

## SARAH SCHROTH

Sarah Schroth came to the Institute of Fine Arts to study with Jonathan Brown in 1980. For a dissertation topic, Professor Brown steered her toward research on patronage during the reign of Philip III, which led to the lucrative discovery of a cache of unpublished documents containing the household inventories of Philip III's favorite, the duke of Lerma. In 1984, Schroth received a David E. Finley Fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery of Art. Her dissertation, "The Private Picture Collection of the Duke of Lerma," was completed in 1990 and formed the basis for the 2008 exhibition and accompanying publication, *El Greco to Velázquez: Art During the Reign of Philip III*, which she co-organized with Ronni Baer at the Museum of Fine Arts, Boston. Schroth is the Nancy Hanks Senior Curator at the Nasher Museum of Art at Duke University, and adjunct associate professor in the Department of Art, Art History and Visual Studies at Duke.

## EDWARD J. SULLIVAN

Edward J. Sullivan is the Helen Gould Sheppard Professor of the History of Art at the Institute of Fine Arts and the Department of Art History at New York University. He received his doctorate at NYU with a dissertation on late Baroque painting written under the direction of Jonathan Brown. He has published extensively on the art of the Iberian world on both sides of the Atlantic. Edward Sullivan's most recent book is *The Language of Objects in the Art of the Americas* (Yale University Press, 2007).

With Jonathan Brown and Robert Lubar, Sullivan directs the annual "Colloquium on Spanish and Latin American Art and Visual Culture," which was founded in 1997 to add to the academic activities of students at the Institute of Fine Arts specializing in Spanish and Latin American art and provide a forum for discussion of selected topics for specialists and aficionados in the New York area. To date, sixty-eight national and international scholars have spoken at the Colloquium at the Institute of Fine Arts. Sullivan is currently enlarging and amplifying his paper presented at the symposium "The Hispanic World of Jonathan Brown" on the painting by Francisco Oller of the teacher Rafael Cordero with his students.

## JOHN H. ELLIOTT

Sir John Elliott is Regius Professor Emeritus of Modern History in the University of Oxford. His many publications on Spain, Europe, and the Americas in the early modern period include *Imperial Spain, 1469–1716* (1963); *The Old World and the New, 1492–1650* (1970); *The Count-Duke of Olivares* (1986); and *Empires of the Atlantic World, 1492–1830* (2006). *A Palace for a King: The Buen Retiro and the Court of Philip IV*, written in collaboration with Jonathan Brown (1980), appeared in a revised and expanded edition in 2003. A selection of his essays, *Spain and its World, 1500–1700*, was published in 1989, and a further selection, *Spain, Europe and the Wider World, 1500–1800*, dedicated to Jonathan Brown, appeared in 2009. He was awarded the Wolfson Prize for History in 1986, the Prince of Asturias Prize for the Social Sciences in 1996, and the Balzan Prize for History in 1999. He has received various honors from the Spanish government, and was knighted for his services to history in 1994.

## RICHARD L. KAGAN

Richard L. Kagan received his B.A. at Columbia University in 1965 and his Ph.D. in 1968 from Cambridge University. He is Professor of History at the Johns Hopkins University. Kagan specializes in the history of early modern Europe, with particular interests in Spain and its overseas empire. His most recent book is *Clio and the Crown: The Politics of History in Medieval and Early Modern Spain* (2009). A friend of Jonathan Brown since the 1970s, they have collaborated on numerous publications such as: *El Greco of Toledo* (1982); *Spanish Cities of the Golden Age*, ed. Richard L. Kagan (1986); "The Duke of Alcalá: His Collection and its Evolution," *Art Bulletin*, vol. LXIX (1987); and *Spain in America: The Origins of Hispanism in the United States*, ed. Richard L. Kagan (2002).

## JESÚS ESCOBAR

Jesús Escobar is Associate Professor in the Department of Art History at Northwestern University. He first met Jonathan Brown at the Marquand Library of Art and Archaeology at Princeton, where he was completing his second year of graduate study and exploring the possibility of a dissertation on a Spanish topic. Jonathan's generous counsel from that period since, including an influential seminar at the IFA on "El Greco before Spain" in the fall of 1991, has helped shape an academic career.

Escobar's book, *The Plaza Mayor and the Shaping of Baroque Madrid*, was published by Cambridge University Press in 2003 (paper edition, 2009) and won the Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies. A revised, Spanish-language edition was published in 2008 by Editorial Nerea. Escobar is currently at work on a book that examines the architecture and urbanism of seventeenth-century Madrid within the context of the larger Spanish world. For both book projects, Brown's writing on the court of Philip IV, including his collaborations with John Elliott, has served as an invaluable intellectual model.

## STEVEN N. ORSO

Steven N. Orso first studied with Jonathan Brown as a junior at Princeton University, where he took Brown's course, "Spanish Art from El Greco to Goya," in the spring of 1971. Two years later, during his first year as a Princeton graduate student, the excitement of a research seminar with Brown on the art of Jusepe de Ribera prompted Orso to shift his prospective specialization in seventeenth-century art history from the Low Countries to Spain. That decision led him to write his doctoral dissertation under Brown's direction: "In the Presence of the 'Planet King': Studies in Art and Decoration at the Court of Philip IV of Spain," which he defended in the spring of 1978. A revised version of his dissertation, *Philip IV and the Decoration of the Alcázar of Madrid*, appeared in 1986. Two more books followed: *Art and Death at the Spanish Habsburg Court: The Royal Exequies for Philip IV* in 1989, and *Velázquez, 'Los Borrachos,' and Painting at the Court of Philip IV* in 1993. All three books explore the interplay between art and patronage at the royal court of Madrid, bringing to bear on their subjects the contextual approach to Spanish art history that Brown had called for in his landmark *Images and Ideas in Seventeenth-Century Spanish Painting*.

Orso spent most of his teaching career on the art history faculty of the University of Illinois at Urbana-Champaign. He is currently an honorary fellow of the Department of Art History at the University of Wisconsin, Madison. With his contribution to the present volume, he comes full circle, returning to the art of Jusepe de Ribera, the subject of the graduate seminar that proved so pivotal in setting the course of his scholarly career.

## ELLEN PROKOP

Ellen Prokop received her masters in the history of art from the Courtauld Institute of Art, University of London in 1995. She transferred to New York University to study with Professor Jonathan Brown, completing a dissertation under his direction in 2006, "Fray Juan Ricci and the Commissions at San Millán de la Cogolla and the Cathedral of Burgos," which focused on the two most important surviving commissions of the seventeenth-century monastic artist. At present, she is revising her dissertation for a publication entitled "All the Sciences Collected and Perfected: The Career of Fray Juan Ricci." In 2007, she contributed the article "Fray Juan Ricci, Mateo Cerezo the Younger, and the Commission to Complete the Retrochoir of the Cathedral of Burgos" to the *Hispanic Research Journal* (8, no. 5, pp. 409–23) and has published in museum publications and in *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*, which is forthcoming from Pennsylvania State University Press.

Prokop is the Associate Photoarchivist of the Frick Art Reference Library, New York.

## LISA A. BANNER

Lisa A. Banner is completing a catalogue of Spanish drawings in The Princeton University Art Museum with an introduction by Jonathan Brown, and she is a co-curator with Brown and Susan Galassi for The Frick Collection exhibition, *The Spanish Manner: Drawings from Ribera to Goya*. She was Research Fellow at the National Gallery of Canada, in Ottawa, and previously held a Samuel H. Kress Curatorial Fellowship at The Hispanic Society of America. Banner is the author of *The Religious Patronage of the Duke of Lerma, 1598–1621*, and articles on Old Master drawings.



## REVA WOLF

Reva Wolf came to study with Jonathan Brown when, as a student in his 1980 seminar on Francisco Goya, she discovered the topic of her Ph.D. dissertation. Brown served as co-advisor with Robert Rosenblum for the dissertation, entitled “Francisco Goya and the Interest in British Art and Aesthetics in Late Eighteenth-Century Spain,” which Wolf defended in 1987. Growing directly out of this Ph.D. work was Wolf’s book and exhibition, *Goya and the Satirical Print* (1991). She also wrote one of her two Master’s degree qualifying papers, *The Hall of Battles at El Escorial*, under Brown’s guidance. Her first professional writing assignment, the essay “Onlooker, Witness and Judge in Goya’s *Disasters of War*,” for the catalogue of the exhibition *Fatal Consequences: Callot, Goya, and the Horrors of War* (1990), was due to Brown’s recommendation. Wolf has contributed several catalogue entries to the forthcoming publication accompanying an exhibition of Spanish drawings at The Frick Collection for which Brown is co-curator (2010).

Wolf holds the position of Professor of Art History at the State University of New York at New Paltz. She teaches courses in modern and contemporary art, and art-historical methodology. In addition to her publications on Goya, she has written prolifically and widely on many topics: comic art and cartoons, the relationships between visual art and poetry, Andy Warhol, and methodological questions.

## ROBERT S. LUBAR

Robert Lubar is Associate Professor of Modern Art at the Institute of Fine Arts and a colleague of Jonathan Brown. He is co-director, with Professors Brown and Edward Sullivan of the Institute's "Colloquium on Spanish and Latin American Art and Visual Culture," which brings in scholars from all over the world to lecture on topics in the field. A specialist in modern art in Spain, Lubar has published widely on such figures as Pablo Picasso, Joan Miró, and Salvador Dalí. He was a speaker at the symposium "The Hispanic World of Jonathan Brown" in 2008.

## ALEXANDER VERGARA

Alexander Vergara did his undergraduate studies at the Universidad Complutense de Madrid, moving to New York to study with Jonathan Brown in 1985. He received his Ph.D. from the Institute of Fine Arts in 1994. His doctoral dissertation, directed by Brown, was devoted to Rubens' Spanish patronage, and was expanded into a book, *Rubens and His Spanish Patrons*, which was published by Cambridge University Press in 1999.

Vergara has taught art history at the University of California, San Diego, and Columbia University, and is currently Senior Curator of Flemish and Northern European Paintings at the Museo del Prado in Madrid. He has worked primarily in the field of Flemish painting, and has curated numerous exhibitions in that area, including shows devoted to the art of Patinir, Rubens, Rembrandt, and Vermeer. His publications include a complete catalogue of the oeuvre of Patinir (Museo del Prado, 2007), as well as studies on different aspects of Rubens' art and Flemish painting. In 1999, he collaborated with Jonathan Brown on the catalogue of the exhibition *Velázquez, Rubens y Van Dyck: pintores cortesanos del siglo XVII* (directed by Jonathan Brown; Museo del Prado, 1999–2000).

## PATRICK LENAGHAN

Patrick Lenaghan entered the Institute of Fine Arts, N.Y.U. in 1985 to study with Jonathan Brown and eight years later defended his dissertation, “The Arrival of the Italian Renaissance in Spain: The Tombs by Domenico Fancelli and Bartolomé Ordóñez in Spain, 1500–1525.” From Prof. Brown, he learned to appreciate the need to integrate stylistic analysis into a historical context, emphasizing the patrons who commissioned these works.

After teaching at Holy Cross, Lenaghan has worked for the last fourteen years at The Hispanic Society of America as Head of the Department of Prints and Photographs. In addition to publications on sculpture, he has organized numerous exhibitions, such as *Imágenes del Quijote* at the Museo Nacional del Prado, which outlined the changing visual interpretation of one of the world’s most celebrated novels through illustrations dating from the 17th through the early 20th centuries. In his books and exhibitions on photography, Lenaghan has examined how images of Spain were created in the 19th and 20th centuries and now provide a chronicle of a way of life irretrievably lost. Throughout his career, he has been profoundly grateful and keenly aware of the foundation he built with Jonathan Brown at the Institute.

## ANDALEEB BADIEE BANTA

In 2007, Andaleeb Badiee Banta received her Ph.D. at the Institute of Fine Arts, New York University. Her initial encounter with Jonathan Brown was as a student in his course “The Golden Age of Painting in Spain (1598–1700)” during her first year at the Institute of Fine Arts. Upon the death of her dissertation advisor, Donald Posner, Professor Brown kindly stepped in and ushered her through to completion. Although she ultimately pursued a path in Italian Baroque studies, Professor Brown’s perceptive approach to the study of art offered her a foundational model: many of the topics they discussed in relation to her dissertation on the Genoese artist Bernardo Strozzi—such as the role of the domestic and international art market, the changing status of the artist during the early modern period, and the relationship between Genoa, Spain, and the New World—are central in her forthcoming book on this artist.

Banta was the curatorial assistant in the department of Drawings and Prints at The Morgan Library & Museum in 2007–08, following her time there as the 2006–07 Moore Curatorial Fellow in that department. She has taught as the John Rewald Visiting Lecturer in Art History at The Graduate Center, City University of New York; adjunct Assistant Professor at City College of New York, City University of New York; and most recently, visiting assistant professor at Amherst College, Amherst, MA. Banta is currently the 2009–10 Sylvan C. Coleman and Pamela Coleman Fellow at The Metropolitan Museum of Art. Her publications include: “A ‘Lascivious’ Painting for the Queen of England,” *Apollo* (June 2004), and “Trials and tribulations: new documentary evidence for Bernardo Strozzi in Genoa,” *The Burlington Magazine* 151 (2009).

## LISA A. ROTMIL

Lisa A. Rotmil studied with Jonathan Brown at the Institute of Fine Arts, focusing on issues of patronage and collecting. She received her Ph.D. in 2000 after completing her dissertation, entitled "The Artistic Patronage of Anne of Austria (1601–1666): Image-Making at the French Court." A version of this article was presented at Amherst College at the conference "Prerogatives of Rule in Early Modern France: Royal Women from Catherine de Médicis to Marie-Antoinette," in 1999. Since then she assisted Sarah Faunce with her *Catalogue Raisonné* of the work of Gustave Courbet. Dr. Rotmil was one of the organizers of the 2008 symposium "The Hispanic World of Jonathan Brown," held at the Frick Collection and the Institute of Fine Arts. She is currently an independent scholar living in New York.

## CLARA BARGELLINI

Clara Bargellini received a B.A. from the University of Pennsylvania, and a Ph.D. in Art History from Harvard University. Since 1980, she is a Senior Research Fellow and Professor at the Instituto de Investigaciones Estéticas of the National University in Mexico City. At Jonathan Brown's invitation, she was a visiting scholar at the Institute of Fine Arts of New York University in 1990 and again in 2000. Bargellini has also taught at the Universities of Chicago and of Pennsylvania, as well as at various Mexican and South American universities.

Among her publications are books on the art and architecture of northern New Spain, including most recently *The Arts of the Missions of Northern New Spain* (2009), and numerous articles on specific buildings and art works of the region. She is interested in the reception of images, questions about the making of art and its conservation, and several of her publications have involved close collaboration with local communities, such as her *Historia y arte en un pueblo rural: San Bartolomé, hoy Valle de Allende, Chihuahua*, 1998. Like her colleague, Jonathan Brown (with whom she collaborated in *Painting a New World, Mexican Art and Life, 1521–1821* in 2003–04), she has undertaken and encourages comparative and international approaches to the art of New Spain.

## SUZANNE L. STRATTON-PRUITT

Suzanne L. Stratton-Pruitt received her Ph.D. from the Institute of Fine Arts in 1983 with a dissertation on “The Immaculate Conception in Spanish Art,” which was published in Spanish in 1989 and in English in 1994 and remains a standard work on that subject. She has organized exhibitions of Spanish polychrome sculpture, the paintings of Murillo, and Latin American colonial art, and published two anthologies of essays about Velázquez—*The Cambridge Companion to Velázquez* and *Las Meninas* in Cambridge’s series on great paintings. In recent years, Dr. Stratton-Pruitt has turned to the study of Spanish colonial art, and is editor of *The Art of Painting in Colonial Quito*, forthcoming from Saint Joseph’s University Press. She co-organized with Joseph J. Rishel *The Arts in Latin America 1492–1820*, which opened at the Philadelphia Museum of Art in 2006, and traveled to the Antiguo Colegio de San Ildefonso in Mexico City and the Los Angeles County Museum of Art.



## LUISA ELENA ALCALÁ

Luisa Elena Alcalá was the first student to pursue a Ph.D. dissertation topic on colonial Latin American Art with Jonathan Brown at the Institute of Fine Arts, where she studied from 1990 to 1998. Her dissertation, “The Jesuits and the Visual Arts in New Spain, 1670–1767,” led to other studies on the Jesuits, such as the book, *Fundaciones jesuíticas en Iberoamérica*, published in 2002 by El Viso in Madrid, for which she served as editor and principal author. She has collaborated on numerous projects with Professor Brown, including the 1999 exhibition shown in Madrid and Mexico, *Los Siglos de Oro en los Virreinos de América*, and the forthcoming book (2010–11), *Painting in Spanish America: Conquest to Independence*.

Alcalá is currently Profesor Contratado Doctor in the Department of History and Theory of Art at the Universidad Autónoma, in Madrid. Since 2008, she has been on leave in Washington, D.C., as the Paul Mellon Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, and Fellow at Dumbarton Oaks. She has published extensively on religious imagery in colonial Latin America, Jesuits studies, and transatlantic networks and global circulation of art in the 18th century.

## JULIE A. SHEAN

After completing an M.A. at the University of New Mexico, Julie Shean arrived in 1996 at the Institute of Fine Arts, New York University, to continue study of the art of Spain and the Viceroyalties with Jonathan Brown. In 2007, she defended her doctoral dissertation entitled "Models of Virtue: Images and Saint-making in Colonial Puebla (1640–1800)." Her publications include: entries for *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary*, (G. K. Hall, 1996) and "'And a Branch shall grow out of his roots': The Cultic Trajectories of Sebastián de Aparicio (1502–1600) in New Spain's Eighteenth Century" in *Colonial Latin American Review* 18.

Since 1996, Shean has been associated with the Frick Collection and Frick Art Reference Library in New York. Beginning as associate photo archivist in the Spanish School, researching provenance of Spanish paintings for the photograph study collection, Julie Shean became Database Coordinator for the museum and library, designing and administering research databases and online catalogs and related digital projects. She has risen through the ranks and is currently the Database Administrator for the Information Systems Department of the Frick Collection and Frick Art Reference Library. She is the lead developer for art history research databases including the *Archives Directory for the History of Collecting in America*, *The Montias Database of 17th Century Dutch Art Inventories*, and *Spanish Artists Dictionary Online*.

## JEFFREY SCHRADER

Jeffrey Schrader arrived in 1994 at New York University to pursue studies in the history of Spanish art. His interest in the field had its roots in his undergraduate education at Stanford University in 1988–92, when he spent half a year at the University of Salamanca. While working on a masters degree at Oberlin College in 1992–94, Schrader sought guidance on finding a doctoral adviser with whom he could research the art of Spain. The name of Jonathan Brown quickly surfaced, leading Schrader to enroll in the Institute of Fine Arts. In 2003, he completed his dissertation, “The Virgin of Atocha and Spanish Habsburg Devotion to Miraculous Images,” an analysis of royal spirituality and patronage of the arts at Marian shrines.

The art of the Hispanic world has figured in the subsequent academic career of Schrader, who has taught courses on the subject at the University of Tennessee, the University of Michigan, and, most recently, the University of Colorado Denver, where he is Assistant Professor of Art History in the Department of Visual Arts.

## ELEANOR GOODMAN

While completing her M.A. in art history at the University of Virginia, Eleanor Goodman became increasingly drawn to the arts of Spain and realized her best option for further study was to apply to work with Jonathan at the Institute of Fine Arts, New York University. Jonathan Brown accepted her as a student and supervised her doctoral dissertation on art and religious experience at the convent of the Descalzas Reales in Madrid. Since completing her dissertation in 2001, Goodman has published and presented conference papers on the Descalzas Reales. She is currently the Executive Editor for Art and Humanities at the Pennsylvania State University where she always keeps an eye out for important manuscripts on the Spanish world.

## LISA DUFFY-ZEBALLOS

Lisa Duffy-Zeballos received her doctorate from the Institute of Fine Arts, New York University in 2007. Her doctoral dissertation, "Bartolomé Esteban Murillo's Devotional Paintings and the Late Baroque Culture of Prayer in Seville," was written under the direction of Jonathan Brown.

She is currently the Leon Levy Foundation Director of Art Research—in charge of the Art Authentication Research Service and the Catalogue Raisonné Database Project—for the International Foundation for Art Research (IFAR).