

## Editor

**Esmée Quodbach** is an independent art historian. A specialist in seventeenth-century Dutch and Flemish painting as well as the history of Old Master collecting, she was the Assistant Director and Editor-in-Chief of the Center for the History of Collecting at The Frick Collection and Art Reference Library until mid-2020. Prior to coming to the Frick, in 2007, she held research positions in the Department of Northern Baroque Painting, National Gallery of Art, Washington, DC, and the Department of European Paintings, The Metropolitan Museum of Art, New York. For the Metropolitan Museum, she wrote *The Age of Rembrandt in New York* (2007), a history of its collection of Dutch paintings, while she has also served as the editor of *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals* (2014) and its companion volume, *America and the Art of Flanders: Collecting the Art of Rubens, Van Dyck, and Their Circles* (2020), both part of the series *Studies in the History of Art Collecting in America*, copublished by Penn State University Press in association with The Frick Collection.

## Authors

**Vivian Endicott Barnett** is an independent art historian and curator. She was a curator at the Solomon R. Guggenheim Museum for many years, where she supervised the Hilla von Rebay Foundation Archive in the 1980s. For her research on early twentieth-century American private collectors, she has been awarded two fellowships by the Center for the History of Collecting at the Frick. Barnett has published widely on collectors who acquired works by Vasily Kandinsky, Paul Klee, and Alexei Jawlensky. Recently, she completed a lengthy manuscript on the Chicago lawyer Arthur Jerome Eddy, and curated exhibitions for the Neue Galerie: Museum for German and Austrian Art in New York.

**David Alan Brown** is the former Curator of Italian Paintings at the National Gallery of Art in Washington, DC, a post he held for more than four decades. He organized many international loan exhibitions, including *Berenson and the Connoisseurship of Italian Painting* (1979), *Raphael and America* (1983), *Titian, Prince of Painters* (1991),

Lorenzo Lotto (1997), *Virtue and Beauty: Renaissance Portraits of Women* (2001), *Bellini, Giorgione, Titian and the Renaissance of Venetian Painting* (2006), and he was coordinating curator for *Venice: Canaletto and His Rivals* (2011). Brown's monograph on Andrea Solario earned him the Salimbeni Prize in 1987, while his study *Leonardo da Vinci: Origins of a Genius* won the Sir Bannister Fletcher Award in 2000. In recognition of his achievement in furthering the appreciation of Italian culture, Brown was awarded the Order of Merit of the Republic of Italy in 2003, and the Excellency Award from the Foundation for Italian Art and Culture in 2006. His most recent book is *Giovanni Bellini: The Last Works* (2019).

**Sir David Cannadine** is President of the British Academy, Dodge Professor of History at Princeton University, and Visiting Professor at the University of Oxford. He is author of many books, including *The Decline and Fall of the British Aristocracy* (1990); *Class in Britain* (1998); *Ornamentalism: How the British Saw Their Empire* (2001); *The Undivided Past: Humanity beyond Our Differences* (2012), *Victorious Century: The United Kingdom, 1800–1906* (2018); and biographies of G. M. Trevelyan, Andrew W. Mellon, King George V, and Margaret Thatcher. Sir David has helped transform public perception of key historical figures (namely politicians) through his BBC Radio 4 Series *Prime Ministers' Props* and his latest book, *Churchill, The Statesman as Artist*, which provides the most important account yet of Winston Churchill's life in art (2018). Sir David is a Trustee of the Wolfson Foundation, the Royal Academy, the Gladstone Library, and many more. He sits on the Bank of England Banknote Advisory Committee, is Vice Chair of the Westminster Abbey Fabric Commission and a Vice President of the Victorian Society. Sir David is the Editor of the *Oxford Dictionary of National Biography*, and a member of the *Past & Present* editorial board.

**Samantha Deutch** is the Assistant Director of the Center for the History of Collecting at the Frick Art Reference Library. She is the creator and editor of the Center's online *Archives Directory for the History of Collecting in America*, for which the Art Libraries Society of North America (ARLIS/NA) awarded her the Worldwide Books Award for Electronic Resources (2011). Her recent publications include a chapter in *Collecting and Provenance: A Multi-Disciplinary Approach* (coauthor, 2019) and an article "ARt Image Exploration Space (ARIES): A response to the image needs of art library patrons"

in the *Art Libraries Journal* (2021). Deutch has held several leadership roles for ARLIS/NA: chairing committees, special interest groups, and as an Executive Board member, both locally and nationally.

**Neil Harris** taught at the University of Chicago from 1969 to 2008, retiring as Preston and Sterling Morton Professor Emeritus in the departments of History and Art History. His work has focused on American cultural history. Harris has been a Phi Beta Kappa Visiting Lecturer, a Getty Scholar, and a Distinguished Scholar at the National Museum of American Art. He has also held named lectureships at Yale, Princeton, and Stanford Universities. In 1990, he received the Joseph Henry Medal from the Smithsonian Institution, and since 1993 he has been a Fellow of the American Academy of Arts and Sciences. Other honors include the Lawrence A. Fleischman Award from the Archives of American Art, and in 2010 the Iris Foundation Award for contributions to the decorative arts. In addition to more than one hundred published essays and articles, his books include *The Artist in American Society: The Formative Years, 1790–1860* (1966, 1982); *Humbug: The Art of P. T. Barnum* (1973, 1981, 2001); *Cultural Excursions* (1990); *The Chicagoan: A Lost Magazine of the Jazz Age* (2008); and *Chicago Apartments: A Century and beyond of Lakefront Luxury* (2020). Harris's *Cultural Capital: J. Carter Brown, the National Gallery of Art, and the Reinvention of the Museum Experience* was published in 2013 and reissued in 2020.

**Jeremy Howard** is Head of the Department of History of Art at the University of Buckingham (UK) and Head of Research and Academic Projects at P & D Colnaghi, London. His research interests lie mainly in the field of British eighteenth-, nineteenth-, and early twentieth-century collecting and the Gilded Age art market. In 2010, Howard published *Colnaghi: The History*, marking the 250th anniversary of the firm's founding, and in 2016 he coedited *Colnaghi: Past, Present and Future; An Anthology*, which, like the earlier history and many of Howard's articles, draws heavily upon the riches of the Colnaghi archive. Most recently, in 2019, he published the sensational story of the sale of Botticelli's *Madonna of the Eucharist* to Isabella Stewart Gardner.

**Lance Humphries** received his doctorate in Art History from the University of Virginia, where his dissertation explored the art and architectural patronage of Baltimorean Robert Gilmore, Jr. (1774–1848). He has published and lectured on art collecting in the early

Republic, the Peales, Baltimore painted furniture, and Carrère & Hastings's City Beautiful planning work in Baltimore. He is completing a manuscript, "The Baltimore Townhouse, 1780–1865," and is at present the Executive Director of the Mount Vernon Place Conservancy in Baltimore.

**Margaret Iacono** is an independent scholar. She was previously Associate Research Curator at The Frick Collection, where she was on staff between 2000–2019. Her research interests include Northern European art of the fifteenth to seventeenth centuries and the history of collecting. During her Frick tenure, she contributed to numerous exhibitions, including organizing the acclaimed *Vermeer, Rembrandt, and Hals: Masterpieces of Dutch Painting from the Mauritshuis* (2013–14). She has published extensively on the works in Frick's collection, for example on Vermeer's *Mistress and Maid*, with James Ivory (2018). Iacono's research in the history of collecting concentrates especially on Gilded Age collectors and dealers and has been supported with grant awards from the Paul Mellon Centre, London, The Getty Research Institute, Los Angeles, and a Francis Haskell Memorial Scholarship / *The Burlington Magazine*.

**Richard L. Kagan** is Arthur O. Lovejoy Professor Emeritus of History and Academy Professor of History at Johns Hopkins University. With degrees from Columbia University (BA, 1965) and Cambridge University (PhD, 1968), he is a member of the American Philosophical Society, Corresponding Member of Spain's Real Academia de la Historia, and *Comendador* in Spain's Orden de Isabel la Católica. Specializing in the history of Spain and its empire, as well as Spain's artistic and cultural relations with the United States. Kagan's most recent book is *The Spanish Craze: America's Fascination with the Hispanic World, 1779–1939* (2019). Kagan is currently completing a biography of Henry Charles Lea, the nineteenth-century publisher-cum-historian famous for his pioneering history of the Spanish Inquisition.

**Margaret R. Laster** is an independent scholar of American art. Her research centers on art and material culture of the nineteenth century and on histories of collecting and patronage. Previous posts include Associate Curator of American art at the New-York Historical Society and the Lunder Consortium for Whistler Studies Fellow at the Freer Gallery of Art. Laster's publications include *New York: Art and Cultural Capital of the Gilded Age* (coeditor, 2019),

“Collecting the Art of Flanders in Antebellum New York” in *America and the Art of Flanders* (2020), and a forthcoming essay on collecting American art in pre-Civil War New York. Laster was a guest scholar at the Getty Research Institute in 2019 and currently serves as a consultant to the Frick’s Center for the History of Collecting.

**Christine Isabelle Oaklander** has thirty-five years of scholarly and market expertise in American and European art. After working at the New-York Historical Society and Spanierman Gallery in New York, she earned an MA in art history from Williams College and her PhD in American art history from the University of Delaware. From 2001 to 2006, she was Director of Collections and Exhibitions at the Allentown Art Museum, and from 2006 to 2013, she directed the art program at Lehigh Valley Health Network. For thirty years, Oaklander has researched patronage and collections.

**Leanne Zalewski** is Associate Professor of Art History at Central Connecticut State University. She has published widely on nineteenth-century American dealers, collectors, and the art market in edited volumes and scholarly journals. She has also presented numerous papers on Gilded Age art collecting, including the College Art Association’s annual conference; Sotheby’s Institute of Art, London; Christie’s Education, London; and Radboud University, Nijmegen, the Netherlands. She has received support from the Getty Research Institute, Huntington Library, and the Center for the History of Collecting. She is completing a book manuscript titled “European Art, American Aspirations in the Gilded Age.”