished style prospered in the forties in a city dominated by Michelangelo's monumentality. In Mantua, Rome's spiritual sister, similar engravings flourished at the hands of Giorgio Ghisi and of Giulio Romano's pupil, G. B. Scultori. The executor of Marco Pino's chiaroscuro woodcut designs, Giovanni Gallo, who was perhaps an offspring of the Siennese family of artists by that name, might have acquired at either Rome or Mantua the metallic style which, in Naples in the 1560s, harmonized with Marco's so well. In the woodcuts as in the paintings, plastic, emotionally charged pietistic images such as *Pietà* simultaneously exist with precipitant, calligraphically ornamental representations like *Cain and Abel*. Remaining to be determined is the role of atmospheric darkness in an abundant painted oeuvre turned late to Counter-Reformation doctrine.

In Rome in the 1520s, chiaroscuro woodcut had taken root in a soil well-prepared by ubiquitous, antique-inspired wall decorations in grisaille or cirage whose underlying, organizing tone may have suggested a way of achieving tonal unity in the printed image, as well as by the new convention of Leonardo's sfumato darkness which had deep reverberations lasting into the seicento.

The last exponent of the genre in the sixteenth century, Andrea Andreani, turned away as cutter and publisher from the complex chiaroscurial problems that his contemporaries Ligozzi, Scolari, Francesco Vanni, and Casolani furnished, although Ugo's exalted solutions were available to him as a guide. In a generation younger than Marco Pino's, and as a Mantuan still drawn first to Rome, he preferred to the organizing power of light and dark, the clear, bland, and vacant visions of Raffaellino da Reggio which he reproduced in a naturalistically tempered *Entombment* and in a maniera *Nativity* of San Silvestro, Rome. Condensed relief was his forte, witness the bronze plaque in the base of Giovanni Bologna's *Rape of the Sabine*, inspiration of an ornamental chiaroscuro not unworthy of the original, although the free-standing group itself, celebrated for its innovative multiplicity of views, is neither fluent nor plastically convincing in Andreani's woodcuts of three different angles.

When, in the seicento, Bartolommeo Coriolano, in harmony with Guido Reni's classical ideal, imitated that painter's drawings, he affiliated the chiaroscuro technique with its vestigial Titianesque incidence. Although many sublime inventions had been recorded in the chiaroscuro woodcut medium, when assembled they but episodically reflect cinquecento pictorial currents, the frustrating lack of material for a comprehensive view being matched by the almost random selection of images reproduced.

Washington, D.C.

Visiting Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980



*Nineteenth-Century "Landscape" Photography and The Role of Photography within Surrealism*

If we think of photography as merely an extension of the other arts — although an extension to which access to a higher degree of realism has been somehow granted—we will tend to treat its history in ways that follow from this assumption. That is, we will tend to view the development of photography in terms of patterns already worked out for the arts of painting, printmaking, and sculpture, and we will assimilate photography to modes of analysis that have prestructured the field of study in various ways, dividing it by genre, for example, or by stylistic category. Landscape is a pictorial genre that developed with particular intensity in the nineteenth century, and the tendency of most photographic historians has been to see nineteenth-century topographical and survey photography as a subgenre of "landscape."

The book on photography on which I have been working for several years —with greatest intensity during my nine months at the Center—is intended to address a question that goes against the grain of traditional analysis: is photography an essentially different mode of image-making from anything that went before it? If so, what are the consequences of this difference, particularly with regard to the historical developments that parallel the rise of photography and into which photography was inserted as both a passive and active agent?

The problem of "landscape" photography has been one of the topics of my research in 1980-1981, the other having been the role of photography within surrealism. In order to make the huge field of nineteenth-century "landscape" photography more manageable, I have focused on a single problem within this wide and various activity, namely photography made for the United States Geological and Geographical Surveys, particularly the 40th Parallel Survey led by Clarence King, for which the photographer was Timothy O'Sullivan.

The treatment of this material as continuous with painterly depictions of nature pervades the literature. Barbara Novak, Weston Naef, and Elisabeth Lindquist-Cock are three specialists who see western photography as an extension of those landscape sensibilities at work in American nineteenth-century painting, with transcendentalist fervor constantly conditioning the way nature is seen. Thus, the by-now standard argument about the King/O'Sullivan collaboration is that this visual material amounts to a proof-by-photography of creationism and the presence of God. King, it is argued, resisted both Lyell's geological uniformitarianism and Darwin's evolution. A catastrophist, King read the geological record of the Utah and Nevada landscape as a series of acts of creation in which all species were given their permanent shape by a divine creator. It is further argued that the great upheavals and escarpments, the dramatic basalt formations were all produced by nature and photographed by O'Sullivan as proof of King's catastrophist doctrine. With this mission to perform, the western photography of

O'Sullivan becomes continuous with the landscape vision of Bierstadt or Church.

Although there is some support for this argument, there is an equal amount of support for its opposite: King was a serious scientist, who made, for example, great efforts to publish as part of the findings of his survey Marsh's paleontological finds, which he knew full well provided one of the important "missing links" needed to give evidence to Darwin's theory. Furthermore, O'Sullivan's photographs function, in lithographic reproduction, as neutralized scientific testimony in the context of King's own volume of the report, *Systematic Geology*, and in this setting they are considerably banalized. The barrenness of water and sky, which gives them their stark grandeur (in our eyes) is effaced by the lithographer's crayon, which invents clouds and reflections and gives the whole a rather homey air. The transcendentalists' God does not inhabit the visual field of *Systematic Geology*.

In this confusion about the meaning and intention of these images of nature, we naturally turn to the testimony of the photographer himself. This testimony, which is extremely sparse, confines *his* account of his purpose to a hunt for "views."

With this word to characterize O'Sullivan's endeavor, we are suddenly confronted with the sociology of photographic consumption in the last half of the nineteenth century: a consumption exercised via stereoscopic views. For the vast majority of viewers, nineteenth-century photography was divided into two entirely distinct domains. One was portraiture, for which the single print was the standard vehicle; the other was landscape, which was conveyed stereoscopically and organized into collections, geographically. These views were, moreover, identified by the publishers and not by the individual "operators" who took the "view." Most importantly, the views were copyrighted in the name of the publisher. The American government published O'Sullivan's views stereoscopically and protected their copyright as vigorously as any other commercial company.

My research has led me to believe that it is in this area of the copyrighted "view" that one will find the key to the historical truth of nineteenth-century experience of a spatial "other" that was quite specifically handled through the apparatus of the stereoscope. A whole theater of singularity and repetition is invoked by the copyrighted view whose patent has already been violated by its very form, in which the identical image appears—dioptically—in duplicate. The simultaneous preservation and transgression of uniqueness is the aspect of view sensibility that the stereoscope slide institutionalizes (and the reproductive nature of photography itself instigates). The more I understand about this specific constellation of effects, the less compelling any assimilation of view sensibility with landscape painting appears.

The other essential ingredient of the institution of the "view" that has emerged is the geographically organized cabinet in which these images were filed and from which they could be extracted. The nature of this kind of collection and what it—collectively—came to represent is a feature by which the nineteenth-century surveys connect themselves to the major twentieth-century surveys, the FSA project for example.

The separateness of photography as a form of representation is central to the research I have done on the role of photography within surrealism.

Although always regarded as somewhat eccentric to the surrealist enterprise, photography can now be recognized as conceptually at its core. The whole notion of convulsive beauty, which is central to the surrealist aesthetic as propounded by André Breton, is unintelligible without a notion of photography as its general model. And once photography is admitted as the paradigmatic case of convulsive beauty, other problems involving surrealism begin to be resolved. These problems arise from the impossibility of understanding the range of surrealist objects as stylistically coherent, and the internal contradictions of Breton's theoretical pronouncements on the subjects, both of which have promoted the conceptual incoherence of almost all scholarly and critical discussions of surrealism. It is my thesis that any analysis of surrealist photography will redress this situation and provide the key to resolving those contradictions.

This work on the photographic nature of surrealism has generated an exhibition to be organized by Jane Livingston, associate director of the Corcoran Gallery of Art, and myself. The exhibition is planned for the Corcoran Gallery, the Metropolitan Museum of Art, and the Houston Museum of Fine Arts.

Hunter College and Graduate Center, City University of New York  
Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980-1981

*The Pattern of Suburban Growth in the United States: Suburban Development in New York, Philadelphia, and Baltimore, 1850-1940*

The research undertaken at the Center for Advanced Study in the spring of 1980 represented the last stage in a long investigation on suburban development in New York, Philadelphia, and Baltimore from the middle of the nineteenth century to the start of World War II. This work was performed in preparation for final revision of my book manuscript.

One of several different areas of continued investigation was the form of the central city in the period 1820-1900. In my text, I argue that from about 1850 suburban growth was fundamentally different from that of the central cities, since this growth was widely dispersed in the countryside, whereas the central cities consisted of masses of buildings extending out step-by-step from their central cores. To support this thesis, measurements of the depth of the zone of building in the outskirts of each of the central cities were made. It was found that this zone was typically only one-half mile to a mile wide, and sometimes only a few hundred yards deep. This remained true not only after the introduction of horse-drawn trams in the late 1850s and elevated steam lines in New York in the 1870s, but even up to 1900, ten years after the arrival of the electric trolley.

I concentrated a considerable amount of work on the suburbs themselves during the period of very early development, from 1850 to 1875. Early outlying communities included both industrial satellites and commuter suburbs. Two major industrial satellites, East New York in Brooklyn, and College Point in Queens, were added to the group of major industrial satellites identified for the New York area in this period. Detailed studies were also made of Germantown in Philadelphia and Hampton in the Baltimore region. For the commuter suburbs themselves, it was discovered that the horse-drawn tram was more important than previously supposed and that a number of major communities in all three metropolitan areas were heavily dependent on this system of transportation, rather than on steam railroads.

Research covering the entire ninety-year period of 1850 to 1940 focused on questions of subdivision design and lot layout. A reexamination of the origins of the familiar modern curvilinear subdivision layout, which after 1945 finally replaced the grid subdivision plan, revealed that, contrary to my earlier view, a sharp break in the history of the evolution of this plan occurred about 1900. In the first phase of development of the curvilinear plan, from 1850 to 1900, designs were to a large extent based on mid-nineteenth-century romantic landscape planning traditions. This type of plan was abandoned just before the turn of the century, in favor of more flexible and less stylized designs. For the period 1850-1900 I also discovered that Frederick Law Olmstead was much more involved in romantic subdivision planning on the East Coast than is generally recognized. However,

some of my findings concerning the extent of Olmstead's activity still require further investigation.

Suburban lot sizes, as opposed to the subdivision street plan, were also studied. In an earlier phase of this investigation I found that by 1870 widths in the typical grid subdivision lot were highly standardized and almost invariably measured fifty feet. Lot depth was 100 to 150 feet, so the area was one-seventh to one-fifth of an acre, while romantic projects for expensive houses had lots of one to five acres. Few of these romantic projects were executed, but from 1900 on a different and more successful type of subdivision intended for expensive houses appeared. I have found that, in these subdivisions, lots were typically 90 feet to 100 feet wide, with a depth of as much as 200 feet, creating one-half acre plots. However, in the New York suburbs lots for expensive houses were often surprisingly shallow, sometimes only 100 feet deep, so that the plots were virtually square, and less than one-quarter of an acre in area. The change in frontage width from 50 feet to 100 feet, which greatly changed the appearance of the upper middle class suburban street, clearly resulted from a change in architectural design in which the square late Victorian house gave way to the period house (either Colonial or Tudor), with its much wider front.

I carried this study of suburban lot sizes past 1940, into the period following World War II, and extended it to cities outside the East Coast. I found that for the period after 1945 the change in suburban lot size is much less significant than generally believed. Small houses were built on lots which were not much wider than those of the period before 1940—60 feet rather than 50 feet, while a great many medium-sized houses were built on lots of 70 feet and 80 feet in width and no deeper than before. Once again, this modest change in frontage dimension was made to accommodate architectural changes. Here the switch was to the familiar ranch and split-level house types with attached garages. Large lots remained the same size as before, generally about 100 feet wide and up to one-half acre in area. A study of suburban zoning ordinances, made as this pattern emerged, showed that, whatever its other consequences, the institution of suburban zoning had relatively little influence on lot sizes and building density in the East Coast suburbs in the period 1920-1970.

Wayne, Pennsylvania

Visiting Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1981

*Peasant Imagery in German Graphics in the First Half of the Sixteenth Century*

My main concern while at the Center was a study of peasant imagery in German graphics of the first half of the sixteenth century.

While the role of the peasant in medieval iconography is restricted to representations of the cycle of the months or the illustration of agricultural and political treatises, fifteenth-century engravers developed a range of themes in which various aspects of peasant life were portrayed. Dominant among these subjects are representations of peasants dancing or carousing.

The treatment of the peasant as a festive figure was considerably expanded during the first half of the sixteenth century by the introduction of the theme of the peasant festival, in which peasants are shown dancing, drinking, playing games, and fighting. The subject was a favorite of the Beham brothers, who were perhaps the most important of Albrecht Dürer's Nuremberg followers and who represented the subject repeatedly in the decade following the Peasants' War of 1525.

The purpose of my study was to understand the meaning of peasant festival iconography for the period in which it was produced. Did the peasant festival reflect the reality of sixteenth-century peasant life or did it comment upon it? If the latter was the case, then what was its editorial viewpoint? Were peasants flattered or deprecated in such scenes? Furthermore, what function did these images serve? For whom were they intended and what social attitudes were they meant to confirm?

A first step in seeking answers to these questions was an analysis of the iconography itself. This revealed that far from being independent observations of peasant life, the village festivals of the Beham brothers were highly conventional in that they repeated preestablished visual motifs. Once it was determined that the Beham prints were not records of everyday life, it was necessary to establish the meaning of the visual forms chosen for repetition. Of great assistance were woodcuts executed by both Barthel and Sebald Beham to illustrate verses by the poet Hans Sachs. Hans Sachs's verses characterize the peasant as gross, uncouth, foul-mouthed, and obscene. In fact, he betrays an attitude towards the peasantry which is found in late medieval German poetry, as well as in the popular Nuremberg *Fastnachtspiele* or carnival plays.

The satire of the peasantry in medieval poetry had often been linked with antichivalric sentiment; that is, the peasant had often been used to parody the ideals and social customs associated with the chivalric code. In drama, on the other hand, the rude and indecent behavior attributed to the peasant in the poetic tradition was transformed into a vehicle for scatological and sexual humor. The question posed by the Beham imagery and the Sachs poems is, therefore, whether these works belong to those established cultural conventions or whether they are in some sense different.

The historical circumstances under which the Beham prints were created played a decisive role in determining their contemporary interpretation. By

1524-1525 reformed preachers in Nuremberg had established Lutheranism as the most powerful religious movement affecting the spiritual life of that city's population. In order to maintain its authority, the city council responded quickly to changing political realities and was increasingly prepared to curtail the activities of the Catholic church in favor of the new faith. This meant that the official culture of Nuremberg acquired a distinctly Lutheran character.

As a consequence of Lutheran ascendancy in Nuremberg, Luther's negative reaction to the Peasants' War of 1525 acquires a special relevance for our understanding of the Beham prints. Luther's violent rejection of the peasant movement resulted from its revolutionary insistence that divine law (i.e. the teaching of the Gospels as interpreted by the reformers) be implemented immediately and that the inequities inherent in the current organization of society be abolished. The danger posed to civil authority by the peasants threatened the very framework within which Luther sought to carry out his religious reforms. Both Luther and his followers spent a great deal of energy not only rebuking and vilifying the revolutionary peasant movement, but also asserting the legitimacy of the social order and justifying the peasants' position at the bottom of the class hierarchy.

The link between festive peasant imagery and Lutheran attitudes towards the peasantry was provided by Luther's teaching regarding religious holidays, particularly the rural church anniversary holidays. The images of the Beham brothers may be identified as representations of religious holidays not only by means of Sachs's descriptive texts, but also by means of the decoration of churches in those scenes that are unaccompanied by texts. Luther's condemnation of such festivals as gross spiritual abuses means that their association with the peasantry in images designed within a reformed culture and intended for a reformed audience have to be regarded as derogatory. The inclusion of such a theme heightens the satire of the peasant class already perpetrated through the depiction of immoderate drinking, wild and suggestive dancing, indulgence in trivial pastimes, and drunken brawling. Conversely, all of the antisocial activities traditionally associated with the peasant in literary, dramatic, and artistic traditions are in this instance associated with the profanation of a religious institution.

Finally, it was necessary to speculate on the audience for which such prints might have been intended. The size of many of these works places them among the largest works on paper produced during the Renaissance. Since they cannot be properly viewed in a horizontal position and because they are too large for the folio volumes in which prints were usually collected, they must have been intended as wall decorations. Because the wealthy would have been able to afford real paintings or tapestries, it is the artisan class that may very well have been interested in paper substitutes for such objects. This is all the more likely since it was the Nuremberg artisans who were most deeply involved in performing the peasant satires of the *Fastnachtspiele*. The content of these paper wall decorations would, therefore, have coincided with an important dimension of contemporary cultural life. Although the woodcuts were relatively cheap, it seems unlikely that the poor (Nuremberg's population included a large impoverished proletariat) would have bought them since their wages were frequently at subsistence level.

In light of these findings it is possible to suggest that a traditional form of

peasant satire, originally developed in the context of the ideal of chivalry and later utilized in the drama of urban artisans, was transformed by the Beham brothers and Hans Sachs into a vehicle for venting Lutheran hostility towards a particular social class in a manner that was also entertaining and amusing. Thus, the mockery and disdain with which the peasant was treated in both the literature and drama of the late middle ages was carried forward into the sixteenth century as part of an attempt to reassert the validity of the social hierarchy in the post-Reformation period.

University of Virginia  
Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980-1981



*The Heritage of Claude Lorrain in Landscape Painting through the Nineteenth Century*

The theme of my research at the Center for Advanced Study was the influence of Claude Lorrain (1600-1682) through the nineteenth century. Influence is taken here in its broadest sense, including landscape painting, drawing, graphics, the history of collecting, historiography, aesthetics, literature, and the history of ideas. Of all these directions, painting naturally stands in the foreground.

Claude had an exceptionally wide and uninterrupted following which extended to all schools of European and American art. In scope, this aftermath compares only with that of the great masters of the Italian High Renaissance. There are several main reasons for this international spread: the appeal of Claude's paintings to classical no less than to romantic artists, the absence of pure landscape painting in the Renaissance, the permanent exposure which his paintings received in many major collections of Rome and the north, the unparalleled quantity of copies and reproductive engravings, and finally, the lasting lure of Rome as a center for the formation of artists. The vision of the Roman campagna coined by Claude imposed itself with unchallenged authority until the nineteenth century.

In the more than fifty years of his creative life, Claude explored a multitude of possibilities within the field of landscape, which go well beyond classical tradition. His oeuvre comprises such diverse picture types as coast views, wild mountain sceneries, arcadian landscapes, and architectural stage scenes, as well as rapid nature sketches and elaborately composed studio pieces. His manner of handling paint ranged from impetuous to meticulous. Each of these aspects became relevant to certain followers, either through direct contacts with his paintings, through copies, through engravings, through the genius loci of the Roman landscape, or through the mediation of men like Jan Both and J.M.W. Turner. The influence is manifest in many forms, from universally applied clichés of compositional formulas and common, evocative color effects of cool sunrise or golden sunsets, to a more profound assimilation of the spirit of Claude.

In the most immediate sense, the lesson of Claude is reflected in his pupil Angeluccio and in his Dutch contemporaries Swanevelt and Both, who continued the romantic vein of the master's early maturity, spreading the idealized pastoral mood to France and Holland, whence it passed to England. The main thrust of the influence was felt in Italy and lasted throughout the eighteenth century, with Italian masters from Onofri and Locatelli in Rome, Bacigalupo in Genoa, at times Zuccarelli in Venice, as well as northern Italianists like J. F. van Bloemen. A century later, H. F. van Lint became Claude's most faithful reincarnation.

The impact of Claude on British art and collecting of the eighteenth century is the best known chapter of this story. Some painters like Wootton, More, and Wilson—the latter becoming in turn, like Turner two generations later, the source of inspiration for many lesser artists—fell entirely under the

spell of Claude. Numerous other English, Irish, and Scottish painters worked in the same mode. Related phenomena in the art of Great Britain include the development of the theory of the picturesque and technical advances in the fields of etching and watercolor.

In France, the landscape tradition of Poussin proved at first more important, although the painters of the Patel family and La Hire took up the Claudean tradition. In the age of Watteau and Boucher, classical trends survived in secondary artists (Domenichin de Chavanne, Claudot, Julliard), except for the Provençal painter J. Vernet, who spent fifteen years in Rome and was a true continuator of Claude's luminism in a more decorative taste. Not surprisingly, the classical heritage reached new heights in the age of neoclassicism with Valenciennes, Bogue, and Bidault, all of whom worked for several years in Rome.

Apart from England, which remained unrivaled as far as collecting went, Germany was more receptive to the example of Claude than any other country from the mid-eighteenth century to the romantic period. Some painters, led by Goethe's friend J. P. Hackert, the court painter in Naples, ardently adhered to the letter and the spirit of Claude; Strack, Reinhart, Müller von Riga, Kaaz, the Dutchman Voogd, and the Austrian Schödlberger belong to this class. Others like Rohden, Koch, Schinkel, Klenze, Rottmann, and some of the Nazarenes approached Claude temporarily, the spark being invariably transmitted during their sojourn in the colony of German artists in Rome. Later in the nineteenth century, the Austro-Hungarian Markò, Schirmer, Frey, and many others blended the classical ideal with a broader and more painterly vision of the Italian landscape.

Italy was once again very open to the example of Claude during the neoclassic and romantic phase: Campovecchio and Dionigi in Rome; Gozzi, Rozoni, Bisi, D'Azeglio, and Il Piccio in northern Italy. The towering figure of the early nineteenth century in this context is Turner, whose early maturity is, more than that of any other artist, permeated with the experience of Claude. A host of British painters — Colman, Eastlake, Fielding, Danby, Leitch — followed in these footsteps. In French nineteenth-century painting, the spirit of Claude remained alive particularly in Corot, Harpignies, Ziem, and through the regularly held academy competitions for historical landscapes.

The culminating chapter is formed by the American landscape painters. At some point in their careers virtually all of them came into contact with Claude, first in British collections, then in the landscape of Rome. In the absence of a local tradition, the American scenery itself was discovered and assimilated with the help of great models of the past, with Claude becoming the foremost authority. Early landscapes by Earl, Groombridge, Winstanley, or Cornè were still based on engravings. Allston, Shaw, and Doughty entered into a creative competition with the Claudean models, a trend intensified among the masters of the Hudson River school under the leadership of Cole. Brown, Sonntag, and Gifford were particularly receptive to the luminism of Claude's paintings, while Inness and Church reached more personal interpretations.

Above all my study concentrates on the why and how of all these diverse reactions to a lasting model. The leitmotif of the contact with the art of Claude brings out the characteristics of each personality, the various schools,

and the epochs. This work is still in progress and will result in an exhibition, to be held in 1982, and in a book.

University of Geneva

Visiting Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1980

*The Architectural Orders as Metaphors of Culture and Nature  
in the Renaissance and Later*

During my six weeks at the Center for Advanced Study in the Visual Arts I pursued research begun some years ago on the origin of the architectural orders and prepared the material for publication.

The first section of my prospective book deals with the revival of the orders since World War II and the immediate antecedents of this revival in Europe and the United States. An attempt is made to consider the final order-books to be published, such as those by Arthur Stratton and William R. Wade, as well as the last "unselfconscious" use of the orders by Loos and Gaudi. Such use then is compared with the ironic and "transgressing" appeals to the orders of the last decade; and leads to a consideration of the very notion of *order* and *orders* in architectural literature, particularly since the seventeenth century.

I pay special attention to the concept of order as incarnate in the human body (one of the most popular *topoi* in architectural literature) and contrast it with the frequently invoked analogy between the human body and the column or the column-and-beam arrangement of the orders. Of particular concern is the analogy between both cornice and column capital and the face, an analogy related to the consideration of mood, mode, and later (in the eighteenth century) of character and even style, through the concentration on the problem of physiognomy and expression.

Speculations of this psychologizing kind have depended on the formulation of the canon of the proportions of the human body in antiquity, and its transmission by patristic writers and certain scholastic thinkers to the theorists of the fifteenth century. This transmitted literature also contains discussions of certain specific antique statues, both surviving and lost, which are already given canonical status in the ancient literature of art and therefore provide the source of interminable speculation in the seventeenth and eighteenth century. Almost inevitably this question of proportion generates a consideration of the body/column metaphor as a literary *topos*. In my work, the metaphor is discussed within the context of the whole theory of *mimesis*. Mimesis in this connection raises the problem of the dual male and female body-origins, a problem then to be compared with the more recently formulated evolutionary theories, which claim that the orders had an Egyptian origin. This claim leads me, in turn, to a consideration of the body-column analogy in Egyptian architecture, and the parallel development in Egypt and Greece of a mimetic transformation of structural detail into ornamental features.

My book then spells out the way in which this transformation is taken for granted in theory, particularly by Vitruvius, and compares the literary treatment of two major Doric sites — Olympia and Delphi — including comparisons of both literary and archaeological evidence. This leads to a detailed examination, on both terminological and descriptive grounds, of the Doric column and its trabeation, in an attempt to account for the

intention behind each member of the ornamental specification, and to relate it to a presumed account of how this kind of column was put together on site in a timber construction.

I will continue to work on the Doric column, concentrating on the problems of what I have called ritual manufacture.

Cambridge University  
Visiting Senior Fellow, Center for Advanced Study  
in the Visual Arts, 1981



## SPONSORED RESEARCH IN THE HISTORY OF ART

1980-1981      1981-1982

The following section contains a list of individuals who have received grants from thirteen foundations, research institutes, museums and government agencies in the United States. The awards were made for advanced study in the history of art to be conducted at different places in the United States and abroad during the academic years 1980-1981 and 1981-1982. The list of awards are divided into twenty-two separate headings according to geographical area, period, field, and theme. Individuals are listed alphabetically under each heading.

## GRANTING INSTITUTIONS

AAR	American Academy in Rome
ACLS	American Council of Learned Societies
CASVA	Center for Advanced Study in the Visual Arts, National Gallery of Art
GKD	Gladys Krieble Delmas Foundation
DO	Dumbarton Oaks
JPGM	J. Paul Getty Museum
JSG	John Simon Guggenheim Memorial Foundation
IAS	Institute for Advanced Study, Princeton
MMA	Metropolitan Museum of Art
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NGA	National Gallery of Art
SI	Smithsonian Institution

## SUBJECT HEADINGS

Prehistory  
Ancient Near East and Egypt  
Ancient Greece, Italy, and the Mediterranean World  
Early Christian and Byzantine  
Islamic  
Medieval  
Renaissance  
Seventeenth and Eighteenth Century  
Nineteenth Century  
Modern (1900-1945)  
Contemporary (1945-present)  
Africa  
Oceania  
Central Asia and India  
Southeast Asia and the Far East  
Western Hemisphere (preconquest)  
Latin America (postconquest)  
United States and Canada (colonial-present)  
Urbanism  
General Art History  
Criticism of Art and Architecture  
Research Resources



## *Prehistory*

JOHN M. FRITZ, New York City

*History of architecture and symbol in prehistoric Chaco Canyon, New Mexico*

NEH, Independent Study and Research Fellowship, 1980-1981

DONALD PREZIOSI, State University of New York, Binghamton

*Narrativity and textuality in Paleolithic art*

CASVA, Senior Fellowship, 1981-1982

## *Ancient Near East and Egypt*

CAROL BIER, [New York University, Institute of Fine Arts]

*Dionysiac imagery in the art of Iran*

SI, Freer Gallery of Art, Smithsonian Fellowship, 1981-1982

WILLIAM COULSON, University of Minnesota

*Excavation at Naukratis in the western Nile Delta and a survey of all ancient sites within 25 km. of the city*

NEH, Basic Research Grant, 1980-1981

GEORGE F. DALES, University of California, Berkeley

*Prepublication research and manuscript preparation for three volumes on the excavations at Mohenjo Daro, Pakistan*

NEH, Basic Research Grant, 1980-1981

WILLIAM G. DEVER, University of Arizona

*Excavation in Israel's Negev Desert at a major settlement of the Middle Bronze Age (2100 B.C.)*

NEH, Basic Research Grant, 1980

ROBERT DREWS, Vanderbilt University

*The founding of cities in preclassical antiquity*

JSG, Fellowship, 1980-1981

RICHARD S. ELLIS, Bryn Mawr College

*Excavation at Gritille, on the Euphrates River, to salvage cultural material threatened by the damming of the river in southeastern Turkey*

NEH, Basic Research Grant, 1980-1982

ALICE M. GREENWALD, Skirball Museum, Hebrew Union College, Los Angeles

*Collections of Jewish ritual art and ethnographic materials in Israel*

NEA, Fellowship for Museum Professionals, 1981-1982

CATHLEEN A. KELLER, Metropolitan Museum of Art

*Egyptian painters of the Ramesside period*

ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1980-1981

ELLEN L. KOHLER, University of Pennsylvania  
*The study, analysis, and writing of the ancient reports of the excavations at  
Gordion in Turkey*  
NEH, Basic Research Grant, 1980-1981

ARIELLE P. KOZLOFF, Cleveland Museum of Art  
*Middle Kingdom and early Dynasty 18 tomb painting at Thebes, Beni Hasan,  
and Aswan*  
NEA, Fellowship for Museum Professionals, 1980

LEON MARFOE, University of Chicago  
*To support excavation and salvage of a 3rd millennium B.C. site in southeastern  
Turkey that will be flooded by a dam reservoir in 1983*  
NEH, Basic Research Grant, 1979-1982

SHEILA McNALLY, University of Minnesota  
*A one-year excavation project at Akhmim, Egypt*  
NEH, Basic Research Grant, 1980-1983

ILENE M. NICHOLAS, University Museum, University of  
Pennsylvania  
*The lower town settlement at Tell Leilan*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

TAHSIN ÖZGÜC, Ankara University  
*The Hittite site of Masat in north central Anatolia*  
MMA, NS Fellowship in Mediterranean Art and J. Clawson Mills  
Fellowship, 1980-1981

### *Ancient Greece, Italy, and the Mediterranean World*

DARRELL A. AMYX, University of California, Berkeley  
*Archaic Corinthian pottery excavations*  
ACLS, Grant-in-Aid, 1980-1981

MAXWELL ANDERSON, [Harvard University]  
*Dionysos in Hellenistic relief sculpture*  
MMA, Classical Fellowship, 1980-1981

JOAN ARUZ, [New York University, Institute of Fine Arts]  
*Animal attack and combat in glyptic, sculpture, and painting of the Late Bronze  
Age*  
MMA, Hagop Kevorkian Fund Fellowship, 1980-1981

H. ARTHUR BANKOFF, City University of New York, Research  
Foundation  
*Excavation at Novacka Cuprija in the Lower Morava Valley of northeastern  
Serbia, Yugoslavia*  
NEH, Basic Research Grant, 1980-1981

ELIZABETH C. BANKS, University of Kansas  
*Early and middle Helladic small objects from Lerna*  
ACLS, Grant-in-Aid, 1981-1982

ELIZABETH BARTMAN, [Columbia University]  
*Copying in miniature in Hellenistic and Roman sculpture*  
AAR, Rome Prize Fellowship, 1981-1982

BETTINA BERGMANN, [Columbia University]  
*The topographical landscape in Roman art*  
AAR, Rome Prize Fellowship, 1980-1981

CAROL BIER, [New York University, Institute of Fine Arts]  
*Dionysiac imagery in the art of Iran*  
SI, Freer Gallery of Art, Smithsonian Fellowship, 1981-1982

FRANK BROMMER, University of Mainz and University of Marburg  
*The Getty collection of Greek vases*  
JPGM, Guest Scholar, winter 1981

FRANK E. BROWN, Yale University and American Academy in Rome  
*Publication of the excavations at the Regia in the Forum in Rome*  
CASVA, Kress Professor, 1981-1982 (fall term)

VINCENT J. BRUNO, University of Texas, Arlington  
*The House of the Skeleton at Cosa; Monochrome techniques in Greek painting*  
ACLS, Grant-in-Aid, 1980-1981

WILLIAM A. P. CHILDS, Princeton University  
*Research for documenting the excavations at the site of Morgantina, Sicily*  
NEH, Basic Research Grant, 1980-1982

CHRISTOPH W. CLAIRMONT, Rutgers University  
*The completion of the American contribution to an international project to publish  
a pictorial dictionary of classical mythology (700 B.C. - A.D. 400)*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982

JOHN R. CLARKE, Yale University  
*The construction and perception of space in Roman Italy, c. 200 B.C. - A.D.  
400*  
ACLS, Grant-in-Aid, 1980-1981

JACQUELYN C. CLINTON, Ithaca College  
*The marble sculpture from Cosa*  
NEH, Fellowship for College Teachers, 1980-1981

DORA P. CROUCH, Rensselaer Polytechnic Institute  
*Water system of Morgantina, Sicily*  
CASVA, Senior Fellowship, 1980-1981

GEORGE DAUX, Institut de France  
*Greek inscriptions in the Getty collection*  
JPGM, Guest Scholar, fall 1980

ROBERT DREWS, Vanderbilt University  
*The founding of cities in preclassical antiquity*  
JSG, Fellowship, 1980-1981

EUGENE J. DWYER, Kenyon College  
*Documentation of excavations of Pompeii, 1748-1860*  
NEH, Fellowship for College Teachers, 1980-1981

PATRICIA P. ERHART, Princeton University  
*Roman portraiture from the Republic through Constantine*  
NEH, Fellowship for College Teachers, 1981-1982

PAUL CORBY FINNEY, University of Missouri  
*The Chicago excavations at Carthage—trade and religion*  
IAS, Member of School of Historical Studies, 1980-1981

BERNARD FRISCHER, University of California, Los Angeles  
*Studies in Pythagorean iconography and architecture*  
ACLS, Fellowship, 1981-1982

ELIZABETH GEBHARD, University of Illinois, Chicago Circle  
*Excavation of three areas within the Sanctuary of Poseidon at Isthmia, Greece*  
NEH, Basic Research Grant, 1980

PAT GETZ-PREZIOSI, New Haven, Connecticut  
*Sculptors of the Cyclades*  
ACLS, Fellowship, 1980-1981

DAVID D. F. GROSE, University of Massachusetts  
*The Hellenistic, Roman, and medieval glass from Cosa and Morgantina*  
ACLS, Grant-in-Aid, 1981-1982

SHARON C. HERBERT, University of Michigan  
*Final year of excavation of the Hellenistic settlement at Tel Anafa, Israel*  
NEH, Basic Research Grant, 1980-1981

MICHAEL H. JAMESON, Stanford University  
*An archaeological and environmental survey of the southern Argolid in Greece*  
NEH, Basic Research Grant, 1980-1983

WILHELMINA JASHEMSKI, University of Maryland  
*The gardens of the Roman Empire*  
DO, Fellowship, 1980-1981

SUSAN E. KANE, Oberlin College  
*Greek and Roman sculpture from the Sanctuary of Demeter and Persephone,  
Cyrene, Libya*  
ACLS, Grant-in-Aid, 1980-1981

EDWARD W. KASE, Loyola University, Chicago  
*An archaeological exploration of the natural isthmus corridor between the Malian  
and Corinthian gulfs, the land formation that connects northern Greece with the  
Peloponnese*  
NEH, Basic Research Grant, 1978-1981

JOHN H. KROLL, University of Texas, Austin  
*Publication of Greek coins from the Agora excavations in Athens*  
NEH, Independent Study and Research Fellowship, 1980-1981

INABELLE LEVIN, American University  
*Late Roman and early Byzantine portraits*  
CASVA, Visiting Senior Fellowship, summer 1981

ADRIENNE LEZZI-HAFTER, Historisches Museum, Bern  
*Identification and reconstruction of vase fragments in the Getty collection*  
JPGM, Guest Scholar, fall 1980

SHEILA McNALLY, University of Minnesota  
*A one-year excavation project at Akhmim, Egypt*  
NEH, Basic Research Grant, 1980-1983

EMILY BROWER MILLER, [New York University, Institute of Fine  
Arts]  
*Zoomorphic vases in the Bronze Age Aegean*  
MMA, Hagop Kevorkian Fund Fellowship, 1980-1981

J. W. MYERS, Michigan State University  
*An atlas of Minoan classical sites on Crete, combining balloon photography of  
archaeological sites with site plans and commentary*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1981-1983 (2 grants)

JOSIAH OBER, Montana State University  
*Fortified sites in the border regions of Attica*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

S. THOMAS PARKER, American Schools of Oriental Research,  
Cambridge, Massachusetts  
*Excavations of two major military sites on the eastern frontier of the Roman  
Empire in Jordan (A.D. 106-636)*  
NEH, Basic Research Grant, 1980-1981

W. KENDRICK PRITCHETT, University of California, Berkeley  
*Ancient Greek roads*  
ACLS, Grant-in-Aid, 1980-1981

BRUNILDE S. RIDGWAY, Bryn Mawr College  
*Roman copies of Greek sculpture*  
ACLS, Fellowship, 1981-1982

ROBERT J. ROWLAND, JR., University of Missouri  
*Settlement patterns and continuity in Roman and early medieval Sardinia*  
ACLS, Grant-in-Aid, 1981-1982

LINDA RUTLAND, University of Washington, Seattle  
*Topographical and literary study of the form and function of the parks of Rome during the late Republic through early Middle Ages*  
AAR, Rome Prize Fellowship, 1980-1981

JANE A. SCOTT, Harvard University  
*Publication of a report on the Greek, Roman, and Turkish coins found during the archaeological exploration of Sardis*  
NEH, Grant for Research Materials (Publications), 1980-1981

JEFFREY S. SOLES, University of North Carolina, Greensboro  
*The Minoan Palace at Gournia*  
ACLS, Grant-in-Aid, 1980-1981

SARAH SPENCE, [Columbia University]  
*The influence of changes from classical to medieval rhetorical theory on Roman wall paintings*  
AAR, Rome Prize Fellowship, 1981-1982

SHELLEY C. STONE III, Princeton, New Jersey  
*The pottery of the 2nd century B.C. through the first half of the 1st century A.D. from Morgantina, Sicily*  
AAR, Rome Prize Fellowship, 1981-1982

DOROTHY B. THOMPSON, Princeton, New Jersey  
*The terra-cotta figurines in the Agora excavations (4th century and Hellenistic periods)*  
ACLS, Grant-in-Aid, 1980-1981

ROGER ULRICH, [Yale University]  
*A topographical, historical, architectural, and sculptural study of the Forum of Julius Caesar*  
AAR, Rome Prize Fellowship, 1981-1982

WENDY M. WATSON, Mt. Holyoke College  
*South Italian Greek vases in England, Germany, France, and Italy*  
NEA, Fellowship for Museum Professionals, 1980

DONALD WHITE, University of Pennsylvania  
*Final, on-site study of the classical Greek Sanctuary of Demeter and Persephone  
at Cyrene in eastern Libya*  
NEH, Basic Research Grant, 1980-1981

DONALD WHITE, University of Pennsylvania  
*The history and architecture of the Sanctuary of Demeter and Persephone at  
Cyrene, Libya*  
NEH, Independent Study and Research Fellowship, 1980-1981

FIKRET K. YEGUL, University of California, Santa Barbara  
*The Kaisersaal as the seat of Roman imperial cult*  
ACLS, Grant-in-Aid, 1980-1981

CAROL ZERNER, Winston-Salem  
*Lerna V: The Middle Bronze Age settlement*  
ACLS, Grant-in-Aid, 1980-1981

### *Early Christian and Byzantine*

LESLIE BRUBAKER, [The Johns Hopkins University]  
*Homilies of Gregory of Nazianzus*  
DO, Junior Fellowship, 1980-1981

ANNEMARIE W. CARR, Southern Methodist University  
*Microfiche edition of a book on the 90-member decorative style group of  
Byzantine illuminated manuscripts*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982

ANTHONY L. CUTLER, Pennsylvania State University  
*Late Antique ivories*  
ACLS, Grant-in-Aid, 1981-1982

ANN W. EPSTEIN, Duke University  
*Provincialism in Byzantine monumental art and architecture*  
ACLS, Fellowship, 1981-1982

HELEN C. EVANS, [New York University, Institute of Fine Arts]  
*Two narrative Gospels from the school of T'oros Roslin (Walters Art Gallery  
Ms. W539 and Freer Gallery of Art Ms. 32.18): the hands of the illuminators  
and the iconography of the texts*  
DO, Fellowship, summer 1981

DAVID D. F. GROSE, University of Massachusetts, Amherst  
*The Hellenistic, Roman, and medieval glass from Cosa and Morgantina*  
ACLS, Grant-in-Aid, 1981-1982

JOHN J. HERRMANN, JR., Museum of Fine Arts, Boston  
*Ionic capitals of the Early Christian period in Rome*  
NEA, Fellowship for Museum Professionals, 1980

ANN KUTTNER, [University of California, Berkeley]  
*The David Plates of Heraclius: an art historical excursus into imperial ideology*  
DO, Fellowship, summer 1981

INABELLE LEVIN, American University  
*Late Roman and early Byzantine portraits*  
CASVA, Visiting Senior Fellowship, summer 1981

SUSAN PINTO MADIGAN, [University of Chicago]  
*Athens gr. 211 and the illustrated versions of the Homilies of John Chrysostom*  
DO, Junior Fellowship, 1981-1982

ROBERT S. NELSON, University of Chicago  
*Studies on Byzantine manuscript illumination of the 12th century*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D.,  
1981-1982; DO, Fellowship, 1981-1982

ROBERT OUSTERHOUT, [University of Illinois, Urbana-Champaign]  
*The architecture of the Kariye Camii in Istanbul*  
DO, Junior Fellowship, 1980-1981

STYLIANI PAPADAKI-OKLAND, University of Crete  
*The illustration of the Byzantine Job manuscripts*  
DO, Fellowship, summer 1981

### *Islamic*

CAROL BIER, [New York University, Institute of Fine Arts]  
*Dionysiac imagery in the art of Iran*  
SI, Freer Gallery of Art, Smithsonian Fellowship, 1981-1982

IRENE BIERMAN, University of Washington, Seattle  
*Iconographic significance of interlocked Arabic script: Lam/Alif, Alif/Lam*  
CASVA, Senior Fellowship, 1981-1982

ANNETTE ITTIG, Oriental Institute, Oxford University  
*Kurdish and Kirman carpets*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

BEATA KITSIKI-PANAGOPOULOS, San Jose State University  
*Architecture of 18th-century mansions in the Balkans under Ottoman rule*  
ACLS and Social Science Research Council, East European Studies  
Fellowship, 1980-1981



ANTHONY N. LANDREAU, Museum of Art, Carnegie Institute  
*Interdisciplinary field research project to study Middle Eastern textiles and their  
production in the diverse urban, rural, and ethnic populations of Turkey*  
NEH, Basic Research Grant, 1980-1981

CHARLES L. REDMAN, State University of New York, Research  
Foundation  
*An interdisciplinary study of medieval North African urbanism and its influence  
on the emergence of modern Europe*  
NEH, Basic Research Grant, 1980-1982

JANE A. SCOTT, Harvard University  
*Publication of a report on the Greek, Roman, and Turkish coins found during the  
archaeological exploration of Sardinia*  
NEH, Grant for Research Materials (Publications), 1980-1981

CLARK B. WORSWICK, Asia Society  
*The precursors to photographers in Asia and West Asia*  
NEA, Fellowship for Museum Professionals, 1980-1981

### *Medieval*

PETER BARNET, [Yale University]  
*The Trivulzio Candlestick*  
MMA, Chester Dale Fellowship, 1981-1982

JANET BLOW, Catholic University  
*The products of the 11th-century scriptorium at Monte Cassino*  
AAR, Rome Prize Fellowship, 1980-1981

JEAN BONY, University of California, Berkeley  
*The architectural consequences of the Norman Conquest of England*  
JSG, Fellowship, 1981-1982; CASVA, Kress Professor, 1981-1982 (spring  
term)

CHRISTINE V. BORNSTEIN, University of Michigan  
*Romanesque porch portals in northern Italy: architectural sculpture and the rise of  
the city states, 1100-1150*  
NEH, Independent Study and Research Fellowship, 1981-1982

HERBERT R. BRODERICK III, City University of New York  
*Genesis illustration in medieval England*  
NEH, Independent Study and Research Fellowship, 1981-1982

WALTER CAHN, Yale University  
*The illustrations of the Grandes Chroniques de France*  
JSG, Fellowship, 1981-1982

KERSTIN B. E. CARLVANT, New York City  
*Thirteenth-century illumination in Bruges and Ghent*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D.,  
1980-1981

SLOBODAN ĆURČIĆ, University of Illinois, Urbana-Champaign  
*A critical bibliography of art and architecture in the Balkans during the Middle Ages; architecture of the Martorana in Palermo and general problems of church architecture of the Norman period in Sicily*  
DO, Fellowship, spring 1981

RODNEY G. DENNIS, Harvard University  
*The microfilming of the medieval and Renaissance manuscript collection at Harvard University*  
NEH, Research Resources Grant (Organization and Improvement),  
1979-1981

WACHTANG DJOBADZE, California State University, Los Angeles  
*Medieval churches in northeast Turkey*  
ACLS, Grant-in-Aid, 1981-1982

JUDSON EMERICK, Pomona College  
*Architectural survey of the Basilica of San Salvatore*  
NEH, Fellowship for College Teachers, 1980-1981

JAROSLAV T. FOLDA, University of North Carolina, Chapel Hill  
*A history of Crusader art*  
NEH, Independent Study and Research Fellowship, 1981-1982

DOROTHY GILLERMAN, Brown University  
*Enguerran de Marigny and the Collegiate Church of Ecouis*  
ACLS, Grant-in-Aid, 1981-1982

ALICE M. GREENWALD, Skirball Museum, Hebrew Union College,  
Los Angeles  
*Collections of Jewish ritual art and ethnographic materials in Israel*  
NEA, Fellowship for Museum Professionals, 1981-1982

DAVID D. F. GROSE, University of Massachusetts, Amherst  
*The Hellenistic, Roman, and medieval glass from Cosa and Morgantina*  
ACLS, Grant-in-Aid, 1981-1982

SANDRA HINDMAN, The Johns Hopkins University  
*Art and politics in Christine de Pizan's Epistre d'Othea*  
CASVA, Senior Fellowship, 1980-1981; NEH, Independent Study and  
Research Fellowship, 1980-1981

ERNST KITZINGER, Harvard University  
*Mosaics of the Norman period in Sicily*  
IAS, Member of School of Historical Studies, 1980-1981

CAROL H. KRINSKY, New York University  
*Synagogues of Europe*  
ACLS, Grant-in-Aid, 1981-1982

PAULA LEVETO, [Indiana University]  
*The frescoes at Santa Maria foris portas at Castelseprio*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

MEREDITH PARSONS LILlich, Syracuse University  
*The stained glass of western France, 1250-1325*  
ACLS, Fellowship, 1980-1981; CASVA, Visiting Senior Fellowship,  
summer 1981

THOMAS W. LYMAN, Emory University  
*Saint-Sernin in Toulouse: the art of the Romanesque builder*  
NEH, Independent Study and Research Fellowship, 1980-1981

CAROLYN M. MALONE, Princeton University  
*The 11th-century Church of Saint-Bénigne in Dijon*  
ACLS, Fellowship, 1981-1982

ANDREA L. MATTHIES, [State University of New York,  
Binghamton]  
*Building technologies in late medieval manuscript illumination*  
CASVA, Chester Dale Fellowship, 1981-1982

CHARLES B. McCLENDON, Yale University  
*Excavation at the medieval abbey at Farfa in central Italy*  
NEH, Basic Research Grant, 1980-1981

ELIZABETH MOORE, [Columbia University]  
*The Annunciation Master of Santo Domingo de Silos*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

KATHLEEN NOLAN, [Columbia University]  
*Early Gothic sculpture and the church of Notre-Dame in Etampes*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

RICHARD M. PIERSOL, Virginia Polytechnic Institute and State  
University  
*Poetry and manuscript illustrations in France and England, 1350-1500*  
ACLS, Grant-in-Aid, 1980-1981

EILEEN ROBERTS, [State University of New York, Binghamton]  
*Medieval paschal candelabra of central and southern Italy*  
AAR, Rome Prize Fellowship, 1980-1981

ROBERT J. ROWLAND, JR., University of Missouri  
*Settlement patterns and continuity in Roman and early medieval Sardinia*  
ACLS, Grant-in-Aid, 1981-1982

LINDA RUTLAND, University of Washington, Seattle  
*Topographical and literary study of the form and function of the parks of Rome  
during the late Republic through early Middle Ages*  
AAR, Rome Prize Fellowship, 1980-1981

ROBIN SAND, [Columbia University]  
*Passion diptych ivories*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

MARILYN L. SCHMITT, University of Miami  
*Romanesque applied reliefs: an analytical survey*  
NEH, Independent Study and Research Fellowship, 1981-1982

CLAIRE R. SHERMAN, Washington, D.C.  
*Illustrations of 14th- and 15th-century translations of Aristotle by Nicolas Oresme*  
CASVA, Senior Fellowship, 1981-1982

DAVID SIMON, Colby College  
*Catalogue of Spanish medieval sculpture*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

JOHN T. SPIKE, New York City  
*Compilation of an annotated, illustrated revision of volumes VI and XIX of  
Adam von Bartsch, Le Peintre-Graveur*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982 (2 grants)

MARILYN STOKSTAD, University of Kansas  
*Medieval gardens*  
DO, Fellowship, 1981-1982

## *Renaissance*

CHRISTIANE ANDERSSON, Columbia University  
*Catalogue raisonné of the drawings of Urs Graf*  
CASVA, Senior Fellowship, 1981-1982

ERIC C. APFELSTADT, [Princeton University]  
*The Martini Chapel in San Giobbe: Rossellino and Della Robbia?*  
GKD, Grant, 1981-1982

JAMES H. BECK, Columbia University  
*The art and life of Jacopo della Quercia: a monograph*  
NEH, Independent Study and Research Fellowship, 1981-1982

RICHARD J. BETTS, University of Illinois, Urbana  
*Architectural treatises of Francesco di Giorgio*  
NEH, Independent Study and Research Fellowship, 1981-1982

DIANE DeGRAZIA BOHLIN, National Gallery of Art  
*Paolo Farinati in the Casa Giuliani in Verona*  
GKD, Grant, 1981-1982

DIANE DeGRAZIA BOHLIN, National Gallery of Art  
*Sixteenth- and 17th-century Italian drawings in public and private collections in Italy*  
NEA, Fellowship for Museum Professionals, 1981-1982

CLIFFORD M. BROWN, Carleton University  
*Isabella d'Este as Renaissance patron of the arts*  
ACLS, Grant-in-Aid, 1980-1981

MARCUS B. BURKE, [New York University, Institute of Fine Arts]  
*Renaissance mythographies, Venetian editions*  
GKD, Grant, 1980-1981

LORNE CAMPBELL, Courtauld Institute  
*Early Netherlandish paintings in the Metropolitan Museum of Art*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

SHARON CATHER, [University of California, Santa Barbara]  
*Pius II as patron of Pienza*  
AAR, Rome Prize Fellowship, 1981-1982

CHARLES E. COHEN, University of Chicago  
*The art of Giovanni Antonio da Pordenone*  
ACLS, Grant-in-aid, 1980-1981; GKD, Grant, 1980-1981

BRUCE COLE, Indiana University  
*A history of Sienese painting, 1350-1450*  
ACLS, Fellowship, 1980-1981

THERESA M. COLETTI, University of Maryland  
*Spirituality and the arts in 15th-century Norwich*  
ACLS, Grant-in-Aid, 1981-1982

RODNEY G. DENNIS, Harvard University  
*The microfilming of the medieval and Renaissance manuscript collection at Harvard University*  
NEH, Research Resources Grant (Organization and Improvement),  
1979-1981

COLIN EISLER, New York University, Institute of Fine Arts  
*The notebooks of Jacopo Bellini*  
GKD, Grant, 1980-1981

LEOPOLD D. ETTLINGER, University of California, Berkeley  
*Raphael*  
ACLS, Grant-in-Aid, 1981-1982

LEOPOLD D. ETTLINGER, University of California, Berkeley  
*Raphael; Themes in 19th-century painting*  
CASVA, Kress Professor, 1980-1981

MOLLY FARIES, Indiana University  
*Infrared reflectography in the examination of northern European Renaissance painting*  
CASVA, Senior Fellowship, 1981-1982

JAMES A. FASANELLI, University of Maryland, Baltimore County  
*The Paris Book by Jacopo Bellini*  
CASVA, Visiting Senior Fellowship, summer 1981

M. D. FELD, Harvard University  
*Printing and humanism in 15th-century Venice*  
GKD, Grant, 1980-1981

ERIC FRANK, [New York University, Institute of Fine Arts]  
*The Roman career of Antonio Pollaiuolo from 1481-1498*  
AAR, Rome Prize Fellowship, 1980-1981

DAVID FREEDBERG, University of London  
*The status of the image in the Netherlands in the 16th and 17th centuries*  
IAS, Member of School of Historical Studies, 1980-1981

JACK FREIBERG, [New York University, Institute of Fine Arts]  
*The renovation of San Giovanni in Laterano under Clement VIII*  
MMA, Chester Dale Fellowship, 1980-1981; Andrew W. Mellon Fellowship, 1981-1982

RONA GOFFEN, Duke University  
*The Frari in Venice: Franciscanism in Italian art from the 14th to the early 16th century*  
GKD, Grant, 1980-1981

RICHARD A. GOLDTHWAITE, The Johns Hopkins University  
*The social and economic history of art in preindustrial Europe*  
JSG, Fellowship, 1980-1981

ELISE L. GOODMAN, University of Cincinnati  
*The relationship between secular paintings and amorous literature in the 16th-17th centuries*  
CASVA, Visiting Senior Fellowship, summer 1981

ANNE CRAWFORD GRUBB, [University of Chicago]  
*The diffusion of Venetian Renaissance painting in the Veneto*  
GKD, Grant, 1981-1982

JEFFERSON C. HARRISON, JR., [University of Virginia]  
*Catalogue raisonné of Martin van Heemskerck*  
NGA, David E. Finley Fellowship, 1979-1982

ANDRÉE M. HAYUM, Fordham University  
*Matthias Grünewald's Isenheim Altarpiece*  
NEH, Fellowship for College Teachers, 1980-1981;  
ACLS, Grant-in-Aid, 1981-1982

MARJORIE HENDRIX, [Princeton University]  
*Nature studies of Georg Hoefnagel at the court of Rudolf II*  
NGA, Chester Dale Fellowship, 1980-1981

SANDRA HINDMAN, The Johns Hopkins University  
*Art and politics in Christine de Pisan's Epistre d'Othéa*  
CASVA, Senior Fellowship, 1980-1981; NEH, Independent Study and  
Research Fellowship, 1980-1981

WILLIAM E. HOOD, Oberlin College  
*The Sacro Monte of Varallo: style and function in Renaissance religious art*  
NEH, Fellowship for College Teachers, 1980-1981

CHRISTIANE L. JOOST-GAUGIER, New Mexico State University  
*Cycles of famous men and women in 14th- and 15th-century Italian art*  
ACLS, Fellowship, 1981-1982

CAROLINE KARPINSKI, Washington, D.C.  
*Italian chiaroscuro woodcuts, 1515-1650*  
CASVA, Visiting Senior Fellowship, summer 1980

THOMAS DaCOSTA KAUFMANN, Princeton University  
*Central European drawings, 1540-1700*  
ACLS, Fellowship, 1981-1982

CAROL H. KRINSKY, New York University  
*Synagogues of Europe*  
ACLS, Grant-in-Aid, 1981-1982

INGRID R. LACY, St. Mary's College, Notre Dame  
*The patronage of Agostino Chigi*  
AAR, Rome Prize Fellowship, 1981-1982

RICHARD E. LAMOUREUX, Assumption College, Worcester  
*Personifications of Venice in Italian Renaissance Art*  
GKD, Grant, 1981-1982

CONSTANCE LEE, [Brown University]  
*Renaissance sculpture gardens with focus on Jacopo Galli*  
DO, Junior Fellowship, 1980-1981

PIERO MORSELLI, University of Illinois, Urbana-Champaign  
*Santa Maria delle Carceri at Prato*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

KEITH P. F. MOXEY, University of Virginia  
*Peasant imagery in German graphics in the first half of the 16th century*  
CASVA, Senior Fellowship, 1980-1981

CHARLOTTE NICHOLS, [New York University, Institute of Fine Arts]  
*The Cappella Caracciolo di Vico in S. Giovanni a Carbonara, Naples*  
AAR, Rome Prize Fellowship, 1981-1982

CARRA FERGUSON O'MEARA, Georgetown University  
*Artistic innovation and scientific treatises in the court of Charles V*  
NEH, Independent Study and Research Fellowship, 1981-1982

LOREN W. PARTRIDGE, University of California, Berkeley  
*The image of war and peace in Italian Renaissance art and culture*  
JSG, Fellowship, 1981-1982

RICHARD M. PIERSOL, Virginia Polytechnic Institute and State University  
*Poetry and manuscript illustrations in France and England, 1350-1500*  
ACLS, Grant-in-Aid, 1980-1981

FRANCIS L. RICHARDSON, Ohio State University  
*Venetian painting 1500-1510: an approach to its chronology*  
GKD, Grant, 1981-1982

JOSEPH RYKWERT, Cambridge University  
*The architectural orders as metaphors of culture and nature in the Renaissance and later*  
CASVA, Visiting Senior Fellowship, spring 1981

JOHN BELDON SCOTT, [Rutgers University]  
*The iconography of the Italian library, 1450-1750*  
AAR, Rome Prize Fellowship, 1980-1981

WENDY S. SHEARD, Stony Creek, Connecticut  
*Sculpture and painting in Venice, 1480-1532*  
ACLS, Fellowship, 1981-1982

CLAIRE R. SHERMAN, Washington, D.C.  
*Illustrations of 14th- and 15th-century translations of Aristotle by Nicolas Oresme*  
CASVA, Senior Fellowship, 1981-1982

ELISE LAWTON SMITH, [University of California, Santa Barbara]  
*Paintings of Lucas van Leyden*  
NGA, Chester Dale Fellowship, 1980-1981



JOHN T. SPIKE, New York City

*Compilation of an annotated, illustrated revision of volumes VI and XIX of  
Adam von Bartsch, Le Peintre-Graveur*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982 (2 grants)

DEBORAH STOTT, University of Texas, Dallas

*Sculptural reliefs of Jacopo Sansovino and the role and theory of relief sculpture in  
15th- and 16th-century Italian art*  
AAR, Rome Prize Fellowship, 1980-1981

DEBORAH STOTT, University of Texas, Dallas

*Jacopo Sansovino's relief sculpture and Venetian colorism*  
ACLS, Grant-in-Aid, 1980-1981; GKD, Grant, 1980-1981

VIRGINIA TUTTLE, National Gallery of Art

*The relation of cabalistic texts to H. Bosch's Garden of Earthly Delights*  
CASVA, Curatorial Fellowship, 1981

ELLIS WATERHOUSE, Oxford

*Italian Renaissance paintings in the Getty collection*  
JPGM, Guest Scholar, winter 1981

JAMES A. WELU, Worcester Art Museum

*Collections of 16th- and 17th-century Dutch cartography in The Hague, London,  
and Paris*  
NEA, Fellowship for Museum Professionals, 1981-1982

SARAH B. WILK, Rutgers University

*The Chapel of St. Anthony in the Santo, Padua*  
GKD, Grant, 1981-1982

### *Seventeenth and Eighteenth Century*

ANN UHRY ABRAMS, Spelman College

*Late 18th-century American history painting*  
SI, National Portrait Gallery, Smithsonian Fellowship, 1980-1981; SI,  
National Museum of American Art, Smithsonian Fellowship, 1981-1982

ANN JENSEN ADAMS, [Harvard University]

*Paintings of Thomas de Keyser*  
MMA, Chester Dale Fellowship, 1981-1982

ADRIENNE ATKINSON, [Yale University]

*The iconography of trees, woods, and forests in French garden theory and  
practice, 1760-1870*  
DO, Junior Fellowship, fall 1981

WILLIAM L. BARCHAM, Fashion Institute of Technology, New York  
*The religious paintings of Tiepolo and Venetian spirituality*  
NEH, Fellowship for College Teachers, 1981-1982

SUSAN J. BARNES, [New York University, Institute of Fine Arts]  
*The Italian period of Anthony Van Dyck, c.1621-1627*  
CASVA, David E. Finley Fellowship, 1981-1984

DAVID BJELAJAC, [University of North Carolina, Chapel Hill]  
*The relevance of Washington Allston's religious paintings to American politics  
and culture*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1981-1982

DIANE DeGRAZIA BOHLIN, National Gallery of Art  
*Sixteenth- and 17th-century Italian drawings in public and private collections in  
Italy*  
NEA, Fellowship for Museum Professionals, 1981-1982

JEREMIAH D. BRADY, American Numismatic Society  
*The coinage of Charles I (1625-1649) in British collections*  
NEA, Fellowship for Museum Professionals, 1980

CHARLOTTE V. BROWN, Raleigh  
*Multidisciplinary research on the contributions, practices, and social identities of  
architects and builders in North Carolina from 1650 to the present*  
NEH, State and Local History and Regional Studies Grant, 1980-1982

JONATHAN BROWN, New York University, Institute of Fine Arts  
*El Greco and Toledo*  
JSG, Fellowship, 1980-1981

CELESTE ANNE BRUSATI, [University of California, Berkeley]  
*Pictorial representation in art and theoretical writing of Samuel Van Hoogstraten  
(1627-1678)*  
NGA, Robert H. and Clarice Smith Fellowship, 1980-1981

MALCOLM J. CAMPBELL, University of Pennsylvania  
*Art patronage of the Grand Ducal Medici, 1610-1670*  
NEH, Independent Study and Research Fellowship, 1981-1982

CARY CARSON, Colonial Williamsburg Foundation  
*A study of the growth and function of towns in the rural society of tidewater  
Virginia through a case study of York County, 1630-1830*  
NEH, State and Local History and Regional Studies Grant, 1979-1982

IRENE CIOFFI, [New York University, Institute of Fine Arts]  
*Corrado Giaquinto at the Spanish court*  
MMA, Theodore Rousseau Fellowship, 1981-1982

MICHAEL D. COE, Yale University  
*The treatises of Hernando Ruiz de Alarcon*  
NEH, Independent Study and Research Fellowship, 1980-1981

JUDITH COLTON, Yale University  
*Pantheons in baroque Italy*  
ACLS, Grant-in-Aid, 1981-1982

HELEN A. COOPER, Yale University Art Gallery  
*The work of John Trumbull (1756-1843)*  
NEA, Fellowship for Museum Professionals, 1980-1981

NICOLA COURTRIGHT, [New York University, Institute of Fine Arts]  
*Bril frescoes in Rome*  
MMA, Theodore Rousseau Fellowship, 1980-1981

EUGENE J. DWYER, Kenyon College  
*Documentation of excavations of Pompeii, 1748-1860*  
NEH, Fellowship for College Teachers, 1980-1981

LORENZ EITNER, Stanford University  
*A documentary and pictorial history of European art between 1770-1850, with special emphasis on social conditions*  
NEH, Basic Research Grant, 1979-1981

DAVID FREEDBERG, University of London  
*The status of the image in the Netherlands in the 16th and 17th centuries*  
IAS, Member of School of Historical Studies, 1980-1981

ANN FRIEDMAN, [Bryn Mawr College]  
*The "Grand Commande" for the sculpture of the Parterre d'Eau at Versailles, 1672-1683*  
DO, Junior Fellowship, 1981-1982

ADELHEID N. GEALT, Indiana University Art Museum  
*Italian baroque paintings by Ribera, Caracciolo, and others in Naples, Bologna, and Rome*  
NEA, Fellowship for Museum Professionals, 1980

RICHARD A. GOLDTHWAITE, The Johns Hopkins University  
*The social and economic history of art in preindustrial Europe*  
JSG, Fellowship, 1980-1981

ELISE L. GOODMAN, University of Cincinnati  
*The relationship between secular paintings and amorous literature in the 16th-17th centuries*  
CASVA, Visiting Senior Fellowship, summer 1981

PAMELA GORDON, [Princeton University]

*The paintings and drawings of Charles Delafosse*

MMA, Theodore Rousseau Fellowship, 1981-1982

ALAN GOWANS, University of Victoria, British Columbia

*Style and social function in North American architecture*

CASVA, Senior Fellowship, 1981-1982

ANN SUTHERLAND HARRIS, Metropolitan Museum of Art

*Artistic theory, artistic practice, and artistic politics in seicento Rome*

NEH, Independent Study and Research Fellowship, 1981-1982

ANN SUTHERLAND HARRIS, Metropolitan Museum of Art

*Catalogue of the drawings and paintings of Bernini*

NEA, Fellowship for Museum Professionals, 1981-1982

EGBERT HAVERKAMP-BEGEMANN, New York University,

Institute of Fine Arts

*Dutch and Flemish baroque paintings in the Getty collection*

JPGM, Guest Scholar, winter 1980-1981

HENRY HAWLEY, Cleveland Museum of Art and Case Western

Reserve University

*The works of Jean-Pierre Latz in the Getty collection*

JPGM, Guest Scholar, spring-summer 1981

LESLIE GRIFFIN HENNESSEY, [University of Kansas]

*Jacopo Amigoni's professional activity in Venice: two archival problems*

GKD, Grant, 1981-1982

FRIMA F. HOFRICHTER, Highland Park, New Jersey

*Judith Leyster*

ACLS, Grant-in-Aid, 1980-1981

WILLIAM E. HOOD, Oberlin College

*The Sacro Monte of Varallo: style and function in Renaissance religious art*

NEH, Fellowship for College Teachers, 1980-1981

FRANK L. HORTON, Old Salem, Inc., Winston-Salem

*An index of early southern artists and artisans, to be a companion volume for the*

*Catalogue of Early Southern Decorative Arts Prior to 1821*

NEH, Grant for Research Materials (Tools and Reference Works),

1980-1982

BROCK JOBE, Society for Preservation of New England Antiquities

*The study of 17th- and 18th-century furniture in the collection of the Society for*

*Preservation of New England Antiquities*

NEH, State and Local History and Regional Studies, Grant, 1979-1980

ANITA JOPLIN, [University of California, Berkeley]  
*Jan Brueghel and the Encyclopaedic collection*  
CASVA, Robert H. and Clarice Smith Fellowship, 1981-1983

CAROLINE KARPINSKI, Washington, D.C.  
*Italian chiaroscuro woodcuts, 1515-1650*  
CASVA, Visiting Senior Fellowship, summer 1980

THOMAS DaCOSTA KAUFMANN, Princeton University  
*Central European drawings, 1540-1700*  
ACLS, Fellowship, 1981-1982

JOHN T. KIRK, Boston University  
*American and English furniture, 1630-1830*  
NEH, Independent Study and Research Fellowship, 1980-1981

BEATA KITSIKI-PANAGOPOULOS, San Jose State University  
*Architecture of 18th-century mansions in the Balkans under Ottoman rule*  
ACLS and Social Science Research Council, East European Studies  
Fellowship, 1980-1981

GEORGE KNOX, University of British Columbia  
*Piazzetta and Tiepolo Studies*  
IAS, Member of School of Historical Studies, 1980-1981

ANNE S. KRAATZ, Paris  
*The lace industry in Venice from the mid-17th century to the mid-18th century, its  
economic importance and its eventual decline*  
GKD, Grant, 1981-1982

CAROL H. KRINSKY, New York University  
*Synagogues of Europe*  
ACLS, Grant-in-Aid, 1981-1982

BRIAN LUKACHER, [University of Delaware]  
*Architectural fantasy in English romantic art*  
CASVA, Chester Dale Fellowship, 1981-1982

JANICE S. LYLE, [University of California, Santa Barbara]  
*Dante illustrations in English art, 1770-1880*  
NGA, Chester Dale Fellowship, 1980-1981

TOD A. MARDER, Rutgers University  
*Bernini's town planning*  
ACLS, Grant-in-Aid, 1981-1982

JOHN W. McCOUBREY, University of Pennsylvania  
*Landscape painting: 1775-1906*  
NEH, Independent Study and Research Fellowship, 1980-1981

GRIDLEY McKIM-SMITH, Tulane University, Newcomb College  
*Velázquez: The archaeology of genius*  
ACLS, Fellowship, 1980-1981

ELIZABETH McKINSEY, Harvard University  
*The sublime in America: an aesthetic tradition in romantic literature and painting*  
NEH, Independent Study and Research Fellowship, 1980-1981

JENNIFER MONTAGU, Warburg Institute  
*Charles Le Brun and the theory of expression*  
IAS, Member of School of Historical Studies, 1980-1981

ROGER W. MOSS, Athenaeum of Philadelphia  
*Compilation and publication of a Biographical Dictionary of Philadelphia Architects, containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings*  
NEH, Grant for Research Materials (Tools and Reference Works), 1980-1983

JEFFREY MULLER, Bowdoin College  
*Rubens's ideas on art*  
IAS, Member of School of Historical Studies, 1980-1981

STEVEN N. ORSO, University of Illinois, Urbana-Champaign  
*Philip IV and the decoration of the Alcázar of Madrid*  
ACLS, Grant-in-Aid, 1980-1981

JOHN A. PINTO, Smith College  
*Early 18th-century projects for the Trevi Fountain in Rome*  
ACLS, Fellowship, 1980-1981

MARTHA POLLAK, [Massachusetts Institute of Technology]  
*The civic expansions of Turin in the 1620s and 1670s*  
CASVA, Chester Dale Fellowship, 1981-1982

RUDOLF PREIMESBERGER, Freie Universität, Berlin  
*Decoration of S. Agnese in the Piazza Navona*  
IAS, Member of School of Historical Studies, 1980-1981

CHRISTOPHER RIOPELLE, [New York University, Institute of Fine Arts]  
*The drawings of Charles Delafosse*  
MMA, Chester Dale Fellowship, 1981-1982

MARCEL ROETHLISBERGER, University of Geneva  
*Heritage of Claude Lorrain in landscape painting through the 19th century*  
CASVA, Visiting Senior Fellowship, summer 1980

H. DIANE RUSSELL, National Gallery of Art

*The art of Claude Lorrain*

IAS, Member of School of Historical Studies, 1980-1981; NEA,

Fellowship for Museum Professionals, 1980-1981

JOSEPH RYKWERT, Cambridge University

*The architectural orders as metaphors of culture and nature in the Renaissance and later*

CASVA, Visiting Senior Fellowship, spring 1981

ALAN SALZ, [Harvard University]

*Ludovico Carracci*

MMA, Theodore Rousseau Fellowship, 1980-1981; Andrew W. Mellon

Fellowship, 1981-1982

JOHN BELDON SCOTT, [Rutgers University]

*The iconography of the Italian library, 1450-1750*

AAR, Rome Prize Fellowship, 1980-1981

RICHARD E. SPEAR, Oberlin College

*Domenichino (1581-1641): a catalogue raisonné of the paintings and preparatory drawings*

NEH, Independent Study and Research Fellowship, 1980-1981

JOHN T. SPIKE, New York City

*Compilation of an annotated, illustrated revision of volumes VI and XIX of*

*Adam von Bartsch, Le Peintre-Graveur*

NEH, Grant for Research Materials (Tools and Reference Works),

1980-1982 (2 grants)

BARBARA M. STAFFORD, University of Chicago

*Illustrated travel accounts in the late 18th and early 19th century*

CASVA, Senior Fellowship, 1981-1982

DAVID H. STEEL, [Bryn Mawr College]

*Fresco decoration of the octagonal cloister of San Michele in Bosco in Bologna*

*(Ludovico Carracci)*

NGA, Samuel H. Kress Fellowship, 1980-1981

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

*A study of southern painting from the 17th century to the present covering the area*

*from Maryland to Florida, across the South to Texas and north to Kentucky*

NEH, State and Local History and Regional Studies Grant, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

*A survey of New Mexican furniture from 1600-1940*

NEH, State and Local History and Regional Studies Grant, 1980-1982

LISA VERGARA, Hunter College  
*Anthony Van Dyck's vision of the artist*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

FRANCIS WATSON, London  
*Mounted Oriental porcelain in the Getty collection*  
JPGM, Guest Scholar, spring 1981

JAMES A. WELU, Worcester Art Museum  
*Collections of 16th- and 17th-century Dutch cartography in The Hague, London, and Paris*  
NEA, Fellowship for Museum Professionals, 1981-1982

RICHARD WENDORF, Northwestern University  
*A comparative study of English biography and portrait painting, 1640-1800*  
ACLS, Fellowship, 1981-1982

ARTHUR K. WHEELOCK, JR., National Gallery of Art  
*Research in Amsterdam on Jan Vermeer's painting techniques*  
NEA, Fellowship for Museum Professionals, 1980

EUNICE WILLIAMS, Fogg Art Museum, Harvard University  
*The paintings of Jean-Honoré Fragonard*  
NEA, Fellowship for Museum Professionals, 1980-1981

### *Nineteenth Century*

ADRIENNE ATKINSON, [Yale University]  
*The iconography of trees, woods, and forests in French garden theory and practice, 1760-1870*  
DO, Junior Fellowship, fall 1981

SUSAN BEAN, Yale University  
*Elite costumes in 19th-century India*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

DAVID BECKER, Houghton Library, Harvard University  
*Artistic sources and technical connoisseurship of Rodolphe Bresdin's prints*  
MMA, Chester Dale Fellowship, 1980-1981

DAVID BJELAJAC, [University of North Carolina, Chapel Hill]  
*The relevance of Washington Allston's religious paintings to American politics and culture*  
SI, National Museum of American Art, Smithsonian Fellowship, 1981-1982



NORMA BROUDE, American University  
*The Florentine macchiaioli and their contributions to 19th-century European painting*  
NEH, Fellowship for College Teachers, 1981-1982

CHARLOTTE V. BROWN, Raleigh  
*Multidisciplinary research on the contributions, practices, and social identities of architects and builders in North Carolina from 1650 to the present*  
NEH, State and Local History and Regional Studies Grant, 1980-1982

MARILYN R. BROWN, Tulane University  
*Gypsies and other Bohemians: the symbol of the artist in 19th-century France*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

CARY CARSON, Colonial Williamsburg Foundation  
*A study on the growth and function of towns in the rural society of tidewater Virginia through a case study of York County, 1630-1830*  
NEH, State and Local History and Regional Studies Grant, 1979-1982

JOHN A. CHEWNING, [Massachusetts Institute of Technology]  
*W. W. Ware, architectural educator*  
NGA, Samuel H. Kress Fellowship, 1980-1981

PATRICIA CIAFFA, [Columbia University]  
*The portraits of Edouard Vuillard*  
MMA, Theodore Rousseau Fellowship, 1980-1981

WILLENE B. CLARK, Marlboro, Vermont  
*Planning of committees and guidelines for a census of stained glass windows in America from 1840-1940*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1981

HELEN A. COOPER, Yale University Art Gallery  
*The work of John Trumbull (1756-1843)*  
NEA, Fellowship for Museum Professionals, 1980-1981

ANDREW COSENTINO, Franklin and Marshall College  
*American art and the rural ideal*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

PHILIP N. CRONENWETT, Dartmouth College  
*The papers of members of the Cornish Colony of New Hampshire, including Augustus Saint-Gaudens*  
NEH, Research Resources Grant (Organization and Improvement),  
1980-1981

EUGENE J. DWYER, Kenyon College  
*Documentation of excavations of Pompeii, 1748-1860*  
NEH, Fellowship for College Teachers, 1980-1981

LORENZ EITNER, Stanford University  
*A documentary and pictorial history of European art between 1770-1850, with  
special emphasis on social conditions*  
NEH, Basic Research Grant, 1979-1981

ELIZABETH ELLIS, [Columbia University]  
*Art and taste in Boston, 1839-1850*  
SI, National Museum of American Art and National Portrait Gallery,  
Smithsonian Fellowship, 1981-1982

ROWLAND P. ELZEA, Delaware Art Museum  
*Pre-Raphaelite art and related decorative arts in England*  
NEA, Fellowship for Museum Professionals, 1980-1981

LEOPOLD D. ETTLINGER, University of California, Berkeley  
*Themes in 19th-century painting; Raphael*  
CASVA, Kress Professor, 1980-1981

MADELEINE FIDELL BEAUFORT, The American College, Paris  
*Art buying in the United States from the Civil War through the mid-1880s*  
CASVA, Visiting Senior Fellowship, summer 1981

MADELEINE FIDELL BEAUFORT, The American College, Paris  
*Samuel Avery's correspondence with American artists, critics, and collectors*  
ACLS, Grant-in-Aid, 1981-1982

ANDREW FORGE, Yale University  
*A reexamination of Monet*  
JSG, Fellowship, 1980-1981

WILLIAM H. GERDTS, Brooklyn College and Graduate Center, City  
University of New York  
*History painting in America*  
JSG, Fellowship, 1980-1981

ALAN GOWANS, University of Victoria, British Columbia  
*Style and social function in North American architecture*  
CASVA, Senior Fellowship, 1981-1982

KATHRYN GREENTHAL, [New York University, Institute of Fine  
Arts]  
*The sculptor Augustus Saint-Gaudens in an international context*  
MMA, Andrew W. Mellon Fellowship, 1980-1981; Chester Dale  
Fellowship, 1981-1982

LOUISE HAMER, Laing Art Gallery, Newcastle-upon-Tyne  
*The influence of English style on 19th-century American urban female dress*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

GEORGE L. HERSEY, Yale University  
*The debate of love in early pre-Raphaelite painting*  
ACLS, Grant-in-Aid, 1980-1981

EUGENIE HOFFMEYER, [Columbia University]  
*The use of painted decoration in mid-19th-century American interiors*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

FRANK L. HORTON, Old Salem, Inc., Winston-Salem  
*An index of early southern artists and artisans, to be a companion volume for the*  
Catalogue of Early Southern Decorative Arts Prior to 1821  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982

ELIZABETH JOHNS, University of Maryland  
*Thomas Eakins's Gross Clinic*  
ACLS, Grant-in-Aid, 1980-1981

ELIZABETH JOHNS, University of Maryland  
*Thomas Eakins: iconography and cultural context in his paintings*  
SI, National Museum of American Art and Hirshhorn Museum and  
Sculpture Garden, Smithsonian Fellowship, 1981-1982

DIANE C. JOHNSON, College of Charleston  
*American symbolist art*  
NEH, Fellowship for College Teachers, 1981-1982

EDWARD N. KAUFMAN, [Yale University]  
*Architecture of E. B. Lamb*  
NGA, David E. Finley Fellowship, 1978-1981

FRANKLIN KELLY, [University of Delaware]  
*The twilight paintings of Frederic Church*  
CASVA, Samuel H. Kress Fellowship, 1981-1983

JOHN T. KIRK, Boston University  
*American and English furniture, 1630-1830*  
NEH, Independent Study and Research Fellowship, 1980-1981

ROSALIND KRAUSS, Hunter College and Graduate Center, City  
University of New York  
*Nineteenth-century "landscape" photography; The role of photography within*  
*surrealism*  
CASVA, Senior Fellowship, 1980-1981

CAROL H. KRINSKY, New York University  
*Synagogues of Europe*  
ACLS, Grant-in-Aid, 1981-1982

BRIAN LUKACHER, [University of Delaware]  
*Architectural fantasy in English romantic art*  
CASVA, Chester Dale Fellowship, 1981-1982

JANICE S. LYLE, [University of California, Santa Barbara]  
*Dante illustrations in English art, 1770-1880*  
NGA, Chester Dale Fellowship, 1980-1981

PATRICIA MAINARDI, [City University of New York]  
*Universal Exposition of Paris, 1855-1900*  
CASVA, Chester Dale Fellowship, 1981-1982

KATHERINE MANTHORNE, [Columbia University]  
*Latin America and the American consciousness: images of Latin America by  
American artists, naturalists, and travel writers, 1839-1898*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1981-1982

MARIANNE W. MARTIN, Boston College  
*The relationship between art and dance during the past hundred years*  
JSG, Fellowship, 1981-1982

ELIZABETH A. McCAULEY, University of New Mexico  
*The French photographic industry, 1840-1870*  
ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

JOHN W. McCOUBREY, University of Pennsylvania  
*Landscape painting: 1775-1906*  
NEH, Independent Study and Research Fellowship, 1980-1981

MARILYN J. McCULLY, Princeton University  
*Art and life in Barcelona in the 1890s: the paintings of Santiago Rusinol*  
NEH, Independent Study and Research Fellowship, 1980-1981

ELIZABETH McKINSEY, Harvard University  
*The sublime in America: an aesthetic tradition in romantic literature and painting*  
NEH, Independent Study and Research Fellowship, 1980-1981

THOMAS R. METCALF, University of California, Berkeley  
*British colonial architecture in India and Africa, 1880-1930*  
JSG, Fellowship, 1981-1982

KEITH N. MORGAN, Belmont, Massachusetts  
*A bibliography of all architectural books published in the U.S. between 1895-1941*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1983

ROGER W. MOSS, Athenaeum of Philadelphia  
*Compilation and publication of a Biographical Dictionary of Philadelphia Architects, containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings*  
NEH, Grant for Research Materials (Tools and Reference Works), 1980-1983

KATHLEEN D. NICHOLSON, Oberlin College  
*The use of poetry by painters in 19th-century England*  
NEH, Fellowship for College Teachers, 1980-1981

STANLEY OLSON, London  
*A biography of John Singer Sargent*  
JSG, Fellowship, 1980-1981

IAN OUSBY, University of Maryland  
*An edition of John Ruskin's correspondence with Charles Eliot Norton*  
JSG, Fellowship, 1980-1981

ANNE PALUMBO, [University of Maryland]  
*Joseph Pennell and the landscape of change*  
SI, National Museum of American Art and National Portrait Gallery, Smithsonian Fellowship, 1980-1981, 1981-1982

ROBERT L. PATTEN, Rice University  
*A biography of George Cruikshank*  
JSG, Fellowship, 1980-1981

FRED W. PETERSON, University of Minnesota, Morris  
*The farmhouse in the upper midwestern United States*  
NEH, Fellowship for College Teachers, 1980-1981

LYNN PUDDLES, [University of California, Berkeley]  
*Belgian symbolists*  
MMA, Theodore Rousseau Fellowship, 1980-1981

PAUL RABINOW, University of California, Berkeley  
*French colonial cities as political and aesthetic experiments*  
JSG, Fellowship 1980-1981

CLEOTA REED, Syracuse  
*Henry Chapman Mercer: his life and works*  
NEH, Independent Study and Research Fellowship, 1980-1981

MARCEL ROETHLISBERGER, University of Geneva  
*Heritage of Claude Lorrain in landscape painting through the 19th century*  
CASVA, Visiting Senior Fellowship, summer 1980

GEORGE T. M. SCHACKELFORD, [Yale University]

*Degas's paintings, pastels, and drawings of dance subjects*

NGA, David E. Finley Fellowship, 1980-1983

JULIE ANN SCHIMMEL, [New York University, Institute of Fine Arts]

*Westward the course of empire: the rise and progress of John Mix Stanley*

SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981 and fall 1981

MARY M. SCHMIDT, Princeton University

*A computerized index to 48 19th-century American art journals*

NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1981

GEORGE J. SHERIDAN, JR., University of Oregon

*Silk weavers in Lyon, 1831-1875*

ACLS, Research Fellowship for Recent Recipients of the Ph.D., 1981-1982

MARC SIMPSON, [Yale University]

*Anglo-American artists and writers in Worcestershire, 1885-1892: Frank Millet,*

*Edwin Austin Abbey, John S. Sargent, Henry James, and others*

SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

JULIE SPRINGER-DELPH, [University of Minnesota]

*The art and career of John White Alexander*

SI, National Museum of American Art, Smithsonian Institution 10-week  
Graduate Visiting Research Fellowship, summer 1981

BARBARA M. STAFFORD, University of Chicago

*Illustrated travel accounts in the late 18th and early 19th century*

CASVA, Senior Fellowship, 1981-1982

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

*A study of southern painting from the 17th century to the present covering the area  
from Maryland to Florida, across the South to Texas and north to Kentucky*

NEH, State and Local History and Regional Studies Grant, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

*A survey of New Mexican furniture from 1600-1940*

NEH, State and Local History and Regional Studies Grant, 1980-1982

NANCY J. TROY, The Johns Hopkins University

*The interior in French art and design, 1890-1920*

ACLS, Grant-in-Aid, 1981-1982

JOHN VINCI, Richard Nickel Committee  
*Final research for the book which the architectural photographer and historian  
Richard Nickel was writing at his death, a study of the architecture of Adler  
and Sullivan*  
NEH, State and Local History and Regional Studies Grant, 1979-1980

FRONIA E. WISSMAN, [Yale University]  
*Musical and poetical themes in the late paintings of Corot*  
CASVA, Samuel H. Kress Fellowship, 1981-1983

JAMES LEO YARNELL, [University of Chicago]  
*John La Farge's theory and practice of landscape painting*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

### *Modern (1900-1945)*

ZAKARIA ALI, Sains University of Malaysia  
*Development of American art during the 1930s*  
SI, National Museum of American Art, and ACLS, Fellowship, 1981-1982

STEPHANIE BARRON, Los Angeles County Museum of Art  
*Expressionist sculpture in West Germany*  
MMA, John J. McCloy Fellowship, 1981-1982

JAMES J. BEST, Kent State University  
*Art editors and illustrators, 1900-1910*  
ACLS, Grant-in-Aid, 1980-1981

EVE M. BLAU, Wesleyan University  
*The Viennese Gemeindebauten, 1919-1934*  
ACLS, Grant-in-Aid, 1981-1982

CHARLOTTE V. BROWN, Raleigh  
*Multidisciplinary research on the contributions, practices, and social identities of  
architects and builders in North Carolina from 1650 to the present*  
NEH, State and Local History and Regional Studies Grant, 1980-1982

WILLIAM A. CAMFIELD, Rice University  
*Dada in Paris: the art, its content and context*  
NEH, Independent Study and Research Fellowship, 1981-1982

WHITNEY CHADWICK, San Francisco State University  
*Women artists of the dada and surrealist movements*  
NEH, Fellowship for College Teachers, 1981-1982

SAMUEL A. CHAMBERS, Jones Memorial Library, Lynchburg,  
Virginia  
*Description, preservation, and arrangement of 2000 architectural drawings by two  
20th-century architects working in central Virginia*  
NEH, Research Resources Grant (Organization and Improvement), 1980

PATRICIA CIAFFA, [Columbia University]  
*The portraits of Edouard Vuillard*  
MMA, Theodore Rousseau Fellowship, 1980-1981

WILLENE B. CLARK, Marlboro, Vermont  
*Planning of committees and guidelines for a census of stained glass windows in  
America from 1840-1940*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1981

DONALD C. CRAFTON, Yale University  
*The documentary films known as "City-Symphonies"*  
NEH, Fellowship for College Teachers, 1980-1981

RICHARD ETLIN, Washington, D.C.  
*The response of Italian architecture in 1925 to Gropius's Internationale  
Architektur*  
AAR, Rome Prize Fellowship, 1980-1981

WILMA C. FAIRBANK, Cambridge, Massachusetts  
*The life and work of Liang Ssu-Ch'eng*  
NEH, Independent Study and Research Fellowship, 1980-1981

JONATHAN D. FINEBERG, Yale University  
*Les Tendances Nouvelles and Kandinsky*  
ACLS, Grant-in-Aid, 1980-1981

JONATHAN D. FINEBERG, Yale University  
*The content and style of Kandinsky's postwar art and its larger implications*  
NEH, Independent Study and Research Fellowship, 1981-1982

DAVID GEBHARD, University of California, Santa Barbara  
*George Washington Smith and the Spanish Colonial revival of the 1920s*  
JSG, Fellowship, 1980-1981

ANNE GIBSON, [University of Delaware]  
*Avant-garde magazines: their role in the development of abstract expressionism*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

JENNIFER GIBSON, [University of Virginia]  
*The 1930s in New York: radical politics and avant-garde art*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981 and fall 1981



MARY GLUCK, Brown University  
*The Lukacs Circle and the emergence of artistic modernism in fin de siècle  
Hungary*  
ACLS and Social Science Research Council, East European Studies  
Fellowship, 1980-1981

ALAN GOWANS, University of Victoria, British Columbia  
*Style and social function in North American architecture*  
CASVA, Senior Fellowship, 1981-1982

JULIANNE J. GRIFFIN, Architectural History Foundation  
*Publication of a translation of the first of four volumes of the architect Le  
Corbusier's sketchbooks covering the years 1914-1948*  
NEH, Grant for Research Materials (Publications), 1980-1981

PETER W. GUENTHER, University of Texas, Houston  
*The second period of German expressionism*  
CASVA, Visiting Senior Fellowship, summer 1980

PIRI HALASZ, [Columbia University]  
*Abraham Rattner, his art and its context in the 1940s*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981 and fall 1981

JEFFREY HAYES, [University of Maryland]  
*The sources and development of Oscar Bluemner's principles of painting,  
1907-1929*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981, 1981-1982

NANCY G. HELLER, [Rutgers University]  
*The sculpture of Ibram Lassaw*  
SI, Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship,  
1980-1981

DONALD HOFFMANN, *Kansas City Star*  
*Frank Lloyd Wright's Robie house*  
ACLS, Grant-in-Aid, 1981-1982

ELIZABETH HOLT, Belmont, Massachusetts  
*The Triumph of Art for the Public, volume III*  
ACLS, Grant-in-Aid, 1980-1981

WILLIAM INNES HOMER, University of Delaware  
*The Photo-Secession Group: history, style, criticism*  
CASVA, Associate, 1980-1981; NEH, Independent Study and Research  
Fellowship, 1980-1981

PER HOVDENAKK, Sonja Henie-Niels Onstad Foundation,  
Hovikodden, Finland  
*American art in the 1940s and 1950s*  
SI, National Museum of American Art, Fulbright Fellowship, 1981-1982

LAURANCE P. HURLBURT, Middleton, Wisconsin  
*A study of the Mexican muralists, Orozco, Rivera, and Siqueiros, and their  
impact upon this country in the 1930s and upon succeeding generations of  
North American artists*  
NEH, Basic Research Grant, 1980-1981

EUGENIA PARRY JANIS, Wellesley College  
*The photographic career of Henri LeSecq*  
ACLS, Fellowship, 1980-1981

ROSALIND KRAUSS, Hunter College and Graduate Center, City  
University of New York  
*The role of photography within surrealism; Nineteenth-century "landscape"  
photography*  
CASVA, Senior Fellowship, 1980-1981

CAROL H. KRINSKY, New York University  
*Synagogues of Europe*  
ACLS, Grant-in-Aid, 1981-1982

RUDOLF E. KUENZLI, University of Iowa  
*The microfilming and photographing of original dada documents in private  
collections in the United States and Europe*  
NEH, Research Resources Grant (Organization and Improvement),  
1980-1981

MARY E. LANCE, San Antonio, Texas  
*Dallas and north Texas artists in the 1930s: the beginnings of modern art in  
Texas*  
NEH, Independent Study and Research Fellowship, 1980-1981

ELLEN H. LANDAU, [University of Delaware]  
*Lee Krasner and the development of abstract expressionism*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

JONATHAN LANE, Wayne, Pennsylvania  
*Pattern of suburban growth in the United States in the early 20th century*  
CASVA, Visiting Senior Fellowship, spring 1981

ELIZABETH L. LANGHORNE, University of Virginia  
*The content of Jackson Pollock's art*  
NEH, Fellowship for College Teachers, 1980-1981

MARIANNE W. MARTIN, Boston College  
*The relationship between art and dance during the past hundred years*  
JSG, Fellowship, 1981-1982

THERESA M. McBRIDE, The College of the Holy Cross, Worcester  
*L'art nouveau: the social implications of interior design in the belle époque*  
NEH, Fellowship for College Teachers, 1981-1982

THOMAS R. METCALF, University of California, Berkeley  
*British colonial architecture in India and Africa, 1880-1930*  
JSG, Fellowship, 1981-1982

KEITH N. MORGAN, Belmont, Massachusetts  
*A bibliography of all architectural books published in the U.S. between 1895-1941*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1983

ROGER W. MOSS, Athenaeum of Philadelphia  
*Compilation and publication of a Biographical Dictionary of Philadelphia Architects, containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1983

STEVEN A. NASH, Albright-Knox Art Gallery  
*The life and work of Naum Gabo*  
NEA, Fellowship for Museum Professionals, 1980-1981

ANNE PALUMBO, [University of Maryland]  
*Joseph Pennell and the landscape of change*  
SI, National Museum of American Art and National Portrait Gallery,  
Smithsonian Fellowship, 1980-1981, 1981-1982

PAUL RABINOW, University of California, Berkeley  
*French colonial cities as political and aesthetic experiments*  
JSG, Fellowship, 1980-1981

CLEOTA REED, Syracuse  
*Henry Chapman Mercer: his life and works*  
NEH, Independent Study and Research Fellowship, 1980-1981

THEODORE REFF, Columbia University  
*Modern art and tradition*  
ACLS, Fellowship, 1981-1982

SABINE REWALD, [New York University, Institute of Fine Arts]  
*Balthus*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

WILFORD SCOTT, [University of Delaware]

*Philadelphia modernism, 1905-1920*

SI, National Museum of American Art and Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship, 1980-1981 and fall 1981

GERALD SILK, Columbia University

*Giacomo Balla's involvement with the "scuola della campagna romana"*

AAR, Rome Prize Fellowship, 1981-1982

CHARLOTTE VIRGINIA STOKES, Oakland University, Michigan

*Scientific sources and iconography of Max Ernst*

CASVA, Visiting Senior Fellowship, summer 1981

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

*A study of southern painting from the 17th century to the present covering the area from Maryland to Florida, across the South to Texas and north to Kentucky*

NEH, State and Local History and Regional Studies Grant, 1980-1981

DICKRAN L. TASHJIAN, University of California, Irvine

*The cultural politics of surrealism and the American avant-garde, 1925-1950*

JSG, Fellowship, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

*A survey of New Mexican furniture from 1600-1940*

NEH, State and Local History and Regional Studies Grant, 1980-1982

DIANE TEPFER, [University of Michigan]

*Edith Gregor Halpert and the Downtown Gallery downtown, 1926-1940: a study in American art patronage*

SI, National Museum of American Art, Smithsonian Fellowship, 1981-1982

MARIANNA TORGONICK, Duke University

*Modern art and the modern novel*

JSG, Fellowship, 1981-1982

NANCY J. TROY, The Johns Hopkins University

*The interior in French art and design, 1890-1920*

ACLS, Grant-in-Aid, 1981-1982

JOHN VINCI, Richard Nickel Committee

*Final research for the book which the architectural photographer and historian Richard Nickel was writing at his death, a study of the architecture of Adler and Sullivan*

NEH, State and Local History and Regional Studies Grant, 1979-1980

PEG WEISS, Guggenheim Museum

*Galka Scheyer and the Blue Four: dialogue with America*

NEH, Independent Study and Research Fellowship, 1981-1982

O. K. WERCKMEISTER, University of California, Los Angeles  
*The historical conditions of Paul Klee's career*  
JSG, Fellowship, 1981-1982

*Contemporary (1945-present)*

DORE ASHTON, Cooper Union  
*The expansion of the visual arts in the United States since World War II*  
NEH, Independent Study and Research Fellowship, 1980-1981

PETER BRUNETTE, George Mason University  
*Critical study of the films of Roberto Rossellini*  
CASVA, Associate, 1981-1982; NEH, Fellowship for College Teachers,  
1981-1982

WILMA C. FAIRBANK, Cambridge, Massachusetts  
*The life and work of Liang Ssu-Ch'eng*  
NEH, Independent Study and Research Fellowship, 1980-1981

ANNE GIBSON, [University of Delaware]  
*Avant-garde magazines: their role in the development of abstract expressionism*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

NANCY G. HELLER, [Rutgers University]  
*The sculpture of Ibram Lassaw*  
SI, Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship,  
1980-1981

PER HOVDENAKK, Sonja Henie-Niels Onstad Foundation,  
Hovikodden, Finland  
*American art in the 1940s and 1950s*  
SI, National Museum of American Art, Fulbright Fellowship, 1981-1982

CAROL H. KRINSKY, New York University  
*Synagogues of Europe*  
ACLS, Grant-in-Aid, 1981-1982

ELLEN H. LANDAU, [University of Delaware]  
*Lee Krasner and the development of abstract expressionism*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

ELIZABETH L. LANGHORNE, University of Virginia  
*The content of Jackson Pollock's art*  
NEH, Fellowship for College Teachers, 1980-1981

CHARLES E. LICKA, [University of Washington, Seattle]  
*The visionary art of Joseph Cornell*  
NGA, Chester Dale Fellowship, 1980-1981

MARIANNE W. MARTIN, Boston College  
*The relationship between art and dance during the past hundred years*  
JSG, Fellowship, 1981-1982

STEVEN A. NASH, Albright-Knox Art Gallery  
*The life and work of Naum Gabo*  
NEA, Fellowship for Museum Professionals, 1980-1981

PHYLLIS B. PLOUS, University Art Museum, University of  
California, Santa Barbara  
*Young contemporary artists in the Southwest and Pacific Northwest*  
NEA, Fellowship for Museum Professionals, 1980-1981

JANICE K. ROSS, Tuskegee Institute  
*A critical study of contemporary popular visual forms*  
NEH, Fellowship for College Teachers, 1981-1982

IRVING H. SANDLER, State University of New York, Purchase  
*The New York school: painters and sculptors of the 1960s*  
NEH, Independent Study and Research Fellowship, 1980-1981

DICKRAN L. TASHJIAN, University of California, Irvine  
*The cultural politics of surrealism and the American avant-garde, 1925-1950*  
JSG, Fellowship, 1980-1981

A. BRET WALLER, Memorial Art Gallery, University of Rochester  
*The international art market in New York and London*  
NEA, Fellowship for Museum Professionals, 1980-1981

## *Africa*

DANIEL P. BIEBUYCK, University of Delaware  
*The arts and cultures of Central Africa*  
JSG, Fellowship, 1980-1981

SYLVIA ARDEN BOONE, Yale University  
*Sande and Poro masking traditions in Sierra Leone*  
ACLS, Grant-in-Aid, 1981-1982

SARAH BRETT-SMITH, [Yale University]  
*The ritual significance of cloth attached to Bambara sculpture*  
MMA, J. Clawson Mills Fellowship, 1980-1981; Andrew W. Mellon  
Fellowship, 1981-1982

CHRISTRAUD M. GEARY, Medford, Massachusetts  
*The translation and annotation of scholarly German monographs and studies on  
West African art by Drs. Himmelheber and Fischer*  
NEH, Grant for Research Materials (Translations), 1980

THOMAS R. METCALF, University of California, Berkeley  
*British colonial architecture in India and Africa, 1880-1930*  
JSG, Fellowship, 1981-1982

PAUL RABINOW, University of California, Berkeley  
*French colonial cities as political and aesthetic experiments*  
JSG, Fellowship, 1980-1981

ROY SIEBER, Indiana University  
*The northern factor in sub-Saharan arts and crafts*  
NEH, Independent Study and Research Fellowship, 1980-1981

CYNTHIA C. TURNER, The Studio Museum in Harlem  
*African art and the role of the museum in northern and western Africa*  
NEA, Fellowship for Museum Professionals, 1980-1981

### *Oceania*

PHILLIP H. LEWIS, Field Museum of Natural History  
*Anthropological art research in New Ireland, Papua, New Guinea*  
NEA, Fellowship for Museum Professionals, 1981-1982

### *Central Asia and India*

FREDERICK M. ASHER, University of Minnesota  
*The monuments of Nalanda and Gaya: Buddhist monastery and Hindu pilgrimage centers*  
NEH, Independent Study and Research Fellowship, 1981-1982

SUSAN BEAN, Yale University  
*Elite costumes in 19th-century India*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

GEORGE F. DALES, University of California, Berkeley  
*Prepublication research and manuscript preparation for three volumes on the excavations at Mohenjo Daro, Pakistan*  
NEH, Basic Research Grant, 1980-1981

ANNETTE ITTIG, Oriental Institute, Oxford University  
*Kurdish and Kirman carpets*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

MICHAEL W. MEISTER, University of Pennsylvania  
*Archival and editorial work on the first volume of the encyclopedia of Indian temple architecture*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982

THOMAS R. METCALF, University of California, Berkeley  
*British colonial architecture in India and Africa, 1880-1930*  
JSG, Fellowship, 1981-1982

CLARK B. WORSWICK, Asia Society  
*The precursors to photographers in Asia and West Asia*  
NEA, Fellowship for Museum Professionals, 1980-1981

*Southeast Asia and the Far East*

ROBERTA BICKFORD, [Princeton University]  
*Wang Mien (1287-1359) and the development of the monochrome ink plum*  
MMA, Chester Dale Fellowship, 1980-1981

SUZANNE CAHILL, [University of California, Berkeley]  
*Style and iconography in Chinese bronze mirrors of the Han through T'ang periods*  
SI, Freer Gallery of Art, Smithsonian Fellowship, 1982-1983

KWANG-CHIH CHANG, Harvard University  
*Prepublication preparation of a manuscript based on a series of lectures on the archaeology of China's Han dynasty (206 B.C.-A.D. 220) given by Wang Zhong-shu in October 1979*  
NEH, Basic Research Grant, 1980-1981

ANNE D. CLAPP, Wellesley College  
*The painting of T'ang Yin*  
NEH, Independent Study and Research Fellowship, 1981-1982

YASUSHU EGAMI, Tokyo National Research Institute of Cultural Properties  
*Group of 14th-century Japanese scrolls*  
CASVA, Senior Fellowship, 1981-1982

WILMA C. FAIRBANK, Cambridge, Massachusetts  
*The life and work of Liang Ssu-Ch'eng*  
NEH, Independent Study and Research Fellowship, 1980-1981

ALAN JOHN HAY, Harvard University  
*Landscape and Chinese painting*  
NEH, Independent Study and Research Fellowship, 1981-1982

HONGNAM KIM, [Yale University]  
*Chou Liang-kung (1612-1672) and his painter friends: mid-17th-century Chinese painting*  
SI, Freer Gallery of Art, Smithsonian Fellowship, 1980-1981; MMA, J. Clawson Mills Fellowship, 1981-1982



DANIEL E. MADER, College of Mount Saint Joseph, Ohio  
*Chinese culture: language and art for understanding*  
NEH, Fellowship for College Teachers, 1981-1982

DEBORAH MULLER, [Yale University]  
*The Nine Songs handscroll tradition in Chinese painting*  
MMA, J. Clawson Mills Fellowship, 1980-1981

KOJI NAKAMURA, Nara Women's University  
*Japanese Buddhist art*  
SI, Freer Gallery of Art, Harold P. Stern Memorial Fund Fellowship,  
1980-1981

PAUL RABINOW, University of California, Berkeley  
*French colonial cities as political and aesthetic experiments*  
JSG, Fellowship, 1980-1981

SHOU-CHIEN SHIH, [Princeton University]  
*The "blue and green" style in the history of Chinese landscape painting*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

CARON SMITH, [New York University, Institute of Fine Arts]  
*Fan K'uan tradition in Chinese landscape painting*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

AMANDA STINCHECUM, Brooklyn  
*Kasuri textiles*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

SUSAN G. TRIPP, Evergreen House, The Johns Hopkins University  
*The Japanese collection in the British Museum*  
NEA, Fellowship for Museum Professionals, 1981-1982

FRANCIS WATSON, London  
*Mounted Oriental porcelain in the Getty collection*  
JPGM, Guest Scholar, spring 1981

CLARK B. WORSWICK, Asia Society  
*The precursors to photographers in Asia and West Asia*  
NEA, Fellowship for Museum Professionals, 1980-1981

### *Western Hemisphere (preconquest)*

JANE P. DWYER, Brown University  
*The conservation and cataloguing of a collection of some 20,000 images of the  
archaeology and anthropology of America*  
NEH, Research Resources Grant (Organization and Improvement),  
1980-1982

CLARA LIPSON, Museum of Archaeology at Staten Island  
*Pre-Columbian and ethnographic art collections in Latin America*  
NEA, Fellowship for Museum Professionals, 1981-1982

VIRGINIA MILLER, [University of Texas, Austin]  
*The stucco frieze at Acanceh, Yucatan (c.500-600 A.D.)*  
DO, Junior Fellowship, 1981-1982

LEE A. PARSONS, St. Louis Art Museum  
*A stylistic study of stone sculpture from Kaminaljuyu and other pre and early classical sites in the southern Maya area*  
NEH, Independent Study and Research Fellowship, 1981-1982

ANNE-LOUISE SCHAFFER, Dumbarton Oaks  
*Catalogue of ancient metal objects from Loma Negra*  
MMA, Andrew W. Mellon Fellowship, 1980-1981, 1981-1982

EMILY UMBERGER, [Columbia University]  
*The styles of Aztec sculptures and their regions of origin; the history of American and European collections of Aztec sculpture*  
MMA, Chester Dale Fellowship, 1980-1981

LINNEA H. WREN, Gustavus Adolphus College  
*The great ball court at Chichen Itza*  
NEH, Fellowship for College Teachers, 1980-1981

### *Latin America (postconquest)*

JOYCE W. BAILEY, New England Council of Latin American Studies  
*Preparation for publication of a Handbook of Latin American Art (10 volumes) to serve as a basic research tool in the field of Latin American art history*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1983

LAURANCE P. HURLBURT, Middleton, Wisconsin  
*A study of the Mexican muralists, Orozco, Rivera, and Siqueiros, and their impact upon this country in the 1930s and upon succeeding generations of North American artists*  
NEH, Basic Research Grant, 1980-1981

KATHERINE MANTHORNE, [Columbia University]  
*Latin America and the American consciousness: images of Latin America by American artists, naturalists, and travel writers, 1839-1898*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1981-1982

PETER G. ROE, University of Delaware  
*Art and social identity among the Shipibo Indians of Peru*  
NEH, Fellowship for College Teachers, 1980-1981

*United States and Canada (colonial-present)*

ANN UHRY ABRAMS, Spelman College  
*Late 18th-century American history painting*  
SI, National Portrait Gallery, Smithsonian Fellowship, 1980-1981;  
National Museum of American Art, Smithsonian Fellowship, 1981-1982

ZAKARIA ALI, Sains University of Malaysia  
*Development of American art during the 1930s*  
SI, National Museum of American Art, and ACLS, Fellowship, 1981-1982

DORE ASHTON, Cooper Union  
*The expansion of the visual arts in the United States since World War II*  
NEH, Independent Study and Research Fellowship, 1980-1981

DAVID BJELAJAC, [University of North Carolina, Chapel Hill]  
*The relevance of Washington Allston's religious paintings to American politics and culture*  
SI, National Museum of American Art, Smithsonian Fellowship, 1981-1982

CHARLOTTE V. BROWN, Raleigh  
*Multidisciplinary research on the contributions, practices, and social identities of architects and builders in North Carolina from 1650 to the present*  
NEH, State and Local History and Regional Studies Grant, 1980-1982

CARY CARSON, Colonial Williamsburg Foundation  
*A study on the growth and function of towns in the rural society of tidewater Virginia through a case study of York County, 1630-1830*  
NEH, State and Local History and Regional Studies Grant, 1979-1982

SAMUEL A. CHAMBERS, Jones Memorial Library, Lynchburg, Virginia  
*Description, preservation, and arrangement of 2000 architectural drawings by two 20th-century architects working in central Virginia*  
NEH, Research Resources Grant (Organization and Improvement), 1980

JOHN A. CHEWNING, [Massachusetts Institute of Technology]  
*W. W. Ware, architectural educator*  
NGA, Samuel H. Kress Fellowship, 1980-1981

WILLENE B. CLARK, Marlboro, Vermont  
*Planning of committees and guidelines for a census of stained glass windows in  
America from 1840-1940*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1981

HELEN A. COOPER, Yale University Art Gallery  
*The work of John Trumbull (1756-1843)*  
NEA, Fellowship for Museum Professionals, 1980-1981

ANDREW COSENTINO, Franklin and Marshall College  
*American art and the rural ideal*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

PHILIP N. CRONENWETT, Dartmouth College  
*The papers of members of the Cornish Colony of New Hampshire, including  
Augustus Saint-Gaudens*  
NEH, Research Resources Grant (Organization and Improvement),  
1980-1981

ELIZABETH ELLIS, [Columbia University]  
*Art and taste in Boston, 1839-1850*  
SI, National Museum of American Art and National Portrait Gallery,  
Smithsonian Fellowship, 1981-1982

MADELEINE FIDELL BEAUFORT, The American College, Paris  
*Art buying in the United States from the Civil War through the mid-1880s*  
CASVA, Visiting Senior Fellowship, summer 1981

MADELEINE FIDELL BEAUFORT, The American College, Paris  
*Samuel Avery's correspondence with American artists, critics, and collectors*  
ACLS, Grant-in-Aid, 1981-1982

EDITH A. FOLB, San Francisco State University  
*Seen and not heard: covert communication in American women's folk art*  
NEH, Fellowship for College Teachers, 1981-1982

DAVID GEBHARD, University of California, Santa Barbara  
*George Washington Smith and the Spanish Colonial revival of the 1920s*  
JSG, Fellowship, 1980-1981

WILLIAM H. GERDTS, Brooklyn College and Graduate Center, City  
University of New York  
*History painting in America*  
JSG, Fellowship, 1980-1981

JENNIFER GIBSON, [University of Virginia]  
*The 1930s in New York: radical politics and avant-garde art*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981 and fall 1981

ALAN GOWANS, University of Victoria, British Columbia  
*Style and social function in North American architecture*  
CASVA, Senior Fellowship, 1981-1982

KATHRYN GREENTHAL, [New York University, Institute of Fine  
Arts]  
*The sculptor Augustus Saint-Gaudens in an international context*  
MMA, Andrew W. Mellon Fellowship, 1980-1981; Chester Dale  
Fellowship, 1981-1982

PIRI HALASZ, [Columbia University]  
*Abraham Rattner, his art and its context in the 1940s*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981 and fall 1981

LOUISE HAMER, Laing Art Gallery, Newcastle-upon-Tyne  
*The influence of English style on 19th-century American urban female dress*  
MMA, Andrew W. Mellon Fellowship, 1980-1981

JEFFREY HAYES, [University of Maryland]  
*The sources and development of Oscar Bluemner's principles of painting,  
1907-1929*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981, 1981-1982

NANCY G. HELLER, [Rutgers University]  
*The sculpture of Ibram Lassaw*  
SI, Hirshhorn Museum and Sculpture Garden, Smithsonian Fellowship,  
1980-1981

DONALD HOFFMANN, *Kansas City Star*  
*Frank Lloyd Wright's Robie house*  
ACLS, Grant-in-Aid, 1981-1982

EUGENIE HOFFMEYER, [Columbia University]  
*The use of painted decoration in mid-19th-century American interiors*  
MMA, Andrew W. Mellon Fellowship, 1981-1982

WILLIAM INNES HOMER, University of Delaware  
*The Photo-Secession Group: history, style, criticism*  
CASVA, Associate, 1980-1981; NEH, Independent Study and Research  
Fellowship, 1980-1981

FRANK L. HORTON, Old Salem, Inc., Winston-Salem  
*An index of early southern artists and artisans, to be a companion volume for the*  
Catalogue of Early Southern Decorative Arts Prior to 1821  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982

FRANK L. HORTON, Old Salem, Inc., Winston-Salem  
*Review of newspapers, court records, and city directories in eight southern states*  
*for references to over 100 early trades and hundreds of artists and artisans*  
*working in the South prior to 1821*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1982-1983

PER HOVDENAKK, Sonja Henie-Niels Onstad Foundation,  
Hovikodden, Finland  
*American art in the 1940s and 1950s*  
SI, National Museum of American Art, Fulbright Fellowship, 1981-1982

LAURANCE P. HURLBURT, Middleton, Wisconsin  
*A study of the Mexican muralists, Orozco, Rivera, and Siqueiros, and their*  
*impact upon this country in the 1930s and upon succeeding generations of*  
*North American artists*  
NEH, Basic Research Grant, 1980-1981

MARY JANE JACOB, Detroit Institute of Arts  
*The role of American painters and sculptors in the design of functional items*  
NEA, Fellowship for Museum Professionals, 1980-1981

BROCK JOBE, Society for Preservation of New England Antiquities  
*The study of 17th- and 18th-century furniture in the collection of the Society for*  
*Preservation of New England Antiquities*  
NEH, State and Local History and Regional Studies Grant, 1979-1980

ELIZABETH JOHNS, University of Maryland  
*Thomas Eakins's Gross Clinic*  
ACLS, Grant-in-Aid, 1980-1981

ELIZABETH JOHNS, University of Maryland  
*Thomas Eakins: iconography and cultural context in his paintings*  
SI, National Museum of American Art and Hirshhorn Museum and  
Sculpture Garden, Smithsonian Fellowship, 1981-1982

DIANE C. JOHNSON, College of Charlestown  
*American symbolist art*  
NEH, Fellowship for College Teachers, 1981-1982

FRANKLIN KELLY, [University of Delaware]  
*The twilight paintings of Frederic Church*  
CASVA, Samuel H. Kress Fellowship, 1981-1983

JOHN T. KIRK, Boston University  
*American and English furniture, 1630-1830*  
NEH, Independent Study and Research Fellowship, 1980-1981

ROSALIND KRAUSS, Hunter College and Graduate Center, City  
University of New York  
*Nineteenth-century "landscape" photography; The role of photography within  
surrealism*  
CASVA, Senior Fellowship, 1980-1981

MARY E. LANCE, San Antonio, Texas  
*Dallas and north Texas artists in the 1930s: the beginnings of modern art in  
Texas*  
NEH, Independent Study and Research Fellowship, 1980-1981

ELLEN H. LANDAU, [University of Delaware]  
*Lee Krasner and the development of abstract expressionism*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

JONATHAN LANE, Wayne, Pennsylvania  
*Pattern of suburban growth in the United States in the early 20th century*  
CASVA, Visiting Senior Fellowship, spring 1981

ELIZABETH L. LANGHORNE, University of Virginia  
*The content of Jackson Pollock's art*  
NEH, Fellowship for College Teachers, 1980-1981

CHARLES E. LICKA, [University of Washington, Seattle]  
*The visionary art of Joseph Cornell*  
NGA, Chester Dale Fellowship, 1980-1981

ISABEL B. LOWRY, Dunlap Society, Essex, New York  
*Research and preparation for publication on microfiche of 10,000 photographs and  
descriptive material documenting county court houses of the United States*  
NEH, Grant for Research Materials (Tools and Reference Works), 1980

JAMES T. MAHER, New York City  
*Palace architecture in the United States*  
JSG, Fellowship, 1981-1982

KATHERINE MANTHORNE, [Columbia University]  
*Latin America and the American consciousness: images of Latin America by  
American artists, naturalists, and travel writers, 1839-1898*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1981-1982

JOHN W. MCCOUBREY, University of Pennsylvania  
*Landscape painting: 1775-1906*  
NEH, Independent Study and Research Fellowship, 1980-1981

ELIZABETH McKINSEY, Harvard University  
*The sublime in America: an aesthetic tradition in romantic literature and painting*  
NEH, Independent Study and Research Fellowship, 1980-1981

KEITH N. MORGAN, Belmont, Massachusetts  
*A bibliography of all architectural books published in the U.S. between 1895-1941*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1983

ROGER W. MOSS, Athenaeum of Philadelphia  
*Compilation and publication of a Biographical Dictionary of Philadelphia Architects containing narrative sketches of builders and architects working in the region prior to 1930, along with bibliographies and lists of their known buildings*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1983

STANLEY OLSON, London  
*A biography of John Singer Sargent*  
JSG, Fellowship, 1980-1981

IAN OUSBY, University of Maryland  
*An edition of John Ruskin's correspondence with Charles Eliot Norton*  
JSG, Fellowship, 1980-1981

ANNE PALUMBO, [University of Maryland]  
*Joseph Pennell and the landscape of change*  
SI, National Museum of American Art and National Portrait Gallery,  
Smithsonian Fellowship, 1980-1981, 1981-1982

FRED W. PETERSON, University of Minnesota, Morris  
*The farmhouse in the upper midwestern United States*  
NEH, Fellowship for College Teachers, 1980-1981

PHYLLIS B. PLOUS, University Art Museum, University of California, Santa Barbara  
*Young contemporary artists in the Southwest and Pacific Northwest*  
NEA, Fellowship for Museum Professionals, 1980-1981

CLEOTA REED, Syracuse  
*Henry Chapman Mercer: his life and works*  
NEH, Independent Study and Research Fellowship, 1980-1981

IRVING H. SANDLER, State University of New York, Purchase  
*The New York school: painters and sculptors of the 1960s*  
NEH, Independent Study and Research Fellowship, 1980-1981



JULIE ANN SCHIMMEL, [New York University, Institute of Fine Arts]

*Westward the course of empire: the rise and progress of John Mix Stanley*

SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981 and fall 1981

MARY M. SCHMIDT, Princeton University

*A computerized index to 48 19th-century American art journals*

NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1981

WILFORD SCOTT, [University of Delaware]

*Philadelphia modernism, 1905-1920*

SI, National Museum of American Art and Hirshhorn Museum and  
Sculpture Garden, Smithsonian Fellowship, 1980-1981 and fall 1981

MARC SIMPSON, [Yale University]

*Anglo-American artists and writers in Worcestershire, 1885-1892: Frank Millet,*

*Edwin Austin Abbey, John S. Sargent, Henry James, and others*

SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

JULIE SPRINGER-DELPH, [University of Minnesota]

*The art and career of John White Alexander*

SI, National Museum of American Art, Smithsonian Institution 10-week  
Graduate Visiting Research Fellowship, summer 1981

SUSAN E. STRICKLER, Virginia Museum of Fine Arts

*A study of southern painting from the 17th century to the present covering the area  
from Maryland to Florida, across the South to Texas and north to Kentucky*

NEH, State and Local History and Regional Studies Grant, 1980-1981

DICKRAN L. TASHJIAN, University of California, Irvine

*The cultural politics of surrealism and the American avant-garde, 1925-1950*

JSG, Fellowship, 1980-1981

LONN W. TAYLOR, Museum of New Mexico, Santa Fe

*A survey of New Mexican furniture from 1600-1940*

NEH, State and Local History and Regional Studies Grant, 1980-1982

DIANE TEPFER, [University of Michigan]

*Edith Gregor Halpert and the Downtown Gallery downtown, 1926-1940: a  
study in American art patronage*

SI, National Museum of American Art, Smithsonian Fellowship,  
1981-1982

JOHN VINCI, Richard Nickel Committee

*Final research for the book which the architectural photographer and historian*

*Richard Nickel was writing at his death, a study of the architecture of Adler  
and Sullivan*

NEH, State and Local History and Regional Studies Grant, 1979-1980

A. BRET WALLER, Memorial Art Gallery, University of Rochester  
*The international art market in New York and London*  
NEA, Fellowship for Museum Professionals, 1980-1981

PEG WEISS, Guggenheim Museum  
*Galka Scheyer and the Blue Four: dialogue with America*  
NEH, Independent Study and Research Fellowship, 1981-1982

JAMES LEO YARNELL, [University of Chicago]  
*John La Farge's theory and practice of landscape painting*  
SI, National Museum of American Art, Smithsonian Fellowship,  
1980-1981

### *Urbanism*

CARY CARSON, Colonial Williamsburg Foundation  
*A study on the growth and function of towns in the rural society of tidewater  
Virginia through a case study of York County, 1630-1830*  
NEH, State and Local History and Regional Studies Grant, 1979-1982

ROBERT DREWS, Vanderbilt University  
*The founding of cities in preclassical antiquity*  
JSG, Fellowship, 1980-1981

JONATHAN LANE, Wayne, Pennsylvania  
*Pattern of suburban growth in the United States in the early 20th century*  
CASVA, Visiting Senior Fellowship, spring 1981

TOD A. MARDER, Rutgers University  
*Bernini's town planning*  
ACLS, Grant-in-Aid, 1981-1982

MARTHA POLLAK, [Massachusetts Institute of Technology]  
*The civic expansions of Turin in the 1620s and 1670s*  
NGA, Chester Dale Fellowship, 1981-1982

PAUL RABINOW, University of California, Berkeley  
*French colonial cities as political and aesthetic experiments*  
JSG, Fellowship, 1980-1981

CHARLES L. REDMAN, State University of New York, Research  
Foundation  
*An interdisciplinary study of medieval North African urbanism and its influence  
on the emergence of modern Europe*  
NEH, Basic Research Grant, 1980-1982

ROBERT J. ROWLAND, JR., University of Missouri  
*Settlement patterns and continuity in Roman and early medieval Sardinia*  
ACLS, Grant-in-Aid, 1981-1982

## *General Art History*

EDWARD P. ALEXANDER, University of Delaware

*Production of a book tracing the evolution of the museum from its early stages as a collection for the elite to its present stage as an institution that provides community services for the general public*

NEH, State and Local History and Regional Studies Grant, 1979-1981

ALAN DARR, Detroit Institute of Arts

*Sculpture in West Germany*

MMA, John J. McCloy Fellowship, 1980-1981

GEOFFREY G. HARPHAM, University of Pennsylvania

*Art history and art criticism*

ACLS, Fellowship, 1980-1981

FRANCIS HASKELL, Oxford University

*Patronage problems connected with works of art in the Getty collection*

JPGM, Guest Scholar, winter 1981

THERESE THAU HEYMAN, The Oakland Museum

*Attitudes toward landscape prints and photographs in the art of the West*

NEA, Fellowship for Museum Professionals, 1980

W. J. T. MITCHELL, University of Chicago

*The image in literature and the visual arts*

JSG, Fellowship, 1981-1982

TIMOTHY A. MOTZ, Detroit Institute of Arts

*Research at major museums and archaeological sites in Italy and Greece*

NEA, Fellowship for Museum Professionals, 1980-1981

ANN B. PERCY, Philadelphia Museum of Art

*Drawing collections in the United States and Canada*

NEA, Fellowship for Museum Professionals, 1980-1981

RUSSELL G. ROSE, University of North Carolina, Charlotte

*Rabelais's illustrators*

ACLS, Grant-in-Aid, 1980-1981

SCOTT J. SCHAEFER, Museum of Fine Arts, Boston

*Dutch and Flemish painting collections in Belgium and Holland*

NEA, Fellowship for Museum Professionals, 1981-1982

ESTHER SPARKS, Art Institute of Chicago

*Prints and drawings in European museums*

NEA, Fellowship for Museum Professionals, 1980

LEATRICE Y. TUCKER, Florida A. & M. University  
*The black aesthetic: folk origins and contemporary influences in the visual arts  
and poetic expression*  
NEH, Fellowship for College Teachers, 1981-1982

CYNTHIA C. TURNER, The Studio Museum in Harlem  
*African art and the role of the museum in northern and western Africa*  
NEA, Fellowship for Museum Professionals, 1980-1981

### *Research Resources*

FRANCIS D. CAMPBELL, American Numismatic Society  
*Project to upgrade and expand subject headings for specialized numismatic  
collections*  
NEH, Research Resources Grant (Organization and Improvement),  
1981-1983

CHRISTOPH W. CLAIRMONT, Rutgers University  
*The completion of the American contribution to an international project to publish  
a pictorial dictionary of classical mythology (700 B.C. - A.D. 400)*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982

WILLENE B. CLARK, Marlboro, Vermont  
*Planning of committees and guidelines for a census of stained glass windows in  
America from 1840-1940*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1981

RODNEY G. DENNIS, Harvard University  
*The microfilming of the medieval and Renaissance manuscript collection at  
Harvard University*  
NEH, Research Resources Grant (Organization and Improvement),  
1979-1981

JANE P. DWYER, Brown University  
*The conservation and cataloguing of a collection of some 20,000 images of the  
archaeology and anthropology of America*  
NEH, Research Resources Grant (Organization and Improvement),  
1980-1982

ANDREW H. ESKIND, International Museum of Photography,  
Rochester  
*Planning project to provide for a committee to help direct development of a  
bibliographical dictionary of photographers active in North America from the  
beginning of photography to the present*  
NEH, Grant for Research Materials (Tools and Reference Works), 1980

JULIA VAN HAAFTEN, New York Public Library  
*The identification and documentation of the major holdings of original  
photographic prints in the New York Public Library*  
NEH, Research Resources Grant (Organization and Improvement), 1981

PAT A. MOLHOLT, Rensselaer Polytechnic Institute  
*The planning of a standard thesaurus of subject headings to classify all resource  
materials utilized in the history and criticism of visual arts*  
NEH, Research Resources Grant (Organization and Improvement),  
1980-1981

JOHN T. SPIKE, New York City  
*Compilation of an annotated, illustrated revision of volumes VI and XIX of  
Adam von Bartsch, Le Peintre-Graveur*  
NEH, Grant for Research Materials (Tools and Reference Works),  
1980-1982 (2 grants)



## INDEX

ABRAMS 53, 79  
 ADAMS 53  
 ALEXANDER 87  
 ALI 67, 79  
 AMYX 38  
 ANDERSON 38  
 ANDERSSON 48  
 APFELSTADT 48  
 ARUZ 38  
 ASHER 75  
 ASHTON 73, 79  
 ATKINSON 53, 60

BAILEY 78  
 BANKOFF 38  
 BANKS 39  
 BARCHAM 54  
 BARNES 54  
 BARNET 45  
 BARRON 67  
 BARTMAN 39  
 BEAN 60, 75  
 BECK 48  
 BECKER 60  
 BERGMANN 39  
 BEST 67  
 BETTS 48  
 BICKFORD 76  
 BIEBUYCK 74  
 BIER 37, 39, 44  
 BIERMAN 44  
 BJELAJAC 54, 60, 79  
 BLAU 67  
 BLOW 45  
 BOHLIN 49, 54  
 BONY 45  
 BOONE 74  
 BORNSTEIN 45  
 BRADY 54  
 BRETT-SMITH 74  
 BRODERICK 45  
 BROMMER 39  
 BROUDE 61  
 BROWN, Charlotte V. 54, 61, 67, 79  
 BROWN, Clifford M. 49  
 BROWN, Frank E. 39  
 BROWN, Jonathan 54  
 BROWN, Marilyn R. 61  
 BRUBAKER 43  
 BRUNETTE 73  
 BRUNO 39  
 BRUSATI 54  
 BURKE 49

CAHILL 76  
 CAHN 45  
 CAMFIELD 67  
 CAMPBELL, Francis D. 88  
 CAMPBELL, Lorne 49  
 CAMPBELL, Malcolm J. 54  
 CARLVANT 46  
 CARR 43  
 CARSON 54, 61, 79, 86  
 CATHER 49  
 CHADWICK 67  
 CHAMBERS 68, 79  
 CHANG 76  
 CHEWNING 61, 79  
 CHILDS 39  
 CIAFFA 61, 68  
 CIOFFI 54  
 CLAIRMONT 39, 88  
 CLAPP 76  
 CLARK 61, 68, 80, 88  
 CLARKE 39  
 CLINTON 39  
 COE 55  
 COHEN 49  
 COLE 49  
 COLETTI 49  
 COLTON 55  
 COOPER 55, 61, 80  
 COSENTINO 61, 80  
 COULSON 37  
 COURTRIGHT 55  
 CRAFTON 68  
 CRONENWETT 61, 80  
 CROUCH 6-8, 39  
 CÚRĆIC 46  
 CUTLER 43

DALES 37, 75  
 DARR 87  
 DAUX 40  
 DENNIS 46, 49, 88  
 DEVER 37  
 DJOBADZE 46  
 DREWS 37, 40, 86  
 DWYER, Eugene J. 40, 55, 62  
 DWYER, Jane P. 77, 88

EGAMI 76  
 EISLER 49  
 EITNER 55, 62  
 ELLIS, Elizabeth 62, 80  
 ELLIS, Richard S. 37  
 ELZEA 62  
 EMERICK 46



EPSTEIN 43  
ERHART 40  
ESKIND 88  
ETLIN 68  
ETTLINGER 9-11, 49, 50, 62  
EVANS 43

FAIRBANK 68, 73, 76  
FARIES 50  
FASANELLI 50  
FELD 50  
FIDELL BEAUFORT 62, 80  
FINEBERG 68  
FINNEY 40  
FOLB 80  
FOLDA 46  
FORGE 62  
FRANK 50  
FREEDBERG 50, 55  
FREIBERG 50  
FRIEDMAN 55  
FRISCHER 40  
FRITZ 37

GEALT 55  
GEARY 74  
GEBHARD, David 68, 80  
GEBHARD, Elizabeth 40  
GERDTS 62, 80  
GETZ-PREZIOSI 40  
GIBSON, Anne 68, 73  
GIBSON, Jennifer 68, 81  
GILLERMAN 46  
GLUCK 69  
GOFFEN 50  
GOLDTHWAITE 50, 55  
GOODMAN 50, 55  
GORDON 56  
GOWANS 56, 62, 69, 81  
GREENTHAL 62, 81  
GREENWALD 37, 46  
GRIFFIN 69  
GROSE 40, 43, 46  
GRUBB 50  
GUENTHER 12-13, 69

HAAFTEN 89  
HALASZ 69, 81  
HAMER 63, 81  
HARPHAM 87  
HARRIS 56  
HARRISON 51  
HASKELL 87  
HAVERKAMP-BEGEMANN 56

HAWLEY 56  
HAY 76  
HAYES 69, 81  
HAYUM 51  
HELLER 69, 73, 81  
HENDRIX 51  
HENNESSEY 56  
HERBERT 40  
HERRMANN 44  
HERSEY 63  
HEYMAN 87  
HINDMAN 14-16, 46, 51  
HOFFMANN 69, 81  
HOFFMEYER 63, 81  
HOFRICHTER 56  
HOLT 69  
HOMER 17-18, 69, 81  
HOOD 51, 56  
HORTON 56, 63, 82  
HOVDENAKK 70, 73, 82  
HURLBURT 70, 78, 82

ITTIG 44, 75

JACOB 82  
JAMESON 40  
JANIS 70  
JASHEMSKI 40  
JOBE 56, 82  
JOHNS 63, 82  
JOHNSON 63, 82  
JOOST-GAUGIER 51  
JOPLIN 57

KANE 41  
KARPINSKI 19-20, 51, 57  
KASE 41  
KAUFMAN 63  
KAUFMANN 51, 57  
KELLER 37  
KELLY 63, 82  
KIM 76  
KIRK 57, 63, 83  
KITSIKI-PANAGOPOULOS 44, 57  
KITZINGER 46  
KNOX 57  
KOHLEH 38  
KOZLOFF 38  
KRAATZ 57  
KRAUSS 21-23, 63, 70, 83  
KRINSKY 47, 51, 57, 64, 70, 73  
KROLL 41  
KUENZLI 70  
KUTTNER 44

LACY 51  
 LAMOUREUX 51  
 LANCE 70, 83  
 LANDAU 70, 73, 83  
 LANDREAU 45  
 LANE 24-25, 70, 83, 86  
 LANGHORNE 70, 73, 83  
 LEE 51  
 LEVETO 47  
 LEVIN 41, 44  
 LEWIS 75  
 LEZZI-HAFTER 41  
 LICKA 73, 83  
 LILLICH 47  
 LIPSON 78  
 LOWRY 83  
 LUKACHER 57, 64  
 LYLE 57, 64  
 LYMAN 47

MADER 77  
 MADIGAN 44  
 MAHER 83  
 MAINARDI 64  
 MALONE 47  
 MANTHORNE 64, 78, 83  
 MARDER 57, 86  
 MARFOE 38  
 MARTIN 64, 71, 74  
 MATTHIES 47  
 McBRIDE 71  
 McCAULEY 64  
 McCLENDON 47  
 McCOUBREY 57, 64, 83  
 McCULLY 64  
 McKIM-SMITH 58  
 McKINSEY 58, 64, 84  
 McNALLY 38, 41  
 MEISTER 75  
 METCALF 64, 71, 75, 76  
 MILLER, Emily Brower 41  
 MILLER, Virginia 78  
 MITCHELL 87  
 MOLHOLT 89  
 MONTAGU 58  
 MOORE 47  
 MORGAN 64, 71, 84  
 MORSELLI 52  
 MOSS 58, 65, 71, 84  
 MOTZ 87  
 MOXEY 26-28, 52  
 MULLER, Deborah 77  
 MULLER, Jeffrey 58  
 MYERS 41

NAKAMURA 77  
 NASH 71, 74  
 NELSON 44  
 NICHOLAS 38  
 NICHOLS 52  
 NICHOLSON 65  
 NOLAN 47

OBER 41  
 OLSON 65, 84  
 O'MEARA 52  
 ORSO 58  
 OUSBY 65, 84  
 OUSTERHOUT 44  
 ÖZGÜC 38

PALUMBO 65, 71, 84  
 PAPADAKI-OKLAND 44  
 PARKER 41  
 PARSONS 78  
 PARTRIDGE 52  
 PATTEN 65  
 PERCY 87  
 PETERSON 65, 84  
 PERSOL 47, 52  
 PINTO 58  
 PLOUS 74, 84  
 POLLAK 58, 86  
 PREIMESBERGER 58  
 PREZIOSI 37  
 PRITCHETT 42  
 PUDDLES 65

RABINOW 65, 71, 75, 77, 86  
 REDMAN 45, 86  
 REED 65, 71, 84  
 REFF 71  
 REWALD 71  
 RICHARDSON 52  
 RIDGWAY 42  
 RIOPELLE 58  
 ROBERTS 47  
 ROE 79  
 ROETHLISBERGER 29-31, 58, 65  
 ROSE 87  
 ROSS 74  
 ROWLAND 42, 47, 86  
 RUSSELL 59  
 RUTLAND 42, 48  
 RYKWERT 32-33, 52, 59

SALZ 59  
 SAND 48  
 SANDLER 74, 84

SCHACKELFORD 66  
 SCHAEFER 87  
 SCHAFFER 78  
 SCHIMMEL 66, 85  
 SCHMIDT 66, 85  
 SCHMITT 48  
 SCOTT, Jane A. 42, 45  
 SCOTT, John Beldon 52, 59  
 SCOTT, Wilford 72, 85  
 SHEARD 52  
 SHERIDAN 66  
 SHERMAN 48, 52  
 SHIH 77  
 SIEBER 75  
 SILK 72  
 SIMON 48  
 SIMPSON 66, 85  
 SMITH, Caron 77  
 SMITH, Elise Lawton 52  
 SOLES 42  
 SPARKS 87  
 SPEAR 59  
 SPENCE 42  
 SPIKE 48, 52, 59, 89  
 SPRINGER-DELPH 66, 85  
 STAFFORD 59, 66  
 STEEL 59  
 STINCHECUM 77  
 STOKES 72  
 STOKSTAD 48  
 STONE 42  
 STOTT 53  
 STRICKLER 59, 66, 72, 85  
  
 TASHJIAN 72, 74, 85  
 TAYLOR 59, 66, 72, 85  
 TEPFER 72, 85  
 THOMPSON 42  
 TORGOVNICK 72  
 TRIPP 77  
 TROY 66, 72  
 TUCKER 88  
 TURNER 75, 88  
 TUTTLE 53  
  
 ULRICH 42  
 UMBERGER 78  
  
 VERGARA 60  
 VINCI 67, 72, 85  
  
 WALLER 74, 86  
 WATERHOUSE 53  
 WATSON, Francis 60, 77  
 WATSON, Wendy M. 42  
 WEISS 72, 86  
 WELU 53, 60  
 WENDORF 60  
 WERCKMEISTER 73  
 WHEELOCK 60  
 WHITE 43  
 WILK 53  
 WILLIAMS 60  
 WISSMAN 67  
 WORSWICK 45, 76, 77  
 WREN 78  
  
 YARNELL 67, 86  
 YEGUL 43  
  
 ZERNER 43

All rights reserved. No part of this book may be reproduced without the written permission of the National Gallery of Art, Washington, D.C. 20565.

Copyright © 1981 Trustees of the National Gallery of Art, Washington.

This publication was produced by the Editors Office, National Gallery of Art, Washington.