

OBITUARY

The historian and art historian Nigel Glendinning died at his home in East London after a heart attack on 23 February, aged 83. Nigel's scholarly acumen, along with his constant willingness to share his academic knowledge, were abundantly evident to all who knew him. As a profoundly sage and benevolent writer and teacher, he had few parallels in the Hispanic world. He was known primarily as a Goya specialist, but had a far-reaching acquaintance, indeed comfortable familiarity, with Spanish art, history and literature, from the 16th century onwards.

Oliver Nigel Valentine Glendinning was born in East Sheen, Surrey, in October 1929 to a creative family. His mother, Olive, née Ledward, was the sister of the sculptor Gilbert Ledward (1888-1960), and had worked as an assistant and helpmeet to the novelist Arnold Bennett (1867-1931) in the 1920s. His father Alec, a bank manager, was a practising amateur musician and singer. Nigel too was musically talented, playing instruments and singing throughout his life. He was a chorister at St Paul's Cathedral and, during the Second World War when he was evacuated to Cornwall, he sang in Truro Cathedral.

He matriculated at King's College, Cambridge, where he read French and Spanish, graduating in 1953. His doctoral thesis at Cambridge was on the 18th-century Spanish writer José de Cadalso. As an undergraduate and postgraduate Nigel played the piano, organ and violin, and was also active as a composer, often illustrating his manuscript music himself. In 1955 he was elected research fellow at Trinity Hall, Cambridge, and was then appointed an assistant professor at the University of Oxford in 1956, where he remained until 1962.

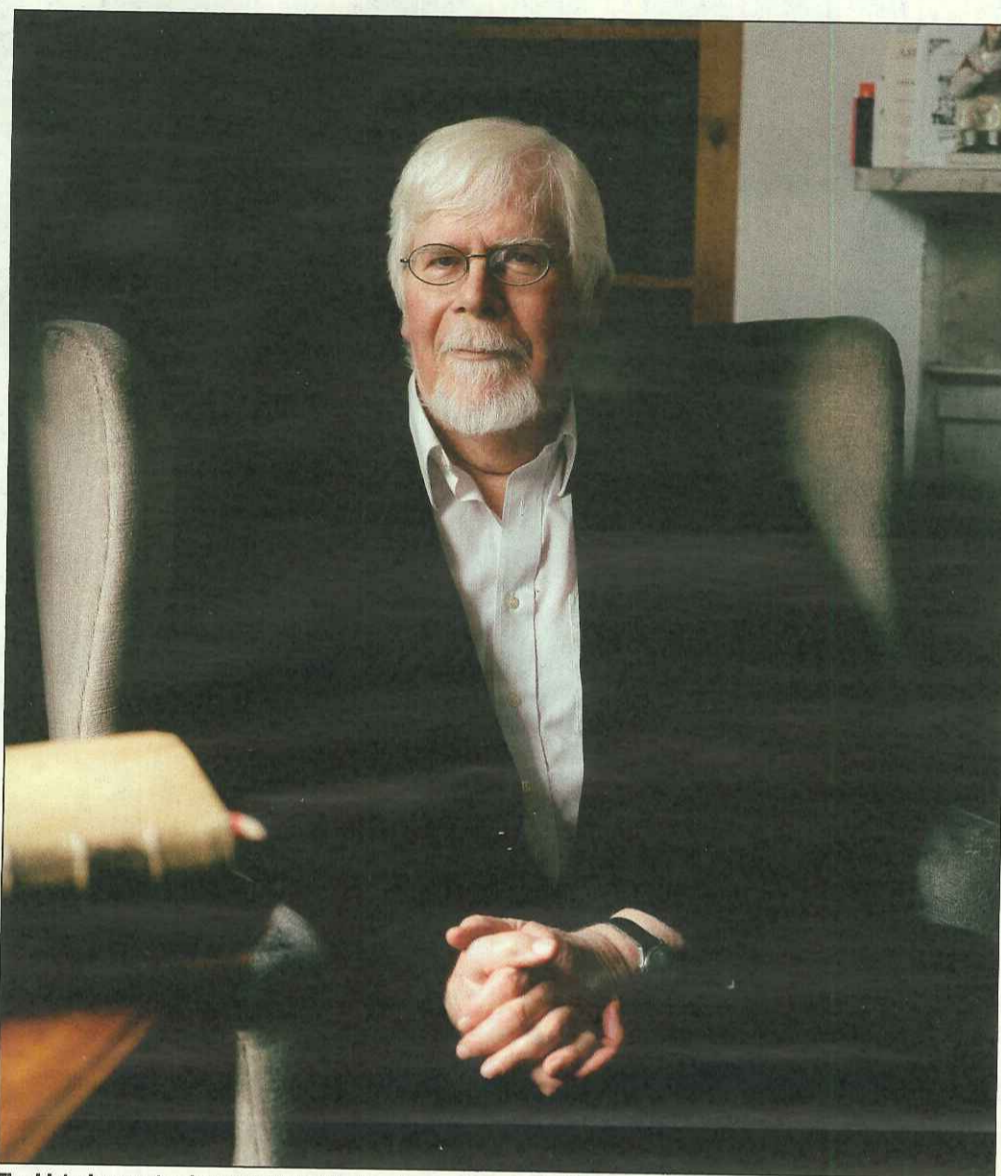
Passion for Goya

Nigel's interest in 18th-century Spanish literature and art, especially the work of Goya, flowered in the early 1960s. He became involved in the exhibition "Goya and His Times" at the Royal Academy of Arts, London, in 1963, writing the entries on the portraits for the catalogue. His participation in that show laid the groundwork for what is perhaps his most renowned book, *Goya and His Critics*. This was first published in 1977 in English, and then appeared as a revised edition in Spanish five years later in 1982. Nigel was to write five other groundbreaking books on Goya, and at the time of his death he was preparing a biography of the artist. He also wrote innumerable academic articles on a range of cultural topics in both English and Spanish, a language in which he was fluent. He frequently focused on Spanish subjects, particularly Goya, but he also retained a strong interest in 20th-century art and architecture in Britain.

Nigel enjoyed a highly eminent academic career. In 1962 he became the chair of Hispanic studies at the University of Southampton, where he was based until 1970. He served as professor of Spanish at Trinity College, Dublin, from 1970 to 1974. Finally, he was professor at Queen Mary/Westfield College, University of London, from 1974 to 1991. Thereafter he was professor emeritus of Queen Mary. He was created Commander of the Order of Isabel La Católica in 1998, an honour bestowed on him by King Juan Carlos of Spain.

Champion of Hispanism

In the UK, Nigel's proactive support for Hispanic studies was immense. He helped found Artes, the Iberian and Latin American Visual Culture Group, with Hilary Macartney (and me) in 2001. He was the group's first honorary president, initially alongside another great Hispanist, Enriqueta Frankfort Harris. Thanks to these two illustrious figures—who were far more than figureheads—and most of all thanks to Nigel's own stimulating presence and his ideas for furthering the appreciation of Spanish art, Artes evolved into an active and effective society of enthusiasts for Spanish art and culture. In 2010 Nigel co-edited with Hilary Macartney a notable volume of studies on the reception of Spanish art in Britain and Ireland, a book which was dedicated to Enriqueta. After her death in 2006, Nigel became sole president of Artes, and continued to support,



The historian wrote six ground-breaking books on Goya, including *Goya and his Critics*

Nigel Glendinning

Goya specialist and music lover, who had a deep affection for Spanish art, history and culture

lead and inspire the group, fostering links with the Instituto Cervantes in London, and with the Centro de Estudios Europa Hispánica in Madrid.

Nigel's acute understanding of art and artists, and his perceptive response to paintings, prints and sculpture of all eras, were immediately obvious to all who knew him. Above all he was aware of the physicality of a work of art, and his ideas about connoisseurship and attribution were founded on close observation and considered appraisal in front of the work itself. His early 19th-century house in Bow, East London, was adorned with an array of works by 20th- and 21st-century artists. Many of them were British and

friends and colleagues were continually conscious of his warm and generous character, his delight in art, music and literature, as well as his appreciation of good food and fine wine. He was a great cook, an example being his re-creation of Nigella Lawson's clementine cake, which he described as "a great standby". But he could on occasion be too eager in his appreciation of wine. He was once asked to inspect a Goya that was owned by a member of the Rothschild family in France. After the visit, Baron Rothschild sent him a case of Mouton Cadet as a gift. Within a relatively short time Nigel had drunk all the wine (presumably with the help of friends), and wrote to thank him. The Baron, no doubt somewhat shocked by

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Spanish, while there were many women artists as well. In addition to his art collection, Nigel had accumulated an impressive and eclectic library, rambling over four floors of his house in dozens of bookcases, lining reception rooms, as well as in numerous bedrooms, and in nooks and crannies on landings and elsewhere. His books included recent scholarly publications in his own field, but also comprised contemporary literature, and a significant collection of illustrated versions of Cervantes' *Don Quixote* in various European editions from the 17th century onwards.

Nigel was ever a genial and a congenial companion. In addition to his outstanding scholarly achievements, his wide circle of

Nigel's precipitousness, explained that in fact this had been a vintage wine to be put down, not drunk immediately.

He travelled to Spain frequently, both to see longstanding friends there and to enjoy the great art collections in Madrid and other Spanish cities. His perennial kindness and gentle humour were paramount, along with his wish to impart knowledge and to assist and inspire Hispanists, whether they were students or seasoned colleagues.

Marjorie Trusted

Senior curator of sculpture, Victoria and Albert Museum, London, and the honorary vice-president of Artes. Her book, *The Arts of Spain. Iberia and Latin America 1450-1700*, appeared in 2007

In Memoriam

Hector Catling, whose archaeological explorations added a fund of knowledge about the history of Cyprus, died on 15 February, aged 88. Educated at Bristol Grammar School and St John's College, Oxford, Catling wrote his PhD thesis on the Cypriot Bronze Age, which was published in 1964 as *Cypriot Bronzework in the Mycenaean World*. His interest in Cyprus had been stirred when he was an undergraduate by a two-year Goldsmiths travelling scholarship to assist the archaeologist Joan du Plat Taylor in the excavations of a Bronze Age shrine at Myrton-Pigadhes. After he had taken his degree, he joined the staff of the department of antiquities of the Ashmolean Museum, Oxford, where he remained until 1971 when he was appointed as the director of the British School at Athens. While he was there he undertook major excavations at Knossos and at the sanctuary of Zeus Messapeus at Tsakona. He retired in 1989.

Michael Inchbald, the interior decorator, died on 23 February, aged 92. Sent as a child to Sherborne School, Dorset, Inchbald later enrolled at the Architectural Association School of Architecture, London, having been inspired by a tour of France and Italy. He began to make a name for himself as a designer and took first prize in the 1955 National Chair Design competition. From this point he began to design interiors for companies such as Plessey, Bank of America and Dunhill. The height of his career was to design the main first-class saloon of the QE2, The Queen's Room, for which he fashioned not only the architectural aspects, but everything from ashtrays to carpet and chairs. He was also consulted about the redecoration of Buckingham Palace and had a flair for combining old and new furnishings.

Maria Kotzamani, an expert on contemporary Greek art, died on 27 September 2012, aged 75. Kotzamani studied art history and French literature at the Sorbonne and, in 1960, began to write as an art critic for the magazine *Icons*. She went on to work for several other Greek publications, including the national newspaper *Ta Nea*. Her final appointment was with the *Nation* from which she retired in 1984. She wrote extensively about Alexis Akritchakis, Dimitri Perdikidis and other artists of that generation. Under the military junta, 1967-74, Kotzamani was arrested and imprisoned. She was a member of the Association of Greek Art Critics and of the International Association of Art Historians.

Farideh Lashai, the Iranian artist, died on 24 February, aged 69. Before graduating from the Academy of Fine Arts, Vienna, Lashai had studied German literature at Frankfurt University. She worked as a crystal designer at Riedel Studios in Austria and at Studio Rosenthal in Germany. Crystal design became the basis for her sculpture, but she worked in several media, including painting, drawing, printing, video and sound. Her aim was to establish an Iranian aesthetic in the broad field of contemporary Middle Eastern art. Her work has been shown internationally, last year at the 2012 Sydney Biennale and the Saatchi Gallery, London, and in previous years at the Ludwig Museum, Koblenz, and the Tehran Museum of Contemporary Art, among others.

David Whitehouse, the archaeologist and expert on Roman, Islamic and Medieval glass, died on 17 February, aged 71. Whitehouse studied at King Edward's School, Birmingham, and read archaeology and anthropology at St John's College, Cambridge. In 1966 he was appointed Wainwright Fellow in near Eastern Archaeology at the University of Oxford. He became the director of the British School at Rome in 1974, leaving in 1984 to become the chief curator at the Corning Museum of Glass, New York State. He later became the director of the museum and during his time there he added some 20,000 items to the collection and oversaw a major renovation and expansion programme. He wrote more than 500 essays and a number of books, including the three volumes of *Roman Glass in the Corning Museum of Glass* (2001-03).