

## PREFACE

The present book is both a continuation of and a departure from my research over the past four decades. In 1983 I organized what turned out to be a large exhibition entitled *Nuremberg: A Renaissance City, 1500–1618* at the University of Texas in Austin. Little did I realize that my fascination with Albrecht Dürer would prove so persistent. As a scholar of Northern European art of the early modern period, I have mostly, in my publications, stayed safely within my chosen geographic and temporal boundaries. I have, however, long been interested in the afterlife, or *Nachleben*, of the art and artists that I study. Several invitations to write about the historiography of Northern Renaissance art and especially about Dürer's treatment by scholars, collectors, and admirers since his death have now brought me, with understandable trepidation, to the nineteenth century.

My book offers a chapter in the history of reception of this great Nuremberg master. My project has clearly benefited from the marvelous studies of Dürer's afterlife by Matthias Mende, Berthold Hinz, Jan Białostocki, and, more recently, Andrea Bubenik and Anja Grebe, among others. Nevertheless, my focus is different. I am fascinated by the different roles accorded Dürer in the decorative programs of dozens of museums erected in the nineteenth century. Most of these institutions are in the German-speaking lands, but others are as far afield as St. Petersburg, in Russia, and St. Louis, on

this side of the Atlantic. Surprisingly, Dürer does not appear in the decorative schemes of his hometown Germanisches Nationalmuseum.<sup>1</sup> Established in 1852, this institution moved into its permanent home, a former Carthusian monastery complex, five years later. These art museums are, or, before the destruction of World War II, were, lavishly ornamented with portraits of famous artists either in series or in narrative and allegorical cycles. Dürer, as the most celebrated German artist, offers an ideal case study about nineteenth-century cultural perceptions and his association with other noted masters. There are excellent books about the rise of German museums by Volker Plagemann (1967) and others, as well as monographs focused on single institutions. Otto Martin (1983), Sabine Schulze (1984), and Thorsten Marr (1999) have authored helpful dissertations on museum decoration. With rare exceptions, notably James Sheehan (2000), the literature is written, appropriately, in German. A secondary goal of my book is to make these museums and their relevant scholarly studies better known beyond the German-speaking readership. All translations, unless otherwise noted, are mine.

This book is the product of many kindnesses extended to the author. My thanks begin with Sandy, my wonderful wife, who reminds me that there is much more to life than work. In 2000 I was appointed the inaugural holder of the Kay Fortson Chair in European Art at the University of Texas,

where I have taught since 1979. I wish to thank Mrs. Kay Fortson and the board of the Kimbell Art Foundation of Fort Worth for their continuing faith in my teaching and research. Through their largess, I have been able to travel with several of my graduate seminars to Europe, including most recently in fall 2018 to Vienna. I have received a Faculty Research Assignment (2015) and the Walter and Gina Ducloux Fine Arts Faculty Fellowship (spring 2018) from the University of Texas in support of this project. I wish to thank Douglas Dempster, my dean; Jack Risley, my former chair; and Joe Barroso, our departmental accountant. Sydney Kilgore, Mindy Johnston Niendorff, and Mark Doroba in the Fine Arts Library were unfailingly helpful. I am grateful for the two-month research grant that the Alexander von Humboldt-Stiftung of Bonn awarded me in spring 2015. Wolf Tegethoff and Ulrich Pfisterer warmly welcomed me as a fellow at the Zentralinstitut für Kunstgeschichte in Munich.

In 2014 Juliet Simpson and Jeanne Nuechterlein invited me to speak on the topic of “Dürer on the Museum” at the *“Primitive Renaissances”: Northern European and Germanic Art at the Fin de Siècle to the 1930s* symposium at the National Gallery, London. I was encouraged by the participants’ positive responses, especially since I felt like a stranger in a strange land (the nineteenth century). I have since presented my project at several universities. I wish to thank Babette Bohn (Texas Christian University); Donald McColl (Washington College); Klaus Krüger, Elke Werner, and participants in the Kolleg-Forschergruppe BildEvidenz (Freie Universität, Berlin); Elizabeth Ross (University of Florida); Tamar Cholcman and Assaf Pinkus (University of Tel Aviv); and my colleagues and students at the University of Texas.

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