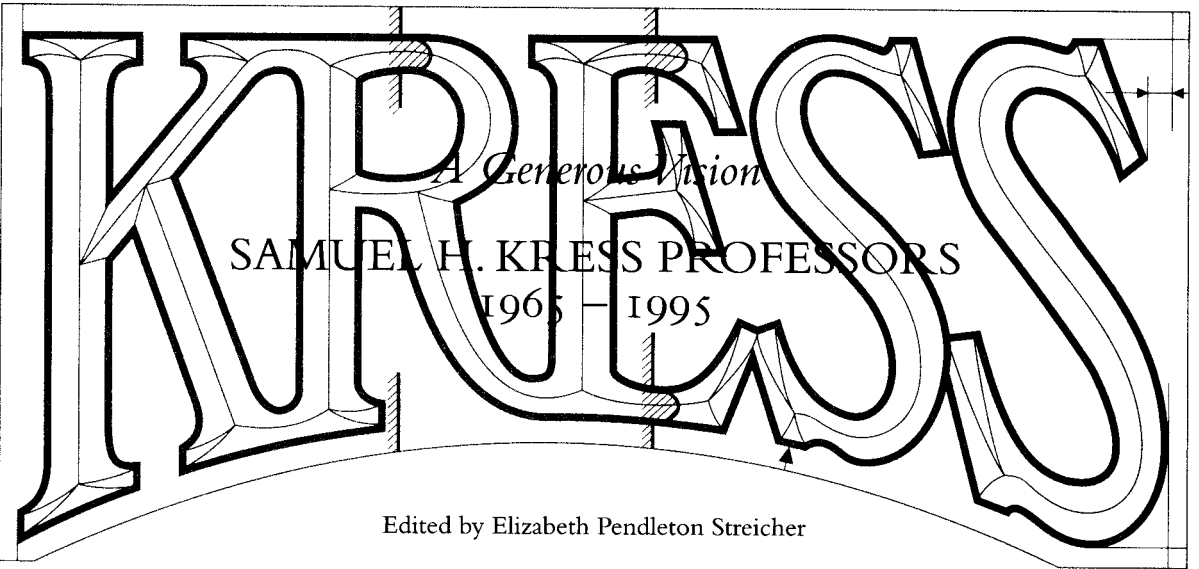


KRESS



National Gallery of Art  
CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS



Washington 1995

National Gallery of Art  
CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS  
Washington, D.C. 20565  
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## PREFACE

The preface to a volume that commemorates thirty years of support of the Samuel H. Kress Professorship at the National Gallery of Art provides an opportunity to acknowledge the extraordinary generosity of the Kress Foundation to the Gallery over the past half century. Not only did Mr. Kress and the foundation give nearly two thousand works of art to the Gallery, but the foundation additionally provided for publication of seven volumes in the series, National Gallery of Art/Kress Foundation Studies in the History of European Art. Further, the foundation transferred a portion of the library and the negatives of all the works of art in the Kress Collection to the photographic archives of the Gallery and has continued to support the acquisition of photographs. The foundation helped with the acquisition of a curatorial library for the study of small bronzes. The Conservation Division has benefited as well from a number of research grants, including scientific study of frames and of statuary marble. In 1980 the foundation also contributed substantially to the Patrons Fund for acquisitions. Once the Center for Advanced Study in the Visual Arts was founded, the Kress Foundation increased fellowship support and provided funding for symposia sponsored by the Center. Recently, in memory of Franklin D. Murphy and his role as chairman of the boards of the National Gallery of Art and the Kress Foundation, an endowment was given for a triennial symposium on printed books and manuscripts.

When the Center was officially established by the National Gallery Trustees in 1979, the Samuel H. Kress Professorship, which had begun in 1965, became a part of the fellowship program of the Center. Along with the professorship, the Center acquired a predoctoral fellowship program that included a thirty-two month David E. Finley Fellowship, and three Chester Dale Fellowships, two Samuel H. Kress Fellowships, and one Robert H. and Clarice Smith Fellowship — each for twelve months.

During the fifteen years that the Kress Professor has been part of the Center, the fellowship program has grown to sixteen fellows in residence. An account of the growth is in order. In the fall of 1980, when the Center was inaugurated, Franklin Murphy, president of the board of the Kress Foundation, additionally established two new senior fellowships, doubled the length of the existing two predoctoral fellowships, and added two, two-year predoctoral fellowships. The second year of the fellowships included half-time association with a member of the curatorial staff. In 1983 two of the predoctoral fellowships were named in honor of Mary Davis, long-time executive vice-president of the Kress Foundation.

At the same moment, funds from The Andrew W. Mellon Foundation provided a number of senior fellowships and visiting senior fellowships. In 1985, to mark the retirement of Paul Mellon, then president of the Board of Trustees of the

Gallery, the Mellon Foundation endowed a new senior and several new visiting senior fellowships, as well as a new three-year predoctoral fellowship. The Kress Professor, senior member of the Center, was joined by a new Andrew W. Mellon Professor in 1994, a position endowed by The Andrew W. Mellon Foundation in celebration of the fiftieth anniversary of the Gallery.

The predoctoral fellowship program was further enhanced when, in 1987, the Wyeth Endowment for American Art funded a two-year fellowship in the field and the Ittleson Foundation, Inc. endowed two, two-year fellowships in other-than-Western art.

With the endorsement of Marilyn Perry, president of the Kress Foundation, funding from the foundation enabled the initiation in 1988 of a postdoctoral curatorial fellowship for holders of the Kress or Davis predoctoral fellowships. The Photographic Archives of the National Gallery have been enriched by a provision that recipients of Kress fellowships and grants deposit a selection of new photography generated in the course of research.

The most recent additions to the roster of predoctoral fellowships, supported by a grant from the Mellon Foundation in 1990, are two, two-year fellowships in other-than-Western art. They complete the balance of fields planned for the predoctoral fellowship program.

In 1989, with a grant from the Open Society Fund, the Center initiated a three-year program for senior scholars and critics from Central and Eastern Europe. The Soros Visiting Senior Research Fellowship provided for two months at the Center and two months of travel in the United States to visit collections and other research centers. A similar program for scholars from Latin America was initiated in 1994, with support from the Inter-American Development Bank. Finally, in 1993, with funds from the Arnold D. Frese Foundation, the Center inaugurated a five-year senior fellowship program for scholars from Germany.

The information compiled in this volume is intended to provide a summary account of the scholarly, illustrious, and even amiable individuals who have held the Samuel H. Kress Professorship. The memoirs, written by fellows in residence at the Gallery during the professors' tenures, record personal impressions and recollections.

The Kress professors have been a distinguished lot. Recitations of their extensive curricula have been trimmed to fit a template that allows only essentials. Books, not articles, have been cited, but not revised or translated editions. Professional service or activity has been excluded, as have been visiting professorships and honorary degrees. Museum and departmental names are those in current usage.

Elizabeth Streicher's gentle tenacity was much in evidence as she shepherded the project from its beginning. Steven Mansbach, Therese O'Malley, and Gail Feigenbaum provided needed oversight. The undertaking has benefited from the counsel and sharp eyes of Carol Eron from the Editors Office of the Gallery and



Claire Sherman. The Kress Foundation merits special thanks for the support of Elizabeth Streicher during the project.

The National Gallery of Art and the Center for Advanced Study owe a debt of gratitude to the staff and trustees of the Kress Foundation for their encouragement, collegial interest, and enlightened, resolute support, and are pleased to publish this tribute to the generosity of the Kress family and the Kress Foundation.

Henry A. Millon  
Dean, Center for Advanced Study in the Visual Arts



## FOREWORD

With far-reaching consequences for the cultural history of the United States, the vast holdings of the Samuel H. Kress Collection of European art were distributed across the nation in the early 1960s, concluding a most ambitious program of art philanthropy. Unparalleled in scope and quality, the collection of Italian, French, German, Spanish, Flemish, and Netherlandish art amassed from the fortune of a self-made five-and-dime store magnate elevated the National Gallery of Art in international prominence and also enriched the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Pierpont Morgan Library, eighteen regional museums, twenty-three college and university galleries, and fifty other cultural institutions. Never to be viewed in its entirety, the extraordinary inventory of the Kress Collection comprises 3,210 works of art, including many familiar and beloved masterpieces.<sup>1</sup>

Perhaps even more astonishing than the availability of such a quantity of notable art in the decades between 1930 and 1960 was the fact that it was acquired by Samuel Kress and the Samuel H. Kress Foundation as a public benefit in an era when old master paintings were on view in only a few museums in major metropolitan centers. A philanthropic as well as a retailing visionary, Kress invented — as a means of sharing his treasures — the traveling exhibition of art. During the deepest trough of the Great Depression, he selected fifty works from his collection to represent the history of Italian painting, printed a free catalogue, and sent the show on tour to twenty-four cities, offering hundreds of thousands of Americans a distracting glimpse of the consolation of great art. A similar populism animated the final division of the Kress Collection according to the concept of a nationwide patrimony spreading from the National Gallery of Art to the Honolulu Academy of Arts. Eventually displayed in thirty-two states and Puerto Rico, the Kress objects transplanted centuries-old beauties and traditions of European art to the New World.

To support and sustain this gift, the Kress Foundation — led by Franklin D. Murphy — turned its focus to the human, scholarly, and scientific resources that enhance and protect great art and architecture. Priority was given to the academic discipline of the history of art, then a nascent subject in American higher education. Kress funding to universities, museums, and professional organizations encouraged the development of art libraries, research materials, and focused publications, while the heart of the program offered Kress Fellowships to promising young scholars and conservators. Thirty years later, the record speaks for itself — a threefold increase in doctoral programs in the history of art, a widespread and growing public interest, and more than 3,200 former Kress Fellows who interpret and tend the nation's artistic riches.

The Samuel H. Kress Professorship at the National Gallery of Art was estab-

lished in 1965 as the unifying symbol of the new Kress programs. Selected on the basis of outstanding accomplishments, the Kress Professor has only the assignment of providing consultation to the National Gallery's predoctoral fellows, confirming the essential nexus between scholarship and great art. Within the embrace of the nation's collection, these singular, dedicated individuals have provided leadership and inspiration — as the following pages attest. Their profiles are a tribute to their achievements, a contribution to the historiography of art history, and a testimony to the generosity and vision of Samuel H. Kress.

Marilyn Perry  
President, Samuel H. Kress Foundation

1. There are 1,434 old master paintings, 38 drawings, 151 works of sculpture, 1,363 small bronzes, 49 tapestries, 4 manuscripts, and 171 objects of decorative art in the Kress Collection.



## INTRODUCTION

Having a Kress Professor in residence at the National Gallery of Art, along with all the visiting scholars at its Center for Advanced Study in the Visual Arts, now seems so much an integral part of the National Gallery's life that it is hard to remember a time when we did without. Amid the bouquet of reminiscences that this celebratory volume represents, my own are perhaps the least personal, as I cannot claim any credit for the Kress Professorship idea or even its realization, although I was on the staff of the National Gallery as assistant to the director when it all happened.

The hero of this piece is, in fact, John Walker, who had been chief curator of the National Gallery from its inception, before there was even a building, and who became director in 1956. Other heroes are Paul Mellon and the late Franklin D. Murphy. Paul Mellon's deep interest in humanism and scholarship must have played a part when John Walker successfully raised funds from the Avalon and Old Dominion Foundations, the two predecessor entities to what is now The Andrew W. Mellon Foundation, to start the David E. Finley Fellowship. Modestly named after the Gallery's first director, it was created to offer young scholars two-and-a-half years of support, two to be spent in travel and the remaining half year in residence at the National Gallery — a highly selective and prestigious award, limited to scholars of great promise who had an interest in pursuing a museum career. This fellowship was already in place when I joined the staff just before the Kennedy inauguration in January of 1961. The Finley Fellowship had commenced with the appointments in 1959 of the late Anthony M. Clark and the late Samuel Wagstaff, who held the fellowships from 1959 to 1961 and 1959 to 1962 respectively. Their distinguished successors as Finley Fellows before the inception of the Kress programs were Michael Mahoney (1962–1964), Marcia Early Brocklebank (1963–1965), Alan Shestack (1963–1965), and Everett Fahy (1964–1966).

It was greatly to John Walker's credit that he should have had such a keen and visionary interest in the future of the museum field, and involved himself with characteristic energy and enthusiasm in proselytizing young prospects. The selection of a Finley Fellow was very much his personally, in consultation with the chief curator and by election of the Board of Trustees. (This was the same kind of hands-on involvement in personnel issues that had led to his won't-take-no-for-an-answer approach to this writer, after a recruiting trip to the Institute of Fine Arts at New York University; his efforts ground away my own plans to complete my doctorate and internship at the Metropolitan Museum and probably to accept thereafter Theodore Richardson's offer to head the private side of the Detroit Institute of Arts.)

Other fellowships came our way when the then president of the National Gallery, Chester Dale, died in 1962, leaving to the National Gallery in his will not only his fabulous collection, but an endowed fund for fellowships for people “whose fields are related to the fine arts of the Western world.” The first one-year Dale Fellowships were awarded in 1964–1965 — the year before the first Kress Professor and Kress Fellows were named — to Gregory Gillespie, Douglas Lewis, and Henry C. Rollins.

John Walker, after graduating *summa cum laude* in fine arts from Harvard, had himself been exposed to the advantages of working as a fellow along with mature scholars. Prior to his work at the American Academy in Rome, he was based at Villa I Tatti near Florence, before its institutionalization as the Harvard Center for Italian Renaissance Studies. His mentor, Bernard Berenson, had taken on other young *studiosi* such as Kenneth Clark and John Pope-Hennessy, but years later, when this writer came under his tutelage, would refer to John Walker as “his favorite biped.”

Thus, as a program for young scholars at the National Gallery began to develop, it was logical that John Walker should conceive of the residency of a senior person as well, someone who could interact with the fellows and curators at the Gallery, and pursue his or her own research unencumbered by academic responsibilities.

It is evident from a letter dated 4 February 1964, in the National Gallery archives, that Mr. Walker had talked with the then assistant director of the Kress Foundation, Mary Davis, who was later named executive vice-president, about establishing doctoral fellowships at the National Gallery. But in addition to those, he had apparently mentioned that he “thought the program would be much more effective if it were combined with a grant for a senior resident scholar at the National Gallery of Art.” He wrote that he had come to this in consultation with Paul Mellon, and added a postscript to the letter: “Mr. Mellon suggests that where I have written ‘resident scholar’ the title ‘resident professor’ would be more suitable. I agree.”

The next step was discussion with the chairman of the Kress Foundation, Franklin Murphy, whose career included the chancellorships of the University of Kansas and the University of California, Los Angeles. He had originally become involved with the Kress Foundation because of his medical background, but had the vision to have the foundation come to specialize in art-historical scholarship. Taking Rush Kress’ place on the National Gallery Board of Trustees in 1964 and throughout his long tenure — following Paul Mellon as chairman from 1979 to 1985 — Franklin Murphy was a continuously staunch supporter of scholarship at the Gallery.

In October 1964, it was announced that the Kress Foundation had given a five-year grant to provide for a senior scholar in residence and fellowships for two graduate students in art history. (At the same time the foundation announced

a grant to Howard University, in Washington, D.C., to help found a doctoral program in art history.)

The first appointee was one mentioned by John Walker in his initial letter, Jakob Rosenberg, who was just then retiring from the Harvard faculty. In those years it was particularly gratifying to me that so many of the Kress professors had been my own teachers, as I had taken courses with Jakob Rosenberg at Harvard, Rudolf Wittkower at Columbia, and Wolfgang Lotz at the Institute of Fine Arts, and both Wolfgang Stechow of Oberlin and Egbert Haverkamp-Begemann of Yale had given me invaluable advice in connection with my thesis on Jan van Goyen.

By the mid-1960s, then, the critical mass that this full range of fellowships and a senior professorship provided, in terms of visiting scholars, meant that the National Gallery had already created, *de facto*, a center for art-historical scholarship.

Physically, however, everyone had to be stashed wherever we could find them a place to sit. When the space over the Print Study Room in the West Building was double-decked, we were able to create some offices there. (I was subsequently assigned to one of these to write a program for a possible new building on the site adjoining the Gallery.)

It was, in fact, the program of scholars that proved to be the catalyst for the East Building project. An art historian at Johns Hopkins University, visiting from the University of Manchester, John White, had come to me suggesting that there be some physical entity in Washington where scholars utilizing the vast resources of the Washington area could interact with each other and pursue their own research.

Very soon after, I went to John Walker, in the next office, with this thought, which in a flash coalesced in his mind with his own long-range goal to establish the Gallery's jurisdiction over the land immediately to the east of the Gallery that Andrew Mellon had foreseen we might eventually need. I remember John Walker quoting Berenson's vision of the confluence of objects and books as the ultimate opportunity for scholarship and for the civilized understanding of art, as at the ancient library of Alexandria. Although at that point there was still undeveloped exhibition space in the original building, we were bursting at the seams in our library and in space available for scholars and curators. Such a center would give us a reason to go to the Congress for confirmation of our right to the east site, which was then being used by the National Park Service for tennis courts, partially serving congressional staffs. Thus was planted the seed that would eventually grow into a properly housed Center for Advanced Study and facilities to accommodate a full spectrum of the Gallery's future needs.

I was assigned to research what the need for such a center might be, and can remember interviews with Franklin Murphy at the University of California and major scholars and heads of study centers around the country that reinforced the

national and international needs for such a resource. By the time of my appointment as director in 1969, the East Building project was well on its way, and on the opening of the building in 1978, the appointment of Henry A. Millon as dean, as well as the physical integration of the Center with a greatly expanded library, photographic archive, and offices for the Gallery's own scholarly and administrative personnel, gave the Kress Professorship a new significance. With the election of Earl A. Powell III, a Harvard fine arts Ph.D. and published art historian, as director on my retirement in 1992, a tradition of strong support of scholarship at the Gallery continues.

One need only read the list of those who have occupied the Kress Professorship over these past thirty years to recognize what an extraordinary record this program has achieved. With the advent of Marilyn Perry as executive director of the Samuel H. Kress Foundation, we have had a brilliant art historian in her own right who continues to foster the foundation's enthusiasm for this project.

From the earliest days of the Kress Professorship, John Walker, and later this writer, had searched for ways in which one could narrow any perceived or actual chasm that occasionally seems to yawn between the world of academia and that of museums. As each one needs the other, this has always seemed a pity, and the contribution of the Kress Professorship in particular and the Center for Advanced Study in general has, I believe, been very salutary. Berenson himself tried to talk this writer out of entering the museum field ("dumm wie ein Galeriedirektor" one would be branded, he used to say). Yet, with the increasing attention being paid to the societal problems in our country that stem so largely from deficits in our educational system, we must recognize that there exists a seamless web between the most advanced art-historical research and the exposure of our children — and thus subsequently the electorate — to their visual heritage and to the significance and centrality of the arts in a civilized society.

The National Gallery of Art's Center for Advanced Study and the stellar tradition of its Kress Professorships have, as we can see from the succeeding pages, changed lives in varied ways. As the quotation from Thucydides inscribed at the entrance to the National Gallery's West Building reminds us, it is the degree to which a human being's example is "woven into other men's lives" that is the unmeasurable but invaluable contribution of the distinguished group of heroes and heroines remembered in this book.

J. Carter Brown  
Director Emeritus, National Gallery of Art



**JAKOB ROSENBERG**  
**KRESS PROFESSOR 1965–1966, 1966–1967**



Born 1893, Berlin; died 1980, Cambridge, Massachusetts

Universität Bern; Universität Zürich; Johann Wolfgang Goethe-Universität  
Frankfurt-am-Main; Ludwig-Maximilians-Universität München, Ph.D. (1922)

*German Army*

Calvary officer

Wounded 1915; prisoner of war, Switzerland (1915–1918)

*Staatliche Museen zu Berlin, Kupferstichkabinett*

Assistant in print department (1925–1930)

Keeper of prints (1930–1935)

*Harvard University, Department of Fine Arts*

Lecturer, summer school (1935, 1936)

Lecturer (1938–1940)  
Associate professor (1940–1948)  
Professor (1948–1964)  
Professor emeritus (1964–1980)

*Harvard University, Fogg Art Museum*  
Curator of prints (1939–1964)  
Curator emeritus of prints (1964–1980)

## ACADEMIES AND HONORS

*American Academy of Arts and Sciences*  
*Art Dealers' Association of America*  
Award for Excellence in Art History (1976)  
*Harvard University, Fogg Art Museum*  
Dedication of Jakob Rosenberg Seminar Room, Agnes Mongan Center for the  
Study of Prints, Drawings, and Photographs (1994)  
*J. Pierpont Morgan Library, New York City*  
Honorary Fellow

## PRINCIPAL PUBLICATIONS

*Die Handzeichnungen von Martin Schongauer* (doctoral dissertation, published 1923)  
*Jacob van Ruisdael* (1928)  
*Die niederländischen Handzeichnungen des Berliner Kupferstichkabinetts* (with Elfried  
Bock) (1930)  
*Die Gemälde von Lucas Cranach dem Älteren* (with Max J. Friedländer) (1932)  
*Rembrandt*, 2 vols. (1948)  
*Great Draughtsmen from Pisanello to Picasso* (Lowell Institute Lectures, and  
television series) (1959)  
*Die Zeichnungen von Lucas Cranach dem Älteren* (1960)  
*Dutch Art and Architecture, 1600–1800* (with Seymour Slive and E.H. ter Kuile)  
(1966)  
*On Quality in Art: Criteria of Excellence, Past and Present* (Andrew W. Mellon  
Lectures, National Gallery of Art) (1967)

For a student of German art, the offer to spend a year at the National Gallery in association with **JAKOB ROSENBERG** was an astonishing stroke of fortune. Professor Rosenberg was to be the first professor in residence of the new Kress program at the National Gallery during the academic year 1965–1966, while Catherine Blanton, having completed her first year of graduate work at the Fogg, and I, working on a dissertation and studying for doctoral exams at Yale, were chosen as Kress fellows. At that point I had never met Professor Rosenberg but would have recognized him sight unseen after only a few words, thanks to former Finley Fellow Alan Shestack's uncanny re-creation of the voices and manners of his former teachers. Alan's portrayal had conveyed Rosenberg's warmth and gentility. At the first meeting I felt as though Panofsky's anecdote about *Humanitätsgefühl* (in his essay "The History of Art as a Humanistic Discipline") was now plainly manifest.

As always, office space was in short supply, and while Catherine and I were warmly received at the Gallery, we did not rank high on the office priority list. A small space was found for her in the slide room of the education department. My office, as it turned out, was nearly the size of the director's but rather distant from his and everybody else's. I was ensconced in a large, unused cloakroom next to the building's east entrance, which was permanently locked in those days. My nearest neighbors were the carpenters in the Gallery's workshop. Through the stone grate of a large window I looked out on the tennis courts where the East Building now stands. The sounds of my typewriter rattled off the marble walls of the nearly empty room like the noise of a machine gun, but since no one was within earshot of that tomblike place, I remained undisturbed. Presumably the guards had been informed of my presence there, but they always seemed astonished when occasionally they came by.

The year began with a discussion of what our obligations and activities at the Gallery should be. It was decided that Catherine and I should spend approximately half our time studying parts of the collection and writing up what we found out, as if for a future catalogue. The rest of the time was for us to use according to our own needs. We gave a few gallery talks, and each produced a piece that later appeared in the National Gallery's *Report and Studies in the History of Art 1967*. That issue was only the second of the published *Report* series and the first in which articles on the collection were included.

As conceived by the Kress Foundation and by John Walker, the value of the year in residence for us graduate fellows would be not just to study a small group of paintings within our developing specialties, but rather to steep ourselves in the collection as a whole. Professor Rosenberg was clearly of the same opinion about the learning of art history from the study and evaluation of original works of art. He proposed that Catherine and I meet with him once a week in the museum, gallery by gallery, where we would discuss the works and assess their quality. He welcomed others on the staff, too. It was a critical and loving way to look at and

think about pictures. Whenever I now read in his *Rembrandt* monograph, I hear him speaking of those pictures, softly, revealingly, shrewdly. Once as we stood before Rembrandt's *Mill*, he pulled a clean white handkerchief from his pocket to demonstrate how much the proper range of values had been diminished by the yellowed and dirty varnish. He very much wanted to see that painting cleaned, but he could not yet persuade John Walker to have the work done. I am indebted to him for opening my eyes to many things, and my debt includes that handkerchief trick, which never fails to make its point.

Another enduring benefit from that year was just being there to meet the dozens of scholars who came to the Gallery and who later became our friends and colleagues. The National Gallery was high on the itinerary of virtually every visiting European art historian. Among them, Jan Bialostocki and Matthias Winner also appeared later that year on my orals examination at Yale. I was glad to have met them first under less daunting circumstances. Since there were only two of us fellows and a relatively small curatorial staff, there were plenty of chances to spend time accompanying visitors in the galleries and elsewhere in Washington, as was the case with Herbert von Einem and Fedja Anzelewski, the latter having arrived with his exhibition, *Dürer and His Time*, from the Kupferstichkabinett in Berlin. The inaugural year of the Kress program in which we participated coincided with the National Gallery's twenty-fifth anniversary, celebrated by the exhibition *French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce*. The exhibition opened in March 1966, with President and Mrs. Johnson and Vice-President and Mrs. Humphrey in attendance. At such a time, the "national" part of the National Gallery loomed large, as the founders and architect John Russell Pope intended from the beginning.

Our program did not seem to be designed as a recruiting device for the museum profession, but on one occasion, when John Walker had gathered resident and nonresident fellows for a lunch, he asked the six or seven of us whether we were considering a museum career. None of us was, although Catherine must have been absent on that day. Perhaps our response was even then uncharacteristically one-sided, but it called attention to the crossroads one faced as a beginning art historian and how the culture of our graduate training clearly signaled the direction of the university rather than that of the museum. Obviously Jakob Rosenberg held no such bias, but for one who did keep to the university road, I could not have wished for better training than that offered during our year at the National Gallery.

Charles W. Talbot, Jr., Trinity University, San Antonio

## FELLOWS 1965–1966

Catherine W. Blanton [Harvard University]

Samuel H. Kress Fellow, 1965–1966

Everett Fahy [Harvard University]\*

David E. Finley Fellow, 1964–1966

Richard S. Field\*

David E. Finley Fellow, 1965–1967

Douglas Lewis [Yale University]\*

David E. Finley Fellow, 1965–1969

Richard W. Stapleford [New York University, Institute of Fine Arts]\*

Chester Dale Fellow, 1965–1966

Gilbert L. Stone [New York City]\*

Chester Dale Fellow, 1965–1966

Charles W. Talbot, Jr. [Yale University]

Samuel H. Kress Fellow, 1965–1966

\*Denotes fellow not in residence. Residency information is incomplete from the inception of the program until 1980, when the Center for Advanced Study in the Visual Arts was founded.

**JAKOB ROSENBERG!** The famous Rembrandt scholar, the eminent print and drawing specialist, member of that legendary generation of Jewish art historians who, emigrating from Germany in the thirties, essentially established the discipline in the United States — those were the images that came to mind when, just turned twenty-two, I learned that I was to be one of the privileged “fellows” working under Jakob Rosenberg’s guidance at the National Gallery of Art. Now, almost a generation later, with Rosenberg long gone, I stare at the dedication page of his well-known volume (written in collaboration with Seymour Slive and E.H. ter Kuile) in the Pelican History of Art series and read: “To the Memory of Wilhelm von Bode . . . Abraham Bredius . . . Cornelius Hofstede de Groot.” And then, turning to the handwritten dedication on the fly-leaf, I find: “Inscribed for Mark J. Zucker with my best wishes, Jakob Rosenberg, Washington, D.C., Dec. 20, 1966.”

When, in September of that year, I first walked into Jakob Rosenberg’s office in the National Gallery, naturally I was apprehensive. Of course I need not have been, but how was I to know? Already in his seventies, Rosenberg was a kindly, white-haired gentleman, soft-spoken and halting of gait, a fatherly if not grand-fatherly figure. He inspired a respect akin to reverence and radiated what seemed to be the wisdom of the ages. He was a sage, a mentor. One automatically deferred to him. He was always *Doctor* Rosenberg, a title of some distinction at the National Gallery in those distant days, for Rosenberg was one of the few members of the staff to hold the doctoral degree.

There were three of us fellows in residence in 1966–1967 — the others were Ted Stebbins and Donald Keyes — and we spent a good deal of time together. From Ted and Donald one could learn whatever there was to know about American painting, a field then still in its infancy, and it would be nice to think that they learned something about Italian Renaissance and baroque art from me. From Dr. Rosenberg, however, we all learned a good deal about virtually everything that hung on the walls upstairs. Once a week we met for an hour or so to go through the galleries and eventually covered more than half the collection. Rosenberg was the gentlest, most unassuming of guides, but we always came away from a session knowing more about the history, the material condition, and (though it is nowadays unfashionable to speak of such things) the quality of each painting that we had looked at together. Never having had a course in Dutch art, I listened with special attention to what the master had to say about the Gallery’s collection of Rembrandts, Vermeers, and all the rest. Rosenberg opened my eyes to the subtle beauties of Averkamp (the Gallery’s most recent acquisition), Metsu, and Maes (the last during a memorable trip to the Philadelphia Museum). And he made us wish almost as fervently as he did that we could look at all of those marvelous Rembrandts freed from the dirt and varnish of centuries. Lamentably, he never did see them the way he wished he could, the way he thought they were meant to be seen.

Memorable, too, after all these years, are Rosenberg's humanity, his humility, his modesty. During the year of his residency, two major books, landmarks in Rosenberg's scholarly work, saw the light of day: the aforementioned Pelican volume, *Dutch Art and Architecture*, and the published version of his Mellon lectures, *On Quality in Art*. Although Rosenberg was too self-effacing to make much of his achievements, for the fellows the year presented the opportunity to enjoy an intimate relationship with one of the world's foremost connoisseurs of old master drawings and the preeminent authority of his generation on seventeenth-century Dutch painting. To be sure, it may no longer be possible to endorse wholeheartedly Seymour Slive's confident assessment of Rosenberg's *Rembrandt* monograph of 1948 in the *New York Times* obituary of 1980 as "the most profound work that has ever been written on the topic." For better or for worse, few art historians still practice Rosenberg's brand of art history, and few would risk committing themselves to print on the subject of "quality in art." Who nowadays is concerned, as Rosenberg was in his Mellon Lectures, with establishing "valid criteria of excellence in works of art"? Indeed, who would even be so bold as to claim that such a thing as artistic quality exists, or that there are "valid criteria" which would serve to define it? At the same time, Rosenberg's Rembrandt is not the Rembrandt of the Rembrandt Research Project, far less the Rembrandt of Svetlana Alpers or Gary Schwartz, still less the Rembrandt of Mieke Bal. Nor, for that matter, is Rosenberg's Rembrandt — or his Vermeer or his Cranach — the same as *my* Rembrandt, Vermeer, or Cranach. In more ways than one, Rosenberg exemplifies the best of the old world, and of the old school, epitomizing not only its civility and its quiet dignity, but also a calm, unassertive sense of certainty that we, alas, are no longer able to share.

Mark J. Zucker, Louisiana State University



## FELLOWS 1966–1967

Richard S. Field\*

David E. Finley Fellow, 1965–1967

Donald D. Keyes [New York University, Institute of Fine Arts]

Samuel H. Kress Fellow, 1966–1967

Douglas Lewis [Yale University]\*

David E. Finley Fellow, 1965–1969

Peter O. Marlow [Yale University]\*

Chester Dale Fellow, 1966–1967

Nancy Ward Neilson [Harvard University]\*

David E. Finley Fellow, 1966–1969

Miles S. Rolph [Alexandria, Virginia]\*

Chester Dale Fellow, 1966–1967

Jack L. Schrader [Princeton University]\*

Chester Dale Fellow, 1966–1967

Theodore E. Stebbins [Harvard University]

Chester Dale Fellow, 1966–1967

Anton Wilhelm, Liechtenstein

Chester Dale Fellow, 1966–1967

Mark J. Zucker [Columbia University]

Samuel H. Kress Fellow, 1966–1967

**RENÉ HUYGHE**  
**KRESS PROFESSOR 1967–1968**



Born 1906, Arras (Pas-de-Calais), France

École du Louvre, Faculté des lettres de Paris, Licence des lettres (1930)

*Musée du Louvre*

Chargé de mission (1927–1930)

Conservateur adjoint (1930–1937)

Conservateur en chef (1937–1951)

Conservateur en chef honoraire des peintures et dessins (1951– )

*Collège de France*

Professeur et chaire de psychologie des arts plastiques (1951– )

*Musée Jacquemart-André*

Directeur (1974–1976)

## ACADEMIES AND HONORS

*Académie d'architecture*, France  
*Académie française*  
*Académie Royale des Sciences, des Lettres, et des Beaux-Arts*, Belgium  
*Grand officier de la Légion d'Honneur*, France  
*Grand-croix de l'Ordre national du Mérite*, France  
*Knight of Dannebrog*, Denmark  
*Orden de Isabel la Católica*, Spain  
*Order of the Rising Sun*, Japan  
*Ordine al Merito della Repubblica*, Italy  
*Ordre de la Couronne de chêne*, Luxembourg  
*Ordre de Léopold*, Belgium  
*Ordres de Saint-Charles et du Mérite culturel*, Monaco  
*Prix européen Erasme*, The Hague (1966)

## PRINCIPAL PUBLICATIONS

*Histoire de l'art contemporain: La peinture* (editor, in collaboration with Germain Bazin) (1935)  
*Le Titien* (1935)  
*Cézanne* (1936)  
*Millet et Théodore Rousseau* (1942)  
*Vincent van Gogh: Sa vie et son oeuvre* (exh. cat., 1947)  
*La poésie de Vermeer* (1948)  
*Gauguin* (with Jean Leymarie) (exh. cat., 1949)  
*L'univers de Watteau* (with Hélène Adhémar) (1950)  
*Art Treasures of the Louvre* (with Lydie Huyghe and Milton Fox) (1951)  
*Cent chefs-d'oeuvres du Musée du Louvre*, 2 vols. (with Lydie Huyghe) (1952)  
*Matisse* (with Lydie Huyghe) (1953)  
*Dialogue avec le visible* (1955)  
*L'art et l'homme*, 3 vols. (1957–1961)  
*Van Gogh* (1958)  
*Gauguin* (1959)  
*L'art et l'âme* (1960)  
*Delacroix* (with Maurice Serullaz) (exh. cat., 1963)  
*Delacroix ou le combat solitaire* (1964)  
*Les puissances de l'image: Le bilan d'une psychologie de l'art* (1965)  
*La peinture française des dix-septième et dix-huitième siècles* (1965)  
*Sens et destin de l'art*, 2 vols. (1967)

*L'art et le monde moderne*, 2 vols. (with Jean Rudel, with the collaboration of  
Thérèse Burolet et al.) (1970)  
*Formes et forces: De l'atome à Rembrandt* (1971)  
*La peinture française au dix-neuvième siècle: La relève du réel: Impressionisme, symbolisme*  
(with Lydie Huyghe) (1974)  
*La peinture française au dix-neuvième siècle: La relève de l'imaginaire: Réalisme, roman-  
tisme* (with Lydie Huyghe) (1976)  
*Ce que je crois* (1976)  
*Les signes du temps et l'art moderne* (1985)  
*Psychologie de l'art: Résumé des cours du Collège de France, 1951–1976* (1991)  
*Une vie pour l'art: De Léonard à Picasso* (1994)

In 1967–1968 **RENÉ HUYGHE** was only the second Kress Professor at the National Gallery, and from the perspective of activities today it is difficult to imagine how different a world it was at that time. There was no East Building of the Gallery. There was no Center for Advanced Study in the Visual Arts, with its approximately three dozen senior, visiting, and predoctoral fellows, and its annual program of symposia, colloquia, lectures, and *incontri*. There was not much contemporary art; with the exception of paintings in the Chester Dale Collection, the Gallery had not begun to acquire or exhibit works by living artists. There was only a small print room, as Lessing Rosenwald's spectacular holdings still resided at Alverthorpe. There was no exhibition schedule comprised of blockbusters; most of the fifteen or so shows during the year were either drawn from the Gallery's collections or were organized by exhibition services such as the American Federation of Arts or the Smithsonian Institution Traveling Exhibition Service. And — compared to today's thirty or so curators, associate curators, and assistant curators of Renaissance and baroque (both northern and southern), American, British, French, and twentieth-century painting and sculpture, as well as prints, drawings, and photographs — there were very few curators.

Those curators who were there, however, were enormously cordial to the year's batch of fellows and scholars in residence (three Chester Dales: Peter Marlow and Burr Wallen, concerned with things eighteenth-century French and Netherlandish Renaissance respectively, and Anton Wilhelm from Liechtenstein; two Kresses: John Bullard and myself, occupied with the Ashcan school and the Italian baroque respectively; and Ross Watson, working independently on the Paul Mellon collection). David Rust invited us to his Georgetown house, full of wonderful old master paintings and drawings; Bill Campbell held forth at lunch in the staff cafeteria; and Lester Cooke took us downtown belly dancing. Washington was gracious, mellow, southern, and slow-paced; we were included in elegant but informal weekend brunches hosted by the Gallery's Director John Walker and Mrs. Walker, and in legendary Sunday-night spaghetti carbonara parties given by Michael Mahoney. Mary Davis, assistant to the president of the Kress Foundation, turned up occasionally to check on her protégés, and — desperately striving for just the right touch of hospitality — we somehow cobbled together champagne and cheeseburger dinners.

It sounds as if we did no work at all. This was indeed not the case; we worked very hard on our theses and put in half our time on projects for the Gallery. Mine was to check the entire index of Julius von Schlosser's *Die Kunstliteratur* against the card catalogue of the Library of Congress, as part of the Gallery's gearing up for a full roster of art-history source books to be procured for the new library. Then in early April, parts of downtown Washington erupted in riots, looting, and burning after the assassination of Martin Luther King, Jr. — a reminder of just how fragile a world we were inhabiting.

I recall that the fellows' offices at the Gallery were located on a remote and almost inaccessible mezzanine level, the door to which was disguised amid the paneling of one of the period rooms, so that the occupants coming and going throughout the year burst out of or disappeared mysteriously into the woodwork. I cannot remember exactly which bit of boiserie concealed the whereabouts of René Huyghe, as we fellows did not see a great deal of him on a daily basis. We were enormously impressed to be associated with an officer of the French Legion of Honor, a chevalier or commander of several orders of merit, a member of the French Academy, an honorary chief curator of the Louvre, and a professor at the Collège de France. Professor Huyghe was everything a French academician of the old school should be: tall, elegant, and tweed-jacketed in appearance, courtly and eloquent in discourse. As there was little way in which all of us could work with him directly, we arranged to go round the galleries with him on a regular basis to discuss the pictures, occasionally joined by other staff members, such as John Hand from the education department. Professor Huyghe's articulateness in lecturing on a wide range of pictures was remarkable, and we greatly benefited from hearing works of art from different periods analyzed by a master connoisseur. Occasionally the Frenchness of his English won out, as on the day John Hand fondly recalls when he described a particularly lush landscape as being most notable for "all the paste on the greenage."

It was almost unbelievable to contemplate the number of books Professor Huyghe had written on various subjects since 1935 — from Vermeer to Van Gogh to Cézanne, from Titian to Watteau to Matisse — and I recall feeling greatly inadequate in the face of such productivity. In fact, except during the Second World War, by 1967 he had published almost a book a year for thirty years. I have not had the good fortune to meet Professor Huyghe again during the last thirty years, but I would not be surprised to hear that he had written thirty more books. Moreover, I am told that to this day he maintains an active relationship with the National Gallery, augmenting its collection of books and archival photographs from his personal library.

Ann Percy, Philadelphia Museum of Art

## FELLOWS 1967–1968

E. John Bullard III [University of California, Los Angeles]  
Samuel H. Kress Fellow, 1967–1968

Sheldon Grossman [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1967–1968

Peter O. Marlow [Yale University]  
Chester Dale Fellow, 1967–1968

Nancy Ward Neilson [Harvard University]\*  
David E. Finley Fellow, 1966–1969

Ann Percy [University of London, Courtauld Institute of Art]  
Samuel H. Kress Fellow, 1967–1968

Edmund Pillsbury [University of London, Courtauld Institute of Art]\*  
David E. Finley Fellow, 1967–1970

Burr E. Wallen [New York University, Institute of Fine Arts]  
Chester Dale Fellow, 1967–1968

Anton Wilhelm, Liechtenstein  
Chester Dale Fellow, 1967–1968



**EGBERT HAVERKAMP-BEGEMANN**  
**KRESS PROFESSOR 1968–1969**



Born 1923, Naarden, The Netherlands

University of Utrecht, Ph.D. (1958)

*Museum Boymans-van Beuningen*, Rotterdam

Curator of drawings and assistant curator of paintings (1950–1958)

*Harvard University, Department of Fine Arts*

Lecturer in fine arts and research fellow in prints and drawings (1959–1960)

*Yale University, Department of the History of Art*

Assistant professor (1960–1965)

Associate professor (1965–1969)

Professor (1969–1977)

Chairman of department (1970–1974)

*Yale University Art Gallery*

Curator of prints (1960–1962)

Curator of prints and drawings (1962–1968)

Honorary curator of drawings (1968– )

*New York University, Institute of Fine Arts*

Professor (1978–1984)

John Langeloth Loeb Professor of the History of Art (1984–1993)

John Langeloth Loeb Professor emeritus of the History of Art (1993– )

*Metropolitan Museum of Art, Robert Lehman Collection*

Coordinator, scholarly catalogue project (1980– )

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study, Princeton*

Member (spring 1959)

*American Council of Learned Societies*

Grant-in-aid (1965)

*John Simon Guggenheim Memorial Foundation*

Fellow (1965–1966)

*National Endowment for the Humanities*

Grant (1972–1976)

*Yale University*

Morse Fellow (summer 1961, spring 1965)

## ACADEMIES AND HONORS

*Académie Royale des Sciences, des Lettres, et des Beaux-Arts, Belgium*

*College Art Association*

Distinguished Teaching of Art History Award (1992)

*Officer in the Order of Orange Nassau, The Netherlands*

*Royal Netherlands Academy of Arts and Sciences*

*Festschrift: Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on His Sixtieth Birthday* (editor Anne Marie S. Logan) (1983)

## PRINCIPAL PUBLICATIONS

- Willem Buytewech, 1591–1624* (doctoral dissertation, published 1959)
- Drawings from the Clark Art Institute*, 2 vols. (with Standish D. Lawder and Charles W. Talbot, Jr.) (1964)
- European Drawings and Watercolors in the Yale University Art Gallery, 1500–1900*, 2 vols. (with Anne Marie S. Logan) (1970)
- Hercules Segers: His Complete Etchings* (1974)
- Corpus Rubenianum Ludwig Burchard*, part 10: *The Achilles Series* (1975)
- Wadsworth Atheneum Paintings*, catalogue 1: *The Netherlands and the German-Speaking Countries, Fifteenth to Nineteenth Centuries* (editor) (1978)
- Rembrandt: "The Nightwatch"* (1982)
- Ciudades del siglo de oro: las vistas españolas de Anton van den Wyngaerde* (with Jonathan Brown, Richard L. Kagan, Fernando Marías; editor Richard L. Kagan) (1986)
- Creative Copies* (with Carolyn Logan) (exh. cat., 1988)
- Rembrandt: "The Holy Family with Angels," St. Petersburg* (1995)

My first day as a Finley Fellow at the National Gallery began with a fingerprinting, followed by the useful information that I could not keep the director waiting while I finished my coffee, and the fact, whispered to me by Doug Lewis, that the Kress Professor for that year, **EGBERT HAVERKAMP-BEGEMANN**, could be addressed informally as Professor Begemann, but not as Professor Haverkamp. So much for European usage with double surnames. It was a very basic start for six months of internship. Those six months were probably the most intense of my working life. If any idea remained to any of us — the fellows, Roberta Downs, Kent Ahrens, Douglas Lewis, and myself, as well as Professor Haverkamp-Begemann — that we were there to enjoy Washington and loaf about with our own projects, it was quickly dispelled by the director, who reminded us that 1969 was the tricentenary of Rembrandt's death. A perfect occasion to review the paintings, drawings, and prints attributed to the master in the collection of the National Gallery under the direction of the Kress Professor, one of the most distinguished scholars of seventeenth-century Dutch art. The task was not without its diplomatic problems, perhaps the first of which was to weld four overconfident graduate students into a harmonious team. None of us knew anything, and Dutch art was the farthest from our minds, taken up, as they were, with Italian Renaissance sculpture, Italian baroque painting of the most arcane sort, nineteenth-century American painting, not to mention Chinese ceramics. It was Haverkamp-Begemann's drive and enthusiasm that brought us all through.

We all ate together frequently in the Gallery cafeteria (morning coffee, lunch, the latter followed by an hour or so of looking at non-Dutch paintings upstairs); supper was occasionally eaten at a noisy pub on Wisconsin Avenue. We needed the strength. Starts were early, usually before dawn, to go to Canada, for example, to see the Rembrandt exhibition in Ottawa; hours were long, drafting and redrafting the catalogue entries. Roberta Downs and I used to take the bus home to Georgetown together, and we were aware that the winter was over when it was no longer pitch-black when we left, usually between seven and eight o'clock.

The Christmas poinsettias had the opposite problem. Professor Begemann's office overlooked the greenhouses, and the lights in his study at night were preventing them from turning red. Crisis among the gardeners, orders from the director to stop working at night, and counterattacks in the name of freedom, academic and otherwise. Cease-fire, if not peace, was bought at the price of a blackout curtain for the office window, and the plants were ready for the holidays. We continued to struggle with Dutch and Latin, Bartsch and Lugt numbers. The flat-footed wonder was that we did it all and liked it. And this was Haverkamp-Begemann's great gift: to stretch us all. I found early starts, long looking, and massive bibliography a part of my life; Professor Begemann was a model, reinforcing habits I had casually begun in two years' study abroad. He was also interested in our own projects, questioning, suggesting, criticizing with a tact which had a long fuse. It was usually some time after discussing a question with

him that I realized my theories had been neatly taken apart and — this is the important point — I had been given the means to regroup, without even knowing it at the moment.

But it was not all Rembrandt studies. What we liked particularly was a sense of plain, commonsense reality. Works of art are, after all, works of art, and not holy relics. In looking back, it is this directness, coupled with its twin, a sense of discipline that we really learned during those six months in Washington.

Nancy Ward Neilson, Milan

## FELLOWS 1968–1969

Kent Ahrens [University of California, Los Angeles]  
Samuel H. Kress Fellow, 1968–1969

Colles Anne Baxter [Yale University]\*  
Chester Dale Fellow, 1968–1969

David Alan Brown [Yale University]\*  
David E. Finley Fellow, 1968–1971

Roberta Harris Downs [New York University, Institute of Fine Arts]  
Samuel H. Kress Fellow, 1968–1969

Sheldon Grossman [New York University, Institute of Fine Arts]  
Chester Dale Fellow, 1968–1969

Edward Mead Johnson [Stanford University]\*  
Chester Dale Fellow, 1968–1969

Douglas Lewis [Yale University]  
David E. Finley Fellow, 1965–1969

Nancy Ward Neilson [Harvard University]  
David E. Finley Fellow, 1966–1969

Ann Percy [University of London, Courtauld Institute of Art]\*  
Chester Dale Fellow, 1968–1969

Edmund Pillsbury [University of London, Courtauld Institute of Art]\*  
David E. Finley Fellow, 1967–1970

Timothy Riggs [Yale University]  
Chester Dale Fellow, 1968–1969

Joel Upton [Bryn Mawr College]  
Chester Dale Fellow, 1968–1969

John M. Wisdom [Harvard University]  
Chester Dale Fellow, 1968–1969

**RUDOLF WITTKOWER**  
**KRESS PROFESSOR 1969–1970**



Born 1901, Berlin; died 1971, New York City

Ludwig-Maximilians-Universität München; Friedrich-Wilhelms-Universität  
Berlin, Ph.D. (1923)

*Bibliotheca Hertziana*, Rome  
Research assistant (1923–1928)  
Research fellow (1928–1932)

*Universität zu Köln*  
Lecturer (1932)

*University of London, Warburg Institute*  
Research member and lecturer (1934–1956)

*University of London*

Reader (1945–1949)

Durning Lawrence Professor, University College (1949–1956)

*Columbia University, Department of Art History and Archaeology*

Professor and chairman (1956–1969)

Avalon Foundation Professor in the Humanities, emeritus (1969–1971)

*University of Cambridge*

Slade Professor of Fine Arts (1970–1971)

## **FELLOWSHIPS AND MEMBERSHIPS**

*British School at Rome*

Member (1955)

*Bibliotheca Hertziana, Rome*

Fellow (1956)

*John Simon Guggenheim Memorial Foundation*

Fellow (1961–1962)

*Institute for Advanced Study, Princeton*

Member (1971–1972)

## **ACADEMIES AND HONORS**

*Accademia di Belle Arti, Venice*

*Accademia dei Lincei, Rome*

*Accademia Olimpica, Vicenza*

*American Academy of Arts and Sciences*

*American Institute of Architects*

Award (posthumous, 1986)

*American Philosophical Society*

*British Academy*

Serena Medal (1957)

*Commendatore del Ordine al Merito della Repubblica, Italy*

*Royal Institute of British Architects*

Sir Banister Fletcher Prize for the Best Book in the Fine Arts Published in the United Kingdom (1960) (for *Art and Architecture in Italy, 1600–1750*)



*Society of Architectural Historians*

Alice Davis Hitchcock Award for Architectural History (1976) (for *Gothic versus Classic: Architectural Projects in Seventeenth-Century Italy*)

University of London, Warburg Institute

Honorary Fellow

Festschrift: *Essays in the History of Art* and *Essays in the History of Architecture*,  
*Presented to Rudolf Wittkower on his Sixty-Fifth Birthday* (coeditors Douglas  
Fraser, Howard Hibbard, and Milton J. Lewine) (1967)

## PRINCIPAL PUBLICATIONS

*Michelangelo Bibliographie, 1510–1926* (with Ernst Steinmann), vol. 1 (1927)

*Die Zeichnungen des Gianlorenzo Bernini* (with Heinrich Brauer), 2 vols. (1931)

*British Art and the Mediterranean* (with Fritz Saxl) (1948)

*Architectural Principles in the Age of Humanism* (1949)

*The Drawings of the Carracci in the Collection of Her Majesty the Queen  
at Windsor Castle* (1952)

*Gian Lorenzo Bernini, the Sculptor of the Roman Baroque* (1955)

*Art and Architecture in Italy, 1600–1750* (1958)

*Born under Saturn: The Character and Conduct of Artists; A Documented History from  
Antiquity to the French Revolution* (with Margot Wittkower) (1963)

*La cupola di San Pietro di Michelangelo* (1964)

*The Divine Michelangelo: The Florentine Academy's Homage on His Death in 1564*  
(introduced, translated, and annotated by Rudolf and Margot Wittkower)  
(1964)

*Baroque Art: The Jesuit Contribution* (coeditor with Irma B. Jaffe) (1972)

*Palladio and Palladianism* (1974)

*Gothic versus Classic: Architectural Projects in Seventeenth-Century Italy* (adapted from  
the Mathews Lectures by George R. Collins and Margot Wittkower) (1974)

*Studies in the Italian Baroque* (1975)

*Sculpture: Processes and Principles* (1977)

*Allegory and the Migration of Symbols* (1977)

*Idea and Image: Studies in the Italian Renaissance* (1978)

*Selected Lectures of Rudolf Wittkower: The Impact of Non-European Civilizations on the  
Art of the West* (editor Donald Martin Reynolds; foreword Margot Wittkower)  
(1989)

**RUDOLF WITTKOWER** and his wife, Margot Wittkower, had — to use one of Rudi's favorite words — a *staggering* effect on the then very quiet (indeed almost reclusive) world of the National Gallery of Art. Even at the remove of a full quarter-century, the reflection of the Wittkowers' immense vitality still pervades the staff, the collections, and the library of this now — in part thanks to them — much more cosmopolitan institution. In that late summer of 1969 they arrived in Washington just as Carter Brown had taken over the directorship, the project for I.M. Pei's East Building was being finalized, and the concept of a Center for Advanced Study in the Visual Arts was tangible enough for Rudi to help contribute to its planning.

Rudi had an even more immediate effect on the trio of young National Gallery fellows with whom his professorship put him in daily contact. His office was the handsome, sunny, bookcase-bordered space just off the Print Study Room (now Modern Prints and Drawings). Walking through the latter, on one of his first days in residence, he stopped beside Gill Ravenel, one of the two Kress Fellows. "What are you working on?" asked Rudi. "A project on Dürer's prints," answered Gill. "Well, I did too much of that in my youth," responded Rudi. "I'll be happy to talk with you about anything at all *except* Dürer." On one of those same early days, the phone rang on the desk of Doug Farquhar, the other Kress Fellow: "Hello, this is Rudolf Wittkower," said the unforgettably deep voice, with its lingering hint of a Berliner accent: "Would you like to join me for lunch?" Doug was persuaded at that meeting to hand over the draft of a fledgling article on Burgundian miniatures, which Rudi carefully annotated the same day, and soon helped Doug to submit for publication. He similarly made a special point of telling the new director how much he had admired a Sunday lecture on Callot by Diane Russell. Rudi himself was exceptionally busy; on his first full year off from teaching and administration he was preparing a major paper for the Bramante congress in 1970, an encyclopedia article on "Genius," an overview essay on Jesuit art, and was roughing out his next year's Slade Lectures for the University of Cambridge on the techniques of sculpture. Yet he never lacked time for convivial lunches, walks, or drives to museums and collections around Washington, or long informal talks about a myriad of subjects, during which he usually managed to suggest some inspiringly original direction for future work.

Rudi and Margot took a furnished apartment in the old "Melbourne" (now the Quality Hotel) on Scott Circle, so as to be on a bus route; and they began to entertain. My newlywed wife and I showed up on one of those first evenings to find Margot finishing her preparations, but Rudi also in an apron, whipping cream by beating it with two forks — a skill he had learned as a kid, since (as Margot now tells me) his mother had never bothered with such a newfangled invention as an eggbeater, and the landlord of the "Melbourne" had not provided one either. Once settled in, the expatriates from Morningside Heights soon found themselves — and the term fits Rudi perfectly — veritable lions of

Washington society. I remember a princely lunch at Carter Brown's house in Kalorama in honor of Kenneth Clark to inaugurate his *Civilisation* series (which Rudi and Margot adored, and for which they were always among the first, with Joe Alsop, to snag seats in the old auditorium).

The Bramante project took Rudi often to Upperville, to study Paul Mellon's celebrated Renaissance sketchbook by Menicantonio (now at the Yale Center for British Art, and finally being edited by Christoph Frommel). His and Margot's favored transportation was to be driven out there by Gill Ravenel and Frances Smyth. After festive lunches at Ann and Willis Van Devaners', the Wittkowers spent more time snoozing in hammocks (snapshots of such scenes show Margot decorously seated in a lawn chair) than in doing serious codicology. Continuing postponement of this work, as Rudi wistfully remarked, was just one more good reason to return.

In the fall of 1969 I was completing my Finley Fellowship and then became the Gallery's curator of sculpture. Rudi decided after his arrival at the Gallery that I, as a new curator, needed some of the practical big-city training that provincial life in New Haven and Washington had so far denied me. So he generously and methodically began introducing me to dealers and collectors in New York and London. Rudi's influence resulted in my first curatorial purchase being an Algardi bust; he had a similar effect on other acquisitions, such as a wonderful Bernini drawing, widely considered an early self-portrait.

On one of Rudi's last regular visits to the picture and sculpture galleries with the fellows, he hesitated noticeably on the Constitution Avenue staircase landing, and confided, "My doctor has really forbidden me to climb stairs." At his towering six-foot-four-inch height, and some 225 pounds, Rudi looked like an unusually amiable defensive lineman, though he claimed to have no interest at all in sports or fitness. Barely more than a year after he left Washington, Rudi suffered his fatal heart attack; his Mathews Lectures at the Metropolitan Museum, then in progress, were subsequently read from his manuscripts by George Collins, Henry Millon, James Ackerman, and myself. Over that winter a committee from the Gallery was invited by Margot to make a considerable selection from Rudi's books, which were then acquired for our library: they still bear his personal motto, *Tempora • Tempore • Tempera*.

Douglas Lewis, National Gallery of Art,  
Department of Sculpture and Decorative Arts

## FELLOWS 1969–1970

David Alan Brown [Yale University]\*

David E. Finley Fellow, 1968–1971

James Douglas Farquhar [University of Chicago]

Samuel H. Kress Fellow, 1969–1970

R. Steven Janke [University of Michigan, Ann Arbor]\*

Chester Dale Fellow, 1969–1970

Gloria J. Kury [University of California, Berkeley]\*

Chester Dale Fellow, 1969–1970

Douglas Lewis [Yale University]

David E. Finley Fellow, 1965–1969

Lynn Robert Matteson [University of California, Berkeley]\*

Chester Dale Fellow, 1969–1970

John Hallmark Neff [Harvard University]\*

David E. Finley Fellow, 1969–1972

Edmund Pillsbury [University of London, Courtauld Institute of Art]

David E. Finley Fellow, 1967–1970

Gaillard Ravenel [University of North Carolina, Chapel Hill]

Samuel H. Kress Fellow, 1969–1970

Joaneath Spicer [Yale University]\*

Chester Dale Fellow, 1969–1970

David W. Steadman [Princeton University]\*

Chester Dale Fellow, 1969–1970

**WOLFGANG STECHOW**  
**KRESS PROFESSOR 1970–1971**



Born 1896, Kiel, Germany; died 1974, Princeton, New Jersey

Albert-Ludwigs-Universität Freiburg im Breisgau (1914); Friedrich-Wilhelms-Universität Berlin (1920); Georg-August-Universität Göttingen, Ph.D. (1921)

*German Army* (1914–1918)

Kasseler Husaren, private to lieutenant

Prisoner of war, Siberia (1915–1918)

*Kaiser Friedrich Museum*, Berlin

Assistant (1921–1922)

*C. Hofstede de Groot*, The Hague

Assistant (1922–1923)

*Georg-August-Universität Göttingen*  
Assistant (1923)  
Privatdozent (1926–1931)  
Professor extraordinarius (1931–1936)  
Principal pianist and conductor, Academic Orchestra Association (1924–1936)

*University of Wisconsin, Department of Art History*  
Acting assistant professor (1936)  
Associate professor (1937–1940)

*Oberlin College, Department of Art*  
Professor (1940–1963)  
Professor emeritus (1963–1974)

*Oberlin College, Allen Memorial Art Museum*  
Acting director (1956–1957, 1967–1968)  
Lecturer in art and director of cataloguing (1964–1966)  
Honorary curator (1973–1974)

*Cleveland Museum of Art*  
Advisory curator of European art (1964–1974)

## FELLOWSHIPS AND MEMBERSHIPS

*Kunsthistorisches Institut, Florence*  
Member (1927–1928)

*Bibliotheca Hertziana, Rome*  
Guest professor (1931)

*American Philosophical Society*  
Research grant (1952)

*Institute for Advanced Study, Princeton*  
Member (fall 1954)

*Oberlin College*  
Research grant (1957)

## ACADEMIES AND HONORS

*Art Dealers' Association of America*

Award for Excellence in Art History (1975)

Festschrifts: Symposium, Exhibition Catalogue, and Concert: "Youthful Works by Great Artists and Composers," *Allen Memorial Art Museum Bulletin: Dedicated to Wolfgang Stechow upon His Retirement*, 20/3 (spring 1963); "Tribute to Wolfgang Stechow," *Print Review* 5 (1976)

## PRINCIPAL PUBLICATIONS

C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der hervorragendsten holländischen Maler des 17. Jahrhunderts* (collaborator with O. Hirschmann and H. Kauffmann), vol. 8 (1923)

*Apollo und Daphne* (1932)

*Salomon van Ruysdael: Eine Einführung in seine Kunst* (1938)

*Dutch Landscape Painting of the Seventeenth Century* (1966)

*Northern Renaissance Art, 1400–1600: Sources and Documents* (editor and translator) (1966)

*Catalogue of European and American Paintings and Sculpture in the Allen Memorial Art Museum, Oberlin College* (1967)

*Rubens and the Classical Tradition* (1968)

*Dutch Mannerism: Apogee and Epilogue* (exh. cat., 1970)

*Pieter Bruegel the Elder* (1971)

*Catalogue of Drawings and Watercolors in the Allen Memorial Art Museum, Oberlin College* (1976)

Over the years Kress Professors have tended to come from among the ranks of scholars nearing the end of their careers for the simple reason that they are both distinguished and available. **WOLFGANG STECHOW** was no exception. When Wolf, as he was known familiarly, arrived at the Gallery in the autumn of 1970, he was given one of the highest honors he ever received — a much-coveted parking space! He needed to drive to work because of a heart condition, and his illness also necessitated a short nap after lunch. Though he bore his ailment stoically without ever calling attention to it, he gave the impression of an extraordinary mind and sensibility operating within certain physical constraints.

He was not prevented from interacting with the fellows, however. Every week Wolf took us to the galleries to discuss a few works that were of particular interest. These discussions were delightfully informal, unpredictable, and penetrating, and in them Wolf lived up to his reputation as a dedicated teacher, having taught art history at Oberlin College for twenty-three years from 1940 to 1963. I vividly recall one such discussion about the marine creatures in Duccio's *Calling of the Apostles Peter and Andrew*. Were they observed from nature or inspired by Roman art? Wolf was also ready with advice. On one occasion, when I had to review a book I disliked, he drew on his vast experience as a book reviewer to suggest that I compose two drafts: the first would embody the meanness that inevitably creeps into correcting another scholar's mistakes; while the second, the review to be submitted, would eliminate the sarcasm by imagining that your best friend had written the book.

Wolf also led an active social life, involving not just the Gallery functions every Kress Professor must attend but private parties as well. At one of these where I was present, the hostess wished to please the guest of honor by playing classical records as background to cocktails and dinner. After looking uncomfortable, he asked her, gently, to turn the music off. She did not know that he was an expert musician who often played in chamber groups and who loved music second only to art.

With me as his driver, Wolf also found time to go on a trip to the Berkshires. The picture he wanted to study was in the Pittsfield Museum, which he found fascinating precisely because of its rather mixed holdings. But what really thrilled him was the changing views we encountered on the trip. The drive back to Washington in the evening was the high point, as Wolf responded to nature with the same keenness and intensity found in his many books and articles on northern landscape painting. Back at the Gallery, I read his essential study of Dutch landscape painting published in 1966. For him the view framed by the car window was like a picture.

While acting as Kress Professor, Wolf became involved as an expert advisor in the Gallery's acquisition of Rubens' *The Gerbier Family*, and two years later he wrote an article about the canvas for our *Report and Studies in the History of Art* (1973). As Kress Professor, he also contributed to the *Dürer in America* exhibition:



he encouraged Gaillard Ravenel, just beginning his career at the Gallery, and the other curators working on the show. For the essay he contributed to the catalogue and the inaugural lecture, he chose to focus on a little-studied aspect of the master's heritage: the collecting of his graphics in this country and the appreciation of Dürer among American writers and thinkers such as Longfellow and Oliver Wendell Holmes, Jr.

Paul Karlstrom, who had played Kress Fellow to Wolf's Kress Professor, later obtained his papers for the Archives of American Art. And in 1974 Wolf's widow, Ursula, donated his scholarly library to the Gallery. These were fitting tributes to and from a transplanted European who believed that, with the politicizing of art and art history in his native Germany in the 1960s, the future of the discipline lay in institutions like the National Gallery of Art.

David Alan Brown, National Gallery of Art,  
Department of Italian Renaissance Painting

## FELLOWS 1970–1971

- Kent Ahrens [University of Delaware]\*  
Chester Dale Fellow, 1970–1971
- David Alan Brown [Yale University]  
David E. Finley Fellow, 1968–1971
- Grant Holcomb, III [University of Delaware]  
Samuel H. Kress Fellow, 1970–1971
- Paul Karlstrom [University of California, Los Angeles]  
Samuel H. Kress Fellow, 1970–1971
- Dale Brabant Kinney and Peter C. Kinney [New York University,  
Institute of Fine Arts]\*  
Chester Dale Fellows, 1970–1971
- John Hallmark Neff [Harvard University]\*  
David E. Finley Fellow, 1969–1972
- Edward J. Nygren [Yale University]\*  
Chester Dale Fellow, 1970–1971
- Vivian Lee Paul [University of California, Berkeley]\*  
Chester Dale Fellow, 1970–1971
- Joaneath Spicer [Yale University]\*  
Chester Dale Fellow, 1970–1971
- Lenore Street [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1970–1971
- Joel Upton [Bryn Mawr College]  
Chester Dale Fellow, 1970–1971
- J. Kirk T. Varnedoe [Stanford University]\*  
David E. Finley Fellow, 1970–1973
- Katherine J. Watson [University of Pennsylvania]\*  
Chester Dale Fellow, 1970–1971

WILLIAM CHAPIN SEITZ  
KRESS PROFESSOR 1971–1972



Born 1914, Buffalo, New York; died 1974, Charlottesville, Virginia

Albright Art School (1932–1933); Art Institute of Buffalo (1933–1935); University of Buffalo, B.F.A. (1946); Princeton University, M.F.A. (1952), Ph.D. (1955)

*University of Buffalo*

Instructor (1945–1947)

Assistant professor (1948–1949)

*Princeton University, Department of Art and Archaeology*

Critic in residence (1952–1953)

Lecturer and critic (1953–1955)

Assistant professor and bicentennial preceptor (1955–1960)

*Museum of Modern Art*

Associate curator of painting and sculpture (1960–1965)

*Brandeis University*  
Professor (1965–1970)

*Brandeis University, Rose Art Museum and Poses Institute of Fine Arts*  
Director (1965–1970)

*University of Virginia, McIntire Department of Art*  
William R. Kenan, Jr. Professor (1970–1974)

## EXHIBITIONS OF PAINTINGS

Arista Gallery, New York City (1938)  
Willard Gallery, New York City (1949, 1951, 1953)  
Princeton University Art Museum (1949, 1951)  
University of Virginia, Bayly Art Museum, Memorial Exhibition (1975)

## FELLOWSHIPS AND MEMBERSHIPS

*Princeton University*  
Proctor Fellow (1951–1952)  
*National Council of Learned Societies*  
Advanced graduate fellowship (1952–1953)  
*Fulbright Scholar* (1957–1958)

## PRINCIPAL PUBLICATIONS

*Claude Monet* (exh. cat., 1960)  
*Monet, Seasons and Moments* (exh. cat., 1960)  
*The Art of Assemblage* (exh. cat., 1961)  
*Mark Tobey* (exh. cat., 1962)  
*Arshile Gorky: Paintings, Drawings, Studies* (exh. cat., 1962)  
*Hans Hofmann* (exh. cat., 1963)  
*Art Israel* (exh. cat., 1964)  
*The Responsive Eye* (exh. cat., 1965)  
*Edward Hopper and Environment U.S.A.* (with Lloyd Goodrich) (exh. cat., 1967)  
*Seventh Biennial of Canadian Painting* (introduction) (1968)  
*Kinetic Art* (1969)  
*George Segal* (1972)  
*Abstract Expressionist Painting in America* (1983)  
*Art in the Age of Aquarius, 1955–1970* (1992)

**WILLIAM CHAPIN SEITZ** was the first Kress Professor whose interests were in the field of modern art. While he was at the National Gallery he worked on *American Art at Mid-Century 1* with members of the staff. It was planned as the first of a series of exhibitions on art after World War II. He also gave a lecture and produced a slide lecture on impressionism for the Extension Service.

The Kress Professor had a windowless office near the publications corridor where the Kress Fellows, Michael Richman and I, had our cubicles. It was not clear to us at the time what the Kress Professor did. But he was approachable and interested in many different kinds of things.

It was fascinating for me as a young modernist to know someone who had been a part of the art world in the abstract expressionist era. As a painter himself, Seitz had known the designated heroes but also had great sympathy for many other artists in between. He had not given up on artists like Bradley Walker Tomlin. Seitz had been one of the first people to write about the abstract expressionists in an art-historical manner. His 1955 dissertation, *Abstract Expressionist Painting in America*, which had circulated as a typescript, was published by the National Gallery in 1983.

On the other hand, Seitz was interested in new directions and was in touch with artists all the way up to the photo-realists, who were then a relatively new phenomenon. At the time I noted an anecdote that gives a flavor of his reports of interactions with artists. He said he had taught an open studio course at Princeton in the evenings. “No one owned it. No one found out about it until sophomore year, so I was surprised to see this freshman with no teeth just out of Phillips Academy. He was doing Feininger stuff — planes — and when I reminded Stella he said, ‘Yes, but they were silver.’”

Probably in an attempt to make him think about alternative approaches, Seitz tried to get Stella to draw the model, but he would not. “Stella was always trying to balance things. He’d put one thing on one side and another on the other. He said, ‘When I started to paint the same all over, it was a tremendous relief.’” Seitz had a chart of colors in stripes. When he moved from Princeton to New York, Stella asked him for it, and put it up in his studio.

Since I was working on Monet, and Seitz had done a pioneering exhibition and written a book on the subject, he was a resource for me. He also gave me his duplicate slides. He had visited Monet’s sites and had photographed the motifs, not so much to show that Monet was painting what he saw, as to understand his creative process as an artist.

Gill Ravenel, who was then a junior curator in the print department, and would become the Gallery’s chairman of design, reports that working with Seitz was important for him. Seitz, who was eclectic in his interests, had a great enthusiasm for non-Western and tribal art. In 1973 he was very much involved in the installation of the exhibition *Far North: 2000 Years of American Eskimo and Indian Art*, helping to think through ways of grouping and displaying three-dimensional

objects that were not familiar to the public. Seitz was sensitive to the dynamics of presenting art, not only because of his artist's eye, but also because he was aware that what could be done with exhibition design and installation was a mode of interpretation. In fact he advised Gill not to spend time finishing a dissertation in art history. Seitz said that Gill could have a greater impact on people's experience of art through design, as he believed that the presentation of art was as valid an expression of art-historical understanding as conventional research.

Seitz' wide-ranging interests, his enthusiasm and generosity, and his openness to new ways of seeing made him an unusual Kress Professor whose contributions went beyond scholarship.

Grace Seiberling, University of Rochester

## FELLOWS 1971–1972

Richard H. Axsom [University of Michigan, Ann Arbor]\*  
Chester Dale Fellow, 1971–1972

Linda E. Bauer [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1971–1972

Anne W. Lowenthal [Columbia University]  
Chester Dale Fellow, 1971–1972

John Hallmark Neff [Harvard University]  
David E. Finley Fellow, 1969–1972

Michael T. Richman [University of Delaware]  
Samuel H. Kress Fellow, 1971–1972

J. Russell Sale [University of Pennsylvania]\*  
Chester Dale Fellow, 1971–1972

Grace Seiberling [Yale University]  
Samuel H. Kress Fellow, 1971–1972

J. Kirk T. Varnedoe [Stanford University]\*  
David E. Finley Fellow, 1970–1973

Arthur K. Wheelock, Jr. [Harvard University]\*  
David E. Finley Fellow, 1971–1974

CARL A.J. NORDENFALK  
KRESS PROFESSOR 1972–1973



Born 1907, Stockholm; died 1992, Stockholm

Uppsala University; University of Stockholm; Göteborg University, Ph.D. (1938)

*Göteborg Museum*

Keeper (1935–1944)

*Nationalmuseum, Stockholm*

Head of department of loans, exhibitions, and education (1944–1949)

Keeper and head of department of painting and sculpture (1949–1958)

Director (1958–1968)

*University of Pittsburgh, Department of the History of Art and Architecture*

Andrew W. Mellon Visiting Professor (1971–1976)

*University of Cambridge*

Slade Professor of Fine Arts (1972–1973)



*University of California, Berkeley, Department of the History of Art*  
Regent Professor (1977–1978)

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study, Princeton*

Member (1949–1950, spring 1957, 1967–1968, spring 1969, 1969–1970, fall 1970)

*National Humanities Center, Research Triangle, North Carolina*

Fellow (1978–1982)

## ACADEMIES AND HONORS

*American Philosophical Society*

*Bayerische Akademie der Wissenschaften, Munich*

*British Academy*

*Deutsches Archäologisches Institut*

*Royal Academy of Fine Arts, Sweden*

*Royal Academy of Letters, History, and Antiquities, Sweden*

Festschrift: *Florilegium in honorem Carl Nordenfalk octogenarii contextum* (editors Per Bjurström, Nils-Göran Hökby, Florentine Mütterich) (1987)

## PRINCIPAL PUBLICATIONS

*Die spätantiken Kanontafeln* (doctoral dissertation, published 1938)

*The Life and Work of Van Gogh* (1943)

*Gyllene böcker. Illuminerade medeltida handskrifter i dansk och svensk ågo* (editor, introduction; text with Kåre Olsen) (exh. cat., 1952)

*Nationalmuseum Sweden: Paintings and Sculptures of the Northern Schools before the Modern Period* (1952)

*Antoine Watteau och andra franska sjuttonhundratalsmästare i Nationalmuseum* (1953)

*Kung Praktik och Drottning Teoris Jaktbok* (1955)

*Rembrandt* (exh. cat., 1956)

*Le haut moyen âge du quatrième au onzième siècle* (with André Grabar) (1957)

*La peinture romane du onzième au treizième siècle* (with André Grabar) (1958)

*Five Centuries of French Art* (exh. cat., 1958)

*Great Spanish Masters* (exh. cat., 1959)

*Venetian Art* (exh. cat., 1962)

*The Danish Golden Age* (exh. cat., 1964)

*Treasures of Swedish Art* (exh. cat., 1965)  
*Christina, Queen of Sweden* (exh. cat., 1966)  
*Die spätantiken Zierbuchstaben*, 2 vols. (1970)  
*Codex Caesareus Upsaliensis: A Facsimile Edition of an Echternach Gospelbook of the Eleventh Century*, 2 vols. (history and explanatory text) (1971)  
*Medieval and Renaissance Miniatures from the National Gallery of Art, Washington* (director; authors Carra Ferguson, David S. Schaff, and Gary Vikan; editor Gary Vikan) (1975)  
*Celtic and Anglo-Saxon Painting: Book Illumination in the British Isles, 600-800* (1977)  
*Bokmålningar: från medeltid och renässans i Nationalmusei samlingar* (1979)  
*"The Batavians' Oath of Allegiance": Rembrandt's Only Monumental Painting* (1982)  
*Sèvres et les cinq sens* (1984)  
*Die Buchmalerei im Mittelalter* (1988)  
*Studies in the History of Book Illumination*, 2 vols. (1992)

**CARL A.J. NORDENFALK** was a man of few words. Although perfectly fluent in at least four languages, he was equally silent in all of them. Yet he was not taciturn, for when he spoke it was with concision and clarity. He was from an aristocratic background, was innately democratic and fair, and treated all people with whom he came in contact with generosity and respect, regardless of their social standing, gender, race, or religion. Carl's virtues were quiet ones. He was a keen listener and observer. A spectator rather than a performer, he was exceptionally modest and never drew attention to himself.

These same virtues were the foundation of his greatness as an art historian. He had a sharp eye and an astounding visual memory, which enabled him to recall what seemed to be every illustrated manuscript he had ever seen, a precious faculty in a field such as manuscript studies where only a fraction of the works have been published or even photographed.

Although he was not especially interested in the political and theological dimensions of manuscript illumination, Carl saw the grandeur and the greatness in miniature painting, which he did not believe was a "minor" art but a medium of great artists, important patrons, and tremendous expressive power. No detail was too small to be without significance. He had a gift for discerning the liveliness and humor in medieval art, and he was particularly sensitive to details that revealed the personality and identity of the anonymous artist who illuminated manuscripts. Among his most important scholarly contributions was his article of 1950 in the *Münchner Jahrbuch der bildenden Kunst*, in which he identified the brilliant Ottonian painter whom he named the Master of the *Registrum Gregorii*, after the artist's principal works in the register of the letters of Pope Gregory the Great.

Because manuscript illuminations occur, quite literally, in the context of a text, Carl realized the importance for his students of daring to cross disciplines and study the text in which the painting occurs. It was he who pioneered the study of the decorated initial, recognizing that here text and image converged, anticipating by decades, in his own unassuming way, the more theoretically ambitious positions of Michel Foucault. Among his most important publications in this area is a discerning article, "Before the Book of Durrow," published in *Acta archaeologica* in 1947, in which he identified the Celtic contributions in a group of late antique manuscripts with decorated initials, and his book *Die spätantiken Zierbuchstaben*, from 1970.

When David Schaff and I arrived at the National Gallery to begin our residence as Kress Fellows, we had no idea what was in store for us. Both of us looked forward to completing our doctoral theses, and, although we had some expectation that we would become acquainted with the workings of the National Gallery, we had not anticipated the task that Carl had envisioned for us. Carl assumed from the start that the Kress Fellows were adjuncts to the Kress Professorship. He formed a sort of SWAT team, which also included Mary Jane Pagan, the secretary to the Kress Professor, to attack the problem of the Rosenwald collection of ninety medieval and Renaissance miniatures, which had never been studied or properly catalogued. Carl charged us with identifying these works, writing a catalogue, and

preparing an exhibition. Deeply dedicated to art history, he demanded the same commitment from us. We had no choice but to plug along with our dissertations on the back burner. When I look back on that year, I am still amazed at what we accomplished in that short, ten-month period with the help of Gary Vikan, who was a Kress Fellow the following year. Although a demanding taskmaster, Carl was enormously generous not only in directing our efforts, but also in acknowledging our contribution to the project, seeing to it that our names appeared along with his on the title page of the catalogue which accompanied the exhibition in 1975.

Carl was remarkably energetic and active. Symptomatic of this vitality, while Kress Professor and overseeing the Rosenwald project, he was also delivering the Slade Lectures that year at the University of Cambridge and editing a festschrift. His list of publications, which includes over 360 books and articles, is perhaps the best testimony to his energy. Given Carl's understated and restrained demeanor, one might be surprised to learn that he was rather keen on staying fit. He was an enthusiast of sailing and tennis. When he first met David Schaff, he was elated to learn that David was also a tennis player. At that time there were tennis courts where the East Building now stands, and for the first few weeks of our residence Carl and David would have a tennis match at noon. Although he was forty years older than David, Carl gave David a run for his money, and the two of them usually returned from their match visibly irritated. Fortunately for the future success of the Rosenwald project, ground was broken for the construction of the East Building, bringing the inauspicious Kress tennis matches to an end.

Anyone who has ever been a passenger in a car driven by Carl Nordenfalk undoubtedly will remember the experience. Carl's customary Nordic reserve disappeared when he got behind the wheel of a car, and I can say without reservation that he was the most reckless driver that I have ever encountered. Carl drove David and me to Baltimore to visit Dorothy Miner, the distinguished keeper of manuscripts at the Walters Art Gallery. Following the newly constructed Route 95, I tried unsuccessfully to make Carl comprehend the fact that 95 was the number of the route and not the speed limit. Fortunately, the other drivers on the road that day swerved to get out of our way, and we arrived safely. David and I had knees that had turned to rubber, and I had broken out in a nervous rash, never having imagined that working on medieval manuscripts could be such risky business. When Carl proposed to drive us to Jenkintown to visit Lessing Rosenwald, we managed to persuade him that, given the unpredictability of the winter weather, it might be better to take the train.

Carl was very enthusiastic about America and Americans. He once confided to me that because he felt enormously grateful for the generosity and friendship which he had been shown in this country, he had decided to make a gift of his library to the National Gallery, where his books might be of benefit to American scholars.

Carra Ferguson O'Meara, Georgetown University

## FELLOWS 1972–1973

Roger M. Berkowitz [University of Michigan, Ann Arbor]\*  
Chester Dale Fellow, 1972–1973

Carra Ferguson (O'Meara) [University of Pittsburgh]  
Samuel H. Kress Fellow, 1972–1973

Peter R. Fusco [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1972–1975

Marilyn J. McCully [Yale University]\*  
Chester Dale Fellow, 1972–1973

David S. Schaff [University of California, Berkeley]  
Samuel H. Kress Fellow, 1972–1973

Shirley Sun [Stanford University]\*  
Chester Dale Fellow, 1972–1973

J. Kirk T. Varnedoe [Stanford University]\*  
David E. Finley Fellow, 1970–1973

Timothy C.J. Verdon [Yale University]\*  
Chester Dale Fellow, 1972–1973

Arthur K. Wheelock, Jr. [Harvard University]\*  
David E. Finley Fellow, 1971–1974

ARY BOB DE VRIES  
KRESS PROFESSOR 1973–1974



Born 1905, Amsterdam; died 1983, Renswoude, The Netherlands

Université de Paris (Sorbonne) (1927–1928); Universität Wien (1931);  
University of Utrecht, Ph.D. (1934)

*Instituto Olandese*, Rome  
Assistant (1932–1933)

*Rijksmuseum*, Amsterdam  
Research assistant, department of paintings (1936)

*Dutch Government in Exile*, London  
Head of art department, Commission General for Recuperation  
Director, Foundation for Dutch Art (1944–1948)

*Mauritshuis*, The Hague  
Director (1946–1970)  
Director emeritus (1970–1983)

*Netherlands Institute for Art History*, The Hague  
Director (1946–1954)

*Rijksmuseum H.W. Mesdag*, The Hague  
Director (1954–1970)

## ACADEMIES AND HONORS

*Knight of the Order of the Lion*, The Netherlands  
*Officer in the Order of Orange Nassau*, The Netherlands

## PRINCIPAL PUBLICATIONS

*Het Noord-Nederlandsch portret in de tweede helft van de 16e eeuw* (doctoral dissertation, published 1934)  
*Italian Art in Dutch Possession* (organizer) (exh. cat., 1935)  
*Jan Vermeer van Delft* (1939)  
*The Queen's Pictures* (organizer) (exh. cat., 1948)  
*Prince Maurits the Brazilian* (organizer) (exh. cat., 1953)  
*Rembrandt* (1956)  
*Rembrandt* (organizer) (exh. cat., 1956)  
*Stillevan Tentoonstelling* (organizer) (exh. cat., 1957)  
*Jan Steen* (organizer) (exh. cat., 1958)  
*Dutch Landscapes* (organizer) (exh. cat., 1960)  
*Frans Hals* (organizer) (exh. cat., 1962)  
*The Artist and His World* (organizer) (exh. cat., 1964)  
*The Orange and the Rose* (organizer) (exh. cat., 1964)  
*In the Light of Vermeer* (organizer; introduction) (exh. cat., 1966)  
*Vermeer* (1969)  
*Goya* (organizer; with Jeannine Baticle) (exh. cat., 1970)  
*Dieric Bouts* (organizer; preface) (exh. cat., 1971)  
*The Shock of Recognition: The Landscape of English Romanticism and the Dutch Seventeenth-Century School* (an organizer; with A.G.H. Bachrach, J.N. van Wessel, and L.H. Sandberg) (exh. cat., 1971)  
*Rembrandt in the Mauritshuis: An Interdisciplinary Study* (with Magdi Tóth-Ubbens and W. Froentjes) (1978)

**ARY BOB DE VRIES** was one of the grand old men of Dutch art in 1973–1974 when he served as Kress Professor. He was only of moderate height, but he commanded a presence far beyond his physical dimensions. Set on his slightly stooped frame was a large head with white hair neatly combed straight back. His features were large, particularly his square jaw, but most distinguishing were his eyes, which intimated not only his intellect, but also his passion and his sense of humor. He liked to gesture when he spoke, and often wagged his finger to emphasize a point. He was gentle, but he also had a quick temper. When he was angered, his jaw and gesturing finger would quiver with indignation.

I first met Professor de Vries, as we always called him, in the office of the Kress Professor when I arrived at the National Gallery as Finley Fellow in the fall of 1973. My desk, as well as those of the Kress Fellows, Gary Vikan and George Gurney, was adjacent to his office, so it was easy to knock and go in. We were tucked away in a mezzanine level that could only be reached from a stairway beyond a hidden door in a period room notable for its overdoor paintings: genre scenes played out by monkeys dressed as human beings. It was not an auspicious entrance through which to pass, but beyond the paintings' obvious reminder of the need for personal humility, the hidden entrance also captured a sense of the benign neglect for the fellows' program as it then existed at the National Gallery.

Being provided with a desk, a lamp, a temperamental manual typewriter, and a delightful secretary, Mary Jane Pagan, we fellows and the Kress Professor were left to our own devices. It was a wonderful environment for research and writing, but it was hard to know what our relationship was to the rest of the Gallery. Not only were we physically isolated from members of the staff, there was no mechanism set up to interact with them. I had no program to follow, except to give one "picture of the week" talk at some point during the year. The Kress Professor did not even have that obligation. His role, as he understood it, was to bring the collected wisdom of his years of experience to the Gallery. The only problem was that nobody asked for it.

A.B. de Vries was used to being in charge. He had been for many years the director of the Mauritshuis in The Hague, the Dutch royal collection. Beyond his distinguished career as a museum administrator, he was a scholar and connoisseur. He had written books and organized imaginative exhibitions. He had close contacts with dealers and collectors, and he knew how to build a museum's collection. That nobody asked for his advice at the National Gallery galled him no end. He did not need to say it (although he did); it was clear from his eyes.

Not being one to waste time, he took the three fellows under his wing and thus initiated perhaps the most rewarding year of my life as an art historian. We would meet on a regular basis to talk about our work and experiences. De Vries also decided that we should not be totally excluded from museum life and, through Charles Parkhurst, the deputy director, made arrangements to meet with staff from various departments.



As neither of us had a project demanding our time, we spent many hours together that year, much of it in his office where he told, and I listened to, stories about his life and experiences. His recollections included his escape from the Nazis, and, as well, the pride he felt in the remarkable career of his wife Irene, who was a professor of Russian language at the University of Leiden. He was, in fact, a great storyteller. Through him names that had previously only been citations became attached to real people. I learned about the interactions of a wide range of dealers, collectors, and art historians of the World War II and postwar eras. It was with him that I began to have a sense of the movement of art, of the histories of paintings hanging in the National Gallery before they arrived in Washington. He also told about the paintings the Gallery could have acquired, but had missed for one reason or another, and so I developed a sense of another facet of Gallery history.

The Gallery's conservation department was quite new, and little had been done to examine the collection in a systematic way. We thus proposed to Kay Silberfeld, the painting conservator, that we go together to the Dutch galleries with strong lights and an ultraviolet lamp and do just that. We would go up to the galleries early and spend a couple of hours a day carefully looking at the paintings under good light, discussing issues of quality, condition, and attribution. Most memorable was the day when the great Rembrandt scholar Jakob Rosenberg, with whom I had studied at Williams College, came to Washington to visit De Vries. Naturally, the three of us ended up in front of the Rembrandts where we discussed the debates then raging about the attributions in Horst Gerson's revised edition of Bredius' catalogue of the artist's paintings.

De Vries had written his first book on Vermeer, the artist I had focused upon in my dissertation. Two of the most puzzling paintings to both of us were the *Girl with a Red Hat* and the *Girl with a Flute*. With the endorsement of Kay Silberfeld and Chuck Parkhurst, I began a study of these two works, the two other Vermeer paintings, and the two Vermeer forgeries at the Gallery. The Vermeer project kept us busy through most of the winter. By then our visits to the Dutch galleries had convinced us that the attribution questions surrounding the National Gallery's Rembrandt paintings were serious enough that a systematic study should be made of them as well. Thus, another project was born, this one of much larger scope. By the time De Vries left the Gallery only the first stages of the Rembrandt project had been completed: the restoration work had not been undertaken, nor had attributions been changed. He had, however, provided the impetus for the reassessment of the collection that is still being carried out today.

After leaving the Gallery, Bob and Irene de Vries retired to Renswoude, a small village not far from Arnhem, where they lived in a beautiful country house surrounded by a moat. I was fortunate enough to visit them on various occasions. We would sit in their elegant living room overlooking the *vijver*, or pond, behind the castle. Dinners were lively, with stories of the National Gallery now

being added to those of other parts of his life. The times I remember best at Renswoude, however, are those when De Vries, cane in hand, and I would go off by ourselves and walk slowly around the *vijver*. There the discussions would often turn to me and my work, and I would receive support and advice from one who had truly become my mentor.

Arthur K. Wheelock, Jr., National Gallery of Art,  
Department of Northern Baroque Painting

## FELLOWS 1973–1974

John Robert Alderman [Harvard University]\*  
Chester Dale Fellow, 1973–1974

Nancy Bialler [Yale University]\*  
Robert H. and Clarice Smith Fellow, 1973–1974

Joseph James Connors [Harvard University]\*  
Chester Dale Fellow, 1973–1974

Peter R. Fusco [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1972–1975

George Gurney [University of Delaware]  
Samuel H. Kress Fellow, 1973–1974

Jay A. Levenson [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1973–1976

Joan M. Marter [University of Delaware]\*  
Chester Dale Fellow, 1973–1974

Scott Schaefer [Bryn Mawr College]\*  
Chester Dale Fellow, 1973–1974

Gary Vikan [Princeton University]  
Samuel H. Kress Fellow, 1973–1974

Arthur K. Wheelock, Jr. [Harvard University]  
David E. Finley Fellow, 1971–1974

ELLIS KIRKHAM WATERHOUSE  
KRESS PROFESSOR 1974–1975



Born 1905, Epsom, England; died 1985, Oxford, England

Princeton University, A.M. (1929); University of Oxford, New College, M.A.  
(1933)

*National Gallery, London*  
Assistant (1929–1933)

*British School at Rome*  
Librarian (1933–1936)

*University of Oxford, Magdalen College*  
Fellow (1938–1947)

*British Army and Foreign Office* (1939–1945)

*Allied Military Government, Monuments, Fine Arts, and Archives Branch*  
Monuments officer (1945)

*University of Manchester*  
Reader in history of art (1947–1948)

*National Galleries of Scotland*  
Director (1949–1952)

*University of Birmingham, England*  
Barber Professor of Fine Arts and Director of Barber Institute (1952–1970)  
Dean of the faculty (1964–1967)  
Professor emeritus (1970–1985)

*University of Oxford*  
Slade Professor of Fine Arts (1953–1955)

*Paul Mellon Centre for Studies in British Art, London*  
Director of Studies (1970–1973)

*National Gallery of Canada*  
Advisor (1975–1976)

## FELLOWSHIPS AND MEMBERSHIPS

*Princeton University*  
Commonwealth Fund Fellow (1927–1929)

## ACADEMIES AND HONORS

*Member of the Order of the British Empire (MBE)* (1943)  
*Commander of the Order of the British Empire (CBE)* (1956)  
*Knighted* (1975)  
*British Academy*  
*Cavaliere Ufficiale del Ordine al Merito della Repubblica, Italy*  
*Officier in the Order of Orange Nassau, The Netherlands*  
*University of Oxford, New College*  
Honorary Fellow (1975)  
*Royal Historical Society, England*  
Festschrift: “Special Issue on British Art in the Eighteenth Century: Dedicated to  
E.K. Waterhouse,” *Burlington Magazine* 112/809 (August 1970)

## PRINCIPAL PUBLICATIONS

*Baroque Painting in Rome* (1937)

*Sir Joshua Reynolds* (1941)

*Painting in Britain, 1530–1790* (1953)

*Gainsborough* (1958)

*Italian Baroque Painting*, (1962)

*Catalogue of Pictures at Waddesdon Manor* (1967)

*The Dictionary of Eighteenth-Century British Painters in Oils and Crayons* (1981)

*The Dictionary of Sixteenth- and Seventeenth-Century British Painters* (1988)

At the Gallery reception for **ELLIS KIRKHAM WATERHOUSE**, his wife, Helen, smiled: "Everyone says what a sweet-looking man. Little do they know that if a pat of butter were placed in his mouth, it would foam!" Indeed, Ellis was one of the wittiest tongues in the West.

As would have happened at any institution, the Gallery, during Ellis' tenure as Kress Professor, provided much grist for his mill. If not the loudest, Ellis was certainly the most incisive critic to point out the inconsistencies in the following sequence of events: 1) the decision of the Trustees *not* to collect decorative arts; 2) the commission of a tapestry of Joan Miró; 3) the hiring of a curator of decorative arts at what was rumored to be the top curatorial salary. Such follies were savored, since Ellis was not a bitter critic but rather an exuberant gadfly. Ruthlessly honest and totally disdainful of any fawning diplomacy, he made clear to everyone that he found wasteful the Gallery's lavish budgets for the installation of temporary exhibitions, yet he admired the beauty of those installations. He sought and found amusement everywhere. His only regret was that his opinion of the British pictures at the Gallery was not solicited; this touched not so much his vanity, but his sense of the absurd, since the Gallery was supporting him for a year without taking advantage of his expertise.

Ellis gave two lectures during his stay in Washington. One dealt with attributions to the mannerist portrait painter, Antonio Moro, and bore a title that Ellis could not resist: "Antonio Moro Less." His other lecture, "Reconsidering Raguzzini," characterized the eighteenth-century artist as a hack who, brought to Rome for nepotistic reasons by Benedict XIV, enjoyed an overinflated reputation; in the course of a totally depreciating talk, Ellis presented much new information and left the audience in stitches with the attribution to the artist of two toilets. One came to expect no less from this art historian who had once addressed a London society of anatomists with the opening line: "I don't know much about anatomy, but I know what I like."

Shortly after his arrival at the Gallery, Ellis was knighted — an honor which he must secretly have enjoyed, but which did not in the least affect his behavior or appearance. He eschewed equally both snobbish attitudes and concessions to sartorial splendor. He constantly displayed a much greater tolerance for young, would-be scholars than for establishment figures or the aristocracy. And he continued to dress in a style (if that is the right word) that is perhaps best left undescribed.

If Ellis had any affectation, it was his concern to avoid being affected. His unprepossessing appearance, his wit and sense of bemusement, belied the earnestness with which he pursued his work. He was a great scholar, exceptionally prolific, with an unusually wide range of interests. While he would flippantly dismiss entire countries, cultures, and peoples — Canada, anything east of Mesopotamia, Mormons — he did so with the belief that in order to make the greatest possible contribution to his chosen fields of interest, it was necessary to focus all of his abilities and energies. The discipline with which he worked is reflected not only

in his publications but in the meticulous notes he took in front of pictures, his important library, his vast collections of slides and photographs, and the constant revision of his opinions jotted on the backs of photos. If the deep seriousness with which he applied himself was kept under wraps, nevertheless, his love of learning, teaching, and art was evident in the excruciating patience and nurturing kindness he gave to the student-fellows in residence when he was Kress Professor at the Gallery.

No doubt Ellis would be disappointed if one failed to record, as he quipped, that he came to the Gallery, having been the “WaterMellon” director (Centre for Studies in British Art, London), the author, among many books, of a “Water-Pelican” (*Painting in Britain, 1530–1790*), and that he relished every moment as “WaterKress Professor.”

Peter R. Fusco, J. Paul Getty Museum



## FELLOWS 1974–1975

Robert N. Adams [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1974–1975

Beth Cohen [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1974–1975

Peter R. Fusco [New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1972–1975

Thomas DaCosta Kaufmann [Harvard University]\*  
David E. Finley Fellow, 1974–1977

Susan Kuretsky [Harvard University]\*  
Robert H. and Clarice Smith Fellow, 1974–1975

Jay A. Levenson [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1973–1976

Alison Luchs [Johns Hopkins University]\*  
Chester Dale Fellow, 1974–1975

C. Ford Peatross [University of North Carolina, Chapel Hill]  
Samuel H. Kress Fellow, 1974–1975

Eleanor A. Saunders [Yale University]\*  
Chester Dale Fellow, 1974–1975

Alexander Seltzer [State University of New York, Binghamton]  
Samuel H. Kress Fellow, 1974–1975

FRANCIS J. B. WATSON  
KRESS PROFESSOR 1975–1976



Born 1907, Dudley, Staffordshire, England; died 1992, Corsham, Wiltshire, England

University of Cambridge, St. John's College (1926–1929)

*University of London, Courtauld Institute of Art*  
Registrar (1934–1938)

*Wallace Collection*  
Assistant to the director (1938–1963)  
Seconded to the Admiralty (1939–1945)  
Director (1963–1974)

*Royal Collection of Works of Art, England*  
Deputy surveyor (1947–1963)  
Surveyor (1963–1972)

*University of Oxford*  
Slade Professor of Fine Arts (1969–1970)

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study*, Princeton  
Member (fall 1974)

*Smithsonian Institution*  
Regent Fellow (1982–1984)

*J. Paul Getty Museum*  
Visiting scholar (1982, 1983, 1984)

## ACADEMIES AND HONORS

Member of the *Royal Victorian Order (MVO)* (1959)  
Commander of the *Royal Victorian Order (CVO)* (1965)  
Knight Commander of the *Royal Victorian Order (KCVO)* (1973)  
*New York University*  
Gold Medal (1966)  
*Ufficiale del Ordine al Merito della Repubblica*, Italy

## PRINCIPAL PUBLICATIONS

*Canaletto* (1949)  
*Eighteenth-Century Venice* (exh. cat., 1951)  
*Wallace Collection: Catalogue of Furniture* (1956)  
*Waddesdon Manor and Its Collections* (foreword Georges Wildenstein) (1959)  
*Louis XVI Furniture* (1959)  
*French Eighteenth-Century Furniture Design* (introduction; text by Jacqueline Becard) (exh. cat., 1960)  
*The Wrightsman Collection*, vol. 1: *Furniture* (1966); vol. 2: *Furniture, Gilt Bronze and Mounted Porcelain, Carpets* (1966); vol. 3: *Furniture, Gold Boxes, Porcelain Boxes, Silver* (with C.C. Dauterman) (1970); vol. 5: *Paintings, Drawings, and Sculpture* (with Everett Fahy) (1973)  
*Giambattista Tiepolo* (1966)  
*Jean-Honoré Fragonard* (1967)  
*Wallace Collection: Catalogue of Pictures and Drawings*, 16th revised edition (editor) (1968)

*The French Bronze, 1500–1800* (with Jacques Fischer) (exh. cat., 1968)  
*Chinese Porcelains in European Mounts* (exh. cat., 1980)  
*Mounted Oriental Porcelain in the J. Paul Getty Museum* (with Gillian Wilson and Anthony Derham) (1982)  
*Mounted Oriental Porcelain* (exh. cat., 1986)  
*Widener Collection of French Furniture, National Gallery of Art, Washington* (1992)

The Kress Professorship brings major scholars to the National Gallery of Art after their retirement from active careers, when they tend to be at their most informal, relaxed, and approachable. Some of its most genial occupants were much feared earlier in their lives, their considerably altered personalities in Washington being barely recognizable by former students and colleagues.

**SIR FRANCIS J.B. WATSON** was certainly among the most beloved of all the Kress Professors, whose company also was enjoyed by Kress Fellows Jeffrey Ruda and Joann Moser, not to mention many members of the National Gallery staff. His lack of pretension and ease in any social situation must have been characteristic from his earliest years. Francis had links to an earlier and grander era. Describing his childhood, he said his contact with his parents each day was limited to the children's hour, when he was brought down from the nursery just before dinner to visit with them. Nonetheless, he never gave you the sense that he felt that life had lost any of its magic as he had grown older. Quite the contrary; he was as fascinated by the personalities and events of the moment as he was by any in his past, as happy to share gossip as he was to reminisce about the extraordinary people he had known.

It was not only that Francis had lived through such a remarkable period of history that gave his stories their fascination; it was also that at every stage he had known everyone there was to know. His skills as a storyteller helped considerably as well, even though he had a slight tendency to exaggerate; as one friend put it, you had to divide each number in a Francis story at least in half even to approach an accurate figure.

I remember asking Francis once in Washington whether the Guy Burgess who was mentioned in the preface to Anthony Blunt's *Artistic Theory in Italy* was the famous spy. I was rewarded with the account of an intimate dinner to which Francis had been invited years before, arranged by Blunt at the home of Lord Beaverbrook to introduce him to Burgess, who was always in need of a job. Burgess never appeared, and Blunt became more and more frantic with worry that he had met with an accident, until the story came across the news ticker in Beaverbrook's study that Burgess had been exposed as a spy and had fled England. Only years later, when Blunt was revealed as the "Third Man" of the Burgess-Maclean ring, did Francis realize that Blunt had arranged the dinner to divert any suspicion of complicity from himself.

Francis was both a marvelous host and an unforgettable dinner guest. He so enjoyed socializing that you could almost always count on him to accept an invitation — regardless of the distance — and to supply the entertainment when he arrived. He could recite page upon page of comic verse from memory, and I fear that some of his repertory may now be forever lost. He was also an excellent chef and, as a visiting scholar at the J. Paul Getty Museum, even gave a workshop on the art of bachelor cooking.

A gifted and prolific author, Francis was most closely associated with the field of French eighteenth-century furniture, although he also wrote monographs on

Canaletto and Tiepolo. An indefatigable cataloguer, he is particularly noted for his volumes on the furniture in the Wallace Collection and the Widener Collection, and the series of catalogues on the Wrightsman Collection. Later in his life, Francis was particularly fascinated with Chinese art, combining his fields of scholarship in an exhibition and catalogue of Chinese porcelains in European mounts.

Francis wore his learning and his title quite lightly, and only his distinguished profile and accent would have made you realize that you were in the presence of someone of genuine accomplishment. I remember driving him and Michael Hall, the art collector and dealer, down from Washington on a sightseeing trip to Virginia, where we stopped at James Monroe's law offices, now a museum. On his way out of the modest gallery, Francis turned to the elderly woman taking tickets and told her, quite gently, that while he had enjoyed his visit, the museum should really avoid using so much Brasso on the drawer pulls. Michael Hall had to take her aside and explain that Brasso was an English metal polish and that she should listen to this man's advice, since he took care of the Queen of England's own furniture!

Francis' wardrobe in his Washington period, and later, contributed to his image of informality. Having been raised in a country in which, one imagines, no item of clothing is ever thrown away until it is entirely in tatters, Francis was fascinated by the new and nearly new clothes he could find in American thrift shops and became a devotee. He particularly enjoyed buying belts, as he said that he found it convenient to leave one in each pair of trousers.

One of the world's great travelers, Francis never lost his taste for adventure. In the latter part of his life it was the Far East that he particularly enjoyed visiting. I remember his telling me about a trip to Indonesia, when he spent hours on the island of Komodo staring in fascination at the giant lizards that inhabit it.

That interest in every aspect of nature and of art was Francis at his most characteristic, as was his boundless joy in life. He was sixty-eight when he became Kress Professor and eighty-five at his death, but it is inconceivable to think of Francis as an old man. As his obituary in the *Burlington Magazine* noted, shortly before his death he had undergone an operation in which much of his stomach was removed. His reaction was to schedule a gastronomic tour of France to test his remaining digestive powers. He decided they had held up remarkably well.

Jay A. Levenson, Solomon R. Guggenheim Museum

## FELLOWS 1975–1976

Bruce Boucher [University of London, Courtauld Institute of Art]\*  
Chester Dale Fellow, 1975–1976

Thomas DaCosta Kaufmann [Harvard University]  
David E. Finley Fellow, 1974–1977

Estela P. Keim [University of Chicago]\*  
Chester Dale Fellow, 1975–1976

Arnold Klukas [University of Pittsburgh]\*  
Chester Dale Fellow, 1975–1976

Jay A. Levenson [New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1973–1976

Joann Moser [University of Wisconsin, Madison]  
Samuel H. Kress Fellow, 1975–1976

Otto Naumann [Yale University]\*  
Robert H. and Clarice Smith Fellow, 1975–1976

Vicki Gwen Porter [Johns Hopkins University]\*  
Chester Dale Fellow, 1975–1976

Betsy Rosasco [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1975–1978

H. Jeffrey Ruda [Harvard University]  
Samuel H. Kress Fellow, 1975–1976

WOLFGANG LOTZ  
KRESS PROFESSOR FALL 1976



Born 1912, Heilbronn, Germany; died 1981, Rome

Albert-Ludwigs-Universität Freiburg im Breisgau; Ludwig-Maximilians-Universität München; Universität Hamburg, Ph.D. (1937)

*Kunsthistorisches Institut*, Florence  
Research fellow (1938–1939)  
Curator of photograph collection (1939–1942)

*German Army*  
Interpreter (1942–1945)

*Allied Military Government*, Germany  
Advisor to Fine Arts Branch (1946)

*Zentralinstitut für Kunstgeschichte*, Munich  
Assistant to director (1947–1952)



*Vassar College*  
Professor (1953–1959)

*New York University, Institute of Fine Arts*  
Professor (1959–1962)

*Bibliotheca Hertziana, Rome*  
Director (1963–1980)

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study, Princeton*  
Member (fall 1965)

## ACADEMIES AND HONORS

*Accademia Olimpica, Vicenza*  
*Accademia Pontificia di Archeologia, Rome*  
*British Academy*  
Serena Medal (1978)  
*Commendatore del Ordine al Merito della Repubblica, Italy*  
*Grosses Bundesverdienstkreuz der Bundesrepublik Deutschland*

## PRINCIPAL PUBLICATIONS

*Vignola Studien* (1938)  
*Die ovalen Kirchenräume des Cinquecento* (1955)  
*Das Raumbild in der italienischen Architekturzeichnung der Renaissance* (1956)  
*Studien zur toskanischen Kunst: Festschrift für Ludwig Heinrich Heydenreich zum 23. März 1963* (coeditor with Lise Lotte Möller) (1963)  
*Palladio e Sansovino* (1967)  
*Die Spanische Treppe* (1969)  
*Architecture in Italy, 1400–1600* (with Ludwig H. Heydenreich) (1974)  
*Studies in Italian Renaissance Architecture* (editorial committee James S. Ackerman, W. Chandler Kirwin, and Henry A. Millon) (1977)

As the only Kress Fellow in residence in the autumn of 1976, I first met **WOLFGANG LOTZ** entombed in an expansive, windowless office with blank, featureless walls. He could not tolerate fluorescent lights, generously sprinkled across the ceiling, so a single desk lamp gave a cozy splash of light around his chair, leaving the rest of the room rather murky. The effect was at once intimate and claustrophobic. His office and the other Kress offices were carved out of an exhibition space in the West Building. To reach it, one had to walk upstream against a steady flow of art lovers who had come to visit *Tutankhamen*. As an opening conversational gambit, he asked how I had negotiated a path through the rapt *Tutankhamen* crowds. Mistaking the intent of the question, I answered sophomorically about carnival exhibitions (*Tutankhamen* was one of the earliest blockbusters that provoked certain elitist reactions, casually rejected by Lotz), and was redirected to his real interest: spatial disorientation. The exhibition space of *Tutankhamen* had been defined by means of light in a manner somewhat incongruent with the physical configuration of walls and doors. Users of the Kress offices during those months had to find an intentionally concealed door disguised as a part of the wall in one of the many galleries crowded with people. For Lotz, a good architectural historian should always be well oriented in any city or building, however confusedly arranged it might be. He likened a disoriented architectural historian to a color-blind art historian. He knew examples of both, even famous scholars with these deficits, but unfortunately he valued discretion over gossip. In retrospect, his question appeared less innocent than it seemed at the time. It also proved to be typical of other questions posed by this engaging, sympathetic man.

The next time we met he was happily installed in a new office, fully fenestrated, with views onto Constitution Avenue, and strategically situated on the power corridor adjacent to director J. Carter Brown. His spirits were evidently brightened by his new surroundings. He spoke about the fascist government architecture that we could see from his window, and then about the happy years teaching at Vassar and the Institute of Fine Arts. Apparently he wanted me to know that he no longer felt himself to be wholly German. Having already had three German scholars as my teachers (Wolfgang Stechow, Egon Verheyen, and Matthias Winner), I was surprised by his insistence on this point and by how uncannily American he was, a true cosmopolitan. He spoke frequently and affectionately of his American students who, by then, commanded international respect as scholars. Appropriately his library found its final home at the National Gallery.

Only at our third meeting did we start talking about Renaissance architecture. As a graduate student who had just negotiated his comprehensive exams using the Pelican surveys, the most recent map through the field, I had contradictory impulses when it came to shoptalk. I wanted to invest him with a prophetic authority, but he politely declined any such effort and deflected every appeal to

authoritative closure. He disclaimed knowledge on many topics about which few could hope to match his learning, perhaps from modesty, perhaps to force me to draw my own conclusions. As any student who has suffered a textbook, I also needed to challenge the canon that his survey embodied, particularly its formalism and its Tusco-Roman bias. Starting a dissertation on Venetian architecture, I questioned his history that had privileged foreign influence over local tradition and gave prominence to those Venetian buildings that were most Tuscan (Coducci's Palazzo Loredan Vendramin Calerghi) or most Roman (Sansovino's Marciana). He disarmed this young pedant's questions with charm and guileless discussion, claiming no position to defend and no method to propagate, and instead invited me to teach him. At the time it seemed that our discussions were fruitless (no obscure sources, no interpretive keys, no alternate conclusions), yet with a few innocent questions that barely registered at the time, he planted the seeds that eventually became my first published work. Only later, after reading *Die Spanische Treppe*, did I realize why he had inquired about the social functions and kinetic forms of staircases.

He shared with me more of his own work in progress than his busy schedule should have allowed. The remembered details have faded, but the emotional tenor remains clear, particularly the pleasure he derived from studying the unpublished Renaissance sketchbook of 1513 by Menicantonio in the collection of Mr. and Mrs. Paul Mellon. Looking at architects look at buildings seemed entirely satisfying to him, partly for the questions of representation that it raised, partly because it was fun. The pleasure seemed heightened by the fact that these drawings were unsullied architectural history, with no secure attribution and little scholarly attention paid them. He was much less sanguine about the prospect of writing a preface to a forthcoming volume of his essays *Studies in Italian Renaissance Architecture*. James Ackerman was writing a proper introduction, but Lotz wondered whether a more personal summation of his work should not be added to the acknowledgments that he had written in the preceding year. A statement of the essence of his work seemed to elude him, possibly because (in Ackerman's words) "it is not possible to label the school or style to which [his] studies belong."

Philip L. Sohm, University of Toronto

## FELLOWS, FALL 1976

Barbara S. Brauer [University of Minnesota, Twin Cities]\*  
Chester Dale Fellow, 1976–1977

Thomas DaCosta Kaufmann [Harvard University]\*  
David E. Finley Fellow, 1974–1977

Alison M. Kettering, Swarthmore College\*  
Robert H. and Clarice Smith Fellow, 1976–1977

Anne Poulet [New York University, Institute of Fine Arts]\*  
Samuel H. Kress Fellow, 1976–1977

Betsy Rosasco [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1975–1978

Philip L. Sohm [Johns Hopkins University]  
Samuel H. Kress Fellow, 1976–1977

Jeffrey Chipps Smith [Columbia University]\*  
Chester Dale Fellow, 1976–1977

Peter C. Sutton [Yale University]\*  
David E. Finley Fellow, 1976–1979

Anne Wagner [Harvard University]\*  
Chester Dale Fellow, 1976–1977

Dean Walker [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1976–1977

LUDWIG HEINRICH HEYDENREICH  
KRESS PROFESSOR SPRING 1977



Born 1903, Leipzig; died 1978, Munich

Universität Hamburg, Ph.D. (1928)

*Universität Hamburg*  
Professor (1934–1937)

*Friedrich-Wilhelms-Universität Berlin*  
Professor (1937–1942)

*Università degli Studi di Milano*  
Professor (1942–1943)

*Kunsthistorisches Institut, Florence*  
Director (1943–1947)

*Zentralinstitut für Kunstgeschichte, Munich*  
Director (1947–1970)

*Ludwig-Maximilians-Universität München*  
Honorary professor (1950–1978)

*University of California, Los Angeles, Elmer Belt Library, Center for Leonardo Studies*  
Professor (1970)

*New York University, Institute of Fine Arts*  
Adjunct professor (fall 1970)

## FELLOWSHIPS AND MEMBERSHIPS

*Kunsthistorisches Institut, Florence*  
Research fellow (1929–1933)

*Institute for Advanced Study, Princeton*  
Member (fall 1961, spring 1972)

## ACADEMIES AND HONORS

*Accademia Olimpica, Vicenza*

*Accademia Toscana de Scienze e Lettere, Florence*

*Bayerische Akademie der Wissenschaften, Munich*

*National Gallery of Art, Washington*

Andrew W. Mellon Lecturer in the Fine Arts (1972)

*Österreichische Akademie der Wissenschaften, Vienna*

Festschrift: *Studien zur toskanischen Kunst: Festschrift für Ludwig Heinrich Heydenreich zum 23. März 1963* (coeditors Wolfgang Lotz and Lise Lotte Möller) (1963)

## PRINCIPAL PUBLICATIONS

*Die Sakralbau-Studien Leonardo da Vincis. Untersuchungen zum Thema: Leonardo da Vinci als Architekt* (doctoral dissertation, published 1929)

*Leonardo* (1943)

*Leonardo da Vinci*, 2 vols. (1953)

*Treatise on Painting (Codex Urbino Latinus 1270) by Leonardo da Vinci* (introduction; translated and annotated by A. Philip McMahon) (1956)

*Italienische Renaissance. Anfänge und Entfaltung in der Zeit von 1400–1460* (1972)  
*Architecture in Italy, 1400–1600* (with Wolfgang Lotz) (1974)  
*Leonardo: The Last Supper* (1974)  
*Italienische Renaissance. Die grossen Meister in der Zeit von 1500–1540* (with Günter Passavant) (1975)  
*Storia della scultura nel mondo Rinascimento* (with Günter Passavant) (1979)  
*Leonardo the Inventor* (with Bern Dibner and Ladislao Reti) (1980)  
*Studien zur Architektur der Renaissance* (1981)  
*Leonardo-Studien* (editor Günter Passavant) (1988)

“How would *you* like to be called Ludwig?” said Professor **LUDWIG HEINRICH HEYDENREICH** when I asked why his friends called him “Heinz.” His full name took one back to the time before World War I when he served as a page at the royal Saxon court in Dresden. Something of those genteel prewar days clung to Heydenreich half a century later, even if he was Heinz to his friends. When he came to Washington to serve as Kress Professor, Heydenreich was already known locally from the Andrew W. Mellon Lectures on “The Creative Mind of Leonardo da Vinci” he had delivered at the Gallery in 1972. Arriving in February, he divided the academic year 1976–1977 with Wolfgang Lotz, with whom he had collaborated on the Pelican *History of Architecture in Italy, 1400 to 1600*.

Heinz’ academic pedigree was impeccable, as he had studied with Erwin Panofsky and Aby Warburg at the University of Hamburg. After teaching there and at Berlin, he then headed the Kunsthistorisches Institut in Florence, where he is credited with saving many art works and art historians from the clutches of the Nazis occupying the city. Heydenreich’s most distinguished appointment came as director of the Zentralinstitut für Kunstgeschichte in Munich from 1947 until his retirement in 1970.

Disillusioned by the politicization of art history in Europe, Heinz, along with many other Germans with American ties, saw a bright future for the discipline in this country, and he was eager to share his knowledge with younger colleagues like Douglas Lewis, the Gallery’s curator of sculpture, and myself. In turn we introduced Heinz to American ways. I showed him the spectacle of the cherry blossoms around the Tidal Basin, and Doug, who dedicated one of his Palladio studies to Heydenreich and who visited a Palladian villa with him shortly before Heinz’s death, took him on jaunts to the countryside and to movies (his favorite was *Cabaret*, which kindled memories of Berlin).

The impression Heinz made of a kindly bear lumbering around in a navy suit and orthopedic shoes was belied by his penetrating intelligence. Heydenreich’s dissertation of 1928 on Leonardo’s central-plan church designs was the beginning of a lifelong commitment to Leonardo studies, which he continued to pursue as Kress Professor. Winning his approbation came unexpectedly. One day he solicited my opinion about a famous Leonardo drawing. Flabbergasted when I told him I believed it was a fake, he confided that he had always doubted it, too. From that moment, in my mentor’s mind at least, I was elevated to the company of *Leonardisti*. In the English-speaking world Sir Kenneth Clark’s famous Leonardo book of 1939 is justly admired as the single best account of the artist in that language. But Heydenreich, whose own Leonardo monograph was translated into English in 1954, had a much broader range, and his attempt to integrate the artist and the scientist, especially as far as the drawings are concerned, still guides the present generation of scholars, who focus on Leonardo’s many-sided intellect as much as his art.

David Alan Brown, National Gallery of Art, Department of Italian Renaissance Painting



## FELLOWS, SPRING 1977

Barbara S. Brauer [University of Minnesota, Twin Cities]\*  
Chester Dale Fellow, 1976–1977

Thomas DaCosta Kaufmann [Harvard University]\*  
David E. Finley Fellow, 1974–1977

Alison M. Kettering, Swarthmore College\*  
Robert H. and Clarice Smith Fellow, 1976–1977

Anne Poulet [New York University, Institute of Fine Arts]  
Samuel H. Kress Fellow, 1976–1977

Betsy Rosasco [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1975–1978

Philip L. Sohm [Johns Hopkins University]\*  
Samuel H. Kress Fellow, 1976–1977

Jeffrey Chipps Smith [Columbia University]\*  
Chester Dale Fellow, 1976–1977

Peter C. Sutton [Yale University]\*  
David E. Finley Fellow, 1976–1979

Anne Wagner [Harvard University]\*  
Chester Dale Fellow, 1976–1977

Dean Walker [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1976–1977

**AGNES MONGAN**  
**KRESS PROFESSOR 1977–1978**



Born 1905, Somerville, Massachusetts

Bryn Mawr College, B.A. (1927); special student Fogg Art Museum, Harvard University (1928–1929); Smith College, A.M. (1929)

*Harvard University, Fogg Art Museum*

Research assistant (1929–1937)

Keeper of drawings (1937–1947)

Curator of drawings (1947–1975)

Assistant director (1951–1964)

Associate director (1964–1968)

Acting director (1968–1969)

Director (1969–1971)

Consultant (1972– )

Director emerita (1972– )

*Harvard University, Department of Fine Arts*

Martin A. Ryerson Lecturer in the Fine Arts (1960–1975)

## FELLOWSHIPS AND MEMBERSHIPS

*Royal Academy of Art*, London  
Benjamin Franklin Fellow (1935)

*Institute of International Education*  
Special art scholarship in Paris (1935)

*American Academy in Rome*  
Art Historian in Residence (1950)

*Fulbright Scholar* (1950)

## ACADEMIES AND HONORS

*American Academy of Arts and Sciences*  
*Cavaliere Ufficiale del Ordine al Merito della Repubblica*, Italy

*Friends of Switzerland*, Boston

Julius Stratton Award (1978)

*Harvard University*

Signet Society Medal for Achievement in the Arts (1986)

Three-Hundred-Fiftieth Anniversary Medal for Extraordinary Service (1986)

*Harvard University, Fogg Art Museum*

Dedication of the Agnes Mongan Center for the Study of Prints, Drawings, and  
Photographs (1994)

*Palmes d'Académie*, France

*St. Botolph Club Award for Distinction in the Arts*, Boston (1977)

*Vatican*

Benemerenti Medal (1987)

*Women's Caucus for Art*

Honoree (1987)

## PRINCIPAL PUBLICATIONS

*Degas, 1834–1917* (introduction) (exh. cat., 1936)

*Drawings in the Fogg Museum of Art*, 3 vols. (with Paul J. Sachs) (1940)

Georgiana Goddard King, *Heart of Spain* (editor) (1941)

*One Hundred Master Drawings* (editor, with the assistance of Mary Lee Bennett)  
(exh. cat., 1949)

*French Drawings of Five Centuries from the Collection of the Fogg Museum of Art*  
(exh. cat., 1951)

*The Collection of Curtis O. Baer* (exh. cat., 1958)

*Modigliani* (1959)

*Great Drawings of All Times*, vol. 3: *French Drawings, Thirteenth Century to 1919*  
(editor Ira Moskowitz) (1962)

*Andrew Wyeth: Dry Brush and Pencil Drawings* (exh. cat., 1963)

*European Landscape Drawing, 1400–1900* (1963)

*Memorial Exhibition: Works of Art from Paul J. Sachs (1878–1965)* (exh. cat., 1966)

*Ingres Centennial Exhibition, 1867–1967* (with Hans Naef) (exh. cat., 1967)

*Selections from the Drawings Collection of David Daniels* (with Mary Lee Bennett)  
(exh. cat., 1968)

*European Paintings in the Timken Art Gallery* (with Elizabeth Mongan) (1969)

*A Bicentennial Exhibition of the Drawings of Tiepolo* (1970)

*Harvard Honors Lafayette* (with the assistance of Louise Todd Ambler et al.)  
(exh. cat., 1975)

*In Pursuit of Perfection: The Art of J.-A.-D. Ingres* (with Patricia Condon and  
Marjorie B. Cohn; editor Debra Edelstein) (exh. cat., 1983)

*In Quest of Excellence* (introduction and essay; editor Jan van der Marck)

*The Fine Line* (introduction) (exh. cat., 1985)

*Ingres and Delacroix* (exh. cat., 1986)

*I grandi disegni italiani del Fogg Art Museum di Cambridge* (with Jonathan Bober and  
Konrad Oberhuber) (1988)

Before drawings or a photograph of a work of art requiring close inspection, **AGNES MONGAN**'s eyes bored in with laserlike intensity through the antique loupe she wore on a chain *en sautoir*, both a jewel and a badge of her profession. Gaillard Ravenel, the Gallery's exhibition designer, had a practical demonstration of her uncanny visual acuity when, passing her in the hall of offices in the West Building nicknamed "Peacock Alley," he was stopped by her remark, "You must be the child of Nancie Benoist"; she had recognized the son of a Bryn Mawr college classmate (class of 1927) some fifty years later, on the basis of the shape of his nose.

Affectionately referred to among some of the National Gallery staff as "Miss Agnes" behind her back, Miss Mongan inspired respect. Always elegantly attired in tailored suits or jumpers, she proudly wore a pin designed by Alexander Calder, a reminder of her legendary youth as a member of the Harvard avant-garde. From her many years at the Fogg she had a vast network of friends and colleagues in the field, among them many National Gallery curators whose friendship with her dated back decades. Her professional and personal lives were closely intertwined. Almost every weekend she flew across the country to visit a museum run by a Fogg graduate, to lecture, and to socialize. She knew them all, and followed their careers. When Deborah Strom and Sarah Greenough, Kress Fellows for 1977–1978, told her they were engaged to the Fogg alumni Felton Gibbons and Nicolai Cikovsky, they were amazed at her complete recall of the scholarly careers of their fiancés. She was instantly able to refer me to Suzanne Folds McCullagh at the Art Institute of Chicago to solve a Gabriel de Saint-Aubin drawing problem, because she knew where every Fogg student was and remembered his or her field of expertise. The Fogg students were her extended family. A vast correspondence, carried on by means of tapes dictated to her secretary Bryan Leithauser, during the evening or on airplane flights, with motors droning in the background, kept her in touch with the far-flung Fogg empire of which she was the dowager empress.

During her year at the Gallery, Miss Mongan helped Diane De Grazia, then a curator in the Department of Graphic Arts, select French drawings for an inaugural exhibition of the new East Building. In the course of their work, they closely studied all the drawings, and Diane remembers Miss Mongan's uncommon interest in left-handed artists, whose work she could spot by the direction of the hatching lines. Far from art-historical trivia, knowledge of which artists were left-handed was actually necessary to distinguish between counterproofs of drawings by right-handed artists and original drawings created by left-handed artists. We envied Diane the opportunity to observe firsthand Miss Mongan's great care for the drawings, and her love of the object, which one felt when she was in the presence of these most personal products of the artist's hand.

Miss Mongan's immersion in the French drawings at the Gallery served an additional purpose, as she continued the long-term project of cataloguing the

French drawings in the Fogg. It was an inspiration for future museum curators to know she carried with her mentally the *état de la question* of each work in her home collection, and systematically brought to bear new evidence from the Gallery's holdings, either to support an old attribution or to suggest its reconsideration. Her presence at the Gallery was a living illustration of the comparative method in connoisseurship.

In 1977–1978 the National Gallery's offices for predoctoral fellows were in the West Building behind a hidden door (the East Building would only be dedicated in June, at the end of the academic year). In our windowless cubicles we had as neighbors the drawings curators Diane De Grazia and Diane Russell, and the largely female editorial staff. It was fascinating to us, therefore, to visit Miss Mongan in her sumptuous quarters in the administrative suite, where she occupied a tall-ceilinged chamber fronting Constitution Avenue furnished with over-size leather armchairs. It seemed a vision glimpsed through the window of a London men's club. There she amiably chatted with us about our living arrangements in residential hotels, and her pleasant discovery of the recently-imported Granny Smith apple — tart, the way she liked them.

One sensed in Miss Mongan a steely determination, a strength of will which she brought to her career at a time when women art historians in elite, male art-historical preserves were rare indeed. One also appreciated her talent for skillful diplomacy and her ability to prevail. The Gallery staff and we predoctoral fellows alike admired in her a formidable scholar and social presence. She was not only the first female Kress Professor but also, what pleased her even more, she said, only the second American-born holder of that honor. In 1977–1978, with the dedication of the East Building and the end of Miss Mongan's tenure as Kress Professor, the resident fellows program of the National Gallery was soon to enter a new phase.

Betsy Rosasco, Princeton University Art Museum

## FELLOWS 1977–1978

Sarah Greenough [University of New Mexico]

Samuel H. Kress Fellow, 1977–1978

David A. Levine [Princeton University]\*

Chester Dale Fellow, 1977–1978

Robert Clark Maines [Pennsylvania State University]\*

Chester Dale Fellow, 1977–1978

Gary M. Radke [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1977–1980

William W. Robinson [Harvard University]\*

Chester Dale Fellow, 1977–1978

Betsy Rosasco [New York University, Institute of Fine Arts]

David E. Finley Fellow, 1975–1978

Larry Silver [Harvard University]\*

Robert H. and Clarice Smith Fellow, 1977–1978

Deborah Strom [Princeton University]

Samuel H. Kress Fellow, 1977–1978

Peter C. Sutton [Yale University]\*

David E. Finley Fellow, 1976–1979

Barbara B. Walsh [Indiana University]\*

Chester Dale Fellow, 1977–1978

GEORGE HEARD HAMILTON  
KRESS PROFESSOR 1978–1979



Born 1910, Pittsburgh, Pennsylvania

Yale University, B.A. (1932), M.A. (1934), Ph.D. (1942)

*Walters Art Gallery*

Research associate (1934–1936)

*Yale University, Department of the History of Art*

Instructor (1936–1943)

Assistant professor (1943–1947)

Associate professor (1947–1956)

Professor (1956–1966)

Chairman (1959–1962)



*Yale University Art Gallery*

Curator of modern art (1940–1966)

Associate director (1942–1945)

*Williams College, Graduate Program in the History of Art*

Professor (1966–1975)

Professor emeritus (1975– )

*Sterling and Francine Clark Art Institute, Williamstown*

Director (1966–1977)

Director emeritus (1977– )

*University of Cambridge*

Slade Professor of Fine Arts (1971–1972)

## ACADEMIES AND HONORS

*American Academy of Arts and Sciences*

*Art Dealers' Association of America*

Award for Excellence in Art History (1978)

*Yale University Graduate School*

Wilbur Lucius Cross Medal for Distinguished Service to Graduate Education  
(1976)

## PRINCIPAL PUBLICATIONS

*Collection of the Société Anonyme* (editor) (exh. cat., 1950)

*Manet and His Critics* (1954)

*The Art and Architecture of Russia* (1954)

*European Painting and Sculpture, 1880–1940* (1967)

*Raymond Duchamp-Villon* (with W.C. Agee) (1967)

*Nineteenth- and Twentieth-Century Art: Painting, Sculpture, Architecture* (1970)

In 1978–1979 the scholarly fellowships at the National Gallery were still more or less on the scale of a cottage industry. The Dale Fellows took their money and ran. There were two Kress Fellows, Laura Rose and myself, and Peter Sutton was the Finley Fellow in residence. Our secretary and research assistant, Mary Jane Pagan, quickly became a valued friend and colleague, and Doug Lewis kept a weather eye on us all. Our small numbers made close association with the Kress Professor possible. **GEORGE HEARD HAMILTON** made it a pleasure.

We first met Professor Hamilton over lunch (his treat, if I remember). At first glance he was a smallish, soft-spoken, dapper man with a nice eye for a tie. Lunch continued to loom large in our proceedings. He announced at the outset that he very much wished to be our professor, and we fellows pounced on the opportunity. We could not have fallen into better hands. Early on, Professor Hamilton organized a series of lunchtime seminars for us, at which we discussed hot topics and current goings-on at the Gallery with the curators involved. There was stimulating discussion and much wit, as we discussed art, life, and the world at large. He kept us on our toes, and we quickly discovered that there was nothing small about his mind, whose discipline and wide range continually struck us. It came out at one lunch that he spent a certain part of each day in a different gallery looking at the paintings — but by the end of the conversation it had become clear that he, in fact, memorized a gallery a day.

Laura, who was studying the work of Baron Gros, probably benefited the most from the association. He and she took very different approaches to opposite ends of the same century, and the combination frequently struck sparks. If the rest of us were left behind in the conversation, at least we enjoyed the fireworks.

Professor Hamilton took advantage of his year at the National Gallery to explore some new approaches of his own. The psychological slant he took on some of the impressionists in his lecture series was rather a new departure for him, something he had considered but not officially tried out before. He kept up a lively interest in the contemporary scene, too. It was rumored that he and his wife planned to build a high-tech house together after their stint in Washington. He jolted at least one of us out of our lethargy regarding modern art, if only by leaving us mildly at sea as he discoursed knowledgeably and at length on the current cultural scene. Certainly he planted a seed in my own mind which has recently borne fruit in a series of critical essays on film and mass culture.

We did not simply sit at his feet, however. He accompanied us on various forays in our own research. He came with us to the lab to look at the De Hoochs under the various scopes, and humbly accepted instruction from the conservators — and us — as to what he was seeing. And then he saw things that we might have otherwise missed. His curiosity was insatiable: he was interested in our fields as well as his own, and apparently in everything else, too. He kept an Osage orange, like a wrinkled, little green brain, on his coffee table: he had found it in

the street and brought it back in the hope that someone could enlighten him as to what on earth it was.

However much we enjoyed his mind, we were even fonder of his person. We found his sympathy enormous. It came out in his lectures and writings: the trouble he was having with his own eyes gave him a very touching insight into Monet's late world. He touched our world, too. Professor Hamilton was an indefatigable reader of bits of dissertations and projected articles, and when we began to realize that the game of fellowship roulette was coming to an end, a supremely helpful finder of jobs. He knew everyone in the field, heard of positions that had not even opened yet, and recommended us for them in extravagant terms. Yet when we thanked him for his efforts, he offered modest disclaimers like, "They had already decided to hire you; I didn't have anything to do with it." He knew everyone outside our field, too, it seemed; when the ramshackle house I proposed to buy in Baltimore threatened to fall down, he knew which architects to call there and had their phone numbers.

Best of all, he seemed actively to enjoy our company. The serious lunches soon devolved into a series of lunches purely for fun. I remember one in particular at Mary Jane's; we sampled all the permutations and combinations of the local oysters and of some not very local wines. He opened his house to us, and Polly, his very tolerant wife, fed us unstintingly. And not just us: he made it clear that he was very much the National Gallery's professor, too. On at least one occasion he invited what seemed like the entire curatorial staff to his house. Friends who had known him at Williams opened their eyes wide when we told them about the crazy success of his entertaining; apparently he had not held court much in Williamstown. This was a change, perhaps, but for us a very welcome one.

I did not, alas, keep up the acquaintance as closely as I would have liked, but I think of the Hamiltons often: every time their wedding present survives another trip at the hands of the movers, whenever I hear my colleagues assigning his books and articles to their students, and when my children bring home Osage oranges. Professor Hamilton's formative influence on me was considerable, more than he knew. I hope I was properly grateful at the time (probably not); at sixteen years remove, I am still grateful to him and remember him with great fondness. Professor Hamilton — *ad multos annos*.

Mary Smith Podles, Baltimore

## FELLOWS 1978–1979

Craig Adcock [Cornell University]\*

Chester Dale Fellow, 1978–1979

Virginia Anne Bonito [New York University, Institute of Fine Arts]\*

Chester Dale Fellow, 1978–1979

Perry B. Brooks [Columbia University]\*

Chester Dale Fellow, 1978–1979

Edward N. Kaufman [Yale University]\*

David E. Finley Fellow, 1978–1981

Ian J. Lochhead [University of Auckland, New Zealand]\*

Chester Dale Fellow, 1978–1979

Gary M. Radke [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1977–1980

Laura Rose [New York University, Institute of Fine Arts]

Samuel H. Kress Fellow, 1978–1979

Mary Smith (Podles) [Columbia University]

Samuel H. Kress Fellow, 1978–1979

Peter C. Sutton [Yale University]

David E. Finley Fellow, 1976–1979

Jean Wilson [Johns Hopkins University]\*

Robert H. and Clarice Smith Fellow, 1978–1979

WILLIAM SEBASTIAN HECKSCHER  
KRESS PROFESSOR FALL 1979



Born 1904, Hamburg

New York University, Institute of Fine Arts (1932–1933); Universität Hamburg,  
Ph.D. (1936)

*New York University, Institute of Fine Arts*  
Assistant to Erwin Panofsky (1932–1933)

*Prisoner-of-War Camp, Farnham, Quebec*  
Teacher of English literature to inmates (1940–1942)

*Carleton University, Ottawa*  
Instructor of German, instructor to intelligence officers (1942)

*University of Saskatchewan*  
Assistant professor of German (1943–1944)

*University of Manitoba*

Assistant professor of German and Middle High German (1945–1947)

*Iowa State University, Department of Art and Design*

Associate professor of Art History (1947)

Professor of Art History (1948–1955)

*University of Utrecht*

Professor and director of Iconological Institute (1955–1964)

*University of Pittsburgh, Department of the History of Art and Architecture*

Andrew W. Mellon Visiting Professor (1964–1965)

*Duke University, Department of Art and Art History*

Benjamin N. Duke Distinguished Professor and chairman (1966–1974)

Benjamin N. Duke Professor Emeritus (1974– )

*Duke University Art Museum*

Founder and director (1970–1974)

## EXHIBITIONS OF HIS ART

Kunsthalle, Hamburg (1929)

Durham Art Guild, Durham, North Carolina (1967)

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study, Princeton*

Member (1936–1937, 1946–1947, 1951–1953, 1960–1961)

## ACADEMIES AND HONORS

*Collège de France*

Medal (1965)

*Society of Indexers*

Carey Award (1987)

Festschriften: *Nederlands Kunsthistorisch Jaarboek*, vol. 15 (In Honor of the Sixtieth Birthday of William S. Heckscher) (1964); *The Verbal and the Visual: Essays in Honor of William Sebastian Heckscher* (editors Karl-Ludwig Selig and Elizabeth Sears) (1990); *Polyanthea: Essays on Art and Literature in Honor of William Sebastian Heckscher* (editor Karl-Ludwig Selig) (1993); *Emblematic Perceptions: Essays in Honor of William S. Heckscher* (editors Peter M. Daly and Daniel S. Russell) (1994)

## PRINCIPAL PUBLICATIONS

- Die Romruinen. Die geistigen Voraussetzungen ihrer Wertung im Mittelalter und in der Renaissance* (doctoral dissertation, published 1936)
- What Pictures Are Made of: Materials and Techniques* (1953)
- Rembrandt's "Anatomy of Dr. Nicolaas Tulp": An Iconological Study* (1958)
- Shakespeare in His Relationship to the Visual Arts: A Study in Paradox* (1972)
- Emblem Books in the Princeton University Library: A Short-Title Catalogue* (with Agnes B. Sherman, with the assistance of Stephen Ferguson) (1984)
- Art and Literature: Studies in Relationship* (editor Egon Verheyen) (1985)
- A Selective List of Secondary Sources Dealing with Andrea Alciati and His Book of Emblems* (1985)
- The Princeton Alciati Companion: A Glossary of Neo-Latin Words and Phrases Used by Andrea Alciati and the Emblem Book Writers of His Time, Including a Bibliography of Secondary Sources Relevant to the Study of Alciati's Emblems* (1989)
- Emblematic Variants* (with Agnes B. Sherman) (1995)
- Gratia Dei sum qui sum* (interview with Richard Cándida Smith) (1995)

In the fall of 1979 three doctoral candidates came into contact with, and worked under, the benevolent gaze of **WILLIAM SEBASTIAN HECKSCHER**. He had agreed to serve a semester as the Kress Professor in residence at the Gallery, leaving his long-time associations in Princeton in exchange for a few months in Washington.

William Heckscher's most striking physical features were his light blue eyes and short, cropped white hair. These two characteristics contrasted with his smooth, pale skin and stocky frame. His relatively impassive expression would, however, often be animated by his sense of humor, which was quite advanced. It was most often in evidence during the ritualized institution of coffee drinking. On these occasions we called him "Bill," but probably Professor Heckscher in public.

The drinking of coffee plays an important role in many institutions and the National Gallery, with its own particular adaptations and nuances, is no exception. First coffee usually took place before nine o'clock, upon arrival in the morning, in the then quite new, large cafeteria between the East and West Buildings. The crew was made up mostly of guards, huddled together, and a small knot of fellows, and various pairs or triads of staff members. Usually it was "fellow fellows" Gary Radke, Jeff Harrison, and myself. Sometimes we were joined by the Kress Professor's assistant, Gretchen Hirschauer.

Apart from describing his manuscript on Maerten van Heemskerck, Jeff would begin the day with a monologue on a variety of favored topics. Included among them was his fate as a southern gentleman and his life in Hampton, Virginia. Jeff recalls the farewell luncheon for Professor Heckscher, which was held in Georgetown in December. When presented with a salacious Christmas card, Bill "eyed Santa slyly and without hesitation delivered a brief but courtly disquisition on the joys of multiple meanings of Christmas flesh. It was wonderful." Jeff also notes that "while 'experts' made him [Professor Heckscher] impatient and pranksome . . . he made a point of taking us — the fellows — seriously, no matter how half-baked our ideas. He listened to us hard and well and gave excellent advice. In fact, at a time when I was frantic to end an endless dissertation, he counseled deliberateness and patience."

Gary Radke was more consistent and reserved than Jeff. Gary and his wife, Nancy, had spent several years in Rome working on the history of the papal palace in Viterbo. During that time he and Nancy developed their connoisseurship of Italian cuisine. Thus, logically, one of Gary's favorite topics at morning coffee was Italian food, which was prepared for him daily (including glorious lunches which he often brought with him) by Nancy, who published a newsletter for lovers of Italian food. Despite their combined culinary expertise, Gary recalls that it was Bill who taught him how to make cappuccino without steam!

Gretchen Hirschauer played a key role that year, not only as Bill's loyal assistant, but also as our link to him and to the Gallery staff. We were all very fond of



Gretchen, and there is no question that Bill Heckscher was admiring of her. As Gretchen commented, “Professor Heckscher took great interest in me and my career. Concerned that my knowledge of Latin and German was not what it should be, he set out to improve it. Using [his] research on Andrea Alciati and his emblem books as a learning device, we had twice weekly sessions in Latin . . . and German . . . I still have the index cards with my Latin and German lessons on them, complete with his witty corrections and remarks . . . I now look back on these sessions with great fondness and gratitude for his interest in my well-being.”

In addition to being a gifted scholar of early Netherlandish art, Bill had been trained as a painter. While we never saw his paintings, we did see innumerable tiny drawings made with his very finely pointed pen and the small pad of paper that he always carried with him.

One of the most memorable events of that year for my wife, Lisa, and me began on a clear, crisp weekend morning during the autumn, when we picked up Bill (I do not think that he drives) and headed to an indoor arena in a remote part of town. The purpose of our trip was to watch a series of wrestling matches. He was, it turned out, quite a fan of the “sport,” and I remember his occasional references to Gorilla Monsoon and other wrestling notables.

Unfortunately we had good seats, so we were close to the action. My wife was horrified as pairs and foursomes of enormously fleshy, often masked and strange-looking men grunted and pummeled each other. Bill was gleeful, saying, “You can’t understand Michelangelo without seeing wrestling.” He also considered the event to be a paradigm for the struggle between good and evil. These were a few hours that we will never forget.

We did not realize at the time what marvelous memories we were gathering as we pursued our individual scholarly projects. In the years before the creation of the Center for Advanced Study in the Visual Arts, the Kress Professor was in essence the dean in residence for the fellows. The programs that the Center has created — seminars, lectures by fellows, and colloquia, did not yet exist. Without this overarching structure we were nonetheless quite content to pursue our scholarly projects under the general and genial guidance of William S. Heckscher.

Michael E. Shapiro, High Museum of Art, Atlanta

## FELLOWS, FALL 1979

Joseph Alchermes [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1979–1980

James Douglas Farquhar, University of Maryland\*  
Robert H. and Clarice Smith Fellow, 1979–1980

Jefferson C. Harrison [University of Virginia]  
David E. Finley Fellow, 1979–1982

Edward N. Kaufman [Yale University]\*  
David E. Finley Fellow, 1978–1981

Nelda Lewis [University of California, Berkeley]\*  
Chester Dale Fellow, 1979–1980

Suzanne Lindsay [Bryn Mawr College]\*  
Chester Dale Fellow, 1979–1980

Margaret P. Morgan (Grasselli) [Harvard University]\*  
Samuel H. Kress Fellow, 1979–1980

Gary M. Radke [New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1977–1980

Michael E. Shapiro [Harvard University]  
Samuel H. Kress Fellow, 1979–1980

Roger Ward [University of London, Courtauld Institute of Art]\*  
Chester Dale Fellow, 1979–1980

OTTO VON SIMSON  
KRESS PROFESSOR SPRING 1980



Born 1912, Berlin; died 1993, Berlin

Ludwig-Maximilians-Universität München, Ph.D. (1936)

*University of Chicago*

Professor (1945–1957)

Executive secretary, Committee on Social Thought

*UNESCO*

First permanent delegate from Federal Republic of Germany (1959– )

Member of executive board (1960–1964)

President of German Committee (1979–1986)

*Freie Universität, Berlin*

Professor and director of Institute of Fine Arts (1964–1979)

Dean of Philosophical Faculty (1967)

Professor emeritus (1979–1993)

## ACADEMIES AND HONORS

*American Academy of Arts and Sciences*

*Grosses Bundesverdienstkreuz der Bundesrepublik Deutschland*

*Légion d'Honneur, France*

*Ordre National de Mérite, France*

Festschrift: *Festschrift für Otto von Simson zum 65. Geburtstag* (coeditors Lucius Grisebach and Konrad Renger) (1977)

## PRINCIPAL PUBLICATIONS

*Zur Genealogie der weltlichen Apotheose im Barock, besonders der Medicigalerie des P.P. Rubens* (doctoral dissertation, published 1936)

*Sacred Fortress: Byzantine Art and Statecraft in Ravenna* (1948)

*The Gothic Cathedral: Origins of Gothic Architecture and the Medieval Concept of Order* (1956)

*Das Mittelalter II: Das Hohe Mittelalter*, vol. 6: *Propyläen Kunstgeschichte* (with contributions by Thomas S.R. Boase et al.) (1972)

*Der Blick nach Innen: Vier Beiträge zur deutschen Malerei des 19. Jahrhunderts: C.D. Friedrich, Spitzweg, L. Richter, Leibl* (1986)

*Von der Macht des Bildes im Mittelalter: Gesammelte Aufsätze zur Kunst des Mittelalters* (1993)

*Rubens* (forthcoming, 1995)

Because he was the second of two scholars who shared the Kress Professorship in 1979–1980, each serving for one semester, it was not until the middle of February 1980 that **OTTO VON SIMSON** and his wife, Marie Anne, arrived at the National Gallery. In appearance and personality Simson could not have been more different from William Heckscher, his coprofeessor and immediate predecessor. Tall and distinguished-looking, with a rather old-world formality and reserve, Simson's bearing and demeanor reflected both his patrician origins and his twenty years of experience as a diplomat. He was so clearly a nobleman, born and bred, that it came as something of a surprise that during his stay in the United States, he preferred to be called simply Otto Simson, without the aristocratic "von."

Marie Anne, who spent almost as much time at the National Gallery as her husband, had a very different personality and manner from his; lively and extroverted, always warm and smiling, she was easy to talk with, quick to laugh. She was a leavening influence on her husband and brought an extra sparkle to his stay at the Gallery.

Professor Simson packed an enormous amount of work into the few months he spent at the National Gallery. His main project was a book about three key German painters of the nineteenth century — Caspar David Friedrich, Carl Spitzweg, and Wilhelm Leibl. Ludwig Richter was later added to the group before the book was finally published in 1986 as *Der Blick nach Innen: Vier Beiträge zur deutschen Malerei des 19. Jahrhunderts*. To help focus his thoughts during his stay at the Gallery, Professor Simson made an informal presentation about Friedrich to the four predoctoral fellows, and then went on to give a Sunday lecture on "German Romanticism: Caspar David Friedrich's Symbolic Landscapes."

In spite of his expressed intention to concentrate on the nineteenth century during his few months at the Gallery, Professor Simson took time out to work on a variety of medieval and Renaissance topics, too. He presented a paper on "The Cistercian Contribution" at a symposium on *Monasticism and the Arts*, which was sponsored jointly by Yale University and St. Anselm's Abbey, Washington, and took place in part at the National Gallery; he spoke at both Dumbarton Oaks in Washington and the University of Chicago on "The Sainte-Chapelle of Paris"; and he lectured on Correggio and the frescoes in the Duomo at Parma. He also prepared a paper that he presented during the summer at an international conference on Andrea Palladio, held in several Italian cities to honor the great architect on the four-hundredth anniversary of his death. Finally, as Kress Professor, Simson was also closely involved in the selection of the predoctoral fellows for the next academic year.

In addition to his full life at the National Gallery, Professor Simson continued to serve as president of the German UNESCO committee and occasionally returned to Germany to attend meetings in Bonn. Because of his many years of service in the German diplomatic corps, he was already well known at the

embassy in Washington and was warmly welcomed into the social rounds of the diplomatic community. It is said that the Simsons rarely spent an evening at home during their months in the nation's capital.

The three predoctoral fellows who had arrived at the Gallery in the fall of 1979 had quickly become good friends and formed a tight, congenial group, which also included Gretchen Hirschauer, the Kress Professor's assistant. I did not arrive until January, but was readily included by the others. We were fairly self-sufficient during our stay at the Gallery, helping each other with "Painting of the Week" talks, dissertation difficulties, job hunts, and personal crises. We were such a closely-knit quartet that we did not feel it necessary to seek much support and advice from Professor Simson, who was nevertheless ready and willing to help us in any way he could. Like Professor Heckscher, he encouraged us to present our work in small, informal sessions like the one he had done for us on Friedrich. I well remember the day I made my report to Professor Simson and the fellows on my progress in working out the chronology and stylistic development of the drawings of Antoine Watteau, laying out photographs on a table in a small conference room and explaining the problems that I was trying to resolve. For me, this exercise was a critical turning point in my work and led to the completion of a good part of the first draft of my dissertation by the end of the summer.

One memory of Professor Simson that remains particularly vivid for all of the predoctoral fellows that year was the special paella dinner that the Simsons held just for us (and spouses) in the Georgetown house that they had rented for the duration of their stay. The house was surprisingly small and unpretentious, but the Simsons seemed to enjoy it and took special pleasure in the springtime blossoming of the back garden. One unusual feature of the house was a series of portraits and biographies of every president from George Washington to Jimmy Carter, hung on the walls in chronological order. After a few months there, the Simsons were more conversant with the history of the American presidency than most Americans, an unexpected bonus of their sojourn in Washington.

Margaret Morgan Grasselli, National Gallery of Art,  
Department of Old Master Drawings

## FELLOWS, SPRING 1980

Joseph Alchermes [New York University, Institute of Fine Arts]\*  
Chester Dale Fellow, 1979–1980

James Douglas Farquhar, University of Maryland\*  
Robert H. and Clarice Smith Fellow, 1979–1980

Jefferson C. Harrison [University of Virginia]  
David E. Finley Fellow, 1979–1982

Edward N. Kaufman [Yale University]\*  
David E. Finley Fellow, 1978–1981

Nelda Lewis [University of California, Berkeley]\*  
Chester Dale Fellow, 1979–1980

Suzanne Lindsay [Bryn Mawr College]\*  
Chester Dale Fellow, 1979–1980

Margaret P. Morgan (Grasselli) [Harvard University]  
Samuel H. Kress Fellow, 1979–1980

Gary M. Radke [New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1977–1980

Michael E. Shapiro [Harvard University]  
Samuel H. Kress Fellow, 1979–1980

Roger Ward [University of London, Courtauld Institute of Art]\*  
Chester Dale Fellow, 1979–1980

**LEOPOLD DAVID ETTLINGER**  
**KRESS PROFESSOR 1980–1981**



Born 1913, Halle, Germany; died 1989, Oakland, California

Philipps-Universität Marburg; Martin-Luther-Universität Halle-Wittenberg,  
Ph.D. (1937)

*King Edward VI School*, Birmingham, England  
Assistant master (1941–1948)

*University of London, Warburg Institute*  
Curator of photograph collection (1948–1956)  
Lecturer (1956–1964)

*University College London, Slade School of Fine Art*  
Durning Lawrence Professor (1959–1970)

*University of California, Berkeley, Department of the History of Art*  
Professor (1970–1980)



## FELLOWSHIPS AND MEMBERSHIPS

*University of California, Berkeley*

Humanities Research Professor (fall 1972, 1972–1973, fall 1979)

*Fulbright Scholar* (1956)

*Institute for Advanced Study, Princeton*

Member (spring 1956)

## ACADEMIES AND HONORS

*British Academy*

Award (1963)

*Deutsches Archaeologisches Institut*

*Moses Mendelsohn Foundation*

Award (1938)

*Society of Antiquaries of London*

## PRINCIPAL PUBLICATIONS

*Gottfried Semper und die Antike* (doctoral dissertation, published 1937)

*The Sistine Chapel before Michelangelo: Religious Imagery and Papal Primacy* (1965)

*Albrecht Dürer, 1471–1528* (1966)

*Caspar David Friedrich, 1774–1840* (1967)

*Botticelli* (with Helen S. Ettliger) (1976)

*Antonio and Piero Pollaiuolo* (1978)

*Raphael* (with Helen S. Ettliger) (1987)

During the academic year 1980–1981, the Center for Advanced Study in the Visual Arts enjoyed a lively and relatively informal first full year. In residence were the Kress Professor **LEOPOLD DAVID ETTLINGER** with his wife and coauthor, Helen, and senior, predoctoral, and visiting fellows. “Le,” as he was called, brought to his residency that “prepared mind” so favored by “chance.” He came to Washington from the University of California, Berkeley, where he had been professor of art since 1970; he had also held many other prestigious appointments and visiting posts. At the beginning of the year, we were encouraged to tell something about what we were going to work on. Most people spoke briefly on a single topic, but Le had a long list of projects he hoped to move forward. Opportunities abounded to interact. We had tea once a week and a dinner in connection with each special lecture. Every month one of the visiting or resident senior fellows, the Kress Professor, or a member of the staff gave a colloquium on his or her work; the predoctoral fellows gave “shoptalks” — less polished, work-in-progress presentations. Then, luncheons were held once a week to discuss the paper given the night before, or for less formal catching up on our shared interests.

In all this flurry of people and events, the Kress Professor pursued his heavy research schedule, working alternately on nineteenth-century painting, Raphael, and the Medici chapel. From the first topic came a study of themes in nineteenth-century painting and his public Sunday afternoon lecture for the Gallery on “The Image of Napoleon”; from the second, a monograph with Helen on Raphael in the context of his times; and from the third, a Center colloquium on “Politics and Religion in the Medici Chapel.” We all enjoyed the abundant library resources at the Gallery and in the city, including borrowing privileges at the Library of Congress, not to mention access to special study centers such as Dumbarton Oaks, the Hellenic Center, and the German Historical Institute.

Like the others in residence, Ettliger could choose from the rich offerings of the National Gallery, such as the lectures, panels, and films that marked the first efforts of the Center to draw together the art historians of the Washington area into a recognized group. It was felicitous for him that Henry Millon, the dean of the new Center, was a Renaissance expert, and that Charles Parkhurst, deputy director of the Gallery, was studying color theory. Also, the exhibition *Raphael's Transfiguration* was related directly to the Kress Professor's expertise. In addition, in connection with the exhibition *The Drawings of Palladio* and the lecture series by John Harris on “Palladian Architecture in England, 1615–1760,” there were showings of the film *Don Giovanni*, set in the Palladian villas near Vicenza, and of James Ackerman's film on Palladio, the latter accompanied by a public discussion among Ackerman, Douglas Lewis, and Harris. Other exhibitions were *Gods, Saints, and Heroes: Dutch Painting in the Age of Rembrandt*, and a huge *Rodin Rediscovered* show.

Yet all was not smooth sailing. The newness of the Center, the fierceness of the individualism of the resident fellows, and the early 1980s Zeitgeist combined to exacerbate certain generational differences, ideological difficulties, and geographical attitudes. There were, first of all, the age differences between the Kress Professor (the senior member, in his late sixties), the dean, and myself (fiftyish), the other senior fellows who ranged down to the mid-thirties, and the predoctoral fellows mostly younger still — generational differences which might have been tempered by the more formal structure of the Center that developed in later years. The 1970s had been a decade of painful awareness of age differences in society as a whole, and the Center could not escape this completely. Second, this was the heyday of new theories in the history of art, such as semiotics, deconstructionism, and self-referential art, seen by some scholars as disturbing or even pointless, and by others, as offering exciting new tools and insights. At the national level, discussion of these matters often took on a shrill quality, and the Center was not immune. Finally, there were geographical differences, with a consciousness that the discipline of art history in the United States had developed largely through the efforts and influence of displaced European scholars like Ettlenger, but with a rising perception that it now was for the most part in the hands of belligerent Eastern elitists, with Americans from elsewhere no longer content to conform and blend in. These issues, too, affected the collegial world of the Center.

My own remembrance of Le is, not surprisingly, bound up with my research. I was reading nineteenth-century archaeological German. Unable to find all the words in standard German dictionaries, I turned to Le as our resident German. He recognized immediately that one reason I was having trouble was that my favorite author belonged to a small group that wanted to reform the language and eschewed using capital letters for nouns. Generosity on Le's part is remembered also by his research assistant Alison Luchs. She recalls his warm voice and manner, his enthusiasm for both research and life, and especially, his lavish acknowledgment of her contributions when he gave a lecture at the symposium on Raphael's *Transfiguration*. Ettlenger's other assistant was Gretchen Hirschauer, who reports that Ettlenger was "a lot of fun to be around." She remembers that one Monday morning he described having gone to "the Disney picture" on the weekend, and also recalls Helen's frequent conversations about belly dancing, accompanied by impromptu demonstrations. When Helen's article on St. George and the dragon was accepted for publication — one of her first scholarly articles — they were proud and excited.

Washington is a political town, so it was fitting that in January of our year there was a presidential inauguration, Reagan's first. We at the Center decided to have a daylong potluck, complete with food, several children, and a portable television set that enabled us to supplement (with the electronic faces and voices of the participants) our view of the ceremony in the west portico of the Capitol,

opposite our windows. Most of us stayed until the fireworks just after dark. One child asked, "What are we doing here? We're Democrats," and was told, "Reagan is the President of all of us. To see power transferred peacefully and smoothly is an American experience." Later that winter, when the Iranian hostages came home at last, we did not maintain our objective position in the offices but went down to the curb to wave and cheer, like so many others in the city. Such experiences, under immigrant Le Ettlinger's guidance, at the Center, in the National Gallery, in the Federal Triangle, in Washington, D.C., showed us that art history is not separate from "the real world," but contiguous with it.

Dora P. Crouch, Santa Paula, California

## FELLOWS 1980–1981

### *PREDOCTORAL FELLOWS*

Jay A. Chewning [Massachusetts Institute of Technology]  
Samuel H. Kress Fellow, 1980–1981

Jefferson C. Harrison [University of Virginia]\*  
David E. Finley Fellow, 1979–1982

Edward N. Kaufman [Yale University]  
David E. Finley Fellow, 1978–1981

Charles Licka [University of Washington, Seattle]  
Chester Dale Fellow, 1980–1981

George T.M. Shackelford [Yale University]\*  
David E. Finley Fellow, 1980–1983

David H. Steel [Bryn Mawr College]  
Samuel H. Kress Fellow, 1980–1981

### *SENIOR FELLOWS*

Dora Crouch, Rensselaer Polytechnic Institute  
Ailsa Mellon Bruce Senior Fellow

Sandra Hindman, Northwestern University  
Ailsa Mellon Bruce Senior Fellow

Rosalind Krauss, City University of New York, Hunter College and  
Graduate School and University Center  
Samuel H. Kress Senior Fellow

Keith Moxey, University of Virginia  
Samuel H. Kress Senior Fellow

### *ASSOCIATE APPOINTMENT*

William Homer, University of Delaware

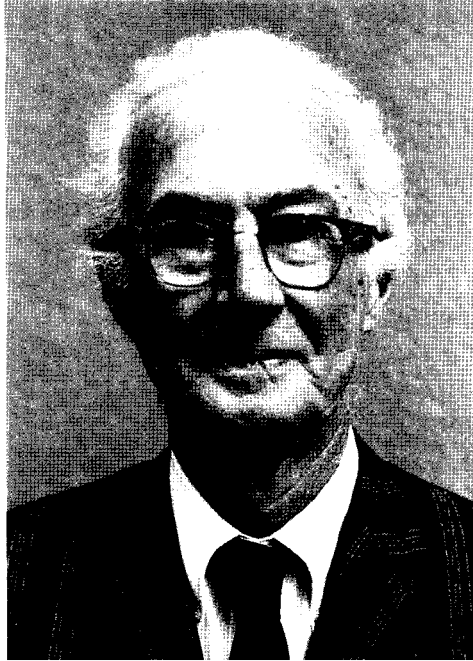
### *VISITING SENIOR FELLOWS*

Peter Guenther, University of Houston  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer 1980

Caroline Karpinski, Washington, D.C.  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer 1980

Marcel Roethlisberger, Université de Genève  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer 1980

FRANK EDWARD BROWN  
KRESS PROFESSOR FALL 1981



Born 1908, La Grange, Illinois; died 1988, Marco Island, Florida

Carleton College, A.B. (1929); Yale University, Ph.D. (1938)

*Yale University*

Assistant director of excavations at Dura-Europos (1932–1935)

Director of excavations at Dura-Europos (1935–1937)

Research assistant and assistant professor of classics (1938–1942)

Professor of classics (1952–1963)

Master of Jonathan Edwards College (1953–1956)

*Office of War Information in Syria and Lebanon*

General representative (1942–1945)

*Republic of Syria*

Director-general of antiquities (1945–1947)

*American Academy in Rome*

Professor-in-charge (1947–1952, 1963–1971)

Editor of publications (1951–1970)

Director (1965–1969)

Andrew W. Mellon Professor-in-charge (1971–1976)

Acting director (1973–1974)

Thomas Spencer Jerome Lecturer (1979)

## FELLOWSHIPS AND MEMBERSHIPS

*American Academy in Rome*

Fellow (1931–1933)

## ACADEMIES AND HONORS

*Accademia dei Lincei, Rome*

*American Academy of Arts and Sciences*

*American Academy in Rome*

Medal of Merit (1976)

*Istituto di Studi Romani*

Cultore di Roma (1983)

Festschrift: *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of*

*Frank Edward Brown (1908–1988)* (coeditors Russell T. Scott and Ann Reynolds Scott) (Studies in the History of Art 43, National Gallery of Art) (1993)

## PRINCIPAL PUBLICATIONS

*Excavations at Dura-Europos* (editor and contributor), vols. 6–9 (1936–1952)

*Fasti archaeologici* (contributor) vols. 1–5 (1946–1952)

*Cosa I: History and Topography* (1951)

*Cosa II: The Temples of the Arx* (with Lawrence Richardson and Emeline Hill Richardson) (1960)

*Roman Architecture* (1961)

*Cosa: The Making of a Roman Town* (1980)

*Cosa III: The Buildings of the Forum: Colony, Municipium, and Village* (with Emeline Hill Richardson and Lawrence Richardson) (1993)

Fall 1981. The National Gallery acquires a Gossaert painting, Holbein woodcuts, a Picasso collage, and the eleven-litho *Bull* series. Tony Smith's *Wandering Rocks* come to rest on the Gallery grounds. There are exhibitions of the Ganz collection of American art, of contemporary Kongo and Pre-Columbian Costa Rican arts. *The Cubist Print* is rediscovered in honor of Picasso's one-hundredth birthday, and Rodin is rediscovered on the upper level. Staff activities include fearsome lists of committees, boards, and councils for Director Brown and Dean Millon, humbler activities for the rest, including a lecture on Rembrandt at the Café Rembrandt in Alexandria, Virginia, and judging of the Lions Club Thirty-Second Annual Arts Festival in Easton, Maryland. The 1981-1982 Center community lists two Kress Professors (one for each term) and fifteen fellows of diverse sorts and even more diverse expertise. Narrativity and textuality are pursued in Paleolithic art, and in Islamic art too; infrared reflectography, and structuralist interpretation of the eighteenth-century landscape. Public lectures include "The Montefeltro Altarpiece Once Again" and "The Mapping Impulse in Dutch Art." Early in the spring the Center will hear about "Women, Art, and Power" and Leo Steinberg's views on the infant Christ's genitals.

Throughout this term, as usual, there was no classical art to speak of on exhibition at the National Gallery, permanently or otherwise (a major show is still years away). The Gallery's emphasis is heavily modern, and on that mechanical aspect of it which ever since impressionism has been leading all art practice and theory in a steady drift toward scientification and against humanistic tradition. It falls to **FRANK EDWARD BROWN's** lot then, as a preeminent archaeologist known especially for his work on Roman architecture, to be the Gallery's principal classical exhibit, to carry the burden of historical tradition. He becomes in fact a sort of resident Roman monument to the past.

This he is eminently qualified to do. He has directed excavations at Dura-Europos, the famous site where an elaborately muraled synagogue was found; he has been a professor of classics at Yale and director-general of antiquities in Syria. He has headed activities at the American Academy in Rome for a quarter century; and all these activities have produced numerous publications. His excavations made Cosa in Etruria famous, and he holds numerous honors and citations.

Frank Brown's kind of classicism is not concerned with reinterpretations of old knowledge in fashionable new philosophies. He is interested in advancing knowledge. This role he fulfills nobly. His chiseled features look a bit like Julius Caesar's, or at least like those Renaissance busts of him. No toga, no sandals, no laurel-leaved crown, to be sure. But with spry, lithe, and springing step, he makes a commanding figure in the halls of the Center. Nowhere more so than at Tuesday lunches. There his deepest lucubrations take place. While round him young and not-so-young academics are practicing upmanship amid massive inroads upon the tunafish population, he remains calm. Revisionists revision, deconstructivists deconstruct, experts expertise, tropes and double-binds fly



through the air — through it all he stays lost in thought, like those silent senators of the early Roman republic whom occupying Goths mistook for statues. Occasionally the barbarians' hubbub rouses him to some incisive axiom of a *de gustibus non disputandis* sort; "Artists always invent their own subject matter," he pronounces; or "of *course* ancient art had style." Then he relapses into contemplation of profounder matters. In his colloquium Frank Brown communicated several of the objects of his contemplation. Of them I remember best his explaining the long-vexed question of how the word "basilica" was coined; Hellenistic slang, he said, for "swell" or "great." From someone who wrote whole volumes on the basilicas, that should be decisive.

He left Washington in December for Italy. It was during one of Washington's big snowstorms; a Florida-bound plane had crashed in the Fourteenth Street bridge, and there had been an accident on the Metro as well. National Airport was reported closed, but that did not faze the old Roman. He was seen to stride out, regardless, a black bag in each hand, heading toward the Dupont Circle Metro stop. On such stern stuff was the Romans' empire built, and the Center's, too.

Alan Gowans, Washington, D.C.

## FELLOWS, SUMMER–FALL 1981

### *PREDOCTORAL FELLOWS*

Susan Barnes [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1981–1984

Jefferson C. Harrison [University of Virginia]\*

David E. Finley Fellow, 1979–1982

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, Graduate School and University Center]\*

Chester Dale Fellow, 1981–1982

Andrea Matthies [State University of New York, Binghamton]\*

Chester Dale Fellow, 1981–1982

Martha Pollak [Massachusetts Institute of Technology]\*

Chester Dale Fellow, 1981–1982

George T.M. Shackelford [Yale University]\*

David E. Finley Fellow, 1980–1983

Fronia Wissman [Yale University]\*

Samuel H. Kress Fellow, 1981–1983

### *SENIOR FELLOWS*

Christiane Andersson, Städtisches Kunstinstitut und Städtische Galerie,  
Frankfurt-am-Main

Samuel H. Kress Senior Fellow

Irene Bierman, University of California, Los Angeles

Ailsa Mellon Bruce Senior Fellow

Yasushi Egami, Tokyo National Research Institute of Cultural Properties

Ailsa Mellon Bruce Senior Fellow

Molly Faries, Indiana University

Ailsa Mellon Bruce Senior Fellow

Alan Gowans, University of Victoria, British Columbia

Samuel H. Kress Senior Fellow

Donald Preziosi, State University of New York, Binghamton  
Ailsa Mellon Bruce Senior Fellow

Claire Sherman, Washington, D.C.  
Ailsa Mellon Bruce Senior Fellow

Barbara Stafford, University of Maryland, College Park  
Samuel H. Kress Senior Fellow

*ASSOCIATE APPOINTMENT*

Peter Brunette, George Mason University

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Virginia Tuttle, Department of Education

*VISITING SENIOR FELLOWS*

Francesco Dal Co, Istituto Universitario di Architettura di Venezia  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1981

Erica Dodd, American University, Beirut  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1981

James Fasanelli, University of Maryland, Baltimore County  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

Madeline Fidell-Beaufort, American College, Paris  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

Elise Goodman-Soellner, University of Cincinnati, Raymond Walters College  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

Jonathan Lane, Wayne, Pennsylvania  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

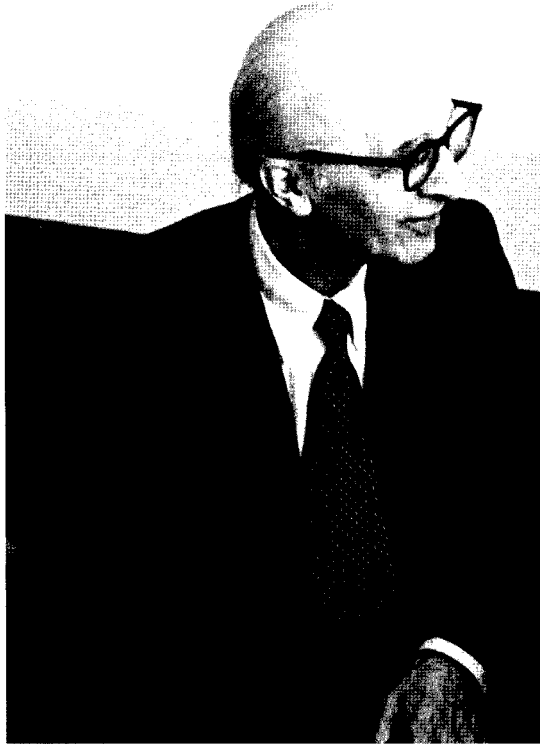
Inabelle Levin, American University  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

Meredith Lillich, Syracuse University  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

Joseph Rykwert, University of Cambridge  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

Charlotte Stokes, Oakland University  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1981

JEAN V. BONY  
KRESS PROFESSOR SPRING 1982



Born 1908, Le Mans, France; died 1995, Australia

Université de Paris (Sorbonne), Licence (1930), M.A. (1931), Agrégation  
d'Histoire et de Géographie (1933)

*Eton College*, Eton, Berkshire  
Assistant master (1937-1939, 1945-1946)

*French Army*  
Reserve Officer training (1933-1934)  
First Lieutenant in Infantry (1939-1944)  
Prisoner of war in Germany (1940-1943)

*Institut français, London*  
Lecturer (1946–1961)

*University of London, Courtauld Institute of Art*  
Visiting lecturer (1948–1961)

*University of Cambridge*  
Slade Professor of Fine Arts and Fellow of St. John's College (1958–1961)

*Université de Lille*  
Lecturer (1961–1962)

*University of California, Berkeley, Department of the History of Art*  
Professor (1962–1976)  
Professor emeritus (1976–1995)

*Southern Methodist University, Dallas, Division of Art History*  
Algur H. Meadows Professor (1984–1987)

## **FELLOWSHIPS AND MEMBERSHIPS**

*Université de Paris*  
Bulteau-Lavis Research Fellow (1935–1937)

*Centre National de la Recherche Scientifique*  
Research fellow (1944–1945)

*Australian National University, Canberra*  
Visiting fellow, Humanities Research Centre (summer 1978)

*John Simon Guggenheim Memorial Foundation*  
Fellow (1981–1982)

## **ACADEMIES AND HONORS**

*British Academy*  
*Commonwealth Club of San Francisco*  
Gold Medal (for *French Gothic Architecture of the Twelfth and Thirteenth Centuries*)  
(1984)

*Medieval Academy of America*  
Charles Homer Haskins Medal (for *The English Decorated Style: Gothic Architecture Transformed, 1250–1350*) (1983)

*Society of Antiquaries of London*  
*University of California, Berkeley*  
Distinguished Teaching Award (1975)  
Distinguished Emeritus Award (1983)

## PRINCIPAL PUBLICATIONS

*Notre-Dame de Mantes* (1946)  
*French Cathedrals* (with M. Hurlimann and P. Meyer) (1951)  
Henri Focillon, *The Art of the West in the Middle Ages* (editor), 2 vols. (1963)  
*The English Decorated Style: Gothic Architecture Transformed, 1250–1350* (1979)  
*French Gothic Architecture of the Twelfth and Thirteenth Centuries* (1983)

The Center for Advanced Study in the Visual Arts, during its second academic year of 1981–1982, resembles the extraordinary cabinet in Allen Kurzweil's recent novel, *A Case of Curiosities*. The rich and variegated diversity of our community of scholars consisting of eight younger (and brasher!) senior fellows, six established visiting fellows, two magisterial Kress Professors (Frank Edward Brown and **JEAN V. BONY**), can only be likened to the witty singularities housed in an intellectual armoire! Nor can one forget the intrepid dean, our *Magister ludi* Hank Millon, calmly presiding over the technological wonders of the new, but temperamental, espresso machine that fueled our gatherings. On those convivial occasions Shreve Simpson reigned. A wizard of deftness and determination, the assistant dean skillfully managed to bring even the most contrary and contrarian scholars into conversational conjunction.

Instead of magical automata, mechanical devices, rare crystals, and exquisitely crafted paintings or sculpture, the Center's unconventional human treasures mentally jostled each other into heightened activity within I.M. Pei's austere marble walls. Jean Bony was the still center of this charged and volatile microcosm. He was our "watchmaker," Kurzweil's knowing creator of stunning devices. *Mécanicien extraordinaire*, this famous architectural historian from Berkeley had studied deeply the mysteries of artificial construction, both large and small. When he arrived at the Center in the spring of 1982, his many academic distinctions and honors added luster to our small gatherings. He was the finely faceted jewel amid less polished minerals.

The visual metaphor of a teeming *Wunderkammer* was actually realized in Alan Gowans' study. To appreciate fully the open-mindedness of an institution that could accommodate the cool French elegance of Jean Bony — imperturbably seated in his impeccable office on the Olympian sixth floor looking out onto the Capitol — and Alan's pop icons of Elvis Presley, souvenir whiskey bottles, intriguing 1930s ashtrays, portending the advent of culture studies before the concept was even born, coexisted with the loftiest inquiries into postconquest English architecture and the panoramic survey of French Gothic cathedrals.

Although Jean was only with this lively band of incongruities for the spring term, he and his outgoing Australian wife, Mary England, lent grace to our group. There was "Pittsburgh" Peter Brunette, with Barthes' *S/Z* tucked under one arm, busily composing what would become his Roberto Rossellini film book with the other. It was that spring, too, that saw romance blossom between the Islamicist Irene Bierman and the semiotician Donald Preziosi (the interlocked *Lam/Alif*, *Alif/Lam* indeed!).

Add to this interactive collection Molly Faries, inseparable from her infrared reflectography equipment, and Christiane Andersson, initiating us into the *bizareries* of Urs Graf drawings and Yasushi Egami's analysis of exquisite Japanese papers.

Claire Sherman's work on Nicole Oresme's translation of Aristotle's *Politics* (now an expanded and foundational volume) was perhaps closest to Jean's inter-

ests as a medievalist. Yet like the rest of us, and because of serendipitous juxtapositions, he transcended his specific area of expertise in French and English Gothic architecture of the twelfth and thirteenth centuries, to learn something else, something different, something more.

It was a great time. I wish we could all be copresent again! Our scholarly novelties, ever our oddities, were harmonized by the beautiful National Gallery setting: *O Tempora! O Mores!*

Barbara Stafford, University of Chicago



## FELLOWS, SPRING–SUMMER 1982

### *PREDOCTORAL FELLOWS*

Susan Barnes [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1981–1984

Jefferson C. Harrison [University of Virginia]\*

David E. Finley Fellow, 1979–1982

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, Graduate School and University Center]\*

Chester Dale Fellow, 1981–1982

Andrea Matthies [State University of New York, Binghamton]\*

Chester Dale Fellow, 1981–1982

Martha Pollak [Massachusetts Institute of Technology]\*

Chester Dale Fellow, 1981–1982

George T.M. Shackelford [Yale University]\*

David E. Finley Fellow, 1980–1983

Fronia Wissman [Yale University]\*

Samuel H. Kress Fellow, 1981–1983

### *SENIOR FELLOWS*

Christiane Andersson, Städelsches Kunstinstitut und Städtische Galerie,  
Frankfurt-am-Main

Samuel H. Kress Senior Fellow

Irene Bierman, University of California, Los Angeles

Ailsa Mellon Bruce Senior Fellow

Yasushi Egami, Tokyo National Research Institute of Cultural Properties

Ailsa Mellon Bruce Senior Fellow

Molly Faries, Indiana University

Ailsa Mellon Bruce Senior Fellow

Alan Gowans, University of Victoria, British Columbia

Samuel H. Kress Senior Fellow

Donald Preziosi, State University of New York, Binghamton  
Ailsa Mellon Bruce Senior Fellow

Claire Sherman, Washington, D.C.  
Ailsa Mellon Bruce Senior Fellow

Barbara Stafford, University of Chicago  
Samuel H. Kress Senior Fellow

*ASSOCIATE APPOINTMENT*

Peter Brunette, George Mason University

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Virginia Tuttle, Department of Education

*VISITING SENIOR FELLOWS*

Jörg Garms, Istituto Austriaco di Cultura in Roma  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring 1982

Gridley McKim-Smith, Bryn Mawr College  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring 1982

**HAROLD EDWIN WETHEY**  
**KRESS PROFESSOR 1982–1983**



Born 1902, Port Byron, New York; died 1984, Ann Arbor, Michigan

Cornell University, A.B. (1923); Harvard University, A.M. (1931), Ph.D. (1934); Université de Paris (summers 1931, 1934)

*Harvard University, Department of Fine Arts*  
Graduate assistant (1933–1934)

*Bryn Mawr College, Department of the History of Art*  
Instructor (1934–1935)  
Lecturer (1935–1936)  
Assistant professor (1936–1938)

*Washington University, Department of Art History and Archaeology*  
Assistant professor (1938–1940)

*University of Michigan, Ann Arbor, History of Art Department*  
Associate professor (1940–1946)  
Professor (1946–1972)  
Chairman (1940–1947)  
Professor emeritus (1972–1984)

## FELLOWSHIPS AND MEMBERSHIPS

*Harvard University*  
Sheldon Fellow (1932–1933)

*Rockefeller Foundation*  
Humanities Fellow (1944–1945)

*University of Michigan*  
Rackham Research Grants (nine, from 1948–1972)

*John Simon Guggenheim Memorial Foundation*  
Fellow (1949, 1971–1972)

*American Council of Learned Societies*  
Fellow (1936, 1963–1964)

*Fulbright Scholar* (1958–1959)

## ACADEMIES AND HONORS

*Academia Nacional de Ciencias de Bolivia*  
*Academia Real de Bellas Artes de San Fernando*, Madrid  
*Hispanic Society of America*  
Sculpture medal (1962)  
*Sociedad Peruana de Historia*  
*Society of Architectural Historians*  
Book Award (1949) (for *Colonial Architecture and Sculpture in Peru*)

*University of Michigan*  
Henry Russel Lectureship (1964–1965)  
Distinguished Faculty Achievement Award (1968)  
Festschrift: *Hortus imaginum, Essays in Western Art* (edited by Robert Enggass and Marilyn Stokstad) (1974)

## PRINCIPAL PUBLICATIONS

*Gil de Siloe and His School: A Study of Late Gothic Sculpture in Burgos* (1936)

*Colonial Architecture and Sculpture in Peru* (1949)

*Alonso Cano, Painter, Sculptor, and Architect* (1955)

*Alonso Cano Pintor* (1958)

*Arquitectura virreinal en Bolivia* (1961)

*El Greco and His School*, 2 vols. (1962)

Chandler R. Post, *History of Spanish Painting*, vol. 13: *The Schools of Aragon and*

*Navarre in the Early Renaissance*; vol. 14: *The School of Castile in the Later*

*Renaissance* (1966) (editor, posthumous volumes)

*The Paintings of Titian*, 3 vols. (1969–1975)

*Titian and His Drawings: With Reference to Giorgione and Some Close Contemporaries*  
(1986)

**HAROLD EDWIN WETHEY** personified the art historian as meticulous researcher, sharp-eyed connoisseur, and master of historical facts. He was particularly fond of producing catalogues raisonnés, which required all these skills, tireless energy, and most challengingly, a willingness to make firm judgments in print regarding authenticity. Many a scholar would be content to produce a single catalogue raisonné in an entire career, but Wethey left us not only *Alonso Cano: Painter, Sculptor, Architect* (1955) and *El Greco and His School* (1962; revised in Spanish 1967), but also a four-volume magnum opus devoted to the paintings and drawings of Titian.

When Wethey arrived at the Center for the academic year 1982–1983, he already had underway his major occupation during his tenure as Kress Professor — the catalogue of Titian’s drawings. It was a formidable task, not because the volume of material was large — only fifty-four sheets, according to Wethey, have survived — but because of the exhaustive process he insisted on following in examining and cataloguing each work. Members of the Center and National Gallery staff became well accustomed to seeing Professor Wethey and his wife, Alice Sunderland Wethey, at a table in the library, poring over photographs, completing data sheets, and cross-checking countless references and bits of data. For anyone who had ever wondered just how labor intensive it was to produce a catalogue raisonné, the sight of the Wetheys hard at work provided a compelling answer.

There were four predoctoral fellows in residence the year that Wethey served as Kress Professor: George Shackelford, who was working on Edgar Degas’ images of dance subjects; Fronia Wissman, who was studying the late salon paintings of Camille Corot; M.E. Warlick, who was investigating Max Ernst’s collage novel, *Une semaine de bonté*; and myself, writing on Frederic Edwin Church’s North American landscapes. Art history as a field had not then experienced all the dramatic changes and alterations that would soon so profoundly affect it, but certainly the approaches we predoctoral students were following tended more toward the contextual and sociological than did Wethey’s own methods. Professor Wethey, although perfectly accepting of our ways of working, did find it odd that the nineteenth and early twentieth centuries could be the subject of interpretive studies such as ours when much of the groundwork remained to be done. He remarked to me, for example, that he simply could not imagine trying to decode the social and political meanings of Church’s landscapes without first preparing a proper foundation, namely a catalogue raisonné. It seemed to him that certain fields, including American art and nineteenth-century painting particularly, had skipped over an entire stage in the art-historical process, and were thus in danger of falling into all sorts of errors and mistakes. He sensed that winds of change were blowing in art history, and he gently, but firmly let us know that he had grave doubts about some of the directions they were leading us.

Perhaps it was an indirect result of his long experience in stating firm opinions about the authenticity of works of art, but Professor Wethey also at times

offered pointed commentary to members of the Center on more personal matters. Learning that two people he knew well, the assistant dean Shreve Simpson and an historian who also worked on Spanish art, Richard Kagan, were about to be married, he declared succinctly: "It will *never* last!" On another occasion, when George Shackelford arrived at a tea nattily attired in a new linen suit, Wethey, obviously unimpressed, observed that it looked like he "had been sleeping in his suit." In reply to this sartorial critique, the fellow stated simply, "It's linen . . . that's the look." And though he never actually said as much to me, I always had the distinct impression when talking to him that he would have found it much more pleasant to look me in the face if I were clean-shaven.

Professor Wethey was also amused, one might say a bit distressed, by the behavior of the art market in those years. He believed quite firmly in the relative differences in quality and historical importance between major and minor artists, and was, he told me, absolutely shocked that paintings by Church could sell for what he considered "Titian prices." No matter how much I protested that the \$2.75 million paid for Church's *The Icebergs* in 1979 would not get one in the bidding for a truly important Titian, he would always shake his head as if to say that it all was beyond understanding. One can only imagine what he would have made of the excesses of the late 1980s and the early 1990s and of \$80 million Renoirs and Van Goghs.

For those of us who were predoctoral fellows in residence in 1982–1983, Harold Wethey set a powerful and lasting example simply by doing the kind of work he knew and loved best. Certainly he showed us that even so great an artist as Titian should first and foremost be approached by paying close attention to fundamental art-historical tasks. Through his own actions Wethey advised us to get our facts straight, catalogue our works with scrupulous accuracy, and then, and only then, allow ourselves the luxury of indulging in interpretation. Even today, when the playing field of art history has widened and diversified in ways that Professor Wethey might hardly have imagined, such advice remains profoundly sound and eminently worth following.

Franklin Kelly, National Gallery of Art,  
Department of American and British Paintings

## FELLOWS 1982–1983

### *PREDOCTORAL FELLOWS*

Hilary Ballou [Massachusetts Institute of Technology]\*

Chester Dale Fellow, 1982–1983

Susan Barnes [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1981–1984

Dawson Carr [New York University, Institute of Fine Arts]\*

Chester Dale Fellow, 1982–1983

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

Catherine Levesque [Columbia University]\*

Robert H. and Clarice Smith Fellow, 1982–1983

Lucy MacClintock [Harvard University]\*

David E. Finley Fellow, 1982–1985

Thomas Michie [Yale University]\*

Samuel H. Kress Fellow, 1982–1984

Steven Ostrow [Princeton University]\*

Samuel H. Kress Fellow, 1982–1984

Marcus Rautman [Indiana University]\*

Chester Dale Fellow, 1982–1983

George T.M. Shackelford [Yale University]

David E. Finley Fellow, 1980–1983

M.E. Warlick [University of Maryland, College Park]

Chester Dale Fellow, 1982–1983

Fronia Wissman [Yale University]

Samuel H. Kress Fellow, 1981–1983

### *SENIOR FELLOWS*

Nicolai Cikovsky, Jr., University of New Mexico

Samuel H. Kress Senior Fellow

Hubert Damisch, École des Hautes Études en Sciences Sociales, Paris

Ailsa Mellon Bruce Senior Fellow (Fall 1982)

Beatrice Farwell, University of California, Santa Barbara

Samuel H. Kress Senior Fellow



Alan Gowans, University of Victoria, British Columbia  
Samuel H. Kress Senior Fellow

Barbara Miller Lane, Bryn Mawr College  
Ailsa Mellon Bruce Senior Fellow (Spring 1983)

Anne McGee Morganstern, Ohio State University  
Samuel H. Kress Senior Fellow

Amy Neff, University of Tennessee  
Ailsa Mellon Bruce Senior Fellow

Doris Srinivasan, Fairfax, Virginia  
Ailsa Mellon Bruce Senior Fellow

Gabriel Weisberg, University of Pittsburgh  
Samuel H. Kress Senior Fellow (Spring 1983)

*ASSOCIATE APPOINTMENTS*

Irene Bierman, University of California, Los Angeles (Fall 1982)  
Alden Gordon, Trinity College, Hartford (Spring 1983)

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Martha Wolff, Department of Northern Renaissance Painting

*VISITING SENIOR FELLOWS*

Xavier Barral I Altet, Université de Haute-Bretagne, Rennes II  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1982

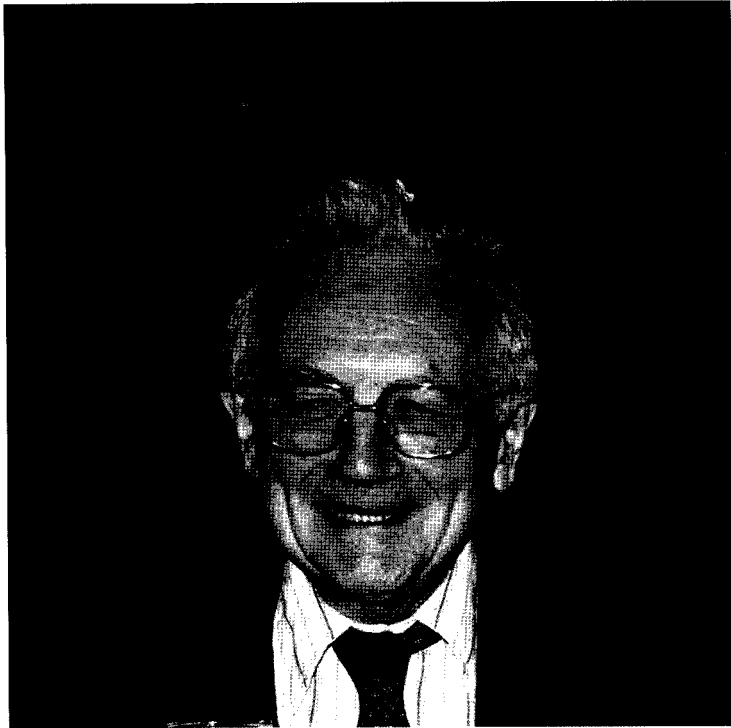
Elizabeth Higdon, Duke University  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer–Fall 1982

Anatole Kopp, Université de Paris VIII  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer–Fall 1982

Lynn Lawner, New York City  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1982

Charlotte Stokes, Oakland University  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1982

**PHILIPPE M. VERDIER**  
**KRESS PROFESSOR 1983–1984**



Born 1912, Lambersart, France; died 1993, Westerly, Rhode Island

Université de Paris (Sorbonne), M.A. (1935), Agrégation de l'Université,  
École Normale Supérieure (1936)

*French Air Force*

Officer (1937–1938, 1939–1940, 1945)

*Institut français, Barcelona*

Professor (1941)

*Institut français, Madrid*

Professor (1943–1944)

*Marshall Plan*

United States foreign policy reporter (1947–1948)

*Bryn Mawr College, Department of the History of Art*

Lecturer (1952–1953)

*Walters Art Gallery, Baltimore*

Curator of sculpture and decorative arts (1953–1965)

*Université de Montréal*

Visiting professor (1965–1966)

Professor and chairman (1966–1970)

Titulary professor (1971–1979)

Professor emeritus (1979–1993)

*Menil Foundation, Houston*

Consultative curator (1980–1982)

## FELLOWSHIPS AND MEMBERSHIPS

*École française de Rome*

Member (1938–1939)

*Yale University*

Henri Focillon Fellow (1951–1952)

*Institute for Advanced Study, Princeton*

Member (1964–1965)

*Arts Council of Canada*

Killam Fellow (1974–1976)

*American Philosophical Society*

Grant (1978)

## ACADEMIES AND HONORS

*Académie Royale d'Archéologie, Belgium*

*Légion d'Honneur, France*

*Royal Society of Canada*

## PRINCIPAL PUBLICATIONS

*L'art religieux* (1956)

*Russian Art: Icons and Decorative Arts from the Origin to the Twentieth Century* (exh. cat.) (1959)

*Arts of the Migration Period in the Walters Art Gallery* (with Marvin C. Ross; editor Dorothy E. Miner) (1961)

*The Arts in Europe around 1400* (with Dorothy E. Miner) (exh. cat., 1962)

*Catalogue of the Painted Enamels of the Renaissance* (The Walters Art Gallery, Baltimore) (editor Dorothy E. Miner) (1967)

*Art and the Courts, France and England, 1259–1328*, 2 vols. (with Peter F. Brieger and M.F. Montpetit) (exh. cat., 1972)

*The Frick Collection: An Illustrated Catalogue*, vol. 8: *Limoges Painted Enamels, Oriental Rugs, and English Silver* (assisted by Joseph Focarino; with Maurice S. Dimand and Kathryn Buhler) (1977)

*Le couronnement de la Vierge* (1980)

*Western Decorative Arts, Part 1: Medieval, Renaissance, and Historicizing Styles Including Metalwork, Enamels, and Ceramics* (Collections of the National Gallery of Art, Systematic Catalogue) (volume dedicated to Philippe Verdier; with Rudolf Distelberger et al.) (1993)

*The Taft Museum: Its History and Collections*, 2 vols. (a principal contributor and essay; editor Edward J. Sullivan) (1995)

With his shock of white hair, elfin smile, and slightly hunched posture, **PHILIPPE M. VERDIER** had the air of a scholarly imp who delighted in puzzling out solutions to art-historical mysteries. He bounced easily from one century to another, from the Abbey of Saint-Denis to Gauguin's notebooks, his mind brimming with arcane knowledge. No one else at the Center could possibly have known, for example, that only rock crystal, of all the substances on earth, has the unique properties that are necessary for keeping wine at the perfect temperature for drinking. But Philippe knew and concluded that a puzzling rock crystal vessel in the Saint-Denis treasury must have been created originally as a container for wine, perhaps the first instance of a Kress Professor applying a Frenchman's high regard for oenology to the history of art.

No puzzle intrigued and absorbed Philippe more than the chalice of Abbot Suger, which he believed had been reconstructed inaccurately. He spent countless hours squirreled away with the chalice in the conservation laboratory, removing its handles, mountings, stones, and medallions, taking it completely apart into some twenty-odd pieces and testing different ways of putting them back together again. He must have reassembled the chalice to his satisfaction by the time of the Trustee Council meetings, since it was by then back on exhibition. The Center had been selected as the department of the Gallery to be featured at those meetings that year and, to showcase the role of the Kress Professor, Philippe was asked to give a short tour of the medieval galleries. Once the council members were assembled there, Philippe made only the briefest introduction to the collection before zeroing in on the chalice. He proceeded to share with them the fruits of his research over the year, going on and on to explain every aspect, every decorative motif. Bubbling over with enthusiasm, he outlined his theories on the origins of unusual features such as the gilded double filigree and its relationship to Viking, Frankish, and Islamic goldwork, as well as its possible source in Sicilian silk weavings from the time of Roger II. After forty-five minutes or so, most of the council members apparently felt that they were being treated to more information than they needed. One by one, they began edging toward the door and drifting away, all except for Dr. and Mrs. Arthur M. Sackler, who were in Philippe's thrall. When at last the talk was finished and Philippe lifted his eyes from the chalice, he was completely unconcerned (if, indeed, he even noticed) that he had lost the greater part of his audience. On the contrary, he seemed thoroughly content to have captured the attention of two major collectors and connoisseurs, who in turn were captivated by Philippe's command of his subject.

Philippe seemed to enjoy living in Washington as much as he did his tenure at the Center. At the farewell dinner, he stood on the terrace outside the refectory, looking out over the Mall. After quietly musing on the landscape and low buildings for a minute or two, he turned and said in his thick French accent, "I think that we should abandon all of our endeavors and dedicate ourselves to the abolition of the skyscraper." For Philippe, skyscrapers crushed the human spirit;

Washington, built on human scale, was conducive to thought and productivity. And productive he was, completing an article on the sketchbook of Villard de Honnecourt and a commentary on Paul Gauguin's last notebook, as well as publishing two articles on Renaissance Italy and four more in the *Dictionary of the Middle Ages*. He also wrote entries on Suger's chalice and several enamels for the systematic catalogue of the Gallery's collection of decorative arts, and launched French translations, with commentary, of two Latin texts on the abbey of Saint-Denis.

Philippe's wife, Patricia, accompanied him to Washington and often came into the Gallery in the afternoons to help him type up what he had written longhand in the mornings. Her alma mater, Bryn Mawr, was pleased to report in the alumnae bulletin that Pat was the wife of the Kress Professor — or rather that was the intention. The editor of the class notes confused the name "Kress" with that of a commercial product for brushing teeth. No one enjoyed the mistake more than the Verdiers. At the close of the farewell dinner, they presented Philippe's research assistant, Jean Wilson, with a jumbo tube of toothpaste in recognition of her services over the year to the National Gallery of Art's one and only Crest Professor.

Susan MacMillan Arensberg, National Gallery of Art, Division of Exhibitions

## FELLOWS 1983–1984

### *PREDOCTORAL FELLOWS*

Susan MacMillan Arensberg [Johns Hopkins University]

Samuel H. Kress Fellow, 1983–1985

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

David E. Finley Fellow, 1981–1984

Douglas Crimp [City University of New York, Graduate School and University Center]\*

Chester Dale Fellow, 1983–1984

Linda Docherty [University of North Carolina, Chapel Hill]

Lawrence and Barbara Fleischman Fellow, 1983–1985

Katherine Fischer [Harvard University]\*

Chester Dale Fellow, 1983–1984

Jeffrey Hamburger [Yale University]\*

David E. Finley Fellow, 1983–1986

Christopher Johns [University of Delaware]\*

Chester Dale Fellow, 1983–1984

Jennifer Licht [Columbia University]\*

Chester Dale Fellow, 1983–1984

Lucy MacClintock [Harvard University]\*

David E. Finley Fellow, 1982–1985

Thomas Michie [Yale University]

Samuel H. Kress Fellow, 1982–1984

Lawrence Nichols [Columbia University]\*

Robert H. and Clarice Smith Fellow, 1983–1984

Steven Ostrow [Princeton University]

Samuel H. Kress Fellow, 1982–1984

Linda Wolk(-Simon) [University of Michigan, Ann Arbor]\*

Mary Davis Fellow, 1983–1985

### *SENIOR FELLOWS*

John Irwin, Victoria and Albert Museum (emeritus)

Ailsa Mellon Bruce Senior Fellow

Elisabeth Kieven, Bibliotheca Hertziana

Samuel H. Kress Senior Fellow (Spring 1984)

V.A. Kolve, University of Virginia  
Ailsa Mellon Bruce Senior Fellow (Spring 1984)

John Pinto, Smith College  
Ailsa Mellon Bruce Senior Fellow (Spring 1984)

Thomas Reese, University of Texas, Austin  
Samuel H. Kress Senior Fellow (Fall 1983)

Charles Rhyne, Reed College  
Samuel H. Kress Senior Fellow

Richard Spear, Oberlin College  
Ailsa Mellon Bruce Senior Fellow

Anne Hagopian Van Buren, Tufts University  
Samuel H. Kress Senior Fellow

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Arthur K. Wheelock, Jr., Department of Northern Baroque Painting

*VISITING SENIOR FELLOWS*

Sheila ffolliott, George Mason University  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1983

Elise Goodman-Soellner, University of Cincinnati, Raymond Walters College  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1982–Winter 1983

Edith Kirsch, Colorado College  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1983

Artur Rosenauer, Universität Wien, Institut für Kunstgeschichte  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1983

Robert Scheller, University of Amsterdam  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1983

Alan Shestack, Yale University Art Gallery  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1983

Maren Stange, Maryland Institute College of Art  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1983

Sidra Stich, University Art Museum, University of California, Berkeley  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1984



CHARLES MITCHELL  
KRESS PROFESSOR 1984–1985



Born 1912, London, England

University of Oxford, B.A. (1934), B. Litt. (1939), M.A. (1943)

*National Maritime Museum*, Greenwich, England  
Assistant (1935–1945)

*British Naval War Service*  
Lieutenant Commander, Royal Navy Volunteer Reserve (1939–1945)

*University of London, Warburg Institute*  
Lecturer (1945–1960)

*Bryn Mawr College, Department of the History of Art*  
Bernheimer Visiting Professor (1959–1960)  
Professor (1960–1980)  
Chairman (1962–1975)  
Andrew W. Mellon Professor of Humanities (1975–1980)  
Professor emeritus (1980– )

## FELLOWSHIPS AND MEMBERSHIPS

*American Academy in Rome*  
Art historian in residence (1965)  
*American Council of Learned Societies*  
Fellow (1965–1966)  
*John Simon Guggenheim Memorial Foundation*  
Fellow (1970–1971)

## ACADEMIES AND HONORS

*Accademia degli Incamminati, Modigliana*  
*Lindback Foundation*  
Distinguished Teaching Award (1974)  
*Royal Historical Society*

## PRINCIPAL PUBLICATIONS

*Seaman's Portrait* (1939)  
*A Book of Ships* (1940)  
*Hogarth's Peregrination* (editor and introduction) (1952)  
*A Fifteenth-Century Italian Plutarch* (introduction and notes) (1961)  
*Pirro Ligorio's Roman Antiquities: The Drawings in MS XIII. B7 in the National Library of Naples* (coeditor with Erna Mandowsky) (1963)  
A.P. Oppé, *Raphael* (editor and introduction) (1970)  
*Cyriacus of Ancona's Journeys in the Propontis and the North Aegean, 1444–1445* (coeditor with Edward W. Bodnar) (1976)  
*Lewis Carroll's "The Hunting of the Snark," Illustrated by Henry Holiday* (contributor; coeditors James Tanis and John Dooley) (1981)

**CHARLES MITCHELL** served as Kress Professor during the 1984–1985 academic year. This appointment followed his retirement in 1980 from Bryn Mawr College, where he had been on the faculty since 1959. Born in Oxford, he first taught at the Warburg Institute in London; throughout his career his research and scholarly publications, which focus on the antiquarian culture of Renaissance humanism, remained deeply rooted in the Warburg tradition. This is true not only of the subjects he chose to investigate — the early Renaissance antiquarian Cyriacus d’Ancona and his disciple Felice Feliciano; Alberti’s Tempio Malatestiano in Rimini and the enigmatic imagery of its interior relief sculpture; Pirro Ligorio’s encyclopedic study of Roman antiquities — but, more broadly, of the acute intellectual curiosity he brought to a surprisingly wide range of historical and art-historical topics including naval history, Hogarth’s drawings, Raphael, the working method of Sir Joshua Reynolds, and Lewis Carroll’s *Hunting of the Snark!*

During his year at the Center, Charles pursued his longstanding interest in the Tempio, refining and enlarging an interpretation first presented in a classic article in 1951. His command of a dazzling array of classical and Renaissance literary sources, so apparent in this study which adduces Cicero, Macrobius, and Plato, as well as Alberti and local Riminese humanists as interpretive guides, was abundantly evident to the year’s fellows who frequently heard him cite, effortlessly and with great relevance, his favorite ancient authors, especially Plutarch and Cicero. His repertoire was by no means limited to past millennia, however. I remember having to confess with regret that I had not read Rachel Carson’s *Silent Spring*, published in 1962 — a memorable and prescient book condemning the rampant use of pesticides in American agriculture which he was particularly eager to discuss one day at lunch. (Was there something on the menu that prompted this discourse?)

Some of the predoctoral fellows, upon first learning of Charles Mitchell’s appointment, admitted to feeling vaguely nervous at the prospect of having such an eminent scholar in our midst. But a first encounter immediately dispelled any misplaced sense of intimidation one may have experienced. This slightly tousled man, smudged eyeglasses perpetually slipping down (which led him either to squint fiercely, thereby wrinkling his nose, or to tip his head back, both efforts intended to counter gravity and keep them aloft), had a sprightly manner — immediately discernible, even behind those forever descending spectacles — that signaled his good humor and ready willingness not to take himself, or anyone else, too seriously. Eminently approachable, Charles was also keenly interested in the work of the predoctoral fellows in particular, all of whom that year happened to be women. Many have remarked that his tenure as Kress Professor was distinguished by his generous encouragement and cultivation of the predoctoral fellows and his intellectual engagement in our various areas of research. He was a lively presence at shoptalks, colloquia, lectures, and Tuesday lunches, and could always be counted on to offer an insightful comment or idea, but never a criticism or condemnation.

Charles and his wife, Jean, learned to navigate life in Washington with considerable aplomb. Residents of Capitol Hill, they attended the neighborhood African American church every Sunday morning. Dinner invitations to fellows and local scholars were regularly extended, and outings to various destinations in the environs of Washington frequently took place. One of Charles' favorite haunts, to which he introduced a number of the Center's members, was the Christian Classics bookstore in Westminster, Maryland, which then carried rare and out-of-print texts. A collector of early editions of Dante, Charles happily discovered one there; others of us voraciously acquired volumes of Pastor and Gregorovius. Modern amenities proved slightly more daunting; on one particularly sweltering Washington night when the Mitchells were hosting a dinner party, one of the guests noticed that although the air conditioner was on, the windows were open. When Charles was asked why this was so, he replied in complete earnestness, "How else will we get the fresh air to come in?"

Linda Wolk-Simon, Metropolitan Museum of Art, Robert Lehman Collection

## FELLOWS 1984–1985

### *PREDOCTORAL FELLOWS*

Susan MacMillan Arensberg [Johns Hopkins University]

Samuel H. Kress Fellow, 1983–1985

Barbara Butts [Harvard University]

Chester Dale Fellow, 1984–1985

Sarah Cohen [Yale University]\*

Mary Davis Fellow, 1984–1986

Francesca Consagra [Johns Hopkins University]\*

Chester Dale Fellow, 1984–1985

Tracy Cooper [Princeton University]\*

David E. Finley Fellow, 1984–1987

Linda Docherty [University of North Carolina, Chapel Hill]

Lawrence and Barbara Fleischman Fellow, 1983–1985

David Gillerman [New York University, Institute of Fine Arts]\*

Chester Dale Fellow, 1984–1985

Jeffrey Hamburger [Yale University]\*

David E. Finley Fellow, 1983–1986

Lucy MacClintock [Harvard University]

David E. Finley Fellow, 1982–1985

Carol McMichael [University of Texas, Austin]\*

Chester Dale Fellow, 1984–1985

Sasha Newman [New York University, Institute of Fine Arts]\*

Samuel H. Kress Fellow, 1984–1985, 1986–1987

Judith Testa [University of Chicago]\*

Robert H. and Clarice Smith Fellow, 1984–1985

Linda Wolk(-Simon) [University of Michigan, Ann Arbor]

Mary Davis Fellow, 1983–1985

### *SENIOR FELLOWS*

Jonathan Alexander, University of Manchester

Samuel H. Kress Senior Fellow

Elizabeth Cropper, Temple University

Samuel H. Kress Senior Fellow

Mojmír Frinta, State University of New York, Albany

Ailsa Mellon Bruce Senior Fellow

Martin Powers, University of California, Los Angeles  
Samuel H. Kress Senior Fellow

Edward Snow, Rice University  
Samuel H. Kress Senior Fellow

Richard Trexler, State University of New York, Binghamton  
Ailsa Mellon Bruce Senior Fellow

*ASSOCIATE APPOINTMENT*

David Porter, University of Massachusetts, Amherst (Fall 1984)

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

David Alan Brown, Department of Italian Renaissance Painting

*VISITING SENIOR FELLOWS*

Beryl Barr-Sharrar, New York City  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

Alessandro Bettagno, Università di Venezia; Fondazione Giorgio Cini, Venice  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1984–Winter 1985

Kathleen Weil-Garris Brandt, New York University, Institute of Fine Arts and  
College of Arts and Sciences  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

Peter Feist, Akademie der Wissenschaften der Deutschen Demokratischen Republik,  
Institut für Aesthetik und Kunstwissenschaften  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

Anne Lowenthal, Barnard College  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

John Onians, University of East Anglia  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1984–Winter 1985

Myra Nan Rosenfeld, Montreal  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

Margarita Anna Russell, Gresham College, City University, London  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

Christine Smith, Georgetown University; Charles Strong Center, Villa le Balze, Fiesole  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1985

GEORGE ALEXANDER KUBLER  
KRESS PROFESSOR 1985–1986



Born 1912, Los Angeles, California

Yale University, A.B. (1933), A.M. (1936), Ph.D. (1940)

*Yale University, Department of the History of Art*

Instructor (1938–1943)

Assistant professor (1943–1947)

Professor (1947–1964)

Robert Lehman Professor (1964–1975)

Sterling Professor emeritus (1975– )

Senior Research Scholar (1983–1992)

## FELLOWSHIPS AND MEMBERSHIPS

*John Simon Guggenheim Memorial Foundation*  
Fellow (1943–1944, 1952–1953, 1956–1957)

*Smithsonian Institution*  
Grant (1948–1949)

*Fulbright Scholar* (1963–1964, 1968–1969)

*National Endowment for the Humanities*  
Senior research fellow (1978–1979)

## ACADEMIES AND HONORS

*Academia Mexicana de Arte*

*Academia Mexicana de Historia*

*Academia Real de Bellas Artes de San Fernando*, Madrid

*American Academy of Arts and Sciences*

*American Philosophical Society*

*College Art Association*

Charles Rufus Morey Award for a Distinguished Book in the History of Art  
(for *The Art and Architecture of Ancient America: The Mexican, Maya, and Andean Peoples*) (1964)

*Connecticut Society of Arts and Sciences*

*Hispanic Society of America*

*National Academy of Fine Arts*, Portugal

*Orden del Águila Azteca*, Mexico

Premio José Figueiredo (for *Portuguese Plain Architecture: Between Spices and Diamonds, 1521–1706*) (1973)

*Société des Américanistes de Paris*

*Society of Architectural Historians*

Alice Davis Hitchcock Award for Architectural History (for *The Art and Architecture of Ancient America: The Mexican, Maya, and Andean Peoples*) (1963)

*Yale University*

Wilbur Lucius Cross Medal for Distinguished Service to Graduate Education  
(1984)

William Clyde DeVane Medal for Teaching in Yale College (1991)



## PRINCIPAL PUBLICATIONS

*The Rebuilding of San Miguel at Santa Fe in 1710* (1939)

*Religious Architecture of New Mexico* (1940)

*Mexican Architecture of the Sixteenth Century*, 2 vols. (1948)

*The Indian Caste of Peru* (1952)

*Arquitectura española 1600–1800* (1957)

*Art and Architecture in Spain and Portugal and Their American Dominions, 1500–1800*

(with Martin Soria) (1959)

*The Art and Architecture of Ancient America: The Mexican, Maya, and Andean Peoples*

(1962)

*Shape of Time: Remarks on the History of Things* (1962)

Felix da Costa, *The Antiquity of the Art of Painting* (introduction and notes) (1967)

*Portuguese Plain Architecture: Between Spices and Diamonds, 1521–1706* (1972)

*Building the Escorial* (1982)

*Studies in Ancient American and European Art* (editor Thomas F. Reese) (1985)

*Esthetic Recognition of Ancient Amerindian Art* (1991)

The National Gallery of Art, with its beaux-arts West Building and sleekly angular East Building, is today a study in contrasts; during the fall of 1985, to the three predoctoral fellows in residence at the Center, Jeffrey Hamburger, Sarah Cohen, and myself, this kind of striking contrast was also experienced in our daily life. Entering the main atrium of the East Building's gallery space, among the excited and noisy crowd coming to see works of modern art, we would move into the perennial quiet and reserve of the Center's main library and its silent atrium. Once inside the main research halls of the Center one could find the greatest contrast of all: the swirl of frenzied activities surrounding the preparations for the upcoming exhibition *The Treasure Houses of Britain* and the quiet seriousness of research scholars at work. If the excitement over the *Treasure Houses* exhibition was concentrated in the person of its peripatetic curator, Gervase Jackson-Stops, then the stately and reserved model of scholarship was embodied in the Kress Professor, Dr. **GEORGE ALEXANDER KUBLER**.

Dr. Kubler personified dignity and decorum in his public interactions with his colleagues and with fellows. At gatherings for lunch or for tea, he was always unprejudiced, friendly, and involved in conversation. Most often, however, he could be found enthusiastically hunched over books in the library or in his office. My own most memorable encounters with him tended to occur in the library stacks or the Gallery's photographic archives. Although we were examining different subject matter, it was not unusual for him to launch into a learned discussion of, for example, the use of photography for reconstructing the past. According to Donald Garfield, his research assistant, Dr. Kubler's major projects that year were the manuscript for his book *Aesthetic Recognition of Ancient Amerindian Art*, published in 1991, and his colloquium presentation to the Center membership on "Eidetic Imagery and Paleolithic Figuration."

In this lecture Dr. Kubler brought his immense knowledge to bear on one of the most fundamental questions imaginable: namely, what triggered man to first create a work of visual art? In daring to consider the very origins of art, to attempt to explain what may have prompted the first artist to draw a buffalo on the wall of a cave, Dr. Kubler more than lived up to his reputation for pioneering and broad conceptualizations of complex issues of representation. Sarah Cohen particularly recalls how he humanized his inquiry by working into his paper the story of a child he knew who had a remarkable capacity to function eidetically, with an uncanny ability to retain visual images of her surroundings and then translate them into two-dimensional form.

Senior fellow Jack Spector recalls with special fondness Dr. Kubler's wit, his generosity with his time, and his involvement with the other fellows' activities. Jack remembers that Dr. Kubler would call up diverse and unexpected memories from his own past that related to current inquiries in modern art, even coming to Jack once with a photocopy of an arcane German text that was related to Jack's current research in surrealism.

At social occasions, Dr. Kubler invariably was accompanied by his lively and charming wife, Betty. Shreve Simpson and Susan Barnes, then associate dean and acting assistant dean of the Center respectively, recall Betty as the life of the party. Shreve mentions her knowing glance, a kind of silent language that suggested both their closeness over many years and a subtle awareness of every social encounter. This impression was confirmed at the Center's final dinner, when Betty read a poem she had written summarizing the activities of the fellows and staff of the Center as they touched her and her husband. Full of warmth and wit, it embodied the grace and stature of Dr. Kubler's own interactions, and experiences, as Kress Professor.

Jeff Rosen, Columbia College, Chicago

## FELLOWS 1985–1986

### *PREDOCTORAL FELLOWS*

Frederick Bohrer [University of Chicago]\*

Samuel H. Kress Fellow, 1985–1987

Alan Chong [New York University, Institute of Fine Arts]\*

Robert H. and Clarice Smith Fellow, 1985–1986

Sarah Cohen [Yale University]

Mary Davis Fellow, 1984–1986

Tracy Cooper [Princeton University]\*

David E. Finley Fellow, 1984–1987

Jeffrey Hamburger [Yale University]

David E. Finley Fellow, 1983–1986

Mark Jarzombek [Massachusetts Institute of Technology]\*

Chester Dale Fellow, 1985–1986

Mary Alice Lee [Johns Hopkins University]\*

Mary Davis Fellow, 1985–1987

Michael Leja [Harvard University]\*

Chester Dale Fellow, 1985–1986

Louise Marshall [University of Pennsylvania]\*

Chester Dale Fellow, 1985–1986

Jeff Rosen [Northwestern University]

Chester Dale Fellow, 1985–1986

Elizabeth Pendleton Streicher [Columbia University]\*

David E. Finley Fellow, 1985–1988

### *SENIOR FELLOWS*

Rózsa Feuer-Töth, Hungarian Academy of Sciences

Samuel H. Kress Senior Fellow

(Deceased before commencement of fellowship)

Stephen Gardner, Harvard University

Ailsa Mellon Bruce Senior Fellow

Louis Hawes, Indiana University

Samuel H. Kress Senior Fellow (Fall 1985)

Lawrence Nees, University of Delaware

Samuel H. Kress Senior Fellow (Spring 1986)

Patricia Netherly, University of Massachusetts, Amherst  
Samuel H. Kress Senior Fellow

Jack Spector, Rutgers, The State University of New Jersey  
Ailsa Mellon Bruce Senior Fellow

Fikret Yegül, University of California, Santa Barbara  
Ailsa Mellon Bruce Senior Fellow

Reiner Zuidema, University of Illinois, Urbana-Champaign  
Ailsa Mellon Bruce Senior Fellow (Spring 1986)

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Diane De Grazia, Department of Graphic Arts

*VISITING SENIOR FELLOWS*

Michael Bury, University of Edinburgh  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

Nicole Dacos Crifò, Fonds National de la Recherche Scientifique de Belgique;  
Université Libre de Bruxelles  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1985–Winter 1986

Marcello Fagiolo, Università degli Studi di Firenze  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

Jaroslav Folda, University of North Carolina, Chapel Hill  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

Ulrich Hiesinger, Philadelphia  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1985–Winter 1986

Adele Holcomb, Bishop's University, Lennoxville, Quebec  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1985–Winter 1986

Guy Métraux, York University, Ontario  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

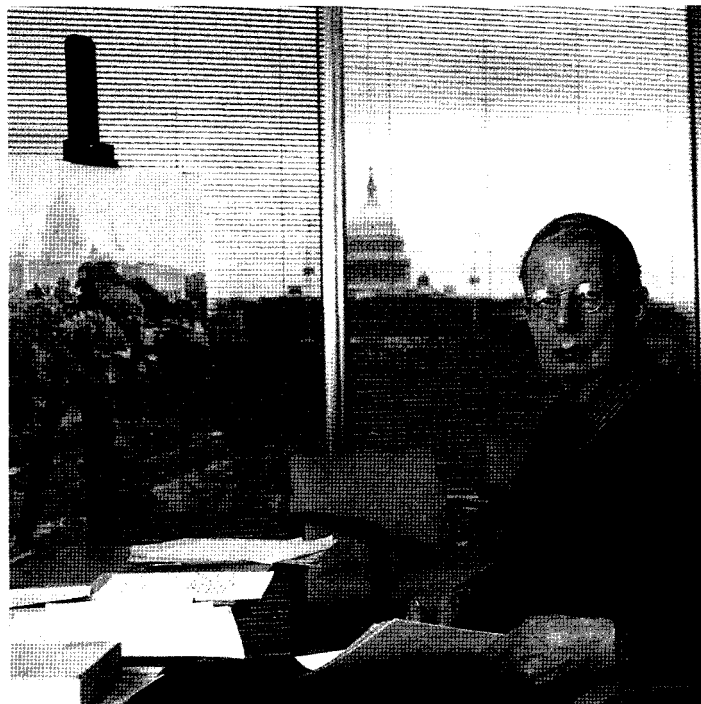
Paul Mylonas, National Academy of Fine Arts, Athens  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1985–Winter 1986

Allan Sekula, California Institute of the Arts  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

Jan Van Der Marck, Detroit Institute of Arts  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

David Van Zanten, Northwestern University  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1986

LAWRENCE BURNETT GOWING  
KRESS PROFESSOR 1986–1987



Born 1918, London, England; died 1991, London, England

Leighton Park School, Reading, Berkshire; Student of William Coldstream,  
Euston Road School, London

*University of Durham*

Professor of fine art (1948–1958)

*King Edward VII School of Fine Art, Newcastle upon Tyne*

Principal (1948–1958)

*Chelsea School of Art*

Principal (1958–1965)

*Tate Gallery*

Keeper of the British collection and deputy director (1965–1967)

*Leeds University*

Professor of fine art (1967–1975)

*University College London*

Slade Professor of Fine Arts (1975–1985)

*Royal Academy*

Honorary curator and chairman of exhibitions committee (1985–1991)

*Phillips Collection, Washington, D.C.*

Curatorial chairman (1987–1989)

## EXHIBITIONS OF HIS PAINTINGS

Leicester Gallery (1942, 1946, 1948, 1955)

Marlborough Gallery (1965)

Waddington Gallery (1982)

Serpentine Gallery (1983)

Hatton Gallery, Newcastle (1983)

Ferens Gallery, Hull (1983)

Plymouth City Art Gallery (1983)

## ACADEMIES AND HONORS

*Commander of the Order of the British Empire (CBE)* (1952)

*Knighthood* (1982)

*American Academy of Arts and Sciences*

*Chevalier de l'Ordre des Arts et des Lettres, France*

*Royal Academy, London*

Associate (1978)

Academician (1987)

## PRINCIPAL PUBLICATIONS

*Renoir* (1947)

*Vermeer* (1952)

*Cézanne* (introduction; notes with the assistance of Ronald Alley)

(exh. cat., 1954)

*Constable* (1960)

*Turner: Imagination and Reality* (1966)  
*Matisse: Sixty-Four Paintings* (exh. cat., 1966 and 1968)  
*Hogarth* (with Ronald Paulson) (exh. cat., 1971)  
*Watercolour and Pencil Drawings by Cézanne* (exh. cat., 1973)  
*The Critical Writings of Adrian Stokes*, 3 vols. (editor) (1978)  
*Matisse* (1979)  
*Lucien Freud* (1982)  
*Three Painters* (British Broadcasting Corporation 2, television series) (1984, 1986, 1988)  
*The Originality of Thomas Jones* (Walter Neurath Memorial Lectures) (1985)  
*Paintings in the Louvre* (introduction by Michel Laclotte) (1987)  
*Places of Delight: The Pastoral Landscape* (with Robert Cafritz and David Rosand) (exh. cat., 1988)  
*Paul Cézanne: The Basel Sketchbooks* (with Bernice Rose) (exh. cat., 1988)  
*Cézanne: The Early Years, 1859–1872* (with contributions by Götz Adriani et al.; editor Mary Anne Stevens) (exh. cat., 1988)  
*Francis Bacon* (with Sam Hunter; foreword James T. Demettrion) (exh. cat., 1989)  
*The Paintings of William Coldstream* (with David Sylvester) (exh. cat., 1990)



**LAWRENCE BURNETT GOWING** once mused, “By this time [1946] I was living a double life, as I have to some extent ever since.” These dichotomies and ambivalences were readily apparent during his year as Kress Professor. Sometimes he would be engagingly *there*, but equally as often *withdrawn*. The contradictions and complexities within his nature had often been remarked upon by his longstanding friends, and in the many profiles of him in the British press he had been compared to Auden, Cézanne, Swinburne, the brothers Goncourt. His mode of dress was revealing. He might be found bent over the desk in his sixth-floor office wearing a conservative dark sports jacket over an Oxford striped shirt, or be sighted crossing the marble floor of the East Building dressed all in black jeans, sneakers, T-shirt, and leather motorcycle jacket. The quintessential member of the establishment lodged within the romantic bohemian. Or the reverse? At once the distinguished portraitist of former British Prime Minister Lord Attlee, and the painter who in the late 1970s literally had his own body strapped to canvases, resulting in a series of nude self-portraits.

To a large degree, such a dual existence was mirrored in the institution in which Lawrence found himself that year: a research center within an art museum. During his months in Washington, he was extremely busy establishing a second career outside Britain as a free-lance curator and writer. He was preoccupied with an impressive number of projects, including the catalogues for two upcoming exhibitions, *Places of Delight: The Pastoral Landscape* at the National Gallery and the Phillips Collection, and *Cézanne: The Early Years* at the National Gallery, and a book, *Paintings in the Louvre*.

Although in his training and temperament Lawrence was heir to Pugin and Ruskin, he also had assimilated Gombrich and Pope-Hennessy. His expressed approach to critical writing may have been fundamentally inspired by his belief in painting as a personal gesture, one that was overridingly sensate, yet his study of artistic self-expression was researched and set in the relevant historical context. Broad as Lawrence's interests were, however, they initially did not admit the kind of theoretical arguments advanced by some of the fellows. Thus it was all the more remarkable to observe the rapport that developed between Lawrence and the eloquent theorist and historian of film, Annette Michelson, whose colloquium presentation on “The Kinetic Icon in the Work of Mourning” earned from him a rousing “bravo.”

Lawrence's knowledge of modern painting was matched by an appreciation for “old-master” painting. Part of my project on the Venetian church of S. Giorgio Maggiore concerned the works of Tintoretto, also a great favorite of his. However, our outlooks differed considerably. Lawrence once said that the aim of his own practice as an artist was the “engagement of physical presence with paint,” and his art criticism was equally personalized. His description of Tintoretto's *Susanna at the Bath* in the Louvre, for example, is a masterful exposition of the male gaze: “. . . a sexual magnetism galvanizes the entire width and

depth of the broad canvas . . . until the desire provoked by the woman and the distant visual assault upon her become not only comprehensible but sympathetic.” Lawrence was not a dispassionate observer, and therefore may have been oblivious to the possibility that another viewer/reader — particularly one of the opposite sex — might sustain a very different reaction, not only to the paintings, but to the comments.

For Lawrence, painting *was* the thing. To that end, one of his first dramatic acts on arriving at the National Gallery had been to set up an easel in his grand corner office overlooking the Capitol. As integral to his creative imagination as brush and canvas were words and their deployment. Lawrence brought Bloomsbury to Washington during his year as Kress Professor. Seeming unfettered from his past, he was absorbed in a myriad of future projects.

Tracy Cooper, Temple University, Tyler School of Art

## FELLOWS 1986–1987

### *PREDOCTORAL FELLOWS*

Frederick Bohrer [University of Chicago]  
Samuel H. Kress Fellow, 1985–1987

Elizabeth Brown [Columbia University]\*  
Mary Davis Fellow, 1986–1988

Tracy Cooper [Princeton University]  
David E. Finley Fellow, 1984–1987

Annette Leduc [Johns Hopkins University]\*  
David E. Finley Fellow, 1986–1989

Mary Alice Lee [Johns Hopkins University]  
Mary Davis Fellow, 1985–1987

Steven Moyano [Northwestern University]\*  
Chester Dale Fellow, 1986–1987

Sasha Newman [New York University, Institute of Fine Arts]  
Samuel H. Kress Fellow, 1984–1985, 1986–1987

Elizabeth Pendleton Streicher [Columbia University]\*  
David E. Finley Fellow, 1985–1988

Suzanne Tise [University of Pittsburgh]\*  
Chester Dale Fellow, 1986–1987

Thomas Willette [Johns Hopkins University]\*  
Samuel H. Kress Fellow, 1986–1988

### *SENIOR FELLOWS*

Jean-Louis Cohen, École d'Architecture de Paris-Villemin; École Nationale des  
Ponts et Chaussées

Ailsa Mellon Bruce Senior Fellow (Spring 1987)

Cecelia Klein, University of California, Los Angeles  
Ailsa Mellon Bruce Senior Fellow (Fall 1986)

Martha McCrory, Johns Hopkins University; Fashion Institute of Technology,  
State University of New York  
Samuel H. Kress Senior Fellow

Annette Michelson, New York University  
Ailsa Mellon Bruce Senior Fellow

Brunilde Ridgway, Bryn Mawr College  
Samuel H. Kress Senior Fellow (Fall 1986)

Helen Searing, Smith College  
Ailsa Mellon Bruce Senior Fellow (Spring 1987)

Larry Silver, Northwestern University  
Samuel H. Kress Senior Fellow (Fall 1986)

*ASSOCIATE APPOINTMENTS*

Craig Adcock, Florida State University (Spring 1987)  
Vincent Bruno, University of Texas, Arlington (Spring 1987)  
Peter Parshall, Reed College (Winter 1986)

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Gail Feigenbaum, Department of Education

*VISITING SENIOR FELLOWS*

Stephen Behrendt, University of Nebraska  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1986

Vicente Lleó Cañal, Universidad de Sevilla  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1987

Juliusz Chrościcki, University of Warsaw  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1987

Jan Piet Filedt Kok, Rijksmuseum, Amsterdam  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1987

Heinz Horat, Department of Preservation of Monuments and Sites, Lucerne  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1987

Peter Humfrey, University of St. Andrews  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1986

Elizabeth Langhorne, Piedmont Virginia Community College  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1986

Denis Laval, Ministère de la Culture, Paris  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1986

Giovanni Previtali, Università degli Studi di Napoli  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1986

CRAIG HUGH SMYTH  
KRESS PROFESSOR 1987–1988



Born 1915, New York City

Princeton University, B.A. (1938), M.F.A. (1941), Ph.D. (1956)

*National Gallery of Art*

Senior museum aide, research assistant (1941–1942); in charge of the wartime repository of evacuated collections (winter 1942)

*United States Naval Reserve*

Ensign to lieutenant (1942–1946)

*Central Art Collecting Point, Munich*

Officer-in-charge and director (1945–1946)

*Frick Collection*

Lecturer and research assistant (1946–1950)

*New York University, Institute of Fine Arts*

Assistant professor (1950–1953)

Associate professor (1953–1957)

Professor (1957–1973)

Acting director and acting head of department of fine arts, Graduate School of Arts and Sciences (1951–1953)

Director and head of department of fine arts, Graduate School of Arts and Sciences (1953–1973)

*Harvard University, Department of Fine Arts*

Professor and director, Harvard University Center for Italian Renaissance Studies, Villa I Tatti (1973–1985)

Professor emeritus (1985– )

## FELLOWSHIPS AND MEMBERSHIPS

*Fulbright Scholar* (1949–1950)

*American Academy in Rome*

Art historian in residence (1959–1960)

*Institute for Advanced Study*, Princeton

Visitor (1971, 1983, 1985–1986), member (1978)

*Bibliotheca Hertziana*, Rome

Visiting scholar (1972, 1973)

## ACADEMIES AND HONORS

*Accademia Fiorentina delle Arti del Disegno*

*American Academy of Arts and Sciences*

*American Philosophical Society*

*Légion d'Honneur*, France

*Metropolitan Museum of Art*

Honorary Trustee

Festschrift: *Renaissance Studies in Honor of Craig Hugh Smyth*, 2 vols. (editors Andrew Morrogh et al.) (1985)

## PRINCIPAL PUBLICATIONS

- Mannerism and Maniera* (1963; 2d revised edition with introduction by Elizabeth Cropper, 1992)
- Bronzino as Draughtsman* (1971)
- Florence and Venice: Comparisons and Relations* (coeditor with Sergio Bertelli and Nicolai Rubinstein, and contributor) (1979)
- Repatriation of Art from the Collecting Point in Munich after World War II: Background and Beginnings with Reference Especially to The Netherlands* (1988)
- Michelangelo, Architect: The Facade of San Lorenzo and the Drum and Dome of St. Peter's* (with Henry A. Millon) (exh. cat., 1988)
- Florence and Milan: Comparisons and Relations* (coeditor with Gian Carlo Garfagnini) (1989)
- Michelangelo Drawings* (editor, in collaboration with Ann Gilkerson) (Studies in the History of Art 33, National Gallery of Art) (1992)
- The Early Years of Art History in the United States* (coeditor with Peter M. Lukehart, and contributor) (1993)

As Kress Professor in 1987–1988, **CRAIG HUGH SMYTH** came to work with his friend and longtime collaborator “Henry” (as he called him) Millon, dean of the Center, on a series of projects devoted to Michelangelo’s work as architect of St. Peter’s in Rome. Their evident closeness, and contrasting styles — Craig reserved, soft-spoken, and bemused, Hank Millon direct and irreverent, with a deep echoing laugh — set the tone for what turned out to be a year of exceptional warmth and conviviality. At the first orientation lunch, Hank announced that we were all to be on a first-name basis. So the predoctoral fellows — and probably some senior fellows as well — took a deep breath and happily “Craig-ed” and “Hank-ed” their way through the term.

Craig’s tenure was in many respects a homecoming. He had begun his professional career as a member of the curatorial staff of the National Gallery in 1941–1942, and for part of that period was responsible for the collections evacuated during the war. During his return tour, Craig’s main focus was a catalogue for an exhibition that would be held the following year at the Gallery, *Michelangelo: Draftsman/Architect*. He and Hank wrote the volume on the architectural component of the show, *Michelangelo Architect: The Facade of San Lorenzo and the Drum and Dome of St. Peter’s*, with Hank contributing the entries on San Lorenzo, and Craig and Hank collaborating on the ones on St. Peter’s. The costar billing for their joint colloquium, on Pirro Ligorio’s role in the redesign of Michelangelo’s plans for the elevation of St. Peter’s, made it one of the most eagerly awaited events of the year.

At the same time, Craig also was working on two important and timely projects that he claimed, with typical modesty, had simply evolved from past lectures. The first was a book devoted to his experiences just after World War II as organizer of the allied effort to locate, preserve, and repatriate works of art looted by the Germans during the war. The second was a volume on the early years of art history in the United States, a collection of papers delivered at the College Art Association’s annual conferences in three successive years, which he coedited with his assistant Peter Lukehart.

Perhaps as a result of all his years ministering to graduate students and fellows at the Institute of Fine Arts and I Tatti, Craig was exceptionally well-suited to his role as advisor to the predoctoral fellows. Utterly unfazed by anxieties fueled by sleep deprivation and overdoses of caffeine, he used the Center’s interludes of enforced sociability — over lunch, or aperitifs, or espresso in the lounge — to inquire about our progress and suggest avenues to pursue. Significantly, one of his most characteristic stances was with head cocked, arms crossed, listening.

Craig’s approach was low key, but to the point. His recommendation to Tom Willette to consider Massimo Stanzione not only as a biographer and critic, but also as a painter, inspired a new dimension for his thesis. Similarly, Craig’s interest in the critical reception of Max Klinger’s works in later nineteenth-century France and Germany indicated a future direction for my own research.



Liz Brown recalls how Craig came to her rescue when she was afflicted with writer's block. Engaging her in an apparently casual conversation about Brancusi, he asked what issue most interested her right then. When she admitted that she was most engaged by material at the end of her thesis, he replied that there was nothing wrong with writing it backward. Which she did.

In fact, Craig had perfected the art of the insightful, probing question, whose significance sometimes became apparent only long after the fact. This was a talent he shared with Hank, which made for some provocative question-and-answer duets after shoptalks and colloquia.

One week in January neither Craig nor Hank showed up for the Tuesday luncheon meeting. This seemed a remarkable coincidence. A Center administrator, probably the associate or assistant dean, reluctantly conceded that they and their wives had stolen away to a Caribbean isle. The fellows determined that this absence should not pass unnoticed. The next Tuesday, the tanned and relaxed scholars were greeted by a table tastefully decorated with a large, inflatable, neon-pink plastic palm tree, and a dozen wan visages masked in sunglasses. After initially pretending not to notice, they nonetheless exacted their revenge, smoothly launching into what Liz Brown remembers as an erudite cultural analysis of the island's urban planning, assessing the relationship between vernacular and colonial architecture.

Craig's broad command of art history and its methodologies, unassuming manner, and generosity with colleagues reminded us why we had chosen to go into art history in the first place. Peter Lukehart describes Craig as the great facilitator, who seemed continually to be assisting one or another scholar publish a work that he thought important. Often he had helped edit it first. When it came to his own writing, he was not only highly critical, going through draft after draft, but he proudly wrote everything out longhand, in a distinctive, nearly illegible script. At first, Craig seemed too good to be true in the later-1980s world of rough-and-tumble competition and politicized art history. With time, he was revealed to be the genuine article, a scholar and gentleman of the old school.

Elizabeth Pendleton Streicher, National Gallery of Art,  
Center for Advanced Study in the Visual Arts

## FELLOWS 1987–1988

### *PREDOCTORAL FELLOWS*

Elizabeth Brown [Columbia University]

Mary Davis Fellow, 1986–1988

Marc Gotlieb [Johns Hopkins University]

Samuel H. Kress Fellow, 1987–1989

Jennifer Kilian [New York University, Institute of Fine Arts]\*

Robert H. and Clarice Smith Fellow, 1987–1988

Ewa Lajer-Burcharth [City University of New York, Graduate School and University Center]\*

Chester Dale Fellow, 1987–1988

Annette Leduc [Johns Hopkins University]\*

David E. Finley Fellow, 1986–1989

Sarah Schroth [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1987–1990

Elizabeth Pendleton Streicher [Columbia University]

David E. Finley Fellow, 1985–1988

Thelma Thomas [New York University, Institute of Fine Arts]\*

Chester Dale Fellow, 1987–1988

Wendy Wegener [Princeton University]\*

Mary Davis Fellow, 1987–1989

Jeffrey Weiss [New York University, Institute of Fine Arts]\*

Paul Mellon Fellow, 1987–1990

Thomas Willette [Johns Hopkins University]

Samuel H. Kress Fellow, 1986–1988

### *SENIOR FELLOWS*

Colin Eisler, New York University, Institute of Fine Arts

Samuel H. Kress Senior Fellow

Barbara Goldberg Abou-El-Haj, State University of New York, Binghamton

Ailsa Mellon Bruce Senior Fellow (Fall 1987)

Meredith Lillich, Syracuse University

Ailsa Mellon Bruce Senior Fellow (Fall 1987)

Ira Mark, University of Chicago

Samuel H. Kress Senior Fellow (Spring 1988)

Carl Nylander, Swedish Institute of Classical Studies, Rome  
Paul Mellon Senior Fellow

Gerald Silk, Temple University, Tyler School of Art  
Ailsa Mellon Bruce Senior Fellow

*ASSOCIATE APPOINTMENTS*

Mardges Bacon, Trinity College, Hartford (Spring 1988)  
Allan Sekula, California Institute of the Arts (Fall 1987)

*BOARD OF ADVISORS SABBATICAL FELLOW*

Marianna Shreve Simpson, Center for Advanced Study in the Visual Arts

*AILS A MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Arthur K. Wheelock, Jr., Department of Northern Baroque Painting

*VISITING SENIOR FELLOWS*

Margaret A. Alexander, University of Iowa  
Paul Mellon Visiting Senior Fellow, Fall 1987–Winter 1988

Silvia Bordini, Università degli Studi di Roma I (La Sapienza)  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1987–Winter 1988

Nicola Gordon Bowe, National College of Art and Design, Dublin  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1988

Anna Ottani Cavina, Università degli Studi di Bologna  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1987–Winter 1988

Fernando Checa Cremades, Universidad Complutense, Madrid  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1988

Yasushi Egami, Sophia University, Tokyo  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1988

Dragos Gheorghiu, Bucharest  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1988

Fritz Koreny, Graphische Sammlung Albertina, Vienna  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1988

Mary Tompkins Lewis, New York City  
Paul Mellon Visiting Senior Fellow, Fall 1987–Winter 1988

Naomi Miller, Boston University

Paul Mellon Visiting Senior Fellow, Fall 1987–Winter 1988

Rocco Sinisgalli, Università degli Studi di Roma I (La Sapienza)

Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1988

Dell Upton, University of California, Berkeley

Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1988

Tomás Vlcek, Czechoslovak Academy of Sciences, Institute of the Theory and  
History of Art

Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1987–Winter 1988

**SYLVIE BÉGUIN**  
**KRESS PROFESSOR 1988–1989**



Born 1919, Saint-Malo, France

Université de Paris (Sorbonne), Licence de philosophie (1941), Diplôme d'études supérieures de philosophie (1942); École du Louvre, Diplôme de la section supérieure (1946), Diplôme de l'Institut d'art et d'archéologie (1947), Thèse (1947)

*Musée du Louvre*

Chargée de mission, département des peintures (1947–1960)

Chef du service d'étude et de documentation, département des peintures  
(1960–1963)

Conservateur (1963–1982)

Conservateur en chef (1982–1985)

Conservateur général honoraire du patrimoine (1985– )

*École du Louvre*  
Professeur (1966–1982)

*Université de Paris IV*  
Chargée de cours (1969–1982)

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study*, Princeton  
Member (fall 1972)

*Getty Center for the History of Art and the Humanities*  
Guest scholar (1985); consultant, photographic archive (1986–1988)

## ACADEMIES AND HONORS

*Ateneo Veneto*

*Légion d'Honneur*, France

*Institut de France, Académie des Inscriptions et Belles-Lettres*

Prix Louis Fould (1986)

*Institut de France, Académie des Beaux-Arts*

Prix Richtenberger (1986)

*Médaille d'argent de la recherche scientifique* (1974)

*Officier des Arts et Lettres*, France

Festschrift: *Kunst des Cinquecento in der Toskana*, 3d series, vol. 17 (editor Monika Cämmerer) (Italienische Forschungen, Kunsthistorisches Institut, Florence) (1992)

## PRINCIPAL PUBLICATIONS

*L'école de Fontainebleau, le maniérisme à la cour de France* (1960)

*Le seizième siècle européen dans les collections publiques françaises* (with Pierre Rosenberg) (exh. cat., 1966)

*Nicolò dell'Abate* (director, editor, contributor) (exh. cat., 1969)

*Il cinquecento francese* (1970)

*La galerie François I au château de Fontainebleau* (contributor, with André Chastel et al.) (1972)

*L'école de Fontainebleau* (director, editor, and contributor with Bertrand Jestaz and Jacques Thirion) (exh. cat., 1972)

*Le studiolo d'Isabelle d'Este* (editor and contributor) (exh. cat., 1975)  
*La Madonne de Lorette* (director and contributor) (exh. cat., 1980)  
*Le seizième siècle florentin au Louvre* (editor, contributor) (exh. cat., 1982)  
*Raphael dans les collections françaises* (editor, contributor, with Roseline Bacou et al.) (exh. cat., 1983)  
*Léonard de Vinci au Louvre* (1983)  
*Les peintures de Raphael au Louvre* (with the collaboration of Odile Menegaux) (1984)  
*La galerie d'Ulysse à Fontainebleau* (with Jean Guillaume and Alain Roy; introduction André Chastel) (1985)  
*Andrea Solario en France* (director, editor, with Segolène Bergeon) (exh. cat., 1985)  
"Bacchus, Vénus et l'Amour," *Redécouverte d'un tableau de Rosso Fiorentino, peintre de François I* (1989)  
*Cheminées et frises peintes du château d'Ecouen* (with Hervé Oursel and Odile Delenda) (1995)

Few cities in France have been the birthplace of so many celebrated natives as Saint-Malo. For those of us born in the New World, Jacques Cartier (1491–1557) is perhaps the Malouin whose name first comes to mind. Not the least notable of Saint-Malo's sons and daughters is another, somewhat more recent, New World explorer: **SYLVIE BÉGUIN**. After fruitful expeditions to the West Coast from 1985 to 1988 at the Getty Center for the History of Art and the Humanities, Madame Béguin followed her compass east to become Kress Professor at the Center for the 1988–1989 academic year.

Like her predecessor, Jacques Cartier, Madame Béguin has devoted much of her life to making new discoveries in the name of Francis I. The first two months of her stay at the Center were spent preparing an earlier symposium paper for publication on Andrea del Sarto's *Charity*, commissioned by the French king in 1518 and still with the royal pictures in the Louvre. She complemented this project by investigating the political, intellectual, and religious milieu of the court of Francis I and writing a text on the French period (1530–1540) of Andrea del Sarto's younger contemporary, Rosso Fiorentino. In this second paper, which Sylvie read at the symposium, "Studies in Renaissance Art: Rosso Fiorentino," organized by the Courtauld Institute at the National Gallery, London, in December 1988, she attempted to demonstrate the largely undetected presence of French royal iconography in Rosso's work for the king. Here, she concentrated her efforts on developing a new iconographic interpretation of Rosso's contribution to the Francis I Gallery at Fontainebleau. She presented these new ideas in a high-spirited lecture, "Rosso Fiorentino: New Approaches to the French Period," given at the Center in April 1989. Unfortunately, space and vestiges of New World puritanism do not permit us to elaborate on Madame Béguin's revelations concerning Rosso's role in the invention of an erotic art for that "most Christian of kings." What can be said, however, is that originality and independence are hallmarks of Sylvie Béguin's scholarship. The latter quality is perhaps once again attributable to her place of birth: in France a popular rhyming adage runs "Ni Français, ni Breton; Malouin suis" (Neither French, nor Breton: from Saint-Malo am I).

As engaging as her research projects certainly were that year, Sylvie always showed a ready willingness to discuss at length another's professional, as well as private, interests and problems. Her lively conversation, furthermore, could be counted on for a good dose of charm and Gallic wit. Sometimes an exchange of only a few words was enough to brighten an otherwise gray day. For the female predoctoral students (fellows and research assistants alike), Sylvie was a true role model, ringleader, and accomplice, whose sound, big-sisterly advice and encouragement were mixed with just the right amount of healthy skepticism, especially when it came to matters concerning the opposite sex. Having been something of a pioneer in art history, she was especially responsive to our own sometimes difficult experiences as professional women. I can still hear her high-pitched and musical refrain, "Girls, girls, girls" (r's richly rolled).



At the Center, we were all infected with Sylvie's zest for life from the moment we first caught a glimpse of her. Though there were those who towered above her compact Renaissance stature, she was not one to be intimidated by modern day proportions. A most entertaining lunch companion, she was rarely seen with fewer than two desserts. And, we were all well aware of the fact that Sylvie's beloved cat back home in Paris was being treated, on a daily basis, to half a spit-roasted chicken from his favorite rotisserie. Leaving her tom behind was, I believe, Sylvie's only real regret during her year in Washington.

Each September at the Center the tone for the forthcoming year is set by the Kress Professor, usually within days of arrival. Madame Béguin was no exception. Whenever I think of our year together at the Center, it is Francis I's last words that come to mind, "J'ai eu ma part" (I had my share). Sylvie Béguin encouraged us all, senior and predoctoral fellows alike, to follow this kingly example.

Annette Leduc, St.-Germain-en-Laye, France

## FELLOWS 1988–1989

### *PREDOCTORAL FELLOWS*

Mark Antliff [Yale University]\*

Mary Davis Fellow, 1988–1990

Mark Crinson [University of Pennsylvania]\*

Chester Dale Fellow, 1988–1989

John Davis [Columbia University]\*

Wyeth Fellow, 1988–1990

Isabelle Frank [Harvard University]\*

Paul Mellon Fellow, 1988–1991

Alessandra Galizzi [Johns Hopkins University]\*

David E. Finley Fellow, 1988–1991

Marc Gotlieb [Johns Hopkins University]

Samuel H. Kress Fellow, 1987–1989

Elizabeth Honig [Yale University]\*

Robert H. and Clarice Smith Fellow, 1988–1989

Annette Leduc [Johns Hopkins University]

David E. Finley Fellow, 1986–1989

Jill Pearlman [University of Chicago]\*

Chester Dale Fellow, 1988–1989

Sarah Schroth [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1987–1990

Christopher Thomas [Yale University]\*

Samuel H. Kress Fellow, 1988–1990

Jeffrey Weiss [New York University, Institute of Fine Arts]\*

Paul Mellon Fellow, 1987–1990

### *SENIOR FELLOWS*

Caroline Bruzelius, Duke University

Samuel H. Kress Senior Fellow (Fall 1988)

Allan Ceen, Cornell University in Rome; American Overseas School of Rome

Ailsa Mellon Bruce Senior Fellow

William Eisler, Art Gallery of New South Wales

Ailsa Mellon Bruce Senior Fellow

Frederick Hartt, University of Virginia (emeritus)

Samuel H. Kress Senior Fellow

Joseph Levine, Syracuse University  
Paul Mellon Senior Fellow

Tod Marder, Rutgers, The State University of New Jersey  
Ailsa Mellon Bruce Senior Fellow (Spring 1989)

*ASSOCIATE APPOINTMENTS*

Jane Clark, National Gallery of Victoria, Melbourne (Fall 1988)  
Robert Patten, Rice University

*AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Nan Rosenthal, Department of Twentieth-Century Art

*SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOWS*

Elizabeth Brown, National Gallery of Art, Department of Twentieth-Century Art  
Thomas Willette, National Gallery of Art, Department of Southern Baroque  
Painting

*VISITING SENIOR FELLOWS*

Constance Berman, University of Iowa  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1989

John Correia-Afonso, University of Bombay, Heras Institute of Indian History and  
Culture  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1989

Joop Joosten, Stedelijk Museum, Amsterdam  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1989

Gert Kreytenberg, Ruhr-Universität Bochum, Kunstgeschichtliches Institut  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1989

Royston Landau, Architectural Association School of Architecture, London  
Paul Mellon Visiting Senior Fellow, Fall 1988–Winter 1989

Thomasz Mikocki, University of Warsaw, Institute of Archaeology  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1989

Alessandro Morandotti, Finarte Auction House, Milan  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1989

Werner Oechslin, Eidgenössische Technische Hochschule, Zurich  
Paul Mellon Visiting Senior Fellow, Fall 1988–Winter 1989

Joseph Polzer, University of Calgary  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1988–Winter 1989

Timothy Standing, Pomona College  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1989

Dieter Wuttke, Universität Bamberg  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1988–Winter 1989

MILTON W. BROWN  
KRESS PROFESSOR 1989–1990



Born 1911, Newark, New Jersey

New York University, B.A. (1932); New York University, Institute of Fine Arts,  
M.A. (1935), Ph.D. (1949)

*United States Army*

Infantry, 85th Division, Private First Class (1942–1945); Corporal, *Stars and  
Stripes* (1945–1946); awarded Bronze Star (1944)

*City University of New York, Brooklyn College, Department of Art*

Instructor (1946–1949)

Assistant professor (1949–1956)

Associate professor (1956–1960)

Professor (1960–1970)

Chairman of department of art (1964–1971)

*City University of New York, Graduate School and University Center*  
Executive officer, Ph.D. program, art history (1971–1979)  
Resident professor (1979–1993)  
Phi Beta Kappa Visiting Scholar (1987–1988)  
Professor emeritus (1993– )

*Williams College Art Museum*  
Senior Fellow, Maurice and Charles Prendergast Systematic Catalogue Project  
(1983–1987)

## FELLOWSHIPS AND MEMBERSHIPS

*University of London, Courtauld Institute of Art*  
Carnegie Scholarship (summer 1934)

*New York University*  
Fellow (1935–1938)

*Université de Bruxelles*  
Commission for the Relief of Belgium Fellow (summer 1937)

*Harvard University*  
P.J. Sachs Fellow (1938–1939)  
Fogg Museum Fellow in Modern Art (1940–1941)

*Bollingen Foundation*  
Fellow (1959–1960)

## PRINCIPAL PUBLICATIONS

*Painting of the French Revolution* (1938)  
*American Painting from the Armory Show to the Depression* (1955)  
*The Story of the Armory Show* (1963)  
*Jacob Lawrence* (with the assistance of Louise A. Parks) (exh. cat., 1974)  
*American Art to 1900: Painting, Sculpture, Architecture* (1977)  
*The Modern Spirit: American Painting, 1908–1935* (exh. cat., 1977)  
*American Art: Painting, Sculpture, Architecture, Decorative Arts, Photography* (with Sam Hunter et al.) (1978)  
*One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.* (with the assistance of Judith H. Lanius) (1983)  
*Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Senior Fellow and lead essay; Charles Parkhurst, project director; coauthors Carol Clark, Nancy Mowll Mathews, Gwendolyn Ownes, et al.) (1989)

Despite a generational gap, as Kress Professor **MILTON W. BROWN** was remarkable in his eagerness to engage the fellows in debates over what constituted the “new art history.” Senior and predoctoral scholars interested in post-structuralism had established a study group. The year proved to be extremely productive from the standpoint of theoretical praxis, and colleagues such as David Bindman, John Davis, Marc Gotlieb, Dale Kinney, Patricia Leighton, and Patricia Mainardi, to name a few, enriched that discourse. Milton, too, played a significant role in this regard, for as Kress Professor he very much set the tone, both in his ambition to come to grips with literature he had set himself the project to absorb, and in his willingness to query his colleagues on issues that proved challenging to his operative assumptions.

We first became aware of (and impressed by) the scope of Milton’s ambitions when our searches for volumes by Louis Marin or Paul De Man or still other writers relevant to our interests almost invariably led to Milton’s study. There one was met by his generous smile and a bookshelf chock full of some very serious texts. Indeed if future fellows are delighted to find books like Derrida’s *Truth in Painting* in the National Gallery library, they should thank Milton Brown for having ordered en masse a vast body of theoretical literature.

On the personal front, Milton’s joie de vivre and winning personality made for an amiable atmosphere in the think tank, and his laughter proved to be contagious. Milton and his companion/wife, the eminent classicist Blanche Brown, made a point of bringing this spirit to contexts outside the Center itself, most memorably in the guise of convivial parties at their apartment.

That generosity also extended to intellectual matters. Milton shared with Jeffrey Weiss a taped interview he had conducted with Marcel Duchamp, when they had toured the reconstructed Armory Show together in 1963. Needless to say the tape made the rounds, for Milton had provided us with the unprecedented opportunity to hear Duchamp reflect on a key event in the history of American modernism. For John Davis and Christopher Thomas, who were studying American culture, Milton was a fount of information, both anecdotal and otherwise, concerning American art history and the American Left in the 1930s. Many a Center gathering was filled with such stories, the most amusing being those concerning Erwin Panofsky’s unexpected interest in American popular culture. Milton’s own interest in the subject, as well as firsthand experience working in his father’s grocery store, led Center staff member Helen Tangires to interview him for a research project on city food markets. This interest was also reflected in his colloquium talk, which, to quote from his abstract, focused on the “assimilation or domestication of the machine into established aesthetic modes.” Following the talk Milton and I had a stimulating conversation concerning theoretical approaches to popular culture, with the writings of Pierre Bourdieu as a subject of debate, particularly as related to the politics of the academy and museum attendance.

Milton's favorite phrase following colloquium talks became the stuff of legend: "There is a gap in your argument." In subsequent conversation, that gap would soon be filled by Milton's own sharp wit, as he turned over an idea he deemed crucial to a given thesis. Such sharp criticism was always welcome and invariably helpful, especially for predoctoral fellows like myself, who were just learning how to construct a book-length argument. Feisty and tenacious, Milton Brown certainly helped to make that year a memorable one.

Mark Antliff, Queen's University, Kingston, Ontario



## FELLOWS 1989–1990

### *PREDOCTORAL FELLOWS*

Mark Antliff [Yale University]  
Mary Davis Fellow, 1988–1990

Andrea L. Bolland [University of North Carolina, Chapel Hill]\*  
Chester Dale Fellow, 1989–1990

John Davis [Columbia University]  
Wyeth Fellow, 1988–1990

Carolyn S. Dean [University of California, Los Angeles]\*  
Chester Dale Fellow, 1989–1990

Isabelle Frank [Harvard University]\*  
Paul Mellon Fellow, 1988–1991

Alessandra Galizzi [Johns Hopkins University]\*  
David E. Finley Fellow, 1988–1991

Randall C. Griffin [University of Delaware]\*  
Wyeth Fellow, 1989–1991

Ronda J. Kasl [New York University, Institute of Fine Arts]\*  
Paul Mellon Fellow, 1989–1992

Amy Kurlander [Harvard University]\*  
Mary Davis Fellow, 1989–1991

Mitchell F. Merling [Brown University]\*  
Samuel H. Kress Fellow, 1989–1991

Nadine M. Orenstein [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1989–1992

D. Fairchild Ruggles [University of Pennsylvania]\*  
Ittleson Fellow, 1989–1991

Sarah Schroth [New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1987–1990

Christopher Thomas [Yale University]  
Samuel H. Kress Fellow, 1988–1990

Jeffrey Weiss [New York University, Institute of Fine Arts]  
Paul Mellon Fellow, 1987–1990

Marjorie E. Wieseman [Columbia University]\*  
Robert H. and Clarice Smith Fellow, 1989–1990

*SENIOR FELLOWS*

David Bindman, University of London, Westfield College  
Ailsa Mellon Bruce Senior Fellow (Spring 1990)

Janet Cox-Rearick, City University of New York, Hunter College and Graduate  
School and University Center (Fall 1989)  
Paul Mellon Senior Fellow

Robert W. Gaston, La Trobe University  
Samuel H. Kress Senior Fellow (Fall 1989)

Kristian Knud Jeppesen, University of Århus  
Ailsa Mellon Bruce Senior Fellow

Dale Kinney, Bryn Mawr College (Joint appointment as Distinguished Professor in  
the History of Art, George Washington University)  
Samuel H. Kress Senior Fellow

Patricia Leighton, University of Delaware  
Samuel H. Kress Senior Fellow

Piotr Piotrowski, Adam Mickiewicz University, Poznan  
Ailsa Mellon Bruce Senior Fellow

*AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Margaret Morgan Grasselli, Department of Old Master Drawings

*VISITING SENIOR FELLOWS*

Doreen Bolger, Amon Carter Museum  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer 1990

John Stephen Gage, University of Cambridge  
Paul Mellon Visiting Senior Fellow, Spring 1990

Ann Eden Gibson, Yale University  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer 1990

Bianca Kühnel, Hebrew University of Jerusalem  
Paul Mellon Visiting Senior Fellow, Summer 1990

Gustav Kühnel, Tel Aviv University  
Ailsa Mellon Bruce Visiting Senior Fellow, Summer 1990

Patricia Mainardi, City University of New York, Brooklyn College and Graduate  
School and University Center  
Paul Mellon Visiting Senior Fellow, Spring 1990

Sherrin Marshall, Plymouth State College of the University System of  
New Hampshire

Paul Mellon Visiting Senior Fellow, Fall 1989–Winter 1990

Maria Poprzecka, University of Warsaw, Institute of the History of Art  
Soros Visiting Senior Research Fellow, Summer 1990

Olga Pujmanová, National Gallery, Prague

Soros Visiting Senior Research Fellow, Summer 1990

Zygmunt Waźbiński, University of Toruń, Institute of Fine Arts  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1989–Winter 1990

Ernst van de Wetering, University of Amsterdam

Paul Mellon Visiting Senior Fellow, Fall 1989–Winter 1990

Dieter Wuttke, Universität Bamberg

Paul Mellon Visiting Senior Fellow, Fall 1989–Winter 1990

Loránd Zentai, Museum of Fine Arts, Budapest

Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1989–Winter 1990

PER BJURSTRÖM  
KRESS PROFESSOR 1990–1991



Born 1928, Stockholm

Uppsala University, B.A. (1948), M.A. (1952), Ph.D. (1961)

*Nationalmuseum*, Stockholm

Assistant keeper of department of prints and drawings (1950–1968)

Keeper and head of department of prints and drawings (1968–1979)

Director (1980–1989)

Professor (research) (1989–1993)

Professor emeritus (1993– )

**FELLOWSHIPS AND MEMBERSHIPS**

*Fulbright Scholar* (1964)

*Istituto svedese*, Rome

Visiting scholar (1993, 1994)

## ACADEMIES AND HONORS

*Ateneo Veneto*

*Royal Academy of Fine Art, Sweden*

*Royal Academy of Letters, History, and Antiquities, Sweden*

Festschrift: *Donum amicorum* (editors Magnus Olausson and Ulf Cederlöf) (1993)

## PRINCIPAL PUBLICATIONS

*Sixteenth- and Seventeenth-Century Theatre Design in Paris* (exh. cat., 1956)

*Giacomo Torelli and Baroque Stage Design* (doctoral dissertation, published 1961)

*Contemporary Swedish Prints* (exh. cat., 1961)

*Elias Martin, 1739–1818* (exh. cat., 1963)

*Teaterdekoration i Sverige* (1964)

*Feast and Theatre in Queen Christina's Rome* (1966)

*Christina, Queen of Sweden: A Personality in European Civilisation* (exh. cat., 1966)

*Drawings from Stockholm* (exh. cat., 1969)

*Dessins du Nationalmuseum de Stockholm, collection du comte Tessin, 1695–1770, ambassadeur de Suède près la cour de France* (exh. cat., 1970)

*Disegni veneti del Museo di Stoccolma* (with Rodolfo Pallucchini) (exh. cat., 1974)

*Johann Tobias Sergel, 1740–1814: Kunst um 1800* (editor Werner Hofmann) (exh. cat., 1975)

*Sergel tecknar* (1976)

*Tre decennier svensk grafik* (1976)

*Ivar Arosenius, 1878–1909* (exh. cat., 1978)

*Carl Fredrik Reuterswärd, Making Faces* (with Michel Tournier) (exh. cat., 1984)

*Claude Lorrain Sketchbook* (1984)

*Dürer to Delacroix: Great Master Drawings from Stockholm* (with the collaboration of Ulf Cederlöf and Börje Magnusson) (exh. cat., 1985)

*Drawings in Swedish Public Collections, 5 vols.* (1972–1986)

*The Art of Drawing in France, 1400–1900: Drawings from the Nationalmuseum, Stockholm* (exh. cat., 1987)

*Nationalmuseum, 1792–1992* (1992)

*Affischer: En utställning ingående i Nationalmuseums 200-årsjubileum* (exh. cat., 1992)

*Karl Axel Pehrson* (1992)

*The Genesis of the Art Museum in the Eighteenth Century* (editor) (1993)

(Alexander) Roslin (1993)

*IX-ett kapitel i den svenska grafikens historia* (1994)

*Lennart Rodhe Bagateller* (1995)

*Lennart Rodhe Blockteckningar and reseskisser* (1995)

**PER BJURSTRÖM** arrived at the Center with a definite purpose: to study the history of the origins of public collections of art in the eighteenth century. His choice of a project demonstrated the many facets of his personality and scholarship. Deciding to write about the origins of the national museum as a type of institution was not the product of faddishness, or of following a larger Foucaultian trend in art-historical scholarship (although he was well aware of these things). Rather, Per's interest sprang from his intimate acquaintance with one of the world's preeminent museums, the Nationalmuseum in Stockholm, which itself was created out of the enlightened and public spirited impulses he was studying. Indeed, the beginnings of Per's activity as a scholar, culminating with the publication of his thesis on Giacomo Torelli and baroque stage design, under the auspices of *Figura* (the University of Uppsala's series of scholarly monographs), coincided with the great push to reemphasize Sweden's historical importance and its position in postwar Europe.

While Per completed this specific project, he also accomplished much more. A wide-ranging ability to consolidate research on the object as a connoisseur, while integrating it into a larger historical context, was perfectly demonstrated by Per's colloquium on the draftsman Louis Jean Desprez' *Sicilian Recollections*. Here, he analyzed in fascinating detail the activities of a French artist on a mission in Italy, whose activity as an interpreter of Sicilian folkcustoms had important resonances in his later activity as a scene designer to the Swedish court (it goes without saying that the reconstruction of Desprez' oeuvre was in a large part Per's doing). In addition, Per talked at the annual meeting of the Society of Architectural Historians on the interrelationship between Desprez' activities as a theater and garden designer for King Gustavus III and that ruler's enlightened urban planning (in which, naturally, what was later to become the Nationalmuseum of Sweden took a prominent place). Finally, not satisfied with the completion of a book project, and two public lectures in a nine-month period, Per brought his research on Italian baroque drawings in Sweden up to date.

This resume of Per's scholarship was meant only to give an idea of his range and abilities, not to imply that he passed his time locked away in his office (although his research assistant Karen Alexis reports that he regularly arrived as early as seven or eight A.M.). Indeed, Per was most sociable and gregarious. Despite a full schedule and long hours of writing and thinking, Per did not miss the opportunity to socialize with colleagues at the Center, at the Gallery, and elsewhere. He welcomed invitations as a means toward the friendly exchange of ideas.

Per was assiduous in attending all the official functions of the Center, including teas, shoptalks, colloquia, and the Mellon Lectures. He was particularly respectful of, and encouraging to, the predoctoral fellows and was always able to suggest avenues of research or concrete works of art relating to a project. I was the beneficiary of many extremely stimulating exchanges with him, since the subject of my dissertation, Venetian art theorist Marco Boschini, made engravings

after Torelli's scene designs for the opera *La Venere Gelosa*, the subject of Per's own early research. When two extremely recondite aspects of Boschini's activity left me perplexed, Per helped me with impromptu lectures on the development of military cartography in Sweden and the relation between the arts of ship-building and stage design in seventeenth-century Venice.

Per also spent a great deal of time with drawings curator Meg Grasselli, avidly discussing attributions and the findings of technical research conducted in preparation for the forthcoming catalogues of the permanent collection of the National Gallery of Art. Per reached out to the members of curatorial departments of the Gallery more than was usual for a Kress Professor, in keeping with his philosophy that art and history were not two distinct matters.

Mitchell F. Merling, Montreal Museum of Fine Arts

## FELLOWS 1990–1991

### *PREDOCTORAL FELLOWS*

Matthew Affron [Yale University]\*

Samuel H. Kress Fellow, 1990–1992

Harold Foss Foster [City University of New York, Graduate School and University Center]\*

Paul Mellon Fellow, 1990–1993

Isabelle Frank [Harvard University]

Paul Mellon Fellow, 1988–1991

Alessandra Galizzi [Johns Hopkins University]

David E. Finley Fellow, 1988–1991

Randall C. Griffin [University of Delaware]

Wyeth Fellow, 1989–1991

Robert Edward Haywood [University of Michigan, Ann Arbor]\*

Wyeth Fellow, 1990–1992

Ronda J. Kasl [New York University, Institute of Fine Arts]\*

Paul Mellon Fellow, 1989–1992

Amy Kurlander [Harvard University]

Mary Davis Fellow, 1989–1991

Mitchell F. Merling [Brown University]

Samuel H. Kress Fellow, 1989–1991

Kevin Dean Murphy [Northwestern University]\*

Mary Davis Fellow, 1990–1992

Nadine M. Orenstein [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1989–1992

D. Fairchild Ruggles [University of Pennsylvania]

Ittleson Fellow, 1989–1991

Frederic J. Schwartz [Columbia University]\*

Chester Dale Fellow, 1990–1991

Barbara Ellen Shapiro [Harvard University]\*

Chester Dale Fellow, 1990–1991

Philip Hotchkiss Walsh [Harvard University]\*

David E. Finley Fellow, 1990–1993

Ethel Sara Wolper [University of California, Los Angeles]\*

Ittleson Fellow, 1990–1992



*SENIOR FELLOWS*

David Bruce Brownlee, University of Pennsylvania  
Ailsa Mellon Bruce Senior Fellow

Dale Vivienne Kent, University of California, Riverside  
Samuel H. Kress Senior Fellow

Lothar Ledderose, Universität Heidelberg, Kunsthistorisches Institut  
Paul Mellon Senior Fellow

Jane Shelton Livingston, George Mason University  
Samuel H. Kress Senior Fellow

Gloria Ferrari Pinney, Bryn Mawr College  
Samuel H. Kress Senior Fellow

John Tagg, State University of New York, Binghamton  
Ailsa Mellon Bruce Senior Fellow

*ASSOCIATE APPOINTMENT*

Laura Corti, Scuola Normale Superiore; Villa I Tatti (Spring 1991)

*SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOW*

Christopher Thomas, National Gallery Archives

*NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Gail Feigenbaum, Department of Education

*VISITING SENIOR FELLOWS*

Jaynie Louise Anderson, University of Oxford, Ruskin School of Drawing and  
Fine Arts  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1991

Görel Cavalli-Björkman, Nationalmuseum, Stockholm  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1990–Winter 1991

Giuseppe Dardanella, Politecnico di Torino  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1990–Winter 1991

Paula Harper, University of Miami, Coral Gables  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1990–Winter 1991

Vojtěch Lahoda, Institute of Art History, Prague  
Soros Visiting Senior Research Fellow, Spring–Summer 1991

Ernö Marosi, Hungarian Academy of Sciences, Institute of Art History  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1991

Boris Ilych Marshak, State Hermitage Museum, St. Petersburg  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1991

Annaliese Mayer-Meintschel, Staatliche Kunstsammlungen, Dresden  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1991

Olga Palagia, University of Athens  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1991

Werner Schade, Staatliche Museen zu Berlin, Kupferstichkabinett  
Soros Visiting Senior Research Fellow, Fall 1990–Winter 1991

Nigel Robert Thorp, University of Glasgow Library  
Paul Mellon Visiting Senior Fellow, Fall 1990–Winter 1991

M.E. Warlick, University of Denver  
Paul Mellon Visiting Senior Fellow, Fall 1990–Winter 1991

JOHN COOLIDGE  
KRESS PROFESSOR 1991–1992



Born 1913, Cambridge, Massachusetts; died 1995, Boston

Harvard College, A.B. (1931–1935); Columbia University School of  
Architecture (1935–1936); New York University, Institute of Fine Arts,  
M.A. (1939), Ph.D. (1948)

*United States Naval Reserve*  
Ensign to lieutenant (1943–1946)

*Vassar College, Department of Art*  
Lecturer (1936)  
Instructor (1937–1939)

*University of Pennsylvania, Department of the History of Art*  
Assistant professor (1946–1947)

*Harvard University, Department of Fine Arts*  
Assistant professor (1947–1948)  
Associate professor (1948–1955)  
William Dorr Boardman Professor (1955–1983)  
Professor emeritus (1983–1995)

*Harvard University, Fogg Art Museum*  
Director (1948–1968)

## FELLOWSHIPS AND MEMBERSHIPS

*Institute for Advanced Study, Princeton*  
Member (1939–1940)

## ACADEMIES AND HONORS

*American Academy of Arts and Sciences*  
Festschrift: “Studies in Architecture Presented to John Coolidge,” *Journal of the Society of Architectural Historians*, 42/1–2 (1983)

## PRINCIPAL PUBLICATIONS

*Mill and Mansion: A Study of Architecture and Society in Lowell, Massachusetts, 1820–1865* (1942)  
“The Villa Giulia: A Study of Central Italian Architecture in the Mid-Sixteenth Century,” *Art Bulletin* 25/3 (September 1943)  
*Italian Renaissance and Baroque Architecture as Shown in Drawings and Books of the Time* (exh. cat., 1948)  
*La vita e le opere di Jacopo Barozzi da Vignola, 1507–1573, nel quarto centenario della morte* (contributor) (1974)  
*Patrons and Architects: Designing Art Museums in the Twentieth Century* (1989)  
*Gustave Doré’s London: A Study of the City in the Age of Confidence, 1848–1873* (1994)

It is hard to imagine a more appropriate setting for a conversation with **JOHN COOLIDGE**, one of America's preeminent architectural historians and museum professionals, than the West Building of the National Gallery of Art, with its magnificent collection displayed against the backdrop of an aristocratic, classicizing architecture. It was something of a surprise, therefore, to learn that John had been one of a group of architects and historians instilled with the spirit of modernism who had protested as backward-looking the design of the building when it was originally proposed in the late thirties. The story, told by John with characteristic elegance and wit, shed new light for many of us on what was a popular issue to discuss that year at the Center, the problem of the reception of works of art. In this case the work of art happened to be one we took as a given — part of the building in which we worked. But this was only one of many stories that John told, often filled with reminiscences about people who lived for us in the realm of legend and myth: "B.B." (Bernard Berenson), Edith Wharton, Isabella Stewart Gardner. Almost everything around us elicited an insightful comment from John, from the fellows' talks, to the seminars and symposia of the Center, to the temporary exhibitions in the Gallery and works in the permanent collection, to the very idea of the National Gallery itself. We were fortunate in having the opportunity to share part of the year with the 1492 blockbuster exhibition, from which John selected those enigmatic painted panels from Baltimore and Urbino with views of "Ideal Cities" for a penetrating analysis of the works' style, attribution, and condition. For some of us this brought back memories of John's legendary courses in museum studies and connoisseurship at the Fogg Art Museum. The *El Jaleo* show, which fortuitously arrived at our doorstep in the spring, inspired several conversations about one of John's favorite subjects, the history and culture of Boston, where he and his wife, Polly, have spent most of their lives. It was exciting to hear them talk about this city, which was so vibrant and real to them even in faraway southwest Washington, where they had their apartment. Many of us had the delightful experience of meeting the Coolidges at their apartment at seven o'clock (after the MacNeil-Lehrer report) and from there venturing out to one of Washington's finer establishments for dinner. John and Polly loved classic French cuisine, and in the course of the year probably sampled just about all of it that Washington had to offer. They were marvelous dinner companions. Polly had fascinating stories to tell about her singing career and her friends in Boston. When Polly spoke about William James' autobiography, we immediately realized we were in the presence of someone who knew those who knew. Joining forces with Hank Millon, John also led an architectural tour of nearby Baltimore in the spring, from which even the locals among us learned a great deal. Our itinerary ranged from Benjamin Latrobe to Mies van der Rohe and included a stop at the eclectic Lexington Market for lunch. On this most pleasant day, as indeed all of the other occasions with John, we enjoyed a conversation in the true sense of the word, blending learning, humor, insight, and style.

John's main project as Kress Professor was research for a book, "Great Modern Interiors from the Crystal Palace to the Present." As John explained in the opening colloquium of the academic year, he intended to examine a genre of modern architecture that has never been the focus of independent study (in contrast to other genres such as the skyscraper), namely, the architecture of large spaces: exhibition halls and world's fair pavilions, train stations, and stadiums. In many ways the work will culminate a unique career in Italian and American architectural history, combining sensitive stylistic analysis and interpretation with the contextual framework of a material-culture study. John also found the time to write a new preface to his book *Mill and Mansion: A Study of Architecture and Society in Lowell, Massachusetts, 1820-1865* (first published in 1942), which was being reissued.

John kept up the rather daunting social schedule of Center events and receptions without missing a beat, even when Polly had to undergo knee surgery and he commuted to Washington from Boston. Polly's presence was much missed at that time, especially when Richard Krautheimer, John's advisor from the Institute of Fine Arts, came to the National Gallery for a visit. John, in turn, had been Hank Millon's advisor at Harvard, and someone had the bright idea of taking a photograph of them together standing in the Center's lounge, along with Hank's student Hilary Ballon, in order to document this rare moment in which the continuity of generations in the field of art history was so palpably demonstrated.

William Tronzo, Duke University

## FELLOWS 1991–1992

### *PREDOCTORAL FELLOWS*

Matthew Affron [Yale University]

Samuel H. Kress Fellow, 1990–1992

Patricia Bochi [University of Pennsylvania]\*

Samuel H. Kress Fellow, 1991–1993

Aline Brandauer [City University of New York, Graduate School and University Center]\*

Paul Mellon Fellow, 1991–1994

Robert Edward Haywood [University of Michigan, Ann Arbor]

Wyeth Fellow, 1990–1992

Julie Hochstrasser [University of California, Berkeley]\*

Robert H. and Clarice Smith Fellow, 1991–1992

Ronda J. Kasl [New York University, Institute of Fine Arts]

Paul Mellon Fellow, 1989–1992

Kenneth D.S. Lapatin [University of California, Berkeley]\*

David E. Finley Fellow, 1991–1994

Dana Leibsohn [University of California, Los Angeles]\*

Ittleson Fellow, 1991–1993

Richard Lewis [Northwestern University]\*

Wyeth Fellow, 1991–1993

Pauline Thayer Maguire [Columbia University]\*

Mary Davis Fellow, 1991–1993

Dominique Malaquais [Columbia University]\*

Andrew W. Mellon Fellow, 1991–1993

Laurie Monahan [Harvard University]\*

Chester Dale Fellow, 1991–1992

Kevin Dean Murphy [Northwestern University]

Mary Davis Fellow, 1990–1992

Nadine M. Orenstein [New York University, Institute of Fine Arts]

David E. Finley Fellow, 1989–1992

Philip Hotchkiss Walsh [Harvard University]\*

David E. Finley Fellow, 1990–1993

Ethel Sara Wolper [University of California, Los Angeles]

Ittleson Fellow, 1990–1992

*SENIOR FELLOWS*

Clifford M. Brown, Carleton University, Ottawa  
Ailsa Mellon Bruce Senior Fellow (Spring 1992)

Anita G. Cook, Catholic University of America  
Ailsa Mellon Bruce Senior Fellow

Michael Gullick, Hitchin, Hertfordshire, England  
Ailsa Mellon Bruce Senior Fellow (Fall 1991)

John Dixon Hunt, Oak Spring Garden Library  
Samuel H. Kress Senior Fellow (Spring 1992)

Carolyn Kolb, University of New Orleans  
Samuel H. Kress Senior Fellow

Debra Pincus, University of British Columbia  
Paul Mellon Senior Fellow

John Abel Pinto, Princeton University  
Ailsa Mellon Bruce Senior Fellow (Fall 1991)

William Tronzo, Bibliotheca Hertziana  
Samuel H. Kress Senior Fellow

*SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOW*

Mitchell F. Merling, National Gallery of Art, Department of Southern Baroque  
Painting

*AILSAM MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW*

David Alan Brown, Department of Italian Renaissance Painting

*VISITING SENIOR FELLOWS*

Ivan Vacil'evich Aseyev, Institute of History, Philology, and Philosophy, Novosibirsk  
Soros Visiting Senior Research Fellow, Spring–Summer 1992

Jane ten Brink-Goldsmith, City Museums, Delft  
Paul Mellon Visiting Senior Fellow, Fall 1991–Winter 1992

Franca Camiz, Temple University  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1992

Anna Ottani Cavina, Università degli Studi di Bologna  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1992



Kalpana Desai, Prince of Wales Museum of Western India  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1992

Millard Hearn, Jr., University of Pittsburgh  
Paul Mellon Visiting Senior Fellow, Fall 1991–Winter 1992

Joan Holladay, University of Texas, Austin  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1992

Linda Neagley, University of Michigan, Ann Arbor  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1991–Winter 1992

Michael Shapiro, St. Louis Art Museum  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1992

Dmitri Shelest, Lviv Art Gallery  
Soros Visiting Senior Research Fellow, Fall 1991–Winter 1992

Rocco Sinisgalli, Università degli Studi di Roma I (La Sapienza)  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1992

Toby Yuen, Frick Art Reference Library  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1992

ANNE COFFIN HANSON  
KRESS PROFESSOR 1992–1993



Born 1921, Kinston, North Carolina

Skidmore College (1939–1940); University of Southern California, B.F.A.  
(1943); Art Students League (1944–1945); University of North Carolina,  
Chapel Hill, M.A. (1951); Bryn Mawr College, Ph.D. (1962)

*Miss Fine's School, Princeton*  
Art teacher (1952–1955)

*University of Buffalo, Albright Art School*  
Instructor (1955–1958)

*Bryn Mawr College, Department of the History of Art*  
Teaching assistant (1958–1959, 1961–1962)  
Assistant professor (1964–1968)

*Cornell University, Department of the History of Art and Archaeology*  
Visiting associate professor (spring 1963)

*Swarthmore College, Department of Art*  
Assistant professor (1963–1964)

*Museum of Modern Art*  
Director, International Study Center (1968–1969)

*New York University, Department of Fine Art*  
Adjunct associate professor (1969–1970)

*Yale University, Department of the History of Art*  
Visiting lecturer (fall 1969)  
Professor (1970–1978)  
Chairman of department (1974–1978)  
John Hay Whitney Professor (1978–1992)  
John Hay Whitney Professor emerita (1992– )

*Yale University Art Gallery*  
Acting director (1985–1987)

## **FELLOWSHIPS AND MEMBERSHIPS**

*Bryn Mawr College*  
Fanny Bullock Workman Traveling Fellow (1960–1961)

*American Council of Learned Societies*  
Grant-in-aid (1963)  
Fellow (1983–1984)

*National Endowment for the Humanities*  
Fellow (1967–1969)

*American Academy in Rome*  
Art historian in residence (spring 1974)

*Institute for Advanced Study, Princeton*  
Member (fall 1983)

## ACADEMIES AND HONORS

*College Art Association*

Charles Rufus Morey Award for a Distinguished Book in the History of Art  
(1977) (for *Manet and the Modern Tradition*)

Distinguished Teaching of Art History Award (1990)

*University of North Carolina, Chapel Hill*

Distinguished Alumnus Award (1989)

## PRINCIPAL PUBLICATIONS

*Jacopo della Quercia's Fonte Gaia* (1965)

*Edouard Manet: 1832–1883* (exh. cat., 1966)

*Manet and the Modern Tradition* (1977)

*The Futurist Imagination* (editor) (exh. cat., 1983)

When I see a work by Gino Severini or hear discussion of F. T. Marinetti and futurist ideas, I think of **ANNE COFFIN HANSON** and her year at the Center as Kress Professor. Although my own focus is on Poussin and a period several centuries removed from hers, we shared an interest in issues of theory and practice of artists, light and color, perspective, and our respective painters' attempts at redefining a visual language to express current ideas. Many pleasant lunches and teas were passed in discussion with Anne about such concerns, and the gulf of centuries that divided our artists was bridged, as she made her ideas relevant to my own and greatly broadened my scope of thinking and reading. My own experience was shared by a number of fellows that year. Anne's interests and intellectual commitment, her ability to communicate easily and with humor brought us out and made us forget the difference in our ages and experience; we came to know her as a trusted friend, sympathetic advisor, and congenial companion. Her humor and youthfulness expressed themselves in many ways. Uncertain as several of the younger fellows were at the time in our transition from graduate student to almost-professional, requiring a concomitant change in wardrobe, we were reassured by Anne's shared eagerness to adapt to the aesthetics of her new environment.

Anne's commitment to the predoctoral fellows manifested itself in a particularly generous way in the time she gave freely to reading our job-application letters, revamping our curricula vitae, and marshaling the senior fellows to conduct mock interviews. The nervousness and anticipation that many of us felt before entering the seminar room on these occasions was warranted. With pointed clarity Anne went to the heart of issues, her penetrating questions at times seemingly designed to unbalance us. At the end she coached us on how we might better have answered in order to demonstrate our strengths, and assured us that no committee we would meet would be as severe as the one we had just experienced. To date, time has proved her right and the preparation has served us well.

Anne's stated project at the Center was to define Gino Severini's futurist contribution through an examination of his works in two key exhibitions, the first in Paris in 1912, another in New York at Alfred Stieglitz' Gallery 291 in 1916, as well as in five others held in the intervening years. To do so required investigation into archives and other sources that would allow an identification of the works and would facilitate the difficult task of tracking them down.

During her colloquium on these matters, which she gave with her foot in a cast, we were able to observe at firsthand those qualities as a teacher that have won her the respect and affection of so many students. Throughout the presentation, we were held in rapt attention, as much by Anne's subject as by her delivery, as she wandered freely from the podium and addressed us without a script.

Anne's work and approach to her subject focused very much on the object, and a visit through the Gallery to look at paintings with her was a valued experience. The fellows at the Center that year represented diverse subjects and

methodologies with a strong emphasis on theory and criticism. Once every two or three weeks, interested predoctoral and senior fellows would gather in the refectory or seminar room at lunchtime to discuss agreed-upon readings in order to share ideas and critique approaches in art history. By her example Anne subtly reminded us all on more than one occasion of the primary importance of the object, as she brought her pictures to life by directing attention to their visual aspects. I recall in particular that as a coda at the end of her colloquium, she showed a painting by Severini of a sailboat on the water. The attribution to Severini had been questioned by many scholars on the grounds that it did not contain a sun in the sky, as was evident in an early photographic reproduction of the work. Anne's examination revealed that what for years had been thought to be a sun was, in fact, a stain from a spot of glue used to adhere the photograph to the page that had seeped through to the front of the paper.

One day in particular remains in my mind. It was a holiday for the staff at the Gallery, a sunny clear day in January. Anne and those of the fellows and staff who had come to work anyway gathered informally in the fourth-floor lounge to watch from our privileged seats the inauguration of Bill Clinton as president. At a certain point, Anne suggested that the prospect from her office window on the sixth floor might take us above the trees that blocked our view. There we watched and listened to Maya Angelou recite her poem commissioned for the occasion.

In May, on the evening of the Center's final dinner, a hard Washington rain prevented us from going out onto the Trustees' terrace. After a wonderful dinner presided over by Hank Millon, at his signal, the rain having stopped, we all retired outside for coffee. The evening had been transformed into a beautiful, clear night illuminated by lights from the Capitol and other buildings around the Mall. The impression called to mind Severini's transformations in his paintings — of objects defined by volume into what he described as volumes "liquified" by light and color into pure sensory experience. With warm good humor and laughter, Anne set the festive tone for the evening, as she had for our time at the Center. We said our farewells to one another and to a happy, productive year.

Pauline Thayer Maguire, National Gallery of Art,  
Center for Advanced Study in the Visual Arts

## FELLOWS 1992–1993

### *PREDOCTORAL FELLOWS*

Patricia Bochi [University of Pennsylvania]

Samuel H. Kress Fellow, 1991–1993

Aline Brandauer [City University of New York, Graduate School and University Center]\*

Paul Mellon Fellow, 1991–1994

Karen A. Fiss [Yale University]\*

Mary Davis Fellow, 1992–1994

Maria Gough [Harvard University]\*

Paul Mellon Fellow, 1992–1995

Gabriele Guercio [Yale University]\*

Chester Dale Fellow, 1992–1993

Kenneth D.L. Lapatin [University of California, Berkeley]\*

David E. Finley Fellow, 1991–1994

Dana Leibsohn [University of California, Los Angeles]

Ittleson Fellow, 1991–1993

Richard Lewis [Northwestern University]

Wyeth Fellow, 1991–1993

Pauline Thayer Maguire [Columbia University]

Mary Davis Fellow, 1991–1993

Dominique Malaquais [Columbia University]

Andrew W. Mellon Fellow, 1991–1993

Bratislav Pantelic [University of Pennsylvania]\*

Chester Dale Fellow, 1992–1993

Nicole Coolidge Rousmaniere [Harvard University]\*

Andrew W. Mellon Fellow, 1992–1994

Claudia Swan [Columbia University]\*

Robert H. and Clarice Smith Fellow, 1992–1993

T. Barton Thurber [Harvard University]\*

Samuel H. Kress Fellow, 1992–1994

Philip Hotchkiss Walsh [Harvard University]

David E. Finley Fellow, 1990–1993

Mariët Westermann [New York University, Institute of Fine Arts]\*

David E. Finley Fellow, 1992–1995

Dorothy Wong [Harvard University]\*

Ittleson Fellow, 1992–1994

*SENIOR FELLOWS*

Clifford M. Brown, Carleton University, Ottawa  
Ailsa Mellon Bruce Senior Fellow (Spring 1993)

Peter Brunette, George Mason University  
Samuel H. Kress Senior Fellow

Richard Etlin, University of Maryland, College Park  
Paul Mellon Senior Fellow

Virginia Roehrig Kaufmann, Herzog August Bibliothek  
Ailsa Mellon Bruce Senior Fellow (Spring 1993)

Claudia Lazzaro, Cornell University  
Ailsa Mellon Bruce Senior Fellow (Spring 1993)

Carol C. Mattusch, George Mason University  
Samuel H. Kress Senior Fellow

Annabel Jane Wharton, Duke University  
Ailsa Mellon Bruce Senior Fellow (Spring 1993)

*AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW*

Alison Luchs, Department of Sculpture and Decorative Arts

*VISITING SENIOR FELLOWS*

Jan Bakos, Slovak Academy of Sciences, Institute of Art History, Bratislava  
Soros Visiting Senior Research Fellow, Spring–Summer 1993

Paul Binski, University of Manchester  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1992–Winter 1993

Levon Chookaszian, Yerevan State University, Center of Armenological Studies  
Soros Visiting Senior Research Fellow, Fall 1992–Winter 1993

Michael Conforti, Minneapolis Institute of Arts  
Paul Mellon Visiting Senior Fellow, Fall 1992–Winter 1993

Judith Fryer, University of Massachusetts, Amherst  
Paul Mellon Visiting Senior Fellow, Fall 1992–Winter 1993

Helena Ivanova, State Hermitage Museum, St. Petersburg  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1993

Milan Lukeš, Charles University, Prague  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1993

Charles Morscheck, Jr., Drexel University  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1993



Lena Orlin, Folger Shakespeare Library, Folger Institute  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1993

Martha Pollak, University of Illinois, Chicago  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1992–Winter 1993

Nancy Pressly, National Endowment for the Arts  
Paul Mellon Visiting Senior Fellow, Fall 1992–Winter 1993

Artur Rosenauer, Universität Wien, Institut für Kunstgeschichte  
Paul Mellon Visiting Senior Fellow, Fall 1992–Winter 1993

Victor Stoichita, Université de Fribourg  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1993

Charles Zika, University of Melbourne  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1992–Winter 1993

ANTHONY RADCLIFFE  
KRESS PROFESSOR 1993–1994



Born 1933, Wivenhoe, Essex, England

University of Cambridge, Gonville and Caius College, B.A. (1955), M.A. (1959);  
Centro Sperimentale di Cinematografia, Rome (1958)

*Royal Regiment of Artillery*  
Gunner (1955–1957)

*Victoria and Albert Museum*  
Assistant, department of circulation (1958–1960)  
Assistant, department of architecture and sculpture (1960–1961)  
Research assistant, department of circulation (1961–1967)  
Assistant to director (1967–1974)  
Assistant keeper, department of architecture and sculpture (1974–1979)  
Keeper of sculpture (1979–1989)  
Head of research (1989–1990)  
Keeper emeritus (1990– )

National Gallery of Art, Washington, D.C.

Andrew W. Mellon Senior Consultative Curator (summer 1990)

## FELLOWSHIPS AND MEMBERSHIPS

*J. Paul Getty Museum*

Visiting scholar (1991, 1995)

## ACADEMIES AND HONORS

*Accademia delle Arti del Disegno*, Florence

Medal (1986)

*Society of Antiquaries of London*

## PRINCIPAL PUBLICATIONS

*European Bronze Statuettes* (1968)

*Jean-Baptiste Carpeaux* (1970)

*The Frick Collection: An Illustrated Catalogue*, vol. 3 (*Sculpture: Italian*); vol. 4  
(*Sculpture: German, Netherlandish, French and British*) (with John Pope-Hennessy  
and Terence Hodgkinson) (1970)

*Giambologna, Sculptor to the Medici* (coeditor with Charles Avery, and contributor)  
(1978)

*Old Master and English Drawings and European Bronzes from the Collection of Charles  
Rogers on Loan from the City Museum and Art Gallery, Plymouth* (1979)

*Sculpture from the David Daniels Collection* (with Merribell Parsons) (1979)

*The Genius of Venice* (with Bruce Boucher) (1983)

*The Thyssen-Bornemisza Collection, Renaissance and Later Sculpture* (with Malcolm  
Baker and Michael Maek-Gérard) (1992)

*The Robert H. Smith Collection: Bronzes, 1500–1650* (1994)

**ANTHONY RADCLIFFE**'s appointment as Kress Professor marked his return to the National Gallery of Art after serving as Andrew W. Mellon Senior Consultative Curator in 1990, when he advised the sculpture department on acquisitions and the reinstallation of the collection. This time, however, his beat was the Center, and as he explained at the start of the term, having spent his entire career as a curator, he wanted to try his hand at being an art historian. His notion of how to go about attaining this altered state seemed to consist largely in continuing his curatorial habits while taking on a quite alarming number of scholarly projects and professional responsibilities.

Tony won the warm thanks and admiration of the Center's fellows through two Gallery events at the beginning of the fall term: a splendid reception in honor of the Kress Professor, and the focus exhibition devoted to the *Cesarini Venus*, respectively. The reception provided the first opportunity for the fellows to meet scholars and museum colleagues from both the Gallery itself and other institutions in the Washington area. The exhibition, for which Tony served as consultant, brought together the newly cleaned marble figure, on loan from the American Embassy in Rome, with several of Giambologna's bronze statuettes of female nudes, permitting the *Venus* to be studied for the first time in the context of the sculptor's rich and complex explorations of the theme.

In delivering the first of the year's colloquia, Tony discussed his work for a monograph on Andrea Riccio, a subject that had interested him for many years. His intention was not simply to clarify the sculptor's oeuvre, but further — and this was the focus of his study at the Center — to make sense of it by exploring the intellectual climate that shaped it. Of special importance for understanding Riccio and his circle of patrons is the leading position in science and philosophy held in the early sixteenth century by the University of Padua. The image of Riccio that emerged from Tony's work was of a far more consistent and intellectually engaged artist than has been recognized.

Another project which Tony completed during his tenure was the catalogue of Renaissance bronzes in the collection of Robert H. Smith, president of the National Gallery. The small amount of leftover time was filled with trips to museums, as close as Baltimore and as distant as Dallas, trips that afforded him much material for a comparative study of American mores and transportation systems.

The Kress Professor is a central figure in the community of scholars at the Center, and both senior and predoctoral fellows came to depend on Tony's generously given advice and guidance. In his formal role of counselor to the predoctoral fellows, he encouraged and supported their development as independent thinkers and scholars. He happily led forays into the galleries for discussions of works in the permanent collection and exhibitions alike; for example, his insights helped even those uninitiated in the lore of Renaissance portrait medals to appreciate the treasures assembled in *The Currency of Fame*. The informal Thursday

evening seminars will long be remembered for the breadth and vivacity of the discussions, ranging from abstruse points of Renaissance allegories to the relative merits of New Orleans jazz clubs.

These achievements are all the more impressive in light of the singularly trying circumstances of Tony's tenure. One evening not long after his arrival in Washington, he outwitted a mugger in Georgetown and, despite the highly unfavorable conditions, was subsequently able to identify his assailant. It was a case of the trained "eye" of the connoisseur in partnership with the forces of criminal justice; surprisingly, the experience did not lead Tony to abandon the world of art for a new career in the American legal system.

Further challenges were posed by the weather. The late summer of 1993 exceeded the exacting standards Washington sets for heat and humidity. It was followed by the coldest, snowiest, iciest winter in living memory. Not infrequently it was a struggle simply to reach the Gallery. One memorable morning, Tony found himself imprisoned in his yard by a thick coat of ice on the gate; it took him close to an hour's work with a hammer and one of his landlord's butter knives to free himself, and despite the unspeakably dangerous conditions of the streets, he then managed to reach the Center in time for the weekly fellows' lunch.

Many less hardy souls would have been happy to observe the weather from the comfort of a Center office, but Tony again demonstrated his staunchness for the sake of principle. Every day, every two hours (on average), he stationed himself at the ashtray outside the entrance of the East Building, an inspiration for the year's batch of espresso-chugging, cigarette-puffing art historians, who owe him more than can easily be said for his gift of collegiality and friendship.

A.A. Donohue, Bryn Mawr College

## FELLOWS 1993–1994

### *PREDOCTORAL FELLOWS*

Roann Barris [University of Illinois, Urbana-Champaign]\*  
Samuel H. Kress Fellow, 1993–1995

Aline Brandauer [City University of New York, Graduate School and University  
Center]  
Paul Mellon Fellow, 1991–1994

Leah Dickerman [Columbia University]\*  
David E. Finley Fellow, 1993–1996

Karen A. Fiss [Yale University]  
Mary Davis Fellow, 1992–1994

Maria Gough [Harvard University]\*  
Paul Mellon Fellow, 1992–1995

Jodi Hauptman [Yale University]\*  
Wyeth Fellow, 1993–1995

Kathleen S. Howe [University of New Mexico]\*  
Chester Dale Fellow, 1993–1994

Kenneth D.S. Lapatin [University of California, Berkeley]  
David E. Finley Fellow, 1991–1994

Donald A. McColl [University of Virginia]\*  
Robert H. and Clarice Smith Fellow, 1993–1994

Abby McGehee [University of California, Berkeley]\*  
Paul Mellon Fellow, 1993–1996

Lyle Massey [University of California, Los Angeles]\*  
Chester Dale Fellow, 1993–1994

Cynthia Robinson [University of Pennsylvania]\*  
Andrew W. Mellon Fellow, 1993–1995

Nicole Coolidge Rousmaniere [Harvard University]  
Andrew W. Mellon Fellow, 1992–1994

Kathryn Smith [New York University, Institute of Fine Arts]\*  
Mary Davis Fellow, 1993–1995

Lydia Thompson [New York University, Institute of Fine Arts]\*  
Ittleson Fellow, 1993–1995

T. Barton Thurber [Harvard University]  
Samuel H. Kress Fellow, 1992–1994

Mariët Westermann [New York University, Institute of Fine Arts]\*  
David E. Finley Fellow, 1992–1995

Dorothy C. Wong [Harvard University]  
Ittleson Fellow, 1992–1994

*SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOWS*

Patricia Bochi, Walters Art Gallery, Department of Ancient Art

Pauline Thayer Maguire, National Gallery of Art, Department of Southern Baroque  
Painting

*SENIOR FELLOWS*

Andreas Beyer, Universität Bonn, Kunstgeschichtliches Institut  
Frese Senior Research Fellow

Elizabeth H. Boone, Dumbarton Oaks Research Library and Collections  
Paul Mellon Senior Fellow

Yvonne Brunhammer, Union Centrale des Arts Décoratifs, Palais du Louvre  
Ailsa Mellon Bruce Senior Fellow

A.A. Donohue, Bryn Mawr, Pennsylvania  
Samuel H. Kress Senior Fellow

Sally M. Promey, University of Maryland, College Park  
Ailsa Mellon Bruce Senior Fellow

David R. Smith, University of New Hampshire  
Samuel H. Kress Senior Fellow

*VISITING SENIOR FELLOWS*

Richard Becherer, Carnegie Mellon University  
Paul Mellon Visiting Senior Fellow, Summer 1994

Peter Betthausen, Berlin  
Paul Mellon Visiting Senior Fellow, Fall 1993

Victor Carpov, Russian Academy of Architecture and Building Sciences; Institute for  
Architectural and Urban Theory, Moscow  
Paul Mellon Visiting Senior Fellow, Spring 1994

Meredith Clausen, University of Washington, Seattle  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring 1994

Alan Darr, Detroit Institute of Arts  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1994

Vojtech Jirat-Wasiutynski, Queen's University, Kingston, Ontario  
Ailsa Mellon Bruce Visiting Senior Fellow, Winter 1994

John Pohl, Fowler Museum of Cultural History, University of California,  
Los Angeles  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1994

Vadim Sadkov, Pushkin State Museum of Fine Arts  
Paul Mellon Visiting Senior Fellow, Fall 1993

Victor M. Schmidt, State University of Groningen, Institute for the History of  
Architecture and Archaeology  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1993

Marcio Veloz Maggiolo, Universidad Nacional Pedro Henríquez Ureña,  
Santo Domingo  
Ailsa Mellon Bruce Visiting Senior Fellow, Winter 1994

Malcolm Warner, San Diego Museum of Art  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1994

Joanna Woods-Marsden, University of California, Los Angeles  
Paul Mellon Visiting Senior Fellow, Fall 1993



**JEAN SUTHERLAND BOGGS**  
**KRESS PROFESSOR 1994–1995**



Born 1922, Negritos, Peru

University of Toronto, B.A. (1942); Harvard University, Ph.D. (1953)

*Skidmore College, Department of Art*  
Assistant professor (1948–1949)

*Mount Holyoke College, Department of Art*  
Assistant professor (1949–1952)

*University of California, Riverside, Department of the History of Art*  
Associate professor (1954–1962)

*Art Gallery of Toronto*  
Curator (1962–1964)

*Washington University, Department of Art History and Archaeology*  
Steinberg Professor of the History of Art (1964–1966)

*National Gallery of Canada*  
Director (1966–1976)

*Harvard University, Department of Fine Arts*  
Professor (1976–1979)

*Philadelphia Museum of Art*  
George D. Widener Director (1979–1982)

*Canada Museums Construction Corporation*  
Chairman and chief executive officer (1982–1985)

*Special Advisor to the Minister of Communications, Canada* (1985–1989)

*Case Western Reserve University, Department of Art*  
Mather Visiting Professor (spring 1989)

*Andrew W. Mellon Foundation*  
Senior advisor (1991–1993)

*Hebrew University, Jerusalem*  
Zacks Visiting Professor (fall 1993)

## ACADEMIES AND HONORS

*Officer, Order of Canada (OC)* (1973)  
*Companion, Order of Canada (CC)* (1992)  
*Ontario College of Art*  
Honorary Fellow

## PRINCIPAL PUBLICATIONS

*Portraits by Degas* (1962)  
*Picasso and Man* (exh. cat., 1964)  
*Listening to Pictures, Series 1* (Canadian Broadcasting Corporation) (1965)  
*Listening to Pictures, Series 2* (Canadian Broadcasting Corporation) (1966)  
*Drawings by Degas* (exh. cat., 1966)

*The National Gallery of Canada* (1971)

*Degas og Familien Bellelli* (principal author; editor Hanne Finsen) (exh. cat., 1983)

*Degas* (general editor and contributor) (exh. cat., 1988)

*Degas Pastels* (with Anne F. Malheux) (1992)

*Picasso and Things* (exh. cat., 1992)

*Degas Portraits* (chief contributor; coeditors Felix Baumann and Marianne Karabelnik) (exh. cat., 1994)

At the start of the academic year, **JEAN SUTHERLAND BOGGS** prefaced the précis of her ongoing work on Degas with a diffident, modest disclaimer. She feared that she would not be able to communicate to her “fellow fellows” the nature and scope of her project within the five minutes allotted, or with sufficient clarity or coherence. As we now know is the case *whenever* Jean speaks — and these occasions are as elusive as the sighting of some rare species of bird — we need not have worried on her behalf. Five minutes later we felt like armchair experts on Degas, but fairly trembled as we contemplated the impossibility of summarizing our own work with even a modicum of her lucidity, wit, and verbal economy.

Advised by an early mentor that art history was a respectable, worthwhile profession, Jean Boggs began her career studying the art of ancient China. Most recently (1992), she was curator of an exhibition of Picasso’s still lifes. This impressive range of interest and expertise on the “macro” level is matched only by her “obsession” (her own characterization of her relation to her subject) on the “micro” level with the life and oeuvre of Degas. The first fruits of this career-long dialogue were a pioneering series of articles on Degas’ notebooks in the Bibliothèque Nationale published in 1958, a study of the artist’s portraits published in 1962, and the catalogue for the exhibition, *Drawings by Degas*, at the City Art Museum of St. Louis in 1966. Her stories of encounters with mercurial Degas family members, intractable archivists, and closefisted collectors well illustrate the combination of delicate, cajoling diplomacy, investigative acuity, diligence, and personal charm she brings to her work, and speak of her persistent desire to understand Degas’ art in terms of his life, and vice versa. Of the many qualities manifest in her Center colloquium, “On Dating the Work and Life of Edgar Degas,” the most engaging by far was Jean’s sheer delight in the visual material, and her commensurate ability to convey that pleasure to her audience, this at a time when aesthetic judgment and, indeed, aesthetic experience seem to be options rather than requirements in art-historical practice.

Adventure is often one of the “perks” of scholarly obsessiveness, and Jean’s career is full of tales of adventure. For instance, she recounted with self-deprecating humor how once, while researching a Degas project in Naples, she became stuck in an elevator in the old Continental Hotel with playwright Thornton Wilder. Afterward he took her to dinner. Jean remarked how privileged she felt to have shared Wilder’s company, even under such awkward circumstances. We, on the other hand, were sure the privilege was his.

Facing the prospect of an exceptionally tight job market, it was enormously gratifying for that year’s female corps of predoctoral fellows that the Kress Professor was a woman, one of only four in the thirty-year history of the appointment. We noted Jean’s distinguished teaching career, which comprises posts at half a dozen important American universities, and her numerous honorary degrees. By the same token, we were comforted to learn that she had once

taught an art history survey with only two students. This was during the fledgling year of the University of California, Riverside, however, when they were lucky to have any students at all.

Jean has been director of not one but two major museums, the National Gallery of Canada, Ottawa, and the Philadelphia Museum of Art, an honor shared by few in the field. Her highly developed “eye” and ease in moving in international circles are matched by her understated elegance. Indeed, her repertoire of brooches achieved talismanic status among the predoctoral fellows, as we developed our own professional personae. She has served as a model of commitment to, and love of, artistic expression and its study.

Kathryn Smith, National Gallery of Art,  
Center for Advanced Study in the Visual Arts

## FELLOWS 1994–1995

### *PREDOCTORAL FELLOWS*

- Jenny Anger [Brown University]\*  
David E. Finley Fellow, 1994–1997
- Roann Barris [University of Illinois, Urbana-Champaign]  
Samuel H. Kress Fellow, 1993–1995
- Julien Chapuis [Indiana University]\*  
Samuel H. Kress Fellow, 1994–1996
- Timothy Davis [University of Texas, Austin]\*  
Chester Dale Fellow, 1994–1995
- Leah Dickerman [Columbia University]\*  
David E. Finley Fellow, 1993–1996
- Jesús Escobar [Princeton University]\*  
Chester Dale Fellow, 1994–1995
- Maria Gough [Harvard University]  
Paul Mellon Fellow, 1992–1995
- Jodi Hauptman [Yale University]  
Wyeth Fellow, 1993–1995
- Abby McGehee [University of California, Berkeley]\*  
Paul Mellon Fellow, 1993–1996
- Nancy Norwood [University of California, Berkeley]\*  
Mary Davis Fellow, 1994–1996
- Irina Oryshkevich [Columbia University]\*  
Paul Mellon Fellow, 1994–1997
- Cynthia Robinson [University of Pennsylvania]  
Andrew W. Mellon Fellow, 1993–1995
- Kathryn Smith [New York University, Institute of Fine Arts]  
Mary Davis Fellow, 1993–1995
- Lydia Thompson [New York University, Institute of Fine Arts]  
Ittleson Fellow, 1993–1995
- Yuejin Wang [Harvard University]\*  
Ittleson Fellow, 1994–1996
- Mariët Westermann [New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1992–1995

*SENIOR FELLOWS*

Barbara Gaehtgens, Technische Universität, Berlin  
Frese Senior Research Fellow

Ann Kuttner, University of Pennsylvania  
Paul Mellon Senior Fellow

Fernando Marías, Universidad Autónoma de Madrid  
Samuel H. Kress Senior Fellow

James Naremore, Indiana University  
Ailsa Mellon Bruce Senior Fellow

Yasser Tabbaa, University of Michigan, Ann Arbor  
Ailsa Mellon Bruce Senior Fellow

Patricia Waddy, Syracuse University  
Samuel H. Kress Senior Fellow

*ANDREW W. MELLON PROFESSOR*

Elizabeth Cropper, Johns Hopkins University

*SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOW*

T. Barton Thurber, National Gallery of Art, Department of Prints, Drawings,  
Photographs, and Sculpture

*AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW*

John Hand, Department of Northern Renaissance Painting

*MEMBER OF THE CENTER*

Richard Kagan, Johns Hopkins University

*VISITING SENIOR FELLOWS*

Colin Bailey, Kimbell Art Museum  
Paul Mellon Visiting Senior Fellow, Fall 1994–Winter 1995

María Castro Miranda, Universidad de La Habana  
Ailsa Mellon Bruce Visiting Senior Research Fellow, Spring–Summer 1995

Joseph Connors, Columbia University  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1994–Winter 1995

Giuseppe Dardanello, Università di Torino  
Paul Mellon Visiting Senior Fellow, Spring–Summer 1995

Smiljka Gabelič, University of Illinois, Urbana-Champaign  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1994–Winter 1995

Maurizio Gargano, Terza Università di Roma  
Paul Mellon Visiting Senior Fellow, Fall 1994–Winter 1995

Naomi Miller, Boston University  
Ailsa Mellon Bruce Visiting Senior Fellow, Fall 1994–Winter 1995

Stefan Morawski, Polish Academy of Sciences, Institute of Art History, Warsaw  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1995

Gustavo Moré, Universidad Nacional Pedro Henríquez, Ureña, Santo Domingo  
Association for Research Institutes in Art History Fellow, Spring–Summer 1995

Daniel Schavelzon, Instituto de Arte Americano, Center for Urban Archaeology,  
Universidad de Buenos Aires  
Inter-American Development Bank and Ailsa Mellon Bruce Visiting Senior Research  
Fellow, Fall 1994–Winter 1995

József Sisa, Hungarian Academy of Sciences, Institute of Art History  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1995

Thea Vignau-Wilberg, Staatliche Graphische Sammlung, Munich  
Ailsa Mellon Bruce Visiting Senior Fellow, Spring–Summer 1995



## ACKNOWLEDGMENTS

This volume celebrating the thirtieth anniversary of the Kress Professorships at the National Gallery of Art owes its existence to the many individuals who willingly provided information, anecdotes, and counsel. We have attempted to verify as much information as possible, but regret any errors that may remain.

The Kress Professors themselves, distinguished former professors, curators, and museum directors — approximately half of whom are still alive — and their spouses, children, and former colleagues provided information for the abbreviated curricula vitae. We are especially grateful to Per Bjurström, Peter Hughes, Florentine Mütterich, David Rosand, Russell T. Scott, and Matthias Winner.

The authors of the thirty-three informal profiles — in most cases predoctoral or senior fellows in residence during the Kress Professors' tenures — took time from their busy lives to dust off memories, sometimes of events that took place decades ago. These reminiscences are not intended as summaries of the careers of these individuals, rather as evocations of the Kress Professors as they interacted with fellows and staff during their months at the National Gallery of Art.

Many past and present members of the National Gallery staff provided memories and information. Special thanks go to Douglas Lewis (who administered the predoctoral fellowship program for many years before the creation of the Center for Advanced Study), Gaillard Ravenel, Gretchen Hirschauer, Peter Lukehart, Michael Mahoney, Mary Jane Pagan, and Marianna Shreve Simpson; and Susan Arensberg, David Brown, Florence Coman, Susanne Cook, Diane De Grazia, Catherine Blanton Freedberg, Donald Garfield, Margaret Morgan Grasselli, John Hand, Alison Luchs, the late Jerry Mallick, H. Diane Russell, Lynn Russell, Claire Sherman, Alan Shestack, and Arthur K. Wheelock, Jr.

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Elizabeth Pendleton Streicher  
Project Head

## PHOTOGRAPHIC CREDITS

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