

# A. W. Mellon Lectures in the Fine Arts, 1952–2022

- 1952 Jacques Maritain, *Creative Intuition in Art and Poetry* (published 1953)
- 1953 Sir Kenneth Clark, *The Nude: A Study of Ideal Art* (published as *The Nude: A Study in Ideal Form*, 1956)
- 1954 Sir Herbert Read, *The Art of Sculpture* (published 1956)
- 1955 Étienne Gilson, *Art and Reality* (published as *Painting and Reality*, 1957)
- 1956 E. H. Gombrich, *The Visible World and the Language of Art* (published as *Art and Illusion: A Study in the Psychology of Pictorial Representation*, 1960)
- 1957 Sigfried Giedion, *Constancy and Change in Art and Architecture* (published as *The Eternal Present: A Contribution on Constancy and Change*, 1962–64)
- 1958 Sir Anthony Blunt, *Nicolas Poussin and French Classicism* (published as *Nicolas Poussin*, 1967)
- 1959 Naum Gabo, *A Sculptor's View of the Fine Arts* (published as *Of Divers Arts*, 1962)
- 1960 Wilmarth Sheldon Lewis, *Horace Walpole* (published 1960)
- 1961 André Grabar, *Christian Iconography and the Christian Religion in Antiquity* (published as *Christian Iconography: A Study of Its Origins*, 1968)
- 1962 Kathleen Raine, *William Blake and Traditional Mythology* (published as *Blake and Tradition*, 1968)
- 1963 Sir John Pope-Hennessy, *Artist and Individual: Some Aspects of the Renaissance Portrait* (published as *The Portrait in the Renaissance*, 1966)
- 1964 Jakob Rosenberg, *On Quality in Art: Criteria of Excellence, Past and Present* (published 1967)
- 1965 Sir Isaiah Berlin, *Sources of Romantic Thought* (published as *The Roots of Romanticism*, 1999)
- 1966 Lord David Cecil, *Dreamer or Visionary: A Study of English Romantic Painting* (published as *Visionary and Dreamer: Two Poetic Painters, Samuel Palmer and Edward Burne-Jones*, 1969)
- 1967 Mario Praz, *On the Parallel of Literature and the Visual Arts* (published as *Mnemosyne: The Parallel between Literature and the Visual Arts*, 1970)

- 1968 Stephen Spender, *Imaginative Literature and Painting*
- 1969 Jacob Bronowski, *Art as a Mode of Knowledge* (published as *The Visionary Eye: Essays in the Arts, Literature, and Science*, 1978)
- 1970 Sir Nikolaus Pevsner, *Some Aspects of Nineteenth-Century Architecture* (published as *A History of Building Types*, 1976)
- 1971 T.S.R. Boase, *Vasari: The Man and the Book* (published as *Giorgio Vasari: The Man and the Book*, 1979)
- 1972 Ludwig H. Heydenreich, *Leonardo da Vinci*
- 1973 Jacques Barzun, *The Use and Abuse of Art* (published 1974)
- 1974 H. W. Janson, *Nineteenth-Century Sculpture Reconsidered* (published as *The Rise and Fall of the Public Monument*)
- 1975 H. C. Robbins Landon, *Music in Europe in the Year 1776*
- 1976 Peter von Blanckenhagen, *Aspects of Classical Art*
- 1977 André Chastel, *The Sack of Rome: 1527* (published 1982)
- 1978 Joseph W. Alsop, *The History of Art Collecting* (published as *The Rare Art Traditions: The History of Art Collecting and Its Linked Phenomena Wherever These Have Appeared*, 1982)
- 1979 John Rewald, *Cézanne and America* (published as *Cézanne and America: Dealers, Collectors, Artists, and Critics, 1891–1921*, 1989)
- 1980 Peter Kidson, *Principles of Design in Ancient and Medieval Architecture*
- 1981 John Harris, *Palladian Architecture in England, 1615–1760*
- 1982 Leo Steinberg, *The Burden of Michelangelo's Painting*
- 1983 Vincent Scully, *The Shape of France* (published as *Architecture: The Natural and the Manmade*)
- 1984 Richard Wollheim, *Painting as an Art* (published 1987)
- 1985 James S. Ackerman, *The Villa in History* (published as *The Villa: Form and Ideology of Country Houses*, 1990)

- 1986 Lukas Foss, *Confessions of a Twentieth-Century Composer*
- 1987 Jaroslav Pelikan, *Imago Dei: The Byzantine Apologia for Icons* (published 1990)
- 1988 John Shearman, *Art and the Spectator in the Italian Renaissance* (published as *Only Connect: Art and the Spectator in the Italian Renaissance*, 1992)
- 1989 Oleg Grabar, *Intermediary Demons: Toward a Theory of Ornament* (published as *The Mediation of Ornament*, 1992)
- 1990 Jennifer Montagu, *Gold, Silver, and Bronze: Metal Sculpture of the Roman Baroque* (published 1996)
- 1991 Willibald Sauerländer, *Changing Faces: Art and Physiognomy through the Ages*
- 1992 Anthony Hecht, *The Laws of the Poetic Art* (published as *On the Laws of the Poetic Art*, 1995)
- 1993 John Boardman, *The Diffusion of Classical Art in Antiquity* (published 1994)
- 1994 Jonathan Brown, *Kings and Connoisseurs: Collecting Art in Seventeenth-Century Europe* (published 1995)
- 1995 Arthur C. Danto, *Contemporary Art and the Pale of History* (published as *After the End of Art: Contemporary Art and the Pale of History*, 1997)
- 1996 Pierre M. Rosenberg, *From Drawing to Painting: Poussin, Watteau, Fragonard, David, Ingres* (published as *From Drawing to Painting: Poussin, Watteau, Fragonard, David, and Ingres*, 2000)
- 1997 John Golding, *Paths to the Absolute* (published as *Paths to the Absolute: Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, and Still*, 2000)
- 1998 Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art* (published 2000)
- 1999 Carlo Bertelli, *Transitions*
- 2000 Marc Fumaroli, *The Quarrel between the Ancients and the Moderns in the Arts, 1600–1715*
- 2001 Salvatore Settis, *Giorgione and Caravaggio: Art as Revolution*
- 2002 Michael Fried, *The Moment of Caravaggio* (published 2010)
- 2003 Kirk Varnedoe, *Pictures of Nothing: Abstract Art since Pollock* (published 2006)
- 2004 Irving Lavin, *More than Meets the Eye*
- 2005 Irene J. Winter, “Great Work”: *Terms of Aesthetic Experience in Ancient Mesopotamia*
- 2006 Simon Schama, *Really Old Masters: Age, Infirmity, and Reinvention*

- 2007 Helen Vendler, *Last Looks, Last Books: The Binocular Poetry of Death* (published as *Last Looks, Last Books: Stevens, Plath, Lowell, Bishop, Merrill*, 2010)
- 2008 Joseph Leo Koerner, *Bosch and Bruegel: Parallel Worlds* (published as *Bosch and Bruegel: From Enemy Painting to Everyday Life*, 2016)
- 2009 T. J. Clark, *Picasso and Truth* (published as *Picasso and Truth: From Cubism to Guernica*, 2013)
- 2010 Mary Miller, *Art and Representation in the Ancient New World*
- 2011 Mary Beard, *The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí* (published as *Twelve Caesars: Images of Power from the Ancient World to the Modern*, 2021)
- 2012 Craig Clunas, *Chinese Painting and Its Audiences* (published 2017)
- 2013 Barry Bergdoll, *Out of Site in Plain View: A History of Exhibiting Architecture since 1750*
- 2014 Anthony Grafton, *Past Belief: Visions of Early Christianity in Renaissance and Reformation Europe*
- 2015 Thomas Crow, *Restoration as Event and Idea: Art in Europe, 1814–1820* (published as *Restoration: The Fall of Napoleon in the Course of European Art, 1812–1820*, 2018)
- 2016 Vidya Dehejia, *The Thief Who Stole My Heart: The Material Life of Chola Bronzes from South India, c. 855–1280* (published as *The Thief Who Stole My Heart: The Material Life of Sacred Bronzes from Chola India, 855–1280*, 2021)
- 2017 Alexander Nemerov, *The Forest: America in the 1830s* (published as *The Forest: A Fable of America in the 1830s*, 2023)
- 2018 Hal Foster, *Positive Barbarism: Brutal Aesthetics in the Postwar Period* (published as *Brutal Aesthetics: Dubuffet, Bataille, Jorn, Paolozzi, Oldenburg*, 2020)
- 2019 Wu Hung, *End as Beginning: Chinese Art and Dynastic Time* (published as *Chinese Art and Dynastic Time*, 2022)
- 2021 Jennifer L. Roberts, *Contact: Art and the Pull of Print*
- 2022 Richard J. Powell, *Colorstruck! Painting, Pigment, Affect*