



The Departmental end-of-year party, June 2012, with the Vice-Chancellor and Frank Salmon presenting Duncan Robinson with a version of Zoffany's 'Royal Academicians', photoshopped to include the faces of Department staff (see the centre page double spread).

**W**e hope you will be pleased to receive this first Newsletter from the Cambridge History of Art Department, a means by which we aim to regain contact with our alumni and alumnae. If you studied here prior to the time when we introduced a Part I (in 1999) then you would find the Department a quite different place as, at the current time, we

have around 100 undergraduates – not to mention some 60 graduate students taking our MPhil course or researching for the PhD. In other respects, however, you would find things relatively unchanged: we still occupy our warren of rooms in Scroope Terrace, with the Library (now named after Robin Middleton) very much at the heart of it all. You would also find familiar faces when it comes to the academic staff, as a glance at our website will quickly show!

It is remarkable that there has been such continuity in those teaching here since the Department's foundation in 1970, but change is in the air. David Watkin retired in 2008 and, last summer, we bid farewell to Duncan Robinson, whose commitment to us has been absolute during his distinguished tenure of the Directorship of the Fitzwilliam Museum and Mastership of Magdalene College. This year Deborah Howard and Paul Joannides will

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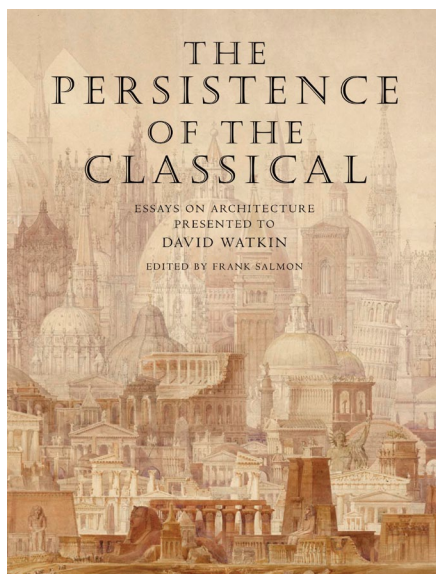


retire, followed by Jean Michel Massing in 2016 – although not before he serves as Head of Department for a further two years. In 2012 we were joined by Dr Alex Marr as a University Lecturer, and we will be appointing a second new lecturer to replace Professor Joannides from next October. One great sadness for us last year, however, was the death of John Gage in February 2012, and we have included a short tribute to John in this Newsletter.

We are very grateful indeed to Anthony Mould for having enabled us to produce this Newsletter through his sponsorship. Also on this page, Anthony has written in our ‘Object of Desire’ section about his own revelatory experience on first seeing George Stubbs’ *Gimcrack on Newmarket Heath* in the Fitzwilliam Museum when an undergraduate. We hope our Newsletter will trigger positive memories for you and that you may want to get back in touch with us.

**Dr Frank Salmon**  
Head of Department  
(2009–12)

## A Royal tradition, to support a classical one



More than 200 book reviews, 175 learned articles, an astonishing 27 books and countless thousands of hours of inspiring lectures and supervisions attest to the extraordinary contribution to academic and public life made by David Watkin, who retired in 2008.

Professor Watkin’s peerless scholarship on the classical tradition in architecture spanning the ancient Graeco-Roman world to the present day was recognised in 2008 by

a festschrift volume presented to him by his former pupils and friends, entitled *The Persistence of the Classical*. His life’s work was honoured again in March by the distinguished Henry Hope Reed Award made by the University of Notre Dame.

The ultimate act of recognition of the importance of the classical tradition, and Professor Watkin’s particular contribution to the field, would be the creation of a dedicated Professorship in the subject, as enduring as the very buildings themselves. One of the oldest such posts at Cambridge is the 1540 Regius Professorship of Divinity, established by King Henry VIII. So we are honoured that today, HRH The Prince of Wales has lent his support to the creation of a new Professorship in Classical Tradition in Architecture. For more information, please contact the Department via [fc295@cam.ac.uk](mailto:fc295@cam.ac.uk) or call 01223 332975.

## Object of Desire

Anthony Mould studied History and History of Art at Downing College from 1974 to 1977. Over the past thirty years, Anthony Mould Ltd has operated as a leading fine art agency and dealership specialising in British art and British taste.

The long-awaited and well-publicised arrival of *Gimcrack on Newmarket Heath* at the Fitzwilliam Museum in 1982 after a vigorous fundraising campaign, broadly coincided with the tail end of my period as an undergraduate at Cambridge. Having been brought up in Liverpool, Stubbs’ own birthplace, my early interest was sparked by his extraordinary powers of observation and his compositional genius so obviously informed by the Euclidean golden section; what had begun as no more than intrigued awareness soon grew into fascination with a powerful, if thinly documented, artist distinguished by a rare ability to synthesise information with the mental ruthlessness of a steel trap. My first exposure to this painting, a minor masterpiece of 1765 which was, perhaps, his annus mirabilis, was a damascene moment. It is an equine portrait that has ultimately little to do with the horse beyond the elemental level. It is a picture to which I have frequently returned, and never to be dissatisfied by. My first sight of the image I recall as a shock, but a shock that nevertheless revealed the unlimited scope of the pictorial form in oil paint to transcend all technical constraints; instinctively, Stubbs the natural observer balances the artificial with the natural, his sense of reason with his sense of wonder.



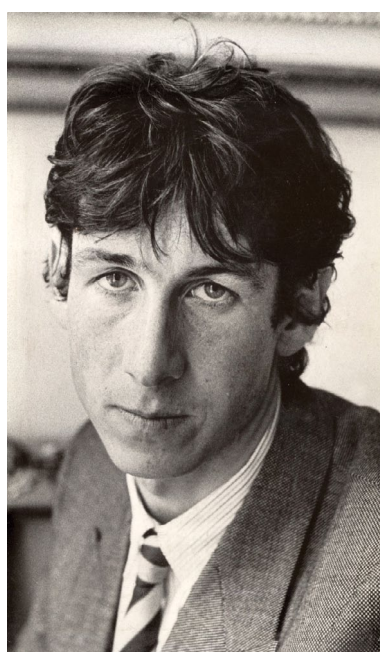


Like all great painters he is not afraid to approach a subject in a spirit of innocence, yet he is chromatically very ambitious. Industrious precision and agility of mind are at the heart of his achievement. One uncanny and unquantifiable result is the ability to create and suspend atmosphere. Here is an artist who is the master of apparent restraint, and who to quote Jane Austen writing in another, but perhaps relevant context, is effectively 'sublimating beneath a calm that seems all but indifference, the real attachment'.

It is this quietly elusive and idiosyncratic brand of sophistication that encapsulates for me Stubbs' unobtrusively enduring achievement, and for me he is arguably the premier pictorial recorder of the eighteenth century. The significance of the subtlest of his portraiture has only relatively recently come to

find wider appreciation, and is partly the outcome of the fashion for psychological study, although in this he was surely an unconscious leader.

It is perhaps obvious to suggest that to return to view



a picture one admires is as if to take up an interrupted conversation with an old friend, and that the depth and lasting nature of such a friendship can continue to reveal itself in surprising and novel ways. My occasional returns to Cambridge take me, inevitably, back to the Fitz for a nostalgic glimpse of the famous racehorse with his proud but respectful jockey. Whatever my mood, its perennially calm presence and understated beauty has never failed to reinvigorate my enthusiasm for painting. Not only does it serve as a mildly chastening reminder of the many privileges my chosen profession has brought, but more critically it remains an unerring yardstick of that most stabilising of influences, that is George Stubbs' excellent taste, a taste that has probably to some extent, albeit unconsciously, shaped my own.





## The Cambridge/Columbia Exchange

In 2009 Bob Harrist, the then Chairman of the Department of Art History and Archaeology at Columbia University in the City of New York, together with the incoming Head of the Cambridge History of Art Department, Frank Salmon, came up with the idea of a mutually beneficial but informal exchange programme between the two institutions. Bob had been Slade Professor at Cambridge in 2006–7 and felt that Columbia colleagues and graduate students could benefit from visiting our University, just as Frank felt we could by presenting our work in New York.

The exchange was initially planned to involve academic staff, with one member of each Department crossing the Atlantic each Michaelmas and Lent Term. Thus in 2009 we were privileged to host in Cambridge Professor Matthew McKelway to talk about Japanese painted fans, and Professor Anne Higonnet to speak about Manet. Both being art historical fields we do not commonly teach, attendances were very high. Meanwhile, Professor Deborah Howard, Dr Frank Salmon, Professor Richard Marks, Dr Polly Blakesley and Dr Luke Skrebowski have all travelled to speak in New York; followed by Professor Noam Elcott coming

over to Cambridge in 2012. In 2011, we moved to phase two of the Exchange, when six Columbia PhD students, all working in the field of architectural history though across a broad chronological range, came to Cambridge for a joint symposium with six of our own graduate students, who also hosted them in their various Colleges and took them on a visit to Ely Cathedral. This wonderful intellectual and social experience was made possible thanks to the support of a Columbia donor, Dr John C Weber, a retired Professor of Medicine and an art collector, who happened to have spent two sabbaticals in Cambridge.



Last year we were delighted when Dr Weber's generosity extended to financing the visit of six of our PhD students to New York for a joint symposium with six Columbia students, this time on subjects within the field of twentieth-century art. Naturally the visit also involved a special trip to the Museum of Modern Art. The Department is delighted by the fraternal links, both institutional and personal, that have been built across the Atlantic. These have been hugely beneficial experiences for staff, undergraduate audiences and graduate students alike, which we hope to be able to continue.

# A Day in the Life of a History of Art Undergraduate

Christina Farley, St John's College

The morning is crisp, bright and tinged with autumn – exactly the sort of day on which Cambridge looks its best. Drawing back my curtains, I look out across the frosty paddock through a two-centred, gothic arch window, and it hits me again (I wonder if it will ever stop hitting me) how lucky I am to be studying beautiful things in such a beautiful place. For the first time since the start of term I am up earlier than my roommate, and following breakfast in the dark, head out for the first lecture of the year. I have left my gloves behind and there is a bite in the air, but I look at the architecture and forget about my freezing fingers. Now in second year, I have survived the watershed of first-year exams and the dreaded, brilliant Objects paper; as a result, I am capable of telling my friends A LOT about a large number of the buildings I pass on my way to the Department. Lucky them!...

Being in Scroope Terrace and not with other Arts Faculties on the main Sidgwick site gives the History of Art and Architecture Departments a sense of individuality; unlike our friends, marching in herds to 9am lectures each day, we mosey down King's Parade for the very civilised hour of 10 o'clock. Today's lecture is with Dr James Fox, known to most students before they even reach Cambridge from his BBC4 documentaries. After half an hour of Plato on the dangers and immoralities of art, we would have been left feeling quite insecure about our degree choice, had it not been for the second half on



Aristotle's rebuttals and art's positive effects. Our subject fully vindicated, it is time for coffee at Martin's – the café so dear to members of the Department that, when it was threatened with closure last year, a petition to keep it open was put in the Faculty Office for us to sign.

The afternoon brings essay preparation and a fight with the self-service library borrowing machine, before the evening's Medieval Graduate Seminar. Open to everyone, not just graduates (despite the name) it is not unusual to find seasoned academics, wide-eyed Freshers and eager PhD students all ears, as the variously terrified or polished graduate gives their paper on the (say) political implications of the (say) spolia used at (insert medieval building here), usually with reference to Prudentius' *Psychomachia*, or something. Stealing off after the questions, there is just time for me to race back to College, grab my viola and sprint to an orchestra rehearsal, where we are playing Mussorgsky's 'Pictures at an Exhibition'. Sitting in that concert hall, it seems to me that there is no escaping from the History of Art in Cambridge – and nor would we want there to be.





**Professor Paul Joannides, who retires in 2013 after 40 years teaching in the Department, writes about the most recent exhibition he has co-curated**

The exhibition *Late Raphael*, shown from June to September 2012 at the Prado, where it was seen by over 300,000 visitors, and then at the Louvre from October to January, covers a relatively neglected area: the moveable paintings – and the drawings made in preparation for them – executed by Raphael and his assistants between the election of Pope Leo X in 1513 and Raphael's sudden death at 37 in April 1520. Raphael's achievements in Urbino, Perugia and Florence have been the subject of three recent exhibitions, but his later Roman paintings had previously been seen only in the context of the collection- or nation- based exhibitions of the anniversary year 1983–84. Re-evaluation of an underrated body of paintings is therefore one objective of *Late Raphael*; another is to emphasise Raphael's artistic vitality and

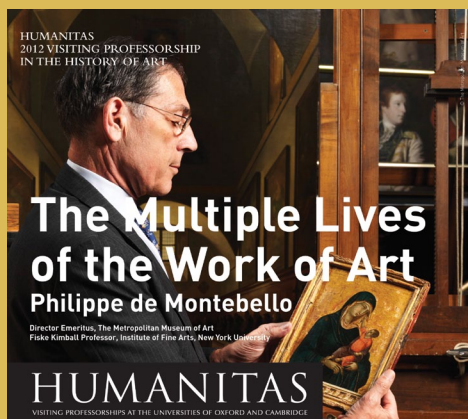
constant – even compulsive – drive to innovation. He could not foresee his premature death and his late paintings are 'late' only for us; for him they would have been another phase in a life of continued experiment. Until the elevation of Raphael's pre-Roman work in the nineteenth century, it was his late period that was most influential and most admired: thus the Prado's *Virgin and Child with Saint Anne and St John* got its nickname the *Perla* from Philip IV who called it the Pearl of his collection – a collection that included masterpieces by Titian, Rubens and Velazquez among others. It is appropriate, therefore, that the exhibition was initiated by the Prado's Deputy Director, Dr Gabriele Finaldi, whose idea was enthusiastically welcomed by his colleagues at the Louvre and by Tom Henry and me, appointed as joint curators.

The exhibition's organisation was easy in some ways but difficult in others. Many of Raphael's major late paintings are in the Prado and the Louvre and these presented only a few problems, in one case of size, in others of condition. Most other museums and the few private owners of relevant works were very cooperative: I might single out for special mention the Galleria Nazionale in Bologna, which loaned Raphael's most important and beautiful late altarpiece, the *Santa Cecilia*. Others would have collaborated had not the fragility of works such as Giulio's *St Margaret* in Vienna, or his *Lovers* at the Hermitage precluded their loan. In a few cases paintings or drawings had already been committed to other exhibitions and only one or two potential lenders were unhelpful. Overall – largely thanks to the constant support of the directors of the Prado and the Louvre, Miguel Zugaza and Henri Loyrette, we succeeded in obtaining a high proportion of the paintings that we wanted.

In the last seven years of his life, Raphael was heavily involved in fresco schemes and architectural projects, for the Pope and other clients, but his production of moveable pictures remained considerable. The most directly accessible are the portraits, most of which are fully autograph and extraordinarily sensitive in characterisation. Those on canvas, in particular, are unsurpassed in their surface richness and poetic deployment of textures; inspired by the contemporary work of Titian, they often outpace the Venetian. But his Altarpieces and Holy Families, although less immediately attractive to most modern spectators are intensely emotional and spiritually profound; in them, in part inspired by Leonardo, Raphael experimented with new effects: dark settings, complex drama, rich characterisation

and 'divine' light. In many of the larger panels, however, pressure of work compelled him to employ assistants, of whom the most favoured were Gianfrancesco Penni and Giulio Romano. It was therefore necessary to elucidate their individual styles to assess their contribution to Raphael's work and the exhibition includes a number of paintings – some little known – by or attributed to Penni and Giulio working on their own account within Raphael's lifetime and before Giulio's departure for Mantua in October 1524.

The opportunity to co-organise this exhibition was a peak – though not, I hope, the last one – in a journey that began in Cambridge forty-five years ago. Between 1966 and 1968 Michael Jaffé, the Department's founder and a brilliant and inspiring teacher, organised a course devoted to Raphael. With characteristic generosity, Michael involved the two greatest Raphael scholars of their time: John Shearman, the most compelling lecturer I have ever heard, and Konrad Oberhuber, most electric and vital of drawings experts. This trio inculcated their students – not all of whom realised how privileged they were – with an abiding love of Raphael; in particular, perhaps, of Raphael's late work, whose intelligence and beauty but also difficulties and problems, have preoccupied many of us ever since. But since the interests of university-based art historians have swung away from the Renaissance, and since concentration on individual artists – however great – has become unfashionable, *Late Raphael* might be the last exhibition of its kind to be organised by scholars working in British universities: perhaps it is appropriate that Raphael's crepuscular paintings should be studied in the twilight of a particular phase of Anglo-Saxon art history.



## The Slade and Humanitas Visiting Professorships

Former members of the Department will be familiar with the Slade Professorship of Fine Art, founded in 1869 by Felix Slade, which now brings a distinguished Visiting Professor to the Department during one term each academic year to give a series of eight lectures. In 2012 the Professor was Paul Crossley (recently retired from the Courtauld Institute of Art), whose lectures on *The Gothic Cathedral: A New Heaven and a New Earth* captivated a large audience each Monday evening for the two months of the Lent Term. In 2013 we welcomed as Slade Professor Gulru Necipoglu, Aga Khan Professor of Islamic Art at Harvard University since 1993. Department staff and current students would always be pleased to see alumni/ae at events such as the Slade Lectures. Perhaps it would be an opportunity to return to Cambridge and claim your MA dining rights at your College, once the lecture has finished!

Less familiar, no doubt, will be the new Humanitas Visiting Professorships, which have been established recently at Oxford and Cambridge by Lord Weidenfeld through his Institute for Strategic Dialogue (ISD). This series is intended to bring leading practitioners and scholars to the University

to address major themes in the arts, social sciences and humanities. There are seven Chairs in all: in Media; War Studies; Women's Rights; Chamber Music; Statecraft and Diplomacy; Chinese Studies; and Art History. This last is supported, via the ISD, by a generous donation from J E Safra, to whom the Department is very grateful.

The Humanitas Visiting Professors each deliver a series of three public lectures within the University over a period of a week. The host Department, working with CRASSH (the University's Centre for Research in the Arts, Social Sciences and Humanities), also mounts a half-day Symposium to advance discussion of the themes raised in the lectures.

In 2012–13 the Chair has been held by Philippe de Montebello, Director Emeritus of the Metropolitan Museum of Art in New York and Fiske Kimball Professor at the Institute of Fine Arts of New York University. Professor de Montebello's three lectures were on the subject of 'The Multiple Lives of the Work of Art'. Next academic year the Chair will be held by Pierre Rosenberg, former Director of the Musée du Louvre. Details of events appear on our website regularly and, of course, alumni/ae would be very welcome to attend such high-profile public events.



# The Portraits of the Academicians of the Cambridge History of Art Department







#### Key to Academicians

- 1 Myke Clifford
- 2 Dr John Gage
- 3 Dr Polly Blakesley
- 4 Prof. François Penz
- 5 Dr David Oldfield
- 6 Prof. George Henderson
- 7 Prof. Jean Michel Massing
- 8 Vivien Perutz
- 9 Prof. Paul Binski
- 10 Prof. Francis Haskell
- 11 Prof. Koen Steemers
- 12 Lisa Robinson
- 13 Dr Frank Salmon
- 14 Duncan Robinson
- 15 Prof. Deborah Howard
- 16 Dr Meredith Hale
- 17 Dr Lucy Donkin
- 18 Dr Anna Gannon
- 19 Prof. Paul Joannides
- 20 Prof. Richard Marks
- 21 Paul Shakeshaft
- 22 Dr James Campbell
- 23 Dr John Munns
- 24 Dr Karolina Watras
- 25 Prof. Robin Middleton
- 26 Dr Alyce Mahon
- 27 Loyd Grossman
- 28 Dr Luke Skrebowski
- 29 Dr Nick Bullock
- 30 Dr James Fox
- 31 Prof. David Watkin
- 32 Prof. Sandy Wilson
- 33 Prof. Michael Jaffé
- 34 Francé Davies
- 35 Margaret Jocelyn





## All Change at the Fitzwilliam and Kettle's Yard



No sooner had Andrew Nairne [pictured, above right] arrived as Director of Kettle's Yard in 2011, succeeding Michael Harrison after his long and distinguished tenure, than it was announced that Timothy Potts was leaving the Fitzwilliam Museum to take up the Directorship of the Getty Museum in Los Angeles. Dr Potts had been at the Fitz for four years, during which time he was instrumental in mounting some highly successful exhibitions, especially *Vermeer's Women: Secrets and Silence* last Christmas (for which long queues built up) and the 2012 show, *The Search for Immortality: Tomb Treasures of Han China*. An innovation of the past three years has been the annual 'Sculpture Parade', in which the grassy areas between the Museum and Trumpington Street have been given over to installations of large freestanding sculptures, some inviting such interaction as walk-throughs. The new Director, Tim Knox from Sir John Soane's Museum, takes up the post in April.

Meanwhile, up at Kettle's Yard, Andrew Nairne has carried on the tradition of outstanding exhibitions of modern and contemporary art whilst taking a long hard look at the House and Gallery with a view to producing a masterplan for refurbishment and modernisation. A major aspect of this plan is the creation of a stunning new Education Wing designed by Jamie Fobert. This new Wing will cater for all sorts of constituents, of course, and Mr Nairne is keen to create a space in which students from the Faculty of Architecture and History of Art can have a base, in part so as to help overcome the geographical distance between Castle Hill and Scroope Terrace. This initiative comes just at the time that the University has decided to move the governance of both Kettle's Yard and the Fitzwilliam Museum away from the oversight of its Council to that of its General Board (the latter being responsible for all educational issues within the University). The Department can therefore look forward to relations with the two museums moving on to new footings in terms of both teaching and research, always assuming that

new resources can be found to support these.

One new initiative, coming from the Fitzwilliam, has been the creation by Assistant Director Kate Carreno of a two-day programme entitled 'Behind the Scenes at the Museum', for which History of Art students have been able to apply, alongside students from other Faculties. The programme has been designed to give students with an interest in working in the museum world insight into all the different sorts of activities that go on in an institution such as the Fitz, from curatorship and front of house management to art conservation and building maintenance. The photo here shows History of Art Department students at the drinks party that concluded the 2010 programme, an occasion that coincided with the exotic presence of an extraordinary large-scale model of the Fitzwilliam made in Hong Kong entirely from white chocolate – a gift to the University from jewellery designer Michelle Ong that somehow survived transit from the Far East in the hold of a 747 almost intact (a little loving care from the chef who created it restored it to perfection).



# ARTiculating the Importance of Outreach

**D**r Frank Salmon writes that readers may be aware that there has been much recent press coverage of both the changed regime in terms of tuition fees for undergraduates at British universities, and of demographics in terms of participation in tertiary education. There is, of course, a connection. These issues have naturally affected the History of Art Department, along with all of the Faculties and Departments concerned with undergraduate teaching.

As Head of Department I was asked by one of the student newspapers here for my reaction to the arrival of the £9,000 tuition fee and I said I had not one answer, but three. First, as someone fortunate enough to have benefited from an almost free university education myself (thanks to the Local Authority Grant scheme that existed in the 1980s) I was very sorry, as it did not seem fair that the same education was now to cost an undergraduate a great deal of money. Second, as a parent of children yet to go to university I was worried about the likely financial impact on them in the early years of their professional lives (perhaps a concern that reflects my continuing good fortune: many will be concerned that their children will never get to university). Third, I was glad that the decision to charge the £9,000 fee meant that we will continue to be able to offer the same quality of education that I received. The removal of government support for teaching in non-‘STEM’ subjects (Science, Technology, Engineering and Medicine) means, of course, that a Department such as History of Art will not be any better off because of the arrival of the higher fee: the effect on us is neutral, while the burden

of paying for teaching in our subject has simply been passed from the state to the individual. But at least in Cambridge the University’s and Colleges’ resources are being deployed to try to ensure that no student is unable to take up the offer of an undergraduate place on financial grounds.

How, then, should we attract potentially outstanding young students without regard to social and educational background? This is not rhetorical: we would very much like to hear your views. It is worth noting that the History of Art A-Level (which is largely only studied in the UK independent school sector) is not necessarily an advantage when it comes to consideration of applications, although some have undoubtedly benefited from it. Those alumni/ae who entered Part I of the History of Art Tripos will know that the first-year courses are intended to be introductory to core ideas and skills that we consider art historians will need. But those who entered directly into Part II, including every undergraduate member of the Department before 1999, will know that those skills can also be acquired at that higher level. (Indeed, transfers into Part II remain buoyant: the current third year has 44 students in it, when only 33 were admitted to Part I three years ago.)

Where the Department is looking to extend its reach, then, is in encouraging the most promising potential students to apply regardless of background. One way the Department has worked to achieve this is through its support for the annual ARTiculation Prize, which brings sixth-form students to Cambridge for the final heat (following regional ones), of a competition in

which they speak about a work of art that has inspired them. The student finalists, who come from schools of different types and who may not be studying art or art history, are accompanied by fellow students from their schools and the event includes experience of a typical undergraduate lecture. Several students involved in ARTiculation in recent years have gone on to become undergraduates here, and we would encourage more schools to get involved, regardless of their type and of whether they teach art history. To this end, we have also recently worked with The Prince’s Teaching Institute (PTI), an independent educational charity which believes that all children, irrespective of background or ability, deserve a rich subject-based experience at school - both within and beyond the examination curriculum. Dr David Oldfield recently travelled to Lancaster to speak to groups of school teachers about the accessibility and contemporary relevance of the history of art.

Another initiative, which we hope to launch very shortly, would see the Department work with IntoUniversity, a London-based charity also working in Bristol and Nottingham that aims to help talented young people from disadvantaged backgrounds gain the skills and confidence they need to attain a university place. The plan could see groups of children from Year 8 and even from Year 6 visit the Department for a day, where they would be teamed up with existing students to get a feel for what it might be like to study art history at Cambridge and, hopefully, to realise that doing so is within their reach.



# John Gage

1938–2012



**J**ohn Gage, Lecturer in History of Art from 1979, Reader from 1995 and Head of Department from 1992 to 1995, died in Cambridge on 10 February 2012. John was also a Fellow of Wolfson College from 1978 to 1989.

John was educated at the University of Oxford and at the Courtauld Institute of Art. He taught at the University of East Anglia before coming to Cambridge. His first book was *Life in Italy at the Time of the Medici* in 1968 but, the following year, he published *Colour in Turner: Poetry and Truth*, which announced in print what was to become his lifetime's research on the role of colour in art (including in the art of Turner, on whom he published two further books). John's *magnum opus* was *Colour and Culture: Practice and Meaning from Antiquity to Abstraction* of 1993, which won the pre-eminent Mitchell Prize for Art History in 1994 and was described in a review by Sir Ernst Gombrich as 'an encyclopedia of colour lore'. The book has been translated into five languages. *Colour and Meaning: Art, Science and*

*Symbolism* followed in 2000 and *Color in Art*, in the populist Thames and Hudson World of Art series, in 2006.

After publication of *Colour and Meaning*, *Nature* magazine expressed the view that 'everything Gage writes is essential reading for the serious student of color in art'. This highlights the singularity and great distinction of his achievements as an art historian, and John's national and international standing was recognized by his election, in 1995, as a Fellow of the British Academy.

John left the Department in 2000, dividing his time thereafter between Australia and an old farmhouse he had fixed up in Tuscany, his love of which went back to time spent in Florence as a freelance translator when he should have been studying for his degree in Oxford!

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## The Cambridge Courtauld Russian Art Centre

**L**aunched in May 2011, the Cambridge Courtauld Russian Art Centre (CCRAC) is a joint initiative between the Department of History of Art at Cambridge, and The Courtauld Institute of Art, London, to provide a forum for the investigation of Russian and Soviet art. Arising from significant research over many years among staff and graduate students in both institutions, it aims to stimulate debate, support collaborative work, and generate and disseminate research on all aspects of the visual arts, architecture, design and exhibitions in Russia and the Soviet Union.

Both Cambridge and the Courtauld have pioneered

undergraduate and graduate teaching in these areas, and run BA and/or Master's courses on aspects of Russian and Soviet art. Staff and students have also been involved in many ventures to take the study of Russian art and architecture further afield, through exhibitions, museum displays, work with schools, and the broadcast media. CCRAC builds on this expertise to provide a new focus for the investigation of Russian art, taking research and interest to a new level, while at the same time creating a dynamic interface between cutting-edge scholarship and the subject's growing audiences outside academia.

Founded by Dr Rosalind Polly Blakesley (University of

Cambridge) and Professor John Milner (The Courtauld Institute of Art) and with an advisory group of current and former doctoral students of Russian and Soviet art, CCRAC has already staged a host of international conferences and symposia in both institutions, including the *Utopia I & II* conferences at the Courtauld, and *On the Spiritual in Russian Art and Design without Frontiers* at Cambridge. For further information on these and future events, please visit [www.ccrac.org.uk](http://www.ccrac.org.uk). Polly Blakesley would be delighted to hear from anyone interested in being involved more closely with CCRAC, by email at [rpg27@cam.ac.uk](mailto:rpg27@cam.ac.uk).



# Research Profile

Dr James Fox is a Junior Research Fellow at Gonville and Caius College. He has made a number of television and radio programmes for the BBC and is one of the tour guides on the 'Your Paintings' section of the BBC's website, set up by the Public Catalogue Foundation [www.bbc.co.uk/arts/yourpaintings](http://www.bbc.co.uk/arts/yourpaintings)

I should begin with a confession – an embarrassing confession. I possess the somewhat dubious honour of having been educated by the Department at pretty much every stage of my adult life. I was an undergraduate here; I stayed on to do my MPhil here; and then, of course, I wrote my PhD here. And if that wasn't enough, I'm now teaching at the Department too. My monogamous relationship with Scroope Terrace appears to know no bounds.

That said, it feels like only yesterday that I stumbled into my first lecture in the Department. I still vividly remember the chill of terror that rippled through the class when Paul Joannides set us our very first essay: on that household name Domenico Beccafumi. I remember sitting in Martin's after the lecture, debating with other traumatised students how to actually spell 'Beccafumi'. If only we'd had iPhones back then.

Now, however, the tables have turned. It's me who's giving the lectures, and it's me who's setting the essays. But my main task at the moment is research. I'm currently writing a book on art in the First World War. If I told you it was about espionage, camouflage, propaganda and censorship, that would make it sound much more sensational than it actually is. But before you rush out to buy it, I should inform you that it won't hit the shops until 2014. I hate to admit it, but by then I'll have been working on the book for twice as long as the war lasted.

I do have an excuse, though. In the last few years quite a bit of my time has been occupied with media work. I've made a number of television series for the BBC – the most recent being *A History of Art in Three Colours*. When I started

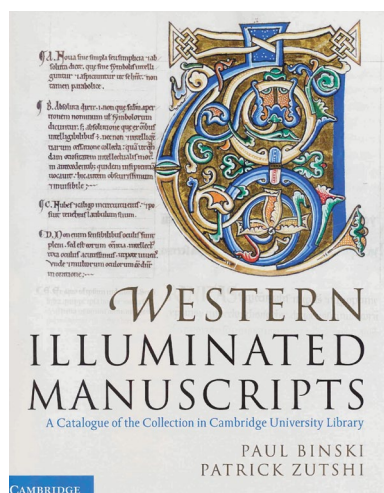
presenting, in 2010, I thought it would be glamorous and well-paid work, filled with dancing girls and lavish lunches. A lot of my colleagues still think this is the case. But I can assure everyone that it isn't. Filming actually involves spending a lot of time in a van, sleeping in Holiday Inns, and eating exclusively at service stations.

Yet the hardships of filming are undoubtedly worth it. My arts programmes may not achieve the blockbuster ratings of the *X Factor* or *Downton Abbey*, but they reach audiences that are unthinkable in any other medium. It never ceases to astonish me that if I get, for instance, a million viewers for a programme, that's the equivalent of eleven sold-out Wembley stadiums. My lectures can't even fill out the Scroope Terrace Seminar Room.

Arts television, of course, is a very different beast from art history. The former is principally about drama, entertainment and ratings; the latter – thankfully – is not. I'd be lying if I said I hadn't found it difficult to come to terms with the different demands of these two very different disciplines. But there is something that binds the objectives of Broadcasting House and Scroope Terrace. Both are determined to help people see, appreciate and understand the marvellous history of art.



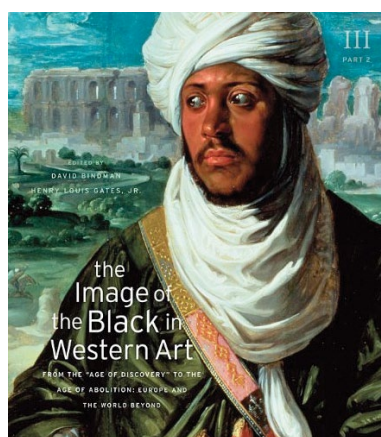




Paul Binski and Patrick Zutshi, *Western Illuminated Manuscripts: A Catalogue of the Collection in Cambridge University Library* (Cambridge University Press, 2011)

Professor Paul Binski and Dr Patrick Zutshi, Keeper of Manuscripts and University Archives in the University Library, have produced *Western Illuminated Manuscripts: A Catalogue of the Collection in Cambridge University Library*, a book that took them over a decade to research and write. It includes 471 illuminated manuscripts, many of which are little known and are reproduced for the first time here. The book also covers the Library's famous illuminated books. This catalogue forms part of a wider project, the first since the Victorian era (and the work of the great M R James of King's College) to catalogue all Cambridge's illuminated books, which the University holds in exceptional numbers. Alison Stones, writing in *The Medieval Review*, has said that 'This handsome book marks something of an end-point in the

publication of the illuminated manuscripts in Cambridge libraries ... what is new is the copious attention given to the decoration of less distinguished books, many of them limited in their illustration to minor initials or diagrams, but often of superb quality and well reproduced as a corpus in the colour plates'.



Jean Michel Massing, *The Image of the Black in Western Art: From the Age of Discovery to the Age of Abolition – Europe and Beyond* (Harvard University Press, 2011)

Since the early 1990s, Professor Jean Michel Massing has been working on the relationships between European and non-European cultures, including America, Africa, Asia and the Pacific, on the history of cartography, the representations of foreign lands and peoples and the collection of exotic artefacts. A central theme involves aspects of the imagery of Black Africans from the Middle Ages to the nineteenth century. In the late 1980s he started to focus on the iconography of people of

European origin and had at his disposition, from 1992 to 2005, a private research centre in Paris financed by the Menil Foundation of Houston, Texas, to write a volume of *The Image of the Black in Western Art* in the sixteenth and seventeenth centuries. This book was published in 2011 by Harvard University Press, and has been followed by a co-edited volume with Professor Elizabeth McGrath entitled *The Slave in European Art: From Renaissance Trophy to Abolitionist Emblem*. Describing Jean Michel's *The Image of the Black in Library Journal*, Eugene C Burt has said that the book is of 'inestimable value in furthering understanding of how attitudes towards race have evolved'.



Deborah Howard, *Venice Disputed: Marc'Antonio Barbaro and Venetian Architecture 1550-1600* (Yale University Press, 2011)

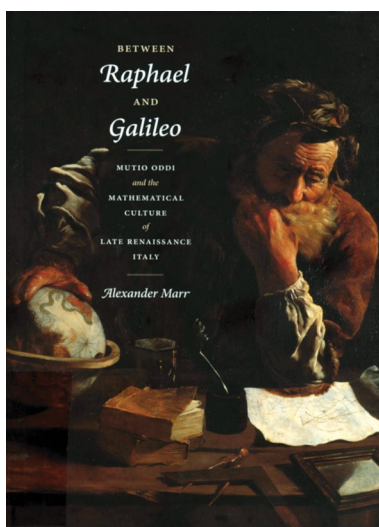
Professor Deborah Howard's *Venice Disputed: Marc'Antonio*



*Barbaro and Venetian Architecture 1550–1600* was published by Yale University Press in 2011. It deals with a complex and challenging topic, which interweaves the public and private spheres in sixteenth-century Venice. The subject of the book, a member of a distinguished Venetian noble family, was a renowned diplomat and statesman with a keen amateur interest in the arts, especially sculpture and architecture. He played a prominent role in the debates over major state building projects such as Palladio's church of the Redentore, the rebuilding of the Doge's Palace and the erection of the Rialto Bridge. As a supporter of Palladio and Scamozzi, Marc'Antonio believed passionately in the rhetorical power of classicism, but his idealistic views frequently clashed with local technological expertise.

Based on a decade of intensive archival research by Deborah, her study radically reassesses the mythology that has accrued around Marc'Antonio Barbaro's reputation since the publication of his previous biography in 1874. Furthermore, it details the multifaceted nature of architectural project management in a 'democratic' Republic, involving consultation of both experts and the public, in ways that pertain to our own society. Reviewed by Professor Theodore Rabb of Princeton University in *The Art Newspaper*, the book was said to display 'a mastery of the field that will make it the standard account for generations. It is a

landmark in the scholarship on Venice and the history of urban development'.



Alexander Marr, *Between Raphael and Galileo: Mutio Oddi and the Mathematical Culture of Late Renaissance Italy* (University of Chicago Press, 2011)

Although largely unknown today, during his lifetime Mutio Oddi of Urbino (1569–1639) was a highly esteemed scholar, teacher, and practitioner of a wide range of disciplines related to mathematics. A prime example of the artisan-scholar so prevalent in the late Renaissance, Oddi was also accomplished in the fields of civil and military architecture, in perspective drawing, and the design and retail of mathematical instruments, as well as writing and publishing. In *Between Raphael and Galileo*, Dr Alexander Marr resurrects the career and achievements of Oddi in order to examine the ways in

which mathematics, material culture, and the book shaped knowledge, society, and the visual arts in late Renaissance Italy.

Alex scrutinizes the extensive archive of Oddi papers, documenting Oddi's collaboration with prominent artists, intellectuals and officials and shedding new light on the practice of science and art during his day. What becomes clear is that Oddi, precisely because he was not spectacularly innovative and did not attain the status of a hero in modern science, is characteristic of the majority of polymathic practitioners and educators active in this formative age, particularly those whose energetic popularization of mathematics laid the foundations for the Scientific Revolution. Alex also demonstrates that scientific change in this era was multivalent and contested, governed as much by friendship as by principle and determined as much by places as by purpose. Writing in *Renaissance Quarterly*, Pamela O Long has said that 'This study is an outstanding contribution to our understanding of the mathematical culture of the late Renaissance, not least because it illuminates the ways in which that culture was closely associated with material production, artisanal concerns, and military practices, and brought together people from diverse social strata'.





## STOP PRESS:

RENAISSANCE ENCOUNTERS  
A Symposium in Honour of Professor  
Deborah Howard

Friday, 28 June 2013  
Old Divinity School, St John's  
College, University of Cambridge. See  
[www.hoart.cam.ac.uk/renaissance](http://www.hoart.cam.ac.uk/renaissance) for  
more information.

## Graduate students who have recently found positions

**Jessica Berenbeim** (former MPhil student) has been awarded a Junior Research Fellowship at Magdalen College Oxford.

PhD student **Susanna Berger** received one of just two 2012 Professional Development Fellowships in Art History from the College Art Association, USA. She is also a 2011-13 Samuel H. Kress Fellow of the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC, as well as Kathleen Bourne Junior Research Fellow at St Anne's College Oxford.

**Emily Davenport Guerry**, who is a PhD candidate supervised by Professor Paul Binski, now holds a Research Fellowship in the History of Medieval Art at Merton College, Oxford (2012-15).

**Hannah Malone**, a PhD candidate of Dr Frank Salmon, has been elected to a Rome Fellowship of the British School at Rome for 2013-14.

Recent PhD graduate **Dr Olivia Meehan** has been appointed Assistant Curator, Asian Art, at the National Gallery of Australia, Canberra.

**Dr Tom Nickson** (Caius, 2000-03) has been appointed as Lecturer in Medieval Architecture at the Courtauld Institute of Art, London.

**Devika Singh**, a PhD student of Professor Massing, was elected Smuts Research Fellow at the Centre of South Asian Studies, University of Cambridge.

PhD student **Elizabeth Upper** has been elected to the 2012-13 Munby Fellowship in Bibliography at the University Library.

## Current academic staff of the Department

### UNIVERSITY TEACHING OFFICERS

<b>Prof Jean Michel Massing</b>	Professor of Art History and Head of Department
<b>Prof Paul Binski</b>	Professor of the History of Medieval Art
<b>Dr Polly Blakesley</b>	Senior University Lecturer
<b>Prof Deborah Howard</b>	Professor of Architectural History
<b>Prof Paul Joannides</b>	Professor of Art History
<b>Dr Alyce Mahon</b>	Senior University Lecturer
<b>Dr Alex Marr</b>	University Lecturer
<b>Dr John Munns</b>	University Lecturer 2012-14
<b>Dr Frank Salmon</b>	Senior University Lecturer
<b>Dr Luke Skrebowski</b>	University Lecturer 2010-15

### HONORARY AND EMERITUS PROFESSORS

<b>Prof Richard Marks</b>	Honorary Professor 2008-12
<b>Prof Nigel Morgan</b>	Emeritus Honorary Professor
<b>Prof Gavin Stamp</b>	Honorary Professor
<b>Prof David Watkin</b>	Emeritus Professor of the History of Architecture

### AFFILIATED LECTURERS

<b>Dr Anna Gannon</b>	
<b>Dr David Oldfield</b>	
<b>Vivien Perutz</b>	
<b>Paul Shakeshaft</b>	
<b>Dr Karolina Watras</b>	(also a full-time Teaching Associate 2012-13)

### RESEARCH FELLOWS

<b>Dr Karen Brown</b>	(IRCHSS CARA Research Fellow)
<b>Dr James Fox</b>	(Junior Research Fellow, Gonville and Caius College)
<b>Dr Meredith Hale</b>	(Speelman Research Fellow, Wolfson College)
<b>Devika Singh</b>	(Smuts Research Fellow, Centre of South Asian Studies)
<b>Elizabeth Upper</b>	(Munby Fellow, University Library)

## WE'D LIKE TO HEAR ABOUT YOU

We hope that this Newsletter has been informative and that art, and its history, remains a lifelong passion. But we don't simply want to tell you what we're doing. We'd like to hear from you about what you have been doing since you left Cambridge and, ideally, to meet you at one of our high-profile events or even – and perhaps especially! – for a cup of coffee at Martin's.

If you would like to become more involved – helping with, for example, another Newsletter like this or with one of the social media initiatives being planned – then we will see if we can find a bottle of port from the year you matriculated, by way of thanks.

In short, we hope we will meet you again – this time, with no looming essay deadlines.

### PLEASE CONTACT:

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