

Center 26

National Gallery of Art

Center for Advanced Study in the Visual Arts



National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Center 26

Record of Activities and Research Reports

June 2005–May 2006

Washington, 2006

National Gallery of Art

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Washington, D.C.

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Frontispiece: Fellows' tour of the exhibition *Dada* with curator Leah Dickerman

Contents

6	Preface
7	Report on the Academic Year June 2005–May 2006
8	Board of Advisors and Special Selection Committees
9	Staff
11	Report of the Dean
15	Members
24	Meetings
33	Lectures
37	Incontri
44	Publications
45	Research
53	Research Reports of Members
169	About the Center
171	Fields of Inquiry
171	Board of Advisors and Special Selection Committees
171	Professors in Residence
173	Fellowships
178	Meetings, Research, and Publications
185	Index of Members' Research Reports, 2005–2006

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 curatorial fellows, and predoctoral fellows. In addition, the Center supports approximately twelve predoctoral and visiting senior fellows who are conducting research both in the United States and abroad. The programs of the Center include fellowships, meetings, research, and publications.

Board of Advisors

Patricia Fortini Brown
September 2004–August 2007
Princeton University

T.J. Clark
September 2002–December 2004;
January–August 2006
University of California, Berkeley

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

Natalie Kampen
September 2005–August 2008
Barnard College

Laurence Kanter
September 2004–August 2007
The Metropolitan Museum of Art

Mary Miller, *chair*
September 2003–August 2006
Yale University

Richard Powell
September 2004–August 2007
Duke University

Curatorial Liaison

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

Special Selection Committees

*The Samuel H. Kress Paired
Fellowship for Research in
Conservation and the History
of Art and Archaeology*

Maryan Ainsworth
The Metropolitan Museum of Art

Marjorie B. Cohn
Harvard University Art Museums

Joseph E. Fronek
Los Angeles County Museum of Art

Heather Lechtman
Massachusetts Institute of Technology

*A. W. Mellon Postdoctoral
Fellowship*

Michael Cole
University of Pennsylvania

Michael Fried
The Johns Hopkins University

Mariët Westermann
Institute of Fine Arts, New York
University

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

Timothy Barringer
Yale 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
Allison Peil, Staff Assistant

Senior Research Associate

Frances Gage

Research Associates

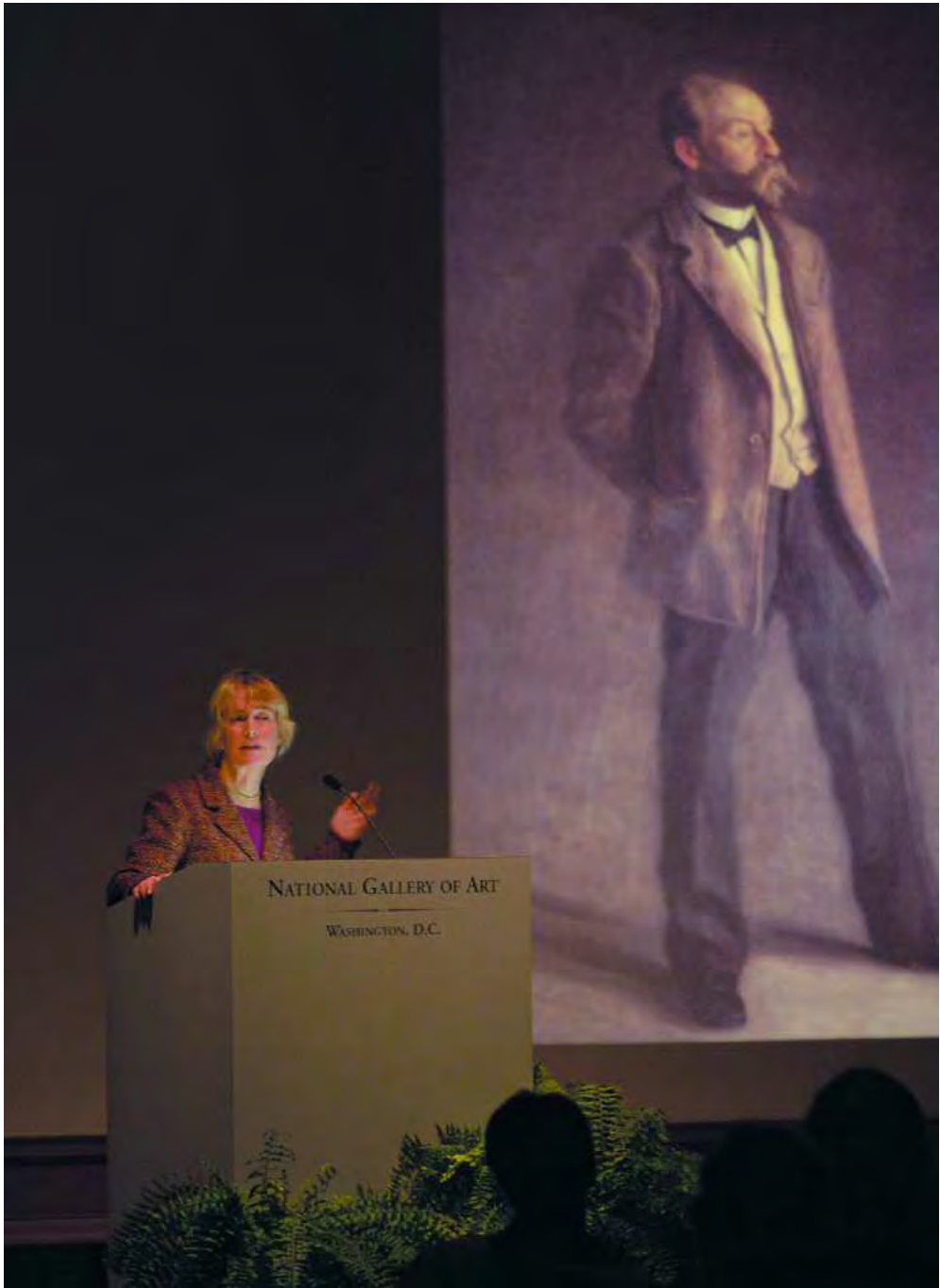
Lucy Davis
Robert G. LaFrance
Anne Nellis
Giancarla Periti
Terri Weissman

Project Staff

Karen Binswanger
Project Manager for Center Reports

Program Assistants

Andrew Drabkin
Research
Jessica Evans
Meetings
Kristina Giasi (to October 2005)
Research
Colleen Kelly Howard (to May
2006)
Special Meetings and Publications
Laura Kinneberg
Fellowships
Elizabeth Kielpinski
Regular Meetings
Felicia Wivchar (to January 2006)
Research



Report of the Dean

June 2005–May 2006

Kathleen A.
Foster, Wyeth
Lecture in
American Art,
“Thomas Eakins
and the ‘Grand
Manner’ Portrait,”
27 October 2005

The Center for Advanced Study in the Visual Arts welcomed scholars from Australia, Brazil, Canada, France, Germany, Italy, the People’s Republic of China, Russia, the United Kingdom, and the United States. This year’s Samuel H. Kress Professor, the senior fellows, and the third-year David E. Finley and Paul Mellon Predoctoral Fellows were the first to be literally “in residence” in the Center’s apartments at the Clara Barton building, just a few blocks away from the National Gallery. A further six apartments will become available in the newly constructed Artisan Condominium, also within walking distance, in the course of the 2006–2007 academic year. The availability of housing, long a dream for the Center and now made possible by Robert H. Smith’s visionary generosity, has truly transformed the program, making for sustained fellowship among the international group of scholars residing in Washington over the course of the year. The apartments at the Artisan will make it possible to house all our long-term fellows. Short-term visiting senior fellows will continue to reside in rented accommodations.

This year fellows worked on topics ranging from the history of the art of Sogdiana and wall decoration in medieval Tibet to the relationship between computers and architectural and industrial design, from manuscript illumination in Safavid Iran to modern Indian art, from nineteenth-century reproductive prints to contemporary fotonovelas,

and from ceremonial buildings in Beijing to the urban fabric of early modern Venice. A remarkable proportion of this year's fellows, beginning with the Kress Professor, Annamaria Petrioli Tofani, dedicated their research to Italian painting, drawing, and architecture of all periods, and a significant number of colleagues from Italy were in residence during the year. Such a concentration fostered debate, both within and outside the history of Italian art, with Mellon Professor Alexander Nagel's challenging redefinition of the idea of the Renaissance, published in the *Art Bulletin*, providing a point of departure early in the year.

In the program of publications, *Circa 1700: Architecture in Europe and the Americas*, volume 66 in the series Studies in the History of Art, appeared this year. The volume gathers papers by eleven historians of architecture, each focusing on a specific city or country—Naples, Rome, Vienna, Stockholm, Saint Petersburg, Amsterdam, Cádiz, Lisbon, Quebec City, Lima, and England—from the symposium held at the Center in September 2000. Dean emeritus Henry A. Millon served as the volume's scholarly editor. Two Studies volumes, *Olmec Art and Archaeology in Mesoamerica* (2000) and *Moche Art and Archaeology in Ancient Peru* (2001), were reprinted in softcover in response to scholarly demand and to meet the needs of course work in these fields.

In the program of special meetings, the symposium *Orsanmichele and the History and Preservation of the Civic Monument* was followed by a study day devoted to the National Gallery exhibition *Monumental Sculpture in Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele*. This latter event provided an opportunity for colleagues from the Opificio delle Pietre Dure in Florence to present new conservation research and technical analysis. The two days of discussion were supported by the Robert H. Smith grant. A second symposium on this subject will be held in Florence in October 2006, and the papers of both meetings will be gathered for publication in a single volume. The Center also sponsored a symposium entitled *The Woodcut in Fifteenth-Century Europe* in connection with the National Gallery exhibition *Origins of European Printmaking*, curated by Peter Parshall. The symposium and its publication, for

which Peter Parshall will serve as scholarly editor, are dedicated to Franklin Murphy and supported by funds given in his memory to encourage meetings and publications devoted to early printing and manuscripts. The Center hosted the third meeting of the Robert H. Smith Seminar on the Accademia di San Luca in Rome, c. 1590–1630, concluding discussions that will lead to the publication of a documentary study of the Accademia as the second volume in the Seminar Papers series. The Center also cosponsored with the University of Maryland the thirty-sixth Middle Atlantic Symposium in the History of Art.

This year's Wyeth Lecture in American Art, supported by the Wyeth Foundation for American Art, was delivered by Kathleen A. Foster, Robert L. McNeil, Jr., Curator of American Art and director of the Center for American Art at the Philadelphia Museum of Art, on the subject "Thomas Eakins and the 'Grand Manner' Portrait." Her presentation was followed the next day by an incontro, attended by fellows, scholars from neighboring institutions, and National Gallery staff, on the uses of line, perspective, and planning as explained in Eakins' drawing manual, culminating in discussion in the galleries of an oil study for the artist's portrait of Dr. William Thomson, a promised gift to the National Gallery of Art from John Wilmerding. A second incontro, with Robert Lubar, Institute of Fine Arts, New York University, provided a reexamination of the relationships among Salvador Dalí, Antoni Gaudí, and Le Corbusier.

Stephen Bann, Edmond J. Safra Visiting Professor, delivered a lecture entitled "Reproducing the *Mona Lisa* in Nineteenth-Century France." In a third lecture, sponsored jointly with Dumbarton Oaks, David Carrasco of Harvard University gave the first public presentation of his interpretation of a recently rediscovered map, from the early sixteenth century, of Cuauhtinchan, Mexico. An exploratory seminar, also cosponsored by Dumbarton Oaks, investigated issues in eighteenth-century archaeology in the new and old worlds.

The Center's four ongoing research projects, intended to provide primary research materials and tools for the field, are described on pages 45–52. 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 26*, as well as archived reports from the last two years, are now accessible and searchable online at www.nga.gov/resources/casva.htm.

Elizabeth Cropper
Dean

Members

Annamaria Petrioli Tofani, Galleria degli Uffizi, emerita
Samuel H. Kress Professor, 2005–2006

Alexander Nagel, University of Toronto
Andrew W. Mellon Professor, 2004–2006

Stephen Bann, University of Bristol
Edmond J. Safra Visiting Professor, fall 2005

Stephen Bann and
Elizabeth Cropper



Alexander Nagel
and Annamaria
Petrioli Tofani





Nicholas Penny
and Lorenzo
Pericolo

Senior Fellows

Stephen J. Campbell, The Johns Hopkins University
Samuel H. Kress Senior Fellow, 2005–2006
*Beyond Translation: Mantegna, Humanism, and the Invention
of the Past*

Carol C. Mattusch, George Mason University
Paul Mellon Senior Fellow, 2005–2006
*Antiquities, Archaeology, Politics, and Eruptions in
Eighteenth-Century Naples, with a New Translation
and Annotation of J.J. Winckelmann’s “Critical Account
of...Herculaneum, Pompeii, and Stabia,” 1771*

Partha Mitter, University of Sussex
Ailsa Mellon Bruce Senior Fellow, 2005–2006
*Another Face of Modernism: Social Commitment,
Expressionism, and Indian Art, c. 1940–1950*

Paola Modesti, Venice International University
Samuel H. Kress Senior Fellow, 2005–2006
*The Architecture of Venetian Churches: Functions, Uses,
and Public from the City’s Establishment to the Counter-
Reformation*

Lorenzo Pericolo, Université de Rennes 2–Haute Bretagne
Ailsa Mellon Bruce Senior Fellow, 2005–2006
Narrative in the Painting of Caravaggio and His Followers

Lucio Riccetti, Università degli Studi di Perugia
Frese Senior Fellow, 2005–2006
*The Duomo of Orvieto: From the “Anonymous Master”
to the Death of Lorenzo Maitani, 1284–1330*

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

Faya Causey, National Gallery of Art, Department of Academic
Programs, Education Division
1 January–31 May 2006
Pre-Roman Amber as Amulet and Ornament

Visiting Senior Fellows

Jean-Philippe Antoine, Université de Lyon 3–Jean Moulin
Paul Mellon Visiting Senior Fellow
9 September–31 October 2005
Samuel Morse and the New Economy of Signs

Sheila R. Canby, The British Museum
Paul Mellon Visiting Senior Fellow
3 January–28 February 2006
Manuscript Illumination in Safavid Iran, 1501–1722

Richard Hutton,
Carol A. Gris-
som, and Carol
C. Mattusch



Sheila R. Canby
and Boris I. Marshak



Stéphane Laurent, Université de Paris 1–Panthéon-Sorbonne,
Institut national d’histoire de l’art
Ailsa Mellon Bruce Visiting Senior Fellow
1 November–31 December 2005
*Decorative Arts, Fine Arts, and Techniques: The Concept of
the Unity of Arts Developed by Raoul Dufy’s Fée Electricité*

Boris I. Marshak, The State Hermitage Museum
Ailsa Mellon Bruce Visiting Senior Fellow
3 January–28 February 2006
The History of the Art of Sogdiana

Anthony White, University of Melbourne
Ailsa Mellon Bruce Visiting Senior Fellow
1 April–31 May 2006
Modernism and Fascism: Italian Abstraction in the 1930s

Podhorsky Guest Scholar

Sergej Androsov, The State Hermitage Museum
1 March–30 April 2006
*Rome as a Center of International Neoclassical Sculpture in
the Late Eighteenth Century*

Starr Foundation Guest Scholar

Jiang Bo, Institute of Archaeology, Chinese Academy of Social Sciences

1 March–30 April 2006

A Study on Ceremonial Architectures in Beijing

Millon Architectural History Guest Scholar

Paola Modesti, Venice International University

Venice on Paper: A Survey of the Reception of Venetian Architecture

J. Paul Getty Trust Paired Fellows for Research in Conservation and the History of Art and Archaeology, 2004–2005

Nancy Anderson, National Gallery of Art

Michael Swicklik, National Gallery of Art

Research period: 1 March–30 April 2005

Residency period: 1 May–30 June 2005

Exploring Thomas Eakins' Working Method through Examination of His Portraits of Dr. William Thomson

J. Paul Getty Trust Paired Fellows for Research in Conservation and the History of Art and Archaeology, 2005–2006

Tamara L. Bray

Wayne State University, Department of Anthropology

L. Gail Sussman

Rimmonim Preservation Consultants

Research period: 1 August–30 September 2005

Residency period: 1 July–31 August 2006

The Historical and Contemporary Significance of the Inca Site of San Agustin de Callo: Modeling the Past and the Future of an Archaeological Site in Ecuador



Fellows' tour
of object conser-
vation with
Michael Belman

Predocctoral Fellows

Amy J. Buono [University of California, Santa Barbara]
Andrew W. Mellon Fellow, 2005–2007
*Plumed Identities and Feathered Performances: Tupinambá
Interculture in Early Modern Brazil and Europe*

Zeynep Çelik [Massachusetts Institute of Technology]
Paul Mellon Fellow, 2005–2008
*Kinaesthetic Impulses: Space, Performance, and the Body
in German Architecture, 1870–1918*

Karl Debreczeny [University of Chicago]*
Itlleson Fellow, 2004–2006
*Ethnicity and Esoteric Power: Negotiating the Sino-Tibetan
Synthesis in Ming Buddhist Painting*

Robert Glass [Princeton University]
Paul Mellon Fellow, 2004–2007
*Filarete's Sculpture and the Taste for the Antique in
Mid-Fifteenth-Century Italy*

Sarah Gordon [Northwestern University]*

Wyeth Fellow, 2004–2006

*Sanctioning the Nude: The Production and Reception of
Eadweard Muybridge's Animal Locomotion, 1887*

John Harwood [Columbia University]*

Twenty-Four-Month Chester Dale Fellow, 2004–2006

*The Redesign of Design: Multinational Corporations,
Computers, and Design Logic, 1945–1976*

Aden Kumler [Harvard University]

David E. Finley Fellow, 2004–2007

*Visual Translation, Visible Theology: Illuminated Devotional
Compendia in Late Medieval France and England*

Michelle Kuo [Harvard University]

Wyeth Fellow, 2005–2007

*“To Avoid the Waste of a Cultural Revolution”: Experiments
in Art and Technology (E.A.T.), 1966–1979*

Meredith Martin [Harvard University]

Twelve-Month Chester Dale Fellow, 2005–2006

*Marie Antoinette's Hameau and Female Subjectivity in
Eighteenth-Century Pleasure Dairies*

Janice Mercurio [University of Pennsylvania]

Samuel H. Kress Fellow, 2005–2007

*Imitation and Creation: A Dialogue between the Arts of
Painting and Music in Eighteenth-Century France*

Karl Debreczeny
and Katharina
Pilaski



Ashley West,
fellows' tour
of object
conservation



Ara H. Merjian, [University of California, Berkeley]*
Paul Mellon Fellow, 2004–2006
*The Urban Untimely: Giorgio De Chirico and the
Metaphysical City, 1910–1924*

Melanie Michailidis [Massachusetts Institute of Technology]
Ittleson Fellow, 2005–2007
*Landmarks of the Persian Renaissance: Monumental Funerary
Architecture in Iran and Central Asia in the Tenth and
Eleventh Centuries*

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

Katharina Pilaski [University of California, Santa Barbara]*
Samuel H. Kress Fellow, 2004–2006
*The Munich Kunstkammer: Art, Nature, and the
Representation of Knowledge in Courtly Contexts*

Noël Schiller [University of Michigan]
Robert H. and Clarice Smith Fellow, 2005–2006
*The Art of Laughter: Society, Civility, and Viewing Practices
in the Netherlands, 1600–1640*

Carlos Roberto de Souza [University of California, Santa
Barbara]*
Andrew W. Mellon Fellow, 2004–2006
*The Law of the Heart: Narrative and Audience in the
Fotonovela from Beginning to End*

Molly Warnock [The Johns Hopkins University]
Twenty-Four-Month Chester Dale Fellow, 2005–2007
Painting Blind: Simon Hantäi's Technique-Based Paintings

Ashley West [University of Pennsylvania]*
David E. Finley Fellow, 2003–2006
*Visualizing Knowledge: Prints and Paintings by Hans
Burgkmair, the Elder (1473–1531)*

*in residence 15 September 2005–31 August 2006

**Ailsa Mellon Bruce Predoctoral Fellowship for Historians
of American Art to Travel Abroad, 2005–2006**

Alexandra Davis
[University of Pennsylvania]

Erica Hannickel
[University of Iowa]

Saadia Lawton
[University of Wisconsin–Madison]

Abigail McEwen
[New York University, Institute of Fine Arts]

Stefanie Snider
[University of Southern California]

Leslie Ureña
[Northwestern University]



Meetings

Carl Brandon Strehlke, "Orsanmichele and the History and Preservation of the Civic Monument," symposium, 7 October 2005

Symposia

7 October 2005

ORSANMICHELE AND THE HISTORY AND
PRESERVATION OF THE CIVIC MONUMENT

Morning session

Elizabeth Cropper, Center for Advanced Study in the
Visual Arts

Welcome

Cristina Acidini, Opificio delle Pietre Dure e Laboratori
di Restauro, Florence

Opening Remarks

Francesca Nannelli, Soprintendenza per i Beni Architettonici
e per il Paesaggio di Firenze

Orsanmichele: Storia recente e prospettive future

Arjan de Koomen, University of Amsterdam
The “Prontezza” of Donatello’s Saint George: Pseudo-Narration and Monumental Sculpture in the Florentine Renaissance

Mary Bergstein, Rhode Island School of Design
The Fat Stonecarver: Nanni di Banco at Orsanmichele

Ulrich Pfisterer, Universität Hamburg
Donatello’s Gendered “Modes” of Public Sculpture

Afternoon session

Kathleen Weil-Garris Brandt, Institute of Fine Arts,
New York University
moderator

Carl Brandon Strehlke, Philadelphia Museum of Art
*Orsanmichele Before and After the Niche Sculptures:
Making Decisions about Art in Renaissance Florence*

Artur Rosenauer, Institut für Kunstgeschichte, Vienna
*Reflections on Orsanmichele as the Birthplace of Modern
Sculpture*

Blake Wilson, Dickinson College
*If Monuments Could Sing: Music and the Origins of Civic
Devotion inside Orsanmichele*

Diane Finiello Zervas, London
“Degno Templo e Tabernacol Santo”: Remembering and
Renewing Orsanmichele

18–19 November 2005

THE WOODCUT IN FIFTEENTH-CENTURY EUROPE

Friday, 18 November 2005

Morning session

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

Peter Parshall, National Gallery of Art
moderator

Speakers Richard Field and Ursula Weekes, “The Woodcut in Fifteenth-Century Europe,” symposium, 18–19 November 2005



Jeffrey Hamburger, Harvard University
“In gebeden vnd in bilden geschriben”: *Prints as Exemplars of Piety and the “Culture of the Copy” in Fifteenth-Century Germany*

Nigel Palmer, University of Oxford
Woodcuts for Reading: The Codicology of Fifteenth-Century Blockbooks

Paul Needham, Princeton University
The Earliest Illustrated Incunables

Afternoon session

David S. Areford, University of Massachusetts, Boston
moderator

Teresa Nevins, University of Delaware
Picturing Oedipus in the Sion “Tapestry”

Richard Field, Yale University Art Gallery, emeritus
A Dominican Picture Panel from Saint Catherine’s Convent in Nuremberg

Ursula Weekes, National Museum Institute, Delhi
Convents as Patrons and Producers of Woodcuts in the Low Countries around 1500

Saturday, 19 November 2005

Morning session

Richard Field, Yale University Art Museum, emeritus
moderator

Peter Schmidt, Johann Wolfgang Goethe–Universität,
Frankfurt am Main
The Early Print and the Origins of the Picture Postcard

Christopher Wood, Yale University
What Did the Early Print Replicate?

Roland Damm and Alexandra Scheld, Germanisches
Nationalmuseum, Nuremberg
Paste Prints and Flock Prints: A Technological Approach

Doris Oltrogge, Institut für Restaurierungs- und
Konservierungswissenschaften, Cologne
*Illuminating the Print: The Use of Color in Fifteenth-Century
Prints and Book Illumination*

Afternoon session

Jeffrey Hamburger, Harvard University
moderator

Shalom Sabar, Hebrew University, Jerusalem
*Between Judaism and Christianity: The Blood Libel of Trent
(1475) in Popular Woodcuts and Beyond*

David S. Areford, University of Massachusetts, Boston
*The Sacred Multiplied: The Fifteenth-Century Woodcut as
Reproduction and Simulation*

Elizabeth Wyckoff, Davis Museum and Cultural Center,
Wellesley College
*“Discovering Truth in the Fog”: Printmaking’s Origin Myths
and Narratives*

31 March–1 April 2006

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

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

Friday 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

Paula L. Winn

[Virginia Commonwealth University]

*Ecuadorian Stone Mortars and the Origins of Andean
Iconography*

Professor James Farmer: *introduction*

Gloria R. Hunt

[University of North Carolina at Chapel Hill]

*The Foundation Deposit in the Temple of Artemis at Ephesus:
Near Eastern Building Traditions in Greece*

Professor Mary Sturgeon: *introduction*

Susanna McFadden

[University of Pennsylvania]

*Historicizing Constantinian Politics in Rome: The Domus
Faustae and the Megalographic Painting Tradition in
Late Roman Art*

Professor Ann Kuttner: *introduction*

Isabelle Lachat

[University of Delaware]

*A Gift Fit for a King: Reconsidering Carolingian Court Taste
in the Gospels of Santa Maria ad Martyres*

Professor Lawrence Nees: *introduction*

Sara Morasch Taylor

[Bryn Mawr College]

*Genealogical Imagery at the Sixteenth-Century Monastery
of Cuilapan, Mexico*

Professor Gridley McKim-Smith: *introduction*

Friday evening session

Sally M. Promey, University of Maryland
Welcome

June Hargrove, University of Maryland
Introduction

George Levitine Lecture in Art History

Thomas W. Gaehtgens, Deutsches Forum für Kunst-
geschichte/Centre allemand d'histoire de l'art
*From the Parnasse to the Panthéon: Grands Hommes and
Hommes Illustres in Eighteenth-Century France*

Saturday morning session

Sally M. Promey, University of Maryland
moderator

Kathy Johnston-Keane
[University of Pittsburgh]
*Caravaggio's Theaters of Memory: The Counter-Reformation,
Early Italian Drama, and the Visual Arts*
Professor Ann Sutherland Harris: *introduction*

Ginny Treanor
[University of Maryland]
*Charity Revealed: Rubens' Portrait of Deborah Kip as a
Personification of Charity*
Professor Arthur Wheelock: *introduction*

Suzanne Singletary
[Temple University]
Whistler and France: At the Interior of Modernity
Professor Therese Dolan: *introduction*

Liz Scheulen
[The George Washington University]
Frédéric Bazille's Studio in the Rue de la Condamine
Professor Lilien Robinson: *introduction*

Jennifer Reed Dillon
[Duke University]
*Figuration in Public Life: The Hygiene Exhibition and
Civic Architecture, 1880–1930*
Professor Annabel Wharton: *introduction*



Shelley Sturman,
Dylan Smith, and
Nicholas Penny,
Robert H. Smith
Study Day for the
exhibition *Monu-
mental Sculp-
ture in Florence:
Ghiberti, Nanni
di Banco, and
Verrocchio at
Orsanmichele*,
8 October 2005

Robert H. Smith Study Day

8 October 2005

MONUMENTAL SCULPTURE IN FLORENCE:
GHIBERTI, NANNI DI BANCO, AND VERROCCHIO
AT ORSANMICHELE

Participants

Cristina Acidini, *Opificio delle Pietre Dure e Laboratori
di Restauro*

Mary Bergstein, *Rhode Island School of Design*

Kathleen Weil-Garris Brandt, *Institute of Fine Arts,
New York University*

Andrew Butterfield, *Salander-O'Reilly Galleries*

Dario Covi, *University of Louisville*

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

Arjan de Koomen, *University of Amsterdam*

James Draper, *The Metropolitan Museum of Art*

Robert G. LaFrance, *Center for Advanced Study in the
Visual Arts*

Alison Luchs, *National Gallery of Art*
Eleonora Luciano, *National Gallery of Art*
Peter M. Lukehart, *Center for Advanced Study in the
Visual Arts*
Francesca Nannelli, *Soprintendenza per i Beni Architettonici
e per il Paesaggio di Firenze*
Therese O'Malley, *Center for Advanced Study in the
Visual Arts*
Nicholas Penny, *National Gallery of Art*
Giancarla Periti, *Center for Advanced Study in the Visual Arts*
Ulrich Pfisterer, *Universität Hamburg*
Lucio Riccetti, *Università degli Studi di Perugia*
Artur Rosenauer, *Institut für Kunstgeschichte, Vienna*
Dylan Smith, *National Gallery of Art*
Richard Stone, *The Metropolitan Museum of Art*
Carl Strehlke, *Philadelphia Museum of Art*
Shelley Sturman, *National Gallery of Art*
Blake Wilson, *Dickinson College*
Diane Finiello Zervas, *London*

Robert H. Smith Seminar

2–4 March 2006

THE ACCADEMIA DI SAN LUCA IN ROME,
C. 1590 TO 1630

At the third meeting of the seminar concerning the early history of the Accademia di San Luca, Laurie Nussdorfer presented new research in a paper entitled “Notaries and the Accademia di San Luca, 1590–1630.” In addition, participants discussed the first drafts of papers intended for publication in the Seminar Papers volume. The following day the members of the advisory committee for the related database of documents, the Accademia di San Luca Text-Encoding Initiative, held their annual meeting and were given a preliminary introduction to searchable transcriptions, accompanied by digital images of the archival records.

Renata Ago
and Eleonora
Canepari, Robert
H. Smith Semi-
nar, "The Acca-
demia di San
Luca in Rome,
c. 1590 to 1630,"
2-4 March 2006



Participants

Renata Ago, *Università degli Studi di Roma "La Sapienza"*
Paul Anderson, *Bibliotheca Hertziana (Max-Planck-Institut)*
Julian Brooks, *J. Paul Getty Museum*
Eleonora Canepari, *Rome*
Elizabeth S. Cohen, *York University, Toronto*
Elizabeth Cropper, *Center for Advanced Study in the
Visual Arts*
Lucy Davis, *Center for Advanced Study in the Visual Arts*
Charles Dempsey, *The Johns Hopkins University*
Frances Gage, *Center for Advanced Study in the Visual Arts*
Edward Goldberg, *Medici Archive Project*
Matteo Lafranconi, *Museo dell'Arte Moderna, Rome*
Peter M. Lukehart, *Center for Advanced Study in the
Visual Arts*
Laurie Nussdorfer, *Wesleyan University*
Therese O'Malley, *Center for Advanced Study in the
Visual Arts*
Louise Rice, *New York University*
Isabella Salvagni, *Accademia Nazionale di San Luca*
Francesco Sestini, *Accademia Nazionale di San Luca*
Annamaria Petrioli Tofani, *Center for Advanced Study in the
Visual Arts*

Lectures

Wyeth Lecture in American Art

27 October 2005

Kathleen A. Foster, Philadelphia Museum of Art / University of Pennsylvania

Thomas Eakins and the “Grand Manner” Portrait

The “Grand Manner” portrait has been a staple of the European painting tradition since the Renaissance, usually as part of a program celebrating the wealth, power, or aristocratic lineage of a sitter. Codified in the late eighteenth century as a full-length, life-size portrait with impressive costume and “attributes” of rank and identity, usually more symbolic than personal, the Grand Manner portrait evolved in the nineteenth century to suit the status-consciousness of a new, bourgeois era. Thomas Eakins (1844–1916), born and educated in Philadelphia and trained at the *École des Beaux-Arts* in Paris, absorbed the conventions of Grand Manner portraiture from baroque Spanish and Dutch works, from the English tradition of Sir Joshua Reynolds and Gilbert Stuart, and from the new naturalism of contemporary French art. Returning from Europe to Philadelphia in 1870, he launched a career as a figure painter that was, as Elizabeth Johns has argued, based on portraiture in many guises, from “painting heads” for a living to contriving history and genre subjects populated with very specific, known individuals.

Eakins painted about two hundred fifty finished portraits in his lifetime (apart from portrait-related figure subjects), most of which depict the sitter at life size but on a small canvas that shows less than half the figure. But from the very outset of his career, and with increasing frequency after 1889, he essayed full-length portraits in the Grand Manner. Between 1870 and 1909, when he all but ceased painting, Eakins produced thirty-six full-length portrait figures, either seated or standing, representing about 15 percent of his entire portrait oeuvre.

A closer look at the choice and treatment of these relatively few sitters teaches us much about Eakins, his methods, and his values.

Overall, this gallery of “grand” portraits recapitulates the agenda seen in all of Eakins’ figure paintings: the reform, through scientific methods, of the conventional realism of the era and the assertion of a proudly modern, American perspective. But the larger expense and effort of the full-length paintings suggests heightened significance, if only because they ostentatiously, somewhat subversively, engage with the tradition of Velázquez and van Dyck. Unlike the typical court portrait, Eakins’ “grand” figures rarely were commissioned; most of the sitters were solicited by Eakins, so they represent an “elect” sought out by the artist for their appearance or their achievement. John Wilmerding has noted that this personal portrait gallery serves as a form of autobiography, expressing the professions and accomplishments that Eakins admired and often pursued himself. If, as Oscar Wilde remarked, every great portrait is a picture of the artist, this “grand” series reveals in the most ambitious format the identity of the artist, covertly buried in the elaborate perspective coordinates of each composition, or enacted in a private pantheon of colleagues—artists, scientists, and teachers—that embody his grandest aspirations and mirror his sense of self.

Lecture

8 December 2005

Stephen Bann

Edmond J. Safra Visiting Professor

Reproducing the Mona Lisa in Nineteenth-Century France

Leonardo’s *Mona Lisa* achieved a worldwide celebrity unmatched by any other painting in the course of the twentieth century. It has been plausibly suggested that this process was initiated in the first decade, when the work was stolen from the Louvre by an Italian workman. Yet the history of the *Mona Lisa*’s reception over the nineteenth century indicates a hardly less dramatic rise from obscurity to what we would now call an iconic status. This development undoubtedly began in France, where the work had been in the royal collection since the artist’s death and finally emerged into the public domain after the Revolution. The progression was hastened by

Stephen Bann,
“Reproducing
the *Mona Lisa*
in Nineteenth-
Century France,”
lecture, 8 Decem-
ber 2005



the appearance of a French translation of Vasari's *Lives* in 1841, and notably by Théophile Gautier's lyrical description, first published in 1857. But the most substantial evidence for the *Mona Lisa*'s reception derives from the long sequence of prints after the original work, which may well have begun only with Hyacinthe Aubry-Lecomte's lithograph in 1824. Not just the newly invented medium of lithography, but also traditional burin engraving and, ultimately, photography were employed by artists to convey the special charm of Leonardo's portrait.

In 1919 the noted French art historian Henri Focillon published an essay entitled “La Joconde et ses interprètes,” in which this history of reproductions was related to the development of what we would now term the “period eye.” For Focillon, “Romanticism and lithography popularized the *Mona Lisa*.” Yet Focillon took a partisan stance, openly admitting his preference for lithography and etching as reproductive media that had supposedly superseded the traditional techniques of engraving. The lecture attempted to redress the balance by looking at some of the continuing evidence for the impact of burin engraving, alongside that of new media such as lithography and photography. In particular, it retraced the extraordinary story of the lengthy genesis of an engraving by the Italian-born Luigi Calamatta, who took nearly thirty years to convert his drawing after the painting into a published print. A rare photograph after the work by Gustave Le Gray and an unfinished (but published) print by Ferdinand Gaillard from the 1880s are further evidence that these various media did not simply compete with one another in aiming at greater

fidelity to the original. They were all involved in a complex process of aesthetic and cultural validation, which continued to operate even as Leonardo's work was being transformed from a portrait painting into a myth.

Lecture

3 May 2006

David Carrasco, Harvard University

Labyrinth, City, and Eagle's Nest: Interpreting Ritual Ordeals in a Mexican Codex

Cosponsored with Dumbarton Oaks

This lecture reintroduced to the scholarly and public world the sacred narratives and pictorial images of the early sixteenth-century *Mapa de Cuauhtinchan* #2 (known as MC2). This rare and beautiful indigenous document, which has recently come back into public knowledge, has been the object of a three-year interdisciplinary study involving fifteen scholars and directed by the speaker. The lecture first provided a tour of the ritual, social, and botanical symbols employed on the map to mark the "serpent road" leading from Chico-

David Carrasco, "Labyrinth, City, and Eagle's Nest: Interpreting Ritual Ordeals in a Mexican Codex," lecture, 3 May 2006



moztoc (The Place of Seven Caves), to the religious capital of Cholula and on to Cuauhtinchan (The Place of the Eagle's Nest). Second, it offered an interpretation of the ritual ordeals and the "Middle Place" through which the Chichimec ancestors had to pass in order to arrive and occupy their "divine lands."

An earlier consensus about the diverse topographies depicted on the MC2 was based on the argument that the mapmakers painted a movement from mythic time to historical time, from sacred time to real time, in their story of cultural achievements. Instead, the lecture proposed that the mapmakers were concerned with reconstructing a complex sacred history in two stages that hinged, in part, on their understanding of Cholula's ritual authority as the Middle Place par excellence, passage through which was necessary for the successful transformation of their people. In explaining Cholula's role in the life world of the MC2, the lecture drew on interpretive categories from the history of religions and showed how the symbol of the labyrinth and the process of circumambulation are encoded in the *Mapa de Cuauhtinchan #2*.

Incontri

Wyeth Incontro

28 October 2005

Kathleen A. Foster, Philadelphia Museum of Art / University of Pennsylvania

Learn to Draw with Thomas Eakins: The Uses of Line, Perspective, and Planning, from the Drawing Manual of the Artist

The recent publication of Thomas Eakins' drawing manual offers an opportunity to look at the meanings invested in the artist's own drawings as well as in the text he prepared for students. Eakins penned the manuscript in the early 1880s to accompany the lectures on perspective that he gave at the Pennsylvania Academy of the Fine Arts. Following his forced resignation in 1886, the incomplete text and illustrations were sequestered until after the death of his widow in

1938, when many drawings and manuscripts passed into the collection of his student, Charles Bregler. Bregler divided the texts and the illustrations, which were scattered, ultimately to the Hirshhorn Museum, the Philadelphia Museum of Art, and the Pennsylvania Academy of the Fine Arts. In 2005 the parts were reunited, edited, and published in a format suggesting Eakins' original intentions.

The manual introduces Eakins' most public as well as his most private drawing types, but not all of the many styles and uses in his complete vocabulary of drawing. The emergence of hundreds of drawings by Eakins in Bregler's collection in 1985 allowed fresh consideration of all the drawing habits of an artist reputed in his own day to be the finest draftsman in the United States. A brief inventory of the drawing types that emerged from this study shows patterns of abstraction and planning (rather than the record of vision), a pragmatic and rationalized method (with style and purpose closely knit), and a complex affiliation of writing and drawing. Prime among these types was the perspective elevation and plan, the only drawing type that survives in rich examples from the earliest to the latest decades of Eakins' career.

A closer examination of these perspective drawings, using illustrations from Eakins' manual as well as examples from his own painting and drawing, demonstrates the significance as well as the terminology of his method. Defining the key elements of linear perspective in Eakins' language (the "center line"; the "horizon," or eye level; and the "viewing distance") as illustrated in his sporting subjects and portraits allows appreciation of the meaning of his choices and the pleasure he took in manipulating the variables in his system.

The incontro focused on two "case studies" in major portraiture, both in the collection of the National Gallery of Art and both with surviving preparatory drawings. The first, from 1876, depicts Dr. John H. Brinton (1832–1907), a distinguished surgeon and the author of a medical and surgical history of the Civil War. Thirty years later came Eakins' last completed full-length portrait, of Dr. William Thomson (1833–1907), an eminent ophthalmologist. The portrait of Thomson (1907; Mütter Museum, College of Physicians of Philadelphia) is highly unusual in being preceded by a full-size, unfinished version of 1906 (John Wilmerding's promised gift to the National

Gallery). Both versions were brought to the National Gallery for study in summer 2005 by curator Nancy Anderson and conservator Michael Swicklik (see the research report on pages 55–57), who contributed observations and speculations, seeking to answer two fundamental questions: Why did Eakins paint two versions of this portrait? And how can his drawings help us to solve this problem?

Incontro

23 March 2006

Robert Lubar, Institute of Fine Arts, New York University

Edible Beauty: Dalí, Gaudí, and Le Corbusier

In 1933 Salvador Dalí published an important essay in the Surrealist-dominated journal *Minotaure*: “Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture.” Illustrated with photographs by Man Ray commissioned especially for the occasion, Dalí’s text extols the virtues of Catalan *modernista* (“modern style”) architecture, lavishing high praise on the secular work of the recently deceased Antoni Gaudí. Conceived as a diatribe against interwar functionalism, Dalí’s essay describes Catalan Art Nouveau as an architecture of the

Robert Lubar,
“Edible Beauty:
Dalí, Gaudí, and
Le Corbusier,”
incontro,
23 March 2006



body and the psychically repressed—an architecture of pure interiority, imperialist fantasy, and erotic sublimation. Deriding the aesthetics of purity, hygiene, and functionalism with which International Style architecture was associated, from Le Corbusier to contemporary projects for the urban reform of Barcelona, Dalí interpreted the undulating surfaces and applied ornamentation of Catalan Art Nouveau as the concrete “realization of solidified desires”—anarchic, libidinal, and decidedly, if unconsciously, subversive.

At stake in Dalí’s conception of the “architectural uncanny,” to borrow Anthony Vidler’s felicitous phrase, was a dual social and political project tied to Surrealist ideas and practices. After an initial period of enthusiasm for Le Corbusier in the mid- to late 1920s, during which time Dalí and his circle championed the French architect’s machine aesthetic as paradigmatic of advanced modernity and technological progress, Dalí turned his attention to the much-discredited monuments of fin-de-siglo Barcelona in order to chart the ruins of bourgeois thought. Although the architect of the Sagrada Família was beyond reproach as a spokesman for the cause of conservative Catalan nationalism, a younger generation of architectural technocrats—presided over by Josep Lluís Sert—were decidedly uncomfortable with Gaudí’s “excesses,” reinterpreting his work within a rational tectonic tradition that extended from medieval times to Eugène-Emmanuel Viollet-le-Duc and Le Corbusier. As Sert and his colleagues turned their attention to questions of housing, hygiene, and social reform in Barcelona with the declaration of the Second Spanish Republic in 1931, Dalí, a confirmed Marxist at that time, registered his dissent in a series of paintings and literary diatribes that inverted the structural terms with which Gaudí’s architecture was now associated, implicitly decrying in the process the failed reformist initiatives of the moderately leftist, bourgeois republic. Armed with the tools of surrealist literary and social critique, from André Breton’s description of the architectural uncanny in his novel *Nadja* (1928), to Georges Bataille’s analysis of the architectural metaphor a year later in the journal *Documents*, Dalí imagined a new architectural vernacular of psychic incorporation, “frenzied exhibitionism,” and freedom—houses, in his words, for “living lunatics” rather than “machines for living.”



Seminar

“Eighteenth-Century Archaeology,” seminar, 5 May 2006

5 May 2006
Cosponsored with Dumbarton Oaks

EIGHTEENTH-CENTURY ARCHAEOLOGY

Participants

Elizabeth H. Boone, *Tulane University*
Betsy M. Bryan, *The Johns Hopkins University*
Paz Cabello, *Museo de America, Madrid*
Faya Causey, *National Gallery of Art*
Elizabeth Cropper, *Center for Advanced Study in the Visual Arts*
Eugene Dwyer, *Kenyon College*
Elizabeth Kryder-Reid, *Indiana University and Purdue University at Indianapolis*
Peter M. Lukehart, *Center for Advanced Study in the Visual Arts*
Claire Lyons, *Getty Research Institute*
Richard S. Mason, *University of Maryland, Baltimore County*
Carol C. Mattusch, *George Mason University*
Therese O'Malley, *Center for Advanced Study in the Visual Arts*
John Papadopoulos, *University of California–Los Angeles*

Chris Parslow, *Wesleyan University*
Joanne Pillsbury, *Dumbarton Oaks*
Nancy Ramage, *Ithaca College*
Pascal Riviale, *Musée d'Orsay*
Jeremy Sabloff, *University of Pennsylvania*
Lisa Trever [*Harvard University*]
Khristaan Villela, *College of Santa Fe*
Ann Marie Yasin, *Dumbarton Oaks*

Colloquia CC–CCVII

20 October 2005

Annamaria Petrioli Tofani, Samuel H. Kress Professor
*The Role of Drawing in the Sixteenth-Century Transformation of
Palazzo Vecchio: Giorgio Vasari and His Companions*

3 November 2005

Carol C. Mattusch, Paul Mellon Senior Fellow
*Antiquities, Archaeology, and Politics in Eighteenth-Century
Naples*

1 December 2005

Stephen J. Campbell, Samuel H. Kress Senior Fellow
Mantegna, Imitation, and Clerical Humanism in the Veneto

19 January 2006

Paola Modesti, Samuel H. Kress Senior Fellow
*Making and Maintaining a Holy City: The Role of Churches in the
Formation of the City and the Image of Venice*

Annamaria Petrioli Tofani, Partha Mitter, and Faya Causey



2 February 2006

Partha Mitter, Ailsa Mellon Bruce Senior Fellow
Primitivism, Modernity, and Indian Artists in the Late Colonial Era

9 March 2006

Lorenzo Pericolo, Ailsa Mellon Bruce Senior Fellow
Love and Money: Visual Patterns in Caravaggio's Two Versions of The Fortune Teller

20 March 2006

Lucio Riccetti, Frese Senior Fellow
The Facade Reliefs of Orvieto Cathedral: The Two Workshops

20 April 2006

Alexander Nagel, Andrew W. Mellon Professor
Radical Art in Early Sixteenth-Century Italy

Shoptalks 126–132

14 November 2005

Ashley West, David E. Finley Fellow
History at the Munich Court of Wilhelm IV: The Exemplary Painting of Hans Burgkmair the Elder

12 December 2005

Ara H. Merjian, Paul Mellon Fellow
"This Dead Body": De Chirico in Paris between Perspective and Parody, 1913–1914

11 January 2006

Carlos Roberto de Souza, Andrew W. Mellon Fellow
"Made for the illiterate and mentally lazy": Fotonovela, the Visual and Textual Narrative of a Minor Genre

25 January 2006

John Harwood, Twenty-Four-Month Chester Dale Fellow
Is Everything Architecture? The Eames Office and the Information Machine

16 February 2006

Karl Debreczeny, Ittleson Fellow
Tibetan Interests in Chinese Visual Modes: The Development of the Tenth Karma-pa's "Chinese Style of Thang-ka Painting"



Fellows' tour of
the exhibition
*Cézanne in
Provence* with cu-
rator Philip Con-
isbee

16 March 2006

Katharina Pilaski, Samuel H. Kress Fellow

*Representation or Reproduction? Documentary Imagery and the
Relationship of Art and Nature in the Munich Kunstskammer*

12 April 2006

Sarah Gordon, Wyeth Fellow

*Out of Sequence: Suspended and Spectacular Bodies in Eadweard
Muybridge's Animal Locomotion Photographs*

Publications

Circa 1700: Architecture in Europe and the Americas (2006), volume 66 in the series *Studies in the History of Art*, appeared this year. Dean emeritus Henry A. Millon served as the volume's scholarly editor. The volume gathers papers from the symposium held in September 2000 in connection with the exhibition *The Triumph of the Baroque: Architecture in Europe, 1600–1750*. Two *Studies* volumes were reprinted in softcover: *Olmec Art and Archaeology in Mesoamerica*, ed. John Clark and Mary Pye, *Studies in the History of Art*, volume 58 (2000; softcover reprint 2005) and *Moche Art and Archaeology in Ancient Peru*, ed. Joanne Pillsbury, *Studies in the History of Art*, volume 63 (2001; softcover reprint 2005). Eight new *Studies* volumes are in preparation. A complete list of Center publications appears at the end of *Center 26*.

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*



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

As part of a larger research project to publish important art literature from the early modern period in translation, an annotated 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*. First published in 1678, the *Felsina* has never been translated in full and has not been published in Italian in its entirety since 1841. This translation, which will be undertaken by a team of scholars, will include transcriptions and translations of Malvasia's manuscript notes in the Archiginnasio in Bologna.

The publication will also include a modern edition of the Italian text, making it valuable not only for teaching purposes, but also for all specialists of Bolognese painting. Anne Summerscale and Giovanna Perini, who have both published substantially on Malvasia, are scholarly advisors to the project. Research has hitherto focused on the first of four parts of Malvasia's text and on providing basic tools that will be useful for the translators, annotators, and editors of the subsequent parts of Malvasia's *Felsina*.

Research Associates: Giancarla Periti and Robert G. LaFrance

John Middleton Izard, *Greenhouse*, 1813. Marlene and Nathan Addlestone Library, College of Charleston, South Carolina



Keywords in American Landscape Architecture

Associate Dean Therese O'Malley has submitted *Keywords in American Landscape Architecture* to its publishers. *Keywords* is a photographic corpus and historical encyclopedia documenting landscape design in North America during the colonial and antebellum periods. Through the study of texts and images, the project 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 Therese O'Malley's direction, researchers have compiled descriptions of, and references to, gardens and ornamental landscapes from a wide variety of sources, both published and manuscript, and a corpus of images comprising more than eighteen hundred reproductions. Over seven hundred of these illustrations and hundreds of citations have been collected in a historical and visual reference work to be copublished by the National Gallery of Art and Yale University Press. Each of the 104 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 on the subject 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.

Research Associate: Anne Nellis

Pierfrancesco
Alberti, *An Academy of Painters*.
The Metropolitan
Museum of Art,
The Elisha Whit-
telsey Collection,
The Elisha Whit-
telsey Fund, 1949
(49.95.12); © The
Metropolitan
Museum of Art

The Early History of the Accademia di San Luca, c. 1590–1630

Under the direction of Associate Dean Peter M. Lukehart, this project brings together a large number of new and previously unpublished documentary materials and a collection of secondary sources. The aim is to create the first institutional history of the Accademia on the basis of original statutes, *adunanze* (records of the proceedings of

meetings of the academy), ledger books kept by the treasurers, and references in civil and criminal court records.

During the past year, the database of documentation on the early history of the institution and the seminar volume of interpretive essays have advanced. Lucy Davis joined the project as research associate at the Center, and Eleonora Canepari as paleographer and archivist working in the archives



of Rome. Frances Gage, who has been working on the project since 2002, was named senior research associate and project coordinator. About one-half of the transcriptions have been completed for the on-line database of the meetings of the Accademia from about 1593 through the 1630s. Simultaneously, the Archivio di Stato in Rome has generously supplied digital images of the documents so that researchers will be able to view a virtual archive that presents images of documents side by side with their transcriptions on the Web site. Meetings with specialists from the University of Virginia and Mulberry Technologies, who advised the project team on text encoding using extensible markup language, or XML, helped move the creation of a searchable database from planning to implementation. Several members of the team have been enrolled in courses to learn how to mark up text for scholarly searching.

The related seminar, funded by the Robert H. Smith grant, has met three times, twice since the publication of last year's *Center*: in June 2005 in Rome, where participants were graciously hosted by the Accademia di San Luca, and most recently (March 2006) in Washington. After presenting papers at the first two venues, the participants had the opportunity at the last meeting to read and comment upon each other's texts. The volume resulting from the seminar will move toward publication as scholarly editing of the final versions of the papers proceeds over the summer.

Senior Research Associate/Project Coordinator: Frances Gage
Research Associate: Lucy Davis
Paleographic Specialist: Eleonora Canepari

Guide to Documentary Sources for Andean Studies, 1530–1900

The *Guide to Documentary Sources for Andean Studies, 1530–1900*, a three-volume reference work for the support of research on the pre-Hispanic, colonial, and early republican periods of the Andean region of South America, is the outcome of a long-term research project directed by former associate dean Joanne Pillsbury. The work is



Title page from Felipe Guaman Poma de Ayala, *El primer nueva corónica y buen gobierno*, c. 1615. Royal Library of Denmark, Copenhagen. GkS 2232, 410

consider the contributions, perspectives, and biases of authors who wrote on the pre-Hispanic and colonial cultures of this region. As no tradition of writing existed in this area before the arrival of Europeans in the sixteenth century, these texts are critical, though problematic, sources of information on Andean life. The selection also includes a smaller number of early republican (nineteenth-century) sources of particular relevance to the study of the Inca and other indigenous cultures. The guide will reproduce 150 sample illustrations from these works, including woodcuts, engravings, watercolors, and early photographs.

In May 2005 the manuscript of the guide was submitted to the University of Oklahoma Press, which will copublish it with the National Gallery of Art, and is currently being copyedited. Publication of the first volume is projected for 2007. A grant from the Lampadia Foundation will support translation of entries into Spanish for publication of the guide in Latin America.

intended for scholars in anthropology, history, archaeology, art history, and related disciplines. It includes 29 essays and 186 biographical and bibliographical essays and 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 by Dumbarton Oaks and the Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas.

The guide addresses key texts of the sixteenth through the nineteenth century concerning the region defined by the extent of the Inca Empire (modern Peru, Bolivia, Ecuador, and parts of Colombia, Argentina, and Chile). The essays and entries

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

Peter Paul Rubens, after Annibale Carracci, *The Design of the Tazza Farnese*, c. 1605. © The Devonshire Collection, Chatsworth. Reproduced by permission of the Chatsworth Settlement Trustees



Lucy Davis, “*The Jester of the Gods*”: *The Triumph of Silenus in European Art of the Seventeenth Century*

I am currently working on a book-length study of the meaning and reception of Bacchic imagery in the seventeenth century, with a particular focus on the work of Peter Paul Rubens. Some of these themes are explored in

my recent article, “A Gift from Nature: Rubens’ *Bacchus* and Artistic Creativity,” in *Nederlands kunsthistorisch jaarboek*, which contextualizes Rubens’ *Bacchus* (1636–1640) within contemporary developments in Dutch poetics and concepts of creative inspiration. As part of my broader interest in the artistic and cultural exchange between the Netherlands and Italy, I am researching Dutch and Flemish artists who were members of the Accademia di San Luca during its founding years.

Bartolomeo Manfredi, *The Fortune Teller*, c. 1616–1617. © 1987 The Detroit Institute of Arts, Founders Society Purchase, Acquisitions Fund



Frances Gage, *Medical Signs and Pictorial Representation in Giulio Mancini’s Critique of Caravaggio*

When representing the theme of the gypsy fortune teller, Caravaggio’s followers made important modifications to his conception of color.

Whereas Caravaggio had painted his gypsy as white-skinned, his followers represented her as a “figure of color.” An analysis of paint-

ings of this theme by the Caravaggisti set in relief against the theory of color articulated by the papal physician and connoisseur Giulio Mancini in his *Considerazioni sulla pittura* (1619–1621) demonstrates the complexity of contemporary debates about color and its intersection with discourses on feminine beauty, humoral theory, notions of human variety, and an emerging theory of race.

Bacchiacca, *The Gathering of Manna*, 1540/1555. National Gallery of Art, Washington, Samuel H. Kress Collection



Robert G. LaFrance, *Bacchiacca, the Lost Medici Court Artist*

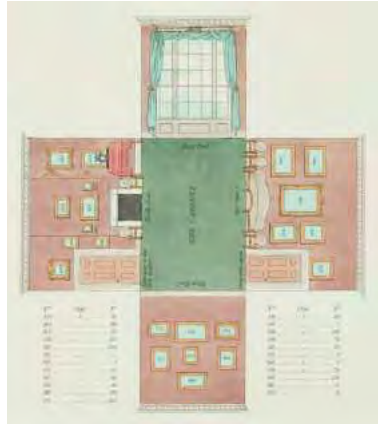
During the past year my research on the Florentine painter Francesco d’Ubertino Verdi, nicknamed Bacchiacca (1494–1557), progressed on at least three main fronts. First, my recent archival research led to the rediscovery of the artist’s city and country properties as well as to a reinterpretation of his unusual nick-

name, both essential for establishing the extent of Bacchiacca’s personal wealth and artistic self-fashioning. Second, I presented these findings, along with other previously unpublished research, in conference papers and a number of catalogue entries for exhibitions in Italy and Canada. Third, I developed the manuscript for a forthcoming monograph and catalogue of works by Bacchiacca and his family of painters and embroiderers.

Anne Nellis, *Exhibiting Privacy: Rhetorics of Collection and Display in Early Nineteenth-Century London*

My study analyzes the use of rhetorics of publicity and privacy, domesticity and urbanism used to justify the display of important works of art in private collections in Britain, 1789–1832. I consider the visual and verbal strategies that permitted the establishment of the private home, rather than the public gallery, as the ideal space for looking at art in the early nineteenth century. Private galleries could be pub-

The Cabinet,
from William
Young Ottley,
*Engravings of
the Most Noble
the Marquis of
Stafford's Collec-
tion of Pictures
in London*
(London, 1818)



licized as uniquely British institutions by emphasizing their “privateness,” displaying objects alongside furniture and décor of British origin, and enveloping collections in the social and spatial milieu of the aristocratic domestic sphere. I contend that the retreat of the private collection into the domestic sphere represented an attempt to marry middle-class privacy to aristocratic

public duty, as evidenced by the numerous catalogues, family portraits, floor plans, fold-out room plans, and interior views produced to present these collections to the public.

Correggio, *Three
Graces*, fresco,
c. 1518–1519.
Camera di San
Paolo, Parma.
Soprintendenza
per i Beni Artis-
tici, Storici e
Demoetnoantropo-
logici di Parma
e Piacenza



Giancarla Periti, *Represent-
ing the Aristocratic Female
Identity in Conventual Spaces:
Subjectivity, Spirituality, and
Courtly Culture*

My research focuses on the visual and material culture created for and by learned religious women living in northern Italian aristocratic convents from

1460 to 1530. I examine works such as frescoes by Alessandro Araldi, Correggio, and Bernardino Luini as well as ornamented maiolica tiles and intarsia work that embellished spaces used for meditation and display. I consider how these images and objects both mediated and directed the nuns’ activities and how they revive the notion of the ideal female religious self. More broadly, I trace the interrelationships among social groups, female patrons, literary texts, and conventual history to better define this distinctive artistic culture.



The Artist and the Physician: Exploring Thomas Eakins' Working Method through Examination of His Portraits of Dr. William Thomson

In 2004–2005 a large oil study for a portrait by Thomas Eakins (1844–1916) of Dr. William Thomson, his last full-length portrait, was shown at the National Gallery of Art as part of the exhibition *American Masters from Bingham to Eakins: The John Wilmerding Collection*. Research undertaken in preparation for the exhibition of this work revealed that six related drawings survived and that these constituted the largest extant suite of drawings for any Eakins portrait. Additional research indicated that the relationship between Eakins and his sitter, a noted Philadelphia physician, was far more complex—and important—than initially assumed. Our paired fellowship allowed us to bring the preparatory drawings (Pennsylvania Academy of the Fine Arts) and finished portrait (Mütter Museum, College of Physicians of Philadelphia) to the National Gallery of Art to be reunited with the full-scale oil study. We were thus able to study Eakins' working method by examining original objects, following closely the sequential steps in the creative process. We were also afforded additional time to explore the personal and intellectual relationship between Eakins and Thomson—artist and scientist, both students of optics.

Thomas Eakins,
Dr. William Thomson, 1906.
National Gallery of Art, Washington, John Wilmerding Collection, promised gift

Before the arrival of the sketches and the finished portrait, we began an examination of the National Gallery's oil study. Infrared reflectography, x-radiography, and binocular microscopy disclosed a grid beneath the surface of the painting as well as significant markers

at key compositional points. Theodor Siegel, who had examined the painting in the 1970s, also noted the presence of a series of pinholes. The grid, placement markers, and pinholes suggested that Eakins had used a transfer device either to create the oil study or to transfer key compositional elements to a final canvas.

In her comprehensive publication on the Bregler Collection of Eakins material at the Pennsylvania Academy of the Fine Arts, Kathleen Foster has noted that the final version of the Thomson portrait was six inches taller than the oil study. Although the final version of the portrait includes an elaborately patterned carpet, furniture, books, and an eye chart in the upper left corner, the additional inches were not added to accommodate these objects. Side-by-side comparison of the two versions of the portrait confirmed, surprisingly, that the added inches were all contained within the figure of Dr. Thomson. In the Mütter portrait Eakins had lengthened the figure; the space above Thomson's head and beneath his feet was the same in the study and the final portrait.

Subsequent examination of the Mütter Museum portrait revealed evidence of a type of transfer method different from, or in addition to, the grid used in the oil study. Marks found beneath the surface of the painting provided evidence that the punched preparatory drawings had indeed been used to transfer key compositional elements to the canvas of the final version of the image before painting, probably by pouncing them with white chalk or white paint. Perhaps the most surprising aspect of Eakins' preparation discovered through this examination was the fine, meandering pencil underdrawing beneath the face and hands of the figure. Underdrawing of this type, thought by experts to be an indication of Eakins' tracing of a projected photograph as a transfer technique, had not been detected in any other late portrait.

Examination of the six related studies also had unexpected results, for all of the very precise drawings appeared to be for the second version of the portrait. Between the oil study (which may have been done relatively quickly) and the final portrait, Eakins had undertaken a series of drawings to mark the placement of the figure and the accompanying objects in space. The drawings thus appear to have followed rather than preceded the full-scale oil study.

Dr. Thomson died just a few months after Eakins completed the final version of his portrait. It is possible that he was ill when the artist made the oil study and perhaps unable to sit for the repeated and lengthy sessions that other sitters reported Eakins required. If so, Eakins may have quickly recorded Thomson's appearance and then worked on the final version without the sitter present. Aside from the change in the size of the canvas and the addition of accoutrements, the most significant difference between the two paintings is found in Dr. Thomson's gaze. In the oil study, Thomson looks directly at the artist (and consequently the viewer); in the final version, he looks away.

Dr. Thomson was a pioneer in the field of ophthalmology, and in Eakins' portrait he is shown holding an ophthalmoscope, an instrument used to examine the interior of the eye. Long a student of photography and the science of optics, Thomson was a member of Philadelphia's remarkable medical community, among whom Eakins found numerous intellectual colleagues, including Dr. Samuel Gross, the subject of Eakins' most famous painting, *The Gross Clinic* (1875). Notations in a surviving casebook indicate that as Eakins' sight began to fail, Dr. Thomson also served as the artist's physician. The direct yet empathetic gaze Eakins captured in the oil study likely reflects a deep professional and personal friendship born of a shared fascination with the science of vision.

National Gallery of Art, Washington
J. Paul Getty Trust Paired Fellows for Research in Conservation and the History of Art and Archaeology, 1 March–30 June 2005

Nancy Anderson resumes her position as curator of American and British paintings at the National Gallery of Art, Washington.

Michael Swicklik returns to his position as senior painting conservator at the National Gallery of Art, Washington.



Rome as an International Center of Neoclassical Sculpture in the Late Eighteenth Century

Rome's significance as the center of the artistic world underwent a change in the second half of the eighteenth century. During this period Italian sculptors who worked there were joined by a growing number from other countries—including France, Britain, Germany, Spain, Sweden, and Russia—who went to Rome to study. It was also in this era that the Grand Tour became an institution. Aristocratic travelers from all over Europe visited Rome to cultivate or refine a taste for both the art of antiquity and modern works. The development of sculpture was affected by the interest of travelers in ancient works (and in copies after them), and as a result we find contemporary sculpture being created in a new style.

During my time at the Center I have studied materials relating to the English and French presences in Rome. The collection of the National Gallery of Art Library includes editions of documents, letters, and diaries of Englishmen who visited Italy, especially artists (for example, Matthew Brettingham, Jonathan Skelton, Thomas Jones, and John Ramsey), as well as publications dedicated to painter-dealers (Thomas Jenkins and Gavin Hamilton). Members of the Russian nobility were also active in this new art market, acquiring paintings by Pompeo Batoni, Angelica Kauffmann, Jacob Phillip Hackert, and others, as well as sculpture by Bartolomeo Cavaceppi, Carlo Albacini, and Francesco Righetti.

The international character of the patronage of sculpture in Rome

Claude Michel,
called Clodion,
A Vestal, 1770.
National Gallery
of Art, Washing-
ton, Samuel H.
Kress Collection

during this period may be illustrated by the story of a work from the National Gallery of Art. The small statue entitled *A Vestal*, by the French sculptor Claude Michel, generally known as Clodion (1738–1809), signed and dated 1770, is one of the more remarkable works of European sculpture in the Gallery’s Samuel H. Kress Collection. The figure of a young woman has an elegance typical of Clodion, but there is a special freshness to the conception characteristic of a youthful artist, and the details are elaborate and finished with special care.

According to tradition, this sculpture belonged to the Russian imperial collection during the late eighteenth century. This provenance is unsubstantiated, however, since the statue was not included in documentation of the Grotto in Tsarskoye Selo (where the collection of sculptures acquired for Catherine the Great was installed), of the Mikhailovsky Castle in Saint Petersburg in the early nineteenth century, or of the Tavrichesky Palace (which served as a storeroom for the collection in the first half of the nineteenth century). Moreover, no “Vestal” is to be found in the inventory of the Hermitage Museum made in 1859.

In my opinion *A Vestal* was commissioned by Ivan Shuvalov, a favorite of Empress Elizabeth, the daughter of Peter the Great. Shuvalov was one of the founders of the University of Moscow (1755) and the Academy of Fine Arts in Saint Petersburg (1757). After the enthronement of Catherine in 1762, Shuvalov was sent into exile. He left Russia in 1763 and did not return until 1777.

Throughout his exile Shuvalov retained his contacts with the Academy of Fine Arts in Saint Petersburg. He also played a part in numerous private transactions between Russian aristocrats and artists in Italy. He is mentioned regularly (as “Generale Schavvaloff” or even “Generale Schouvalon”) in official records for the exportation of works of art from Rome, especially between 1769 and 1773. In 1769 the collections of Saint Petersburg were enriched by the arrival of a shipment of antique and modern sculpture in marble as well as a collection of plaster casts. Most of these works were later housed in the Gatchina Palace. Some were lost to damage during World War II, but a portion of the collection survives there.

The list of the sculptures sent by Shuvalov, written in French, in-

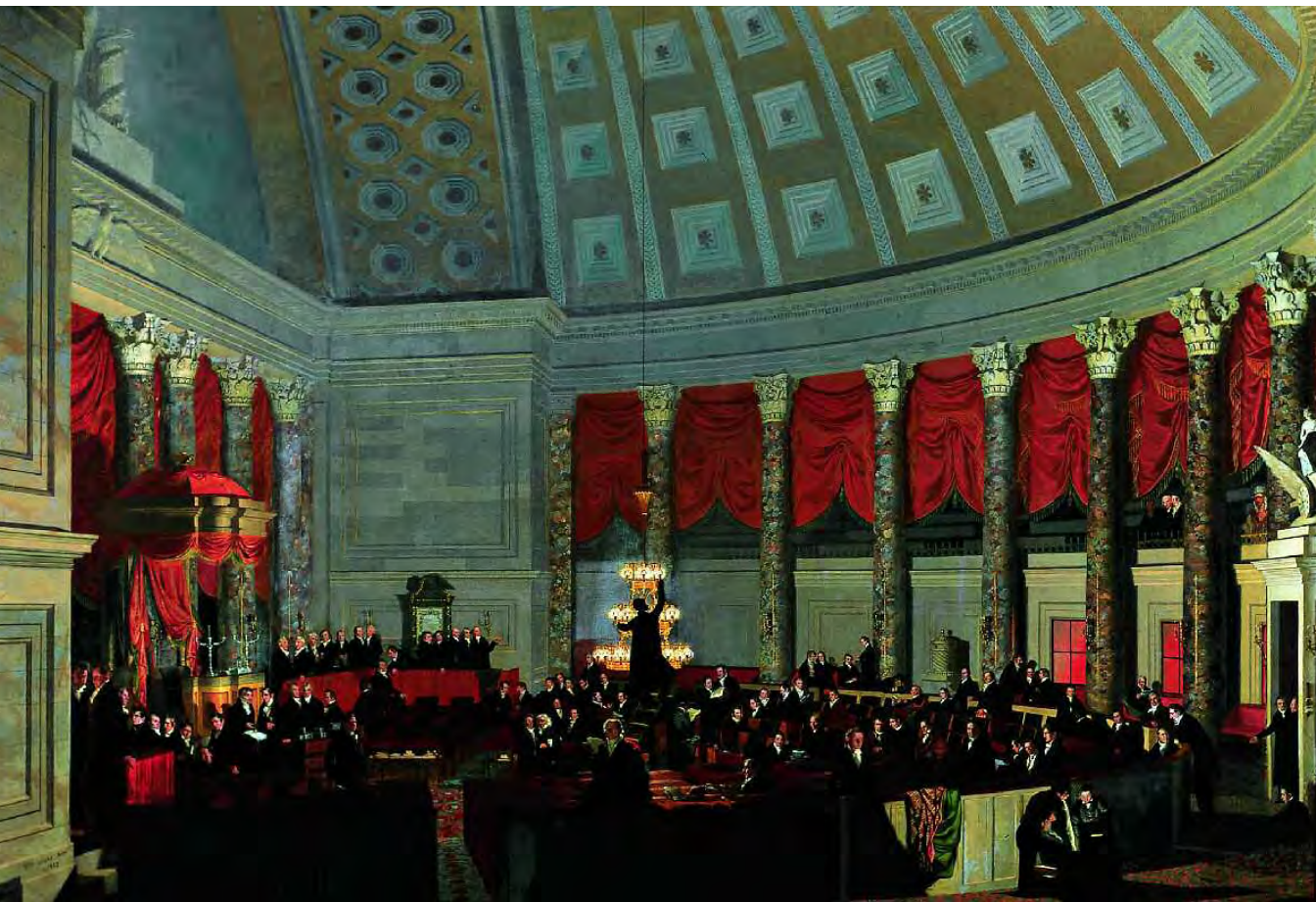
cludes descriptions of the works, prices paid, and previous owners, among whom were artists and antiquarians well known in eighteenth-century Rome. It is possible to deduce that most of the works were acquired for Catherine the Great; but between numbers 31 and 32 of the fifty entries we find one without either a number or a price: “Une Vestale, mod:[erne] pour Mr. le Comte Razoumowsky.” It seems likely that this is the marble by Clodion.

An autograph terracotta of the same composition survives in the Carnegie Museum of Art. It is signed “Clodion in Rome” and dated 1768. Thus the sculptor had begun the statuette some time earlier, and the marble may have been finished in early 1769 in time for the shipment to Russia. It is not clear why Clodion chose to give the finished work a later date, but this practice was not unusual in the eighteenth century.

The Count Razumovsky to whom Shuvalov sent the *Vestal* was probably Kirill Razumovsky (1728–1803), brother of another favorite of Empress Elizabeth, a president of the Academy of Sciences, and governor of Ukraine. He had studied abroad, and from 1765 to 1767 he traveled in Europe, visiting Rome, where he commissioned a portrait from Pompeo Batoni during the spring of 1766. Thus it is possible that in Rome Razumovsky made contact not only with Shuvalov, but also with the young Clodion.

The State Hermitage Museum, Saint Petersburg
Podhorsky Guest Scholar, 1 March–30 April 2006

Sergej Androsov returned to his position as deputy director in the department of European art at the State Hermitage Museum. He was awarded the Grinzane-Hermitage Prize in a ceremony at the museum in June 2006.



JEAN-PHILIPPE ANTOINE

Invention, Imitation, and Reproduction in the Works of Samuel F. B. Morse

Although he came to be remembered exclusively as the inventor of the electromagnetic telegraph and of the code that bears his name today, Samuel F. B. Morse was a well-known American painter, a theorist and organizer of the arts, and an early practitioner of photography. His abandonment of painting after 1845 and his preoccupation with telegraphic research and development from that point forward have led to a common reading of Morse's individual trajectory by which the failure to realize his ambitions as a painter provides the impetus for his involvement in the telegraph. But this biographical approach neglects the level at which, as Stephen Bann has said, "the evidence of personal discontent can also be interpreted as an index of institutional failure."

The "institutional failure" can be identified here with a transformation in the larger economy of signs, expressed in a clash between inventive practices. In the early nineteenth century problems associated with reproduction threatened to replace those associated since the Renaissance with imitation. At the same time, expanding categories of art and industry, linked by the broader concept of invention, threatened previous definitions of the fine arts as autonomous. Morse's career provides a significant index for these issues. While his theoretical writings rely heavily on late-eighteenth-century British theories and on the Reynoldsian concept of imitation as ideal selection, his paintings provide a quite different account.

Samuel F. B. Morse, *The House of Representatives*, 1822–1823. Corcoran Gallery of Art, Museum Purchase, Gallery Fund

Even while dreading what he called the “drudgery” of portraiture, Morse made significant achievements in this field. These have to do with the spare quality of his “likenesses,” that is, their reproductive character rather than their social niceties. But it is with Morse’s most ambitious efforts that a gap between the theories and the works themselves opens most interestingly. *The House of Representatives* (1822–1823; Corcoran Gallery of Art) and *Gallery of the Louvre* (1831–1833; Terra Museum of American Art), especially, develop novel ways of picturing history. In their execution, strongly evocative of panorama pictures, Morse’s purported history paintings are closely attuned to the growing culture of mass entertainment as much as to the Grand Manner, which they supposedly emulate. Furthermore, disdaining the heroic mode, until then claimed as the proper register of history painting, these pictures depict non-events: contemporary democratic activities of communication in which reproduction plays an important role. This lack of “imagination” and of heroic dimension accounts for their unsuccessful public reception at the time. But it is quite in keeping with the actual function of the works, once we recognize them as an attempt to portray the new communication-based activities that shaped contemporary American society as it rushed to embrace Jacksonian capitalism.

Morse’s supposed failure to achieve national stature as an American artist and his exclusive devotion to telegraphic studies may then be reconsidered. My research integrates Morse’s interest in, on one hand, the electric telegraph and the Morse Code, and, on the other, the daguerreotype, to which he devoted himself in the early 1840s. These technologies set up two asymmetrical regimes of information. Morse’s alphabet stands as a pioneer realization of the first: a conventionally symbolic language dedicated to the transmission of information as such. The second was a new way of producing pictures capable of capturing an event and its circumstances without their prior reduction to a system of symbols. Morse’s introduction of the process to North America, his own works, and his role as a teacher to the first generation of American daguerreotypists demonstrate that his photographic activities were an integral part of his attempt to establish new modes of the production, reproduction, and transmission of signs.

Telegraph and daguerreotype are the twin products of a rift in the old and tried concept of imitation. Whereas the logic of imitation and resemblance presupposes a difference between what imitates and what is imitated, the reproductive logic of information aims at the transmission of meaning without loss or supplement. Morse's involvement in both technologies, as well as his supposedly unhappy relationship with the modulating qualities of painting, may be best understood in those terms.

My two months at the Center were dedicated to a thorough exploration of the literature on painting and artistic theory in early-nineteenth-century America and on communications and technological invention, as well as to the study of Morse's and other artists' paintings. It has allowed me to map the book I now plan to write on this topic.

Université Jean Moulin–Lyon 3
Paul Mellon Visiting Senior Fellow, 1 September–31 October 2005

Jean-Philippe Antoine returned to his position as maître de conférences in the philosophy department at Université Lyon 3–Jean Moulin.



STEPHEN BANN

The Other Side of Printmaking

It is helpful to consider historical research through the metaphor of archaeology. The archaeologist values the terrain that has not been disturbed—where digging will reveal layers of material in their original configuration. It is immaterial if the objects unearthed are broken or of small value. I was once fortunate to work on a cabinet of curiosities that had been abandoned from the late seventeenth to the late twentieth century. This project intensified my interest in collections that remain close to their original state. Because they have not been weeded out and redistributed according to current norms, they provoke questions that would not occur if their components had been dispersed.

Thus I became interested in working on the collection of reproductive prints in the National Gallery of Art Library. Most of these derive from the collection of René Huyghe, noted curator at the Musée du Louvre and one of the National Gallery's first Kress Professors. It is hard to say why he assembled this rich "musée imaginaire," though probably it was for documentation. The prints cover a range of techniques and periods, but most date from the nineteenth century. They are classified by the name of the original artist, not the printmaker.

The dividend of looking through this collection has been considerable. For one thing, I came upon an excellent example of a print that probably exists only in one poor copy in a British collection. This was a lithograph of 1824 by Hyacinthe Aubry-Lecomte (1787–

Albumen print of Peter Paul Rubens, *Virgin with Parrot*, photographed by Edmond Fierlants, from *Musée d'Anvers: collection des quarante tableaux principaux* (Brussels, 1861). Department of Image Collections, National Gallery of Art Library, Washington

1858) after the *Mona Lisa*, a vital reference for a lecture I gave at the National Gallery during my professorship. This discovery underlines a general point about the value of such a collection. For a century the modern history of the reproductive print has been considered to be of little artistic significance. The fact that such prints achieved their widest (and worldwide) circulation in the nineteenth century and were integral to the diffusion of the knowledge of Western art was forgotten. Yet traditional reproductive printmaking—burin engraving on copper—continued throughout the century. From the 1820s onward, the new technique of lithography was harnessed to reproduction, and later there was an efflorescence of reproductive etching. The heated debate through the whole period about the merits of these different processes of printmaking makes it all the more necessary to consider them comparatively.

The library collection lends itself to the study of these different techniques in their comparative dimension, across a broad timescale. For instance, holdings of the work of a mid-century reproductive lithographer, Adolphe Mouilleron (1820–1881), can be compared with the innovatory mode of his predecessor Aubry-Lecomte. One can observe how traditional engraving was used before 1800 to evoke the style of Rembrandt and how Charles Waltner (1846–1925) and others associated with the journal *L'Art* developed new etching processes paralleling the revival of interest at the end of the century in northern painting. From the point of view of reception studies, such a range of reproductive prints is a resource of immense potential. Yet Henri Focillon (1881–1943), himself the son of a reproductive etcher represented in the collection, was the last major art historian to take them seriously. That his views seem partisan today is all the more reason for a reconsideration.

No account of these reproductive practices is complete without the mention of photography. Thus the other archive that I consulted was the library's collection of photographic albums. Many items here could be classified as topographical. I restricted myself to those involving paintings, sculpture, and decorative arts, examining around twenty, which ranged from small illustrated books to folio volumes in series. Albums are relatively unstudied in relation to the history of photography and to the institutions of Western art in general.

Indeed, the rhetoric of photographic exceptionalism has obscured the interaction between the new medium and the other forms of reproduction existing when it was introduced. One of photography's major functions from the 1850s onward was to reproduce works of art. Yet the ability of existing photographic processes to compete with traditional prints was still questioned, and it was years before the cost of photographic prints became competitive. Several albums in the library's collection indicate through their commentaries that photography was (so to speak) on trial throughout the period. Others show a justified confidence in the potential of the new medium.

Photographic albums were taking on functions fulfilled previously by other compendia. In fact, there is a line from the eighteenth-century "recueil" of prints to these new publications that recorded collections. But photography also helped to create new configurations of material that related in new ways to temporality and knowledge and encouraged developments in the display of the arts. The *Œuvre de Paul Delaroche* (1787–1856) of 1858, edited by Jules Goddé with photographs by Robert Jefferson Bingham (c. 1800–1880), claims to be the first catalogue raisonné, recording the first comprehensive show of the work of a recently deceased painter. On the occasion of a "retrospective" exhibition of miscellaneous works from local collections, held at Tours in 1873, the editor of the illustrated catalogue stressed that its publication made the event worthwhile. Photographic technique had reached the point where what was termed the "moral" value of an exhibition would be safeguarded by the wide circulation of such an album.

These two library collections are complementary in their character and scope. I have also examined the holdings of French nineteenth-century reproductive prints in the National Museum of American History, which comprise some of the earliest collections to cross the Atlantic. All of this material enriches my research into the "archaeology" of Western art.

University of Bristol
Edmond J. Safra Visiting Professor, fall 2005

Stephen Bann returned to his position as professor of the history of art at the University of Bristol.



STEPHEN J. CAMPBELL

Mantegna

My project on Andrea Mantegna (1431–1506) is centered on four of the artist's major works: the Ovetari Chapel, the Brera *Dead Christ*, the San Zeno altar, and the series *Triumphs of Caesar*. Each of these will serve as a point of departure for the investigation of a distinctive representational problem addressed by Mantegna's art: *exemplarity*, focused on the representation of sainthood; *Christology*, the making of the divine image; *genealogy*, the relation to ancient and more recent traditions of image making; and *archaeology*, the artist's investment in an idea of artistic rebirth in his handling of classical subjects.

The study of exemplarity addresses the problem of shifting criteria in the understanding of saintly martyrdom, above all according to the standards of a new humanist hagiography that de-emphasized the sacrality of violent death in favor of ideals of virtuous conduct. Thus, Mantegna's mural cycle in the Ovetari Chapel of the church of the Eremitani in Padua, painted between 1449 and 1457 and devoted to the lives of Saint Christopher and Saint James, can be viewed as an attempt to reorganize the medieval hagiography of Jacopo da Voragine's *Legenda Aurea* (c. 1275) by submitting it to a moralizing historiography in which episodes are selectively emphasized in accordance with their value as *exempla*. The stories in the *Legenda* are characterized not so much by *exempla* as by marvels: supernatural healings, exorcisms, repeated recoveries from spectacularly bloody martyrdoms. In earlier Paduan redactions of the lives of the same

Andrea Mantegna, *The Infant Savior*, c. 1460. National Gallery of Art, Washington, Samuel H. Kress Collection

saints, such moments of wonder are given free rein. Mantegna's frescoes can be seen as a critical reduction of these earlier series, and they pointedly make visible, through quotation, their own transposition of earlier models. The pictorial organization underscores the exemplary value (for example, piety, charity, or fortitude) of the events depicted. Mantegna's classicizing style is itself set forth for the critical consideration of future viewers: *The Trial of Saint James* is set in a space of the most utopian order and decorum, reinforced by the statuesque bodies of the magistrate and Roman soldiers, and before a triumphal arch with reliefs on the theme of sacrifice. Yet this imaging of classical order is now counterexemplary: *iustitia, sacrificatio, triumphus* demand to be read as their own negative antitypes, against the grain of their exemplary significance.

The study of Christology examines Mantegna's treatments of the image of Christ throughout his career, especially in terms of their relation to authoritative medieval precedents: *Infant Savior* (National Gallery of Art, Washington), the "portrait" of Christ (Museo Civico di Correggio), *Man of Sorrows* (Statens Museum for Kunst, Copenhagen), *Adoration of the Magi* (J. Paul Getty Museum), *Descent into Limbo* (formerly in the Herbert F. Johnson Museum, Cornell University), and *Dead Christ* (Pinacoteca di Brera, Milan). All of these are conceived as exercises in imitation, and, through effects of distancing and conspicuous mediation, ask to be considered as such. Inscriptions and signatures insist on the fact of representation, as if to distinguish these images of the face of Christ from the tradition they evoke but do not participate in, by which an image could claim not to imitate but to *transmit* the true image of Christ's face along with his presence.

The study of genealogy expands on these concerns in its consideration of the San Zeno altarpiece (completed in 1461 and still in situ in Verona) along with others that develop and depart from its strategies: the Saint Luke altarpiece (Pinacoteca di Brera, Milan), *Virgin of Victories* (Musée du Louvre, Paris), the Trivulzio altarpiece (Castello Sforzesco, Milan). The work in Verona reflects significant examination by Mantegna of the fabric of the Romanesque church of San Zeno itself, a powerful symbol of ecclesiastical autonomy throughout the Middle Ages. The altarpiece can be seen as a translation of

the abbey church and its sacred foundations of power (relics and images) into a Vitruvian temple. By presenting it as an imitation *all'antica*, Mantegna accommodates the work to the interests of its commissioner, the Venetian “clerical humanist” Gregorio Correr. Yet it also signals Mantegna’s aspiration to mediate ancient, medieval, and contemporaneous tradition for posterity.

In its unprecedented evocation of the world of things, *Triumphs of Caesar* offers a programmatic pictorial characterization of what would be called Renaissance art, engaging its stylistic desiderata, its technical accomplishments, and—in ways that exceed any theory committed to writing by Vasari or others in the late sixteenth century—its ideological implicatedness. Mantegna invites us to consider an array of objects (paintings, sculptures, works in precious metals, even architectural models) in two ways: on the one hand, in terms of the pathos of their displacement, as objects bearing traces of a lost culture, which need to be read or interpreted; and on the other, in terms of the leveling effect of the triumphal display of plundered riches. In the former case, the objects possess semiotic virtuosity as bearers of knowledge; in the latter, they are mere objects, interchangeable for one another. This is precisely the tension that beset the entire category “art” for patrons, collectors, and writers in the fifteenth and sixteenth centuries. Mantegna painted in 1506 what can be seen as a kind of addendum to *Triumphs*: in *The Introduction of the Cult of Cybele to Rome*, painted for the *studiolo* of a Venetian collector, the relocation of an object obtained through conquest is given a more determinate significance: a work of sculpture here is not just a work of sculpture but a bearer of force that constitutes a civilizing process and a moment of civic foundation. It is no accident that this work was destined for a *studiolo*, for it is in this kind of space that the value of objects—especially the more than material value of objects—was particularly at stake in the late fifteenth and early sixteenth centuries.

The Johns Hopkins University
Samuel H. Kress Senior Fellow, 2005–2006

Stephen J. Campbell returns to his position as professor of art history at The Johns Hopkins University.



SHEILA R. CANBY

Manuscript Illumination in Safavid Iran, 1501–1722

The Safavid dynasty (1501–1722) witnessed major developments in manuscript illustration. After the political unification of western and eastern Iran in the early 1500s, the painting traditions of the Turkmens, centered at Tabriz in the northwest, and of the Timurids, at Herat in the east, were synthesized in a new court style during the reign of Shah Tahmasp (r. 1524–1576). Following his death and a decade of upheaval, a new style emerged under Shah Abbas I (r. 1587–1629), which involved the introduction of a new palette and a significant change in the scale of individual figures. By the mid-seventeenth century European influence on Persian painting led some painters to adopt illusionistic techniques, while more traditional artists adhered to the modes established in the first quarter of the century.

Illumination, the gold or polychrome and gold decoration of specific areas of Islamic manuscripts, appears on Qur'ans and secular manuscripts of the earliest date and continues to the end of the nineteenth century. Yet, despite its ubiquity, manuscript illumination from most periods of Islamic history has played a secondary role in scholarship to calligraphy and painting. One means of assessing the degree of change in the development of manuscript illumination is to judge it in relation to painted illustration of the same period.

To what extent did Safavid manuscript illumination parallel painting in stylistic development? Since the illuminators often doubled as calligraphers or painters, were they governed by the same rules of

Double-page
frontispiece with
illuminations and
Bahram Mirza's
titles, Safavid
period, c. 1530–
1540. Courtesy
of the Arthur M.
Sackler Gallery,
Smithsonian
Institution, Wash-
ington, D.C.,
Smithsonian
Unrestricted Trust
Funds, Smith-
sonian Collec-
tions Acquisition
Program, and Dr.
Arthur M. Sack-
ler, SI986.67.1–2

conformity and innovation as the more elite artists of manuscript production, or was the genre of illumination innately conservative? The research on Safavid manuscript illumination begins with these questions, but such a study must be founded on some basic principles. First, to describe any illumination one needs a set of generally accepted terms based either on Safavid textual sources or on words that define specific shapes and motifs. Second, dated manuscripts from identifiable schools provide the foundation for attribution of undated, unattributed manuscripts. By compiling a list of dated manuscripts and noting scribes' and illuminators' names and whether there is any pattern to their collaborations, I hope to develop a prosopography of manuscript illumination. This, in turn, relates to the third part of my research, the illuminators themselves.

My study of over one hundred manuscripts and dispersed manuscript illuminations at the Freer and Sackler Galleries has provided a good basis for defining regional styles and developing the descriptive vocabulary common to all forms of Safavid illumination. A double-page frontispiece, or *sarlah*, from a dispersed *Khamseh* by Amir Khusrau Dihlavi produced in the 1530s for Bahram Mirza, the brother of Shah Tahmasp, exemplifies the melding of eastern and western Persian styles in the first half of the sixteenth century. Many features of this *sarlah* are found in earlier illuminations from Herat: the ansae, or gold-lobed triangles, extending into the outer margins; the white border of the cartouches, interlaced and forming the outline of lobed half-ellipses, and the gold interlace band around the upper and lower rectangles. Yet the prominence of red in the outer border, bright green in the narrow band between the border and the central rectangle, and light blue in the split-palmette-leaf scroll depart from the standard late Timurid and early Safavid modes of illumination.

Since Bahram Mirza spent the years 1530–1534 as governor of Herat and all but a few months during the next six years at Tabriz, the question arises whether this illumination was produced for him in Herat or Tabriz. While the answer may remain elusive, the question highlights the problem of assigning illuminations to particular centers, even when the patron is known, if the date and the names of the scribe and the illuminator are lost. Research on a larger corpus of illuminations should help provide information toward develop-

ing the stylistic parameters for more precise localization and dating of such works.

Given the versatility of illuminators, did their work extend to providing designs to craftsmen in other fields, such as metalworkers or potters? The fourth and final part of the study will investigate whether illuminators supplied designs directly to potters and metalworkers or if the transmission of motifs took place by some other mechanism. Before coming to the Center, I studied more than two hundred Safavid lusterware ceramics in the British Museum. These pieces, which were produced from the 1670s on, represent a revival of a technique that had almost disappeared by the fifteenth century. The date of their manufacture coincides with the period of refurbishment of a sixteenth-century royal manuscript, including the addition of new gold-painted borders. Comparison of the seventeenth-century manuscript borders with the Safavid lusterwares may confirm the theory that the potters were commissioned by members of the royal household or its library to produce this discrete group of luxury wares.

The British Museum
Paul Mellon Senior Visiting Fellow, 1 January–28 February 2006

Sheila R. Canby returns to her position as curator of Islamic art and antiquities at the British Museum.



FAYA CAUSEY

A Matter of Life and Death: Jewelry in the Ancient World

The excavation in 1994 of a small necropolis of nine graves from the late Archaic period (late sixth to early fifth century B.C.E.) at Braida di Vaglio in Basilicata was a major discovery. The finds were swiftly communicated by Angelo Bottini and Elisabetta Setari in a series of lectures and articles culminating in a book published in 2003. The tombs are rich in metalwork—weapons for the males and high-status ornaments for the females—and in vessels and utensils of Etruscan and Etrusco-Campanian, Greek (Attic, Corinthian, East Greek, and Magna Grecian), and indigenous South Italian manufacture. The females' graves include exceptional amber and ivory objects. Accompanying these items in durable materials must have been equally significant wooden articles, unguents, flowers, and foodstuffs. The necropolis was probably associated with the palace structure just above it on the plain of Braida and with the adjacent settlement of Serra di Vaglio. Bottini and Setari hypothesized that the Braida di Vaglio complex may have been ruled by a *basileus*: a permanent monarch, not just a temporary magistrate as described by Strabo in the *Geographika*: “[I]n wartime, they chose a king from those who held magisterial offices” (6.1.3). Thus, archaeology may have given Italy another ancient king from a period when they are best attested elsewhere, as on the throne of Rome.

The most extraordinary of the Braida di Vaglio graves is the tomb of a six- or seven-year-old girl. On her upper torso were an elaborate

Amber and gold ornament from the tomb of a young girl (tomb 102), Braida di Vaglio (Basilicata). Museo Archeologico Nazionale della Basilicata “Dinu Adamesteanu”

pectoral of nearly three hundred pieces of amber, thirty silver pins, and an ivory pendant; on her head, a gold diadem and various gold hair and veil(?) elements; and, covering the mandible, a gilt-silver strip. She wore two golden rings, and at her feet was laid a distaff (or perhaps a scepter) of amber. The numerous vessels include both indigenous forms and Greek vessels for the mixing and drinking of flavored wine, including some in miniature. Feasting is indicated by iron implements for roasting meat and by Etrusco-Campanian bronze vessels for boiled foods. The material is embedded in both the old, indigenous traditions of Italic Italy and the newer ones of the southern peninsula: it reflects the art and culture of the Greek colonial centers on the Ionic coast at Metaponto and Siris, and of Poseidonia and the Etrusco-Campanian settlements on the Tyrrhenian.

Building on the recent publications of the Braida di Vaglio graves, my previous research on South Italian art (especially worked amber), and a study trip in April 2006 to the site (and to the newly reopened Museo Archeologico Nazionale della Basilicata “Dinu Adamesteanu,” where the Braida material is exhibited), I have concentrated my fellowship period on an investigation of the amber, ivory, and precious metals of the necropolis, with particular emphasis on those from the girl’s tomb. This research forms part of a larger study of jewelry in the ancient world. My book project concerns works of archaeologically retrieved ancient jewelry; contemporary written evidence including inventories; representations of jewelry in other ancient media; and the jewelry of ancient literature, such as the brooch of Odysseus and the girdle of Aphrodite. In addition to applying traditional analyses of style, technique, and iconography, my study views the pieces of jewelry as domestic objects with a multiplicity of meanings, as *materia medica*, and as *materia magica*, examining the critical relationships among the materials, forms, and subjects. Expanding on arguments sketched out in my previous publications, I show that the materials and subjects of ancient Greek, Etruscan, and Italic jewelry have connections to both earlier and contemporary material from Egypt, the ancient Near East, the Aegean, and “Old Europe.” I interrogate the material by asking a question introduced from modern ethnography: in what activity was the item of jewelry involved?

The “activity” of the Braida di Vaglio girl’s jewelry included the

rituals of burial and interment and what the mourners believed to be the passage to the Beyond. Some of the amber and the diadem show signs of significant use-wear, which invites consideration of earlier ownership. If the funeral rituals culminating in the committal are seen as occasions for the display of social structure, the grave objects would comment more on the mourners than on the dead. The tombs' artifacts may not have belonged to the deceased, but rather may have been chosen by the living to convey information about their dead. The individuals interred at Braida di Vaglio may have received specific postmortem treatment in burial rites and grave assemblage. If so, the dress and the ornaments are best understood as the costume of the dead. The preparation of the bodies demonstrates their part in a socially recognized, practiced, and accepted construct.

My study of the girl's tomb further situates the jewelry within a rereading of the extant evidence. It reinforces the interpretation of the burial as that of an adherent of the cult of Dionysos. Divine and heroic associations abound. The same celebratory material also confirms the girl's membership in an "international" Hellenized elite, party to the exchange of prestige gifts, an aristocracy that valued the horse and hoplitic warfare and knew the epics of the great war that had such an impact on Italy in the Bronze Age. Necklaces of amber and gold are described in two places in the *Odyssey*; gold, silver, ivory, and amber are the materials of Telemachus' description of the palace of Menelaus. However, the images and form of the amber pectoral also show the time-honored indigenous traditions of protecting the dead with images and materials to be even more ancient than the songs of Homer. The Braida di Vaglio girl voyaged to a watery Beyond consolingly dressed as the bride she did not become in her lifetime, brilliantly ornamented as a king's daughter, as a heroine and a divinity, guarded and promised rebirth by the subjects and materials of her jewelry.

National Gallery of Art
Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow,
spring 2006

Faya Causey returns to her position as head of academic programs in the education division at the National Gallery of Art. Her catalogue of ancient carved amber in the J. Paul Getty Museum will appear in 2007.



Ethnicity and Esoteric Power: Negotiating the Sino-Tibetan Synthesis in Ming Buddhist Painting

The term “Sino-Tibetan” is often employed in art-historical discourse without a historical definition, as a self-explanatory concept. It is, however, nothing more than a marker of hybridity: it does not indicate how Chinese and Tibetan traditions come together. My dissertation comprises four case studies of temples with Sino-Tibetan wall painting programs with which I hope both to reach a renewed understanding of Sino-Tibetan synthesis and to illuminate different aspects of the process through which these traditions coalesced during the Ming dynasty (1368–1644). I argue that in order to explore the formation of this distinct synthetic visual vocabulary it is necessary to focus on contextual factors such as the significance of sponsorship and geographical location, rather than on the exclusively formal issues of style and iconography that have traditionally dominated the field. Documentary evidence suggests that these temples, although concentrated along the Sino-Tibetan border, are the products of both imperial and local patronage. Thus I argue that the primary distinction to be made in the development of Sino-Tibetan wall painting in these temples is not between metropolitan and provincial locations and visual idioms but rather between imperial and local programs of sponsorship.

Anonymous, wall painting depicting the protector deity Mahākāla, south wall, Qutan Hall, Qutansi, Qinghai province, China, early fifteenth century. Author photograph

Tibetan Buddhism was first brought to Chinese imperial court culture by Mongols, who conquered most of Asia in the thirteenth century. Central to Mongol interests in Tibetan Buddhism was a

model of sacrosanct rulership that supported unification of an empire across ethnic and clan divides, as well as the corresponding esoteric means to achieving physical power that could be harnessed to serve the Mongol imperium. My first site, sDe-mgon-po, was established in 1284 by the Mongol imperial court in remote Sichuan along the Sino-Tibetan frontier. The entire visual program of this protector chapel can be seen as an esoteric conduit of political power, and thus it embodies the very core of imperial production of Tibetan Buddhist visual culture.

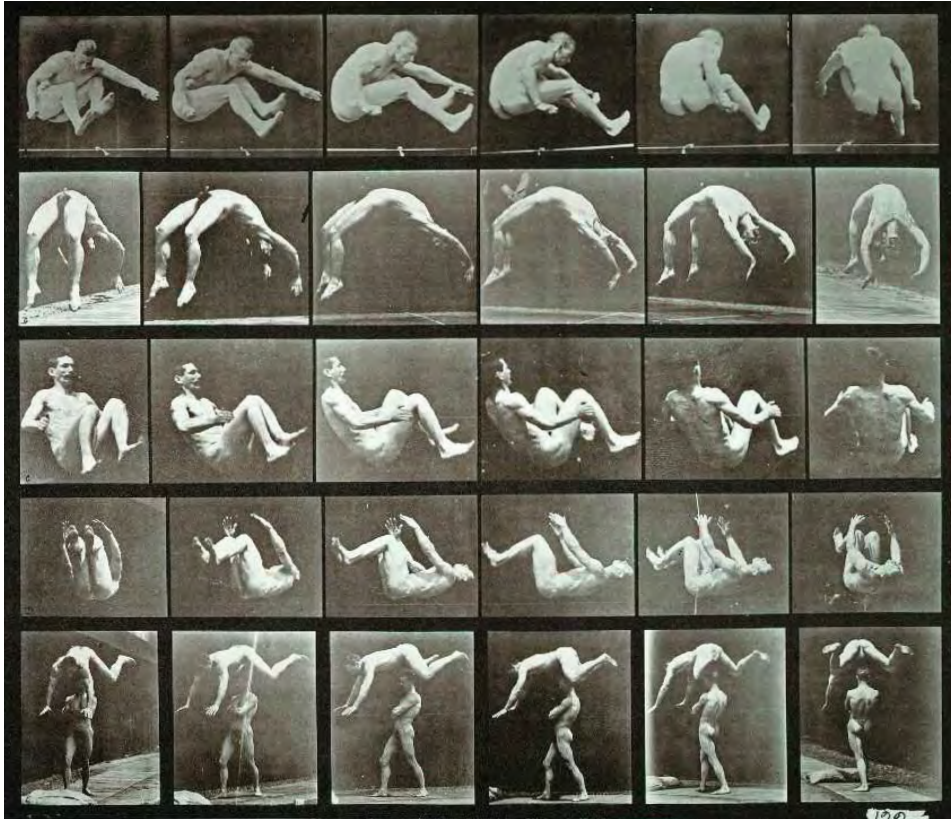
This imperial visual language of sacral rule continued in use at court even after the Chinese reclaimed their land and established the native Ming dynasty. My second case study, Qutansi (1392), on the northern Sino-Tibetan border, is the first expression of Chinese Ming imperial interest in Tibetan Buddhism. The Ming court repeatedly sent eunuchs from the imperial atelier to participate in the construction and expansion of the temple. Qutansi's architecture is Chinese, and though Tibetan imagery dominates inside the halls of the temple, it appears to have been painted by Chinese court artists. Traditionally, Tibetan elements that appear in otherwise Chinese architectural contexts at Qutansi are dismissed as resulting from its proximity to the Sino-Tibetan border and are thus taken as markers of its "regionalism." However, the close connection between Qutansi and the metropolitan temple Fahaisi (1443) in Beijing, my third site study, suggests that a more complex, imperially sponsored notion of Sino-Tibetan art and architecture was operative at these sites.

My fourth site, Dabaojigong (1582), presents a contrast to temples like Qutansi, since it is the product of local sponsorship in an area beyond direct imperial control. The temple was built by the Naxi, an ethnic group found on the southern Sino-Tibetan border in Yunnan, who served as a buffer between the Tibetans and the Chinese and drew from both cultural spheres. This confluence resulted in a local painting tradition that was a hybrid of Tibetan and Chinese painting in both style and subject matter. Dabaojigong seems to play a pivotal role within the development of local wall painting, being the earliest extant temple in Lijiang that testifies to a local painting workshop which had fully absorbed and synthesized both Chinese and Tibetan painting traditions.

This vibrant local tradition in Lijiang was also the formative context for one of the most celebrated of Tibetan painters, Chos-dbyings rdo-rje (1604–1674), the tenth in the line of the Karma-pa incarnate lamas. Moving beyond general notions of Chinese influence often used to describe his paintings, I relate his works to specific Chinese painting schools by exploring local sources for these innovations based on both visual and textual evidence. This extant material suggests that the Tenth Karma-pa was conversant in several Chinese painting traditions; he experimented with different Chinese compositional and figural models, as well as with painting styles, even mixing genres to create a very personal visual idiom. The Tenth Karma-pa's engagement with Chinese art was a sophisticated and multileveled one, and a deeper investigation into his work may yield insight into the ways in which specific Chinese painting styles and techniques were absorbed and transformed by Tibetan painters.

[University of Chicago]
Ittleson Fellow, 2004–2006

Karl Debreczeny will be a curatorial fellow at the Rubin Museum of Art in New York for 2006–2007.



SARAH GORDON

Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's *Animal Locomotion* Photographs

In 1878 Eadweard Muybridge (1830–1904) produced serial photographs of trotting and galloping horses that stunned artists, scientists, and critics in the United States and Europe. Muybridge's cameras revealed equine bodies frozen mid-leap in positions never before detected by the human eye or captured on film. Viewed in quick succession, the serial photographs reanimated motion, and the subjects sprang to life. Nine years later, the culmination of Muybridge's motion studies was published in Philadelphia under the auspices of the University of Pennsylvania. The lavish, eleven-volume publication, *Animal Locomotion: An Electro-photographic Investigation of Consecutive Phases of Animal Movements, 1872–1885*, included 781 plates picturing men, women, children, and animals performing actions before gridded backdrops. The *Animal Locomotion* photographs have long received praise for their technological innovation. Equally striking but largely ignored by critics and scholars is the fact that *Animal Locomotion* contained 340 series featuring fully nude adults, pictures that, in other contexts, would presumably have been censored at that time. Nevertheless, *Animal Locomotion* was highly praised in reviews in newspapers and scientific journals.

My dissertation, completed while at the Center, asks why *Animal Locomotion*, despite its provocative presentation of thousands of nude images, met with resounding praise in a society that held conservative attitudes toward display of the human body. Crucial to this

Eadweard Muybridge, *Animal Locomotion*, plate 522, showing male models in five positions, each photographed simultaneously from six positions. Photographic History Collection, National Museum of American History, Smithsonian Institution, negative number 2006-7278

examination, in my view, is the consideration of Muybridge's *Animal Locomotion* project as a collaborative enterprise. The project was overseen by a group of prominent Philadelphians known as the Muybridge Commission, which included University of Pennsylvania professors of anatomy, physics, veterinary anatomy, and engineering, as well as Edward Coates, chairman of the instruction committee at the Pennsylvania Academy of the Fine Arts, and Thomas Eakins (1844–1916), artist and Pennsylvania Academy instructor. The involvement of these individuals had a profound impact on the appearance and reception of *Animal Locomotion*.

Taking on the central paradox of the *Animal Locomotion* nudes, I argue that the surprisingly positive reception of the publication despite its inclusion of presumably unacceptable imagery can be attributed to the elite status, professionalization, and specialization of many of the Muybridge commissioners and other participants in the project as well as the increasing prestige of the university itself. In turn, the publication of *Animal Locomotion* served to enhance the status of the university and its faculty by displaying the innovative research they had undertaken and supported. Additionally, I propose that, in appearance and arrangement, the *Animal Locomotion* photographs reinforced social stratification based on profession, gender, and physical ability, upholding a hierarchy over which most of the Muybridge commissioners reigned. This analysis entails a comparison of Muybridge's photographs with the photographs and paintings of Eakins, a discussion of the relationship between the *Animal Locomotion* images and contemporary anthropometric photographs, and consideration of the status of Muybridge's models.

While in residence at the Center, I devoted significant time to the final portion of the dissertation. Despite the apparent public success of the university and its faculty in neutralizing the effect of Muybridge's nudes, I argue here that on the level of personal viewing the pictures nonetheless offered numerous possibilities for visual pleasure, desire, and fantasy. I reveal elements of the photographs that escape the structure of grids and series imposed on the project by its producers, including physically disfigured bodies in disturbing positions, and I demonstrate ways in which Muybridge's own interest in daring composition and photographic effects resulted in unusual

scenes and creative formal arrangements. For example, several plates feature male and female subjects photographed from six distinct viewpoints at a single moment in time, rather than in quick succession.

From its inception, my dissertation has aimed to enrich Muybridge scholarship by offering the first full-length study of the *Animal Locomotion* photographs, breaking from the focus on technological novelty to attend to the goals of the project, the appearance of the pictures, and the paradox of their reception. Moreover, the project has implications for the history of American art, in its examination of nude imagery in the context of Victorian Philadelphia, and for modern art, in its consideration of collaboration and institutional patronage in the late nineteenth century. During my time at the Center I have also begun to explore the broader significance of this project for the history of photography. Throughout the project, I have avoided the ingrained photographic dichotomies of art and science, documentary and aesthetic, iconic and indexical. Instead, I offer Muybridge's confounding pictures as an argument for the need to break from such polarities, to consider the complex matrix of social, intellectual, economic, and moral elements in the search for photographic meaning. Moreover, unexpected consequences, such as the phenomena of sustained visual impact and artistic splendor, often occur in spite of such contingencies.

[Northwestern University]

Wyeth Fellow, 2004–2006

Sarah Gordon will be a Paul Mellon Postdoctoral Fellow at the National Gallery of Art for 2006–2007.



JOHN HARWOOD

The Redesign of Design: Multinational Corporations, Computers, and Design Logic, 1945–1976

The machine that replaces your secretary and sets her free for full-time pre-marital sex will probably look less like a battery hen-house full of war-surplus W/T equipment than a tastefully two-toned filing cabinet with cooling louvres, discreetly wired to what appears to be a typewriter with ideas above its station.

—REYNER BANHAM, in *The New Statesman*, 1965

IBM System/360 Model 50 computer central processor (casing and interface designed by Eliot Noyes and Associates in conjunction with the IBM industrial design department, 1962–1964), installation photograph for the exhibition *Information Age*, National Museum of American History, Smithsonian Institution, 1990–2006

We no longer seem to worry much about the computer. It was not always so. A recent installation of a model IBM System/360 computer in the Smithsonian’s National Museum of American History juxtaposed it with a television screen showing scenes from popular mid-century movies of people physically attacking computers “gone haywire.” Since 1949, when Edmund C. Berkeley published his heady exposé *Giant Brains, or Machines That Think*, and well before then in scientific writing (whether fact or fiction), the specter of a machine that could mimic the activity of the human mind had haunted experts and laypeople alike. Fear and doubt reigned supreme: about unbridled technocracy, “depersonalization,” and, above all, the possible threat that the computer presented to a received humanist tradition. (Can a machine be said to “think”? And if so, does it think “better” than a human being?) In short, the public wondered what a computerized world would look like.

Thus the leading developer and manufacturer of computers from

their invention at the end of World War II to the 1980s, International Business Machines Corporation (IBM), recognized early that the problem of creating a mass market for computers was also one of visibility, space, and experience—that is, of aesthetics. To solve the problem, it turned to the experts. In 1956 it instituted a permanent design consultancy headed by the architect and industrial designer Eliot F. Noyes (1910–1977), the graphic designer Paul Rand (1914–1996), and the multitalented Charles Eames (1907–1978). IBM then set about transforming itself at every level, from its logo and stationery to products and buildings.

The single but multifaceted concept governing and unifying this massive design program was *communication*. Serving as its manifesto was Charles and Ray Eames' film *A Communications Primer* (1953), which was based on the founding text of information theory—Claude Shannon and Warren Weaver's *Mathematical Theory of Communication* (1949). The Eameses' film not only popularized information theory, but also retheorized design itself as a process of communication. It held out the promise of a world in which design “messages” and the ordered, negentropic corporate entities they sustained could overcome the “noise” of the marketplace, provided that the messages were properly selected, coded, and disseminated. As Charles Eames was fond of saying, “Everything is Architecture.”

If overcoming resistance to the computer was a matter of communication through design, the question arises: What, exactly, was being communicated? On this point, surprisingly, IBM itself was anything but clear. On the one hand, IBM was keen to define the computer as a simple tool, a technology. On the other, the ontological instability introduced into technology by theories of information and cybernetics resulted in an isomorphism—exciting or frightening depending on one's point of view—between the machine and human thought itself.

My dissertation seeks to explicate how IBM's designers, rather than retreating from this apparent contradiction, exploited it in their effort to naturalize the computer. By conceiving of computerized space as an interrelated system that wove together graphics, computer interfaces, and architecture into a new apparatus for organizing knowledge, IBM's designers aimed to establish a regime of nonspe-

cialized computer *use* that would in itself familiarize the computer to the human being. Once the previously fearful public *used* a computer, Eames rightly predicted, “superficial” concerns about it would disappear, and users would instead be swept up into the “excitement of the computer world.” In contemporary techno-jargon, one might say that designers such as Noyes, Rand, Eames, and IBM’s own growing army of industrial designers and architects made the computer “user-friendly.”

While designers exercised crucial influence over the structure and uses of the computer, it is also true that the computer—along with its attendant scientific and pseudoscientific discourses, from information theory to cybernetics—changed design. Through their sustained interaction with computing technology, IBM’s designers came to think of design as a process that could, they hoped, become automatic and autonomous, a formal logical system that manipulated itself. Furthermore, synthetic applied sciences such as ergonomics, simulation, and heuristics quickly became integral aspects of architectural and design theory. This has brought architecture closer and closer to becoming a specialized branch of formal logic. If, today, architecture is designed almost exclusively by architects using computers, then design itself must have been redesigned, made reducible to the ones, zeroes, and Boolean operators that constitute a computer’s logic circuit.

IBM, as a corporation whose business was reforming and managing how other businesses do business, thus had an enormous impact on the development of postindustrial multinational corporations and architecture alike. By prying open the concealed history of this transformation, I hope to demonstrate the contingency of our contemporary use of computing technologies. In short, I hope to make it possible to denature Eames’ naturalizing dictum, transforming it from an ontological assertion into a deontological question: “Should everything be architecture?”

[Columbia University]
Twenty-Four-Month Chester Dale Fellow, 2004–2006

John Harwood will take up a position as assistant professor of modern architectural history at Oberlin College.



JIANG BO

Altars and Temples: A System of Facilities for the Worship of the Gods and Ancestors in Beijing

In imperial China the capital of the dynasty was the center not only of the polity, but also of the spiritual world. Sacrificial rituals for the gods and ancestors and warfare against other peoples were viewed as the two most important functions of the state. Thus a law dictated that when an imperial capital was being constructed, priority must be given to building ceremonial facilities either for worshiping the gods or for holding memorial ceremonies for the emperor's ancestors. Because of its well-preserved ceremonial architecture and the survival of ample written records of ceremonies, Beijing, the capital of the Ming and Qing dynasties (1368–1644; 1644–1911), can be viewed as a classic model for the study of ritual systems in China during this period.

In order to research the ceremonial facilities in the capital, it is important to integrate the related ruins into a homogeneous grouping. If we take the set of ceremonial facilities as a “system of settings,” we find that close connections existed among three realms: ritual settings, activities performed within the settings, and the system of beliefs that guided everything. It is also meaningful to view the ceremonial systems of the Ming-Qing period within the whole context of ceremonial history.

In the Ming-Qing period an elaborate system divided ceremonies into three groups according to imperial decree: those for the worship of the gods of the cosmos, those for the worship of imperial ancestors and saints, and those for the worship of the gods of agriculture, silk

Imperial ancestral temple of the Ming-Qing period, constructed 1420, rebuilt 1739, Beijing. Author photograph

making, and so forth. All the gods and ancestors received sacrificial offerings according to their status in the spiritual world.

Ceremonial facilities in Beijing were first established by Ming Chenzu (r. 1401–1424), the third Ming emperor, in 1420, after he moved the capital from Nanjing to Beijing. These buildings included the Altar of Heaven, the Imperial Ancestral Temple, and the Altar of Earth and Grain. Although they were redesigned and rebuilt by subsequent emperors, particularly Ming Shizong (r. 1522–1567) and Qing Qianlong (r. 1736–1799), these buildings remained in use until 1911, when China's last imperial dynasty came to an end.

The location, shape, and construction of ceremonial structures were solemnly determined and precisely programmed according to established principles. Thus, the Altar of Heaven was circular in accordance with the cosmological theory that heaven was a sphere; similarly, the Altar of Earth was square, reflecting cosmological beliefs about its shape. These buildings also reflect philosophical and religious beliefs. According to written regulations, the Altar of Heaven was to be placed in the southern suburb of the capital, while the Altar of Earth was always located in the northern suburb. This disposition embodied the ancient principles of yin and yang. According to this belief system, heaven and south belonged to yang (positive), while earth and north belonged to yin (negative).

The study of these ceremonial ruins is instrumental for the recording and interpretation of Chinese political history. Rulers created a spiritual system that connected imperial ancestors with gods. They worshiped the gods for realistic reasons: to show honor to imperial ancestors, thus to strengthen their own earthly dominion. The construction of a ceremonial building and the observance of a certain rite can be viewed as practices of art and religion. But since ceremonial buildings always served as royal political theaters, the study of ruins can also shed light on the political affairs of the Ming-Qing period.

Institute of Archaeology, Chinese Academy of Social Sciences, Beijing.
Starr Guest Scholar, 1 March–30 April 2006

Jiang Bo returned to his position as senior researcher in the Institute of Archaeology at the Chinese Academy of Social Sciences.

LAURA R. KATZMAN

Picturing Puerto Rico: American Photographs and the Making of a Modern Commonwealth

My project examines work by American photographers in Puerto Rico in the 1940s and 1950s. In those decades the impoverished territory, for four hundred years a neglected colony of Spain and then, from 1898, a possession of the United States, was embarking on a struggle for independence. The radical Nationalist movement, led by Pedro Albizu Campos, had gained momentum in the 1930s. At the same time, Luis Muñoz Marín, the charismatic leader of the Popular Democratic Party, had laid the groundwork for a brilliantly conceived “midway” position for the territory as a commonwealth that was neither a U.S. state nor a separate country. By the 1940s Puerto Rico’s independence was an issue of great urgency, central to public debates regarding the future of the territory.

American photographers were at the forefront in documenting Puerto Rico’s distinctive landscape, people, and customs at this critical moment in its history. In 1937–1938, *Life* magazine assigned Edwin Rosskam (1903–1985) and his wife Louise Rosskam (1910–2003) to cover the trials of Campos’ Nationalist followers who had staged a violent uprising. The Rosskams photographed the families of the young men killed by police during the protest. But they also turned their attention to daily life on the island, picturing the extreme poverty of most of its citizens as well as favorite pastimes such as cockfighting and music festivals. In 1943 the U.S. Army sent Charles Rotkin



(1916–2004) to Puerto Rico to make more “official” pictures: aerial photographs for wartime use.

Two years earlier, Roy Stryker, chief of the Historical Section of the Farm Security Administration/Office of War Information Project (FSA/OWI) sent Jack Delano (1914–1997) to Puerto Rico to record sugarcane workers, school and hospital facilities, and *colonias* (company villages) inhabited by landless farmers. Like the FSA/OWI photographs of destitute sharecroppers in the American South, the Puerto Rico pictures were intended both to persuade Congress of the need for rural assistance programs and to justify New Deal expenditures. Stryker later recommended Edwin Roskam for a job with Puerto Rico’s Office of Information, under U.S.-appointed Governor Rexford Tugwell, heading an FSA/OWI-type public relations agency with a historical photo file. The Roskams eagerly returned to San Juan in

Louise Roskam,
*Woman Waiting
for Land Lottery
(Possibly Cidra,
Puerto Rico)*,
c. 1946. Library
of Congress,
Washington, D.C.

1945, and, with Rotkin and Delano, continued their compassionate coverage of the work, health, education, and housing of the rural and urban poor of Puerto Rico.

My project concerns the artistic, social, and political meanings and uses of these photographs and the ways in which they operated in the cultural milieu of Cold War America and Puerto Rico. I am considering the messages embodied in these images and what distinguishes them—aesthetically and conceptually—from their FSA/OWI counterparts in the United States. I am also looking at the nature of the agencies that sponsored the photographs, focusing on how U.S. policy in Puerto Rico informed both institutional practices and the photographers, whose progressive political views often deviated from those of their government.

How widely these photographs were disseminated by art and mass media in the United States and Puerto Rico is largely unknown. How they established a documentary aesthetic and an imagery of social reform for Puerto Rico remains unexamined. The place the photographs occupied in the plans of the U.S. and Puerto Rican governments to transform the island into a tourist paradise likewise remains unexplored. For example, what role did the pictures play in constructing a public image of the island for Puerto Ricans both at home and on the mainland, which had absorbed a massive population of Puerto Rican immigrants in these years?

To address these questions, I spent my time at the Center situating the images in their appropriate sociohistorical contexts. I tracked down Spanish- and English-language journals, newspapers, and rare photobooks that reproduced these photographs or those from comparable government projects. Most fruitful are the comprehensive *Puerto Rico: A Guide to the Island of Boriquén*, by the Work Projects Administration and the Puerto Rico Reconstruction Administration (New York, 1940), and the more critical *Puerto Rico and Its People* (New York, 1938), by war correspondent Trumbull White, and *Puerto Rico: Caribbean Crossroads* (New York, 1947), by Lewis C. Richardson with photographs by Rotkin. Each serving to combat the United States' ignorance of its colonial territory, these publications used “before and after” photographs of housing and farming

to demonstrate efforts of the federal and insular governments to improve Puerto Rico's substandard living conditions.

An earlier photobook uncovered in my research, José de Olivares' *Our Islands and Their People as Seen with Camera and Pencil* (New York, 1899), is equally enlightening, as it stresses the negative effects of Spanish colonization and thus legitimizes U.S. possession of Puerto Rico after the Spanish-American War. With its racist, ethnocentric, and imperialist rhetoric, this best-selling book rendered islanders as primitive "others" to be civilized by occupation. It has inspired me to engage the postcolonial theories espoused by historians and anthropologists such as Laura Wexler and Jorge Duany, who write respectively on photojournalists' depictions of Filipinos who were "exhibited" at the Saint Louis World's Fair in 1904 and on commercial stereographs of Puerto Ricans. Their work, along with that of revisionist scholars of the humanist tradition in government documentary projects, has provided me with compelling models for examining how photographs of underclass, colonized peoples have been used by empowered groups and official agencies as instruments to shape and affirm dominant ideologies.

Randolph-Macon Woman's College
Ailsa Mellon Bruce Visiting Senior Fellow, 1 July–31 August 2005

Laura R. Katzman returned to her position as art department chair, associate professor of art, and director of the museum studies program at Randolph-Macon Woman's College. She also continues to serve as guest curator at the Maier Museum of Art.

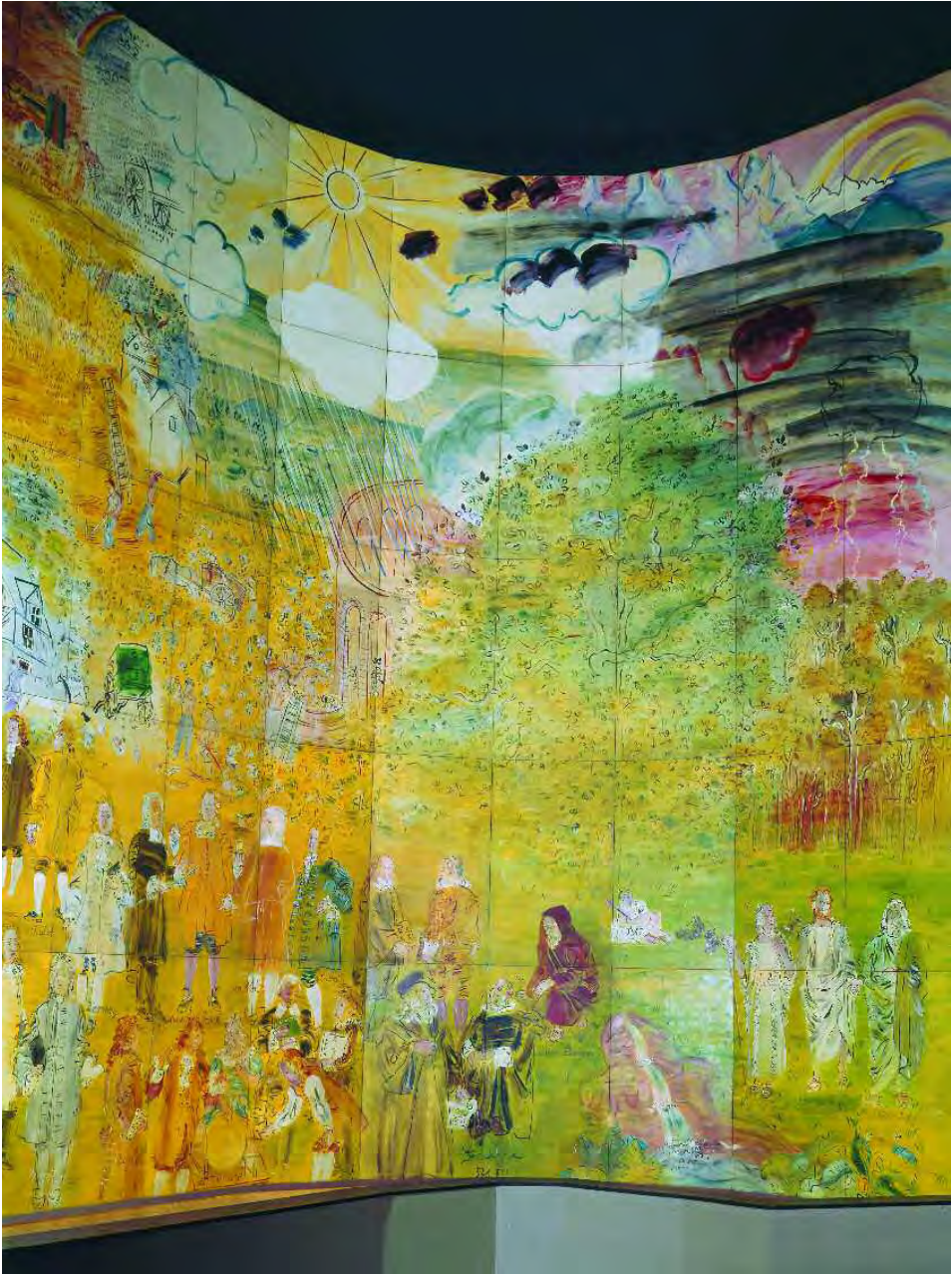
STÉPHANE LAURENT

Decorative Arts, Fine Arts, and Technics:
The Concept of the Unity of Arts in Raoul Dufy's
La Fée Électricité

During the Renaissance the idea of equality of skills among practicing artists collapsed. Fine, or liberal, artists gained a higher social status, but decorative artists remained at the level of mere craftsmen who practiced mechanical arts and trades. For example, artists were designers who conceived tapestries; tapestry makers were craftsmen who executed them. The famous series *Acts of the Apostles*, which was designed by Raphael, was woven by anonymous workers in Flemish studios.

At the end of the nineteenth century a new situation emerged in Europe and the United States. Industrial production generated a new category of practitioners: so-called industrial artists. They participated in international exhibitions, where they showed their work and displayed their skills to the public. The increased visibility of their professional activity brought industrial artists to see themselves as playing a key role in society. They founded associations and trade unions to improve their social condition and promote their careers. They succeeded in obtaining reforms to the artistic educational system, which led to the establishment of drawing courses for apprentices in the crafts, schools of applied arts, and decorative arts museums. Museums contributed to this evolution as well by showing the cultural contribution of design to the history of art and to society.

During the last decade of the nineteenth century, some designers engaged in a new contest: they advocated for originality in place of



historicism and became part of the Art Nouveau movement, which sought to improve aesthetic quality and promote “modern” design of objects. Some artists participated in this movement in order to oppose the academic notion of a hierarchy of the arts, replacing it with the concept of the unity of the arts. The Nabis, a group of artists, principally painters, active during the 1890s, also experimented with the decorative arts, designing sculpture, furniture, and tapestries. The Nabis, who included Pierre Bonnard (1867–1947), Maurice Denis (1870–1943), Aristide Maillol (1861–1944), and Paul Élie Ranson (1862–1909), were influenced by Japanese art and tended toward highly decorative surfaces. Members of the later group of fauve artists, such as André Derain (1880–1954) and Maurice de Vlaminck (1876–1958), produced ceramics and designed prints for reproduction as book illustrations. My project focused on the importance of the decorative arts in the production of fine artists in the early twentieth century.

Among the later group of artists, Raoul Dufy (1877–1953), is one of the most interesting figures in the quest for the unity of the arts. Trained as a painter, Dufy was inspired by impressionism before joining the fauvist movement. He developed new, expressive uses of color, composition, and style. During the teens of the twentieth century, he designed fashion textiles from woodcuts he had created earlier for book illustrations. His painting and decorative work, his subjects and style, became increasingly interrelated. He articulated a kind of fusion of the decorative and fine arts.

After World War I, Dufy continued to design textiles, now for a silk company based in Lyon. He participated in the International Exposition of Modern Decorative and Industrial Arts in Paris in 1925. He also exhibited ceramics created in collaboration with a Catalan ceramicist, Josep Llorens Artigas. He subsequently dropped decorative work in order to pursue painting, but the economic crisis of the 1930s compelled him to take work designing models for the Gobelins factory in Beauvais. He participated as a decorator in the International Exposition of 1937 in Paris, for which he was commissioned by the Compagnie parisienne d'électricité to decorate the Pavillon de l'Électricité, designed by the architect Robert Mallet-Stevens.

When it was created in 1937, Dufy's *La Fée Électricité* (Musée d'art moderne de la ville de Paris) was the biggest painting in the

Raoul Dufy,
La Fée Électricité
(detail), 1937.
Musée d'art
moderne de
la ville de Paris.
Giraudon/
Art Resource,
New York. © 2006
Artists Rights
Society (ARS),
New York/ADAGP,
Paris

world: sixty meters by ten meters, or almost two hundred feet long and about thirty-three feet high. In its combination of subject matter and visual expression, this masterpiece realizes the concept of the unity of the arts. The pavilion housed exhibits of the applications of electricity and electrically powered machines as part of an aesthetic display. Dufy's mural was an allegory of the benefits of light and electricity throughout human history. It took six months to accomplish this ambitious project, for which Dufy used numerous sources and studies. He was helped in his task by his brother, who was also a painter, by other artists, and by engineers who advised him. Using a special medium (an emulsion of oil and resin mixed with water and gum) Dufy was able to increase the pace of his work without losing the signature effects of his style. His composition, inspired by *De rerum natura* of Lucretius, incorporated hundreds of figures—some of them portraits—and depictions of works of engineering.

Dufy's allegory of progress forms part of both a revival of mural painting and the evolution of Art Deco. The commission unites the themes of art and technics and prefigures the type of industrial design that would develop after World War II.

Université de Paris 1–Panthéon-Sorbonne, Institut national d'histoire de l'art, Paris
Ailsa Mellon Bruce Visiting Senior Fellow, 1 November–31 December 2005

Stéphane Laurent returned to his position as associate professor of art history at the Université de Paris 1–Panthéon-Sorbonne, Institut national d'histoire de l'art, Paris.

The Art and Archaeology of Sogdiana

In the nineteenth century only a few isolated episodes of the pre-Islamic history of Sogdiana, in present-day Uzbekistan and Tajikistan, were known. In fact, it was a blank spot at the very center of the early medieval world. In the seventh and eighth centuries, invading Arabs met resistance from the Sogdians, but after the Arab conquest the descendants of the Sogdians were gradually converted to Islam, lost their language, and became Persian speaking. Even their name all but disappeared.

In the early twentieth century, in western China, five letters were found, written by fourth-century inhabitants of Sogdian trading colonies connected with Samarkand, the principal city of Sogdiana, along with several mostly fragmentary Sogdian books dating from the eighth through the tenth century and containing Buddhist, Christian, and Manichean texts. Philologists began to study Sogdian, an eastern Iranian language, one of the dialects of which is still spoken. Elements of western Iranian, Mesopotamian, Greek, Syrian, Indian, and Chinese origins were found in Sogdian literature, indicating that the Sogdians played a role as mediators between Western and Eastern civilizations.

However, these scarce written sources have not demonstrated the richness and creativity of Sogdian culture. It has taken more than seventy years of research by several teams of Russian, Uzbek, and Tajik archaeologists—joined since the 1980s by French colleagues—



to begin documenting the high level of artistic achievement in this area, especially in the fifth through the eighth century.

The central Sogdian lands were situated in the Zarafshan River basin, described in the tenth century by the Arabian traveler and geographer Ibn Haukal as “delightful country, affording fine prospects, . . . full of gardens, and orchards, and villages, cornfields, and villas, and . . . running streams, reservoirs, and fountains on either hand.” Samarkand was the largest oasis and the most important settlement of the region. In the third through the eighth century, Sogdian merchants traveled the caravan roads of Eurasia from Constantinople to the shores of the Indian and the Pacific Oceans. The itinerary formed by these roads is known as the Silk Road. Another important route of early medieval international trade connected Central Asia with the subarctic forests in the basins of the great northern rivers. Along this “Fur Road” Sogdian merchants carried silver vessels and steel sword blades to barter for furs obtained by Finno-Ugrian hunters and trappers. The Sogdians understood that tribute paid to the nomadic rulers of the northern steppes and mountainous pastures of the Hindu Kush secured peace for the oases and the trade roads through the steppes. From the second century B.C.E. through the mid-eighth century C.E. the Sogdian principalities and city-states preserved their autonomy, even in periods when they were vassals of the great powers.

The crossroads position of Sogdiana was unique in Asia, but the place of the Sogdians among the Iranian peoples is equally important. The Sogdians inherited many elements of their religion and culture from their Irano-Aryan ancestors, including the teachings of Zoroaster, which reached Sogdiana very early. The powerful empires of western Iran, with their official ideologies, were absent in eastern Iran, where the culture was much freer and more diverse. The imperial principle transformed the cultures of western Iran to such an extent that components shared with the eastern Iranians became almost undiscernible to archaeologists and art historians; however, one can recognize these important common features by comparing eastern and western Iranian data. I hope to show that Sogdiana was a typical example of an eastern Iranian culture.

The unique geopolitical status of Sogdiana determined both the

The King of Demons, mineral pigments and fruit resin on clay plaster, first half of the eighth century, Panjikent. Author photograph

borrowed and the nonderivative characteristics of Sogdian culture and art. For world history, it is significant that, whereas city-states flourished there until the eighth century, in the Middle East such states as a rule were annexed by the rising empires as early as the Bronze Age or the early Iron Age. The discovery of a highly developed, nonimperial civilization in Central Asia does not conform to conventional wisdom, still promulgated in textbooks, according to which Eastern cultures must be inherently different from Western ones based on the Greco-Roman heritage. Museum exhibitions perpetuate this stereotype by encouraging comparison of oppressively huge monuments of the ancient Near East with humanistic (in the wide sense of the word) works of art of the small Greek city states.

My project is dedicated to a remarkable exception to the rule. My task is to show great artistic achievements of the urban civilization of the recently rediscovered Sogdiana: its architecture, mural painting, sculpture, and metalwork. During the past fifty years I have participated in the excavations of Panjikent, a Sogdian town of the fifth to eighth century, the major part of which has now been explored. Since 1975 Valentina I. Raspopova and I have directed the Panjikent archaeological expedition. This experience has given us an opportunity to compare the enormous number of Panjikent materials with other archaeological and written sources.

The State Hermitage Museum, Saint Petersburg
Ailsa Mellon Bruce Visiting Senior Fellow, 1 January–28 February 2006

Boris I. Marshak returned to his position as chief researcher and head of the Central Asian and Caucasian section of the Oriental department at The State Hermitage Museum.

Just before this publication went to press, the Center received word of Boris Marshak's death on 28 July 2006 in Panjikent.

MEREDITH MARTIN

Dairy Queens: Pleasure Dairies from Catherine de Médicis to Marie-Antoinette

Most of us have heard the legend of Marie-Antoinette dressing up as a milkmaid and churning butter at Le Hameau de la Reine, her faux-rustic farm at Versailles. Many are also aware of the luxurious white marble dairy she commissioned for that purpose. From its construction in the mid-1780s, the building has been an essential site in forming and perpetuating the queen's reputation for profligacy. The dairy at Le Hameau was not the product of one woman's (aberrant) imagination, however, but part of an established tradition of constructing such buildings that, in France, stretched back to the mid-sixteenth century and the very origins of the ancien régime.

Historians have argued that the eighteenth century witnessed the “invention” of sexual difference and an increase in the representation and adoption of prescriptive gender roles. My research, by contrast, tends to highlight the gap between the discourse and practice of gender ideology in this period. I demonstrate how women clients for pleasure dairies were both influenced by, and subversive of, cultural and scientific attitudes toward their biological makeup and presumed “natural” role in society. Although dairies have been regarded as regulatory spaces where women conformed to cultural ideals of domesticity and femininity—articulated by Jean-Jacques Rousseau in his description of Julie's dairy in *Julie, ou La Nouvelle Héloïse* (1761)—my account offers a more nuanced portrait of this architectural



phenomenon and the ways in which women used these buildings for self-fashioning purposes.

The first pleasure dairy, or *laiterie d'agrément*, was commissioned by Catherine de Médicis and designed by Francesco Primaticcio (1504/5–1570) near the royal gardens at Fontainebleau around 1560. This dairy, which played a prominent role in a festival that Catherine organized in 1564–1566, was used by its patron to “naturalize” her precarious position at the French court—as a female ruler without a king, a foreigner, and one of the Medici—through a decorative program that signified fertility, cosmic harmony, and Arcadian prosperity. From the late seventeenth century, the popularity of pleasure dairies increased dramatically in France and beyond, as elite women from Sussex to Saint Petersburg came to understand the dairy as a way to experiment with, and assert, identity and power.

Dairies were constructed not just in royal gardens, but also in Parisian pleasure parks, such as the *financier* Simon-Charles Boutin's Tivoli, and a diverse group of country estates. In the seventeenth century, clients included Louis II de Bourbon, known as Le Grand Condé, whose lavish marble dairy at Chantilly was designed by Jules Hardouin Mansart (1646–1708) around 1690. Eighteenth-century figures whose enthusiastic patronage reinforced the importance of this building type included Madame de Pompadour, whose lavish dairies, designed by Ange-Jacques Gabriel (1698–1782) in the 1750s, became important sites of identity formation, social expression, and embodiment; the academician and writer Claude-Henri Watelet; Marie-Joséphine Louise de Savoie, comtesse de Provence; and Joséphine de Beauharnais.

Interest in dairies and their sociocultural meaning was transmitted along several avenues. They figured as crucial spaces not only in Rousseau's *Julie*, but in other best-selling novels, including Samuel Richardson's *Pamela, or Virtue Rewarded* (1740) and *Clarissa, or, The History of a Young Lady* (1747–1748). These works show how dairies became linked around the mid-eighteenth century to new ideas of social utility, morality, and virtue, especially as they engaged a new understanding of “nature” and a new ideology of domesticated femininity.

Sensationalist and materialist philosophy around the middle of the eighteenth century also underscored the relationship between the self and its sensual environment. This idea inspired philosophers and

Dairy at Le Hameau de la Reine, interior as modified in 1811. Petit Trianon, Châteaux de Versailles et de Trianon, Versailles. Photograph: Daniel Arnaudet. Réunion des Musées Nationaux/ Art Resource, New York

physicians to expound on the physical and moral benefits of the countryside and its material goods, such as milk, recommended for *mondaines* (worldly women) who were thought to suffer from illnesses related to urban life, such as nymphomania and “the vapors.” In an architectural treatise of the 1770s, Jacques-François Blondel described the *laiterie d’agrément* as a place “where ladies go to drink milk, churn butter, and make cheese in order to relax and refresh themselves after rustic amusements.”

Yet if the pleasure dairy’s function was codified in such writings, its decorative program was anything but, and in the late eighteenth century dairies were important sites of aesthetic experimentation in a variety of modes: pastoral, rustic, exotic, and antique. Through close readings of these examples, my thesis tells the story of this significant but neglected architectural type. I contend that historians should take these “frivolous” buildings seriously, for their ability both to enrich our understanding of cultural life in the eighteenth century and to change our thinking about how the self and its environment were shaped by architecture during this period.

[Harvard University]

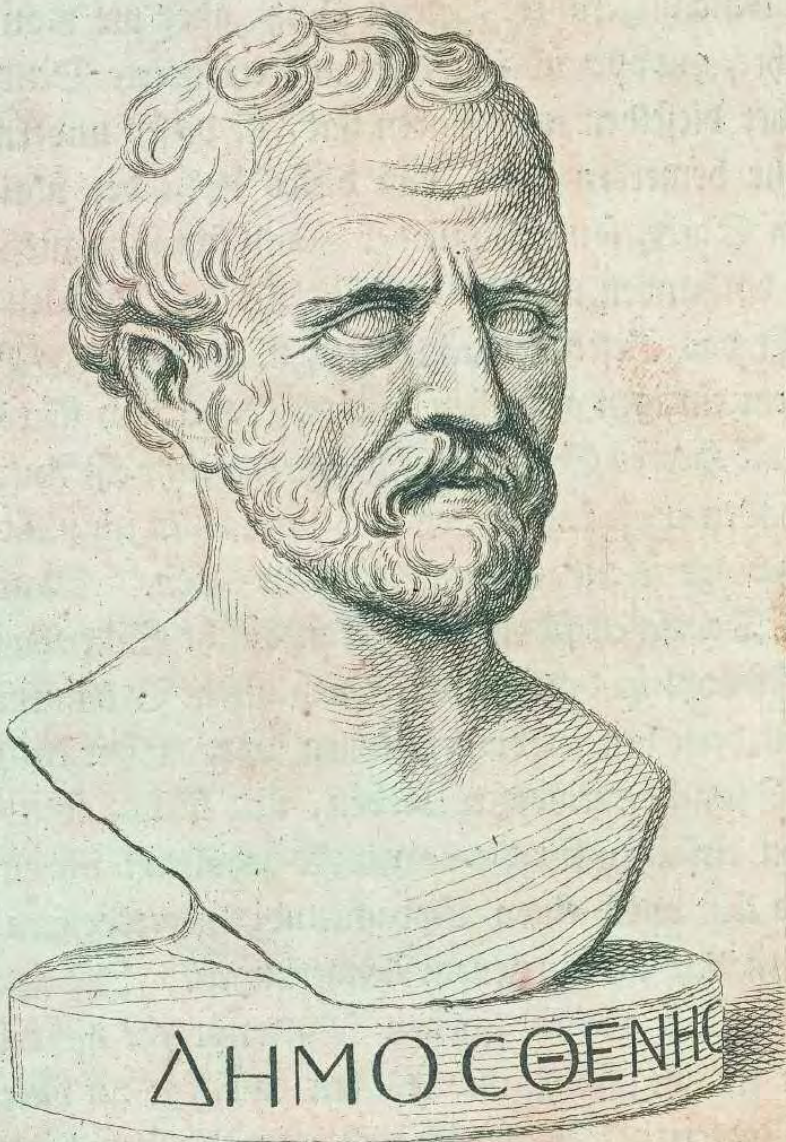
Chester Dale Twelve-Month Fellowship, 2005–2006

In fall 2006 Meredith Martin will begin a Mellon Postdoctoral Fellowship in the art history department at Columbia University. In January 2008 she will take up a position as assistant professor of eighteenth- and nineteenth-century art and architecture at Wellesley College.

Winckelmann, Antiquities, and Politics in Eighteenth-Century Naples

Pompeii, Herculaneum, and Stabiae were excavated, exhibited, and published at the direction of the Bourbon kings of Naples during the eighteenth century. The finds from these sites profoundly influenced Johann Joachim Winckelmann's study of ancient art, and the sculptures and paintings became the core of the new canon of classical art. He published his comments on the excavations, the finds, and the excavators in the form of a letter and a report, each addressed to one of his traveling companions on trips to Naples in 1762 and 1764. I am preparing a new English translation of and commentary on the letter, *Sendschreiben von den herculanischen Entdeckungen an den hochgebohrnen Herrn . . . Heinrich Reichsgrafen von Brühl* (1762), only once before translated into English (1771), as well as the first English translation of the report, *Nachrichten von den neuesten Herculanischen Entdeckungen an den hochgebohrnen Heinrich Fuessli aus Zürich* (1764). These translations will be accompanied by an introduction to eighteenth-century Naples, presenting the principal political players, the ancient sites around the Bay of Naples, the publication of the antiquities by the king's scholars, the roles of foreign dignitaries, and the visitors who came to see Pompeii and Herculaneum.

Winckelmann's earliest impressions of the Vesuvian finds were formed in 1754 in Dresden, where he saw three sculptures of women from Herculaneum. After moving to Rome in 1755, he traveled to



Johann Winckelmann Del.

PROTOME AER. MVSEI. HERCVL.

C. F. Roese Sc.

Naples five times to see the finds coming from Herculaneum, Pompeii, and Stabiae, which approximately doubled the number of antique statues known up to that time and proved to be among the most ancient and best preserved in existence. His *Sendschreiben* and *Nachrichten* both included scathing critiques of the Bourbons for making it so difficult to gain access to the treasures from the king's excavations and for refusing to allow scholars like himself either to take notes or to make sketches. Flaunting the restrictions, Winckelmann provided a room-by-room description of the royal collections, concluding his first publication with an illegal illustration of a small bronze bust inscribed with the name of Demosthenes, probably made by his friend Anton Raphael Mengs, who was then working as an illustrator for the official Bourbon publications of the antiquities. Winckelmann's polemic was soon translated into French by the comte de Caylus and published as *Lettre de M. l'abbé Winckelmann, antiquaire...* (Dresden and Paris, 1764). When Ferdinand IV, the Bourbon king of Naples and Sicily, acquired a copy of this translation from William Hamilton, the new British envoy to Naples, he was outraged.

In his second publication, Winckelmann analyzed some of the finest works from the Bourbon collections, in particular those that had not yet been published officially. At the same time, he was writing his major work, *Geschichte der Kunst des Alterthums* (1764), which again highlights the sculptures to which he gave pride of place in the *Sendschreiben* and the *Nachrichten*. These sculptures immediately took their places among the most famous works of classical art.

Winckelmann's *Sendschreiben* in particular served to inform the public about the hundreds of finds coming from the region of Naples, and its criticism affected the response to the antiquities and to the methods used to excavate and preserve them. In the English translation of 1771, the *Sendschreiben* also found a receptive audience among British and American travelers, who were inspired to extend their Grand Tours to include Naples in order to witness Mount Vesuvius in action and to visit the king's collection of antiquities. From Winckelmann's text, they knew exactly what to look for once they gained access to the royal collections in the Bourbons' Museum Herculense

Anton Raphael Mengs(?), *Bust of Demosthenes* (Museo Nazionale, Naples, no. 5467), with invented inscription on the base, signed by Johann Joachim Winckelmann. Engraving by C. Boece, from Winckelmann's *Sendschreiben von den herculanischen Entdeckungen an den hochgebohrnen Herrn . . . Heinrich Reichsgrafen von Brühl* (1762). Research Library, The Getty Research Institute, Los Angeles, California (87-B21232)

in the summer palace at Portici near Herculaneum. Indeed, authors of travel accounts repeated many of Winckelmann's observations about the papyri, sculptures, and paintings, as well as the excavators, scholars, and restoration practices employed by the Bourbons and their staff. Some of the scholars, diplomats, and tourists who read Winckelmann's publications went on from Naples to Greece, where their impressions of Greek antiquities were influenced by their knowledge of the collections in Naples. For example, connoisseurs criticized the Parthenon sculptures for being less sophisticated and more damaged than the well-known sculptures from Herculaneum and Pompeii.

The English translation of the *Sendschreiben* was taken from the French *Lettre*, not from the original German text. It is a fairly free translation, and it is even more critical of the excavations and restorations than the French or German versions. The *Nachrichten* was never translated. Both are little known today, despite the valuable information they provide about the finds from Pompeii and Herculaneum, the history of the study of ancient art, and eighteenth-century Bourbon Naples. The translations and commentary now in preparation will allow us to reassess the formation and early reception of Winckelmann's theories concerning the most significant antique sculpture known in that period.

George Mason University
Paul Mellon Senior Fellow, 2005–2006

Carol C. Mattusch will return to her position as Mathy Professor of Art History at George Mason University. She is planning an exhibition about Roman villas around the Bay of Naples for the National Gallery of Art. Her recently published book, The Villa dei Papiri at Herculaneum: Life and Afterlife of a Sculpture Collection, received the College Art Association's Charles Rufus Morey Award in 2006.

ARA H. MERJIAN

Urban Untimely: Giorgio de Chirico and the Metaphysical City

A shadow creeping out from behind the trademark arcades of Giorgio de Chirico's (1888–1978) Metaphysical paintings often reassures the viewer that the true protagonist of these images is waiting in the wings. My dissertation, “Urban Untimely: Giorgio de Chirico and the Metaphysical City,” disrupts this reassurance. I argue that the architectonics of these paintings—domestic and public, cartographic and perspectival—not only subtend and structure the images, but form a primary and nuanced subject in their own right. At the same time, I examine how de Chirico's use of architecture as a pictorial metaphor derives from his thorough engagement with the “untimely philosopher,” Friedrich Nietzsche. Despite mounting recognition of de Chirico's debts to Nietzsche (owing in great part to Paolo Baldacci's monograph on the painter), we lack an extended study of precisely how de Chirico read, misread, and adapted Nietzsche's writings into a visual idiom. It is this gap in scholarship that my dissertation aims to redress. In assuming the role of space and architecture in de Chirico's paintings to be merely subsidiary, many scholars reiterate the Metaphysical cityscapes' sense of anticipation, echoing—but misreading—their nostalgia for a real body that would humanize their silence. But the relationship of de Chirico's imagery to silence and human absence is never casual. It is bound up with the system—both formal and ideological—that de Chirico dubbed “*la méthode nietzschienne*.”



Giorgio de Chirico, *Gare Montparnasse (The Melancholy of Departure)*, 1914. The Museum of Modern Art, New York, gift of James Thrall Soby. Licensed by SCALA/Art Resource, New York. © Artists Rights Society (ARS)/SIAE, Rome

A close reading of de Chirico's paintings and extensive writings (essays, poems, novels, and polemics) reveals that he does not simply translate Nietzschean philosophy into facile painterly formulas or a recondite symbology. Looking at particular works from his Metaphysical period, I address de Chirico's use of Nietzschean theories of myth and oracular language: not as a set of stories, but as a language, a way of re-presenting space; not as mere iconography or anecdote, but as a verbal and visual style. Conflicting perspectival recession, importunate foregrounding, the sublimation of collage into painting, incessant framing and isolating, effacements of surface: these strategies all come in for close scrutiny as facets of de Chirico's literary painting. I consider how architecture acts in these works not simply as a stage, or a screen for the projection of imagery, but as a theater of dissection, for the active framing, cutting, and rearrangement of space.

A substantial introductory chapter examines changes in de Chirico's painting after his arrival in Paris in 1911. I pay close attention to these pictures' mounting ambivalences between narrative and abstraction, architectural coherence and spatial disorientation, inhabitable depth and radical flatness. These vacillating registers derive, I argue, from de Chirico's affinities for philosophical and literary themes, as well as his attendant, oblique engagement with the pictorial language of Parisian modernism (particularly cubism and abstraction).

Each of the three subsequent chapters focuses on a single, relatively understudied painting from 1914, which de Chirico deemed "the fatal year." Chapter 2 concentrates on de Chirico's *Gare Montparnasse*, and considers how this image adapts aspects of early twentieth-century Parisian urbanism to painting, while simultaneously abstracting its eponymous train station into a metaphor for spatial equivocation. Examining the network of framing, isolation, and poised displacement in *The Enigma of Fatality*, chapter 3 argues for de Chirico's use of "painted collage" as a pictorial application of Nietzsche's theory of the Eternal Return. The conflation of prehistory and hypermodernity in the strange objects of *The Evil Genius of a King* lies at the core of chapter 4, which situates de Chirico's evocations of pre-Socratic myth, ritual, and time in relation to contemporary avant-garde notions of primitivism.

Histories recounting the apostasy of avant-garde innovation cast de Chirico as a fitting Judas. The artist's embrace of a kitschy neo-classicism during the 1920s, as well as his cynical self-citations and reactionary pronouncements on painterly "craft," did not help his cause. But the notion of de Chirico's Metaphysical works as prefiguring—even advocating—an unselfconscious return to order misses the mark. Such a history ignores how much de Chirico's canvases from the early 1910s at once set themselves apart from cubism *and* differed from academic painting. How else could the Metaphysical paintings have inspired both Italian fascist architecture and Dada collage? How else could these works be at the same time peremptory and parodic, authoritarian and pathetic?

De Chirico's representations of space float as signifiers unbound to anything so particular and vulgar as politics. His philosophical imperiousness, like Nietzsche's, aimed to imitate and caricature the representation of history rather than take part in its messy particulars. It is his refusal to confer temporal and topographical specificity on his cityscapes that has ensured their importance as models for twentieth-century figuration. My project strives not only to explain the complex relationship of Metaphysical painting to Nietzschean philosophy, but also to place the early de Chirico back in the context of the French and Italian avant-gardes, of which he was a prominent—if eccentric and intractable—fellow traveler.

University of California, Berkeley
Paul Mellon Fellow, 2003–2006

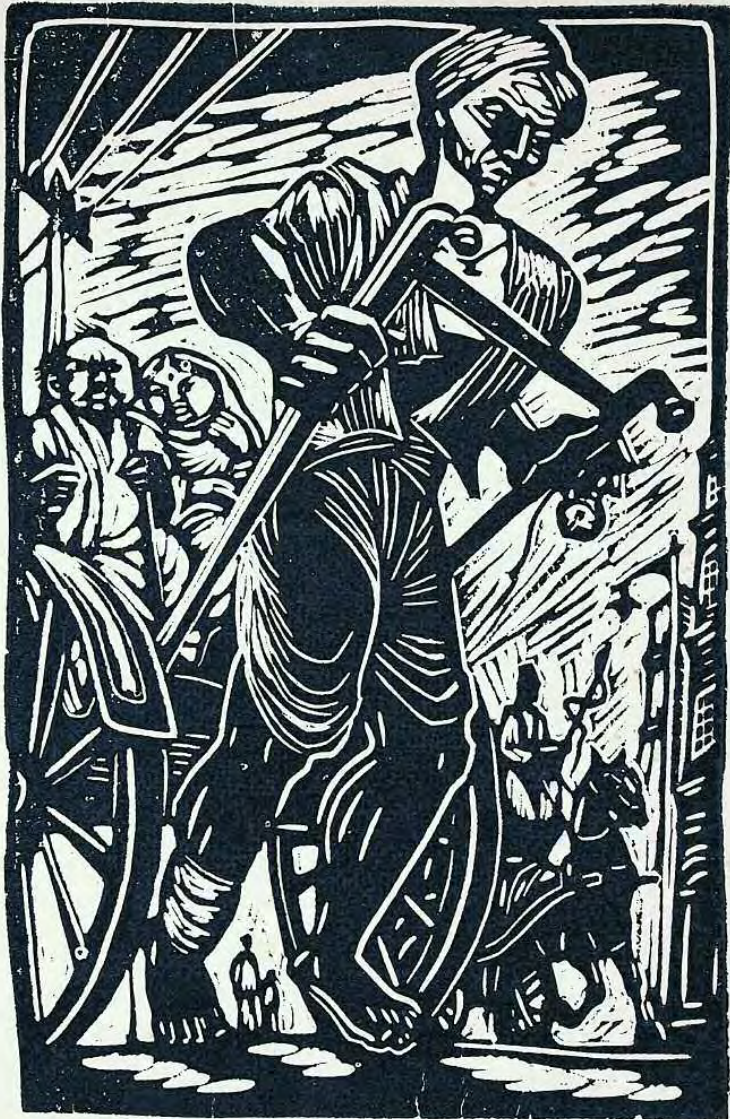
In fall 2006 Ara H. Merjian will begin a Mellon Postdoctoral Fellowship at Stanford University, where he will teach modern art history and theory.

PARTHA MITTER

The Indian Avant-Garde in the 1940s: Social Commitment versus Formalism

At the Center I explored the art of the 1940s, the closing decade of colonial India, convulsed by war, famine, anticolonial uprisings, and peasant rebellions. The project emerged out of my book on modernism in India in the 1920s through the 1940s, which is now in press. In it I explore the agonistic relationship between the global and the local in Indian artists' constructions of national identity through various modernist, naturalist, and "indigenist" styles. In the 1920s and 1930s, Indian modernists, led by the primitivists, rejected the teleological certainty of modernity. As I was working on the book, I became increasingly aware that this understanding of modernism failed to take note of a specific development in the 1940s. In a remarkable *volte-face*, artists of this decade returned to the universal and to the ideology of progress. The background to this reversal was the growing crisis of imperialism. The breakdown of the delicate entente between the raj and the Indian National Congress in 1939 was followed in 1942 by the collapse of the British following the Japanese invasion in Southeast Asia and the explosive Quit India movement, and finally, in 1943, by the devastating man-made famine in Bengal.

The crisis forced artists to express a more overt social commitment, the roots of which went back to emerging socialist movements. By 1942 the communist-inspired Indian Peoples Theatre Association infiltrated the world of entertainment and the arts, declaring allegiance to the world antifascist movement. One of the first impacts



Chittaprosad
Bhattacharya,
*The Rickshaw
Puller*, c. 1956.
Courtesy of
Ashish Anand,
Delhi Art Gallery,
New Delhi, India

of these changes was the disavowal of the iconic primitivist painters of the previous generation, Rabindranath Tagore (1861–1941), Amrita Sher-Gil (1913–1941), and Jamini Roy (1887–1972), an exercise that had oedipal overtones. To members of this radical generation, resistance to the British raj became less meaningful than opposition to exploitation, whether by the colonial regime or by indigenous ruling classes. They proclaimed their solidarity with the “proletariat,” seeing the anticolonial struggle as part of a wider resistance to world capitalism.

Indian modernism became increasingly inflected in the 1940s as a dialogic relationship developed between formalist experimental art and social radicalism. Artists with Marxist leanings joined the people’s war, turning out propaganda art such as posters and pamphlets in an expressionist vein, while others sought to reconcile their formalist idiom with social commitment. Among the radicals were Somnath Hore (1921–), whose sketchbooks movingly recorded the abortive Tebhaga peasant rebellion, and Chittaprosad Bhattacharya (1915–1978), who was commissioned by the Communist Party to produce posters and other graphic works on the theme of class struggle in the manner of Käthe Kollwitz and Mexican popular prints. The Great Famine of 1943 inspired a number of artists, not all of them communists, but all of whom responded with the bold, simplified images the subject demanded: notably Chittaprosad Bhattacharya, Zainul Abedin (1914–1976), Paritosh Sen (1918–), Deviprosad Roychowdhury (1899–1975), and Atul Bose (1898–1977).

In this setting two self-consciously “progressive” art movements arose in the metropolitan centers of Calcutta and Bombay. Unlike the Marxist Chittaprosad, for instance, these artists flirted only briefly with the popular movement, although they remained committed to equality and justice. Their ultimate loyalty, however, was to the international avant-garde. In 1943 the Calcutta Group of painters adopted an experimental approach to art, drawing their inspiration from Pablo Picasso and other painters in Paris. The second group was the Progressive Artists of Bombay, one of whose founders, F.N. Souza (1924–2002), outraged conservative citizens with his notorious manifesto and daring full-frontal nude self-portrait. The dominant position of this group in post-independence India was due to a conjunction

of forces. Three Austro-German refugees from Nazism living in the city acted as their mentors, while an enlightened local businessman founded an art gallery to showcase their works. The Progressive Artists of Bombay, who came to know the European avant-garde through émigrés from central Europe, were to make a lasting contribution to modernism in post-independence India. M.F. Husain (1915–), also a Progressive, emerged as an iconic figure in the 1950s, complementing the ambitions of the first prime minister, Pandit Nehru, who wished to refashion India in a modern secular image. My fellowship has provided me with the time to analyze my primary research, formulate general ideas on the subject, and study comparative European material as well as theoretical writings in order to place the project within a broader framework. Meeting a wide range of scholars at the National Gallery has also enriched my work considerably. Next year I hope to undertake research on several more artists, with a view to completing a draft of a new book.

University of Sussex
Ailsa Mellon Bruce Senior Fellow, 2005–2006

Partha Mitter will return to the history of art department at the University of Sussex as professor emeritus.

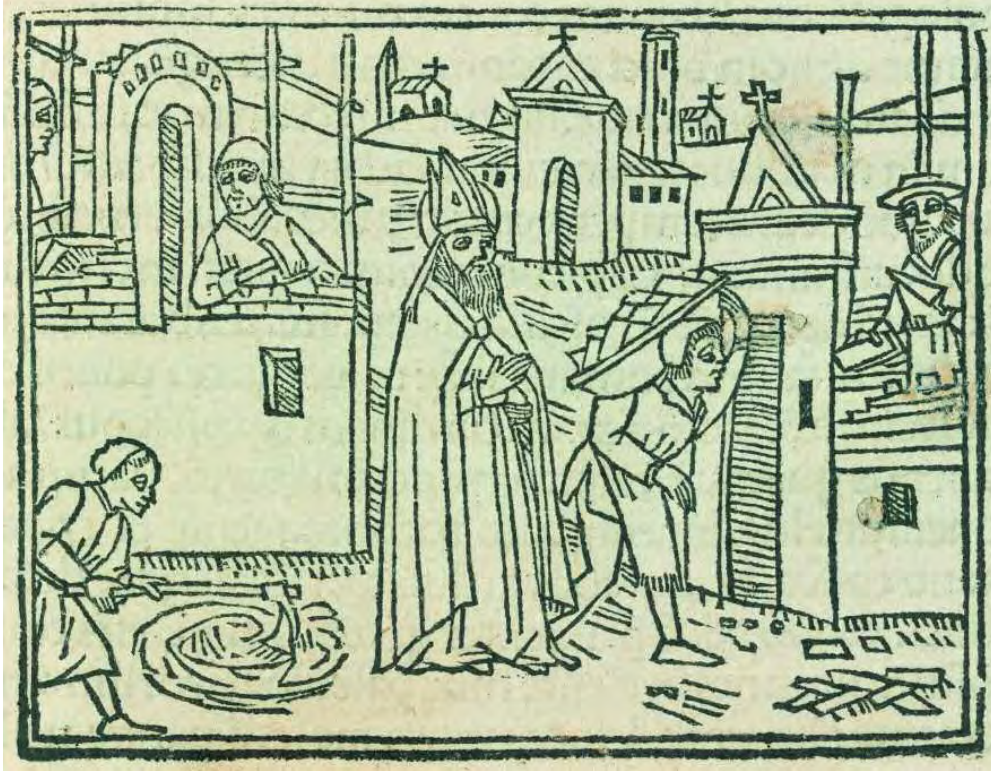
PAOLA MODESTI

The Architecture of Venetian Churches: Functions, Uses, and Public from the City's Establishment to the Counter-Reformation

Scholars of Venetian sacred architecture have investigated the patronage, use, and reception of buildings from the perspective of individual case studies. At the Center I have worked on two parts of a book-length project that instead addresses more general themes in relation to these topics.

The first part of my study concerns the role of churches in the formation of the city and image of Venice. I consider the initial establishment of private churches, the strategic location of monasteries, the impressive accumulation of churches in the eleventh and twelfth centuries, and the contemporaneous constitution of parishes, all phenomena of the early history of Venice as of cities on the mainland. As is evident in the *Laudes* of Milan and of Verona, the notion of a city protected by saints through their relics and churches was already widespread when Venice began to develop in the early ninth century. What seems remarkable is that, for its entire history as a republic, Venice maintained its churches as the strongholds and fortresses of a state that proclaimed itself most devoutly Christian and preserved a conception of Venetian history and life as determined by Providence.

From the fourteenth century on, a number of churches also played important supporting roles in the city's foundation legends. Among these was the twelfth-century church of San Giacomo di Rialto, whose history was invented to corroborate civic claims and whose archi-



Saint Magnus directing the construction of the early Venetian churches, from Petrus de Natalibus, *Catalogus Sanctorum et Gestorum eorum* (Venice, 1506). Department of Image Collections, National Gallery of Art Library, Washington

ecture was then interpreted to reflect its crucial civic significance. The construction of San Giacomo was supposed to have coincided with the legendary foundation of the city in the fifth century on the feast of the Annunciation. Not only did the former bishop's church become a property of the city; its original form was, most unusually, replicated when it was reconstructed in the late sixteenth century. Furthermore, the quincunx recognizable in its plan was claimed to have been the model for the plan of San Marco.

Another main component of my work has been an examination of representations and descriptions of the city. In the first printed description of Venice, *De Situ Urbis Venetae* (c. 1491), written by the humanist Marcantonio Sabellico (c. 1476–1506), all the churches, whether parish or monastic, were classified as public buildings. This text also corroborated the image of Venice as a holy and most Chris-

tian city, an idea that was articulated through a church-to-church itinerary clearly modeled on pilgrim guides like those to Rome and the Holy Land. Sabellico's itinerary inspired the portrait of Venice in the first book of *Venetia città nobilissima et singolare*, published in 1581 by Francesco Sansovino (1521–1586), a volume that substantially contributed to the codification, diffusion, and conservation of Venetian imagery and myths. Sansovino provided a comprehensive description of all the city's churches, which had become sites of memory and self-celebration for Venice through their inscriptions, monuments to “benemeriti della Repubblica” (worthy [men] of the Republic), and—an unusual subject for this genre of text—works of art.

The second part of my project reconsiders elements of religious architecture as signifiers of civic identity. In this regard, it validates Otto Demus' statement that San Marco represents “the key to the understanding of all Venice, of its history and of its art.” The model of the ducal chapel of San Marco, for example, is recognizable in church plans, facades, decoration, and furnishing. My study focuses on a series of related issues: the diffusion of the quincunx plan in the Middle Ages, which provides a background for understanding its proliferation in Venice in the late fifteenth and early sixteenth centuries, and the “invention” of facades with mixtilinear crownings as well as with trilobed and round pediments in the fifteenth century.

With support from the Lois Roth Foundation, I have also consulted the Italian Architectural Drawings Photograph Collection (IADPC) of the National Gallery of Art as a Millon Architectural History Guest Scholar. Since the IADPC holds reproductions of pre-1800 drawings of Italian architecture from the principal European, Canadian, and American repositories, I have been able to look at the complete series of eighteenth-century drawings of Venetian churches from the atelier of Antonio Visentini (1688–1782) preserved in the British Library and the Royal Institute of British Architects, a number of which, never published, record destroyed buildings.

Venice International University
Samuel H. Kress Senior Fellow, 2005–2006 / Millon Architectural History
Guest Scholar

Paola Modesti will continue her research project in Venice and resume teaching the history of Venetian architecture and art at Venice International University.

Radical Art in Early Sixteenth-Century Italy

The decades of scholarship since Delio Cantimori's *Eretici italiani del Cinquecento* (1939) and Hubert Jedin's *Geschichte des Konzils von Trient* (1949) have revealed a world of reform activity in Italy in the years before and after the beginning of the German Reformation. The names that figure prominently in these histories, it turns out, are also central to the history of the art of the period. These were the friends and patrons of Fra Bartolommeo, Raphael, Michelangelo, Giulio Romano, Francesco Parmigianino, Titian, Sebastiano del Piombo, Andrea Riccio, Michele Sanmicheli, Jacopo Sansovino, Sebastiano Serlio, and others. The result is that a new configuration of early sixteenth-century art is coming into view, one shaped by the religious controversies of the period and the debates over images that they provoked.

In the Protestant North, religious images were abolished outright or subjected to new and more careful codification. In early sixteenth-century Italy, by contrast, the situation produced less trenchant resolutions and more experimental responses. Religious art was generally not abolished, but it underwent various forms of castigation and reconfiguration. Archaism is a persistent theme of these experiments, but it is archaism of a complex sort, not only the quotation of past forms but a form of excavation, an investigation into the structure and history of art. Such an approach was in keeping with a familiar topos of reform rhetoric, which likened spiritual reform to the restora-



Giovanni da Porlezza and Girolamo Pittoni, possibly following a design by Jacopo Sansovino, high altar, Vicenza cathedral, 1534–1541. Photograph: Fabio Barry

or that religious system, can be removed; and that this process of dismantling constitutes an artistic enterprise in its own right. These possibilities were intensively explored in the first decade of the sixteenth century by Leonardo, Michelangelo, and Giorgione, and they frame the archaizing experiments of Fra Bartolommeo, Raphael, Andrea del Sarto, Titian, and Rosso Fiorentino.

The second trend is the deliberate revival of free-standing sculpture as an “originary” form of Christian art and an alternative to painting. This part of my study asks how a form conspicuously associated with pagan idolatry came to be revived in Italy in Christian contexts and particularly in the name of reform. The question goes straight to the heart of the debate, central to both literature and art

tion of a painting or sculpture that has undergone decay or disfiguration—a process that can be accomplished, as Saint Augustine says, only “by the artist who shaped it.” The art of this period reveals a number of highly inventive approaches to the task of restoration.

The book I am writing attempts a cross section of the nexus of humanist thought, reform culture, and artistic experimentation in the first four decades of the sixteenth century by concentrating on three major, and related, trends that reveal a radical questioning of the grounds of Christian art. The first, a series of archaizing excavations within painting, proceeds from the premise that the image has an archaeological structure; that the top layer, the subject matter belonging to this

in the period, concerning the applicability of ancient media and forms in Christian contexts. This section concentrates on works by Andrea and Jacopo Sansovino, Andrea Riccio, and Michelangelo.

The third subject of my study is the rise of the sacrament altar. Focusing on a series of spectacular interventions at the high altars of the cathedrals of Florence, Siena, Verona, and Vicenza, I attempt to show that in these cases the “real presence” of the body of Christ was held up as both supplement and alternative to the representational image altogether. The high altar of the cathedral of Vicenza, I argue, is as close as Italian art of the sixteenth century got to an an-
iconic solution to the controversy over images.

Unlike the later programs of the Counter-Reformation, these early efforts to reform images were highly unsystematic and sometimes mutually incompatible. On the one hand, this project will reveal relations among phenomena that until now have been studied only in isolation. On the other hand, it will respect the unregulated nature of the efforts that mark this earlier period, refraining from attempting to unify them artificially under the banner of a “program” of reform.

University of Toronto
Andrew W. Mellon Professor, 2004–2006

Alexander Nagel will return to his position as associate professor and Canada Research Chair in the graduate department of the history of art at the University of Toronto.

Narrative in the Painting of Caravaggio

After mentioning Caravaggio's *Conversion of Saint Paul* (1601; Santa Maria del Popolo, Cerasi Chapel, Rome) in his *Vite de' pittori, scultori et architetti moderni* (1672), the Roman connoisseur and antiquarian Giovan Pietro Bellori laconically dismissed the picture as "a story without any action whatsoever." In the context of seventeenth-century academic aesthetics, Bellori's statement embodies an oxymoron, even a paradox: a story—in this case, a religious subject—must entail a narrative, which in turn involves action. Yet Caravaggio's painting, albeit a narrative, represents no—at least, no heroic—action. Recent scholarship has transformed Bellori's assertion into a departure point for a tentative hermeneutic of Caravaggio's pictures. In this view Caravaggio's straightforward naturalism has been assumed to signal a paramount shift in art history: from narrative to description, from representation to reproduction, from humanistic rhetoric to scientific objectivity. In a certain sense, Caravaggio's stature as a transitional figure has risen, emblematically signaling the decline of Alberti's principles of narrative painting and thereby foreshadowing the—allegedly—descriptive art of the Dutch Golden Age. From the outset, I was therefore persuaded that narrative was the key to apprehending Caravaggio's disruptive originality. Consequently, I regarded his unusual method of painting after life and the resulting naturalism—or better, realism—less as the essence than as the substantial tool of his pictorial newness. From my initial standpoint,



mimesis and accurate description served as devices of bewilderment by intensifying the effects of Caravaggio's dislocations. It is this last point—dislocation—that serves as the linchpin around which my interpretive studies of Caravaggio turn.

Once I established the scope of my research, I had to set up an adequate methodology in order to trace and qualify the disjunctive tendencies specific to Caravaggio's painting. Comparison with iconographic conventions seemed inescapable, especially as I aimed to avoid the pitfalls of anachronistic readings. My approach was—and is—historical above all. Research carried out during my stay at the Center has not only confirmed my methodological premises, but also enlarged my view of Caravaggio's dislocation procedures. Working on the two versions of *The Fortune Teller* (c. 1594; Musei Capitolini, Rome; and c. 1595; Musée du Louvre, Paris), I realized how much Caravaggio was indebted to earlier iconographies—in the case of *The Fortune Teller*, those of the Lovers and Ill-Matched Pairs—and how subtle, almost undetectable, his elaborations seem to be on closer analysis. By manipulating schemes and attitudes characteristic of two different genres, the lyrical and the comic, Caravaggio engenders a range of pictorial dislocations that unsettle the viewer's expectations while undermining the coherence of the subject. On the other hand, in examining his *Cardsharps* (c. 1594; Kimbell Art Museum, Fort Worth), I found that, by alluding to Giorgione's and Titian's precedents, Caravaggio creates a latent subtext encouraging two possible readings of the picture, one on the surface, the other accessible only to alert, cultivated beholders. In this case, shifts between genres—for example, between comic and lyric—operate more alternately than concurrently. *The Conversion of Mary Magdalene* (also known as *Martha and Mary Magdalene*; c. 1598; The Detroit Institute of Arts) provided me with another example of disjuncture. By elaborating upon Titian's *Woman at Her Toilet* (1512–1515; Musée du Louvre, Paris), Caravaggio turns previously lyrical formulas and symbols into religious ones, blurring again the boundaries between distinct pictorial modes. Investigation into his first *Supper at Emmaus* (1601; The National Gallery, London) allowed me to understand how Caravaggio manages to disturb the unity of action required of history painting by introducing disruptions of time and spatial incongruity

Caravaggio, *The Conversion of Saint Paul*, 1601. Santa Maria del Popolo, Rome. Scala/Art Resource, New York

in the coordination of his figures. Dislocations in lighting and coloring threaten even the visual identity of the protagonist himself, the resurrected Christ. *The Taking of Christ* (1602; National Gallery of Ireland, Dublin) and *Ecce Homo* (c. 1605; Palazzo Rosso, Genoa) have proven excellent case studies of self-referential displacement, the author substituting himself for some of the figures in the picture, thus becoming an integral part of his own narrative. Through his double in the painting, Caravaggio generates a fictitious and complementary point of view on the narrative that competes both with his own and the beholder's.

All these case studies, initially conceived as independent tests, will be assembled in a single volume devoted to Caravaggio's poetics of dislocation. Readings of other pictures will enrich and complete the book.

Université de Rennes 2—Haute Bretagne
Ailsa Mellon Bruce Senior Fellow, 2005–2006

In fall 2006 Lorenzo Pericolo will take up a new position as professor of seventeenth-century art at the University of Montreal.

Politics, Religion, and Art in Central Africa: Power Figures from the Chiefdoms of the Southern Savanna

Scholars of Central African art broadly distinguish between political art and religious art. Power figures, which were once commonly referred to as fetishes, are among the best-known and most striking examples of art with religious dimensions from the sub-Saharan region. In a not too distant past, these carved wooden figures in animal or human form, which typically served as containers for medicinal substances, were made and used by a large number of peoples in the southern savanna of today's Democratic Republic of the Congo and adjacent Angola. The purposes of such power figures are multiple and can be positive or negative.

Power figures of Central Africa, which combine different media and a variety of paraphernalia, are, as a rule, strikingly different visually from works that deal with notions of leadership and governance. In his contribution to the catalogue *Fetishism: Visualising Power and Desire* (1995), John Mack contrasts the sharp and spiky appearance of the nail figures of the Kongo people with the shiny and smooth surfaces of the king figures of the Kuba people. Among the Kuba and some other centralized societies, the distinction between religious and political art is sometimes reflected in a division between a folk style and a court style, the latter characteristic of the work of professional or semiprofessional artists and distinguished by larger size and a general refinement, with careful rendering of anatomical and decorative details.



In sub-Saharan Africa, however, the sacred and the profane are often closely related. Just as worldly leaders in Central Africa derive much of their authority from the otherworld, works of art with political dimensions often also draw on the power of supernatural entities to fulfill their functions. Thus, the king figures of the Kuba allude to the monarch's association with a special category of nature spirits. Moreover, in addition to serving as commemorative portraits, the figures were also credited with healing capacities and were said to ensure expectant mothers of safe deliveries.

Research I conducted for my doctoral dissertation, on the art of the Luluwa people, has revealed that certain types of power figures, identified by stylistic refinement and the meticulous depiction of anatomical and decorative details, are directly associated with political leadership. Luluwa history suggests that, in the process of political centralization and state formation, some of these power figures were transformed into symbols of status. The idea that the sculptures acted as mediators between the human and spirit worlds contributed to their efficacy as instruments of leadership.

This confluence of sacred and secular connotations also seems to characterize some of the power figures of the neighboring and culturally related Songye people, such as the example illustrated here. Its large size suggests that it served the needs of a whole community rather than an individual. Among other functions, the figure was expected to offer protection against disease, witchcraft, sorcery, and war. Conversely, among the Luba people, whose renowned kingdom flourished from c. 1700 to 1860, works that served as emblems of royal status were often also invested with spiritual qualities and functioned as healing or protective devices in the context of therapeutic and divinatory rituals. It could be argued that male and female figures carved in one of the more naturalistic styles typical of the Chokwe people's homeland in central Angola combine characteristics of prestige items and ritual objects as well.

The manuscript on which I worked while in residence at the Center argues that, in the course of the nineteenth century, among the Luluwa, Songye, Luba, and Chokwe, a special kind of power object developed as a result of the formation of a centralized political organization and the emergence of an elite of noblemen. While it refutes

Unknown artist of the Songye people, Democratic Republic of the Congo, *Male Figure (Nkisi)*, mid- to late nineteenth century. National Museum of African Art, Smithsonian Institution, Washington. Museum purchase and gift of Professor David Driskell, Friends of the National Museum of African Art, Robert and Nancy Nooter, Milton F. and Frieda Rosenthal, Honorable and Mrs. Michael Samuels, and Mr. Michael Sonnenreich, 86-4-1. Photograph: Franko Khoury

the traditionally strict separation between folk styles and court styles, my study aims to reveal an underlying conceptual framework that unites the stylistically distinct arts of these four different peoples.

During my two months at the Center I completed drafts of a number of chapters of my book. I was also able to revise an earlier written introductory chapter that explores the well-known power figures of the Kongo people from different theoretical and methodological perspectives.

Cleveland Museum of Art and Case Western Reserve University
Paul Mellon Senior Visiting Fellow, 1 July–31 August 2005

Constantine Petridis has resumed his dual position as associate curator of African art at the Cleveland Museum of Art and assistant professor of art history at Case Western Reserve University.

The Role of Drawing in the Sixteenth-Century Decoration of the Palazzo Vecchio: Vasari and His Colleagues and Followers

The aim of my research at the Center has been to examine Giorgio Vasari's contribution to the sixteenth-century decoration of the Palazzo Vecchio in Florence. More specifically, I have analyzed how Vasari interpreted the expectations of his patron, Duke Cosimo de' Medici, through a new form of expression and a working method that guaranteed stylistic unity among his many collaborators while clearly distinguishing his own interventions from all the other artistic commissions added to the palace in the course of the century. Vasari introduced modifications to the Palazzo Vecchio when the duke decided to move his personal residence there in 1540. His transformation of the severe medieval palace into the shining Medicean court constituted the major artistic event of the period in a city that continued to play an important role on the European stage.

Much has been written about this decorative project, conceived jointly by Vasari and Cosimo as an elaboration on the proposals of intellectuals and learned men such as Vincenzo Borghini and Cosimo Bartoli and carried out by artists who included Cristoforo Gherardi, Marco da Faenza, Giovanni Stradano, Jacopo Zucchi, and Giovambattista Naldini. Yet many questions remain to be answered, including those raised by the discrepancies between what we find in the administrative documents and what we learn from Vasari's *Ricordanze*, which records the interventions of various artists. In addition, we are struck by the fact that, although Vasari worked with many col-



Giorgio Vasari,
Cosimo de' Medici Crowned by an Allegorical Figure of Victory and Receiving Prisoners from the Battle of Montemurlo, c. 1555. Gabinetto Disegni e Stampe degli Uffizi, Inv. 1186E

more complex than that. But even if this were a condition of employment, it could have been fulfilled only if the artists were already conversant in the same artistic language as the master; and they could have spoken the same language only if they knew and shared its basic mechanisms. That language, it seems to me, is to be found in the act of drawing and in the fundamental role it played in these artists' training and subsequent activity.

In fact the practice of drawing was considered a fundamental element in the making of a figurative work of art, from a technical as well as an intellectual point of view, and Vasari was the principal theorist of the medium. Drawing was the best means available to render the complexity of modern artistic expression and to proceed smoothly

laborators—some of them artists of the first rank, with significant careers to their credit—the final result is, from a stylistic point of view, perfectly coherent and homogeneous. How was it possible to obtain from so many different personalities a result so unified that today, in spite of the documents we possess and the efforts of scholars on the topic, it remains extremely difficult if not impossible to distinguish the various hands?

In past decades attempts to explain the homogeneity of the Vasarian decoration of the Palazzo Vecchio have assumed that artists who did not want to forgo the chance to take part in such a prestigious enterprise had no choice but to follow Vasari's instructions passively and to imitate the master's style. The explanation is, in my opinion,

on the difficult path that leads from invention to execution—from the first idea to the finished result. By means of drawing, artists could stimulate their imaginations while increasing their ability to give their thoughts a figurative shape. In other words, drawing became, in the artist's hand, the fundamental tool with which to exercise the widest and most effective control over every aspect of artistic expression.

These speculations form the basis of an exhibition of drawings from the graphic collections of the Galleria degli Uffizi scheduled to be shown in New York at the Pierpont Morgan Library in early 2008. In writing the exhibition catalogue, I have benefited greatly from the Samuel H. Kress Professorship at the Center. The extraordinary facilities, the rich collections, and the perfect organization of the library and the photographic archives of the National Gallery of Art have allowed me to carry on my research in the best conditions. In the process I have also discovered new drawings by the artists involved in the decoration of the Palazzo Vecchio that have helped clarify aspects of the problem of its genesis and execution.

Galleria degli Uffizi, emerita
Samuel H. Kress Professor, 2005–2006

Annamaria Petrioli Tofani has retired as director of the Uffizi. She is executive vice president of the Fondazione Carlo Marchi and serves as president of the foundation's cultural committee.

The Munich *Kunstammer*: Art, Nature, and the Representation of Knowledge in Courtly Contexts

The *Kunstammer* founded in Munich in the 1560s by Albrecht V, Duke of Bavaria (r. 1550–1579), was one of the largest in central Europe and among the first princely collections explicitly conceived as a site for the storage and production of universal knowledge. Albrecht vigorously advanced the foundation of the *Kunstammer* as a central repository of knowledge, making it a symbolic means for the consolidation of his power and Bavaria's confessionalization as a Catholic territory following the Council of Trent. Thus the Munich *Kunstammer* was distinguished by its particular emphasis on the representation of the territory of its founder and the unusually wide use it made of images as conveyors of facts rather than as aesthetic objects. Focusing on territorial representation and the status of documentary imagery, my dissertation inquires into the functions this collection served for the cultural, political, and confessional interests of this ambitious court.

My first chapter elucidates the conception of the Munich *Kunstammer* as a project of what I call object-centered encyclopedism. The late sixteenth century saw a surge in printed encyclopedic works that attempted to summarize and organize universal and field-specific knowledge in a practically accessible way; as I argue, the Munich collection was an attempt to translate this encyclopedic project into the realm of objects. I show how the sixteenth-century *Kunstammer*, unlike the “curiosity cabinet” of the seventeenth century, in which

Johann Baptist Fickler, inventory of the Munich *Kunstammer*, 1598. Bayerische Staatsbibliothek München, Cgm 2133, f.1r

only the strange and rare found their place, functioned as a site for the representation and production of practical, applicable knowledge about the world. The Munich collection's particular focus on the representation of the Bavarian territory can be understood only in the context of the *Kunstammer's* conception as a site with pragmatic political functions. On the basis of research in the archives and rare book collections in Munich, I anchor my analysis of the collection's function in the context of the intellectual milieu of the Bavarian court.

The restoration of the Catholic faith throughout the territory figured prominently in the court's political agenda, and my second chapter investigates some of the ways in which Albrecht v's collection was structured by its Counter-Reformation context. The Munich *Kunstammer* contained a large number of objects documenting wondrous natural events throughout the territory. I analyze the function of these objects as tools of confessional propaganda, and I elucidate the particularly Catholic approach to natural prodigies (such as a shower of grain from heaven) and their role in confessional argument. Furthermore, I show how the specific uses this collection made of objects as means of documentation and authentication correlate with the preeminence of objects within Catholic devotional practices, which the Munich court was actively reviving at the same time.

In the third chapter, I move from the analysis of objects to the study of the functions of documentary imagery within the *Kunstammer*. Reproductions of, and substitutions for, absent objects were essential to the collection's encyclopedic goals; I inquire into the epistemological status of such documentary art from the perspective of sixteenth-century observers. How was a reproduction perceived in relation to its prototype? I focus principally on two contexts in order to reconstruct the habits of mind that drove the profuse utilization of documentary imagery in this collection and shaped its contemporary reception. The first is the use and function of reproductions of body parts in documenting miracles within votive practice, which was vigorously promoted by the Bavarian court at the time the collection was established. The second is the discourse, especially in natural philosophy, about the power of art to reproduce nature, which raised the status of such images and enhanced their capacity to substitute for natural products. This discussion again raises the

issue of authentication, which I now consider in regard to the authenticating functions of images. In these contexts I show how the functions of documentary imagery within the *Kunstkammer* correlated with the rising esteem for pictorial representation as a means of documentation.

The final chapter aims at reconstructing the contemporary reception of the *Kunstkammer* from evidence found in the inventory of the collection, letters, financial records, travel accounts, and funeral orations for Albrecht V. I use these to elucidate the purposes served by visits to the collection, the dissemination of knowledge of the *Kunstkammer* throughout the territory and beyond, and contemporary perceptions of the court's project of material representation of universal knowledge.

[University of California, Santa Barbara]
Samuel H. Kress Fellow, 2004–2006

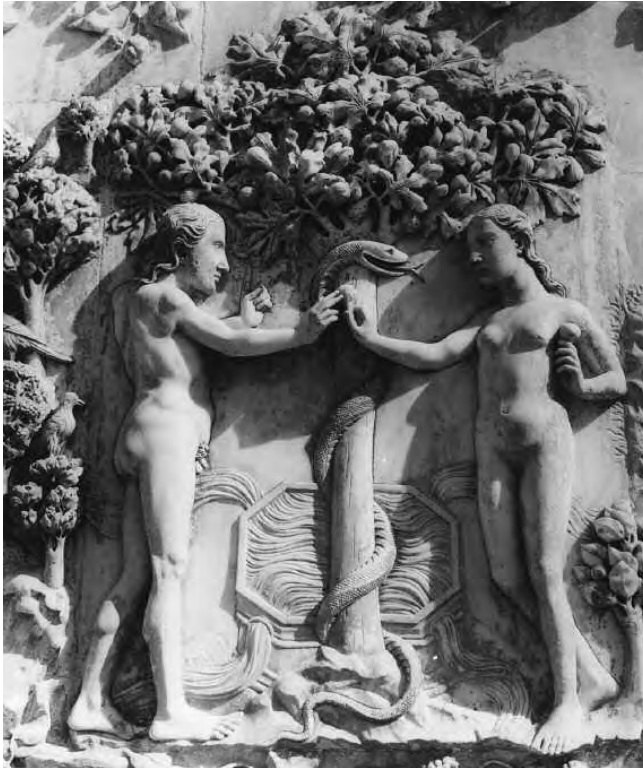
In fall 2006 Katharina Pilaski will be an adjunct professor in the department of art history and archaeology at the University of Maryland.

LUCIO RICCETTI

The Facade Reliefs of Orvieto Cathedral: The Two Workshops

Construction of Orvieto cathedral began between 1284 and 1290. Within a decade, however, it was thrown into crisis brought on by the conflict that, in 1294–1296, pitted the papacy against the commune of Orvieto in a struggle for control of the Valdilago, the strategically located land around Lake Bolsena. This episode, previously ignored in histories of the cathedral, marks a turning point that divides the cathedral's construction history into two phases, each under a distinguishable workshop and architect. The first workshop, the papal *cantiere*, is identified with the anonymous "Master of the Duomo," who was active in the last decades of the thirteenth century (c. 1284–1300) and headed a cosmopolitan shop. The second, or communal, workshop, which was staffed largely by Siennese craftsmen, was overseen by Lorenzo Maitani, who arrived in Orvieto around 1302 and remained as *capomaestro* of the cathedral works until his death in 1330.

At the Center, I have focused my attention on the two phases of the cathedral *cantiere* from the extraordinary vantage point of the facade reliefs, which, my research indicates, were executed in 1290–1310, also under two different masters. In looking at the reliefs, I attempt to read the material traces left in the marble itself, which are indelible signs of two distinct artistic cultures represented by the two workshops. The differing techniques of their execution also help us to understand the division of labor among individuals and groups



Second master, known as the *maestro sottile*, of Orvieto cathedral, *Adam and Eve (The Temptation)*, relief on first pier, c. 1305/1310. Photograph © David Finn

that the background around the compositional elements be carved out first. This technique assumed flexible use of the sculptors, who moved from one block of marble to another as the compositions were summarily roughed out. It therefore allowed greater speed of execution than the procedure employed by the first workshop. It is almost as if the method of completing the facade reliefs of Orvieto were a counterpart of the workshop experiments employed in the frescoes for the basilica of Saint Francis in Assisi, where different workmen executed individual *giornate* within the same fresco. Such a working method allowed the sculptors in Orvieto, like the painters of the Franciscan stories in Assisi, to specialize and to collaborate more efficiently.

Each workshop also demonstrates a different interpretation of the antique, an important element in any attempt to understand the two different personalities responsible for the cathedral reliefs. The

of workers in a medieval workshop engaged in an extensive sculptural project.

The reliefs display two different ways of producing sculpture. That employed by the “first master” is based largely on the well-established method used in the pulpits carved by members of the Pisano family. This practice allowed for almost no interchangeability among sculptors. The work could be finished only by the carver who had blocked it out.

The second kind of workshop practice, attributable to the “second master” (also known as the *maestro sottile*), involved working in silhouette, which required

“first master” seems to have been more focused on constructing single scenes and studying three-dimensional space by superimposing figures in depth. His most obvious sources are Antonine reliefs and the large Hadrianic tondi on the Arch of Constantine in Rome. The most direct influence on the reliefs of the *maestro sottile* is the Column of Trajan, with its interlocking, irregularly shaped marble slabs and scenes that run together across the junctures of the blocks. This master was seemingly attracted by the precision and the refinement of Trajanic narrative style, its penchant for rich detail, interest in real settings, and idealized homogeneity in the depiction of figures.

The Orvietan sculpture of the *maestro sottile* shares with both the arch and the column a new type of narrative relief that, in its articulation of space and figures, parallels Roman artistic culture from the 1260s to the 1310s. This new “Gothic classicism” was the particular contribution of the *maestro sottile* to medieval Italian sculpture, one that distinguishes him from both Giovanni Pisano and Arnolfo di Cambio.

Università degli Studi di Perugia
Frese Senior Fellow, 2005–2006

Lucio Riccetti will return to his position in the Dipartimento di Scienze Storiche of the Università degli Studi di Perugia.

NOËL SCHILLER

The Art of Laughter: Society, Civility, and Viewing Practices in the Netherlands, 1600–1640

Gerard van Honthorst (1592–1656), Hendrick ter Brugghen (1588–1629), Frans Hals (1582/1583–1662), and artists in their circles painted numerous half-length, single-figure genre images of jolly drinkers, merry musicians, and prostitutes who leer suggestively and laughingly challenge the viewer's sense of propriety by making direct eye contact. Especially popular in the 1620s and 1630s, such paintings are both fascinating and noteworthy because they reveal artists using laughter as a pictorial strategy—a means of attracting the viewer's attention, a manner of signaling the appropriate audience response, or a technique for animating an individual face. Focusing on images of the laughing philosopher Democritus, tooth-pullers, laughing courtesans, and other denizens of the brothel and inn, my dissertation charts the innovative process by which artists learned to express laughter visually in light of such factors as contemporary notions of art, codes of decorum, and social practices that inflected the ways in which laughter could be both experienced and evoked in the Dutch Republic.

My dissertation research locates painted and graphic representations of laughter within a range of seventeenth-century conceptions of society, civility, and self. In so doing, it engages the methodological and interpretive challenges presented by single-figure genre paintings and pendant images, formats that resist iconographic interpretation because of the suppression of setting and narrative and the



presence of relatively few “attributes.” Ultimately, my project yields an innovative look at the complex nature of pictorial laughter by situating this contested social behavior within art-theoretical discourses for representing the emotions, the physiology of the passions, and the dialogic nature of jesting practices.

Rather than considering a laughing face as a mere sign of comic intention, my research interrogates the ethical, philosophical, and sociohistorical conditions that inspired artists to utilize laughter to persuade, entertain, and elicit the viewer’s gaze. Autobiographical writings, art and medical treatises, civility manuals, jest books, and satires all preserve contemporary discourses about the nature of laughter and the social practice of jesting. These sources reveal a fine-tuned awareness of the variety of ways in which laughter could be articulated and interpreted. Whether represented in images or texts, in the seventeenth-century Dutch Republic laughter was neither primarily nor exclusively a sign that something was humorous. Rather, artists and viewers, physicians and humanists, all variously recognized that this ambivalent and polysemic affective behavior could signify widely divergent meanings, from scorn and judgment to love and friendship.

A study of pictorial laughter in Dutch visual culture reveals some of the knotty complexities that impede our understanding of how artists deployed expression in meaningful ways. Depicted laughter has frequently been understood as the “natural” behavior of the lowest echelons of society, rather than a pictorial choice on the part of artists. According to Aristotelian formulations that were endlessly repeated during the sixteenth and seventeenth centuries, viewers laughed at the low, the ugly, the insignificant: at people, objects, and situations that provoked neither fear nor sympathy. Yet this does not tell us why artists depicted peasants laughing with increasing frequency during the early decades of the Golden Age. Prostitutes and procuresses, gluttons and drunkards, quacks and their victims, and in general, fools and the foolish are all subjects that had the potential to provoke the viewer’s laughter, but they did not necessarily have to be depicted laughing in order to do so.

My research in the last year has thus questioned how we might access the responses of contemporary beholders to laughing imagery

Gerard van Honthorst, *Smiling Girl, a Courtesan, Holding an Obscene Image (Laughing Courtesan Holding a Medallion)*, 1625. The Saint Louis Art Museum

by investigating the art-theoretical discussions of affect as well as cultural practices surrounding the viewing of art and jesting. The sensuously playful prostitute in Gerard van Honthorst's painting traditionally titled *Laughing Courtesan Holding a Medallion* (1625; Saint Louis Art Museum), for example, overtly elicits the viewer's gaze and laughingly proffers a medallion that depicts a female nude with a witty, cryptic inscription. Viewed in relation to each other, the text and image on the medallion and the laughing gaze of the prostitute engage the beholder in a process of looking that forces him or her to consider the moral and ludic implications of this act. If the viewer desired to read the text in the painting, he or she would have been forced to draw close to the canvas—and to the courtesan's prominent bosom. Honthorst's painting thus structures the viewing process, creating an erotically charged sociability with the beholder, who is presented with the indecorous question posed by the inscription: "Wie kent mÿn naers / van Afteren" (Who knows my ass / from Behind). In the case of Honthorst's laughing courtesan and similar images, I argue that paintings function as social agents and that viewing such images has structural similarities to other ludic interactions that we find represented in contemporary texts.

[University of Michigan]

Robert H. and Clarice Smith Fellow, 2005–2006

In fall 2006 Noël Schiller will take up a position as assistant professor in the School of Art and Art History at the University of South Florida.

The Law of the Heart: Narrative and Audience in the Latin American Fotonovela

In 1947 a group of Italian directors, writers, actors, and photographers connected with the neo-realist movement started codifying a new, mass-produced genre of fictional photonarrative that they called *fotoromanzo*. The fotonovela, as it became known in Latin America, where it arrived first in Argentina in 1948, combines staged still photographs and text laid out according to comic-book conventions, in frames organized in sequences, as a way of narrating romantic stories in magazine format for an audience of young, semiliterate, low-income women.

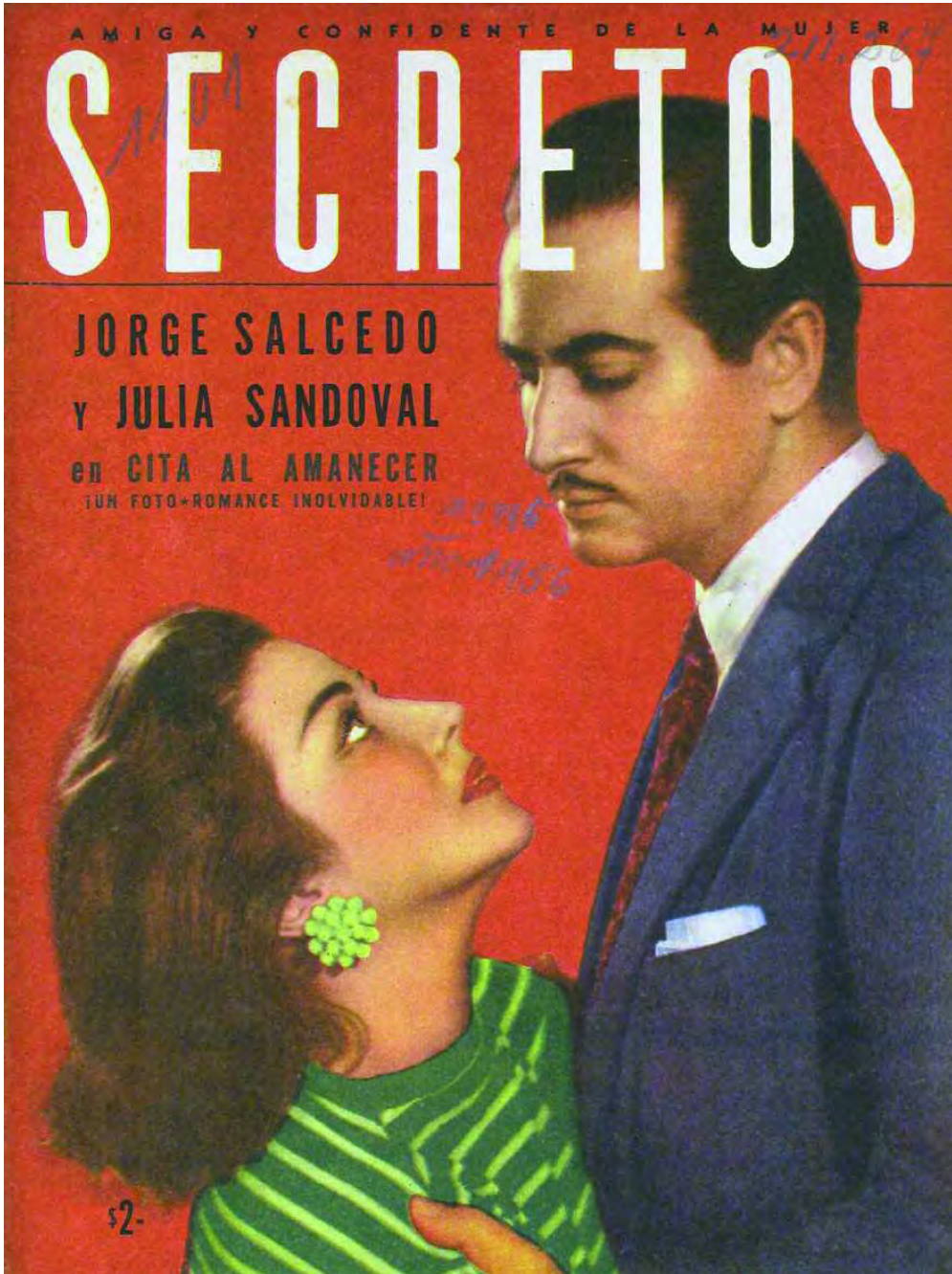
During their heyday in the 1950s and 1960s fotonovelas helped to promote literacy and were instrumental in the international dissemination of notions and stereotypes of romance, family life, social ascent, and the role and aspirations of women. The fotonovela's social impact made the genre the object of a judgmental sociology that used it to illustrate stereotypical views of "Latin masculinity" or to promote apocalyptic claims about its alienating effect.

Samples of fotonovelas used in these studies were often collected without regard for representing their international dimension or the time frame of their publication. To address this limitation, I undertook during the first year of my fellowship a twelve-month research project on the fotonovela's publishing history in Argentina, Brazil, and Mexico, from its arrival until its disappearance around 1984. The result is a collection of 1,220 stories and an assortment of

AMIGA Y CONFIDENTE DE LA MUJER

SECRETOS

JORGE SALCEDO
y JULIA SANDOVAL
en CITA AL AMANECER
¡UN FOTO-ROMANCE INOLVIDABLE!



\$2-

accompanying features complemented by 103 one-hour interviews with producers and readers of fotonovelas. This material, which I analyzed during the second year of my fellowship, is the basis for the following conclusions: The early fotonovelas were romantic tales of a heroine's pursuit of love that prevails over many obstacles. The narrative scheme can be summarized as (1) stability without love; (2) finding love and, along with it, the impediment to its realization; (3) working out the difficulty and finding love for eternity. With minor variations on this formula, the romantic fotonovela dominated the genre, but in the mid-1960s detective, spy, horror, and other types of stories started to appear as an attempt to attract a male readership.

The fotonovela is, then, a dramatic medium-dependent genre defined not by its theme, for it can narrate in many modes (horror, adventure, and so forth), but by the staging of its content in a *mise-en-scène* characterized by the expression of dramatic states and emotions in still photographs and by the use of the illustrative power of photography to liberate the story from description. The fotonovela also inherited and adapted what can be called a new *mise-en-page*, combining photographs, graphic design, and conventions of reading to tell and show the story at the same time.

The economy and precision of description afforded by the images allow the text to be purely narrative and therefore more exciting while packing in a great deal of redundancy despite the fact that there is less to read. The formulaic character of the stories and the repetition of the same set of plots produce an effect similar to what André Gide called *mise en abîme*, an illusion of infinite regress suggested by duplication of the narrative structure that makes every fotonovela an almost perfect example of the genre. In this sense the fotonovela is a narrative apparatus that “domesticates” the reader in order to enhance his or her ability to read.

The fotonovela used its own version of the “star system” to give marketing resonance to the product and promote the identification of the audience with the genre. Its characters were a cast of actors who could give presence to the stereotypes under which the narrative was composed. In general the model for the heroine was that of an ingénue, while a vamp played her rival. The hero, in most cases,

Jorge Salcedo and Julia Sandoval in the fotonovela *Cita al amanecer* (Meeting at Dawn), cover of *Secretos* (Buenos Aires), number 336 (29 October 1956). Collection of the Hemeroteca de la Biblioteca Nacional de la República Argentina

sported a suave masculinity, while the villain was a rougher or shadier type or was played by an older actor.

As a form of mass art created under the auspices of a cultural industry, the fotonovela was heavily dependent on international publishing conglomerates commanding vast distribution networks, projective knowledge of the audience, and mass printing technology of which Latin American countries were mere consumers. Such mass publication made the expression of national characteristics merely residual while allowing the tailoring of the product to achieve maximum profit. When the effectiveness of the fotonovela as a moneymaking machine was diminished by economic crises during the 1980s, changes in cultural habits, and the widespread growth of television in the region, magazines gradually lost circulation, and the genre disappeared.

[University of California, Santa Barbara]
Andrew W. Mellon Fellow, 2004–2006

Carlos Roberto de Souza will be the Irvine Fellow in Art and Art History at Whittier College for 2006–2007.

Hans Burgkmair the Elder and the Visualization of Knowledge

Hans Burgkmair the Elder (1473–1531) was a leading artist working in Augsburg, which, along with Albrecht Dürer's Nuremberg, became one of the primary commercial centers in the Holy Roman Empire. Unlike Nuremberg, however, Augsburg also had an identity closely tied to its Roman origins as *Augusta Vindelicorum*, named for the emperor Augustus and the Germanic people the Romans called *Vindelici*. Physical evidence of its Roman past existed above and below ground, with architectural fragments, sarcophagi, and bits of statues stuck in city walls or uncovered beneath the floors of local churches. This keen awareness of Augsburg's history, visibly demonstrable, reinforced Germans' belief in the notion of a translation of empire from Rome to lands north of the Alps, the key foundational concept of the Holy Roman Empire from the time of Charlemagne.

In 1487 Conrad Celtes (1459–1508), an itinerant poet-professor, was crowned poet laureate of “the Holy Roman Empire of the German Nation” in Nuremberg by Emperor Frederick III. The year before, Celtes had written *Ad Apollinem repertorem poetices ut ab Italis ad Germanos veniat* (Ode to Apollo, the Inventor of Poetry, That He May Come from Italy to Germany). In it, he invited Apollo to come north across the Alps, just as he had traveled across the sea from Greece to Latium with the Muses. In so doing, Celtes was calling for a translation of wisdom (*translatio sapientiae*) and a translation of



art (*translatio artis*) to accompany the translation of empire (*translatio imperii*). The promotional idea of a translation of wisdom as a parallel to the translation of empire implicitly framed the pursuit of knowledge as both a cultural and a political imperative. A translation of ancient studies and knowledge was not merely a rightful inheritance of the Holy Roman Empire, but an accomplishment that had to be demonstrated actively in order to consolidate the empire's cultural and virtuous prestige. The fall of Constantinople to the Ottomans in 1453 and competition with France and the papacy for leadership of the Christian world added urgency to the empire's claims as successor to Rome.

Burgkmair's so-called death portrait of Celtes is in many ways a visual synopsis of Celtes' literary inventiveness and poetic approach to antiquity, even as it reveals a sense of his (sometimes problematic) enthusiasm for the props of a pagan world. Apollo and Mercury, respectively the gods of poetry and eloquence, preside in spandrels overlooking Celtes' printed image, weeping in mourning, their instruments in disuse. Banderoles unwind to reveal brief Latin inscriptions paraphrasing the writings of Cicero and Horace, which were understood to reveal universal truths beneath rhetorical or poetic cover. Burgkmair fashions Celtes, literally bedecked with laurels and the ornament of antiquity, as the chief descendant of Petrarch—the northern version, in a Teutonic scholar's cap and fashionable fur-trimmed academic cloak.

My dissertation examines a selection of woodcuts and paintings by Burgkmair to show how he participated in sixteenth-century humanist debates about knowledge and its transmission, specifically in relationship to poetry, documentation, and history. Within humanist discourses, I propose, Burgkmair's images accommodate alternative concepts of knowledge and approaches to the past. One of these privileges virtue and personal fame as the ultimate goals, favoring an encyclopedic knowledge hidden by poetic allusion. The other judges truth and falsehood according to standards relating to material evidence, focusing on a direct presentation of the particular rather than the universal. Three humanists with whom Burgkmair collaborated provide the framework for my study: Celtes; Conrad Peutinger (1465–1547), lawyer and early antiquarian trained in Bologna and

Hans Burgkmair
the Elder, *Conrad
Celtes*, 1507.
National Gallery
of Art, Washing-
ton, Rosenwald
Collection

Padua; and Johannes Aventinus (1477–1534), court historian to the Wittelsbach dukes of Bavaria.

Celtes and Peutinger do not occupy polar extremes or entirely inflexible positions (indeed, they often exchanged work), but, as I contend in my dissertation, their different emphases and senses of the past occasionally came into tension with one another and placed different demands on Burgkmair. Where Celtes' poetic approach and broadly pedagogical mission encouraged Burgkmair's active participation and invention, Peutinger's antiquarian impulses valued the appearance of artistic restraint and emphasized instead the artist's mechanical skill in replicating the essential information of his sources in a simple, easily repeatable manner. I consider Burgkmair's eclectic range of styles—from flamboyant Gothic, to ornamental classicizing, to a reduced, “non-stylish” style—as enabling the differentiation between these two modes of knowledge and as bearing particular ideological associations, both for Augsburg and for the Holy Roman Empire's cultural self-definition in contradistinction to Italy.

At issue is a reevaluation not only of the Renaissance in the North, but also of the ultimate function of the artist, whether a poet-philosopher capable of concealing and revealing timeless truths in classicizing ornament and allegory, or a witness with manual and observational expertise intent on transmitting a trustworthy document of the fabricated world.

[University of Pennsylvania]
David E. Finley Fellow, 2003–2006

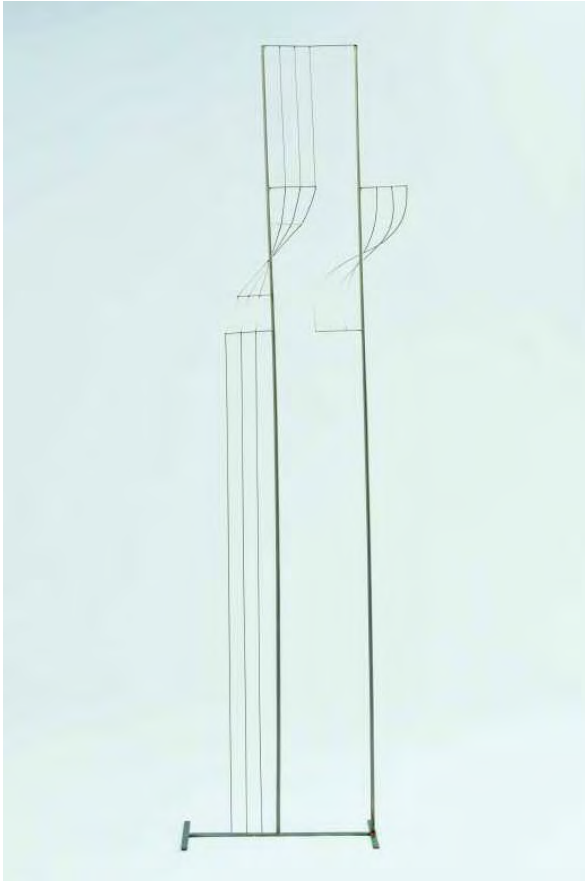
Ashley West will be a Paul Mellon Postdoctoral Fellow at the National Gallery of Art for 2006–2007.

ANTHONY WHITE

Modernism and Fascism: Italian Abstract Art in the 1930s and 1940s

In 1937 the Italian painter Osvaldo Licini (1894–1958) defended his practice of abstract art by posing the question: “Fascism, Mussolini said, is a revolution. Why then should fascist art be conservative, traditional, anti-revolutionary?” In contrast to attitudes in Nazi Germany, exemplified by the vilification of modernism in the exhibition *Entartete Kunst*, the relationship between abstraction and fascism in Italy was complex. Although subject to scathing attacks from right-wing critics, abstract artists frequently exhibited in official public venues in Italy, including the Venice Biennali of 1940 and 1942 and the Quadriennali di Arte Nazionale held in Rome in 1935, 1939, and 1943. My project documents the activity of several abstract painters and sculptors working in Italy during the fascist period and examines the often strident debates they and their work stimulated. The outcome will be a book-length study that sheds new light on fascist cultural policy and adds a new chapter to the political history of abstract art in the twentieth century.

During my fellowship at the Center I carried out preliminary research for this study, gathering and examining materials relating to the work of eight Italian abstract artists practicing during the 1930s and 1940s: Lucio Fontana (1899–1968), Osvaldo Licini (1894–1958), Fausto Melotti (1901–1986), Mario Radice (1898–1987), Mauro Reggiani (1897–1980), Manlio Rho (1901–1957), Atanasio Soldati (1896–1953), and Luigi Veronesi (1908–1998). A survey of primary



Fausto Melotti, *Scultura n. 17*, 1935 (reconstructed 1968). The Museum of Modern Art, New York, Elizabeth Bliss Parkinson Fund. Licensed by SCALA / Art Resource, New York

World War II, this opening toward modernist artistic developments from northern Europe was a radical move. The Italian abstract artists' experimentation with materials outside the realm of fine art and their interest in the relationship between art and architecture challenged the autonomy of the traditional art object. Furthermore, by repudiating the human figure and eliminating signs of the author's intervention, the artists aligned themselves with some of the most extreme protagonists of the avant-garde. To take one example, Fausto Melotti's work *Scultura n. 17* (1935) closely resembles sculptures by the Soviet constructivists, artists who worked under a political system anathematized by Mussolini. In the catalogue to his solo exhibition at the Galleria del Milione in 1935, Melotti argued that "in sculp-

and secondary sources, including contemporary Italian newspaper and journal articles, has confirmed a central hypothesis of the study: that the artists' reception of modernism was mediated by ideological and practical questions specific to fascist Italy. Accordingly, the work the artists produced was at once intensely radical and deeply conservative, not unlike fascism itself.

In 1934, the Italian artists began to draw inspiration from the geometric abstraction of Josef Albers (1888–1976), Vasily Kandinsky (1866–1944), and Fernand Léger (1881–1955), all of whom had recently exhibited at the Galleria del Milione in Milan. At a time of increasing emphasis on Italian national and classical traditions as well as Nazi suppression of modern art and escalating militarization in the buildup to

ture, modeling (fingerprints of the personality—the ‘expressive’ touch) is useless to art.” The advocacy of precise, mechanical handling rejected inherited ideals of inspired artistic creation. Italian critics, disconcerted by the use of modern materials such as iron and the absence of bases in sculptural installations compared such works to electrical devices and architecture.

At the same time, however, Melotti’s abstract work was readily identified with artistic, social, and ethical values put forward by the fascist regime. The art critic Carlo Belli (1903–1991), Melotti’s cousin and one of the staunchest defenders of the movement, argued that geometric abstraction expressed the discipline, order, and hierarchy corresponding to the “new order” of fascism. The rhetorical expunging of individualistic, human elements, although irksome to many contemporary critics, was linked by abstract art’s defenders with the new totalitarian civilization promulgated by Mussolini. In written statements from this period, Melotti compared his work to the orders of classical architecture and argued for an art of “pure plasticity” that disavowed the materiality of sculpture. In advocating an idealist, quasi-spiritual art, Melotti fulfilled one objective of fascist art as defined in the regime’s official cultural journal, *Critica fascista*, in 1932: to “idealize and amplify plastic, pictorial, moral, and psychological values in a spiritual harmony by means of which reality is superseded.” Melotti’s ideas about sculpture were in tune with the metaphysical conception of art promulgated by Italian fascism.

Through an analysis of the geometric abstract art produced in Italy during the 1930s and 1940s, this project will demonstrate the diversity of aesthetic production under Mussolini and interrogate the ideological significance of artistic modernism in the twentieth century. In so doing, it will completely alter existing understandings of the relationship between fascist politics and abstract art.

University of Melbourne
Ailsa Mellon Bruce Senior Visiting Fellow, 1 April–31 May 2006

Anthony White will return to his position as lecturer in art history at the University of Melbourne.



DIANE WOLFTHAL

Hugo van der Goes: A Historiographical Study

No comprehensive study of Hugo van der Goes (c. 1435–1482) has ever been written in English; yet he not only produced works of incredible beauty that have become canonical within the discipline of art history, but also deeply influenced the development of Netherlandish and Italian art. Two recent books have been devoted to the painter. Jochen Sander's volume, published in German in 1992, has been criticized for its focus on Hugo's minor works. Elisabeth Dhanens's text, published in Flemish and French in 1998, is more comprehensive but offers no critical assessment of the assumptions underlying current scholarship on the artist's works, particularly the reliance on his mental illness as a primary interpretive tool. Furthermore, both authors ignore the problematic nature of assigning a chronology to a group of undated works by an artist whose entire career spanned only fifteen years. By contrast, the book that I am writing will examine all of Hugo's works, and, in the introductory chapter, will explore the historiography of his life and work, as well as his critical reception.

Our knowledge of Hugo, like that of so many early artists, rests on a small number of contemporary documents and surviving works. How these fragments were interpreted from the fifteenth through the nineteenth century was the subject of my research at the Center. The early sources form five independent traditions, each of which transmits only a piece of the puzzle. Fifteenth-century archives reveal that

Émile Wauters,
*The Painter Hugo
van der Goes at
the Red Cloister*
(formerly *La Folie
d'Hugo van der
Goes*), c. 1870.
© Musées Royaux
des Beaux-Arts de
Belgique, Brussels

Hugo was highly productive and successful. Sixteenth-century sources include Italians who cite a panel painted by a Fleming named Hugo in the Florentine church of Santa Maria Nuova, writers in Ghent who praise his lost works, and poets who laud a famous painter named Hugo, whom they remember only vaguely. But the document that overshadows all others is the description, written thirty years after the event, of Hugo's mental breakdown, which took place in his last years, when he was a *frater conversus* (convert brother) of the Red Cloister in the forest of Soignies outside of Brussels.

Hugo was largely forgotten in the next two centuries, but in the nineteenth century scholars began to explore his life and art as part of a movement devoted to the rediscovery of early Netherlandish painting. Nationalism spurred both Flemish and German scholars, who claimed early Netherlandish painters as their own and invoked Netherlandish art as an expression of a supposed national character. In his *Über Hubert und Johann van Eyck* (1882), Gustav Friedrich Waagen asserted that Netherlanders had a "healthy sensuousness . . . heroic courage, a great toughness," but since Hugo's introspective art and troubled mental state did not conform to this ideal, he was long ignored. For most nineteenth-century art historians, Hans Memling (c. 1430–1494) was the ideal. W.H. James Weale gushed, "Memlinc [saw] with his soul," and the exhibition *Primitifs flamands*, held in Bruges in 1902, placed Memling at center stage. The first scholarly essay on Hugo appeared almost seventy years after the initial one devoted to Memling.

Hugo did, however, appeal to followers of the Romantic movement who either were drawn to the irrational and the subconscious or wished to reclaim the Belgian past. These writers and artists placed Hugo's psychotic episode at the center of their construction of the painter's life and work. In 1863 Alphonse Wauters published, for the first time, the narrative of Hugo's descent into madness, and in the 1870s Wauters' nephew Émile, in a work titled *La Folie d'Hugo van der Goes* (The Madness of Hugo van der Goes), depicted the artist as insane with a ragged beard, twisted hands, red-rimmed eyes, and crazed expression. Awarded prestigious prizes, the painting was acquired by the Royal Museum in Brussels, exhibited internationally, and judged the most important work of the Belgian school. Vincent

van Gogh (1853–1890) was captivated by the painting, and as late as 1935, the playwright Michel de Ghelderode had Hugo bang his head against the wall, foam at the mouth, and deliriously cry that demons spit on his paintings. With the interventions of the Wauters family, the successful and productive painter of the fifteenth-century documents had become an insane genius.

In an orderly catalogue of Hugo's works published in *Zeitschrift für christliche Kunst* in 1897, Eduard Firmenich-Richartz adopted a more empirical methodology for connoisseurship. Applying rigorous reasoning, Firmenich-Richartz excluded works with false monograms and included only paintings that could be stylistically linked to Hugo's Portinari altarpiece. Furthermore, he cautioned that the master's oeuvre could not be placed in a strict chronological sequence—a warning that, unfortunately for later scholarship, was largely ignored. Alphonse Wauters' attributions of certain works to Hugo are uniformly rejected today, but other assumptions rooted in nineteenth-century romanticism remain to be questioned: that Hugo's nervous breakdown should be central to our view of the artist, and that the most important aspect of his stay in the Red Cloister is his psychotic episode, rather than his religious devotion.

Arizona State University
Paul Mellon Visiting Senior Fellow, 1 June–31 July 2005

Diane Wolfthal returned to her position as professor of art history at Arizona State University. She was awarded the Sylvan C. Coleman and Pamela Coleman Memorial Fund Art History Fellowship at the Metropolitan Museum of Art for May–August 2006 and a National Endowment for the Humanities fellowship for 2006.

Following page:
Fellows' tour of
paper conserva-
tion with Connie
McCabe



CAUTION
ART BELOW



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 Committees

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.

Fellows' tour of
the exhibition
Dada

Peter M. Lukehart, Shelley Sturman, and Jean-Philippe Antoine, Center for Advanced Study in the Visual Arts/ Conservation Curatorial Meeting, 27 September 2005



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 National 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, Frese, and Samuel H. Kress Senior Fellowships

Senior fellowships are awarded without regard to the age or nationality of applicants. Senior fellowships are limited to those who have held the Ph.D. for five years or more, or who possess an equivalent record of professional accomplishment at the time of application. Awards are usually made for the academic year, although awards for one academic term are 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. In addition to a stipend, each senior fellow who relocates to Washington receives housing support. Senior fellows also receive allowances for photography and for travel to a professional meeting. Each is provided with a study.

The application deadline for senior fellowships is 1 October. Each candidate must submit twelve sets of all materials, including an application form with a project proposal, photocopies of two offprints, biographical data, and a financial statement. 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. Each visiting senior fellow receives a stipend that includes support for relocation, research materials, and housing. Each fellow is provided

Anthony White
and Cammy
Brothers



with a study and other privileges while in residence at the Center.

The application deadlines for visiting senior fellowships are 21 March (for September through February) and 21 September (for March through 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 1 October. The procedures are the same as those for senior fellowships. The application deadlines for appointments of up to sixty days are 21 March (for September through February) and 21 September (for March through August).

A. W. Mellon Postdoctoral Fellowship

The A. W. Mellon Postdoctoral Fellowship was established in 2005 through a grant from the A. W. Mellon Foundation that extends through 2009. The A. W. Mellon Postdoctoral Fellow will be in residence at the Center. During the first year the fellow will carry out research and writing related to the publication of a dissertation or appropriate articles or book(s). The fellow will also design and direct an intensive weeklong seminar for the seven predoctoral fellows at the Center. In the second academic year, while continuing research and writing in residence, the A. W. Mellon Postdoctoral Fellow will be expected to teach one course (advanced undergraduate or graduate) by arrangement at a neighboring university. The application deadline is 1 November. Each candidate must submit seven sets of all materials, including an application form, a brief proposal for the topic of the predoctoral seminar and the university course, and copies of publications. Three letters of recommendation in support of the application are required.

Paul Mellon Postdoctoral Fellowship

A predoctoral fellow in residence at the Center whose dissertation has been approved by 1 June of the second 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 1 September. During this twelve-month appointment, the fellow, as an associate of an appropriate National Gallery department or a museum in the Washington area, prepares the dissertation for publication.

Resident and Nonresident Predoctoral Fellowships

The Center awards a number of one-, two-, and three-year fellowships to Ph.D. candidates in any field of art history, architectural history, 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. A candidate must be either a United States citizen or enrolled in a university in the United States.

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 15 November. Fellowship grants begin on 1 September 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 fellowship 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 professional 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 15 February 2007 for the period June 2007 through May 2008.



Jiang Bo

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 of over 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. National Gallery curatorial fellows may reapply five years after the completion of the fellowship. Individuals may not apply for other Center fellowships while an application is pending or while holding a fellowship. 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 National Gallery's Web site (www.nga.gov/resources/casva.htm).

Meetings, Research, and Publications

Meetings

The Center sponsors regular and special meetings throughout the academic year. Meetings held at regular intervals include colloquia, presented by the senior members of the Center, and shoptalks, given by the predoctoral fellows. Art historians and other scholars at area universities, museums, and research institutes are invited to participate in these gatherings. Periodic meetings involving participants from the local, national, and international communities of scholars include seminars, symposia, conferences, lectures, *incontri*, and a curatorial colloquy. Such gatherings, along with the Center's weekly luncheon and tea, annual reception in honor of new members, and annual introductory meeting with the curatorial departments of the National Gallery, encourage exchange among the members and help



Elizabeth Kryder-Reid and Therese O'Malley

stimulate critical discourse in advanced research in the history of art and related disciplines. A list of the meetings held at the Center in 2005–2006 may be found on pages 24–32.

Research

Each of the deans directs a project designed to produce a research tool of value to the scholarly community. For current research projects, please see pages 45–52.

Reports by members of the Center are published annually. (An index of reports written by members in 2005–2006 begins on page 185.)

Cynthia Ware
and Colleen Kelly
Howard



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 Doris Meth Srinivasan and Howard Spodek, 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 Ann Reynolds Scott and Russell T. 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 Revival*, 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 2005
- 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

Forthcoming Symposium Papers

- 67 *Creativity: The Sketch in the Arts and Sciences*
- 69 *The Art and History of Botanical Painting and Natural History Treatises*, edited by Amy Meyers and Therese O'Malley
- 70 *Collecting Sculpture in Early Modern Europe*, edited by Nicholas Penny and Eike D. Schmidt
- 71 *Romare Bearden, American Modernist*, edited by Ruth Fine and Jacqueline Francis
- 72 *French Genre Painting in the Eighteenth Century*, edited by Philip Conisbee
- 73 *The East Building in Perspective*, edited by Anthony Alofsin
- 74 *Dialogues in Art History: A Twenty-fifth Anniversary Symposium*, 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

SEMINAR PAPERS

- 1 *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
- Art History in Latin America: Reports of the Latin American Fellowship Program, 1994–2000*, introduction by Therese O'Malley, coproduced with the Association of Research Institutes in Art History, 2003

Forthcoming Research Publications

- Guide to Documentary Sources for Andean Sources*, edited by Joanne Pillsbury
- Keywords of American Landscape Design*, edited by Therese O'Malley



Index of Members' Research Reports

- Anderson, Nancy, *The Artist and the Physician: Exploring Thomas Eakins' Working Method through Examination of His Portraits of Dr. William Thomson* 55
- Androsov, Sergej, *Rome as an International Center of Neoclassical Sculpture in the Late Eighteenth Century* 59
- Antoine, Jean-Philippe, *Invention, Imitation, and Reproduction in the Works of Samuel F.B. Morse* 63
- Bann, Stephen, *The Other Side of Printmaking* 67
- Campbell, Stephen J., *Mantegna* 71
- Canby, Sheila R., *Manuscript Illumination in Safavid Iran, 1501–1722* 75
- Causey, Faya, *A Matter of Life and Death: Jewelry in the Ancient World* 79
- Debreczeny, Karl, *Ethnicity and Esoteric Power: Negotiating the Sino-Tibetan Synthesis in Ming Buddhist Painting* 83
- Gordon, Sarah, *Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's Animal Locomotion Photographs* 87
- Harwood, John, *The Redesign of Design: Multinational Corporations, Computers, and Design Logic, 1945–1976* 91
- Jiang Bo, *Altars and Temples: A System of Facilities for the Worship of the Gods and Ancestors in Beijing* 95
- Katzman, Laura R., *Picturing Puerto Rico: American Photographs and the Making of a Modern Commonwealth* 97
- Laurent, Stéphane, *Decorative Arts, Fine Arts, and Technics: The Concept of the Unity of the Arts in Raoul Dufy's Fée Electricité* 101
- Marshak, Boris I., *The Art and Archaeology of Sogdiana* 105
- Martin, Meredith, *Dairy Queens: Pleasure Dairies from Catherine de Médicis to Marie-Antoinette* 109
- Mattusch, Carol C., *Winckelmann, Antiquities, and Politics in Eighteenth-Century Naples* 113
- Merjian, Ara H., *Urban Untimely: Giorgio de Chirico and the Metaphysical City* 117
- Mitter, Partha, *The Indian Avant-Garde in the 1940s: Social Commitment versus Formalism* 121

- Modesti, Paola, *The Architecture of Venetian Churches: Functions, Uses, and Public from the City's Establishment to the Counter-Reformation* 125
- Nagel, Alexander, *Radical Art in Early Sixteenth-Century Italy* 128
- Pericolo, Lorenzo, *Narrative in the Painting of Caravaggio* 131
- Petridis, Constantine, *Politics, Religion, and Art in Central Africa: Power Figures from the Chiefdoms of the Southern Savanna* 135
- Petrioli Tofani, Annamaria, *The Role of Drawing in the Sixteenth-Century Decoration of the Palazzo Vecchio: Vasari and His Colleagues and Followers* 139
- Pilaski, Katharina, *The Munich Kunstkammer: Art, Nature, and the Representation of Knowledge in Courtly Contexts* 143
- Riccetti, Lucio, *The Facade Reliefs of Orvieto Cathedral: The Two Workshops* 146
- Schiller, Noël, *The Art of Laughter: Society, Civility, and Viewing Practices in the Netherlands, 1600–1640* 149
- de Souza, Carlos Roberto, *The Law of the Heart: Narrative and Audience in the Latin American Fotonovela* 153
- Swicklik, Michael, *The Artist and the Physician: Exploring Thomas Eakins' Working Method through Examination of His Portraits of Dr. William Thomson* 55
- West, Ashley, *Hans Burgkmair the Elder and the Visualization of Knowledge* 157
- White, Anthony, *Modernism and Fascism: Italian Abstract Art in the 1930s and 1940s* 161
- Wolffhal, Diane, *Hugo van der Goes: A Historiographical Study* 165

