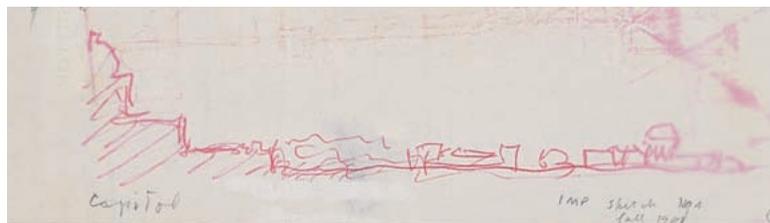


Center 28

National Gallery of Art

Center for Advanced Study in the Visual Arts

Center 28





National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Center 28

Record of Activities and Research Reports

June 2007–May 2008

Washington, 2008

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, DC

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Produced by the Center for Advanced Study in the Visual Arts and the Publishing Office, National Gallery of Art, Washington

ISSN 1557-198X (print)

ISSN 1557-1998 (online)

Editor in Chief, Judy Metro

Managing Editor, Cynthia Ware

Production Manager, Chris Vogel

Design Manager, Wendy Schleicher

Project Manager for Center Reports, Karen Binswanger

Editorial Assistant, Magda Nakassis

Designed by Patricia Inglis, typeset in Monotype Sabon by Duke & Company, Devon, Pennsylvania, and printed on McCoy Silk by Whitmore Group, Baltimore, Maryland

Cover: Design study for the East Building (detail), I. M. Pei & Partners, National Gallery of Art East Building Design Team, c. 1968. National Gallery of Art, Washington, Gallery Archives

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

Frontispiece: Stanko Kokole and Rudolf Preimesberger

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Preface

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

The resident community of scholars consists of the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Edmond J. Safra Visiting Professor, the A. W. Mellon Lecturer in the Fine Arts, and approximately twenty fellows at any one time, including senior fellows, visiting senior fellows, research associates, postdoctoral fellows, and predoctoral fellows. In addition, the Center supports approximately twelve predoctoral and visiting senior fellows who are conducting research both in the United States and abroad. The programs of the Center include fellowships, meetings, research, and publications.

**Report on the Academic Year
June 2007–May 2008**

Board of Advisors

Whitney Davis
September 2007–August 2010
University of California–Berkeley

Hal Foster
September 2007–August 2010
Princeton University

Anne D. Hedeman, *chair*
September 2005–August 2008
University of Illinois at Urbana-
Champaign

Natalie Kampen
September 2005–August 2008
Barnard College

Michael Koortbojian
September 2007–August 2010
The Johns Hopkins University

Martin Powers
September 2006–August 2009
University of Michigan

Richard Shiff
September 2006–August 2009
The University of Texas at Austin

Curatorial Liaison

Franklin Kelly
September 2005–August 2008
Senior Curator, Office of the
Deputy Director
National Gallery of Art

Special Selection Committee

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

James Meyer
Emory University

Margaret Werth
University of Delaware

Carla Yanni
Rutgers, The State University of
New Jersey

Staff

Elizabeth Cropper, Dean

Therese O'Malley, Associate Dean

Peter M. Lukehart, Associate Dean

Helen Tangires, Center Administrator

Kenneth Baksys, Assistant Administrator
for Budget and Accounting

Senior Research Associate

Frances Gage (to September 2007)

Research Associates

Lucy Davis (to September 2007)

Anne Nellis

Jill Pederson

Eva Struhal

Naoko Takahatake

Project Staff

Karen Binswanger, Project Manager
for Center Reports

Program Assistants

Susan Cohn, Fellowships

Jessica Evans, Regular Meetings and
Publications

Kristin Grubb, Research

Elizabeth Kielpinski, Regular
Meetings

Emma Millon (from April 2008),
Research

Jessica Ruse, Research

Bailey Skiles, Special Meetings and
Publications



Report of the Dean

June 2007 – May 2008

In addition to the annual group of outstanding predoctoral fellows from graduate departments throughout the United States, the Center welcomed senior, visiting senior, and postdoctoral fellows from Australia, Austria, France, Germany, Italy, the Netherlands, Slovenia, Spain, the United Kingdom, and the United States. The topics of their research ranged from artists' rivalries and competitions in Renaissance Italy to Christian icons and Kongo symbols in early modern Central Africa, from wall-mounted memorial tablets in the Burgundian Netherlands to figural sculpture in fifteenth-century Italian funerary chapels, from art and non-art in mid-twentieth-century Europe and the United States to the secrets of masks in twenty-first century Burkina Faso, and from fifteenth-century Spanish patronage of Flemish painting to markets and marketplaces in medieval Italy. This year saw the completion of the Center's plan to provide housing for its members, with the furnishing of the last group of apartments for occupancy. Thanks to Robert H. Smith's generosity and vision, we are now in a position to house all fellows and visiting fellows in two buildings within walking distance of the Gallery. The change in the sense of community is palpable, with more families in residence and fellows able to spend more time together and in the library, the galleries, and the research collections of the National Gallery of Art.

Robert H. Smith
Colloquy,
"Desiderio da
Settignano: In
the Exhibition
and Beyond It,"
October 4, 2007

By all accounts this was an extremely busy and productive year, in which Samuel H. Kress Professor Rudolf Preimesberger played a key role

as advisor and discussant. Elizabeth Hill Boone, who has also been one of the Center's most stimulating and critical participants in discussion on every topic, completed her two-year tenure as Andrew W. Mellon Professor. Hans Belting, the Center's fifth Edmond J. Safra Visiting Professor, initiated three events during his residency in the spring. He led an incontro entitled "Saint Francis and the Body as Image: An Anthropological Approach" and spoke to Gallery staff and fellows on the subject "Vicissitudes of the 'Pastoral' in Venice: Bellini versus Giorgione versus Titian." Following his recent interest in the phenomenon of global art, Professor Belting delivered a lecture for the scholarly public entitled "Contemporary Art and the Museum: A Global Perspective." On this occasion he and Dr. Andrea Buddensieg of the Zentrum für Kunst und Medientechnologie in Karlsruhe spoke about their collaboration in "The ZKM Project: Global Art and the Museum."

In the program of special meetings the Center sponsored a two-day Robert H. Smith Colloquy and Conference in conjunction with the National Gallery exhibition *Desiderio da Settignano: Sculptor of Renaissance Florence*. For "Desiderio da Settignano: In the Exhibition and Beyond It," a group of international experts gathered in the exhibition to study problems of attribution, style, and function, also considering cognate works in the Gallery's collection, as well as a relief sculpture generously loaned for this purpose by the Toledo Museum of Art. In the associated conference they shared results of new discoveries with a wider group of curators and scholars.

To celebrate the promised gift of the Robert H. Smith Collection and the exhibition *Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection*, the Center held a half-day conference entitled "New Work on Renaissance Sculpture," funded by the International Exhibitions Foundation. The Center also cosponsored, with the University of Maryland, the thirty-eighth Middle Atlantic Symposium in the History of Art.

This year's biennial Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, took advantage of the Gallery's hugely popular exhibition *Edward Hopper*. Alexander Nemerov of Yale University spoke on the subject "Ground Swell: Edward Hopper in 1939," and his lecture was followed the next day by an incontro in which he discussed his approach to the study of the history of art, with

special reference to Henry James' *The Turn of the Screw*. In an exciting new development, and in collaboration with the Gallery's Web team, a slightly edited version of the lecture was placed on the Gallery's Web site as a video podcast, making it available to many thousands of students and other Web viewers. We were delighted by the announcement that it had won a Gold Muse Award from the American Association of Museums in recognition of the highest standards of excellence in the use of media and technology.

In collaboration with the Zentrum für Gartenkunst und Landschaftsarchitektur, Leibniz Universität Hannover, the Center sponsored the symposium "Modernism and Landscape Architecture, 1890–1940." As in the case of the symposium on Orsanmichele held in collaboration with the Opificio delle Pietre Dure in Florence, this symposium will be in two parts, continuing in Hanover and Dessau in fall 2008.

The fifty-seventh A. W. Mellon Lectures in the Fine Arts were delivered by Joseph Leo Koerner of Harvard University under the series title "Bosch and Breugel: Parallel Worlds." Professor Koerner also met informally with the members of the Center for discussion of his six lectures, which, as usual, will be published by Princeton University Press.

In the program of publications, the Center published two volumes in the series Studies in the History of Art. *Collecting Sculpture in Early Modern Europe* (2008), edited by Nicholas Penny and Eike D. Schmidt, features twenty essays that were first delivered at the 2003 symposium of the same name, held in honor of the opening of the new sculpture galleries at the National Gallery of Art. The volume appeared at the very moment Robert H. Smith's collection returned to the Gallery, and the Center presented it to him as a tribute to both his discriminating collecting and his unwavering support for scholarship. *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O'Malley and Amy R. W. Meyers (2008), gathers papers by twelve scholars that were delivered at a symposium held in 2002, supported by funds provided by the Samuel H. Kress Foundation in memory of Franklin D. Murphy. The symposium was designed to coincide with the exhibition *The Flowering of Florence: Botanical Art for the Medici*, organized in part by Lucia Tongiorgi Tomasi of the Università di Pisa. Professor Tongiorgi generously arranged for a presentation of the volume in Pisa in May. All volumes in the series are distributed by Yale University Press.

This year saw the near conclusion of a major research project with the 2008 publication, in three volumes, of *A Guide to Documentary Sources for Andean Studies, 1530–1900*, edited by Joanne Pillsbury, former associate dean of the Center. In celebration, Natalia Majluf, director of the Museo de Arte de Lima, delivered a lecture entitled “The Scene of Approximation: Francisco Laso’s ‘Pascana’ Series and the Creole Construction of the Andean World.” This lecture was supported by the Cultural Center of the Inter-American Development Bank. A projected Spanish translation of the *Guide to Documentary Sources for Andean Studies* remains to be completed.

The Center’s three ongoing research projects, designed to provide primary research materials and tools for the field, are described on pages 40–44. A full description of the fellowship program and a complete list of publications may be found at the conclusion of this volume. The entire contents of *Center 28*—as well as archived reports from the last four years—continue to be accessible and searchable on the National Gallery’s Web site at www.nga.gov/resources/casva.htm.

Elizabeth Cropper
Dean



Earl A. Powell III
and Elizabeth Hill
Boone

Members

Rudolf Preimesberger, Freie Universität Berlin, emeritus
Samuel H. Kress Professor, 2007–2008

Elizabeth Hill Boone, Tulane University
Andrew W. Mellon Professor, 2006–2008

Hans Belting, Staatliche Hochschule für Gestaltung, Karlsruhe
Edmond J. Safra Visiting Professor, spring 2008

Senior Fellows

Beth L. Holman, New York, New York
Samuel H. Kress Senior Fellow, 2007–2008
“Honest Envy”: *Artists’ Competitions in Renaissance Italy*

Stanko Kokole, University of Primorska, Slovenia
Ailsa Mellon Bruce Senior Fellow, 2007–2008
*Marbled Imagery of Humanists’ Imagination in the Tempio
Malatestiano at Rimini*

Marcia Kupfer, Washington, DC
Paul Mellon Senior Fellow, 2007–2008
*Medieval Cartographies: Imagining the Orbis Terrarum
and the Christianization of Space*



Alex Potts

Felipe Pereda, Universidad Autónoma de Madrid
Samuel H. Kress Senior Fellow, 2007–2008
*Flemish Exports and Local Markets: The Religious and
Ideological Conditions of Spanish Patronage*

Alex Potts, University of Michigan–Ann Arbor
Ailsa Mellon Bruce Senior Fellow, fall 2007
*Art and Non-Art in the Mid-Twentieth Century: Between
Commitment and Consumerism*

Dennis Romano, Syracuse University
Ailsa Mellon Bruce Senior Fellow, 2007–2008
Markets and Marketplaces in Medieval Italy, c. 1100–c. 1350

Visiting Senior Fellows

Cammy Brothers, University of Virginia
Paul Mellon Visiting Senior Fellow / Millon Architectural History
Guest Scholar, July 1–August 31, 2007
*Drawing from Memory: Giuliano da Sangallo and the
Ruins of Rome*

Andrea Buddensieg, Zentrum für Kunst und Medientechnologie,
Karlsruhe
Guest Scholar, February 15–May 15, 2008
Global Art and the Museum

Laura Coyle, American Federation of Arts
Paul Mellon Visiting Senior Fellow,
November 1–December 31, 2007
A Passion for Flowers: Painting in France from Courbet to Monet

Virginie Defente, Université Rennes II
Ailsa Mellon Bruce Senior Visiting Fellow,
March 1–April 30, 2008
Genesis and Formation of Early Celtic Art

Davide Gasparotto, Galleria Nazionale, Parma
Paul Mellon Visiting Senior Fellow, July 1–August 31, 2007
*Humanists and Artists in Sixteenth-Century Veneto:
The Case of Andrea Riccio*

Eunice D. Howe, University of Southern California
Paul Mellon Visiting Senior Fellow, June 1–30, 2007
*The Architecture of Healing: Hospitals in Early Modern Italy,
1400–1600*

Cammy Brothers
and Davide
Gasparotto





Giancarla Periti
and Caroline P.
Murphy

Fredrika H. Jacobs, Virginia Commonwealth University
Ailsa Mellon Bruce Visiting Senior Fellow, May 1–June 30, 2007
Dialogues of Devotion: Soliciting Favor from the Madonna in Renaissance Italy

Michael Kiene, Universität zu Köln
Ailsa Mellon Bruce Visiting Senior Fellow,
November 1–December 31, 2007
“Palaces of Wisdom”: College and University Building in Italy, 1300–1800

Caroline P. Murphy, Cambridge, Massachusetts
Ailsa Mellon Bruce Visiting Senior Fellow,
July 1–August 31, 2007
Marieanne de la Trémoille: Shaping Space across the Courts of Europe

Guido Rebecchini, Università di Siena
Paul Mellon Visiting Senior Fellow,
September 4–October 31, 2007
The Artistic and Literary Patronage of Cardinal Ippolito de’ Medici, 1529–1535

Pietro Roccasecca, Accademia di Belle Arti di Roma
Ailsa Mellon Bruce Visiting Senior Fellow,
September 4–October 31, 2007
*Visual and Representational Theories in Leon Battista Alberti's
De pictura*

Carl Brandon Strehlke, Philadelphia Museum of Art
Edmond J. Safra Guest Scholar, February 1–April 30, 2008
Fifteenth-Century Art in the Crown of Aragón

Samuel H. Kress Paired Fellows for Research in Conservation and the History of Art and Archaeology, 2007–2008

Pamela Smith
Columbia University

Tonny Beentjes
University of Amsterdam

Research period: Spring 2007
Residency period: April 14–May 31, 2008
*Making and Knowing: Reconstructing Sixteenth-Century
Life Casting Techniques*

Carl Brandon
Strehlke and
Jill Pederson





Fellows' tour of
the exhibition
*The Baroque
Woodcut* with
Peter Parshall and
Naoko
Takahatake

Postdoctoral Fellows

Douglas Brine

A. W. Mellon Postdoctoral Fellow, 2007–2009
*The Content and Context of Wall-Mounted Memorials in
Northern Europe, 1360–1530*

Amy Freund

A. W. Mellon Postdoctoral Fellow, 2006–2008
*Revolutionary Likenesses: Portraiture and Politics in France,
1789–1804*

Predocctoral Fellows

Zeynep Çelik Alexander [Massachusetts Institute of Technology]*
Paul Mellon Fellow, 2005–2008
*Kinaesthetic Impulses: Aesthetic Experience, Bodily Knowledge,
and Pedagogical Practices in Germany, 1871–1918*

- Lucia Allais [Massachusetts Institute of Technology]
 Twelve-Month Chester Dale Fellow, 2007–2008
*Will to War, Will to Art: Cultural Internationalism and the
 Modernist Aesthetics of Monuments, 1932–1964*
- Bridget Alsdorf [University of California–Berkeley]*
 Twenty-Four-Month Chester Dale Fellow, 2006–2008
*The Art of Association: Fantin-Latour and French Group
 Portraiture, 1855–1885*
- Ross Barrett [Boston University]*
 Wyeth Fellow, 2006–2008
*Rendering Violence: Riots, Strikes, and Upheavals in Nineteenth-
 Century American Art and Visual Culture*
- Ivan Drpić [Harvard University]
 David E. Finley Fellow, 2007–2010
Kosmos of Verse: Art and Epigram in Late Byzantium
- Cécile Fromont [Harvard University]*
 Andrew W. Mellon Fellow, 2006–2008
*Christian Icons, Kongo Symbols: Defining Form, Religion, and
 Meaning in Early Modern Central Africa*
- Susan Elizabeth Gagliardi [University of California–Los Angeles]*
 Ittleson Fellow, 2006–2008
*Crossing Borders, Pushing Boundaries: Senufo Arts and History
 in a “Frontier”*
- S. Adam Hindin [Harvard University]
 Samuel H. Kress Fellow, 2007–2009
*Knowledge, Memory, and Ethnic Commitment in Bohemian
 Visual Culture, 1200–1450*
- Ashley Elizabeth Jones [Yale University]
 David E. Finley Fellow, 2006–2009
*“Lord, Protect the Wearer”: Late-Antique Numismatic Jewelry
 and the Image of the Emperor as Talismanic Device*
- Joan Kee [New York University, Institute of Fine Arts]
 Andrew W. Mellon Fellow, 2007–2009
*Points, Lines, Encounters: The Paintings of Lee Ufan and
 Park Seobo*
- Michele Matteini [New York University, Institute of Fine Arts]
 Ittleson Fellow, 2007–2009
*Painting in the Age of Evidential Scholarship (Kaozheng):
 Luo Ping’s Late Years, c. 1770–1799*

Rebecca M.
Molholt



Cammie McAtee [Harvard University]
Wyeth Fellow, 2007–2009
The “Search for Form” in Postwar American Architecture

Rebecca M. Molholt [Columbia University]*
David E. Finley Fellow, 2005–2008
On Stepping Stones: The Historical Experience of Roman Mosaics

Albert Narath [Columbia University]
Paul Mellon Fellow, 2007–2010
Rediscovering the Baroque: Architecture, History, and Politics in Austria and Germany

Christina Normore [University of Chicago]
Robert H. and Clarice Smith Fellow, 2007–2008
Feasting the Eye and Eyeing the Feast in Late Medieval Burgundy

Kristin Romberg [Columbia University]
Paul Mellon Fellow, 2006–2009
Gan’s Constructivism

Sara Switzer [Columbia University]*
Samuel H. Kress Fellow, 2006–2008
Correggio and the Sacred Image

Joyce Tsai [The Johns Hopkins University]
Twenty-Four-Month Chester Dale Fellow, 2007–2009
Painting after Photography: László Moholy-Nagy, 1921–1936

*In residence September 15, 2007–August 31, 2008

**Ailsa Mellon Bruce Predoctoral Fellowship for Historians
of American Art to Travel Abroad, 2007–2008**

Ellery Foutch
[University of Pennsylvania]

Leta Ming
[University of Southern California]

Susan Elizabeth
Gagliardi, Amy
Freund, and
Zeynep Çelilk
Alexander

Prudence Peiffer
[Harvard University]

Andrea Renner
[Columbia University]





Speaker Sonia Berjman and Therese O'Malley, "Modernism and Landscape Architecture, 1890–1940," symposium, March 7, 2008

Meetings

Symposia

March 7–8, 2008

MODERNISM AND LANDSCAPE ARCHITECTURE,
1890 – 1940

Cosponsored with the Zentrum für Gartenkunst und
Landschaftsarchitektur, Leibniz Universität Hannover

Friday, March 7, 2008

Afternoon session

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

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

Sonia Berjman, International Council on Monuments and Sites
*Benito Javier Carrasco: The Relationship between a Modern
Geometrical Style and a Social Utopia in Buenos Aires during
World War I (1914–1918)*

Steven Mansbach, University of Maryland
*Making the Past Modern: Jože Plečnik's Central European
Landscapes in Ljubljana and Prague*

Dorothee Imbert, Harvard University
Architectural Roots of the Garden, 1920–1940

Anatole Senkevitch, University of Michigan
*Revolution in the Garden: Moisei Ginzburg's "Green City"
Moscow Competition Project of 1930*

Saturday, March 8, 2008

Morning session

Joachim Wolschke-Bulmahn, Leibniz Universität Hannover
moderator

José Tito Rojo, Jardín Botánico de la Universidad de Granada
*Modernidad y regionalismo en los jardines de España
(1900–1936): De la oposición radical a la síntesis incomprendida*

Kristine Miller, University of Minnesota
*Gertrude Jekyll's World War I Cemeteries as Modernist
Landscape Designs*

Anita Berrizbeitia, University of Pennsylvania
*Criticality in Landscape Architecture: Shifting Definitions and
Paradigms*

Afternoon session

Steven Mansbach, University of Maryland
moderator

Michael Lee, Harvard University
Landscape and Gender in Weimar Modernism

Franco Panzini, Università degli Studi di Camerino
*Pines, Palms, and Holm Oaks: Historicist Modes in Modernist
Italian Cityscapes*

Mardges Bacon, Northeastern University
Rockefeller Center: Modernist Paradigm for the Urban Core

Joachim Wolschke-Bulmahn, Leibniz Universität Hannover
*Landscape Design and the Natural Sciences in Germany and
the United States in the Early Twentieth Century: A Way to
Modernism?*

March 28–29, 2008

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

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

Friday, March 28, 2008

Evening session

William Pressly, University of Maryland
Welcome

James F. Harris, University of Maryland
Greeting

Joshua Shannon, University of Maryland
Introduction

George Levitine Lecture in Art History

Alex Potts, University of Michigan
*The Anti-Aesthetic and the Commitment to Art: Painting in
Postwar Europe*

Saturday, March 29, 2008

Morning session

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

Elizabeth Marlowe, University of Maryland
moderator

Anthony F. Mangieri
[Emory University]
*Legendary Women and Greek Womanhood: The Case of the
London Pyxis, British Museum E773*
Professor Bonna Wescoat: *introduction*

Leslie Wallace
[University of Pittsburgh]
*Beings Constantly in Motion: Depictions of Immortals in
Eastern Han Dynasty Tomb Reliefs*
Professor Jianhua Yang: *introduction*

Geoffrey Shamos
[University of Pennsylvania]
See Through: Islamic Glass Lamps and Systems of Knowledge, 900–1400

Professor Renata Holod: *introduction*

Simone Zuther
[Virginia Commonwealth University]
“A troop of tarts in a garden”: *The Reception of Franz Xaver Winterhalter’s The Empress Eugénie Surrounded by Her Ladies-in-Waiting*

Professor Eric Garberson: *introduction*

Afternoon session

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

Zoë Marie Jones
[Duke University]
A Transnational Bohemia: Dandyism, Eroticism, and Transgression in the Futurist Art of Gino Severini
Professor Mark Antliff: *introduction*

Pepper Stetler
[University of Delaware]
Facing the Photographic Book: Helmar Lerski’s Köpfe des Alltags
Professor Margaret Werth: *introduction*

Nathan K. Rees
[University of Maryland]
Marsden Hartley’s Morgenrot
Professor Sally M. Promey: *introduction*

Daniel Haxall
[The Pennsylvania State University]
Blue with China Ink: Robert Motherwell, John Cage, and the Possibilities of Collage
Professor Sarah K. Rich: *introduction*



Robert H. Smith
Colloquy,
“Desiderio da
Settignano: In
the Exhibition
and Beyond It,”
October 4, 2007

Conferences

October 5, 2007

DESIDERIO DA SETTIGNANO: IN THE EXHIBITION
AND BEYOND IT

Robert H. Smith Conference

Nicholas Penny, National Gallery of Art
Introduction

Alison Luchs, National Gallery of Art
The Tomb and the Tabernacle: Desiderio in Florence

Nicholas Penny, National Gallery of Art
Problems and Questions in the Exhibition

Kathleen Weil-Garris Brandt, New York University
An Art of Intimation: Desiderio and His Legacy

April 7, 2008

NEW WORK ON RENAISSANCE SCULPTURE

On the occasion of the exhibition *Bronze and Boxwood:
Renaissance Masterpieces from the Robert H. Smith Collection*

Denise Allen, The Frick Collection
*Andrea Riccio: Some Preliminary Thoughts on the Upcoming
Exhibition*

Shelley Sturman, National Gallery of Art
Examining the Venetian Renaissance Bronze

Nicholas Penny, National Gallery, London
Sculpture in Venetian Paintings, 1550–1600

Manfred Leithe-Jasper, Vienna (in absentia)
*Variations on a Theme: Giambologna's Sleeping Venus and
Nicolò Roccatagliata's "artes liberales"*

Alison Luchs, National Gallery of Art
Neptune Triumphant: A Rarity by Hubert Gerhard

Special Meeting

April 11–12, 2008

MALVASIA PROJECT MEETING

Participants

Elizabeth Cropper, Center for Advanced Study in the Visual Arts
Charles Dempsey, The Johns Hopkins University, emeritus
Marzia Faietti, Galleria Uffizi, Florence
Carlo Alberto Girotto, Scuola Normale Superiore, Pisa
Alessandra Galizzi Kroegel, Università Cattolica del Sacro Cuore,
Milan / Università degli Studi di Urbino "Carlo Bo"
Caroline Murphy, Cambridge, Massachusetts
Alessandro Nova, Kunsthistorisches Institut / Max-Planck-
Institut, Florence
Lorenzo Pericolo, University of Montreal
Giovanna Perini, Università degli Studi di Urbino "Carlo Bo"
Giancarla Periti, Villa I Tatti, Florence
Shilpa Prasad, St. John International University, Turin
Philip Sohm, University of Toronto
Anne Summerscale, Cambridge, Massachusetts
Naoko Takahatake, Center for Advanced Study in the Visual Arts
Alice Wohl, Housatonic, Massachusetts
Hellmut Wohl, Housatonic, Massachusetts

Colloquies

October 4, 2007

DESIDERIO DA SETTIGNANO: IN THE EXHIBITION
AND BEYOND IT

Robert H. Smith Colloquy

Participants

Marc Bormand, *Musée du Louvre, Paris*
Kathleen Weil-Garris Brandt, *New York University*
Andrew Butterfield, *Andrew Butterfield Fine Arts, New York*
Francesco Caglioti, *Università di Napoli, Florence*
Marie-Amélie Carlier, *Paris*
Arnold Victor Coonin, *Rhodes College, Memphis*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Alan Darr, *Detroit Institute of Arts*
Charles Dempsey, *The Johns Hopkins University*
Caroline Elam, *London*
Stanko Kokole, *Center for Advanced Study in the Visual Arts*
Alexis Kugel, *Paris*
Claudia Kryza-Gersch, *Kunsthistorisches Museum, Vienna*
Alison Luchs, *National Gallery of Art*
Eleonora Luciano, *National Gallery of Art*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Anita Moskowitz, *State University of New York at Stony Brook*
Larry Nichols, *The Toledo Museum of Art*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
Judy Ozone, *National Gallery of Art*
Nicholas Penny, *National Gallery of Art*
Debra Pincus, *National Gallery of Art*
Rudolf Preimesberger, *Center for Advanced Study in the
Visual Arts*
Karen Serres, *National Gallery of Art*
Shelley Sturman, *National Gallery of Art*
Maria Grazia Vaccari, *Museo Nazionale del Bargello, Florence*
Jeremy Warren, *The Wallace Collection, London*
Shelley Zuraw, *University of Georgia, Athens*

May 5, 2008

VICISSITUDES OF THE “PASTORAL” IN VENICE:
BELLINI VERSUS GIORGIONE VERSUS TITIAN

Edmond J. Safra Colloquy

Hans Belting, Staatliche Hochschule für Gestaltung, Karlsruhe

Edmond J. Safra Visiting Professor, spring 2008

Poetry was a model for promoting Venetian painting as an independent “art” to be enjoyed by collectors and literati. Jacopo Sannazaro’s *Arcadia* did not provide a new iconography but was a reference that offered a suitable reading for a new genre of painting. But the imaginary realm of the pastoral did not please Giovanni Bellini, who opposed Virgil’s *Bucolics* to his *Georgics*. Furthermore, the lack of iconography in painted lyricism induced the young Titian to reintroduce subject matter in terms of ancient mythology or mainstream religious iconography. Thus, the work of the three great masters, Bellini, Giorgione, and Titian, mirrors an old debate that is not recorded in texts of the time. This was the debate over how “to make art” and how to make art’s content readable for a new type of collector.

Incontri

October 26, 2007

Alexander Nemerov, Yale University

The Turn of the Screw *and Art History*

Wyeth Foundation for American Art Incontro

The governess in Henry James’ celebrated tale *The Turn of the Screw* (1898) would not seem a likely model for a historian or an art historian. She sees ghosts, or claims to. She concocts fantasies straight from her impressionable, susceptible, repressed mind. She has other failings, too. But I would defend her—in a way, an important way—as a model for what we do. She sees with extraordinary vividness what is not exactly there. Looking at pictures often involves the same thing.

February 27, 2008

Hans Belting, Staatliche Hochschule für Gestaltung, Karlsruhe
Edmond J. Safra Visiting Professor, spring 2008

Saint Francis and the Body as Image: An Anthropological Approach

My paper attempts to illustrate issues in a debate that in Germany takes place under the heading *Bildwissenschaft*. My contribution to this debate, a book on iconic anthropology, will be published in English translation by Columbia University Press under the title *Pictures and Bodies: Toward an Anthropology of Images*. (Two summaries have already been published, one in a volume of the Clark Institute Papers, the other in *Critical Inquiry* [2005] with the title “Image, Medium, Body: A New Approach to Iconology.”) In Europe “anthropology” means historical and cultural anthropology in the Kantian sense. In my case, it serves as a method to explain images not by themselves, but in relation to body and medium. Images need media such as canvas, print, or TV to become visible. But they also need our bodies, bodies with a given size and an ever-changing range of perception. Images, in my view, always result from an interaction: a body, as a living medium, interacting with artificial media that transmit images.

In 2000 I founded a research group of twenty-four predoctoral and postdoctoral fellows from seven disciplines, including historians, philosophers, and others. Their common concern was images, not just works of art, but images in texts and in public media, mental and physical. Among their publications is a volume on image and body in the Middle Ages. My paper was inspired by the cover of the book, a representation of Saint Francis of Assisi receiving the likeness of Christ as an image in his physical body.

COLLOQUIA CCXVI–CCXXIII

November 1, 2007

Rudolf Preimesberger, Samuel H. Kress Professor
Andrea Bolgi's Statue of Saint Helen: Word-Image Problems in Saint Peter's, 1623–1644

November 15, 2007

Beth L. Holman, Samuel H. Kress Senior Fellow
“Honest Envy”: Artists' Competitions in Renaissance Italy



Hans Belting,
 “Saint Francis and
 the Body as Image:
 An Anthropological
 Approach,”
 incontro, February
 27, 2008

December 6, 2007
 Alex Potts, Ailsa Mellon Bruce Senior Fellow
Art and Non-Art in the Mid-Twentieth Century

January 10, 2008
 Felipe Pereda, Samuel H. Kress Senior Fellow
*Mariam or The Politics of Conversion: The Flemish Industry of
 Marian Icons in Granada, c. 1492–1501*

January 31, 2008
 Stanko Kokole, Ailsa Mellon Bruce Senior Fellow
*From Figment to Fact: The Marbled Imagery of the Tempio
 Malatestiano*

February 14, 2008
 Marcia Kupfer, Paul Mellon Senior Fellow
*The Body in the Map, the World Embodied: Reflections on the
 Medieval Figuration of Space*

March 6, 2008
 Dennis Romano, Ailsa Mellon Bruce Senior Fellow
Markets and Marketplaces in Medieval Italy, c. 1100–1450

April 17, 2008
 Elizabeth Hill Boone, Andrew W. Mellon Professor
*Transformations of Indigenous Pictography in Sixteenth-Century
 Mexico: The European Genres*

SHOPTALKS 140–147

November 13, 2007

Rebecca M. Molholt, David E. Finley Fellow

Roman Mosaics: Reenactments and Motion Pictures

November 29, 2007

Zeynep Çelik Alexander, Paul Mellon Fellow

Hermann Obrist's Occult Modernism

December 17, 2007

Cécile Fromont, Andrew W. Mellon Fellow

Under the Sign of the Cross in the Kingdom of Kongo: Molding Crucifixes and Shaping Faith in Early Modern Central Africa

January 17, 2008

Bridget Alsdorf, Twenty-Four-Month Chester Dale Fellow

Masculine Anxiety in Fantin-Latour's Corner of a Table, 1872

February 11, 2008

Amy Freund, A. W. Mellon Postdoctoral Fellow

Family Portraiture and Politics during the French Revolution

February 28, 2008

Susan Elizabeth Gagliardi, Ittleson Fellow

Seeing the Unseen: Power Associations, Artists, and the Masks They Make

March 27, 2008

Sara Switzer, Samuel H. Kress Fellow

Correggio and the Sacred Image

April 10, 2008

Ross Barrett, Wyeth Fellow

Rioters Refigured: The Gangs of Antebellum New York in Paint and Print



Joseph Leo
Koerner and
Marcia Kupfer

Lectures

The Fifty-seventh A. W. Mellon Lectures in the Fine Arts, 2008

Joseph Leo Koerner, Harvard University

Bosch and Bruegel: Parallel Worlds

April 6 *The Human Condition*

April 13 *Enmity*

April 20 *Devilries*

April 27 “Self” Portraiture

May 4 *Epiphanies of Human Making*

May 11 *In Pursuit of the Ordinary*

Wyeth Lecture in American Art

October 25, 2007

Alexander Nemerov, Yale University

Ground Swell: Edward Hopper in 1939

Edward Hopper’s paintings often show people and places in states of



Speaker Alexander Nemerov and Elizabeth Cropper, *Ground Swell: Edward Hopper in 1939*, Wyeth Lecture in American Art, October 25, 2007

enigmatic isolation, loneliness, and contemplation. These are among the fabled Hopper themes—so fabled it would hardly seem possible to go beyond them to give another account of his art. Focusing on one Hopper painting, *Ground Swell* of 1939, this lecture tried to provide a thicker, denser, more surprising story of what it meant for him to make a painting, especially in the year 1939.

Lecture

April 1, 2008

Hans Belting, Staatliche Hochschule für Gestaltung, Karlsruhe
Edmond J. Safra Visiting Professor, spring 2008

Contemporary Art and the Museum: A Global Perspective

Andrea Buddensieg, Zentrum für Kunst und Medientechnologie, Karlsruhe

The ZKM Project: Global Art and the Museum

The speakers presented a research project on which they work jointly at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe and which they initiated with Peter Weibel. Global Art and the Museum (GAM) is intended to develop a critical perspective on the problems that art museums face as a result of the globalization of contemporary art. In particular, it addresses the expansion of the art market and the

increasing power of private collectors, many of whom open museums of their own, impinging on the privileged role formerly played by art museums, especially public ones. Contemporary art, in today's terms, means something different from modern art, as it has crossed the border between the West and those parts of the world where current art practice and the art museum have no history. The boom in establishment of museum foundations, especially in Asia, increases the pressure on art institutions to rethink the definition of art in the accepted sense.

In the first talk, the activities described on the project's Web site (www.globalartmuseum.de) were introduced briefly. Among these is an initial publication, *Contemporary Art and the Museum: A Global Perspective*, edited by Peter Weibel and Andrea Buddensieg (2007). In fall 2007 GAM held an international conference, "Where Is Art Contemporary?," which brought together museum experts from five continents. In the second part of the presentation, the issues that form the nucleus of the project were discussed with regard to their interrelation and importance for the future of both art and the art museum. In particular, the history of art's globalization, which began twenty years ago with the legendary Paris exhibition *Les magiciens de la terre*, served to explain the project's agenda.

Andrea Buddensieg, Hans Belting, and Peter M. Lukehart, "The ZKM Project: Global Art and the Museum," lecture, April 1, 2008



Natalia Majluf,
“The Scene of
Approximation:
Francisco Laso’s
‘Pascana’ Series
and the Creole
Construction
of the Andean
World,” lecture,
April 29, 2008



Lecture

April 29, 2008

Natalia Majluf, Museo de Arte de Lima

The Scene of Approximation: Francisco Laso’s “Pascana” Series and the Creole Construction of the Andean World

On the occasion of the publication of *Guide to Documentary Sources for Andean Studies, 1530–1900*

Supported by the Cultural Center of the Inter-American Development Bank

Presented for the publication of *Guide to Documentary Sources for Andean Studies, 1530–1900* (see page 43), this lecture explored aspects of Creole approximations to the Andean world at a crucial historical moment, when the modern notion of indigenous Andean culture first came to be defined. The works of Peruvian painter Francisco Laso (1823–1869) mark a turning point in this process and define a major shift in the long history of representations of the Indian. Laso’s paintings indeed move beyond the tradition of political vindication of the Indian initiated by Bartolomé de las Casas in the sixteenth century. Framed by emerging ethnolinguistic nationalisms and the demands imposed by the notion of cultural authenticity, Laso’s idealized images turn the Indian into an essential symbol of the nation. The lecture explored aspects of Laso’s work through a close reading of his Pascana series, a group of paintings that define the rhetorical strategies associated with modern indigenism, performing a simultaneous process of approximation and distancing for a Creole-created Andean world.

Publications

Three publications appeared in 2008. The first, *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, volume 69 in the series *Studies in the History of Art*, was edited by Therese O’Malley and Amy R. W. Meyers. It gathers papers by twelve scholars that were delivered at a symposium held in 2002. The second, *Collecting Sculpture in Early Modern Europe*, volume 70 in *Studies in the History of Art*, was edited by Nicholas Penny and Eike D. Schmidt. It includes twenty essays that were first delivered at the 2003 symposium of the same name, held in honor of the opening of the new sculpture galleries at the National Gallery of Art. The third, *Guide to Documentary Sources for Andean Studies, 1530–1900*, is a three-volume reference work that is the outcome of a long-term research project directed by former associate dean Joanne Pillsbury, who also served as scholarly editor.

Seven new *Studies* volumes are in preparation. Also forthcoming is the second in the series of Seminar Papers, *The Accademia di San Luca in Rome, c. 1590–1635*. A complete list of Center publications appears at the end of *Center 28*.



Research

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

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

As part of a larger research project to publish important European art literature from the early modern period in translation, an annotated



Figure representing Bologna, from Carlo Cesare Malvasia, *Felsina pittrice* (Bologna, 1678). Department of Image Collections, National Gallery of Art Library, Washington

English translation of this history of Bolognese painting is in preparation under the direction of Dean Elizabeth Cropper. *Felsina pittrice*, by Carlo Cesare Malvasia (1616–1693), is one of the most important art-historical texts on Italian art. Indeed, it may be considered the seventeenth-century equivalent of Vasari's *Lives*, whose Florentine premises it challenges. Malvasia wrote in an unusually difficult Italian, and the *Felsina*, first published in 1678, has never been translated in full. It has not been published as an Italian edition in its entirety since 1841. This translation, undertaken by a team of scholars, will appear in some seventeen volumes. It will include transcriptions of Malvasia's manuscript notes now in the Archiginnasio in Bologna as well as a modern edition

of the Italian text, making it valuable not only for teaching purposes, but also for all specialists in Bolognese painting. With the exception of material relating to the lives of the Carracci, which will be edited by Giovanna Perini of the Università degli Studi di Urbino, the texts and notes will be transcribed and edited by Lorenzo Pericolo of the University of Montreal.

Research by Elizabeth Cropper and Giancarla Periti has hitherto focused on the first of four parts of Malvasia's text and on providing basic tools for the translators, annotators, and editors of the subsequent volumes. They have completed the annotation of the contents of the first part of the *Felsina*, and will each write an accompanying essay on Malvasia's treatment of the "primi lumi" of Bolognese painting from

the twelfth to the fifteenth century. Anne Summerscale is working in a similar way on the edition and translation of the life of Domenichino. Professor Pericolo will complete the volume on Guido Reni. Additional translators are being identified and will be invited to join the project. Many of these collaborators attended a meeting of the Malvasia Project at the National Gallery of Art, Washington, on April 11–12, 2008. Alessandro Nova, managing director of the Kunsthistorisches Institut, Florence (Max Planck Institute) was present as an advisor.

Research Associates: Giancarla Periti and Naoko Takahatake
Program Assistant: Kristin Grubb

Keywords in American Landscape Design, 1600–1852



Robert Mills,
*Picturesque View
of the Building,
and Grounds in
Front, 1841*, depicting
the Smithsonian
Institution.
National Archives,
Washington, DC

Keywords in American Landscape Design is in production at its copublisher, Yale University Press, with a new contract and an increased number of color images, and is expected to appear in fall 2009. This historical and visual reference work is the result of a project to compile a photographic corpus and historical textual database documenting landscape design in North America during the colonial and antebellum periods. Through texts and images, the book traces the changing meaning of landscape and

garden terminology as it was adapted from Old World sources and transformed into an American landscape vocabulary. The goal is to map the evolution of a regional vocabulary of design and the transformation of features within the changing environmental and cultural traditions of America, as defined by the current boundaries of the United States.

Under Associate Dean Therese O'Malley's direction, researchers compiled descriptions of, and references to, gardens and ornamental landscapes from a wide variety of sources, both published and manu-

script, and a corpus of images comprising more than eighteen hundred reproductions. One thousand of these illustrations and hundreds of citations are collected in the volume. Each of one hundred keywords is accompanied by a short historical essay, a selection of images, and a chronologically arranged section of usage and citations. Three longer interpretive essays provide a broader historical and cultural context for terms, sites, and images. Several additional reference tools have resulted from this research, including an extensive bibliography, an analysis of the sales and distribution of books related to garden and landscape design, and a database of images that represents a comprehensive photographic archive of antebellum American garden and landscape design.

In addition to its support from Center funds, the project has received support from the Getty Grant Program and the Graham Foundation for Advanced Studies in the Fine Arts. The Terra Foundation for the Arts has provided a subvention for the publication.

Pierfrancesco
Alberti, *A Painter's
Academy*, c. 1625.
Research Library,
The Getty Re-
search Institute,
Los Angeles,
California
(2007.PR.29)

Research Associate: Anne Nellis
Program Assistant: Jessica Ruse

The Early History of the Accademia di San Luca



The aim of this research project, under the direction of Associate Dean Peter M. Lukehart, is to create the first institutional history of the Accademia di San Luca on the basis of original statutes, *adunanze* (records of the proceedings of meetings of the academy), ledger books kept by the treasurers, and court records. The project brings together a large number of new and previously unpublished documentary materials and a collection of secondary sources, shedding light on

the foundation, operation, administration, and financial management of the fledgling academy from its origins in the late sixteenth century to its consolidation as teaching institution in the 1630s.

A key component of the project is a database that will be searchable on the Web and that will provide access to a systematic and complete transcription of every extant notarial record identified by the project team as well as a digital image of the original document, the two viewable side by side. The project has received a three-year grant from the Getty Foundation that will support completion of the markup of the text, the transfer of documents onto a Web site, the testing of components of the reference database, and the response to inquiries and comments from scholars. Hiring of experts to assist with each of these aspects of the project is under way.

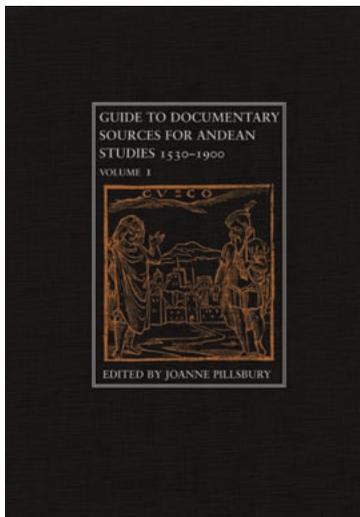
The other component of the project is a volume of eleven scholarly essays based on a series of three Robert H. Smith Seminars held between 2004 and 2006, edited by Peter M. Lukehart. The book is in process in the National Gallery of Art publishing office and will be published as the second volume in the Center's Seminar Papers series.

Project Coordinator: Frances Gage

Research Associates: Lucy Davis and Jill Pederson

Text-encoding (TEI) Consultant: David Seaman

Guide to Documentary Sources for Andean Studies, 1530–1900



Guide to Documentary Sources for Andean Studies, 1530–1900, a three-volume reference work for the support of research on the pre-Hispanic, viceregal, and early republican periods of the Andean region of South America, was published in 2008. It is the outcome of a long-term research project directed by former associate dean Joanne Pillsbury (currently director of pre-Columbian studies, Dumbarton Oaks). The work is intended for scholars in anthropology, history, archaeology, art history, and related disciplines. It includes 29 thematic essays and 186 biographical and bibliographical entries reflecting contributions from 125 scholars based in 19 countries. It has been supported by the Getty Grant Program, the Andrew W. Mellon Foundation, and the British Academy.

Additional support has come from Dumbarton Oaks, the Lampadia Foundation, and the Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas, University of East Anglia. Copublished by the National Gallery of Art and the University of Oklahoma Press, the guide addresses key texts of the sixteenth through the nineteenth centuries concerning the region defined by the extent of the Inca Empire (modern Peru, Bolivia, Ecuador, and parts of Colombia, Argentina, and Chile).

Research Associates' Reports

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



William Frederick Witherington, *A Modern Picture Gallery*, 1824. Wimpole Hall. The National Trust

Anne Nellis, *Exhibiting Art in London's Private Galleries in the Early Nineteenth Century*

My project looks at the display of art in private galleries—suites of rooms situated in private townhouses—in London from 1789 to 1832. These galleries were at once widely publicized in the popular press as public venues for viewing the fine arts and, paradoxically, represented as private and domestic spaces

dear to their aristocratic owners. Although these two ways of representing the aristocratic house and gallery may seem incompatible, I argue that they were in fact mutually interdependent. My project reveals how much was at stake in defining the roles of both the gentleman and of private space and property during this critical period, concepts that were in turn implicated in the drive to represent Britain's importance on a world stage, where its imperial, commercial, and military dominance were unmatched.



Donato Bramante, *Heracitus and Democritus*, c. 1487–1492. Pinacoteca di Brera, Milan, Ministero per i Beni e le Attività Culturali

Jill Pederson, *The Academia Leonardi Vinci: Visualizing Dialectic in Renaissance Milan, 1480–1499*

My research investigates a specific group of humanists, artists, and musicians who participated in an informal academy in late Quattrocento Milan, historically referred to as the Academia Leonardi Vinci. Using the unpublished text of Henrico Boscano's *Isola beata*, I

reconstruct the membership of this circle and argue that the wide range of intellectual and cultural interests of the group helped to shape a distinct visual idiom in Milan, best represented in the work of Donato Bramante (c. 1444–1514), Leonardo da Vinci (1452–1519), and followers of Leonardo such as Giovanni Antonio Boltraffio (c. 1467–1516). As part of my study, I have traced the historiography of the Academia Leonardi Vinci, which will appear in a forthcoming article in *Renaissance Studies*.



Eva Struhel, *Lorenzo Lippi and the Culture of Baroque Florence*

The Florentine painter, poet, and art historian Lorenzo Lippi (1606–1665) and his immediate artistic, literary, and scientific context serve as my lens to examine Florentine culture from the 1630s to the 1660s. Lippi was not only a painter of high renown, but also the celebrated author of the mock epic *Il Malmantile riacquistato*, written in contemporary Florentine dialect, which appeared in its first edition posthumously in 1676. Having examined Lorenzo Lippi's artistic and literary endeavors in the context of seventeenth-century Florence at length in my dissertation, I am currently focusing on the relationship between the painter's search for a simple, natural style in painting and poetry and Galileo's *scienza nuova*.

Lorenzo Lippi, *Self-portrait*, c. 1655. Galleria degli Uffizi, Florence. Finsiel/Alinari/Art Resource, New York



Naoko Takahatake, *The Chiaroscuro Woodcuts of Bartolomeo Coriolano after Guido Reni*

Around 1627, Guido Reni (1575–1642) established a prolific and closely collaborative partnership with Bartolomeo Coriolano (c. 1599–c. 1676), one of the few seventeenth-century practitioners of the chiaroscuro woodcut technique. Having identified previously unrecognized characteristics of Coriolano’s block-cutting methods, such as the use of stamps, the variation in the order and number of blocks printed, the replacement of worn blocks, and the ability to cut close replicas, I would propose a new catalogue of his woodcuts after Reni’s designs. Moreover, a survey of the inscriptions designating authorship and publishing responsibilities, together with an examination of the inventory of Reni’s studio possessions, will shed light on the arrangements made to issue these prints.

Guido Reni and Bartolomeo Coriolano, *Fall of the Giants*, 1641.
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1976

Research Reports of Members



Kinaesthetic Impulses: Aesthetic Experience, Bodily Knowledge, and Pedagogical Practices in Germany, 1871 – 1918

When the Atelier Elvira in Munich was completed in 1898, a minor scandal broke out in the artistic circles of the city. Much of the uproar concerned the oversized relief ornament on the building's facade. Composed of interlocking planes of strikingly different textures and unusually bright colors and plastered onto an otherwise flat wall surface, the notorious ornament was likened on the one hand to Japanese prints and on the other to illustrations in books by the zoologist Ernst Haeckel, and was derided as “octopus rococo.” The architect of the building, August Endell (1871–1925), refused, however, to specify the origins of his forms, insisting that his designs were a “pure art” that used “formal structures that are nothing and mean nothing, which work on the viewer without any intellectual mediation, like music.” Endell’s articulated surfaces acted as a wax tablet: the striking forms, textures, and colors of his ornament were designed to imprint themselves directly upon the physiological structures of the body without recourse to the mind.

Endell’s architecture was part of a new aesthetic discourse that emerged in Germany in the 1870s. Groups of artists, architects, historians, critics, connoisseurs, and museum officials at this time declared that traditional aesthetics, which had operated “from above” with concepts such as the beautiful and the sublime, was obsolete. According to these intellectuals, the old aesthetics needed to be replaced by a scientific and empirical “aesthetics from below,” which would be anchored in embodied experience. Central to this new discourse was a deceptively

Atelier Elvira, designed by August Endell, Munich, 1898 (destroyed). Foto Marburg/Art Resource, New York

self-evident idea: that forms produce a kinaesthetic response—that is, exert an immediate, unconscious, and physical impact upon the physiology of the human body. This idea was borrowed from psychophysics, a field of research that had been invented earlier in the century with the goal of correlating psychological sensations to physical stimuli. The emergence of the new aesthetics was closely related to the rise of mass politics and mass culture in the newly unified Germany. Concerned that the masses could not achieve an attentive and contemplative perception, these liberal-minded members of the educated middle classes theorized kinaesthesia as a form of experience that bypassed higher cognitive faculties and was realized exclusively by the reflex-like mechanisms of the body. According to this kinaesthetic model of experience, an encounter with a work of art was primarily physical: its formal qualities elicited an immediate “effect” (*Wirkung*) in the physiology of the beholder. The mission of “aesthetics from below” was to choreograph aesthetic experience by deciphering the exact relationship between forms and these effects.

In my dissertation I have examined three episodes in which the idea of kinaesthetic response was used in the visual arts at the turn of the twentieth century. The artists Hermann Obrist (1862–1927) and Wilhelm von Debschitz (1871–1948) made kinaesthetic response the basis of a curriculum at the private school that they founded in Munich in 1902. August Endell further theorized the idea in an attempt to invent an exact science of design that could correlate architectural forms to the reactions they produced in the human body. The concept of kinaesthesia also appeared within art-historical circles under the rubric of the baroque at the turn of the twentieth century, particularly in the debates between Heinrich Wölfflin (1864–1945) and August Schmarsow (1853–1936) on the role of the body in aesthetic experience.

In almost every instance, an implicit pedagogical agenda was at work in the kinaesthetic model of experience. Neohumanistic pedagogy, perpetuated at elite educational institutions such as the *Gymnasium* and the university throughout the nineteenth century, had assumed a bourgeois, male, and Protestant subject and had prescribed an attentive and contemplative beholding, which was instilled through a knowledgeable appreciation of classicism. The kinaesthetic response, by contrast, was theorized as a form of experience that was more suitable to those whose

will and attention had not been reinforced by formal education; that is, the uncultured lower classes, women, children, and Germany's Catholic minorities, recently disenfranchised by the state's campaign of secularization against them.

The Munich official who declared that Endell's architecture was as dangerous as anarchists' dynamite, then, was not entirely wrong. This new architecture was designed for a subject who was assumed to be more impressionable and malleable than those raised on neohumanistic pedagogy. The theorists of "aesthetics from below" remained ambivalent vis-à-vis this impressionable subject. On the one hand, the subject's susceptibility to external sensations was the source of much anxiety and had to be kept under strict control. On the other hand, at a historical moment when public institutions such as the museum and the university were undergoing dramatic transformations, the mutability of the new subject proved to be amenable to liberal reformist thinking, which assumed that the human body needed to be changed before society could be transformed. The project of analyzing, cataloging, and shaping aesthetic experience would thus become the prerequisite to modernism's ambitious project of reforming society in the twentieth century.

[Massachusetts Institute of Technology]
Paul Mellon Fellow, 2005–2008

Zeynep Çelik Alexander will be a Mellon Postdoctoral Fellow in the department of art history and archaeology, Columbia University, for 2008–2010.



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LUCIA ALLAIS

Will to War, Will to Art: Cultural Internationalism and the Modernist Aesthetics of Monuments, 1932–1964

In 1942 the bombing of Coventry forced a question on the Allied Air Forces that had been simmering for a decade: in the event of total war, should the monuments of Europe be spared? If so, what should qualify as a monument? By June 1944 General Dwight Eisenhower had issued an order mandating the protection of monuments as “symbols of the world that we are fighting to preserve.” Yet he also outlined a further dilemma: “If we have to choose between destroying a famous building and sacrificing our own men, then our men’s lives count infinitely more and the buildings must go. But the choice is not always so clear-cut as that.” My dissertation addresses this ambiguous “choice” and the dual line of inquiry it entailed: aesthetically, what is a monument worth saving, and ethically, when is it worth saving? My aim is double: to chronicle the untold story of a collection of monuments and the role they played in mid-twentieth-century international events, and to distill the theory of aesthetic value that was devised, in the face of a growing political imbalance, between the value of preserving civilizations and that of sparing lives.

Aerial photograph of Venice identifying twenty-five sites to be spared from Allied bombing, from *The Ancient Monuments of Italy*, Mediterranean Allied Photo Reconnaissance Command, 1944. National Archives, Washington, DC, Record Group 239.3

I examine a period when the prospect of widespread destruction provoked a profound reevaluation of Europe’s landmarks, their material value, and their ethical significance. Although precipitated by World War II, this shift began in the 1930s and took effect over three decades, as works once known as “artistic and historic” monuments—from buildings to bridges, paintings to shrines, ruins to colossi—gradually

acquired a “cultural” value as belonging to the universal heritage of mankind. Promoted as didactic objects of international understanding, they became subjects of a new brand of international law. I trace the origins of this international valuation to the political movement of cultural internationalism, whose main tenet was that the transnational circulation of knowledge constitutes an antidote to war. This ideal fueled the establishment of organizations that brandished the autonomy of intellectual work as a weapon against nationalisms: most visibly, the League of Nations’ Institut international de coopération intellectuelle (IICI, 1924–1941) and its successor, the United Nations Educational, Cultural, and Scientific Organization (UNESCO, 1946–), as well as parts of the Allied Military Government (AMG, 1943–1946). Despite the continued role of this institutional lineage in cultural production worldwide, there has been no study of its contribution to twentieth-century aesthetics. My dissertation explores the modernist aesthetics of monuments that arose in this milieu and unfolded in three related fields: the bombed cities of the Allies’ war, the architecture of the European reconstruction, and the heritage missions of decolonization. A broad network of intellectuals, art historians, architects, museum directors, curators, and archaeologists was enlisted to show that monuments gave iconic weight to cultural autonomy in a new world order. I follow these experts’ attempts to effect such autonomy: working in conferences and as field experts, spawning an intricate network of civilian and military committees, caring for a growing collection of monuments, and encountering the shifting winds of a massive geopolitical realignment.

A major concern in my research is the place of World War II in art and architectural history. Although the war no longer serves as a simplistic epistemological break, it continues to be seen as an external contingency, at best a technological fortuity that turned prewar theories into postwar realities. My aim is to complicate this view. The unprecedented scale of destruction wrought by aerial bombing prompted a redefinition of culture as that which was threatened with extinction, and of monuments as objects to be spared from potential creation of a tabula rasa. On the Allied side, this excerption was made by the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (also known as the Roberts Commission; 1943–1946), which compiled lists and maps of monuments “not to be bombed” by the Al-

lied Air Forces. (A partial aerial map of Venice identifies twenty-five such sites, described on an accompanying typewritten key as “only a small selection of the city’s major monuments.”) The commission enlisted a veritable Who’s Who of the American art-historical profession, from university connoisseurs such as Paul Sachs to museum directors such as David Finley, from émigré art historians such as Erwin Panofsky to expatriate archaeologists such as William Bell Dinsmoor. Together, these experts staged a fortuitous encounter between art history’s disciplinary formation and the emerging needs of psychological warfare. I analyze the modes of connoisseurship (such as lists and maps of monuments) that helped the Roberts Commission produce what was eventually recognized as an unwitting urban planning project throughout Europe.

[Massachusetts Institute of Technology]
Twelve-Month Chester Dale Fellow, 2007–2008

In fall 2008 Lucia Allais will take up a position as a Behrman-Cotsen Fellow at the Princeton University Society of Fellows.



The Art of Association: Fantin-Latour and the Modern Group Portrait

In *Democracy in America* (1835–1840), Alexis de Tocqueville argued that Frenchmen of his time, in contrast to Americans, lacked “the art of association.” In his view, French society was fundamentally unsociable, and despite its claims to the contrary, still valued hierarchy over equality. But as recent scholarship has shown, voluntary association flourished in nineteenth-century French culture and was in fact the dominant form of bourgeois male sociability in the period. At the same time, a number of French painters reimagined collectivity as a subject for art, representing their friends and colleagues as communities with shared artistic aims. This resurgence of interest in group portraiture is evident in the work of many artists and critics, but the genre’s most vigorous nineteenth-century proponent was Henri Fantin-Latour (1836–1904), who painted five large-scale group portraits from 1864 to 1885. My dissertation closely examines this cycle of paintings in dialogue with related projects by Gustave Courbet (1819–1877), Edouard Manet (1832–1883), Edgar Degas (1834–1917), and Frédéric Bazille (1841–1870). In reviving group portraiture, these artists faced a particularly modern problem: the incorporation of individualism into a fundamentally collective form. Ultimately, I demonstrate that the representation of intersubjective tension and individual withdrawal was a way for them—especially Fantin-Latour—to negotiate their anxieties about artistic association as a viable social and pictorial project.

Henri Fantin-Latour, *Corner of a Table*, 1872. Musée d’Orsay, Paris. Erich Lessing/Art Resource, New York

My inquiry into this “art of association” turns on the formal repre-

sensation not only of individuals and their proximate interrelationships, but also of particular spaces, most notably the artist's studio. The studio became the prime locus for group portraits of the artist's friends and associates in the wake of Courbet's *The Painter's Studio* of 1855, when a younger generation of artists redefined sociability as something stilted, deeply desired yet elusive, perhaps even on the verge of vanishing. Groups of artists, writers, or musicians often appear in closed-off interior spaces—spaces of artistic creation, work, and study—and the relationship between individual and group is obscured, distorted, or fragmented, compressed by shallow space. In Fantin-Latour's *Corner of a Table*, for example, there is no coordinated interaction among the eight figures shown. Despite their arrangement in a supposedly sociable group setting, they gaze blindly past each other, each in a different direction, dissociated as solipsistic individuals.

My dissertation's final chapter, written while in residence at the Center, analyzes this portrait of avant-garde poets—including Arthur Rimbaud and his lover, Paul Verlaine, at the left of the composition—in terms of the corrosive force of masculine anxiety in artistic groups. This anxiety went deeper than “homosexual panic,” to use Eve Kosofsky Sedgwick's phrase for the emergent culture of homophobia in this period. It was ultimately rooted in male-coded ideas of artistic originality, isolation, and independence, ideas that posed major obstacles to collective portraiture in Fantin-Latour's time. At the same time, it must be seen in relation to “The Terrible Year” (1870–1871), in which the work was conceived, encompassing France's humiliating defeat in the Franco-Prussian War, the fear and isolation of the Siege of Paris, the disaster of the Paris Commune, and that movement's violent repression in civil war.

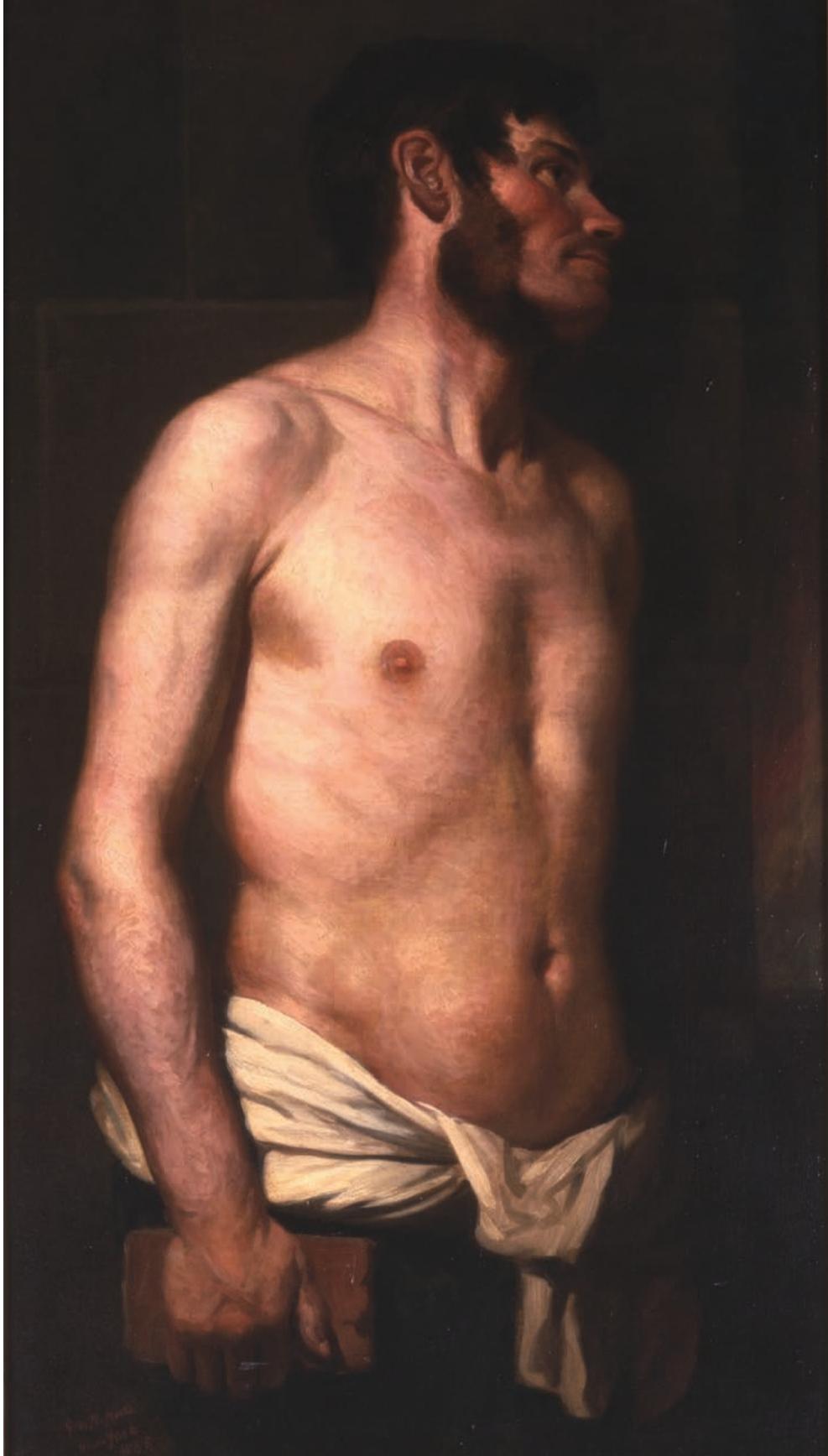
The nineteenth-century vogue for Dutch group portraiture was also important for Fantin-Latour and his colleagues. They saw their pictures as modern French remakes of seventeenth-century prototypes by Rembrandt (1606–1669) and Frans Hals (c. 1582/1583–1666), hailed as images of egalitarian democracy and collective harmony by nineteenth-century critics. My work aims to articulate how these artists adapted the Dutch model to their own cultural and historical moment, how they reinvented group portraiture for personal and sometimes self-serving ends (these pictures were not commissioned, but rather conceived by the

artists themselves), and whether their pictures succeeded in representing the special, fragile nature of their collective life.

Alois Riegl's *The Group Portraiture of Holland* (1902) serves as a theoretical touchstone for the dissertation, which I originally envisioned as a Riegl-like examination of French group portraits in the early decades of modernism. While striving to emulate the intense attention of Riegl's formal analyses of the pictorial structures that give a group portrait meaning, I depart significantly from his models of "subordination" and "coordination," generating new analytical frameworks more appropriate to the modern French works in question. I also attend more closely than Riegl to the paintings' social and historical contexts, from initial conception to reception and display. Structuring my study are conflicts between sociability and interiority (both spatial and psychological), homage and self-promotion, and bourgeois conformity and avant-garde rebellion. The visualization of these conflicts in pictorial form reveals the delicate boundaries of artistic identity—and masculine bourgeois identity at large—upon which group portraiture had come to depend.

[University of California–Berkeley]
Twenty-Four-Month Chester Dale Fellow, 2006–2008

In fall 2008 Bridget Alsdorf will take up a position as assistant professor of nineteenth-century European art in the department of art and archaeology at Princeton University.



ROSS BARRETT

Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art and Visual Culture

In 1858 the American painter George Henry Hall (1825–1913) completed a striking painting, entitled *A Dead Rabbit (Study of the Nude, or Study of an Irishman)*, of a seminude gang member in the middle of a riot. Inspired by the Police Riot of July 4, 1857, which saw gangsters, police officers, and immigrant workers clash in the Five Points neighborhood of New York, Hall's image depicts an Irishman (purportedly a member of the gang known as the Dead Rabbits) holding a brick and taking refuge from the unfolding upheaval. As a nearly life-sized rendering of a violent subject, *A Dead Rabbit* represented an audacious painterly experiment. By mid-century, most respectable Americans considered rioting an illegitimate mode of political expression and a threat to democratic order. Similarly, as a form of destabilizing violence, rioting clashed with the harmonizing and ordering function that aesthetic theory of the period attributed to elevated painting.

In crafting his experimental work, Hall attempted to negotiate the political concerns and aesthetic strictures of the moment. *A Dead Rabbit* accordingly employs several strategies to mystify the worrying implications of rioting and reaffirm the stability of democratic life. The painting thus reduces the complex whole of the riot to a single static figure detached from the flow of violence. And, by using visual cues borrowed from the popular press to mark that figure as an Irish thug, the painting channels the force of the riot to a constituency that genteel viewers would have understood as outside the virtuous citizenry. Even as Hall strove

George Henry Hall, *A Dead Rabbit (Study of the Nude, or Study of an Irishman)*, 1858. National Academy Museum, New York

to contain the threatening connotations of rioting, however, he also exploited the subject to experiment with the genre of the nude. Depicting his rioter half dressed, Hall rendered the figure's torso as a muscled and palpably material form that recalls both the ideal anatomies of classical kouroi and the insistent and eroticized corporeality of Renaissance and baroque martyr figures.

As an effort to creatively rework the subject of rioting, an effort that tested the limits of visual possibility, Hall's painting offers an ideal landmark from which to survey the broader field of similarly innovative, contentious, and conflicted representations of upheaval produced by American artists during the nineteenth century. Expanding outward from Hall's image, my dissertation outlines this broad visual field, studying paintings, prints, and illustrations produced after a series of five outbursts of political violence that erupted in the United States between 1830 and 1880. These fifty years represent a uniquely turbulent epoch in American history, during which a variety of constituencies employed violent means (including rioting, bloody strikes, and industrial sabotage) to articulate collective dissatisfaction with political parties and reform groups, contentious laws and state policies, general structures of power, and the distribution of wealth. I argue, moreover, that these five decades represent a relatively discrete era in the visual representation of political violence, during which American painters and graphic artists who addressed the subject faced continual pressure to deny, obscure, or redirect its implications.

In responding visually to those outbursts of the period that most seriously troubled everyday Americans' assumptions about the stability of democratic life—Jacksonian riots of the 1830s, the Police Riot, the Draft Riots of 1863, post-Civil War “Molly Maguire” violence, and the national railroad strike of 1877—painters and graphic artists were pressed by their anxious audiences to reframe and defuse their subjects. Hall's *Dead Rabbit* offers a key to the sorts of strategies that artists developed to accommodate this pressure and explore their own creative initiatives, and suggests the cross-media dynamics that often shaped representations of political violence in the wake of upheaval. Even as it studies these strategies and intersections, my dissertation also examines the ways in which aesthetic schemes specific to painting and print imagery raised different challenges for elite and popular artists who addressed political

violence. Whereas painters who confronted the subject negotiated the strictures of an enduring aesthetic theory that connected painting with the reproduction of democratic order, graphic artists labored to depoliticize upheaval within a sensational pictorial aesthetic that reframed the events of everyday life as dazzling visual commodities.

By analyzing diverse visual representations of political violence as sites of experimentation and struggle, my dissertation aims both to suggest the politicized limits of visibility that shaped American pictorial representation in the nineteenth century and to begin to recover the contested and shifting character of these boundaries.

[Boston University]
Wyeth Fellow, 2006–2008

In fall 2008 Ross Barrett will begin a two-year Mellon Postdoctoral Fellowship in American Art at the University of Chicago, administered jointly by the department of art history and the Karla Scherer Center for the Study of American Culture.



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Art History and the Global Turn in Contemporary Art

During our stay at the Center, we pursued a project titled Global Art and the Museum (GAM), which we initiated at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe. (For more information, we refer readers to the project Web site, www.globalartmuseum.de, where we offer a survey of recent research under headings that include “Cultural Theory,” “Museum Studies/Institutional Critique,” “Art and Globalization,” and “Art and the Market.”) The project explores the impact of globalization on art museums, art history, and the art market. The art market acts on a global scale, while art museums usually operate within metropolitan or national frameworks in which audiences are local. Art museums always carry as their message a certain narrative of art history that they present in their collections and with their exhibitions. The question is how museums in parts of the world where such a tradition is lacking are to respond to the needs of different audiences to encounter art and its genealogy, within both local and international frameworks.

The notion of art, it seems, is inseparable from a given narrative of art history. The topic was addressed at a conference in April 1989 organized by the art history department at the State University of New York at Binghamton. Anthony D. King, the editor of the collected papers, insisted on the need to explore alternative ways of discussing art and art history in the era of globalization, alternatives different from the global rhetoric of the social sciences. In 1991 Thomas McEvelley remarked that the age of the dealer had arrived, and the age of confusion

Museum
bookshop,
Tate Modern,
London. Author
photograph

threatened. “The dangers lurking in this situation are accentuated by the enormous expansion that the art system has undergone in recent years. The problem is no longer that art works will end up as commodities, but that they will start out as such.” Since the early 1990s the dialogue concerning the impact of art’s globalization on the art museum has advanced little in art history.

The Karlsruhe project aims to bring together an international group of curators and theoreticians to exchange their views on the rapidly changing museum landscape. The project links the question of global art to the institutional question inherent in the change taking place in art museums today. The “new museology,” as Peter Vergo calls it, has produced a surfeit of theories and methods which for the most part address neither the art museum nor the shift in concepts of the contemporary museum. Often museums are built even though they lack collections in the Western sense. Their management is increasingly driven by economic interests. Sometimes a cultural bureaucracy even plans a “museum scene” in order to develop a cultural district with economic purpose.

Art is produced and collected today in all economically advanced countries. Many new museums in metropolitan areas are dependent on art collectors who determine their future. GAM aims to create a new documentation of the recent transition within the art world and to replace ephemeral curatorial writings with serious research. In the near future, the objectives of the project will materialize in several publications and in an international exhibition at ZKM that allows for a critical discussion of the current situation.

During our stay at the Center we gave a public lecture in which we outlined the topic and provided an overview of its issues. Some of these may serve as examples to explain the goals of our research. First is that of the museum building as “environmental art,” meaning that art and museums often enter into competition with each other. Second is the art market, where contemporary art has become a new form of branding that replaces modern art. A further issue is the distinction between world art, synonymous with world art heritage, and the present art world, or global art. Rasheed Araeen’s book *The Other Story: Afro-Asian Arts in Post-War Britain*, concerns the recovery of lost avant-gardes outside the West. The formula of *The Other Story* could be applied to discussion of the eclipse of ethnic art: museums of contemporary art and

ethnographic museums have entered into a new relationship. Finally, the loss of confidence in a coherent narrative, or in art history as it was promulgated in the early years of the Museum of Modern Art, can be illustrated by new strategies at Tate Modern in London, where art history has been replaced with alternative ways of looking at art. In fact, it could be argued that the display of art books and journals in the Tate bookshop is an extension of these.

Our residency at the Center was profitable in two ways. The splendid holdings of the National Gallery of Art Library allowed us to study the most recent books on museum theory and related areas. On the other hand, our time at the National Gallery opened our eyes to the situation in American museums, which differ from those in Europe not only in terms of funding and governance by boards of trustees, but also with regard to special communities that increasingly inspire and even demand the creation of museums in which contemporary art has a different face.

Staatliche Hochschule für Gestaltung, Karlsruhe
Zentrum für Kunst und Medientechnologie, Karlsruhe

Edmond J. Safra Visiting Professor, spring 2008
Guest Scholar, February 15–May 15, 2008

Hans Belting and Andrea Buddensieg have returned to the Zentrum für Kunst und Medientechnologie in Karlsruhe to continue their work on the project Global Art and the Museum.



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The Colonial Afterlife of Mexican Pictography

The Spanish invasion of Mexico in 1519 initiated a confrontation between vastly different ideologies and distinct systems of graphic expression and record keeping. The Aztecs and their neighbors wrote and painted using an extralinguistic, iconic script—what I call Mexican pictography—which relied on figures and symbols to encode semantic meaning and recognized syntax in the spatial arrangement of forms. In contrast, Europeans had long before divided graphic expression into alphabetic writing and figural representation, with diagramming as an infrequent complement. Because the European graphic registers entered Mexico as dominating systems of a conquering culture, they ultimately overwhelmed pictography.

The indigenous tradition, however, proved resilient for nearly a century after the conquest, enduring even longer as a specialized prestige script. In the sixteenth century both natives and foreigners relied on pictography to document many aspects of indigenous life. They continued to employ painted tax and tribute records, property and census documents, maps, and complaints against unjust treatment. They valued pictorial histories as repositories of ancient truths.

The goals and needs of the European colonizers also introduced two new manuscript genres that in Mexico came to be actualized in largely painted form. One was the cultural encyclopedia, a compendium of data and opinion about indigenous religion, ritual, calendars, and social practice. It addressed Europeans' acute need to understand native culture,

Unknown Mexican artist and European writers, including Pedro de los Ríos, *Prophetic Statement of Wantonness for the Fifth Week*, Codex Telleriano-Remensis, folio III, c. 1553–1563. Bibliothèque nationale de France, Paris

and especially native religious practice, in order both to govern effectively and to fight idolatry. Information in the encyclopedias was founded on the painted record, amplified by explanatory glosses and texts that made the images intelligible to their European audience. The other genre was the pictorial catechism, or *doctrina*, a record of the standard Catholic orations and laws rendered not in letters and words, but in figures and symbols. The catechisms responded to the European need for instructional material tailored to the indigenous reliance on pictographic script.

These genres have been the subject of my project at the Center. Most of my research has focused not on the Mexican manuscripts themselves but on their precedents in Europe. In particular I have looked at two aspects of the European phenomena: the development and characteristics of each genre and European use of figural imagery as an alternative to alphabetic writing.

The introduction of European graphic systems challenged the pre-existing indigenous system in fundamental ways. It not only called into question the informational content that was recorded in pictographic form but also questioned the very nature of that content as material appropriate for graphic expression. Additionally, it challenged accepted paradigms and practices of how that content could be expressed and recorded. It is particularly in the new manuscript genres introduced after the conquest that one can see the conflicts between European and indigenous graphic systems.

The challenge for the cultural encyclopedias lay principally in the selection and categorization of knowledge. Mexican encyclopedists had to extract from all the knowable things of the past and present those data that were both collectible and useful. This task presupposed a categorization of knowledge that differentiated among kinds of information, thereby allowing their collection, and that also provided an organizational structure for their graphic presentation. For this, the encyclopedists looked largely to Europe, finding there models developed in medieval encyclopedias and, more recently, in the early modern collections of customs and compilations on pagan gods. Although in Mexico the graphic presentation of this information was founded on images, these had been plucked and stripped from their preconquest contexts and themselves no longer sufficed fully as sign carriers. Their new audience required the addition of textual explanations to complete the messages.

Mexican pictorial catechisms reveal no such quandary over content selection. The new catechisms simply drew their content directly from the alphabetic texts of European printed catechisms and the primers for reading, writing, and Christian instruction, the *cartillas de enseñar a leer*. The challenge for pictography in these instances was how to reproduce a verbal text in a specific foreign language rather than to express knowledge directly through images, as had been the norm in the indigenous past. Models for the pictorial representation of verbal texts also came from Europe, particularly from the rebus and pseudo-Egyptian hieroglyphic expressions that had developed in the fifteenth and sixteenth centuries in a broad context of humanist experimentation in expressions that mixed verbal and visual messages.

These two new pictographic genres highlight the epistemological and semiotic conflicts between European and Mexican graphic expression. In the end, the two genres radically altered pictography, pulling it away from its ideographic essence and aligning it instead with the European graphic codes of figuration and verbal writing.

Tulane University
Andrew W. Mellon Professor, 2006–2008

Elizabeth Hill Boone will return to her position as professor and Martha and Donald Robertson Chair in Latin American Art at Tulane University.



The Content and Context of Wall-Mounted Memorials in the Burgundian Netherlands

In 1416 the knight Bauduin de Hénin-Liétard made a will that included detailed instructions for the monuments to mark his burial place. A tomb slab, decorated with a cross, his coats of arms, and an inscription, was to cover his grave, and “on the wall at the side of the place where we will be interred” there was to be a stone tablet (*ung tabliel de pierre*) showing the kneeling Bauduin being presented by Saint Anthony to the Virgin. Bauduin died in 1421 and was buried in the church of Saint-Nicolas in Tournai, where the stone tablet mentioned in his will survives. Sculpted in low relief, it shows the knight and his wife with Saints Anthony and Catherine before the Virgin and Child, below which an inscription at the base gives the names, titles, and death dates of the deceased couple. Although their tomb slab no longer exists, in 1886 a trace of oxidized metal (presumably from brass inlays on the slab) was still visible on the church floor, beneath which two skulls and other remains were found side by side.

Memorial tablets (or “epitaphs,” as they are often termed) like that of Bauduin de Hénin-Liétard were especially popular in the southern provinces of the Burgundian Netherlands. They preserved the memory of the deceased and functioned as permanent public reminders to the living to pray for their souls. Remarkably, given the alarming degree of loss and destruction the region has endured from the combined effects of iconoclasm, warfare, revolution, and changing tastes, a sizable number of memorial tablets—well over two hundred by my estimate—still exist. The majority of extant examples are sculpted reliefs, but there is

Memorial tablet
of Bauduin de
Hénin-Liétard
and Catherine
de Melun,
c. 1421–1425.
Saint-Nicolas,
Tournai, Belgium.
Author
photograph

clear evidence that these memorials also took the form of panel paintings or brass plates. The sculpted memorials are periodically cited by scholars because of their stylistic connections with contemporary painting: the Tournai examples, for instance, are occasionally marshaled as evidence in the arguments surrounding the identification of the Master of Flémalle as Robert Campin (c. 1375/1379–1444). In fact many of the most celebrated early Netherlandish artists—Rogier van der Weyden (c. 1399–1464), Hugo van der Goes (c. 1440–1482), and Simon Marmion (c. 1425–1489) among them—are known to have been closely involved in the design and production of such memorials.

My project investigates the wall-mounted memorial for its own sake, without being limited by anachronistic divisions of media or locality. It considers such memorials as a functional category of early Netherlandish art, akin to the altarpiece or the devotional diptych, and explores—through the examination of both extant works and documentary sources—the location, use, patronage, imagery, materials, and physical appearance of these objects, seeking to place them within their cultural, social, and historical contexts. My study addresses this topic by means of a series of case studies of individual or groups of objects, selected because of their unusual form or content or because they are unusually well documented, in order to explore in greater depth the range of issues and questions raised.

The concluding case study reassesses the *Virgin and Child with Canon van der Paele* (1436; Groeningemuseum, Bruges) by Jan van Eyck (c. 1395–1441) in the light of this material. Made to commemorate Van der Paele's pious foundations, Van Eyck's painting was undoubtedly an exceptional work, even in its own time, but it has too often been interpreted simply as an altarpiece, a kind of northern *sacra conversazione*. In fact the picture can be firmly located within the visual culture of commemoration in the Netherlands, and specifically within the indigenous tradition of erecting a wall-mounted memorial to mark one's burial place, or—as my research has also demonstrated—the site at which a pious foundation was to be enacted. Recent archival work I undertook has clarified both the circumstances in which Van der Paele commissioned his panel and the question of its original location against one of the nave piers (and not in a side chapel, as is commonly assumed), in the now-destroyed church of Saint Donatian in Bruges.

During this year at the Center I have worked on revising my doctoral thesis for publication and incorporating new research on comparable memorials from elsewhere in northern Europe. Most recently I have focused on the gilt brass memorial of Jacques de Croy, bishop of Cambrai, which was made in Brussels shortly after de Croy's death in 1516 but installed in Cologne cathedral to commemorate the foundation he instituted there. Frequently admired as an early manifestation of the "Netherlandish Renaissance" because of its extensive *all'antica* ornament, de Croy's memorial nonetheless draws on earlier conventions for foundation memorials and, intriguingly, utilizes a design by Rogier van der Weyden from about seventy years previously for the enthroned Virgin and Child at its heart. For all its Italianate modernity, therefore, de Croy's memorial is closely connected to fifteenth-century Netherlandish traditions and, as such, serves as a fitting epilogue to my account of its predecessors.

Andrew W. Mellon Postdoctoral Fellow, 2007–2009

In the coming year Douglas Brine will continue his term as A. W. Mellon Postdoctoral Fellow. As part of his fellowship, in fall 2008 he will teach a course on Jan van Eyck and his legacy at The Johns Hopkins University. His article "Image, Text, and Prayer: The Indulged Memorial Tablet of Jean de Libourc (d. 1470), Canon of Saint-Omer," won the 2007–2008 Church Monuments Society Essay Prize and will be published in the society's journal in 2009.



Drawing from Memory: Giuliano da Sangallo and the Ruins of Rome

Contemporary architecture prizes originality and clings to the modernist myth of the blank slate. In fifteenth-century Italy, by contrast, an architect's reputation was made in part on the basis of how much he had been able to borrow from the past. A design was not spontaneously generated (as some architects today might have us believe), but took form in negotiation with precedent.

The precedents that carried the greatest weight in Renaissance Italy were overwhelmingly Roman. But ancient Rome presented a baffling aspect to the uninitiated. Before the mid-sixteenth century, when printed books by Serlio, Palladio, and Vignola established a canon of classical monuments and disseminated their images, there were no obvious means of learning about the ruins—either which ones might be appropriate models or what they might have looked like intact.

In the Codex Barberini and the Tacuino Senese (both c. 1465–1516), Giuliano da Sangallo made the first thorough attempt to document the monuments of Rome. Falling between the medieval model book and the printed architectural treatise, both chronologically and conceptually, his drawings defy conventional classification and explanation. They represent a unique moment of intersection between poetic and analytic engagement with Rome, manifesting both Giuliano's nostalgia for the lost splendor of Rome and his impulse as a practicing architect to collect principles and models. The coincidence of these interests—which would later divide into the pictorial view (*veduta*) and the architectural

Giuliano da Sangallo, Codex Barberini, folio 4v, c. 1465–1516. From Christian Hülsen, *Il libro di Giuliano da Sangallo: Codice Vaticano barberiniano latino 4424* (Vatican City, 1910, reprint, 1984)

drawing—may be read in the layers of information he includes, from his painstaking wash rendering of the weathering of the stone and his invocations of a fantasy ruined landscape, to his carefully measured and orthogonally represented architectural details.

Giuliano's approach to architectural representation was innovative and experimental in relation to fifteenth- and sixteenth-century conventions of drawing. Although architectural historians generally agree that conventions of representation advanced in the context of the building of Saint Peter's, the tremendous range and vitality of the representational techniques evident in the pages of Giuliano's books suggest instead that it may have been the desire to represent ancient ruins that drove innovations. Documentation itself can be a dynamic, transformative force: in seeking to represent a range of spatially complex and ornate monuments, Giuliano developed conventions equal to the task.

The way in which a monument is represented can also signal its intended uses and therefore provide a key to understanding the interplay between antiquarian study and design in Giuliano's work. Insight into these connections may be gained by studying Giuliano's drawings of Rome in light of his activities as a professional architect. He looked to the antique for solutions to problems that he faced with his projects. Thus, his practice shaped his perception of the antique as much as his study of the antique informed his practice.

Over the course of a two-month fellowship at the Center, my research focused on Giuliano's work as a draftsman, architect, and antiquarian in relation to his contemporaries. Study of the collection of photographs of architectural drawings in the National Gallery of Art Library, unique in North America and comparable only to that of the Bibliotheca Hertziana in Rome, was essential to this comparative aspect of the research. Given that fifteenth- and sixteenth-century drawings and sketchbooks are scattered in collections throughout Europe and the world, photographs provide a means of understanding and analyzing connections between works.

My research focused in particular on a number of drawings and books of drawings by anonymous or lesser-known draftsmen, few if any of which are available in published form. These include the larger and smaller Talman albums and the Ripanda notebooks at Oxford; the drawings by the draftsman known as Pseudo-Cronaca in the Uffizi; the

anonymous copies after Baldassare Peruzzi in the Biblioteca Comunale in Siena; and the Kassel sketchbook in Munich. When these drawings are discussed at all, it is often only for the documentary evidence they provide about particular antique monuments. My work instead attempts to understand how these drawings establish both the range and diversity of approaches to the antique and help in assessing Giuliano's position among his contemporaries. Rather than seeing the drawings as inadequate archaeological documents, I am interested in understanding them in relation to developing ideas about the education of an architect, the process of canon formation, and the function of drawings in architectural practice.

Giuliano da Sangallo's drawings of Rome invite a consideration of many issues central to Renaissance architectural culture: the architect's relation to the past and the link between the study of ancient monuments and the formulation of new designs; conventions of representation in architecture and their relation to pictorial practices; and the diverse functions of drawing. In their emphasis on the unstable and richly varied qualities of Roman architecture, they also suggest a more inclusive view of classicism than the one we have inherited. Finally, the drawings illuminate the link between perception, representation, and design.

University of Virginia
Paul Mellon Visiting Senior Fellow / Millon Architectural History Guest Scholar,
July 1 – August 31, 2007

Cammy Brothers has returned to her position as associate professor in the department of architectural history in the University of Virginia School of Architecture. Her book Michelangelo, Drawing, and the Invention of Architecture was published by Yale University Press in June 2008.



LAURA COYLE

A Passion for Flowers: Painting in France from Courbet to Monet

Maurice Cristal (1827–1887), author of a manual published in 1857 for middle-class readers who hoped to grow flowering plants inside modest homes and apartments, on sunny window sills and balconies, and in small gardens and greenhouses, observed that flowers in France were becoming more popular each day, “thanks to moderate prices [and] . . . a perfectly incredible supply of plants and other gardening materials.” Cristal aimed his publication at an expanding sector of society that, as the century progressed, demonstrated an increasing love of flowers and ornamental gardening. In 1892, Philippe de Vilmorin (1872–1917), member of a dynasty of French seed purveyors, claimed that from “cradle to grave, [flowers] accompany us and surround us, so that they have become an intimate part of even the least notable events of our individual, family, and social lives.”

My premise is that by increasing our knowledge about the role and meaning of flowers—described by anthropologist Jack Goody (b. 1919) as the “culture of flowers”—in late nineteenth-century France, we can better interpret the representation of flowers in paintings of the same period. At the Center, I used primary sources to document aspects of French flower culture represented in nineteenth-century French art. The result of my research will be an exhibition to be presented in 2010 under the auspices of the American Federation of Arts.

A common motif in late nineteenth-century French painting is the handheld flower bouquet. Bouquets are not a nineteenth-century inven-

Edouard Manet,
*Masked Ball at
the Opera*, detail,
1873. National
Gallery of Art,
Washington, Gift
of Mrs. Horace
Havemeyer in
memory of her
mother-in-law,
Louisine W.
Havemeyer

tion, but in France the types and numbers of actual bouquets multiplied, and they appear in countless French images created during this period. In 1847 Taxile Delord (1815–1877), a contributor to J. J. Grandville’s (1803–1847) famous book *Les fleurs animées*, declared that “one could write *volumes* on the role that flower bouquets play in society,” but settled for writing a lighthearted chapter devoted to them, which identified different types of bouquets—pastoral, *pique-assiette* (“the poor devil of a bouquet that says: Do invite me to dine!”), *collectif, domestique, politique*, and so on—each of which “had its flowers of predilection.” He concluded: “[T]o get a good idea of the ideas, morals, habits of a nation, one only need look at its bouquets.”

Bouquets were available from a number of sources, but the best were those artfully arranged by women in charge of the most highly regarded Parisian flower boutiques. Emerging in the 1830s, the flower boutiques grew by 1900 to nearly five hundred establishments, which together sold annually ten million francs’ worth of flowers. Cut flowers and ornamental plants were one of the few popular commodities not offered by the *grands magasins*. As a result, many small operators not only survived the arrival of the department store but also flourished, tailoring their offerings by social class to a local clientele. Flowers arrived in the French capital from the suburbs, provinces, and abroad “in their natural state,” according to Cristal, and in these shops they were transformed, “embellished, civilized, in a word, *parisiennées*.”

The enigmatic details and political subtext of Edouard Manet’s *Masked Ball at the Opera* (1873) have inspired much speculation, but for contemporaries of Manet (1832–1883), the eye-catching, tissue-wrapped bouquet joining the bourgeois couple at the center of the painting unequivocally confirmed the painting’s essence, the edgy business of illicit liaisons conducted in public. Cued by the armful of colorful flowers, Parisians would have understood immediately that the couple’s relationship was merely a more refined and perhaps less mercenary version of those transacted between the scantily clad ladies of the evening and their properly dressed customers. It would have been obvious that the two were not married, at least not to each other. An observation by Paul De Kock (1791–1871), that “women in Paris use an enormous amount of flowers, but . . . the women buy few and their husbands buy them none at all,” is no less telling for its wry humor. The affair could have been

private; instead the man shows off his conquest and the woman, both masked and veiled, risks her reputation for the excitement of a world otherwise closed to her. Her attention, so markedly diverted from her proprietary companion, signals that this limited freedom was at least as important to her as her lover's company.

The crucial task of relating additional examples of the culture of flowers convincingly to specific paintings remains. My fellowship confirmed, however, that my premise is sound and that the exhibition promises fascinating new ways to appreciate late nineteenth-century French paintings of flowers.

American Federation of Arts
Paul Mellon Visiting Senior Fellow, November 1–December 31, 2007

Laura Coyle will continue her work as curator and lead catalogue author for the exhibition "A Passion for Flowers: Painting in France from Courbet to Monet" for the American Federation of Arts and will teach during academic year 2008–2009 in the graduate program in museum studies at The Johns Hopkins University.



Genesis and Formation of Early Celtic Art

The Celts, inhabitants of a major part of Europe in the first millennium B.C.E., had close contacts with other ancient civilizations, especially in the south, with the Etruscans and the Greeks. The Celts were also in contact with people living in the steppes of eastern Europe and with Germans to the north. Early in the fifth century B.C.E. the political geography of barbarian Europe changed dramatically. Many Celtic artifacts of that period have come from very rich graves in the middle Rhine region, in the west of Germany. We also have evidence from Celtic sites in the area of Berlin, in Bohemia, and in lower Austria; a western extension, in the French regions of Champagne and Brittany; and a southern extension, in the south of France. In these areas, in the early fifth century B.C.E., decorative motifs were completely modified: rectilinear motifs such as the rectangle, the triangle, and the cross were replaced by complex ornamentation based on the circle. Representations of the human body also changed, becoming almost exclusively limited to representations of the head, a phenomenon that has been called the “cult of the head.” These motifs were considered a simplification of early Mediterranean models, Celtic artifacts being generally interpreted according to criteria derived from Greek and Roman art.

New analysis in the context of a proper chronological framework and geographical provenance offers the possibility of reintegrating old finds with new ones. The corpus of early Celtic representations which have survived from the beginning of the fifth century B.C.E. is the basis of a

Gold torque,
early fifth century
B.C.E., Glauburg-
Glauberg, Wette-
raukreis, Hesse,
Germany, grave 1.
Landesamt für
Denkmalpflege
Hessen, Wies-
baden. Photo-
graph: U. Seitz-
Gray, Frankfurt
am Main

new approach that will provide a better view of this visual vocabulary as well as of its own specific principles of composition.

With this aim, I have analyzed representations of the human body in Europe from the beginning of the Neolithic period to the end of the first Iron Age (c. 5500–550 B.C.E.). I have then considered Celtic compositions in diachronic terms, with regard both to representations of the human body in early eras in Europe and to contemporary Greek, Etruscan, and Italic works.

We should understand Celtic art as the accumulation of structures and forms that come from various sources, as if a selection had been made among significations, creating a limited number of new patterns. The originality and specificity of early Celtic art thus exist especially in the composition and organization of these new patterns. For example, most of the representations of faces decorate bronze and iron objects, especially jewels, weapons, and parts of chariots, which together were put in graves as personal equipment. These heads are most often represented in association either with other heads or with animal or plant motifs. Most of these new patterns were interpreted as Celtic simplifications of more complex Mediterranean motifs, as if the Celts were not able to understand them clearly. But new research in Celtic, Etruscan, and Greek contexts tends to show that the Celtic artifacts are contemporaneous with the others rather than succeeding. It is fruitful to reconsider hypotheses of Celtic imitations of other styles. Moreover, study of the Celtic visual vocabulary brings clearly to light its development according to its own compositional rules.

The use of these motifs is generally marked by a vertical organization with axial symmetry. This order is visible, for example, in a gold torque from Glauburg-Glauberg. When it is viewed from the perspective of the wearer (that is, upside down), we see, on each side of the center, a vegetal form (interpreted as a tree), a miniature human figure, and, on the ring, opposing pairs of human heads in profile. Thanks to their capacity for abstraction, the early Celts created a specific art of representation without scenic context, incorporating human figures in motion, animals, and objects. In compositions with several motifs, these patterns are placed together and then linked vertically and symmetrically, reinforcing the impression of a deep sense of abstraction, as is also the case with contemporary motifs based on the circle. The corpus includes

series of patterns more characteristic of certain geographical zones than of others. Clearly all belong to Celtic cultures, but each to a specific regional Celtic art.

My stay at the Center was devoted to researching other, similar visual phenomena in the art of other cultures. Comparing early Celtic artifacts to those of different cultures shows clearly that the Celtic artifacts, by contrast, are strongly related to each other. Although, because of their funerary context, these works clearly belong to a more general cultural phenomenon partly related to religious ritual, it can also be said that the capacity of abstraction demonstrated by their use of new patterns marks them definitively as Celtic.

Université Rennes II

Ailsa Mellon Bruce Senior Visiting Fellow, March 1–April 30, 2008

Virginie Defente has returned to her position as assistant professor of art history at the Université Rennes II.

AMY FREUND

Portraiture and Politics in Revolutionary France, 1789–1804

My second year as an Andrew W. Mellon Postdoctoral Fellow was divided between continued work on my book manuscript, “Portraiture and Politics in Revolutionary France, 1789–1804,” and the development of undergraduate and graduate courses related to my research.

The terms of the Mellon Postdoctoral Fellowship provided for two teaching opportunities: a weeklong seminar for the predoctoral fellows at the Center in June 2007, and a semester-long course at a local university in fall 2007. The brief for the seminar at the Center was to make use of the Gallery’s collections to address methodological questions of general interest to the predoctoral fellows. The course I developed, entitled (in a moment of literal-mindedness) “Paint,” brought together the analytical tools of art history and of paintings conservation.

The goal of the seminar was to develop approaches to the description and analysis of the paint surface that were both technically accurate and critically productive. To prepare, I worked with the Gallery’s paintings conservation department to compile an extensive bibliography in paintings conservation and technical art history. I presented this research to the seminar participants both as a classroom lecture and as a gallery talk, so that we could address particular issues of technique and surface condition with the paintings themselves in front of us. Our discussion was supplemented by detailed presentations by National Gallery paintings conservators on the process of examination and on conservation techniques.



Giovanni Battista Tiepolo, *Young Lady with a Tricorn Hat*, c. 1755/1760, with an x-radiograph from a conservation study showing an earlier version underneath the paint surface. National Gallery of Art, Washington, Samuel H. Kress Collection



In order to apply this general research to the analysis of particular works of art, each participant selected a painting in the Gallery's collection, read its conservation records in collaboration with a conservator, and presented, in the galleries, a brief summary of his or her assessment and interpretation of the paint surface. The last day of the seminar was devoted to methodological discussions of recent writing by art historians and conservators.

The experience of preparing and leading this seminar encouraged me to think carefully about artistic materials, techniques, and processes, issues that have always been a part of my project on portrait production during the French Revolution. The second course that I developed and taught under the auspices of my fellowship built on this research, expanding the consideration of artistic process outward to the structures of art markets and institutions.

The seminar I designed for students at the University of Pennsylvania in the fall of 2007 examined how art was produced, sold, collected, and displayed in early modern and modern Europe through case studies of three different centuries and cultures: seventeenth-century Holland, eighteenth-century England, and nineteenth-century France. Through the lens of these case studies, the students considered issues such as artists' education and self-promotion, the roles of private and governmental patronage, the development of art academies and public exhibitions, and the rise of the dealer system. In my selection of readings and of discussion topics, I paid particular attention to how the viewing and collecting of art helped define personal and national identity, to the ways in which the production and consumption of art were gendered, and to the influence of historically specific social, economic, and political factors on the art market.

The questions that I explored in these two courses are central to my book, which integrates the study of portraiture with recent art-historical discussions about the marketing and consumption of art and situates the visual language of portraits within political and cultural debates about selfhood and citizenship. I am particularly interested in the dynamics of the sitter-artist collaboration, and my research this year on the artistic process and on the art market has helped me describe that collaboration more precisely. I have also continued my reading in the history of selfhood in Enlightenment and Revolutionary France, taking advantage

of the primary and secondary sources in the holdings of the Library of Congress. My book brings together these two strands of inquiry by analyzing the ways in which Enlightenment models of the self, such as the *homme sensible*, rubbed up against France's nascent consumer culture (of which portraiture was very much a part) and Revolutionary ideas of citizenship. The teaching opportunities afforded to me during my time at the Center have helped me refine my arguments about the art market in Revolutionary France and the ways in which it shaped the meaning of portraiture.

A. W. Mellon Postdoctoral Fellow, 2006–2008

In fall 2008 Amy Freund will hold a John H. Daniels Fellowship at the National Sporting Library in Middleburg, Virginia. In January 2009 she will take up a position as assistant professor of art and art history at Texas Christian University.



CÉCILE FROMONT

Under the Sign of the Cross in the Kingdom of Kongo: Shaping Images and Molding Faith in Early Modern Central Africa

The sign of the cross, here in the form of a crucifix created by a Kongo artist, embodied the religious, artistic, and social changes that reshaped Kongo culture in the early modern period—a time characterized by the cross-cultural encounters between Christianity and its artistic forms, and Kongo religion and its own particular modes of representation. Since the end of the fifteenth century, the large region under the powerful kingdom of Kongo practiced Catholicism in a unique way: Portugal supplied its patronage, but the new religion was promulgated at the command and under the control of the Kongo crown itself. Upon the arrival of Portuguese explorers and clerics in the last decades of the 1400s, the Kongo kings chose to embrace the European religion as a means to strengthen the legitimacy and prestige of their rule. To achieve this goal, they created visual and narrative strategies that located the new religion in continuity with the preexisting political, social, and religious structures of the kingdom. In the seventeenth century, as the cordial relationship between Portugal and Kongo unraveled, preventing the arrival of Portuguese clerics, the Kongo ruler obtained from the pope the dispatch of missionaries from nations beyond Iberia. The Italian Capuchin friars subsequently sent by Rome brought to the Kongo particular catechization methods that were predominantly visual and anchored in Franciscan devotions and Counter-Reformation imagery.

Kongo Christian art of the seventeenth and eighteenth centuries was molded by the encounter between Capuchin and Central African

Kongo crucifix by an unknown artist, seventeenth or eighteenth century. Private collection, Brussels. Author photograph

forms of artistic representation and religious thought. The new objects brought together the two distinct artistic categories, approximated the two heterogeneous visual syntaxes, bridged the gap between the distant forms of beliefs, and testified to the sophisticated ability of Central Africans both to rearticulate novelty and to manage change as actors in the early modern Atlantic world.

Kongo art objects of Christian form, among which crucifixes are the most numerous, pose difficult questions about the nature of conversion and the role of images in the process of religious change. This complex problem has been considered in the past mostly through one of two lenses. Some have argued, on the basis of twentieth-century accounts, that Kongo cosmology overtook Christian religious and visual messages from the outset. A different group of scholars, mainly historians of the Catholic Church, have outlined what they considered to be the complete and unproblematic conversion of Central Africans to Catholicism. In contrast, I argue in my dissertation that the encounter between the religious and visual discourses of Kongo cosmology and Christianity was a complex process in which visual syntax played a central role. The key to understanding the course Christianity took in Central Africa—under the dual influence of the visual catechization techniques of the Italian Capuchins and of the artistic and cosmological worldview of the Kongo people—resides in the very analysis of the Christian objects produced in the region. Kongo Christian art forms a homogenous corpus with a consistent iconography carrying a precise and elaborate visual message that draws on local and Christian visual and religious traditions in a creative way. In Mikhail Bakhtin's words, it "artistically organizes" the visual and religious discourses of baroque Europe and early modern Kongo.

In Central Africa, the sign of the cross already carried strong religious significance independent of European influence. It was linked to ideas of death and regeneration that were central to the powerful *kimpasi*, a ritual association emblemized by the X-shaped cross. Kongo crucifixes, precious objects used as regalia and trusted as companions to deceased prominent figures in their burials, articulated the Christian and Kongo cruciform symbols in a strategic process of symbolic accumulation. In addition to the combination of iconographic elements from Kongo and Christian religious discourse, the crucifixes bore witness to the artistic

appropriation and reformulation by Central African artists of European styles of representation. The elements of European mimetic realism, such as the detailed rendering of ribs of the emaciated Christ, became central motifs in the construction of Kongo crucifixes. In the process of appropriation, however, they were transformed from artists' techniques used to suggest flesh in a metal object to abstract symbols conceptually denoting the *idea* of European realistic representation. In other words, Kongo artists produced in their crucifixes a stylized rendering of mimetic realism. Eventually, the Kongo crucifixes crystallized in their form the process through which Central African and Capuchin artistic forms and religious thought shaped each other to create a new, cross-cultural visual and religious syntax.

[Harvard University]
Andrew W. Mellon Fellow, 2006–2008

Cécile Fromont will be a postdoctoral scholar at the Michigan Society of Fellows in Ann Arbor beginning fall 2008. After her tenure at the society, she will join the art history department of the University of Chicago as assistant professor.



SUSAN ELIZABETH GAGLIARDI

Crossing Borders, Pushing Boundaries: Senufo Arts and History in a “Frontier”

My study focuses on the histories of local chapters of three power associations in Senufo-speaking communities of southwestern Burkina Faso in West Africa—the Komo and Kono associations and the hunters’ association. The associations are fraternal organizations that commission masks and sponsor masquerade performances. They are the major artistic patrons in communities across the region. They use the arts to accumulate spiritual energy, control antisocial forces, monitor people’s behavior, and address daily concerns. Power associations have the ability to heal or cause harm. Thus they conceal from the public at large their power objects and the elaborate preparations they undertake to execute their work.

Women are prohibited from seeing many masks. Severe consequences result from violating this prohibition, and reparations exacted for a transgression are costly and yield uncertain results. The women I interviewed explained the extraordinary measures they undertake to avoid any breach of this interdiction. They emphasized that even accidentally catching an unauthorized glimpse of a mask could precipitate death. Some women went further, saying they did not even want to imagine what such a mask looks like. Even the masks that women are permitted to see induce fear when first spied. The members of the associations that commission these works told me that men, too, experience fear the first time they see a mask.

In my dissertation, I demonstrate how the commissioning and pre-

Dagouè (roan antelope) mask in a performance of the hunters’ association, province of Léraba, southwestern Burkina Faso, February 25, 2007. Wooden headdress carved by Ouattara Konomba; mask prepared by Ouattara Souleymane Sanga’an. Author photograph

paring of a mask—negotiations and processes largely unseen by spectators—shape audiences’ experiences of masquerade performances. I argue that it is in fact what the audience does not see that renders power associations’ arts visually compelling and powerful.

Audiences recognize that networks of relationships, lengthy negotiations, and careful preparations to which they are not privy all figure prominently in power associations’ masks. Commissioning and maintaining a mask is not an everyday affair. A mask makes apparent an association’s resources and capabilities—the far-reaching social relationships maintained by its members, extensive knowledge of flora and fauna, and concealed preparations that protect the masquerader. Furthermore, the visual impact of power association masquerades does not result from total transformation, the obliteration of an individual’s personality and humanity. Rather, it is precisely the masquerader’s knowledge of dancing, ability to negotiate powerful forces, and individual personality that render his performance puissant.

The hunters and artists I interviewed consistently acknowledged that people dance with masks and implied that audiences are aware of this fact. Coulibaly Koné N’gartina (b. c. 1942) a sculptor-blacksmith and hunter, recalled dancing with one of the hunters’ masks. When he finished dancing, he left the crowd to undress. His replacement donned the mask N’gartina had worn and entered the performance space. The audience started to demand to know where the other dancer had gone because they preferred his dancing. People recognize that some performers are better than others, even if they do not know or cannot connect performers to specific names. They respond to the mask they see moving before them, the human agency responsible for its creation, and their recognition that the mask makes visible extraordinary human skill and manipulation of spiritual energy. In staging a performance, power associations rely on individuals to draw the audience’s attention to what cannot be seen.

I consider how power associations control access to their masks and masquerade performances. I analyze the heretofore unstudied art forms of the hunters’ masks and performances, which women are allowed to see, in relationship to the Komo and Kono masks, which they are prohibited from seeing. More broadly, I demonstrate how the Komo, Kono, and hunters’ associations variously employ their arts and performances

to disseminate knowledge, assert power, build social relationships, and induce fear. I also examine how different audiences variously respond to power associations' arts and performances.

Power associations, their histories, and their visual arts offer a diversity of themes that transcend categories once thought to be uniform across both time and space. During my fellowship at the Center, I have drawn upon oral histories and exegeses collected in the field in order to examine how power associations use the arts to respond to changing contexts. In presenting local histories of power association chapters in southwestern Burkina Faso, I also examine how these great patrons of the arts respond to and interact with Islam, Christianity, and local, national, and international politics. I assess why individuals have at times paid to install power association chapters in their communities, while at other times they have chosen to disband them. The arts provide a foundation for ever-changing networks of relationships that are further cultivated through the maintenance of those very arts. The creation and renewal of the arts in any one place generates a chain reaction that transforms local, national, and international landscapes.

[University of California–Los Angeles]
Ittleson Fellow, 2006–2008

In 2008–2009 Susan Elizabeth Gagliardi will hold a Chester Dale Art History Fellowship in the department of arts of Africa, Oceania, and the Americas of the Metropolitan Museum of Art.



Humanists and Artists in Sixteenth-Century Veneto: The Case of Andrea Riccio

The career and works of Andrea Briosco (1470–1532), best known as Riccio (for his curly hair), provide one of the most remarkable examples—and an exceptionally well-documented one—of the relationship between humanists and artists in Renaissance Italy. His name is usually connected with the “renaissance” of small bronzes of classical subjects, intended for the decoration of private chambers and *studioli* of a new generation of patrons, collectors, and amateurs of Greek and Roman art. In 1504, when Pomponio Gaurico’s *De Sculptura*, the first printed book on sculpture of the Renaissance, was published, Riccio was already a figure of some importance in Padua. The humanist author called the artist “familiaris meus” and celebrated him as a sculptor in terracotta (*plastes*) and as a bronze founder (*sculptor*). From the treatise it is clear that Riccio—along with Tullio Lombardo (c. 1455–1532) and Severo da Ravenna (active c. 1496–1543)—was a leading sculptor in the highly cultivated intellectual milieu of the Paduan university. Before 1504 we have only scant evidence about Riccio, lacking documents and firmly dated works. We know that he was born in 1470 from his funerary epitaph, formerly in San Giovanni in Verdara and now at the Santo (where, in 1532, he was declared dead at the age of sixty-two years, three months, and seven days), and we know that his father, Ambrogio di Cristoforo, was a goldsmith of Milanese origin, who moved from Trento to Padua around 1460.

Riccio was undoubtedly trained as a goldsmith, as Gaurico also confirmed, and in 1488 he was already called *magister*. The Venetian patri-

Andrea Briosco, called Riccio, *The Victory of Constantine*, detail, from the cycle *Legend of the True Cross*, c. 1498–1500. Galleria Giorgio Franchetti, Cà d’Oro, Venice. Scala/Art Resource, New York

cian Marcantonio Michiel, who later was on friendly terms with Riccio, tells us in his *Notizia d'opere di disegno*—a sort of artistic guide to the works of art preserved in Venice and other important towns of northern Italy—that the first independent works of the sculptor were the three small figures of Faith, Charity, and Hope for the tomb of Pietro Roccabonella in the church of San Francesco in Padua. The tomb was left incomplete after the death of its sculptor, Riccio's master, Bartolomeo Bellano (1434–1497), the most important Paduan pupil of Donatello, in 1496–1497. According to Michiel's account, “le tre figurette, che son sopra li tre modioni, li quali furono fatte da Andrea Rizzo padovano” (the three figures, which are above the brackets, were made by Andrea Rizzo [Riccio]). The rest of his life is much better known, marked by an extraordinary sequence of masterworks, all dated with documentary evidence or compelling external arguments: the two reliefs for the screen of the Santo choir (1506–1507), the monumental Paschal candlestick, also in the Santo (1508–1516), and the beautiful reliefs for the Della Torre tomb, formerly in San Fermo in Verona (after 1516), preserved in the Musée du Louvre since Napoleonic times. All these works are indeed masterpieces in terms of workmanship and casting technique, but they also provide very important (and unique) evidence of the close relations between Riccio and the intellectual elite of the Veneto (not only from Padua, but also from Venice and Verona) in the first quarter of the sixteenth century.

During my fellowship I concentrated on the work that—to my view—marked a real turning point in Riccio's career, the superb cycle of bronze reliefs depicting the Legend of the True Cross, now in the Cà d'Oro in Venice, commissioned by one of the foremost Venetian humanists of the second half of the Quattrocento, Girolamo Donà (c. 1456–1511). The five bronze reliefs—*Exaltation of the True Cross*, *Dream and Baptism of Constantine*, *Battle of the Milvian Bridge*, *Finding of the True Cross*, and *Proof of the True Cross*—once decorated an altar in the church of Santa Maria dei Servi in Venice, demolished at the beginning of the nineteenth century, where an important relic of the cross (donated by the same Donà) was preserved.

In the past, the chronology of these works was much discussed: on the basis of internal (stylistic) and external (documentary) evidence, I tried at first to establish a firm dating for the reliefs, which I would

place immediately after 1498. The style of the bronzes shows a sculptor already fully cognizant of the classicistic milieu of Venetian sculpture in the fifteenth and sixteenth centuries, above all in the effort to recreate Roman historical reliefs, both in their general composition and in the details of architecture and costumes, with precise quotations from the Arch of Constantine and other antique Roman monuments. This refined antiquarian language bespeaks Riccio's relationship with the patron of the work, Girolamo Donà, well-known connoisseur of the classical world and collector of antiquities. Riccio's depiction of the Legend of the True Cross in a style reminiscent of antique Roman reliefs must be closely compared with the ideal reconciliation of Christian humanism and classical culture pursued by Donà in his writings and by the professors of the University of Padua, who were among the most important of Riccio's patrons.

Galleria Nazionale, Parma
Paul Mellon Visiting Senior Fellow, July 1–August 31, 2007

Davide Gasparotto has returned to his position as curator and art historian at the Galleria Nazionale, Parma.



BETH L. HOLMAN

“Honest Envy”: Artists’ Competitions in Renaissance Italy

Competitions were a defining feature of creative endeavor in Italian Renaissance culture, particularly in the visual arts. In addition to the famous competition for the dome, the supervisors of Florence cathedral held contests for the designs of the lantern, the facade, piers, the *ballatoio*, the shrine of Saint Zenobius, the silver altar cross, and stained glass. It seems to be no coincidence that in 1441 Leon Battista Alberti (1404–1472) held his poetry contest, the Certame Coronario, in the cathedral of Florence under the dome, the winning design by Filippo Brunelleschi (1377–1446), to whom Alberti dedicated the Italian version of his treatise on painting.

Significantly, the subject for Alberti’s follow-up poetry competition was to be envy. Envy also appears in one of Alberti’s short stories about competition. A lion (Leo/Leon) hears of another lion’s entry into heaven and, “burning with the desire for glory,” does “every task of the highest difficulty to perfection” to surpass all the other lions. Envy then appears and asks the lion, “Why drive yourself like this? The place in heaven which the other lion won has already been awarded.” To which the lion replies, “It is enough, then, simply to be worthy of it.” One of the themes on which I focused while at the Center was the period notion of competitiveness known as “good envy.”

Since antiquity the competitive instinct had been considered a form of envy, defined as the appetite for worldly goods, honor, and praise. Aristotle contrasted bad envy, or *phthonos*, to good envy, or *zelos*, which

Santa Maria del Fiore, Florence, begun 1296; dome designed by Filippo Brunelleschi, 1420–1436. Vanni/Art Resource, New York

was a stimulus to those “who attempt great things and succeed.” Earlier, Hesiod had opposed “good strife” (*agathe Eris*), which stirred men to work harder, to “cruel strife” (*schetlie Eris*), which fostered conflict and war. The Latin term for this concept of rivalry was *æmulatio*, which Cicero specifically linked to envy (*invidia*) as both a virtue and a vice. Renaissance writers who discussed good envy include the peripatetic scholar Giovanni di Conversino da Ravenna (1343–1408), the statesman-historian Francesco Guicciardini (1483–1540), and the Spanish-born philosopher Juan Vives (1492–1540). Artists, too, were aware of this notion of competitiveness, which Benvenuto Cellini (1500–1571) called “honest envy” (*onesta invidia*).

Competitiveness was encouraged in the raising and training of youths. According to a treatise on education by Paolo Vergerio (1370–1444), boys were naturally “spurred by the desire of praise; upon this rests Emulation, which may be defined as rivalry without malice.” Battista Guarino (1434–1513) suggested that boys should work in pairs, “encouraging a healthy spirit of rivalry between them.” Alberti, too, recommended this strategy of inciting young men to perform. Artists’ training likewise followed the competitive model. Leonardo da Vinci (1452–1519), for example, recommended that artists draw in the company of others, since “good envy” (*invidia buona*)—specifically, the desire for praise—would “incite [them] to further efforts.” In his *Lives*, Vasari described instances of young artists copying works together and claimed that he himself had benefited “from the competition of my young contemporaries and companions.”

Competitiveness was also encouraged as a stimulant to progress and invention. But how was envy understood to prompt innovation? Envy was considered to be a type of desire, a burning sensation. Writers described competitive instincts as “inflaming” ambitions, which led to a desire to excel. One type of imaginative invention connected with inflammation was *furor*, or poetic frenzy. In *The Debate over the Origin of Genius during the Italian Renaissance* (2002), Noel Brann demonstrates that the different types of melancholy then recognized included the Aristotelian concept of “highly combustible melancholy”: when heated or kindled by love or desire, the normally cold humor of melancholy could inflame the person to accomplish extraordinary feats. Thus good envy stoked the fires of invention as well as ambition.

During my fellowship at the Center, I did research for a book entitled “‘Honest Envy’: Artists’ Competitions in Renaissance Italy.” My work examines the structures and processes, codes of behavior and language, and, ultimately, the social and cultural functions of formal contests in a variety of media in order to illuminate the role of this important phenomenon in Renaissance art.

New York, New York
Samuel H. Kress Senior Fellow, 2007–2008

Beth L. Holman will return to New York City.

EUNICE D. HOWE

The Architecture of Healing: Hospitals in Early Modern Italy, 1400–1600

My book in preparation, tentatively titled “The Architecture of Healing: Hospitals in Early Modern Italy, 1400–1600,” examines how hospitals linked the health of the individual with that of the larger social sphere. In contrast to monastic foundations and pilgrims’ hospices, city hospitals were large, multipurpose institutions at the heart of urban life. In general, hospitals were not therapeutic institutions in the modern sense. (I do not address specialized institutions, such as foundling homes, asylums, or those associated with specific diseases.) Although medical practices may have been foregrounded, restoring a patient to physical health was only a part—and often a minor one—of a hospital’s mission. The early modern hospital was designed not only to heal the body, but to contain it and to nourish the soul. Architecture conveyed dominant ideas about civic health, defining it in terms of the spatial organization that structured a hospital community. Clear boundaries were established between constituencies within the institution, and between the institution and the city itself.

To be sure, early modern hospitals alleviated suffering by sheltering a needy population: the sick, indigent, wounded, pregnant and unmarried women, foundlings, transients, pilgrims, and nobles who had fallen on hard times. Enclosed within a built environment, these groups were distinguished by yet other categories of difference—gender, age, social status, and degrees of infirmity. In isolating these categories, the hospital plan sought to stabilize social relations, not to return the dispossessed

Filarete, *Trattato di architettura*, c. 1461–1465, page with drawings of the facade and details of the Ospedale Maggiore, Milan. Biblioteca Nazionale Centrale, Florence, Codex Magliabecchiano, XVII, 30, book 11, folio 83v. Scala / Art Resource, New York

to society. Hospitals were sites of spiritual healing where spaces were designed for the care of the soul through prayer and meditation, not necessarily a medical cure. Finally, these institutions represented benefactions that were intended to ensure absolution of a donor's sins. Carrying out building plans and decorative programs was contingent on the generosity of those who founded and maintained institutions through Christian charity. A benefactor could be communal (for instance, a confraternity or civic group); an individual citizen, a ruler, or a pope; or a combination of these. Contrary to modern assumptions, charitable acts in the Renaissance enforced supervision, not nurturing. The hospital was a top-down model of healing in which a rhetoric of charity celebrated order, stability, and control.

Conceived by leading architects and funded by prominent citizens, general hospitals were ambitious enterprises enhanced by a rich artistic patrimony: pictorial and sculptural decoration and precious objects. The buildings were notable for their large size, handsome design, and salubrious environments. Hospital plans became celebrated in part because they circulated in prints and drawings. In fifteenth-century Italy, the cruciform plan became the ideal, possessing features conducive to physical health—spaciousness, light, and modern furnishings. The design ensured that the occupants were supervised, as in the Ospedale Maggiore of Milan, by the architect Antonio Averlino, called Filarete (c. 1400–c. 1469), for Duke Francesco Sforza. In his *Trattato di architettura* (c. 1461–1465), Filarete presented his hospital in both words and images. Only one of many Greek cross designs, but surely the most famous, it represented the charitable acts and civic consciousness of the Sforza duchy. The Greek cross also expressed the institution's religious mission with an altar at the crossing under a central dome, where the host was raised in clear view of the patients.

With the support of the library resources of the National Gallery of Art, I expanded my inquiry into medical establishments outside Italy, especially in Spain, which rivaled Italy in building grand hospitals such as those in Valencia (1492, 1512), Toledo (1504–1514, 1541–1602), Granada (1504), and the Spanish territory of the Dominican Republic (c. 1509). I also studied related designs elsewhere in Europe: the Savoy Hospital, London (1509) and the Hôtel-Dieu, Paris (1561). All were centers of economic and political power on the one hand and of spiri-

tual renewal on the other, although these functions were manifested in different ways that are discussed in my opening chapter. The remaining chapters constitute four overlapping case studies of Italian hospitals: Milan and the cruciform plan, Siena and the reconfiguration of a medieval structure, Rome and the model of communal welfare, and, finally, Rome and the doctrine of papal charity (the last two represented by the Ospedale di Santo Spirito). My objective is neither to synthesize nor to argue for the unique character of any one institution; rather, I suggest that communal, not individual, well-being was negotiated through the visual arts and architectural design of the Renaissance hospital.

University of Southern California
Paul Mellon Visiting Senior Fellow, June 1–30, 2007

Eunice D. Howe returned to her position as professor of art history at the University of Southern California.



Sto Fran^{co} da Suoi essendo stato io e più Anni con una Maria. Pietro & Antonio

Divine and Demonic Presence in Images of Exorcism

In his posthumously published *De Italia illustrata* (1474), Flavio Biondo took note of the array of votive offerings filling the sanctuary at Loreto that housed the Madonna's Holy House: objects crafted of gold, silver, and wax; bits of cloth; and garments of linen and wool, all of which "the bishop keeps untouched for the glory of God and the Virgin," revered and preserved as "evidence that God listens to [humanity's] prayers." By the beginning of the sixteenth century, objects of another type joined those listed by Biondo. These were *tavolette*, small narrative panels that illustrated events of intercession. Because these votive offerings depict a lived experience both in image and by dedicatory inscription, they provide a glimpse of life during the Renaissance and present penetrating insight into prevailing belief systems. This is especially true of panels depicting the sacramental rite of exorcism. Indeed, when viewed in conjunction with prescriptive texts on the rite, like those in the *Sacerdotale Romanum* (c. 1554) and *Thesaurus Exorcismorum* (1608), these *tavolette* disclose information about contemporaneous perceptions of image efficacy, demonic as well as divine, and, in accordance with the decrees issued by the Council of Trent on December 4, 1563, the proper use of both.

No less than pictures of the Madonna, drawings of the devil were perceived during the fifteenth and sixteenth centuries as embodying a vital and powerfully affecting presence. Thus, for example, some images of the Virgin were reported to reply audibly when spoken to while others

Fra Raimondo Ciucci, depiction of an exorcism in front of the altar of the Madonna of the Oak, Viterbo, detail, from *Bellissimo miracolo di Maria S.S. della Quercia*, 1686. Biblioteca Besso, Rome. Photograph: Paul W. Jacobs II

reportedly bled when struck with a stone or ball. Images of the devil were equally susceptible to physical abuse and were no less vocal. When burned by an exorcist, images of Satan were heard to cry out. Accordingly, to damage an efficacious image, whether demonic or divine, was understood as inflicting harm on the represented subject. In the case of the former, however, destruction was deemed a form of sanctioned iconoclasm, while in the latter it was a sacrilegious act punishable by death. The relationship of one to the other and the degree to which efficacy was perceived in both is perhaps best conveyed by the rite of exorcism and *tavolette* representing a supplicant's delivery from the devil's grip.

Unlike votive images commemorating a physical cure, such as the restoration of sight, the mending of a broken bone, or the safe delivery of a child, *tavolette* of exorcisms visually emphasize the shrine itself, defining it as the crucial site of battle between the forces of heaven and hell. In doing so, these votive panels, as well as the prescriptive manuals detailing enactments of the rite, establish the shrine as the place where the *medicabilis divinae potentia* had an undeniable *praesentia*. For the Roman Catholic Church this was an important message on several counts. First, through the characteristic inclusion of officiating priests, images of exorcism reasserted clerical authority over a rite that during the fifteenth century had begun to slip increasingly into the world of magical healings and superstition. Second, by including a view of the altar, often with a crucifix or altarpiece, these *tavolette* illustrate a sanctioned use of images that went beyond spiritual edification to a therapeutic function. Finally, in light of attempts by Rome to counter accusations of misdirected faith and efforts by the church to rein in superstition, *tavolette* of exorcisms, which were hung on sanctuary walls, stood as potent, public displays of adherence to rule, an adherence that included faith in the efficacy of images.

Indeed, when these votive panels are considered in conjunction with *libri dei miracoli* (collections of shrine-specific miracles), Inquisitorial records evaluating the veracity of a case of possession and its cure, and even books dealing with marvels and wonders, such as Pierre Boaistuau's *Histoires prodigieuses et memorables* (1598), the medial nature of art is characterized as a participatory experience of image efficacy. Cardinal Gabriele Paleotti's contention, expressed in his *Discorso intorno alle imagini sacre e profane* (1582), that sacred images provide the Christian

populace with the “sensual ability to gain knowledge . . . necessary for the health of the soul” acquires expanded and practical meaning in this context.

Virginia Commonwealth University
Ailsa Mellon Bruce Visiting Senior Fellow, May 1–June 30, 2007

Fredrika H. Jacobs will be Lila Wallace–Reader’s Digest Visiting Professor at Villa I Tatti in fall 2008. She will then return to her position as professor of art history at Virginia Commonwealth University.



MICHAEL KIENE

Palaces of Wisdom: College and University Buildings in Italy, 1300–1800

From the rise of the university in the eleventh century, educated Europeans who made the journey known as the *iter Italicum* were attracted by Italy's famous universities, among the oldest in the Western world. During the age of humanism in particular, Italian communities were enlightened patrons of science and learning. When the university of Florence was founded, as Giovanni Villani (1275/1300–1348) emphasized in his *Nuova Cronica* (before 1348, chapter I, 8), the Florentines wanted “to lure people into our city, in order to further its fame and honor.” In contrast to other countries of Europe, however, in Italy the architectural heritage of colleges and universities has been almost completely neglected.

Italy's central role in the Renaissance, not only in the arts but also in the sciences, gave shape to a special building type, the *palazzo della sapienza* (palace of wisdom), only rarely found elsewhere. These buildings, combining residential and teaching functions, embodied perfectly the ideals of humanism. At first masters and students rented ordinary houses for both teaching and lodging. The first purpose-built common dwelling of a college foundation was the Collegio di Spagna in Bologna (1365–1367). The earliest residential college buildings in England date from the end of the 1360s, but probably were not patterned after the Italian model. In Spain, the founder of the Colegio de San Bartolomé in Salamanca (destroyed) sent his architect to measure the Collegio di Spagna. Spanish college architecture thus had its starting point in this

Collegio di
Spagna, Bologna,
1365–1367.
Author
photograph

Italian college for Spaniards. In the fifteenth century Italy established the precedent for yet another new building type: the central university building (*palazzo universitario*), used purely for teaching.

Italy's university system was somewhat more decentralized than that of other European countries. While in northern Europe only a few cities had universities, in Italy almost every capital city was equipped with an institute of higher learning, located close to or, where possible, on the central piazza immediately adjacent to the center of government. Building committees oversaw the architecture of the new university buildings. In contrast to England, Italy was not a unified state. Thus, from the mid-fifteenth century, university architecture was the locus and means of political and aesthetic competition among cities, each of which wanted to recruit its own intellectual elite under its direct supervision. Thanks to this competition, Italy established an array of monumental university buildings.

In central Italy, after half a century of planning, the first *palazzo della sapienza* rose in Pisa in the late 1600s. It incorporated living quarters in a residential college on the second floor, while the first floor was used for lecture halls of the Università di Pisa. The same combination of uses applied in the last, sumptuous *palazzo della sapienza*, in Pistoia (1533/1534), probably built to house the university. Thereafter Italy turned to buildings exclusively for teaching, the *palazzi universitari*.

Italian universities took a decidedly different turn from those of northern Europe not only with regard to building type (teaching instead of residential), but also in their layout. From 1300 to 1800 they included arcades or loggias and often enclosed a four-sided courtyard. Astonishingly enough, Italians were not originally interested in university library buildings; the magnificent one built for the Palazzo della Sapienza in Rome was completed only in the seventeenth century.

The principal endeavor of university architects was to respond to iconographical expectations; because the universities rose in the Middle Ages, there was no model of a university from antiquity. In his treatise *De architectura* (V, 11, 1–2), Marcus Vitruvius Pollio (c. 80/70 B.C.E.–c. 25 C.E.) included remarks on meeting places of philosophers, which were adopted and extended by Leon Battista Alberti (1404–1472) in *De re aedificatoria* (1452; book V, 8). From that moment, a “palace of wisdom” was to be equipped with arcades, preferably on four sides of

a courtyard, for the disputations of the humanists. In this way the supposed antique model of a building for the learned, the *palaestra*, was re-evoked in the early modern university.

The many Italian university buildings that I discovered during the fieldwork for my fellowship span approximately half a millennium, requiring revision of the current hypothesis of the development of European higher education. Instead of a few outstanding and well-known examples, there was an extensive system of university edifices in Italy, including some of the masterpieces of European university architecture.

Universität zu Köln

Ailsa Mellon Bruce Visiting Senior Fellow, November 1–December 31, 2007

Michael Kiene has returned to his position as professor of the history of art at the Universität zu Köln.



Marbled Imagery of Humanists' Imagination in the Tempio Malatestiano at Rimini

In what may have been his last published reflection on the meaning of the marble reliefs embellishing the interior of the Tempio Malatestiano in Rimini, Charles Mitchell observed in 1985: “Whereas I previously assumed that Alberti was responsible for the philosophical program of imagery, I am now convinced that it was primarily devised by Sigismondo [Malatesta] himself and his local humanists Basinio of Parma and Roberto Valturio.”

Before 1455, Valturio himself stated that these sculptured images — most of which were carved by Agostino di Duccio between 1449 and 1457 — excelled with regard to the “outstanding craftsmanship,” the “knowledge of the forms,” and the underlying conceptual frameworks that had been picked by the princely patron “from the innermost depths of philosophy.” Understandably, past scholars were intrigued by the intriguing question of which particular “philosophical secrets” Valturio may have had in mind. Surprisingly, however, they tended to gloss over the no less noteworthy fact that he also highlighted knowledge of the iconographically appropriate outward appearances of the depicted figures (*cognitio formarum*), which “could attract and greatly delight discerning learned viewers” (Valturio, *De re militari* 12.13).

Taking this crucial cue as the point of departure — and further developing some of the arguments that I have more tentatively and selectively presented in earlier publications on the subject — my work at the Center focused on completing this decade-long investigation, to be published

Agostino di Duccio, *Luna*, Chapel of the Planets, Tempio Malatestiano, Rimini, c. 1453–1454. National Gallery of Art Library, Department of Image Collections

in a forthcoming monograph. In addition to broadening and deepening the analyses of explicit evocations of (and implicit allusions to) the Tempio in the pertinent works of mid-fifteenth-century literati, I have also systematically worked through the lengthy treatise *De immortalitate animi*, which was written c. 1450–1452 for Sigismondo Malatesta by the Franciscan friar Giovanni de' Cocchi of Ferrara.

Concomitantly I have concentrated on each of the six side chapels opening into the Tempio's spacious nave. In my view, the imagery of the Chapel of the Angels was initially intended to evoke the particular circumstances of its endowment, in 1447, by Malatesta's mistress, Isotta degli Atti, marking an act of penitence that followed the death of her newborn first child with Sigismondo. For it is surely no coincidence that the same theme of the deceased infant's soul being welcomed among the angelic choirs also figures in Basinio's exactly contemporary *Liber Isottaeus* (1449–1451). Moreover, funerary, dynastic, and devotional connotations of Sigismondo's own newly constructed private chapel (which was consecrated in 1452 to Saint Sigismund of Burgundy) likewise engendered an immediate laudatory response in Fra Giovanni's aforementioned treatise. With respect to the Tempio Malatestiano, the concerted efforts to visually and verbally mold the public image of the lord of Rimini hence seem not only to have run parallel but also to have, from the outset, directly inspired each other by turns. Still, there is (at this early stage) no clear evidence of deliberate resort to distinctly "humanistic" *cognitio formarum* that would ostensibly seek to go beyond the long-established repertoire of sacred and allegorical subjects or that would transcend the overtly self-advertising display of Malatesta heraldry. Indeed, Valturio's own active role in codetermining the character of what he called "the images of noble subjects" for the Tempio is documented only in 1454, when his friend Poggio Bracciolini apparently advised him to base the sculptured decoration of the Chapel of the Sibyls on a description of the then-famous painted cycle in the palace of Cardinal Giordano Orsini in Rome. In Rimini, the Orsinian Sibyls were, however, not adopted *tales quales* but were carefully adapted to a consecrated space enshrining a venerated image of the Virgin of Sorrows. Cosmological underpinnings and mythological trimmings for the sculptured imagery of the Chapel of the Planets (completed c. 1453–1454), must have been, in turn, suggested by Basinio, who was at that time

polishing his elegantly classicizing didactic poem *Astronomica*. And yet, Agostino's marble reliefs depicting the fabulous beings of astral lore are patently not outright illustrations of any particular descriptive passage in Basinio's poetry; rather, they must be read in their own right as remarkable demonstrations of creatively dissimulative imitation of several judiciously selected and ingeniously conflated classical and postclassical models. In contrast, marble reliefs on the entrance piers of the Chapel of the Muses (which cannot predate 1455) heavily rely on an exemplary set of preexisting iconographic precepts spelled out in Guarino da Verona's well-known letter of 1447 regarding Lionello d'Este's *studiolo* at Belfiore, although in the Tempio Malatestiano the Heliconian goddesses were meant to evoke the harmony of the universe, in which each Muse is assigned her planetary sphere. Given that the imagery chosen for the Chapel of the Muses evidently elaborates upon the gist of the decorative scheme devised for the Chapel of the Planets, it is—finally—also strongly indicated that the puzzling reliefs depicting playful winged putti in the Chapel of the Children's Games (c. 1455–1457) by analogy offer an elusively unconventional variation on the redemptive theme that had been more straightforwardly evoked by the music-making angels, which must have been carved for the Chapel of Isotta no later than 1450.

Science and Research Centre of Koper / University of Primorska
Ailsa Mellon Bruce Senior Fellow, 2007–2008

Stanko Kokole will return to his positions at the Science and Research Centre of Koper and the Faculty of Humanities of the University of Primorska, Slovenia.



MARCIA KUPFER

Medieval Cartographies: Christianizing the *Orbis Terrarum*

Nothing throws more sharply into relief the breach between medieval and modern worldviews than the genre of world map, to which the famous example from Hereford Cathedral belongs. Habituated as we are to conventions of cartographic representation that allow each of us visually to assume mastery over the world spread out on the wall, page, or screen, we are shut out of medieval *mappae mundi*.

To gaze upon a medieval map of the then-known continents is to confront a disorienting panorama. The barrier to our navigation of the pictorial field is less the foreign language of the inscriptions than the opacity of the cartographic image itself. The twenty-first-century eye encounters a giant aggregate of rounded and broken shapes floating in the midst of a narrow, encompassing ocean, an island formation more evocative of the primordial Pangaea than of the Old World. Absent the normative silhouettes of the landmasses, we cast about for bearings: what is where? Upon learning that east appears at the top, we may apprehend Asia, Africa, and Europe disposed around the Mediterranean Sea. Now we begin to scan for geographic features and points of reference. We attempt almost instinctively to carve out regions, identify territories, and locate places by relating the medieval depiction to our own mental image of the world, itself crystallized through years of map use.

How to penetrate such images? The involuntary interference of our own cartographic filter actively impedes their decipherment. Overlaying one representation of the world upon the other, matching up sites

Mappa Mundi,
Hereford Cathedral, late thirteenth century, pen and ink with color washes on parchment. The Hereford Mappa Mundi Trust

in the two systems, only locks us into the comparative mode, further reinforcing the truth value we assign to our own maps. We must resist the methodological impulse to transpose and, with it, to elevate into a telos the intellectual framework, mathematically based technology, and routine functionality that have made modern cartography the bearer of an ideology of scientific objectivity.

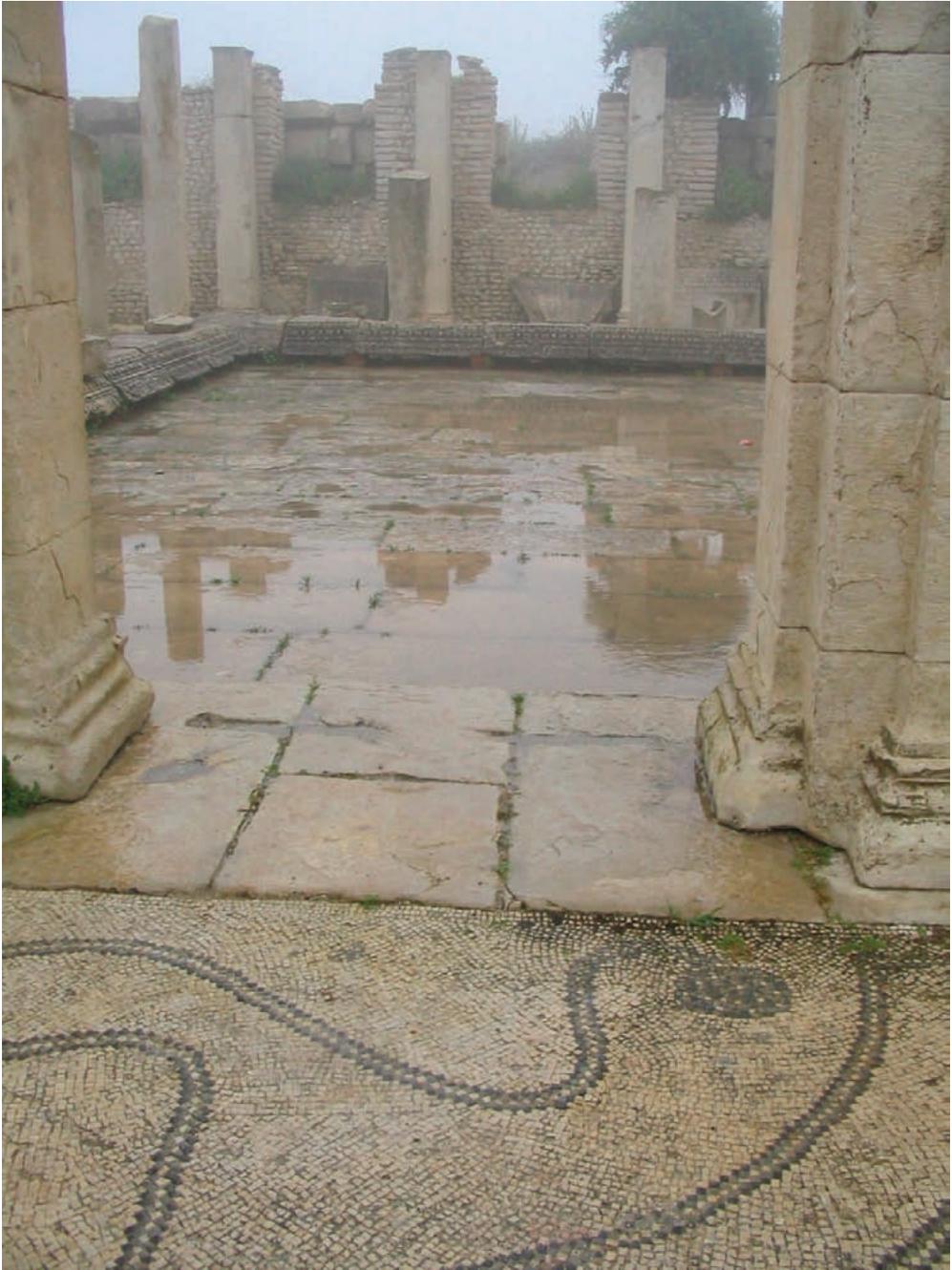
The book I have researched during my fellowship will attend to the particular visual language and instrumentality of world maps from the eighth to the fifteenth century. Their internal logic and rhetoric is but one manifestation, I argue, of a spatiality fundamentally incommensurate with ours. On the basis of recent inquiries into metaconstructs such as visuality, I explore a culturally specific matrix of representations, discourses, and practices through which space was thematized and theorized, activated and produced. A voluminous medieval-studies literature, generated largely in the last twenty years and reflecting diverse disciplinary approaches, has treated geographic conceptions and cartographic depiction, the sacralization of place, and the genesis of local topographies as unrelated issues. By cutting across heretofore discrete domains of scholarship, I hope to bring the alterity of medieval spatiality into clearer focus.

Cartography materialized, and significantly extended, medieval interest in geography as a branch of both cosmology and history. In so doing, world maps made visible the concerted transformation of the *orbis terrarum* into an *orbis christianus*; that is, they projected the axiological relations around which ecclesiastical institutions had organized Latin Christendom. Paradigmatic oppositions—notably between earth and heaven, human and divine, flesh and spirit, exterior and interior—governed the codevelopment of the built environment and the social hierarchy; these poles, and the networks of communication between them, can be correlated with a complex poetics of center and periphery in world maps. Similarly, ensembles of monumental sculpture (Vézelay, Souvigny, and Modena) and painting (Berzé-la-Ville) at once provide insight into basic principles at work in *mappae mundi* and testify to the dissemination of an authoritative cartographic model. Maps, artistic programs, and, not least, the ritual processing of the land in pilgrimages and itinerant liturgies constitute concomitant, mutually informative articulations of a self-consistent spatial order.

My exposition will examine different aspects of the interplay between two terms, “world” (ranging in scale from the cosmos to the horizon of lived experience) and “map” (a device for turning amorphous space, with its disparate, accumulated facts, into an intelligible totality). The book will open with a reading of cartographic images through the double prism of medieval natural philosophy and Christian doctrine. *Mappae mundi* are concerned with the physical structure of the terrestrial sphere in relation to the celestial realm even as they also set forth God’s providential design for a humanity confined to the habitable zone of the earth, or *oikumene*. The theology of the Creation and scientific learning, one reinforcing the other, both contributed to spatial ideation graphically distilled in maps. The last chapter, complement to the first, will deploy maps as a prism through which to read spatial practices. *Mappae mundi* help us “see” the symbolic figurations that monuments and ritual trajectories together actualized on the ground. Intervening chapters will move, as in a series of concentric rings, outward from cartographic depictions per se to consider their surrounding iconographic and textual glosses; their signifying roles in architectural contexts; their engagement of the viewer’s body; and their programmatic resonance in monumental pictorial cycles. For all their allegorical and moralizing dimensions, *mappae mundi* must be counted among the cognitive tools that medieval people used to make sense of a world as real to them as ours is to us.

Washington, DC
Paul Mellon Senior Fellow, 2007–2008

In the coming year Marcia Kupfer will continue work on her book while holding a visiting appointment in the department of art history at The Ohio State University.



REBECCA M. MOLHOLT

On Stepping Stones: The Historical Experience of Roman Mosaics

By celebrating their facture, demanding to be experienced over time, and reinventing the psychological impact of their spaces of display, Roman floor mosaics provide the building blocks for multiple and interactive narratives. Floor mosaics also allow for an evolving understanding of narratives: the moving beholder encounters motifs and stories underfoot, across the space of a room, over a threshold, or down a hallway. My dissertation explores themes of realism, illusionism, and narrative in the Roman mosaics of North Africa.

Many figural mosaics from houses and baths in Roman North Africa picture no grand epic narrative but instead present incomplete scenarios wholly reliant on the viewer's participation and intuition. Standard protagonists are emphatically not featured; the viewer is always a figure on these grounds.

Time and space are contained within the realm of the mosaic *and* within the realm of the room itself so that the beholder plays an active role. His or her movement can add the entire narrative or complete a partial one, thereby making the pictured nonevent into a living event. If no protagonist is pictured (as in a mosaic at Acholla, where the scene is a marine triumph without a triumphant god), the beholder who crosses the surface to a swimming pool beyond can find a way into the mosaic's narrative both literally and figuratively.

The study of floor mosaics gains much when they are examined in tandem with the character, design, and activities of the architectural

Mosaic of labyrinth delineated by the thread of Ariadne, culminating at the threshold of the palaestra. Large East Baths, Mactar, Tunisia, 199 C.E. Author photograph

spaces they embellish. The beholder of large-scale labyrinth mosaics is given the opportunity to insert himself or herself into the multiple perspectives of the scene as an active, mobile subject. At the Large East Baths at Mactar, the winding thread of the labyrinth culminates at the threshold of the wrestling ring that occupied the palaestra. Here, the narrative pace suddenly accelerates: the center of the labyrinth has been reached, and the beholder is left with nothing but a mosaic image of a ball of thread, shown as if dropped on the doorstep of the actual wrestling ring in the room beyond. The pavement offers a clear invitation to append the heroic connotations of the myth of Theseus and the Minotaur to the beholder's upcoming wrestling match. Movement across this threshold makes the depicted nonevent of the mosaic into an actual event, with living protagonists.

Because of their horizontal situation, floor mosaics readily absorb the everyday into their narratives, simultaneously energizing and reinventing the venue itself. Instead of a grand banquet, we may be given a depiction of the detritus fallen to the floor at the edge of the dining couch. Instead of an image of triumphal entrance, we may be given only the trappings of triumph, where the attendants appear but with no celebrated central figure. At its simplest form, the nonevent can be merely an empty floor whose mosaic depicts a scatter of rose petals or palm branches, laden with celebratory connotations and ready to be crossed. In these cases, the mosaic itself, as both floor and pictured floor, is not a fixed event; it is a stage for the beholder.

A propensity for doubling allows floor mosaics to draw easy parallels between mythic and living narratives, and mosaics are often sited to invite comparison with their exemplars. The medium can be re-embodied literally, as cubes picture cubes, stone pictures stone, and floor mosaics picture floors. While the visible illusion is tangibly false, the components nevertheless remain cubes, stones, and floors. The medium-specific illusions of floor mosaics exploit their doubled materiality, mixing up the processes of illusion by celebrating its mechanics as well as its results.

[Columbia University]
David E. Finley Fellow, 2005–2008

In fall 2008 Rebecca M. Molholt will take up a position as assistant professor in the history of art and architecture department at Brown University.

CAROLINE P. MURPHY

Marieanne de la Trémoille: Shaping Space across the Courts of Europe

During my residence at the Center I did research for a book on the French noblewoman Marieanne de la Trémoille (1642–1722), known as the *princesse des Ursins*. What makes her remarkable is that she lived as a multinational figure. She spent significant portions of her life in Italy, ostensibly as wife to Flavio Orsini, the last duke of Bracciano, where she advanced French political interests at the papal court, and then in Spain, where she served Philip V and his wife Marie Louise. She was Marie Louise's *camarera mayor* and was universally acknowledged as the power behind the throne. The cultural dynamics of Marieanne's existence, the means by which she used art, and particularly architecture, to advance a personal agenda, thus assumed paramount importance.

She grew up at Louis XIV's Versailles, where she saw the efficacy of Louis' use of space, not only to promote himself as the Sun King, but also to control those around him. In Rome Marieanne and her husband essentially lived apart; he spent most of his time at Bracciano, a medieval castle with insufficient charm to be of interest to Marieanne. Instead, by way of her sister's marriage to Antonio Lante, she appropriated the Lante villa of Bagnaia, not only a more modern and commodious residence, but one whose gardens and fountains made it a highly desirable locus for entertainment. Bagnaia became more than a summer retreat; it was the seat of Marieanne's political and personal negotiations with ambassadors and cardinals.

In Rome itself, she occupied what is now the Palazzo Braschi, where

Attributed to René-Antoine Houasse, presumed portrait of Marianne de la Trémoille, princesse des Ursins, c. 1700.
© Versailles, Musée Lambinet



her contemporary the duke of Saint-Simon observed: “Her palace became a sort of court, where all the best company assembled. Soon it became the fashion to go there.” Property inventories made after Flavio Orsini’s death in 1698 indicate that Marianne took her cues for its decoration from Versailles, employing ranks of silver candelabra and mirrors to enhance the ambience of her rooms. Other contemporaries describe how she received visitors in a way somewhat reminiscent of Louis XIV’s levee, from a large, gilded, canopied bed.

Marianne also exploited the city of Rome itself as a stage. On one occasion she conducted business with a Spanish cardinal in his carriage,

in the Piazza di Spagna. The carriage allowed for privacy in terms of the actual exchange of words, but the public nature of the piazza suggests it was chosen to announce that the transaction was taking place to a wider world.

The aftermath of Flavio's death deprived Marianne of the rank that had given her such political clout in Rome, and she secured an appointment at the Spanish court. What she did in Madrid may appear to have been less directed toward self-promotion than her activity in Rome. It was important, however, for preserving both her position and the precarious tenure on the throne of the youthful and inexperienced Philip V and Marie Louise as the War of the Spanish Succession raged. The "golden age" of Philip IV in Madrid was long over, and the royal accommodations were severely wanting. During the subsequent decade, Marianne took charge of a program to re-create Versailles in Madrid as far as possible. She secured the services of Robert de Cotte, one of the architects of Versailles, to renovate and enlarge the Buen Retiro, and arranged for the gardens to be completely remodeled in the French style. Marianne's interventions were, however, not entirely altruistic. At both royal residences in Madrid, the Buen Retiro and the Alcázar, Marianne ensured that the routes to the royal apartments were planned to pass through her own suite of rooms; she thereby controlled access to the king and queen.

In 1714 Marie Louise died. The bride whom Marianne personally chose for Philip, Elisabetta Farnese, willingly took part in a successful conspiracy to expel Marianne from Spain. Marianne eventually settled in Rome again, at the court of the exiled Scottish Jacobites, living in the Palazzo Altemps. Elisabetta was quick to exploit the groundwork done by Marianne by embarking on an intense and rich artistic program in Madrid and surrounding palaces.

Cambridge, Massachusetts

Ailsa Mellon Bruce Visiting Senior Fellow, July 1–August 31, 2007

Caroline P. Murphy continues to work on her book, which will be published by Oxford University Press.



Feasting the Eye in Valois Burgundy

In his oft-repudiated yet tenaciously influential *The Autumn of the Middle Ages*, Johan Huizinga claims that we cannot imagine a distance greater than that between holy images such as the Ghent Altarpiece and the princely banquets held by the Valois dukes of Burgundy. This distinction has continued to hold sway, bolstered by modern assumptions about the separation of the arts and the division between the secular and the sacred. Yet feasting was arguably one of the most valued and potent art forms of the late Middle Ages, sponsored by the same patrons and employing the same artists as those who commissioned and produced the sculptures and paintings that are more highly valued as works of art today. The Valois dukes, who ruled parts of France and the Lowlands in the late fourteenth and fifteenth centuries, were particularly famous for lavish and inventive banquets that appealed to the senses of sound and sight as well as taste. The importance of banqueting for the Burgundians is underscored by the numerous verbal and visual descriptions their feasts inspired, a record that both evokes feast culture and gives us insight into the desires and expectations of an audience that has left little documented response to other arts.

My research examines these feasts as an interactive, multimedia art form that challenges modern assumptions about the concepts of spectacle, wonder, the foreign, and princely magnificence. While all art changes over time, a time- and place-specific art form such as feasting poses additional difficulties as a subject of study, since it is accessible

Flemish, *Triptych with the Miracles of Christ*, left wing obverse, *The Marriage at Cana*, 1470–1495. National Gallery of Victoria, Melbourne, Felton Bequest, 1922

only through mediated sources and surviving fragments. Rather than reconstruct any single event, I consider feasting as a general artistic practice. The expectations and desires planners and audiences brought to the banquets are revealed in the conventions used to depict feasts in both literary and visual sources. These conventions give us insight into the role banquets were intended to play in Burgundian society, opening our eyes to the rich range of discourses that met and mingled in the feast hall. In particular, the typical elements and locations of feast depictions highlight the importance of critical, active engagement and the formation of social and ethical character for feast guests and creators.

Contrary to most modern accounts, which portray feasting as conspicuous consumption, the Burgundian court banquet was deeply influenced by contemporary ethical literature, particularly from the Aristotelian tradition. Dining imagery was the most common iconography for the depiction of temperance, which allowed its possessor to achieve the balance between excess and abstinence with regard to physical pleasures. A similar type of balance was also expected in the exercise of the virtue of magnificence, commonly invoked in descriptions of feasting, by which princes could and were expected to display their generosity. At the same time, Aristotle and his followers stressed that character is formed through choice and repetition of virtuous or vicious actions. As a common location for the socialization of young courtiers, feasts were a key site for their ethical formation, a process that stressed self-evaluation and critique as well as active intellectual and physical engagement.

Attention to the processes of perception and an accompanying interest in ambiguity were central not only to ethical thought but also to the experience of pleasure. Among the most typical features of elite banqueting was the *entremet*, a form that upsets many modern assumptions about categorization of the arts by including sculpture, automata, live performances, and foods. Entremets often played with the boundaries between animate and inanimate, nature and artifice. They particularly encouraged attention to artistic skill and paradox. This type of play is generally described by contemporary authors in the terms “marvelous” and “strange,” concepts that ranged in meaning from the foreign or the holy to the well crafted or the witty (in the sense of paradox or riddles, particularly visual, as in *trompe l’oeil*). Entremets also dismantled the distinction between spectator and spectacle by involving their audiences,

who could take part as themselves or in roles such as personified virtues. The breakdown of the distinction between audience and spectacle raises problems of social performance, questioning the relationship between an individual's actions and his or her true intentions and character, and thus undermining faith in the processes of self-formation and self-presentation that were often at work in banqueting.

Understanding the social, ethical, and artistic discourses that intersected in banquets grants new insight into how these events combined iconography and formal elements to engage their audiences. In addition, it alerts us to contemporary critical attitudes and reception categories that informed art production more generally in this milieu. Finally, establishing the importance of banquets and their influence on other arts uncovers part of the overlooked history of multimedia art forms in the Western tradition.

[University of Chicago]

Robert H. and Clarice Smith Fellow, 2007–2008

Christina Normore has taken up a position as visiting assistant professor of art history and the humanities at Reed College in Portland, Oregon.



Flemish Exports and Local Markets: The Religious and Ideological Conditions of Spanish Patronage

In the third decade of the fifteenth century Castile became a major destination for some of the finest products of the Flemish painting workshops. The relatively small size and natural transportability of these panels facilitated their exportation, sometimes as readymade products that traveled preexisting routes of commerce, but also as the result of very specific commissions. A few of these are very well known: Rogier van der Weyden's *Miraflores Altarpiece*; Jan van Eyck's diptych *The Last Judgment* (as well as Petrus Christus' version of it); *The Fountain of Life*, from Van Eyck's workshop; and at least two copies of the lost original of Van Eyck's *Portrait of Christ*. All these panels were either commissioned in Spain or found there at the beginning of the nineteenth century, at which time they were removed to European or American collections.

A study of the mechanisms of patronage for at least some of the most relevant and better-documented of the group shows that their history shares a common structure. This begins with John II, king of Castile from 1406 to 1454, who commissioned Van der Weyden's panels for the Carthusian monastery of Miraflores in Burgos before 1445. In about the same years, his son, who would rule as Henry IV from 1454 to 1474, donated to the new Hieronymite convent of El Parral in Segovia not only *The Fountain of Life*, as is usually recounted, but also a Flemish panel of the Veronica to be carried in procession and a full-length sculpture of the dead Christ, the last probably by a Burgundian sculptor. Following his father's example, Henry IV commissioned the panels

Master of the
Saint Lucy
Legend, *Mary,
Queen of Heaven*,
c. 1485–1500.
National Gallery
of Art, Washing-
ton, Samuel H.
Kress Collection

not as devotional paintings for his private use, but as donations for a religious community that were to be placed in the church in which he expected to be buried. The much-debated iconography of *The Fountain of Life* can be better understood in its local context: the original title (*Feast of the Dedication of the Church*, as described in early sixteenth-century documents), the interplay with the other two images donated, and especially the funerary function of the church for which they were originally destined. The Eucharistic, soteriological, and plainly anti-Jewish character of *The Fountain of Life* all seem to match very specific requirements of its patron.

One of the better-documented of these early Spanish commissions is *Mary, Queen of Heaven*, today in the National Gallery of Art, Washington, a painting by the anonymous Master of the Saint Lucy Legend. A notably large and truly puzzling work, it was made for the convent of Santa Clara in Medina de Pomar, Burgos. Documents of the house of Haro in the Archivo Histórico Nacional, Toledo, show that the painting had been commissioned earlier by Doña Beatriz Manrique, countess of Haro, whose husband was the founder of the convent. In her will Doña Beatriz ordered the painting to be brought from Flanders, for which she paid a considerable sum of money (thirty thousand maravedies) in 1471.

This documentary evidence is of the greatest importance in reconstructing the original altarpiece and its intended function, as well as in understanding the instructions that the painter may have received before delivering it to Castile. As the main altarpiece of the funerary chapel in which the countess and count of Haro were to be buried, the painting had to address not only the community of Poor Clares, in whose reform order the patrons had been personally involved, but also the spiritual preferences of the countess. The originality of the iconography—an Assumption and a Coronation, in a single panel—bears a direct relation to the devotions expressed in her will, which can be compared with devotional readings from her library (now preserved in the Biblioteca Nacional, Madrid). The apocalyptic attributes surrounding the Virgin refer to the Feast of the Immaculate Conception, the liturgy that Doña Beatriz had ordered to be performed in her memory, probably in front of the altarpiece. On the other hand, the strong iconic, nonnarrative character of the altarpiece seems to be an adaptation to its funerary

architectural context. As is true of the other works mentioned, the painting must be taken not as a case of passive reception but as a perfect example of the flexibility of the painter in fulfilling the requirements of the Castilian patrons.

Universidad Autónoma de Madrid
Samuel H. Kress Senior Fellow, 2007–2008

Felipe Pereda will return to his position as professor at the Universidad Autónoma de Madrid.



ALEX POTTS

Art and Non-Art in the Mid-Twentieth Century: Between Commitment and Consumerism

The work I did during my time at the Center formed part of a long-term research project on mid-twentieth-century European and American artistic culture, which I plan to publish as a book, “Art and Non-Art, 1945–1965: Experiments in Modern Realism.” Several key issues have shaped this project: the tension and interplay between commitment to artistic experimentation and to fashioning art that engaged in some vital way with the realities of the modern world; the significant role played by experimental forms of realism in art of the mid-twentieth century; and the changing nature of artistic commitment in a context increasingly affected by the values and imagery of postwar consumer society. These issues came to a head with the outburst of experimental artistic activity in Europe and the United States in the late 1950s and early 1960s. This experimental art seemed to challenge earlier modernist practices, giving rise to alternative forms that could no longer be classified as either paintings or sculptures. The resulting shift has been interpreted in a number of ways. Most commonly it has been seen as marking the beginning of a postmodern abandonment of the traditional art object, or as an antimodernist, neo-avant-garde reprise of the attacks on the autonomy of art by avant-garde groups in the early twentieth century.

Partly as a result of new research I carried out while at the Center, I came to the conclusion that this shift did not entail a radical break with the artistic culture of the immediate postwar period so much as develop out of a powerful tension between the prerogatives of art and non-art

Jean Dubuffet,
*La Fiat aux pare-
chocs (The Fiat
with Bumpers)*,
1961. National
Gallery of Art,
Washington,
The Stephen Hahn
Family Collection
(Partial and Prom-
ised Gift)

prevalent within it. Self-consciously modern art was already being defined, not only by commitment to radical experimentation with the basic formal parameters of art, but also by a belief that extreme measures might be necessary to dispel the traditional art object's tendency toward sterile self-referentiality and to fashion work that engaged compellingly with the substance of life in the modern world. The tension between an ethics of artistic autonomy and the drive to a certain heteronomy was not something new. Rather, it took a different form in the 1950s and 1960s, emerging out of attitudes prevalent among artists of an earlier generation who had continued to work within the parameters of painting or sculpture.

In trying to get to the bottom of these issues, I found myself giving as close consideration to the painting of artists such as Jean Dubuffet (1901–1985) and Willem De Kooning (1904–1997) as to the hybrid experimental initiatives associated with Fluxus, happenings, and Pop Art. My research convinced me that conventional distinctions between abstract and representational or realist tendencies do not really apply to the experimental art of the late 1950s and early 1960s. The latter is best seen as a distinctive kind of realism that recast the terms of the “representational” realism earlier pitted against purist abstraction. It was a realism of happenings and actions, and also of objects and images and painted and drawn markings, as in the combines of Robert Rauschenberg (b. 1925) or in other art dealing with the material fabric of consumer culture, such as American Pop, French New Realism, and the work of the British Independent Group.

This distinctive form of realism was defined by processes of artistic assemblage not unlike those employed by earlier Dadaist artists such as Hannah Höch (1889–1978). Such assemblage took the form of provisional, contingent-seeming totalities fashioned from radically heteronomous elements. They were arrays or constellations of things rather than clearly circumscribed entities, and they invited a mode of viewing that was more dispersed than closely focused, requiring what Jean Dubuffet aptly characterized as an “attentive inattentiveness.” While viewing of this kind had much in common with the distracted engagement with things seen as characteristic of modern consumerism, it was not totally subsumed by modern consumer culture. For one thing, it gave rise to indecipherabilities and ambiguities that ran counter to the instant legibility

of modern mass media. Moreover, as Michael Baxandall has shown, understanding the making and viewing of art in terms of an interplay between a focused attentiveness and a free-ranging, dispersed engagement with markings, motifs, and textures is not distinctively modern, let alone postmodern. It is as pertinent to our engagement with the happenings or actions of Allan Kaprow (1927–2006) and Joseph Beuys (1921–1986) as it is to our viewing of the paintings of Jackson Pollock (1912–1956) or Jean Dubuffet.

University of Michigan–Ann Arbor
Ailsa Mellon Bruce Senior Fellow, fall 2007

Alex Potts will return to his position as Max Loehr Collegiate Professor of Art History at the University of Michigan–Ann Arbor. The research he carried out at the Center formed the basis for the series of Slade Lectures he gave at the University of Oxford in January–March 2008.



Three Popes in an Epigraphic Contest

The history of the decoration of New Saint Peter's, was, like its building history, the result of a contest among popes. Over the long course of the basilica's transformation, with every change of pontificate one concept replaced or modified the former one, and each thereby newly interpreted the gigantic space as conceived by Bramante (c. 1443–1514), Michelangelo (1475–1564), and Carlo Maderno (1555–1629). The decoration of the interior entrance wall paradigmatically reflects this succession.

Paul V Borghese (1605–1621), who in 1606 had the nave of Old Saint Peter's pulled down and ordered Maderno's nave and facade to be attached to Michelangelo's central plan, seized the opportunity to celebrate the completion of the basilica in a monumental inscription in the center of the entrance wall. It marked the beginning of what might be called an epigraphic contest among three popes.

Paul V's inscription did not stay long in its central position. Even in the first year of his pontificate, Urban VIII Barberini (1623–1644), embarking on a new plan, set about the decoration of Saint Peter's. The bronze *moles* of the ciborium (commonly called the baldachino) over the main altar in the middle of the crossing had already been started and the decoration of the four relic piers had been outlined when, on November 8, 1626, precisely 1,300 years from what was firmly believed to be the date of the first consecration by Pope Sylvester I, he consecrated New Saint Peter's.

For Urban VIII this presented a good reason to remove Paul V's

Saint Peter's Basilica, Vatican City, 1624–1633, view of the crossing and the baldachino with the east (entrance) wall beyond. Abbildungssammlung, Kunsthistorisches Institut, Freie Universität Berlin. Photograph: Anderson

inscription from its predominant position and to provide an equivalent inscription of his own. The intention to surpass Paul V is clear. Urban's inscription is not only placed on the nobler (right) side of the wall; it is far-reaching in its historical ambition: in marking the basilica's completion, it recalls the entire history of the building beginning with Constantine the Great and Pope Sylvester. Its most intriguing feature, however, is the term that Urban VIII had eradicated from Paul V's inscription and transferred into his own, where, effectively isolated, it appears exactly at the center, that is, as the eighth of fifteen lines: *MAGNIFICENTIA*.

The contemporary notion of *magnificentia*, which had well-known origins in Aristotle's *Eudemian Ethics* and *Nikomachian Ethics* and was, by the seventeenth century, informed by a very long history, signifies the extraordinary expenditure of economic resources feasible only for persons of the highest social rank. Specified by the adjective *religiosa* and individualized by the possessive genitive *multorum pontificum*, it was added to the interior of Saint Peter's in Urban VIII's inscription. The "religious magnificence of many popes" — *religiosa multorum pontificum magnificentia* — had made Saint Peter's into a *templum amplissimum*.

The semantics of the three notions linked here (religion, magnificence, and the papacy), with their exceedingly rich connotations, very clearly touches on a problem fundamental to the post-Reformation papacy and New Saint Peter's: the issue of justifying what was perceived as an ostentatious waste of capital in church building.

The underlying elementary questions of the church's spirituality as opposed to its visibility, of religion "in the spirit" and "in visible form," of the right manner of *cultus divinus*, of the relationship between liturgy and aesthetic culture are all easily recognized. Equally easy to see is the century-old question of justification through faith alone or justification through faith and good works.

Urban VIII could not have foreseen that his next in line, Innocent X Pamphilj (1644–1655), would continue the epigraphic contest by placing between the inscriptions of his predecessors a third one praising the completion of the interior by adorning it with columns of marble, stucco decoration, and a polychromatic marble floor. Its privileged position and size, and, even more, the use of the term *magnificentia* in the comparative form, clearly show his ambition to decide the contest in his favor; the

last line states that Innocent X had completed New Saint Peter's more magnificently: *MAGNIFICENTIUS TERMINAVIT*.

This third inscription not only dominated by its position, size, and wording; it also destroyed Urban VIII's already partly realized project to accentuate the central axis of the interior entrance wall of the basilica with two Petrine images: the conferring of the pastoral office on Peter in Giovanni Lorenzo Bernini's marble relief *Pasce oves meas*, and, in the lunette above it, a pictorial relic from Old Saint Peter's, testifying to the papacy's understanding of itself: Giotto's mosaic known as the *Navicella*. The inscription supplanted Bernini's relief, which had to be transferred to the vestibule.

In Urban's VIII conception of the interior, Bernini's relief and Giotto's mosaic would both have loomed as images in the far distance in the direction the pope would face when celebrating mass under Bernini's spectacular ciborium *versus ad populum* (turned toward the people, that is, to the east); both were means to optically foreshorten Maderno's nave, which had changed Michelangelo's central plan into a longitudinal one. In Urban VIII's further intention to place Petrine images on the west, in the apse, as well as on the east, there emerges a new spatial aesthetic encompassing the whole basilica and the Florentine pope's underlying desire to restore Michelangelo's central plan, at least by means of decoration.

These observations form part of an introductory chapter of my book. Its seventeen chapters, which take as a starting point Irving Lavin's classic *Bernini and the Crossing of Saint Peter's* (1968), deal with an often-treated subject, the history of the decoration of Saint Peter's in 1623–1644, focusing on the role of the word in post-Reformation sacral art.

Freie Universität, Berlin, emeritus
Samuel H. Kress Professor, 2007–2008

Rudolf Preimesberger will return to Berlin. After completing his revision of his manuscript on Saint Peter's, he will continue study of several works by Caravaggio, Melchiorre Cafà's Rose of Lima, Matthias Grünewald's role in the Heller altarpiece, and Anthony van Dyck's Virgin as Intercessor.



The Artistic and Literary Patronage of Cardinal Ippolito de' Medici, 1529–1535

Following Paolo Giovio's biography (1554), Jacob Burckhardt characterized Cardinal Ippolito de' Medici (1510–1535) as an extravagant figure, describing his exceptionally large retinue as “a troop of barbarians who talked [in] no less than twenty different languages, and who were all of them perfect specimens of their races. Among them were . . . North African Moors, Tartar bowmen, Negro wrestlers, Indian divers, and Turks, who generally accompanied the Cardinal on his hunting expeditions.” This image of Ippolito as an eccentric and somehow shadowy character is the outcome of a long-established historiographic tradition rooted in the Cinquecento and deeply entrenched in Medicean political aims and propaganda.

Ippolito de' Medici did indeed have a remarkable lineage: he was the great-nephew of Lorenzo il Magnifico and the son of Giuliano, duke of Nemours. As a relative of popes Leo X and Clement VII, he was brought up between Rome and Florence as the future head of the Medici family. This hope, however, was crushed in January 1529 when he was created a cardinal. In his new position, Ippolito enjoyed a high public standing: he received the Holy Roman Emperor Charles V in Genoa in August 1529, entered Bologna at the emperor's side when he arrived there in 1530, and joined the imperial troops against the Turks in 1532. However, because Ippolito also considered himself the natural head of the Medici family, he inevitably challenged the ascent of his cousin Alessandro de' Medici, plotting against him before and after Alessandro became duke

Titian, *Portrait of Cardinal Ippolito de' Medici*, 1532. Galleria Palatina, Florence. Art Resource, New York

of Florence in 1532. Ippolito died in 1535, when he was only twenty-four, having been poisoned by Alessandro, who had just discovered that the cardinal had intended to murder him.

Even from these sketchy biographical details, it is clear that Ippolito did not conform to the myth of the Medici as a family that provided examples of enlightened rulership and patronage. Thus, it is little wonder that he has long been overlooked. My project aims to reverse this disregard by setting Ippolito de' Medici in a historical and cultural context in order to appreciate his role and position and evaluate the ways in which he was perceived by his contemporaries. The book I am writing on his life and patronage is largely based on new archival material, in particular diplomatic correspondence. It is a biography of a figure of interest because of the special circumstances in which he lived and because of his admittedly unconventional character, but it is also a study that engages the broader themes of court culture, familial crisis, tensions between ecclesiastic and secular behavior, humanist education, self-presentation, and artistic and literary patronage.

During my time at the Center, I concentrated on Ippolito's court as a site for the elaboration of new cultural models in a very tormented period of Rome's history. Beginning in 1532, when Ippolito became vice chancellor in the Roman Curia, the young Medici cardinal hosted, in the Palazzo della Cancelleria, a number of renowned intellectuals, including the Sienese scholar Claudio Tolomei, the humanist Pierio Valeriano, the poets Francesco Berni and Francesco Maria Molza, and the historian Paolo Giovio, as well as less celebrated ones like Marco Cademosto da Lodi and the Venetian Giovan Francesco Valier. Among the artists who entered Ippolito's service were Giorgio Vasari and the sculptor Alfonso Lombardi, who produced for him many works, including secular and religious paintings and several portrait busts. Ippolito also had pictures by Parmigianino; commissioned works from Titian, Sebastiano del Piombo, Francesco Salviati, and Giovanni da Castel Bolognese; and was on good terms with Michelangelo. Pietro Aretino, in addition, praised Ippolito as the magnificent host of a liberal academy of literati, who met according to a convivial formula established well before the Sack. Unlike the famous academies of Pomponio Leto and Johann Goritz, the Accademia della Virtù was more hedonistic than erudite in character. It became a focus for the production and diffusion

of burlesque poetry, hosting poetic contests that were often erotic in subject.

A surprising outcome of the vernacular culture that developed around Ippolito in the early 1530s may be Titian's *Venus of Urbino*, a painting that is likely to have been conceived as a gift from the artist to the Medici cardinal. This picture can be viewed as part of the cultural and social exchange among Titian, Aretino, and Ippolito, who knew each other well and shared social and literary interests. A poem well known to Aretino, in particular, provides the basis for a new understanding of the naked figure painted by Titian. This subject will be the topic of a forthcoming article.

Università di Siena

Paul Mellon Visiting Senior Fellow, November 1–December 31, 2007

Guido Rebecchini has returned to his position as research assistant and lecturer at the Università di Siena.



“What Is Painting but the Act of Embracing by Means of Art the Surface of the Pool?”

Leon Battista Alberti’s *De pictura* (1435) is considered the first treatise to express a modern theory of visual representation, which, in laying the foundations of painting in optical physics, opened the way to a mathematics of the representation of space. Although it is generally maintained that the optical theory at the basis of the Albertian concept derived from Euclid’s *Optics*, it would not, however necessary, have been sufficient in itself for the development of Alberti’s theory of painting. We can see why this is so by analyzing the famous Albertian definition of painting: “A painting will be the intersection of a visual pyramid at a given distance, with a fixed center and certain position of lights, represented by art with lines and colors on given surfaces” (*De pictura*, book I, 12; quoted from the translation by Cecil Grayson, *On Painting / Leon Battista Alberti*, 1991).

If the concept of a visual pyramid undoubtedly has its precedent in Euclid’s *Optics*, the notion of the intersection of a visual pyramid cannot be traced back to Euclid. It was first formulated by the Arab scientist Ibn al-Haytam (Alhazen) in his treatise *De aspectibus*: “So when the eye faces any visible object, a cone can be conceived of as formed between the point that represents the center of the eye and the surface of that visible object, the vertex of that cone being the center of the eye and its base being the surface of that visible object. . . . That form, moreover, will reach this spot on the glacialis according to the arrangement determined by the lines along which it arrives there, those lines being

Caravaggio,
Narcissus, c. 1598.
Galleria Nazionale
d’Arte Antica,
Rome. Alinari /
Art Resource,
New York

perpendicular to the *glacialis*, and intersecting the center of the eye in an arrangement corresponding to that of the parts of the surface of the visible object” (book 1, 6, 28, 29; quoted from the translation by A. Mark Smith, *Alhacen’s Theory of Visual Perception: A Critical Edition*, 2001). Alberti’s debt to Alhazen is not a novelty. In this regard, it is sufficient to recall that Gérard Simon has recently (2003) indicated Alhazen as the source from which Alberti drew his concept of the intersection of a visual pyramid. That said, it remains to understand how a scientific theory of visual perception could have contributed to a theory of visual representation.

Reading further in A. Mark Smith’s edition of *De aspectibus*, this time in the Latin translation, we find: “Sensus ergo visus ex luce et colore, que sunt in superficie rei visae, non est nisi ex parte *glacialis* quam distinguit *pyramis figurata* inter illam rem visam et centrum visus [my emphasis]” (book I, 6, 64). The term “*pyramis figurata*” (figured pyramid) appears neither in Smith’s English translation of the Latin version nor in the English translation of the Arabic original by A. I. Sabra (1989). Nevertheless, “*pyramis figurata*” is adopted in the Latin translations of Alhazen’s treatise as well as in the vernacular translation done in the early decades of the fifteenth century.

The concept of “*pyramis figurata*” is an amplification of meaning applied by early Latin translators of Alhazen, which demonstrates their intention to indicate that the “visual pyramid” itself contains a figure, but is not a complete betrayal of the original Arabic reading. After all, as we have seen, Alhazen himself expressed a similar idea in stating that the form of the thing seen moves into the eyes along the lines of the pyramid. Moreover, the *glacialis*, according to Alhazen, was so called because it is opaque, like ice, and behaves like any other body both transparent and opaque, such as glass or a watery surface. It follows that the image that forms in the *glacialis*, within the eye, has the same nature as that which forms on glass or on the surface of water.

Alberti may have known the concept of intersection of a visual pyramid through a translation of the Arab scientist’s treatise. In that case, it was the idea of a “*pyramis figurata*” intersected by a glasslike body that allowed him to assert in *De pictura*: “[Painters] should understand that, when they draw lines around a surface, and fill the parts they have drawn with colors, their sole object is the representation on this surface

of many different forms of surface, just as though this surface which they color were so transparent and like glass, that the visual pyramid passed right through it” (book I, 12). These new observations lead us to reassess another, memorable definition of painting by Alberti, which acquires new significance: “I used to tell my friends that the inventor of painting was Narcissus. . . . What is painting but the act of embracing by means of art the surface of the pool?” (book II, 26).

Accademia di Belle Arti di Roma
Ailsa Mellon Bruce Visiting Senior Fellow, September 4–October 31, 2007

Pietro Roccasacca has returned to his position as associate professor at the Accademia di Belle Arti di Roma.



Markets and Marketplaces in Medieval Italian Cities

In June 1425 the Franciscan friar Bernardino da Siena preached a series of sermons in his adopted city. The subject of the first sermon that Bernardino gave during that preaching cycle was charity, which he compared to merchandise that Christ has for sale. The future saint told his listeners, “Therefore Christ Jesus says, come to me you who want this merchandise since there is no other person who sells it in his *bottega*. . . . And the sign of this *bottega* is the cross. . . . [A]t the cross love is for sale!” Bernardino’s words are one indication of just how profoundly the great revival of trade and business known as the commercial revolution of the Middle Ages altered not only the material life of western Europeans between the central and late Middle Ages but their mental horizons as well. The habits of buying and selling, going to trade fairs, and profit seeking had become so ubiquitous that preachers like Bernardino could employ them as metaphors for such ineffable concepts as God’s love for mankind. In the economically precocious cities of central and northern Italy especially, a full-fledged market economy and society had emerged and had profoundly altered how men and women thought about life and death.

*The Street of
Drapers and Used
Goods Merchants*,
Italian miniature,
c. 1411. Museo
Civico, Bologna.
Scala/Art Re-
source, New York

The development of this market mentality was itself intimately and inextricably linked to the spaces in which those acts of exchange took place, that is, to the markets and marketplaces themselves. In my research I am exploring the relationship between market practices and the built environment in northern and central Italian cities from around 1100

to around 1450. To do so, I am pursuing three parallel lines of inquiry that draw upon different but complementary types of evidence. The first involves an examination of images of markets as they have come down to us in painted depictions of market scenes and in works of literature, including poems and civic panegyrics. The second, which utilizes the extant physical evidence as well as information gleaned from civic and guild statutes, entails the reconstruction of urban marketplaces and fairgrounds and of the buildings they comprised (including mints, custom-houses, guildhalls, and merchant courthouses). The third, an exploration of market ideals and practices, requires the examination of archival evidence, including records of guild disputes and court cases as well as a consideration of the paintings, statuary, and inscriptions that were erected in market spaces in order to convey moralizing messages about appropriate standards of conduct in business and the consequences of failing to live up to them.

Using the riches of the National Gallery's library and the services of the interlibrary loan department, I was able to complete a great deal of research and arrive at some preliminary conclusions. It is clear from both written and visual evidence that markets played a central role in shaping the civic ideology of the Italian city-states. The well-run market, overflowing with a richness and variety of goods, stood as a symbol of a civic government's ability to govern the city well, to marshal the resources of the surrounding countryside, and to garner divine approbation.

One such image of urban prosperity is an anonymous artist's depiction of the Porta Ravegnana market in Bologna, found in the statutes of the guild of Bolognese drapers and dated c. 1411. The artist has depicted the part of the market dominated by drapers and secondhand dealers as busy with activity and brimming with goods. But two poorly dressed vagabonds who occupy the middle ground offer a cautionary note, since they suggest that the elite also viewed markets as places of danger at both the civic and individual level. An insufficiently provisioned market could spur food riots and political upheaval, and deceitful business practices posed a threat to the trust upon which the entire edifice of market exchange stood. Accordingly, guild statutes repeatedly emphasized the importance of conducting business *bona fide, sine fraude* (in good faith and without fraud). Civic regimes adorned their marketplaces with sculpted and painted images in order to remind those who traded

there that fraud would not be tolerated and that, in cases of wrongdoing, justice would prevail.

What remains to be done is to weave the three research strands together. I hope to use the resulting synthesis to suggest an explanation for how the growth and development of markets as spaces and places may have contributed to or inhibited the development of commercial capitalism in premodern Europe.

Syracuse University
Ailsa Mellon Bruce Senior Fellow, 2007–2008

Dennis Romano will return to his position as professor of history and fine arts at Syracuse University.

Making and Knowing: Reconstructing Sixteenth-Century Life Casting Techniques

The subject of our research at the Center has been a treatise by an anonymous sixteenth-century goldsmith. This remarkable work, held by the Bibliothèque nationale de France, Paris (MS Fr. 640), has never been given the attention it deserves. Its approximately 170 folios include recipes for medicines, magic tricks, weaponry, plant cultivation, varnishes, pigments, dyes, and metal colorants. We focused on the approximately ninety folios containing instructions for molding and casting plants and animals from life, which seems to have been the subject of most interest to the author himself.

Life casting was a widely disseminated technique in the sixteenth century, practiced even by German nobles, with hundreds if not thousands of objects in collections throughout Europe. We began the project thinking in terms of reconstructing the methods used by the Nuremberg master goldsmith Wenzel Jamnitzer (1508–1585), whose most impressive life casts are held today by the Rijksmuseum, the Kunsthistorisches Museum, and the Musée du Louvre. We soon realized, however, that it was necessary to examine as many life-cast objects as possible in order to determine how closely the techniques described in the goldsmith's manuscript corresponded to those discernible in extant sixteenth-century works.

In our examination of life-cast objects held by the Kunsthistorisches Museum; the Germanisches Nationalmuseum; the Bayerisches Nationalmuseum; the Historisches Museum, Basel; the Rijksmuseum; and the

top:

Drawing of lizard posed for life casting, MS Fr. 640, folio 124v, Bibliothèque nationale de France, Paris

bottom:

Lizard posed on a clay base. Authors' reconstruction of life casting techniques described in MS Fr. 640 (Bibliothèque nationale de France, Paris)

Louvre, we discovered a high degree of congruence between the traces of facture and the techniques described in the manuscript. From molding lines on the objects, it was clear that one of the goldsmith's techniques, that of casting animals in two-piece molds, was common practice, perhaps because it enabled removing an animal from the mold and reusing it as a pattern, using the mold more than once, or simply cleaning the ashes of the material out of the mold after burnout. Even the most unlikely creatures (such as stag beetles) were cast in two-piece molds. The manuscript contains detailed sketches for positioning the animal (killed before casting) or plant on a clay base and constructing casting channels around the object. The traces of gates and sprues on the objects indicated that the precise positioning as well as the casting structure described in the manuscript were employed in casting. As the manuscript notes, the molds and metals must be heated to very high temperatures in order fill all the small parts of the mold, and this too was evident on extant objects.

The manuscript describes casting in tin and lead most frequently, in silver only rarely. Objects in silver are most numerous today, but life casts in lead and tin are attested to in great numbers in the inventories of the Wittelsbach and Habsburg *Kunstkammern*.

After we corroborated evidence from extant life-cast objects with the techniques described in the manuscript, we turned to reconstruction of the techniques in the laboratory, using plant materials and found animal remains. The manuscript devotes much space to the preparation of the molding plaster—or, as it names it, “sand” (*sable*)—and this indeed turned out to be key to the entire process of producing a life cast. The mold material must be fine enough to take the imprint of the object's delicate surface texture and light enough not to flatten it, yet durable enough to withstand burnout and the heating of the mold before casting, a process that helps the metal flow into all the most delicate parts of the object (think of lizard toes). An additional difficulty of reconstructing the molding process was our uncertainty about the precise referents of terms that might denote any number of white powdery substances, ranging from gypsum to talc to asbestos.

Our first molds did not withstand heating well, but they still produced casts with very fine impressions of some parts of the animals and plants. We shall continue to experiment with molding and casting

techniques, as well as locate texts that give clues to materials. (In addition to the sixteenth-century French manuscript, we have identified many eighteenth-century German texts that contain information on casting and molding.)

The French manuscript provides rare insight not simply into techniques for life casting but also into the goldsmith's workshop, his constant and self-conscious trying and testing, his observation of the behavior of the animals captured for life casting, his lively exchange with artisans of other regions and countries, and the challenge for the practitioner of rendering the complex process of "making" into a text that represented the processes of his "knowing."

Columbia University
University of Amsterdam

Samuel H. Kress Paired Fellows for Research in Conservation and the History of Art and Archaeology, April 14–May 31, 2008

Pamela H. Smith will return to the department of history at Columbia University, where she teaches history and history of science and is working on a book on craft knowledge in which the Bibliothèque nationale manuscript will serve as a case study.

Tonny Beentjes will return to his position as program leader in metalwork conservation at the University of Amsterdam, where he will continue research into other aspects of metalworking covered in the manuscript discussed here.



The Crown of Aragón: The Art of Barcelona, Palma, Valencia, and Zaragoza in the Fifteenth Century

I am preparing an exhibition entitled *The Crown of Aragón: The Art of Barcelona, Palma, Valencia, and Zaragoza in the Fifteenth Century*, to be shown in 2010 at the Philadelphia Museum of Art. I began this project focusing on Lluís Borrassà (first documented 1380; died 1424/1425) and his workshop, which included two slaves, the African Jordi (documented 1411), and the Tartar Lluç (first documented 1396; died before 1434). The dynamics of a workshop that used slaves as assistants can reveal much about the organization of painters' enterprises in the Crown of Aragón at a time when the painters' guild did not yet exist.

A key to the understanding of the working methods of these masters can be found in the story of the slave Lluç. Several years after Lluís' death, Lluç was liberated and seems to have inherited his former owner's *mostres d'art*. In contracts for retables this term refers to accompanying drawings that show the framework, but in Lluç's case, because they were what was left in the workshop, the *mostres d'art* seem to have been a combination of materials that constituted an artist's essential working references, including model books and sketchbooks as well as cartoons that could be used for transfer of compositions. They were necessary items for creating a corporate style in a workshop that, like that of Borrassà, relied on many different types of labor: outside collaborators, apprentices, and slaves. In 1434, a short time after Lluç's death, the Borrassà *mostres d'art* were used as partial payment of a debt to the painter Miquel Alcanyís, indicating how valuable they were.

Lluís Borrassà,
Saint Peter Bringing Tabitha Back from the Dead,
1411–1413, Sant Pere, Terrassa, Spain. Photograph: Courtesy of the Museu de Terrassa

Lluc's role in the Borrassà workshop and the workshop's dependence on *mostres d'art* are important to understanding the workshop's products. More than 370 documents have been found for Borrassà, making him one of the best-documented painters in Europe in the late fourteenth and early fifteenth centuries. They include records of fifty-one retables for churches throughout Catalonia. While the names of his collaborators and assistants are known, it is not easy to distinguish individual hands within his surviving oeuvre. Borrassà was promoting or selling to his many clients a "Borrassà, Inc." style that left little room for divergence in terms of "look." His figures, gestures, and colors all bespeak Borrassà, just as the cut of a Christian Dior dress made during Dior's lifetime says Dior even if a collaborator such as Yves Saint-Laurent actually created it.

Although the Borrassà look was well established early in the master's career, the diversity of compositions within his oeuvre is astonishing. There is little of the repetition of compositions that would indicate that retables were being generated in a factorylike, assembly-line manner. Where did the creative process intersect with methods of production? In Borrassà's case, the documentation indicates an increasing dependency on Lluc. For his part, Lluc tried to escape twice (Borrassà seems to have been a harsh master; he is documented as locking up Lluc each night), but after his second attempt, he was mentioned in a document for a lost retable as one of its painters. Borrassà was willing to concede recognition of a valuable collaborator's work. Early in his career Borrassà had taken on many apprentices, but the numbers gradually dropped off. He relied increasingly on Lluc, and perhaps Lluc took on responsibilities for the creation of compositions.

The working methods of Lluís and Lluc can be compared to those of other workshops in the Crown. A good example is early fifteenth-century Valencia, where competition for commissions seems to have been fierce but the high demand for altarpieces did not necessarily result in artists' developing individualistic manners. Instead, they consciously created a product that could be identified as Valencian. Collaboration between masters, despite competition, provides the key. Pere Nicolau farmed out many commissions to other artists such as Gonçal Peris, who in turn collaborated with Jaume Mateu. Documents for retables in Aragón several decades later indicate a system for collaboration that may also have been prevalent in Valencia in the earlier period. One artist

drew the composition on the panel and another painted it. In Zaragoza, Bartolomé Bermejo and Martín Bernat worked in this manner.

The approximately 150 works in the Philadelphia exhibition will investigate the dynamics of these workshops and their internal and external collaborations.

Philadelphia Museum of Art

Edmond J. Safra Guest Scholar, February 1–April 30, 2008

Carl Brandon Strehlke has returned to his position as adjunct curator of the John G. Johnson Collection at the Philadelphia Museum of Art.



Correggio and the Sacred Image

The critical fascination inspired since the sixteenth century by the paintings of Antonio Allegri, known as Correggio (1489/1494–1534), is distinguished by an inability to define his style. It is often articulated in terms of a deferral, a “something-other-than,” most effectively captured by the character in Laurence Sterne’s *The Life and Opinions of Tristram Shandy, Gent.*, who declares his admiration of the “corregiescity” of Correggio’s paintings. The elusiveness that is an essential element of Correggio’s style is evoked by Giorgio Vasari in terms of *morbidezza*, *dilicatezza*, and *vaghezza* (“softness,” “delicacy,” and “beauty”/“vagueness”), suggesting a tactile surface that is at once sensual and ungraspable, a sensorial effect that is not easily contained within the dominant critical categories of Renaissance painting.

My dissertation investigates Correggio’s particular pictorial surfaces as they relate to the art of sacred imagery. I explore this issue by closely examining the role of the beholder and the premises of response inscribed within the theory and practice of Renaissance painting as these are engaged by the artist, from the naturalism of *chiaroscuro*, to the models of classical rhetoric and poetry, to the tradition of the Christian image.

The way in which Correggio’s painting structures and responds to the devotional potential of the image of Virgin and Child can be seen in the *Campori Madonna* in the Galleria Estense of Modena. The intimate relationship between Mother and Child is expressed not only through

Antonio Allegri,
called Correggio,
*Madonna and
Child (Campori
Madonna)*,
c. 1517. Galleria
Estense, Modena.
Scala/Art Re-
source, New York

the composition but, more significantly, in the subtle pulsation of the painted surface, in which the delicate manipulation of the oil medium seems at once to construct and dematerialize the form. As the fading contours of the figures recede from touch and sight, they inflect the narrative unfolding within the painting. The softening disintegration into shadow of the left profile of the Madonna's face, for example, lends greater resonance to the gesture of the Christ Child, dialectically defined, on the one hand, by the loose handling of the medium that heightens the appearance of a reaching movement *toward*, and, on the other, by the receding contours of the object of his attention. Oscillating between tangible real and impossible ideal, the Virgin appears as an object of intense longing for Christ, and by extension, for the beholder. It is, I suggest, as the result of a deep engagement with the critical, psychological, and theological premises of an aesthetic of tonalism within the genre of devotional painting that the *Campori Madonna* marks the emergence of Correggio's distinctive visual language.

At the same time, the devotional genre of the Madonna and Child is reconfigured by Correggio's elusive touch, which suggests an effort to sustain the presence of the image, an experience of the painting akin to longing. It is an order of response different from the notion of assured materiality and narrative legibility expressed most completely by the linear structure of *disegno*, the quality given theoretical preeminence by Leon Battista Alberti and Vasari. By exploring the boundary between belief and desire that is at stake both in the *maniera moderna* and the tradition of Christian devotional imagery, Correggio's paintings suggest an alternative interpretive model, one that responds to and informs emerging notions of an affective subject: a modern sacred image, in other words.

In the religious climate of the sixteenth century and beyond, this subject would come to be politicized in reform, Reformation, and Counter-Reformation debates over the role and responsibilities of the true Christian. My research serves as a starting point for considering the particular ways in which those very qualities of Correggio's paintings that resist articulation inform and are informed by the Christian image and the subject of its engagement.

Ultimately, I intend to shed light on the role played by Correggio's painted surfaces in what James Marrow has called "stimulating new

states of consciousness” during a historical period characterized by a variety of dynamic yet unstable religious reform movements in which this very question was of enormous political and ideological import. At the same time, through an analysis of Correggio’s “corregiescity,” my dissertation proposes a mode of thinking about artistic response outside the paradigm of reading and aesthetic detachment put forth by Vasari and subsequent art-historical models that posit beholding solely in terms of legibility.

[Columbia University]
Samuel H. Kress Fellow, 2006–2008

In the coming year Sara Switzer will continue as a PhD candidate in the department of art history and archaeology, Columbia University.

Following page:
Tonny Beentjes
and Pamela H.
Smith



About the Center



Fields of Inquiry

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

Board of Advisors and Special Selection Committee

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

Professors in Residence

Samuel H. Kress Professor

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

Andrew W. Mellon Professor

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

Richard Ford,
Douglas Brine,
and Michael
Kiene, fellows'
tour of frame
conservation

Edmond J. Safra Visiting Professor

The Edmond J. Safra Visiting Professorship was established in 2002 through a grant from the Edmond J. Safra Philanthropic Foundation that extends through 2010. Safra Visiting Professors, selected by the National Gallery of Art and the Center for Advanced Study in the Visual Arts, serve for terms of up to six months, forging connections between the research of the Gallery's curatorial staff and that of visiting scholars at the Center. At the same time, Safra Professors advance their own research on subjects associated with the Gallery's permanent collection. They may also present seminars or curatorial lectures for graduate students and emerging scholars, including curators from other institutions.

Fellowships

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

Senior fellowships are awarded without regard to the age or nationality of applicants. Senior fellowships are limited to those who have held the PhD for five years or more, or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually made for the academic year, although awards for one academic term are possible. Senior fellows must reside in the Washington area during the fellowship period, which normally runs from early fall to late spring, and are expected to participate in the activities of the Center. The Center may consider requests for alternative periods of residence in response to individual needs. Senior fellows may not hold other appointments while in residence at the Center. Individuals currently affiliated with the National Gallery of Art are not eligible for the senior fellowship program.

Senior fellowship grants are based on individual need, with the expectation that applicants will bring sabbatical stipends or research grants from their home institutions, though independent scholars are encouraged to apply. In addition to a stipend, senior fellows receive allowances for photography and for travel to a professional meeting. Each is provided with a study. Senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to availability.

The application deadline for senior fellowships is October 15. Each



Fellow's tour of
the exhibition
Edward Hopper
with Franklin
Kelly

candidate must submit twelve sets of all materials, including an application form with a project proposal, photocopies of two offprints, biographical data, and a financial statement. Three letters of recommendation in support of the application are required.

Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships

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

The application deadlines for visiting senior fellowships are March 21 (for September through February) and September 21 (for March through



Virginie Defente
and Michael
Koortbojian

August). Candidates must submit seven sets of all materials, including an application form, and photocopies of one article or chapter of a book. Two letters of recommendation in support of the application are required.

Associate Status

The Center may appoint associates who have obtained fellowships and awards from granting institutions apart from the applicants' own institutions. These appointments are without stipend and may be made for periods ranging from one month to one academic year. Qualifications and conditions are the same as those for visiting senior fellowships (for residency for up to sixty days) and senior fellowships (for residency for the academic year or one term).

The application deadline for associate appointments for the full year or one term is October 15. The procedures are the same as those for senior fellowships. The application deadlines for appointments of up to sixty days are March 21 (for September through February) and September 21 (for March through August).

Paul Mellon Postdoctoral Fellowship

A predoctoral fellow in residence at the Center whose dissertation has been approved by June 1 of the final fellowship year may apply for a Paul Mellon Postdoctoral Fellowship. Certification of approval is required. The candidate must have graduated or received a certificate of degree by September 1. During this twelve-month appointment, the fellow is an associate of an appropriate National Gallery of Art department or a museum in the Washington area.

Resident and Nonresident Predoctoral Fellowships

The Center awards a number of one-, two-, and three-year fellowships to PhD candidates in any field of art history, architectural history, or archaeology who have completed their university residency requirements, course work, and general or preliminary examinations. Students must have certification in two languages other than English. Certain fellowships are designated for research in specific fields; others require a twelve-month period of residency at the Center that may include participation in a curatorial research project at the National Gallery of Art. A candidate must be either a United States citizen or enrolled in a university in the United States. In addition to a stipend, predoctoral fellows receive allowances for photography and travel, depending on the terms of the fellowship. Fellows in residence are provided with apartments near the Gallery, subject to availability.

Application for resident and nonresident predoctoral fellowships may be made only through nomination by the chair of a graduate department of art history or other appropriate department. The nomination deadline is November 15. Fellowship grants begin on September 1 of the following academic year and are not renewable. Nomination forms are sent to department chairs during the summer preceding the fall deadline. After the deadline, inquiries about the status of a nomination should be made by the department chair.

Predocctoral Fellowships for Historians of American Art to Travel Abroad

The Center awards up to six fellowships to doctoral students in art history who are studying aspects of art and architecture of the United States, including native and pre-Revolutionary America. The travel fel-



Peter M. Lukehart
and Felipe Pereda

lowship is intended to encourage a breadth of art-historical experience beyond the candidate's major field, not for the advancement of a dissertation. Preference is accorded to those who have had little opportunity for research travel abroad. Applications may be made only through nomination by a chair of a graduate department of art history or other appropriate department. The nomination deadline is February 15, 2008 for the period June 2009 through May 2010.

Facilities and Resources

The Center's offices and seminar room and individual members' studies are located in the East Building of the National Gallery of Art. The National Gallery library more than 330,000 volumes is available to members. The Gallery's collections, photographic archives of more than 10.5 million images, and other services are accessible during regular business hours. Members of the Center also have access to other libraries in the Washington area, including the Library of Congress, the Folger Shakespeare Library, Dumbarton Oaks, and the libraries and collections of the various museums of the Smithsonian Institution.

Further Information about Application and Tenure

Visiting senior fellows may receive awards in three consecutive years but thereafter must wait three years before reapplying to the Center. Holders of senior fellowships and associate appointments for two terms may

reapply after an interval of five years from the completion of the fellowship. Holders of one-term appointments may reapply three years after the completion of the fellowship. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. Fellowships are not renewable and may not be postponed. Application forms for fellowships and associate appointments may be obtained by writing to the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Drive, Landover, Maryland 20785.

Further information about fellowships may be obtained from the assistant to the fellowship program: (202) 842-6482. Fellowship information and application forms are also available on the Gallery's Web site (www.nga.gov/resources/casva.htm).

Laura Coyle and
Jill Pederson



Meetings, Research, and Publications



Alessandra Galizzi Kroegel and Elizabeth Cropper, Malvasia research project meeting, April 11, 2008

Meetings

The Center sponsors regular and special meetings throughout the academic year. Meetings held at regular intervals include colloquia, presented by the senior members of the Center, and shoptalks, given by the predoctoral fellows. Art historians and other scholars at area universities, museums, and research institutes are invited to participate in these gatherings. Periodic meetings involving participants from the local, national, and international communities of scholars include seminars, symposia, conferences, lectures, incontri, and curatorial colloquies. Such gatherings, along with the Center's weekly luncheon and

tea, annual reception in honor of new members, and annual introductory meeting with the curatorial departments of the National Gallery of Art, encourage exchange among the members and help stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2007–2008 may be found on pages 24–34.

Research

Each of the deans directs a project designed to produce a research tool of value to the scholarly community. In addition, research associates engaged in long-term Center projects pursue independent research. For current research projects, please see pages 40–46.

Reports by members of the Center are published annually. (An index of reports written by members in 2007–2008 begins on page 189.)

Publications

STUDIES IN THE HISTORY OF ART

Symposium Papers

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

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

- 63 *Moche Art and Archaeology in Ancient Peru*, edited by Joanne Pillsbury, 2001, softcover 2005
- 64 *Large Bronzes in the Renaissance*, edited by Peta Motture, 2003
- 65 *Tilman Riemenschneider, c. 1465–1531*, edited by Julien Chapuis, 2004
- 66 *Circa 1700: Architecture in Europe and the Americas*, edited by Henry A. Millon, 2006
- 68 *Nationalism and French Visual Culture, 1870–1914*, edited by June Hargrove and Neil McWilliam, 2005
- 69 *The Art of Natural History: Illustrated Treatises and Botanical Paintings, 1400–1850*, edited by Therese O’Malley and Amy R. W. Meyers, 2008
- 70 *Collecting Sculpture in Early Modern Europe*, edited by Nicholas Penny and Eike D. Schmidt, 2008
- 72 *French Genre Painting in the Eighteenth Century*, edited by Philip Conisbee, 2007

Forthcoming Symposium Papers

- 71 *Romare Bearden, American Modernist*, edited by Ruth Fine and Jacqueline Francis
- 73 *A Modernist Museum in Perspective: The East Building, National Gallery of Art*, edited by Anthony Alofsin
- 74 *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, edited by Elizabeth Cropper
- 75 *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall
- 76 *Orsanmichele and the History and Preservation of the Civic Monument*, edited by Carl Brandon Strehlke
- 77 *Art and the Early Photographic Album*, edited by Stephen Bann
- 78 *Modernism and Landscape Architecture, 1890–1940*

SEMINAR PAPERS

- I *The Dada Seminars*, edited by Leah Dickerman, with Matthew S. Witkovsky, 2005

Forthcoming Seminar Papers

- 2 *The Accademia di San Luca in Rome, c. 1590–1635*, edited by Peter M. Lukehart

ANNIVERSARY VOLUMES

A Generous Vision: Samuel H. Kress Professors, 1965–1995, edited by Elizabeth Pendleton Streicher, 1995

The A. W. Mellon Lectures in the Fine Arts: Fifty Years, introduction by Elizabeth Cropper, 2002

RESEARCH PUBLICATIONS

Sponsored Research in the History of Art, volumes 1–13, edited by Claire Richter Sherman, 1981–1994

A Guide to the Description of Architectural Drawings, by Vicki Porter and Robin Thornes, cosponsored with the Getty Art History Information Program and others, 1994

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