

After Burckhardt and Wölfflin; was there a Basel School of Art History?

Christine B. Verzar



Figure 1 Basel from the Rhine (author)

For Linda Seidel in admiration and friendship

When I first came to Boston University in 1966, at 26 years of age, fresh from Basel University with a Dr. phil. in Medieval Art History, Classical Archaeology, and Church History, and a dissertation on Italian Romanesque sculpture,¹ one of the first

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• I am especially indebted to the Director Emeritus of the *Bibliothek des Kunstmuseums Basel*, Nikolaus Meier for his generosity in providing insights and long discussions regarding this topic, and the staff of the Rare Book Collection at the *Universitätsbibliothek Basel*, as well as Dr. Ulrich Barth, Director Emeritus of the Basler *Staatsarchiv* for their help with primary and secondary sources. This article could not have been written without much advice in discussions with many colleagues and friends. I'd like to acknowledge especially my former contemporaries, the alumni students of the *Kunsthistorisches Seminar der Universität*,

co-medievalists I met was Linda Seidel, then a young faculty member at Harvard. As luck would have it we saw each other each week when during my first year that coincided with Meyer Schapiro's Norton Lectures on Romanesque Sculpture.² I was struck by his brilliant lectures and insights and surprised that I had hardly heard of him. But not so strange, if you came as I did from Basel (Fig. 1). This and many other experiences in my first years in Boston, like encountering Hanns Swarzenski³ and Ernst Kitzinger,⁴ made me realize then as now, that as a young post World War Two- European art historian, I came from a very different art historical background to that of my new American colleagues. While I had been trained in a very old distinguished tradition, deeply rooted in a European historical and cultural ambiance according to the legacy of Jacob Burckhardt and Heinrich Wölfflin, my American colleagues had been mostly trained by Americans and the German Jewish émigré generation who settled in the USA in the Thirties. Cultural geography and political history of the Twentieth Century made for distinct differences and deep ruptures in the relationships between humanistic centres in Europe and the English - speaking world of the United Kingdom and the United States, which lasted until the late 1960s. The lack of easy travel or the availability of publications in translation made for strong divisions in art historical research after the First World War. Certain German-speaking regions and their universities seemed to have been cut off from the mainstream and became provincialized and somewhat ingrown. By contrast, others developed anew through the forced emigration of scholars that occurred especially in the Nazi period from Germany to the United States and the

Nurith Kenaan-Kedar, Jürg Ganz, Georg German, Dieter Koepplin, Ulrich Barth, Peter Kurmann, Elisabeth Krimmel-Decker, Max Seidel, Yvonne Boerlin, Katja Dreyfus-Guth, among others. Thanks also go to Günter Kopcke, Georgine and Ulffa von den Steinen, Elizabeth Sears, Katja Brandt, Susan Fillin -Yeh, Arline Meyer and Andreas Verzar for valuable advice and insights. For some photographs thanks go to Jürg Ganz, John Siegel and Pamela Ross.

¹ Christine Verzar, *Die Romanischen Skulpturen der Abtei Sagra di San Michele; Studien zu Meister Nicolaus und zur "Scuola di Piacenza"* (Basler Studien zur Kunstgeschichte NF 10), Bern: Francke Verlag, 1968.

² Meyer Schapiro, *Romanesque Architectural Sculpture; The Charles Eliot Norton Lectures*, edited and with an introduction by Linda Seidel, Chicago and London: Chicago University Press, 2006.

³ Hanns Swarzenski was curator of Medieval Art at the Museum of Fine Arts, Boston.

⁴ I audited Ernst Kitzinger's course at Harvard on Early Christian art which became the basis of his book, *Byzantine Art in the Making: Main Lines of stylistic Development in Mediterranean Art, Third- Seventh Century*, Cambridge, MA: Harvard University Press, 1980. See also Ulrike Wedland: 'Ernst Kitzinger', ed. *Biographisches Handbuch deutschsprachige Kunsthistoriker im Exil. Leben und Werk der unter dem Nationalsozialismus verfolgt und vertriebenen Wissenschaftler*, München: 1996, 365. Sandra Steinleitner, 'Ernst Kitzinger und der Beginn seiner kunsthistorischen Laufbahn in seiner Heimatstadt München', *Münchner Beiträge zur jüdischen Geschichte und Kultur*, 6, 2012, 23-33.

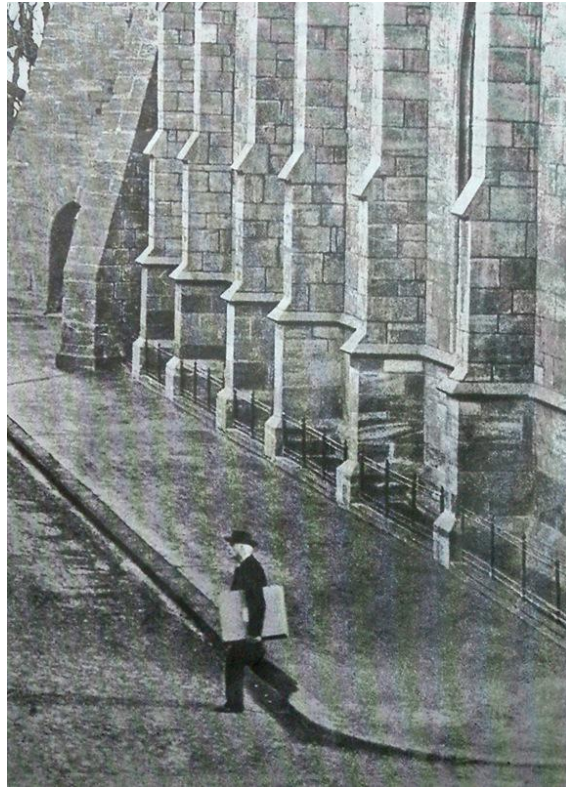


Figure 2 Jacob Burckhardt walking to class (ca 1878) (photo Fritz Burckhardt-Brenner)

United Kingdom. These German scholars began to write in the language of their new home, English. A more fertile broadening of approaches and expansion of fields of inquiry occurred really only from the 1960s onward. Finally, the old German institutes of art history and archaeology in Italy and Greece re-flourished in a new international climate with European scholars now internationalized receiving grants from such research centres as the Institute for Advanced Study in Princeton, the Center for the Visual Arts at the National Gallery in Washington DC (CASVA), and the Getty Foundation in the United States.

This paper explores how and in which form and direction art history at the University of Basel developed after Burckhardt and Wölfflin. It discusses in which manner this once great centre of art history from the mid nineteenth century to the First World War left its mark on art historical research, archaeology, and art criticism in the later Twentieth century. What was its legacy and how did their successors deviate and expand their method and approaches in the later Twentieth century?

Basel University, the oldest and most distinguished in Switzerland, founded by Pope Pius II Piccolomini in 1460, was known as one of the first four great centres of art history since the late nineteenth century through its own son, Jacob, (known locally as “Koebi”) Burckhardt (Fig. 2), who, as a cultural historian, offered lectures

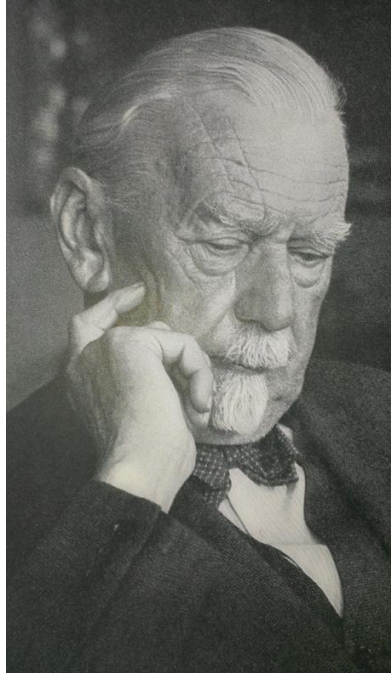


Figure 3 Heinrich Wölfflin 1944 (photo König)

in both history and art history from 1844 to 1886.⁵ Two other great centers in the German- speaking world were Berlin and Munich at which Jacob Burckhardt (1818-1897) and Heinrich Wölfflin (1864-1945) also taught. In 1893, Burckhardt was succeeded in Basel by his pupil, Heinrich Wölfflin⁶ (Fig. 3). Wölfflin had also begun

⁵ Lionel Gossman, *Basel in the Age of Burckhardt; A Study in Unseasonable Ideas*, Chicago/London: The University of Chicago Press, 2000. Werner Kaegi, *Jacob Burckhardt; Eine Biographie*, 7 vols. Basel/Stuttgart: Verlag Schwabe, 1947-1982. Kurt Meyer, *Jacob Burckhardt. Ein Portrait*, Zürich: Verlag Neue Zürcher Zeitung, 2009. Ed. Maurizio Ghelardi and Max Seidel, *Jacob Burckhardt, Storia della cultura, storia dell'arte*, (Proceedings of Congress Kunsthistorisches Institut, Max-Planck-Institut Florence, 1999) Venice: Marsilio, 2002; see especially articles by Lionel Gossman, Max Seidel and Nikolaus Meyer. See also his relationship to Heinrich von Geymüller: Josef Ploder and Georg Germann, *Heinrich von Geymüller (1839-1909); Architekturforscher und Architekturzeichner*. Exhibition catalogue at Universitätsbibliothek Basel, 2009 and Graz, 2010. Yvonne Boerlin-Brodbeck, *Die Skizzenbücher Jacob Burckhardts*. Catalogue, Basel/München: 1994. I include only a selection of Jacob Burckhardt's main works collected in: *Kritische Gesamtausgabe der Werke Jacob Burckhardts*, 29 vols, Basel and Stuttgart (2000 -): *Der Cicerone, Eine Anleitung zum Genuss der Kunstwerke Italiens* (1855); *Die Baukunst der Renaissance in Italien 1867*, *Die Kultur der Renaissance in Italien* (1860); *Die Zeit Constantins des Grossen* (1853), Wien: Phaidon Verlag 1939; *Weltgeschichtliche Betrachtungen*, (1st.ed. 1905) ed. Werner Kaegi, Bern: Verlag Hallwag 1947.

⁶ For Heinrich Wölfflin as a lecturer and teacher, see Alfred Neumeyer, 'Four Art Historians Remembered: Woelfflin, Goldschmidt, Warburg, Berenson,' *Art Journal* 31 (1971) 33-36. Born in Winterthur in 1864 and died in Zurich in 1945, he studied with Burckhardt for two

his studies with Burckhardt there. After a few years at Basel University, Wölfflin taught for a much longer period in Berlin and Munich where most of his pupils were trained and where he developed his intellectual and methodological theories and legacy. Then in 1924, increasingly opposed to and disturbed by the political developments in Germany, Wölfflin returned to Switzerland, now to Zürich, not to Basel, as an early emeritus and devoted himself to his writing. From there, he controlled all new appointments of art history professorships at Swiss universities until his death in 1945.

At Basel University these two giants of art history had already become known internationally during their lifetime; their work on the art of the Italian Renaissance and Baroque was translated early on into English and widely disseminated. Especially when Wölfflin's *Kunstgeschichtliche Grundbegriffe: Das Problem der Stilentwicklung in der Neueren Kunst* (1915) was published in English in 1935 as *Principles of Art History*, it became the enormously influential handbook for formal analysis in art historical inquiry and teaching.⁷ He established the

semesters, then in Munich, Berlin and Rome, see Nikolaus Meier, *Heinrich Wölfflin (1864-1945), Altmeister Moderner Kunstgeschichte*, ed. Heinrich Dilly, Berlin: D. Reimer, 1990, 64-79. Joan Hart Goldhammer, *Heinrich Woelfflin: An Intellectual Biography*, PhD. Diss. Berkeley: University of California, 1981; Michael Podro, *The Critical Historians of Art*, New Haven: Yale University Press, 1982, 89-151; Michael Podro, 'Woelfflin, Heinrich,' *The Dictionary of Art*, 33, 297-298; Walter Rehm, *Heinrich Woelfflin als Literaturhistoriker*, München: Verlag der Bayrischen Akademie der Wissenschaften, Beck, 1960; 'Heinrich Woelfflin Basler Jahre und Anfänge der modernen Kunstwissenschaft,' *Gestaltung und Problem aus der Geschichte der Universität Basel*. Rektoratsprogram for the year 1960, Basel: 1960, 79-97.

⁷ Heinrich Wölfflin, *Kunstgeschichtliche Grundbegriffe; Das Problem der Stilentwicklung in der neueren Kunst*, first edition 1915, 6th ed. Basel: Schwabe & Co Verlag, 1970 with preface by Joseph Gantner; First English edition: *Principles of Art History*, New York: Dover, 1932. See earlier publications: *Renaissance und Barock*, München: Ackermann, 1888, English: *Renaissance and Baroque*, London: Collins, *Eine Untersuchung über das Wesen und Entstehung des Barockstils in Italien*, München: T. 1964; *Die Klassische Kunst*, Munich F. Bruckmann, 1899; English: *Classic Art: An Introduction to the Italian Renaissance*, New York: Phaidon, 1952; *Italien und das deutsche Formgefühl*, 1931, engl. transl. *The Sense of Form in Art: A Comparative Psychological Study*, 1958; *Kleine Schriften (1886-1933)* ed. Joseph Gantner, Basel: Benno Schwabe & Co Verlag, 1946. *Jacob Burckhardt und Heinrich Wölfflin: Briefwechsel und andere Dokumente ihrer Begegnung 1882-1897*, edited Joseph Gantner, Basel: Benno Schwabe & Co Verlag, 1948; *Heinrich Wölfflin 1864 - Autobiographie, Tagebücher und Briefe*, edited by Joseph Gantner, Basel: Benno Schwabe & Co Verlag, 1982. Gantner's library was sold to the Getty research Institute through Kurt Foster the Zurich art historian at the Getty, see Andrew Hopkins, 'Bedeutende Wiederentdeckung in Los Angeles: Wölfflin's annotierte Werke', *Kunstchronik* 66, 2013, 570-578.

For the reception of Wölfflin's work and theories in the USA, see Eugene Kleinbauer, *Modern Perspectives in Western Art History: An Anthology of 20th Century Writings on the Visual Arts*, New York: Holt Rinehart and Winston, 1971, 7, 27-29. Hart Goldhammer, *Heinrich Wölfflin: An Intellectual Biography*, PhD. Diss. Berkeley: University of California, 1981; Michael

comparative method of formal and stylistic analysis especially in comparing Renaissance and Baroque art and was accused by some of 'art history without names', when he articulated period styles with brilliant precision, but without mentioning individual artists. His expository methods fuelled the field of pedagogy in newer fields of inquiry and have remained solid and useful tools for his successors at Basel and elsewhere.

By contrast, from 1900 to the 1960s, the publications of Burckhardt's and Wölfflin's successors at Basel university and its important art museum (*Kunstmuseum, Oeffentliche Kunstsammlung*) remained little known in the English speaking world, because their work had been largely left out of the international art historical canon. None of the scholarly work of my former teachers had been translated into English and, therefore, the Department of Art History at Basel was no longer known as a centre of art history as it had been in the period with Jacob Burckhardt and Heinrich Wölfflin. What were the reasons for this move to the sidelines of academic recognition? Was this due to a lack of quality or the provinciality of their research, or merely an accident of history due to the social, political and cultural circumstances for the period between 1900 and the 1950s?

Whereas geographically, linguistically, and culturally, Basel lies at the north-western corner of Switzerland between France and Germany, its university faculty has always been mainly German speaking, either Swiss or German by nationality. Its scholars were deeply rooted in the humanistic traditions of German *Kunstwissenschaft*. The city of Basel was not only an important ancient bishopric and economic centre on the crossroads of the Rhine, but recognized as a great cultural, humanistic, and artistic centre, in particular as the city of the painter family Holbein and the humanist Erasmus of Rotterdam. It prided itself as the site of the first public civic museum that had grown out of the sixteenth-century *Bonifacius Amerbach Kabinett*. Before the 1930s, its faculty and students moved freely and frequently back and forth between German and other Swiss universities for as long as this was possible until the beginning of the Nazi period in the 1930s.⁸ However, connections with Germany only resumed after the war and more intensely after the 1960s. After Heinrich Wölfflin left Basel for Munich in 1900⁹, his influence and following went

Podro, *The Critical Historians of Art*, New Haven: Yale University Press, 1982, 98-151.

Nikolaus Meier, 'Heinrich Wölfflin in München: Kunstwissenschaft und Wissenschaftstopographie', *200 Jahre Kunstgeschichte in München, Positionen, Perspektiven, Polemik (1780-1980)*, ed. Christian Drude, Hubertus Kohle, München: Deutscher Kunstverlag, 2003, 94-111. Nikolaus Meier, 'Heinrich Wölfflin- Kunst und Natur', *Georges-Bloch-Jahrbuch des Kunstgeschichtlichen Seminars der Universität Zürich*, 3 (1996), 196-208.

⁸ Peter Habicht, *Basel: A Center at the Fringe; A Concise History*, Basel: Christoph Merian Verlag, 2008.

⁹ Joseph Gantner, 'Der Unterricht in Kunstgeschichte an der Universität Basel 1844-1938' (*Kunstwissenschaft an Schweizer Hochschulen 1*) in *Jahrbuch des Schweizerischen Instituts für Kunstwissenschaft, Zürich; Beiträge zur Geschichte der Kunstwissenschaft in der Schweiz, Zürich 1975*, 9-32. *Kunstwissenschaft an Schweizer Hochschulen, die Lehrstühle der Universitäten in Basel*,

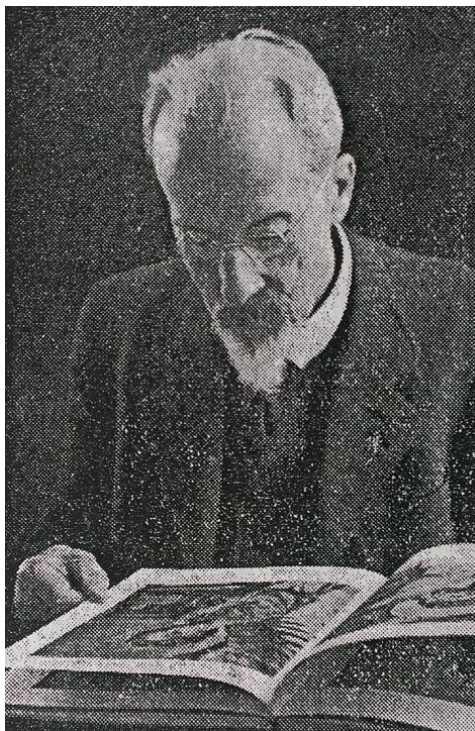


Figure 4 H.A. Schmid at Eighty, 1943 (photo Basler Zeitung)

with him. In Basel, he positioned his pupil, Heinrich Alfred Schmid (1863-1951) (Fig. 4) as his successor. Schmid can be credited for discovering Matthias Grünewald and publishing the first monograph on the painter.¹⁰ He also published books on the Basel painters, Arnold Böcklin¹¹ and Hans Holbein the Younger¹² because so much of their artistic oeuvre was in the Basel *Kunstmuseum*. When

Bern, Freiburg und Zürich von den Anfängen bis 1970, Zürich, 1976. Beiträge zur Geschichte der Kunstwissenschaft in der Schweiz 3. Jahrbuch, 1972/73, 89-101 with rosters of lecture courses and seminars of the faculty including summaries of all dissertations of which there were many before Gantner and 76 during his professorship.

¹⁰ H.A. Schmid, *Die Gemälde und Zeichnungen von Matthias Grünewald*, Strassburg: Verlag von W. Heidrich, 1911; H.A. Schmid, 'Matthias Grünewald', *Gesammelte Kunsthistorische Schriften*, Leipzig, Strassburg, Zürich 1933, 49-97. See also Andrée Hayum, *The Isenheim Altarpiece: God's Medicine and the Painter's Vision*, Princeton NJ: Princeton University Press, 1989, 120-124, fig 70: Matthias Grünewald's small Crucifixion panel in the Basel Kunstmuseum (inv. 269) prompted him to study this painter's work.

¹¹ H.A. Schmid, *Arnold Böcklin: sein Leben und sein Schaffen*, München: F. Bruckmann, 1919. *Kunstsammlungen, Kunstwissenschaft und Kunstunterricht*, Basel: Verlag F. Reinhardt: 1935.

¹² H.A. Schmid, *Die Werke Hans Holbein in Basel*, Basel: B. Schwabe Verlag, 1930; H.A. Schmid, *Hans Holbein der Jüngere*, 2 vols. Basel: B. Schwabe Verlag, 1944-1948. See also Joseph Gantner's great praise for Schmid's monographs on Grünewald, Böcklin and Holbein in his unpublished obituary; see unpublished J. Gantner *Nachlass* in Universitätsbibliothek Basel, Rare Book collection.

Schmid took a position in Prague in 1904, another Wölfflin pupil, the Berliner, Ernst Heidrich became professor in Basel, but he died prematurely on the war front in 1914 and thus hardly left a legacy. He was succeeded by yet another Wölfflin pupil, the brilliant German Friedrich Rintelen (1881-1926), whose career was also cut short due to illness in 1926. However, his groundbreaking book on Giotto remains a classic and left an important pedagogical mark on his many pupils.¹³

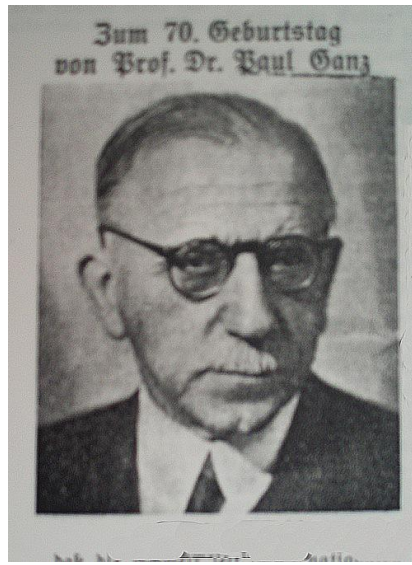


Figure 5 Paul Ganz at Seventy, 1942 (photo Basler Zeitung)

In 1908, the Swiss Paul Ganz (1872-1954)¹⁴ (Fig. 5) had already become the curator of the Basel *Kunstmuseum*, and subsequently was appointed to the faculty, first as associate, then as professor from 1928-38. Not a Wölfflin pupil, but trained by Johann Rudolf Rahn (1841-1912)¹⁵ at the university of Zürich, he also focused his

¹³ Friedrich Rintelen, *Giotto und die Giotto-Apokryphen*, München: Müller, 1912. *Reden und Aufsätze*. ed. Edith Rintelen. Basel: Schwabe Verlag, 1927.

¹⁴ See 'Zum 70. Geburtstag von Prof. Dr. Paul Ganz,' *Basler Nachrichten*, July 7, 1942 (Staatsarchiv Basel, Sammlung biographischer Zeitungsausschnitte); also obituary of 31 August 1954; Paul Ganz, *Hans Holbein d. J. des Meisters Gemälde in 252 Abbildungen*, Stuttgart/Berlin: Deutsche Verlags-Anstalt, 1919; *The Paintings of Hans Holbein*, London: Phaidon Press, 1950, 1956; *Geschichte der Kunst in der Schweiz von den Anfängen bis zur Mitte des 17. Jahrhunderts*, Basel: Schwabe Verlag, 1960; *Die Handzeichnungen Hans Holbeins des Jüngeren*, Berlin: J. Bard, 1937; *Geschichte der heraldischen Kunst in der Schweiz*, Frauenfeld: J. Huber, 1899.

¹⁵ Johann Rudolf Rahn's main great work was his *Geschichte der bildenden Künste in der Schweiz von den ältesten Zeiten bis zum Schluss des Mittelalters*, Zürich, 1876 was influential as one of the founders of the Swiss *Landesmuseum* in Zürich, the Swiss *Denkmalpflege* and the *Gesellschaft für schweizerische Kunstgeschichte*. *Die Kunstdenkmäler der Schweiz*, ed. Gesellschaft für schweizerische Kunstgeschichte mit eidgenössischen, kantonalen, kommunalen und privaten Subventionen, Basel:

research on the Basel painter, Hans Holbein the Younger, as well as on the art of Switzerland and heraldry following the nationalistic trend of Rahn. Ganz was important for the institutionalization of Swiss art history. He is credited with having organized the first art historical congress to be held in Basel, and was a great promoter and organizer for the museum and its *Kupferstichkabinett* (Department of Prints and Drawings). He established committees to oversee the collections, the *Kommission des Kunstmuseums und des Kupferstichkabinetts*. In addition, he was influential as the founder of the series *Kunstdenkmäler der Schweiz*.¹⁶ This important series inventoried works of Swiss art and architecture by canton, and was researched and written by a long list of different Swiss art historians. It remains a fundamental resource for historic, archeological and visual documentation of the works of art and architecture in Switzerland through the ages. He also helped to found the Swiss office of Historical Preservation (*Denkmalpflege*) and promoted the development of the *Landesmuseum* in Zürich, the national museum of Swiss art.

Having taken a position in Prague in 1904, Heinrich Alfred Schmid returned to Basel in 1926 and held the chair of the art history department until 1938. He and Paul Ganz shared the professorship and directorship of the art museum, a situation that led to much personal rivalry and competition between them. Methodologically these art historians taught and published in a positivistic style combining historical/archeological/archival and documentary research, as applied mainly to the art of the Northern Renaissance and Swiss heraldry. They were formidable curators of the primarily North European collections of paintings, drawings and prints in their important city museums. Ganz was tireless in pushing for a better new *Kunstmuseum*, an art library, and the *Kupferstichkabinett*. There they had been housed in a nineteenth-century building, now the *Naturhistorisches Museum* on the *Augustinergasse* and small old townhouses near the medieval cathedral.¹⁷ Finally, between the years 1932 and 1936, the new *Kunstmuseum* (Fig. 6) was built on its present site that included the important *Kupferstichkabinett*, the art history library, and the *Kunsthistorisches Seminar der Universität* (the Department of Art History) and the offices for the art history faculty.¹⁸ Burckhardt and Wölfflin's primary focus on the art and culture of the Italian Renaissance and Baroque was now abandoned in

Birkhäuser Verlag, 1927 ff., 58 volumes by 1969. Art historians employed by the Kantonale Denkmalpflege of each canton wrote the volumes. They consisted of inventory of artworks and architecture in each canton. See also Albert Knöpfli, *Schweizerische Denkmalpflege. Geschichte und Doktrinen*, (Beiträge zur Geschichte der Kunstwissenschaft in der Schweiz 1) Zürich, 1972.

¹⁷ Nikolaus Meier, 'Wissenschaft, Glück und Kreativität: Zur Geschichte des Kupferstichkabinetts der Oeffentlichen Kunstsammlung Basel', in *Von Dürer bis Gobe 101 Meisterzeichnungen aus dem Kupferstichkabinett des Kunstmuseums Basel*, ed. Christian Müller, Kunstmuseum Basel, München: Hirmer Verlag, 2009, 20-35.

¹⁸ Nikolaus Meier, *Kunstmuseum Basel: Die Architektur*, Basel: Christoph Merian Verlag, 2003. The library and art history department have since moved next door to a former bank building, the *Laurenz Bau*.



Figure 6 *Kunstmuseum* (1932-36) Basel (photo author)

favour of the art of Switzerland and Northern Europe taking advantage of the collections in local museums. For Ganz this focus on Swiss art also showed a truly nationalistic effort to promote the art of his country.

In 1933, an opportunity for the enhancement of the Basel art history program was missed. It would have introduced another art historical methodology, a more iconographic-iconological direction, to this positivistic school that focused on stylistic analysis. When, due to Nazi persecution, the Warburg Library in Hamburg was forced to seek a new home, the Basel professor of history, Werner Kaegi (1901-1979)¹⁹ (Fig. 7) fought for Basel's acquisition of the Warburg Library. Funding to establish the institute and library in Basel would have been provided by generous donors primarily from its affluent Jewish community.²⁰ As a cultural historian, Kaegi is best known as the main biographer of Jacob Burckhardt.²¹ His other contributions were the translations into German of the works by his Dutch friend, Johan Huizinga (1872-1945) and his research on Erasmus of Rotterdam. Friendly with Aby Warburg from the time of their early art history studies in Florence, Kaegi saw the acquisition of this library as an opportunity for interdisciplinary and cultural historical research. In active correspondence with Gertrud Bing and Fritz Saxl, he suggested Basel (or Zürich) among other options for the new home of the

¹⁹ Werner Kaegi, *Historische Meditationen*, ed. by Rene Teuteberg, Basel: Verlag Schwabe, 1994. On Kaegi's life, see Manfred Welti, *Ohne Frauen geht es nicht: Werner Kaegi (1901-1979)*, Basel: Selbst Verlag, 1993. Kaegi's main scholarly contribution was his seven-volume biography of his teacher, *Jacob Burckhardt*, 7 vols. Basel/Stuttgart: Verlag Schwabe, 1947-1982.

²⁰ Dr. Katja Guth-Dreyfus, the daughter of the banker Dreyfus and director emerita of the Swiss Jewish Museum in Basel confirmed this to me.

²¹ Werner Kaegi, *Jacob Burckhardt*, 7 vols, Basel/Stuttgart: Verlag Schwabe, 1947-1982.

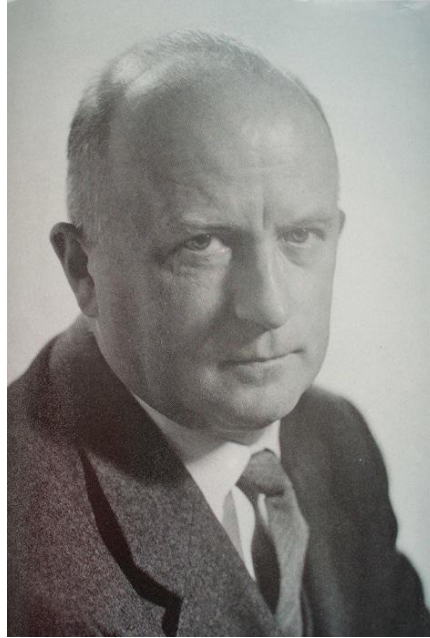


Figure 7 Werner Kaegi, ca 1945 (Basler Zeitung)

Warburg Library. But he seems to have gotten little support from the Basel art history faculty and the Basel government denied the request as being too risky. Kaegi bitterly lamented this outcome.²² Could it have been an intellectual decision for reasons of incompatibility with the art historical direction of Basel's Wölfflin School? Or was it fear and self-interest, a kind of protectionism against harbouring a Jewish institution in Switzerland, at a time of increasing anti-Semitism also in Switzerland and the fear of repercussions from Nazi Germany? This loss for Basel soon became a gain for Anglo-American art history, when the Warburg Library was put on a barge and sailed to London. And many of the brilliant Jewish intellectuals, among them Panofsky, emigrated to London or to America.²³

This partly explains the ideological break in art historical scholarship between the Swiss art historians and the Warburg School. It remained largely the case until the 1960s while the English and American universities and scholarship

²² Lucas Burkart, 'Die Kulturwissenschaftliche Bibliothek Warburg und die Schweiz', *Neue Zürcher Zeitung*, February 6th, 1999, nr.30, 79. Lucas Burkart, ' "Die Träumereien einiger kunstliebender Klosterbrüder..." Zur Situation der Kulturwissenschaftlichen Bibliothek Warburg zwischen 1929 und 1933', *Zeitschrift für Kunstgeschichte* (63) 2000, 89-119.

²³ Colin Eisler, 'Kunstgeschichte American Style: A Study in Migration', *The Intellectual Migration, Europe and America 1930-1960*, ed. D. Fleming and B. Bailyn, Cambridge Mass.: Harvard University Press, 1969, 544-629; Michael Ann Holly, *Panofsky and the Foundations of Art History*, Ithaca: Cornell University Press, 1984; Eugene Kleinbauer, *Modern Perspectives in Western Art History: An Anthology of Twentieth-Century Writings in the Visual Arts*, New York, Holt, Rinehart & Winston, 1971; Michael Podro, *The Critical Historians of Art*, New Haven: Yale University Press, 1982.

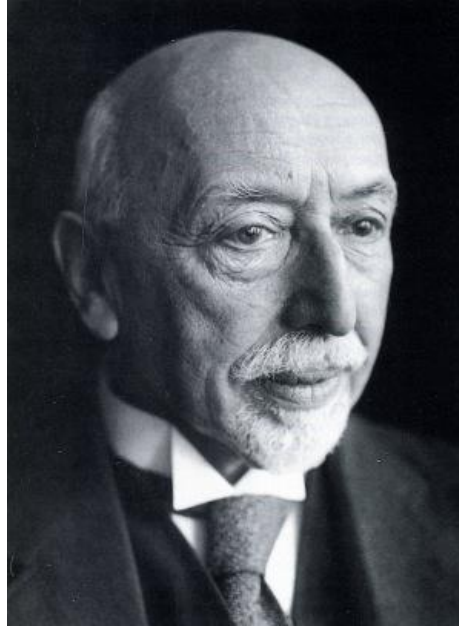


Figure 8 Adolph Goldschmidt, ca 1938 (photo after Meier)

had benefited greatly from this brain drain of *Kunstwissenschaft* from Nazi Germany. As is well known, an ugly period of National Socialism ensued for universities in Germany.²⁴ Switzerland, although officially neutral, also suffered greatly by being cut off intellectually from the newest developments in art historical research in the New World. Swiss intellectuals became marginalized and provincialized, a situation that continued into the post 1939-45 war era.²⁵ In a letter

²⁴ Heinrich Dilly, *Deutsche Kunsthistoriker 1933-1945*, Berlin: Deutscher Kunstverlag, 1988; *Kunstgeschichte im "Dritten Reich": Theorien, Methoden, Praktiken*, eds. Ruth Heftrig, Olaf Peters, Barbara Maria Schellewald (Schriften zur Modernen Kunsthistoriographie, vol. 1) Berlin: Akademie Verlag, 2008.

²⁵ Hans Zbinden, *Die Politische und Geistige Lage der Schweiz, 1939-1942*, Lecture held to Auslandschweizergruppen der NHG Bukarest und Budapest, Ausland Schweizerwerk der Neuen Helvetischen Gesellschaft; Alfred A. Hasler, *Das Boot ist voll, Die Schweiz und die Flüchtlinge 1933-1945*, Zürich/Stuttgart: Fretz und Wasmuth Verlag: 1967 (and many later editions); Jacques Picard, *Die Schweiz und die Juden 1933-1945. Schweiz, Antisemitismus, jüdische Abwehr und internationale Migrations und Flüchtlingspolitik*, Zürich: Chronos Verlag, 1997; For Basel: *Reduit Basel 39/45*, catalogue of exhibition in Historisches Museum, Basel 1989; Heiko Haumann, Erik Petry and Julia Richers ed. *Orte der Erinnerung, Menschen und Schauplätze in der Grenzregion Basel 1933 -1945*, Basel: Christian Merian Verlag, 2008. Lucrezia Seiler, Jean-Claude Wacker, 'Fast täglich kamen Flüchtlinge', *Riechen und Bettingen zwei Grenzdörfer 1933-1948*, Basel: Christoph Merian Verlag, 2013. For Basel University during this period, see: Noemi Sibold, *Bewegte Zeiten, Zur Geschichte der Juden in Basel, 1930er bis 1950er Jahre (Beiträge zur Geschichte und Kultur der Juden in der Schweiz (Vol. 14) Zürich: Chronos Verlag, 2010 esp. 207-244. For the post war period see: Regula Ludi, 'What is so special about Switzerland? Wartime Memory as a National Ideology in the Cold War Era',*

sent to Adolf Goldschmidt, who had escaped to Basel in 1939, Trude Krautheimer-Hess bitterly commiserates with him about his having to live among those 'provincial' Swiss. In fact, other older prominent German Jewish émigré art historians had sought refuge in Basel and at other Swiss universities: Otto Homburger (1885-1641)²⁶ in Bern, and the medievalists Werner Weisbach (1873-1953),²⁷ Edgar Breitenbach,²⁸ and Adolf Goldschmidt (1863-1944)²⁹ (Fig. 8) in Basel. Goldschmidt's last minute escape from Berlin to Basel had been facilitated by Baron Robert von Hirsch,³⁰ who himself was an earlier Jewish émigré from Frankfurt to Basel. He was a prominent businessman and a great collector of Medieval and

The Politics of Memory in Postwar Europe, eds. Richard Ned Lebow, Wulf Kansteiner, Claudio Focu, Durham/London: Duke University Press, 2006, 210-248.

²⁶ Otto Homburger organized the first exhibition on medieval art in Bern, *Kunst des frühen Mittelalters*, Bern: Berner Kunstmuseum, 1949. He was primarily a manuscript scholar who fled from Germany to Bern in 1935.

²⁷ Werner Weisbach, former associate professor of art history in Berlin, a scholar both of medieval and baroque art ended his life in Basel without a university appointment. Werner Weisbach, *Die Kunst des Barock in Italien, Frankreich, Deutschland und Spanien. Propyläen Kunstgeschichte*, vol. 11, Berlin: Propyläen Verlag, 1924; Werner Weisbach, *Religiöse Reform und mittelalterliche Kunst*, Einsiedeln/Zürich, Benzinger, 1945; *Manierismus in der mittelalterlichen Kunst*, Basel: Birkhäuser Verlag, 1942. See his unpublished files at the Universitätsbibliothek Basel and his autobiography, *Geist und Gewalt*, Wien, 1956 in which he complains about his life in Basel.

²⁸ Edgar Breitenbach fled to Basel from 1933-1937, after which he left for the USA and taught at Berkeley. See Ulrike Wendland, *Biographisches Handbuch der deutschsprachigen Kunsthistoriker im Exil: Leben und Werk der unter dem Nationalsozialismus verfolgten und vertriebenen Wissenschaftler*, München: Saur, 1999, vol.1, 68-70. Interview Edgar Breitenbach, 18 February 1975, in *Archives of American Art*, in which he speaks of his relation to Paul Ganz for whom he worked unhappily as an assistant in Basel at the Kupferstichkabinett. I am grateful to Elizabeth Sears for bringing this publication to my attention.

²⁹ See Kathryn Brush *The Shaping of Art History: Wilhelm Vöge, Adolph Goldschmidt, and the Study of Medieval Art*, Cambridge/New York 1996. Goldschmidt was best known for his *Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser, VII- XI Jahrhundert*, and *Die Elfenbeinskulpturen aus der romanischen Zeit XI- XIII. Jahrhundert*, 4 vols. Berlin: Bruno Cassirer, 1914-26.

For his legacy among his many prominent students, see Heise, Carl Georg, *Adolph Goldschmidt zum Gedächtnis, 1863-1944*. Hamburg: Hauswedell, 1963 with contributions by Panofsky, Jantzen and others. Nikolaus Meier, 'Adolph Goldschmidt im Basler Exil. Ein Stück tragischer Wissenschaftsgeschichte,' in *Adolph Goldschmidt (1863-1944): Normal Art History im 20. Jahrhundert*, ed. Gunnar Brands und Heinrich Dilly, Weimar: VDG Verlag und Datenbank für Geisteswissenschaften, 2007, 247-273. Marie Roosen-Runge-Mollwo, ed. *Adolph Goldschmidt, Lebenserinnerungen*, Berlin: Deutscher Verlag für Kunstwissenschaft, 1989, 414-434.

³⁰ Baron Robert von Hirsch, *The Robert von Hirsch Collection: The Collector, his House and Bequests*, vol. 5, Sales catalogue of the collection of Medieval, Renaissance and Modern and Furnishings, Sotheby Parke Bernet & Co., 5 vols., London, 1979.

Impressionist art. It is sad to read in Goldschmidt and Weisbach's personal papers, how isolated and unwelcome they felt and the extent to which they were never socially welcomed by the local Basel faculty and *intelligenza*, nor by Wölfflin himself. There, Goldschmidt, an internationally recognized scholar of medieval art, died of suicide, in 1944. While the collector Baron Robert von Hirsch remained loyal to Basel's art museum, in 1941 he presented it with his famous painting by Paul Gauguin, *Ta Mataate (At the Market)*. Eventually he disapproved of its increasing orientation toward contemporary art (especially that of Joseph Beuys whose work he did not like) and decided to sell his important medieval collection at auction through Sotheby's, rather than give it to the Basel *Kunstmuseum*.

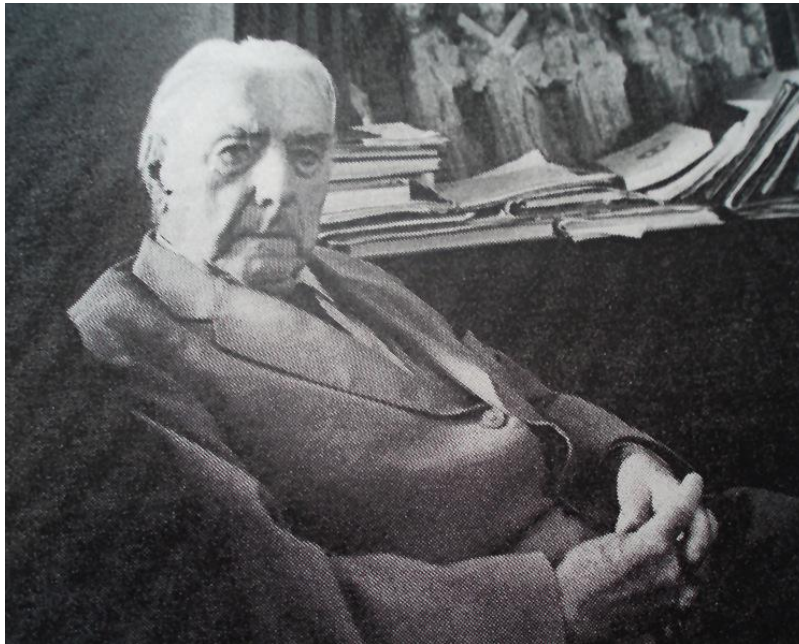


Figure 9 Joseph Gantner at Ninety, 1986 (photo Basler Zeitung)

Upon H.A. Schmid's retirement in 1938, the Swiss scholar, Joseph Gantner (1896-1988) (Fig. 9), who had been Wölfflin's pupil at Munich since 1915, was chosen for the chair of art history at Basel University, recommended by Wölfflin over more prominent German candidates such as Ludwig Heydenreich.³¹ In spite of criticism voiced by some Swiss colleagues, Gantner held the chair of art history in Basel until his retirement in 1967.³² During this time, he produced the largest

³¹ Ludwig Heydenreich (1903-1978), had been professor of art history at Hamburg University from 1934-1937, then became director at the Deutsches Kunsthistorisches Institut in Florence from 1941-1944, and finally director of the Zentralinstitut für Kunstgeschichte in Munich from 1947-1970.

³² Martina Sitt, ed. *Kunsthistoriker in eigener Sache: Zehn autobiographische Skizzen*, Berlin: D. Reimer, 1990, 132-166. Betthausen, Peter, 'Joseph Gantner', *Metzler Kunsthistoriker.Lexikon*:

number of PhDs, seventy-four, among them myself. Internationally, he was known, not so much for his own many scholarly publications which ranged from Romanesque to modern art -- only one of which has been translated into English -- but rather as the editor of Wölfflin's biography and collected works.³³ While he received great recognition as the promoter of his great teacher,³⁴ in his own research, he partially continued the Wölfflinian formalist approach, and took it a step further into the psychology of art, and he dealt with the aesthetics and art criticism of the medieval and modern periods. Here he transferred the comparative Wölfflinian method from Renaissance and Baroque to Modern and Romanesque art. In an early work, *Revision der Kunstgeschichte* (1932)³⁵ he actually took issue with Wölfflin and coined instead the term *Praefiguration*, a concept similar to Riegl's term *Kunstwollen*. The book was reviewed unfavourably by Herbert von Einem,³⁶ but its premise remained a permanent preoccupation and direction in Gantner's aesthetics and art theory in his later work and for aestheticians worldwide.

Due to a lack of Swiss jobs in the 1920s, Gantner had started his career as the editor of a journal on modern architecture, *Das Werk*, from 1922-1923 and in 1927.³⁷ He also wrote a book on urbanism, *Die Schweizer Stadt* (1925), and in 1928, published a useful history of European urbanism, *Grundformen der europäischen Stadt. Versuch eines historischen Aufbaues in Genealogien*.³⁸ In 1929, he was offered a teaching job at the new art academy in Frankfurt am Main, where he taught modern art from 1929 to 1933. He was also made editor of the short-lived but important avant-garde journal on contemporary art, *Das Neue Frankfurt*³⁹ (Fig. 10), which published articles

zweihundert Porträts deutschsprachiger Autoren aus vier Jahrhunderten, 2nd ed. Stuttgart: Metzler, 2007, 116. Obituaries in *Neue Zürcher Zeitung*, April 9, 1988 and April 15, 1998.

³³ See f.n. 7 also, Joseph Gantner, *Schönheit und Grenzen der klassischen Form: Jacob, Burckhardt, Benedetto Croce, Heinrich Wölfflin*, Wien: Schroll, 1949.

³⁴ See footnote 7.

³⁵ Joseph Gantner, *Revision der Kunstgeschichte, Prolegomina zu einer Kunstgeschichte aus dem Geiste der Gegenwart*, Wien: A. Schroll & Co., 1932, 17-19. Wölfflin forgave him for his criticism of the master; see in Sitt, Gantner, 'Erinnerungen'.

³⁶ See Moshe Barasch, 'Gantner's Theory of Prefiguration', *British Journal of Aesthetics* 3 (April 1963), pp 148-156. See Herbert von Einem, review of Gantner's *Romanische Plastik, Inhalt und Form der Kunst des 11. und 12. Jahrhunderts*, Wien: Schroll, 1941, in *Göttingische Gelehrte Anzeigen*, 204, 1942, 5 p.169-193 (Sonderdruck).

³⁷ *Das Werk* was an influential journal that dealt mainly with essays on modern architecture, introducing, among others the Goetheanum in Dornach, Rudolf Steiner's Anthroposophical Headquarters as an important German Expressionist concrete piece of architecture and the early work of Le Corbusier.

³⁸ Joseph Gantner, *Die Schweizer Stadt*, München: Piper, 1925; *Grundformen der europäischen Stadt. Versuch eines historischen Aufbaues in Genealogien*, Wien: Schroll, 1928 with some of the earliest aerial photographs of cities and towns.

³⁹ *Das Neue Frankfurt; Internationale Monatsschrift für die Frage der Grossstadtgestaltung, Frankfurt.a,Main:Verlag Englert und Schlosser*, vols. 1-5, (1927-1931): then renamed *Die Neue*



Figure 10 *Das Neue Frankfurt*, 1931 (photo author)

about modern art and architecture. But in 1933, the Nazis banned the journal. Under Gantner's leadership, it had become one of the most modern and radical journals on visual culture and had close connections to the Bauhaus in Dessau and Weimar. But the journal was also accused of being Marxist in its leanings. When the journal was abolished, Gantner, although not a Jew, had just married the Jewish photographer Maria Dreyfuss, and was forced to leave Germany for Switzerland. There, as a mere lecturer without a permanent job, he waited in Zürich for a professorship in Switzerland during which time he developed a close and lasting friendship with his teacher Wölfflin.

In 1938, filling the chair of art history in Basel at Alfred Schmid's retirement was a controversial process and led to some broad public debate. Prior to this period there had been a comfortable back and forth and exchange of German and German Swiss scholars moving between German and Swiss university positions, as in the time of Burckhardt and Wölfflin. However, with the increasing influence at German universities of National Socialist sentiment, Basel University after looking for the best candidate and considering several German art historians, did not want

Stadt: Quarterly, (1932-33). The journal folded upon Gantner's forced departure for Switzerland in 1933.

to risk appointing a German and instead chose the Swiss scholar, Joseph Gantner, at the suggestion of his teacher Wölfflin.⁴⁰ At that time Gantner was less well known and his appointment was challenged and criticized by some Swiss and German colleagues.

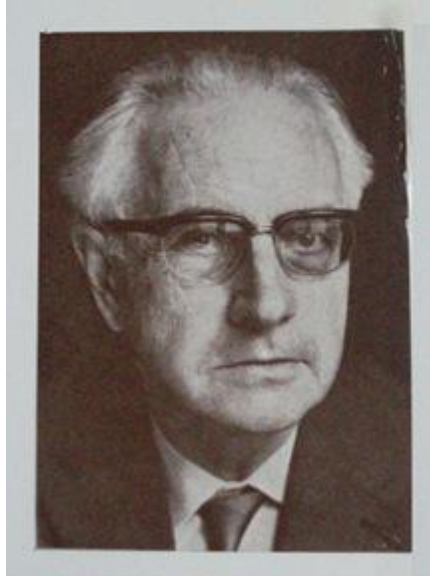


Figure 11 Hans Reinhardt, 1972 (Basler Zeitung)

After 1938, Basel's art history students were offered a broader choice of approaches. Another Basler, Hans Reinhardt (1902-1984),⁴¹ director of the Basel Historical Museum,⁴² also a pupil of H.A. Schmid and Rintelen, became associate professor in 1942 until his retirement in 1967. After publishing a monograph on Hans Holbein (1938), several articles on works in the Historical Museum, and a book on the Romanesque-Gothic cathedral of Basel (1939), he then directed his interests in an important shift toward France. He produced three important

⁴⁰ 'Joseph Gantner zum Ordinarius für Kunstgeschichte an der Basler Universität gewählt', *Basel National Zeitung*, no. 145, 28th March 1938 discusses the appointment and the controversy surrounding it in relation to two better qualified German finalists.

⁴¹ *Hommage à Hans Reinhardt*, Strasbourg: Société des Amis de la Cathédrale de Strasbourg, Strasbourg, 1982. Obituary for Hans Reinhardt by Hanspeter Landolt in *Uni Nova* (34), 1982.

⁴² The Historisches Museum is especially important as the depository of the famous treasury of Basel Cathedral, of which some of the most important pieces were sold and dispersed after the Reformation. See among others, Hans Reinhardt, 'Das Heinrichskreuz aus dem Münsterschatz', *Historisches Museum Basel, Jahresberichte und Rechnungen* 1972 (1976) 33-46; see also the important exhibition: Timothy Husband and Julien Chapuis, *The Treasury of Basel Cathedral*, The Metropolitan Museum of Art, New York/New Haven: Yale University Press, 2001. For Basel goldsmiths work, see Ulrich Barth, 'Zur Geschichte des Basler Goldschmiedehandwerks (1261-1820)', PhD.dissertation, Basel University, 1978. Barth became the archivist of the important *Staatsarchiv*.

architectural monographs, on the cathedrals of Reims (1963),⁴³ Strasburg (1972),⁴⁴ and finally on Basel (1961).⁴⁵ These fundamental monographs earned him the *Chevalier des Arts et Lettres* in 1963, and the *Chevalier de la Légion d'Honneur* in 1968. He prided himself on his friendship with Louis Grodecki and many other French scholars, especially Alsations, rather than with German colleagues. Together with Gantner he supervised several dissertations on the art and architecture of Medieval Alsace and France. As a teacher in seminars he was known for requiring close descriptions and readings of architectural and sculptural monuments that served his pupils well.⁴⁶

Karl Schefold (1905-1999)⁴⁷ (Fig. 12), a formalist of ancient art and archaeology arrived in Basel in 1935 having escaped from Nazi Germany because of his Jewish wife and his cultural and philosophical affinity with the German poet, Stefan George.⁴⁸ Before his move to Basel Schefold had held appointments at the

⁴³ Hans Reinhardt, *La cathédrale de Reims: son histoire, son architecture, sa sculpture, ses vitraux*, Paris: Presses universitaires de France, 1963.

⁴⁴ Hans Reinhardt, *La cathédrale de Strasbourg*, Paris: Arthaud, 1972.

⁴⁵ Hans Reinhardt, *Das Basler Münster*, Basel: Werner & Bischoff, 1961; see also *Das Münster zu Basel*, Burg bei Magdeburg: A. Hopfer, 1928 and *Das Basler Münster: die Spätromanische Bauperiode vom Ende des XII Jahrhunderts*, Basel: Verlag Friedrich Reinhardt, 1926; *Der Basler Münsterschatz: Katalog zur Ausstellung in der Barfüsser Kirche zu Basel*, Basel, 1956; *Der karolingische Klosterplan von St. Gallen (Schweiz)* Facsimile edition, St. Gallen: Kommissionverlag der Fehr'schen Buchhandlung, 1952.

⁴⁶ See especially his best-known pupil, and professor at the university of Fribourg, Peter Kurmann, *La cathédrale St. Etienne de Meaux*, Genève: Droz, 1971. This was Kurmann's dissertation in 1967, and he is known for several later monographs on the cathedrals of Reims (1987 and 2001), Lausanne (2004 and 2012), Chartres (2001), and the Festschrift in his honor *Architektur und Monumentalskulptur des 12-14. Jahrhunderts: Produktion und Rezeption*, Bern/New York: Lang, 2006.

⁴⁷ Major publications by Karl Schefold are: *Die Bildnisse der antiken Dichter, Redner und Denker*, Basel: Benno Schwabe & Co, 1943; *Götter- und Heldensagen der Griechen in der spätarchaischen Kunst*, München: Hirmer 1978; English ed.: *Gods and Heroes in Late Archaic Greek Art*, Cambridge: Cambridge University Press, 1992; *Frühgriechische Sagenbilder*, München: Hirmer 1964; English: *Myth and Legend in Greek Art*, New York: H.N. Abrams, 1966; *Die Wände Pompeii: topographisches Verzeichnis der Bildmotive*, Berlin: de Gruyter, 1957; *Pompejanischer Malerei. Sinn und Ideengeschichte*, Basel: B. Schwabe & Co Verlag, 1952. He rewrote the volume on Greek art for the revised *Propyläen Kunstgeschichte* in 1966, originally written by Gerhard Rodenwaldt in 1927.

⁴⁸ For the poet Stefan George (1868- 1933) see Peter Gay, *Weimar Culture*, 2nd ed. NY/London: Norton, 1968, 47-51; Karl Schefold using the pseudonym Friedrich Hermann, *Stefan George und Hugo von Hoffmannsthal, Dichtung und Briefwechsel*, Zürich: Werner Classen Verlag, 1947. I owe thanks to Günter Kopcke for bringing this to my attention and for sharing his personal copy of this booklet with me. See also the discussion of the new biography on Stefan George by Thomas Karlauf (2007): Martin Otto, 'Einer stand auf', in *Frankfurter Allgemeine Zeitung*, Nr.230, 13.10. 2007. 41 and Nr. 178. 3. 8. 2007, 33. Since the 1920s in the region near Basel, the



Figure 12 Karl Schefold ,1960s (photo J.Ganz)

German Archeological Institutes of Rome and Athens. He was a specialist of Greek art, mainly vase painting, mythology in ancient art, and Pompeian wall painting. In Basel, he joined a circle of *Georgianer*, and also found some avid collectors of ancient art. However, it took the Basel government until 1953, to make him a full professor of ancient art and archaeology, when he became director of its archaeological institute. His lectures and seminars on Greek and Roman art were required for nearly all art history students. All were also invited to candlelight evenings at his house where poetry by Stefan George and other German poets was read. Because much of his work was translated into English, Schefold's enormous scholarly *oeuvre* is better known internationally than either Gantner's or Reinhardt's. Indeed, he had kept up his international connections all through the 1939-45 war. He also reached international recognition through his journal *Antike Kunst*,⁴⁹ founded in 1956. Finally, he managed the first Swiss archaeological excavations in Greece (in Eretria), and published on ancient art together with Herbert Cahn (1915-2002), a specialist in

Goetheanum in Dornach had also become the world centre for Rudolf Steiner and his Anthroposophy movement. Its philosophy, literature, education and theatre share similarities with that of Stefan George; its members were similarly discriminated against by the Nazis. Karl Schefold, *Die Dichtung als Führer zur Klassischen Kunst. Erinnerungen eines Archäologen*, Hamburg: Kovac, 2003. Obituaries: Rolf Stucky, 'Wissenschaft als Botschafter: zum Tod Karl Schefold', *Antike Welt* 30 no 4, 1999, 417; Rolf Stucky 'Antike Kunst und Vereinigung der Freunde antiker Kunst verlieren einen ihrer Gründervater', *Antike Kunst* 42 no. 2, 1999, 71-72. Henri Metzger and Jean Marc Peer Moret, 'Karl Schefold (28 janvier 1905-16 avril 1999)', *Revue Archéologique* 5 fasc 2, 1999, 387-390.

⁴⁹ *Antike Kunst*, vol. 1, 1956-

ancient art and a dealer who was also a German Jewish *émigré*.⁵⁰ After an extremely successful exhibition of Greek art from private collections, *Meisterwerke griechischer Kunst*⁵¹ at its *Kunsthalle* in 1960, their joint effort led to the creation of the Basel *Antiken Museum* in 1966.

This international profile and recognition for both Reinhardt and Schefold was not so for Joseph Gantner who after his return to Switzerland from Germany must have suffered from a lack of material for his research before and during the 1939-45 war. Therefore, upon his return from Frankfurt in 1933, Gantner⁵² was advised by Wölfflin to redirect his scholarly attention to the art of Switzerland. This change in direction for Gantner resulted in a four-volume history of the art and architecture in Switzerland, *Kunstgeschichte der Schweiz*. Its first two volumes on medieval art appeared in 1936 and 1947, and his pupil and then assistant, Adolf Reinle, completed volumes 3 and 4 in 1962.⁵³ This survey has remained an important resource. It also influenced Gantner's redirection from Italian Renaissance and modern art toward medieval art, due to the many fine and well-preserved medieval monuments in Switzerland. This new engagement with medieval art and his focus especially on the Romanesque period resulted in Gantner's book, *Romanische Plastik, Inhalt und Form in der Kunst des 11. und 12. Jahrhunderts* (1942).⁵⁴ He subsequently directed many dissertations on medieval art, mainly on Swiss, French, and Italian monuments. Nevertheless, it is lamentable that none of the very well preserved and important medieval monuments in Switzerland

⁵⁰ Herbert Cahn founded the firm *Münzen und Medallien AG* that deals still today with numismatics and ancient art. Dietrich Willers, 'Herbert. A. Cahn achtzigjährig, Karl Schefold neunzigjährig', *Antike Kunst* 38 no 2 (1995), 63-64.

⁵¹ Schefold, Karl, *Meisterwerke griechischer Kunst*, Basel/Stuttgart: Schwabe Verlag, 1960.

⁵² Joseph Gantner, 'Erinnerungen', in *Kunsthistoriker in Eigener Sache. Zehn Autobiographische Skizzen*, ed. Martina Sitt, Berlin: Dietrich Reimer Verlag, 1990, 133-166. Peter Bethausen, 'Joseph Gantner', *Metzler Kunsthistoriker Lexikon: zweihundert Porträts deutschsprachiger Autoren aus vier Jahrhunderten*, Stuttgart: Metzler, 1999.

⁵³ Joseph Gantner und Adolf Reinle, *Kunstgeschichte der Schweiz von den Anfängen bis zum Beginn des 20. Jahrhunderts*, 4 vols. Frauenfeld: Huber Verlag, 1936-1962. Vols. 3 and 4 by his pupil, Adolf Reinle, who later became professor of art history at the university of Zürich; see also: Adolf Reinle, *Zeichensprache der Architektur. Symbol, Darstellung und Brauch in der Baukunst des Mittelalters und der Neuzeit*, Zürich / München: Verlag für Architektur Artemis, 1976; *Das Stellvertretende Bildnis: Plastiken und Gemälde von der Antike bis ins 19. Jahrhundert*, Zürich: Artemis, 1984.

⁵⁴ Joseph Gantner, *Romanische Plastik, Inhalt und Form in der Kunst des 11. und 12. Jahrhunderts*, Wien: A. Schroll, 1942 For the only English translation of Gantner's oeuvre, see Joseph Gantner with Marcel Pobé, *The Glory of Romanesque Art: Romanesque Art in France*, with a Preface by Marcel Aubert, London: Thames and Hudson and New York: Vanguard Press, 1956.

have been incorporated into international textbooks when several dissertations by students dealt with Romanesque art and architecture in Switzerland.⁵⁵



Figure 13 Galluspforte, Basel Cathedral, 12th century (photo author)

Gantner's approach was formalist; he dealt with style and the psychological aspects of the creative process. Dependent first on Wölfflin, he was also informed strongly by Henri Focillon's structural principles expressed in his *Vie des formes* (1934) and *L'art des sculpteurs romans* (1931).⁵⁶ At times remarkably close to Meyer Schapiro, Gantner recognized commonalities between the stylistic and aesthetic aspects of Romanesque art and modern art. He explored their common tendencies toward abstraction and similarities in their expressive content. He had deviated from the pure Wölfflinian formalist approach toward a more psychological and critically aesthetic one, but he still used the comparative method to suggest similarities between the medieval and modern aesthetic. He sent a copy of a collection of essays comparing Romanesque and Modern aesthetics, *Schicksale des Menschenbildes, von der Romanischen Stilisierung zur Modernen Abstraktion* (1959) to

⁵⁵ Dissertations by B. Brenk, E. Murbach, H.R. Sennhauser, Nurith Cahansky, Regula Raeber, Hoecker, Christine Verzar and Max Seidel. Many of these were published as monographs in the series edited by Gantner, *Basler Studien zur Kunstgeschichte*, Bern: Francke Verlag. See also the Festschrift: *Formositas Romanica: Beiträge zur Erforschung der romanischen Kunst: Joseph Gantner zugeeignet*, ed. H.P. Landolt, E. Maurer, E. Murbach, E. Treu, Frauenfeld: Huber Verlag 1958.

⁵⁶ Henri Focillon, *Vie des formes*, Paris: Presses Université de France, 1934. *L'art des sculpteurs roman: recherches sur l'histoire des formes*, Paris: Leroux, 1931.

Erwin Panofsky in Princeton.⁵⁷ However, it is apparent from their correspondence that Panofsky firmly rejected Gantner's method, in particular in dealing about modern art and they remained distant from each other.⁵⁸



Figure 14 Paul Klee, *Head* and 12th century wall painting Areines (photo after Gantner, *Schicksale des Menschenbildes*)

After the war Gantner's research went back to issues raised in Wölfflin's work on classical art, with monographic studies on some of the greatest artists of the Northern and Southern Renaissance and Baroque -- the Basler Konrad Witz, Rodin

⁵⁷ *Schicksale des Menschenbildes: von der romanischen Stilisierung zur modernen Abstraktion*, Bern: Francke Verlag, 1958.

⁵⁸ For Panofsky and Gantner see the personal correspondence between Panofsky and Gantner, 1947, 1964, 1967, in Gantner's *Nachlass*, Basel University Library, Rare Book Coll. Here Panofsky criticizes Gantner's comparisons of Romanesque art and modern art. In a letter on the 2nd of August 1947, Panofsky had asked Gantner to send some food rations to Wilhelm Voegelé, who was languishing after the war in isolation in Eastern Germany and to this Gantner complied. After 1967, Gantner refused to travel from Basel to Freiburg im Breisgau to attend a lecture by Panofsky. See *Erwin Panofsky Korrespondenz von 1910-1968*, ed. Dieter Wuttke, 5 vols, Wiesbaden: Harrassowitz, 2003, II # 1170, 860-861 and IV, 395-96, 303 # 22 30 2306.

and Michelangelo, Leonardo, Rembrandt, and Goya.⁵⁹ Here, Gantner also explored his ideas and theories about *Spätstil* or *Altersstil* (late style)⁶⁰ and the *non-finito* (unfinished). These monographs developed out of his very popular and charismatic lectures at the university that attracted not only students but also the ladies of Basel society, thus nicknamed the *Pelzmantel Vorlesungen* (fur coat lectures). It is curious, that none of these lectures seem to have enticed any of his students to choose dissertations on these subjects of the great masters of Renaissance and modern art. One reason may well have been the lack of great collections of Renaissance and Baroque paintings in Switzerland. Furthermore, the absence of a Swiss art historical research institute in Italy comparable to the German institutes in Florence and Rome did little to encourage students to pursue their research there.

Gantner's collected essays on *Spätstil* (late style) and the *non-finito* are published in *Das Bild des Herzens, Ueber Vollendung und Unvollendung in der Kunst*.⁶¹ Increasingly he developed a keen interest in aesthetics and art criticism and was strongly influenced by the Italian philosopher, Benedetto Croce, whom he visited in Naples on several occasions.⁶² After the war he collaborated with some German and Swedish colleagues, especially with Heinrich Lützel, ⁶³ and he began to publish nearly exclusively in their journals of aesthetics.⁶⁴ He participated in symposia on aesthetic theory and lectured widely in Uppsala, Athens and Tokyo. Again, few of his students followed in this direction of research. Connections with some post-war German colleagues began again after 1955, and in 1960 Gantner arranged for the

⁵⁹ Konrad Witz, Wien: A. Schroll, 1943; *Rodin und Michelangelo*, Wien: A. Schroll, 1953; *Leonardos Visionen von der Sintflut und dem Untergang der Welt*, Bern: Francke Verlag, 1958; *Rembrandt und die Vewandlung klassischer Formen*, Bern: Francke Verlag, 1964; *Goya: Der Künstler und seine Welt* (Dem Andenken an den grossen Romanisten und treuen Freund Walther von Wartburg (1888-1971), Berlin: Gebrüder Mann, 1974.

⁶⁰ Joseph Gantner, "Der Alte Künstler," *Festschrift für Herbert von Einem*, ed. Von Gert von der Osten and Georg Kaufmann, Berlin: Gbr. Mann, 1965, 71-76.

⁶¹ "Das Bild des Herzens": *Ueber Vollendung und Unvollendung der Kunst: Reden und Aufsätze*, Berlin: Gebrüder Mann, 1979, including a lecture on Focillon.

⁶² For Gantner and Benedetto Croce, see Annemarie Monteil ' "Eine heroische Zeit, eine schoene Zeit, eine harte Zeit"; auf der Suche nach der *materia poetica* in jedem Menschen. Zum 90. Geburtstag des Basler Kunsthistorikers Joseph Gantner,' *Basler Zeitung*, 11. September 1986. His early interest inspired by Wölfflin on Hildebrand, von Marées and Fiedler lead to one dissertation under Gantner's direction, Elisabeth Decker, *Zur künstlerischen Beziehung zwischen Hanns von Marées, Konrad Fiedler und Adolf Hildebrand. Eine Untersuchung über die Zusammenhänge von Kunsttheorie und Kunstwerk*. Diss. 1966, Basel: Dudweiler, 1967.

⁶³ Heinrich Lützel, 'Zum Werden des Kunstwerkes; zur Kunsttheorie Joseph Gantners,' *Zeitschrift für Aesthetik und Allgemeine Kunstwissenschaft*, XI (1966), 87-109. See also on Lützel: Frank-Lothar Kroll, *Intellektueller Widerstand im Dritten Reich: Heinrich Lützel und der Nationalsozialismus*, Berlin: Duncker & Humblot, 2008.

⁶⁴ *Zeitschrift für Aesthetik und allgemeine Kunstwissenschaft*, editor Joseph Gantner with Heinrich Lützel since 1951.

Deutscher Kunsthistoriker Tag, its annual conference, to be held in conjunction with Basel's large Holbein exhibition.

Although Gantner had the greatest number of disciples of any other Swiss art historian, can one really speak of a 'Gantner school' of art history? Perhaps in sheer numbers that is the case. Because he was extremely open minded and directed his teachings toward a broad range of artistic periods and approaches, he remains one of the last great generalists in the area of *Kunstwissenschaft* dealing with a kind of *Universalkunstgeschichte*. His students were encouraged to take up research topics of their own choice with subjects ranging from the Middle Ages to the modern periods. However, it seems significant to me that in the series of twenty-two published dissertations in the *Basler Studien zur Kunstgeschichte* from 1943 to 1970,⁶⁵ Gantner selected primarily those on medieval subjects for the series and several other medieval dissertations resulted in important separate books.⁶⁶

At Gantner's retirement in 1968, he was succeeded by his former pupil for the post Renaissance period, Hanspeter Landolt (1920-2001) who had been the director of the *Kupferstichkabinett* and taught at the university since 1962.⁶⁷ For a second professorship the Austrian medievalist, Hermann Fillitz,⁶⁸ was appointed but stayed only for a brief period, before returning to Vienna. He was followed by Gantner's former disciple and assistant, Beat Brenk (1936 -), a medievalist who had

⁶⁵ *Basler Studien zur Kunstgeschichte*, 16 vols. ed. by Joseph Gantner, Basel: Birkhauser Verlag vols. I-X, 1943 -1958, Neue Folge vols I-X Bern: Francke Verlag, 1958-1970. First series of monographs from 1943-1952: medieval topics by Ernst Murbach, Hans Maurer, Annie Kaufmann-Hagenbach, Katia Guth-Dreyfus; NF 1952- 1970, 11 vols. of which 5 dealt with medieval subjects: Beat Brenk (1963), Regula Raeber (1964), Nurith Cahansky (1966), Christine Verzar (1968), Francois Maurer (1970).

⁶⁶ Hans Rudolf Sennhauser, *Vorromanische Kirchenbauten: Katalog der Denkmäler bis zum Ausgang der Ottonen* (Zentralinstitut für Kunstgeschichte in München), München: Prestel Verlag, 1966- 1991; *Frühe Kirchen im östlichen Alpengebiet: von der spätantike bis in die ottonische Zeit*, München: Verlag der Bayerischen Akademie der Wissenschaften, München: C.H. Beck, 2003. Max Seidel, *Die Kirchen von Siena*, München: Bruckmann, 1985-1995; *Giovanni Pisano a Genova*, Genoa: Sagep, 1987; *Arte Italiana del Medioevo e del Rinascimento*, (Collana del Kunsthistorisches Institut in Florenz Max-Planck-Institut 8, 2 vols.) Venice: Marsilio, 2003; *Opere e giorni: studi su mille anni di arte europea: dedicati a Max Seidel*, ed. Klaus Bergdolt and Giorgio Bonsanti, Venice: Marsilio, 2001; *Father and Son: Nicola and Giovanni Pisano*, 2 vols. Eng. ed. München: Hirmer, ital. ed. Venice: Marsilio, 2012. Georg German who became professor of art history at the University of Bern was also the director of its Historical Museum. His interests since his dissertation have centered on the Gothic revival in the nineteenth century; see Georg German, *Gothic Revival in Europe and Britain: Sources, Influences, and Ideas*, Cambridge, Mass.: MIT Press, 1973.

⁶⁷ Hanspeter Landolt, *German Painting: The Late Middle Ages (1350-1500)*, Geneva: Skira 1968; *100 Master Drawings of the 15th and 16th centuries from the Basle Print Room*, Basel: Oeffentliche Kunstsammlung, Kupferstichkabinett, Basel: Swiss Bank Corporation, 1972.

⁶⁸ It is interesting that Gantner was not interested in the medieval minor arts or manuscript illumination. By contrast Hermann Fillitz promoted an interest in medieval minor arts.

spent time as a professor in Germany. Brenk branched out beyond his earlier research in Western Medieval art to important in-depth studies on Early Christian and Byzantine art.⁶⁹

Today, the art history department is comprised of three professorships held by German scholars ranging from medieval art through contemporary theory and the archaeological institute has also been expanded its faculty.

But the most important development since the late 1930s was the transformation of Basel into a city of contemporary art and art history. Two personalities were decisive in forming the cultural and artistic climate of postwar Basel: the museum director and critic of modern art, Georg Schmidt (1896-1965) (Fig. 15) a Basler and Marxist; and the art book publisher, Herman Loeb (1897-1963), a German Jewish *émigré*.



Figure 15 Georg Schmidt, 1955 (photo after Verlag Reinhardt Basel)

The appointment of Georg Schmidt as director of the *Kunstmuseum* in 1939 completely changed the reputation of Basel as the city of Holbein and Erasmus by shifting the focus in the museum to a great collection of Modern and contemporary art. Georg Schmidt was a pupil of Friedrich Rintelen, and after a short stint at German museums, he became the extremely popular director of the *Kunstmuseum*

⁶⁹ Beat Brenk developed a strong international reputation through several visiting professorships at Stanford and Rome, as well as research fellowships at Dumbarton Oaks and elsewhere. See a selection of his most important publications: *Spätantike und Frühes Christentum*, Berlin/Vienna: Propylaen Verlag, 1977; *Die frühchristlichen Mosaiken in S. Maria Maggiore zu Rom*, Wiesbaden: Steiner, 1975; *La Cappella Palatina a Palermo*, with Salvatore Settis, Modena: F.C. Panini, 2010.

from 1939 until his retirement in 1961.⁷⁰ Even though never appointed to the university due to his Marxist leanings⁷¹, he was extremely influential in the Basel art scene, and was both a mentor and teacher of modern art at its applied art school, the *Kunstgewerbeschule*, from 1929 until his death in 1965. He gave countless public lectures and guided tours at exhibitions at the *Kunstmuseum* and the *Kunsthalle*. However, Gantner's students had to discretely sneak into Schmidt's public lectures and courses so as not to offend Gantner. Unfortunately, his many brilliant articles, although collected as *Umgang mit Kunst* (1966), had a limited distribution internationally and lack acknowledgement outside Basel, as they too were never translated into English.⁷²

Another important figure, Herman Loeb,⁷³ the Jewish publisher and founder of the *Prestel Verlag* in 1924, and his art historian wife Anna Maria Cetto, lost their jobs in Germany and fled to Basel in 1933. There, they founded the *Holbein/Phoebus Verlag*⁷⁴ that quickly gained a reputation for its high quality art publications. Loeb soon published H.A. Schmid's book on Hans Holbein the Younger, a two-volume work on Leonardo by Ludwig Heydenreich, and monographs on a series of Swiss painters from the fifteenth to the nineteenth century. His beautiful editions of Modern art books produced by *Office du Livre* and Albert Skira are still precious and highly prized works. In 1946, Loeb also started an ambitious international art

⁷⁰ Georg Schmidt, *Schriften aus 22 Jahren Museumstätigkeit*, ed. Franz Meyer. Basel: Phoebus Verlag, 1964. Georg Schmidt, *Oeffentliche Kunstsammlung Basel, Katalog*. Basel, 1961, 1964, 1970. Georg Schmidt, *Schweizer Malerei und Zeichnung im 15. und 16. Jahrhundert*, Basel: Holbein Verlag, 1940. *Feier zum Andenken an Georg Schmidt, 3. Juni 1965 im Kunstmuseum Basel*, Basel: Kunstmuseum, 1965. Georg Schmidt, *Kleine Geschichte der Modernen Malerei, von Daumier bis Chagall (Radio Lectures)*, Basel, 1955. Georg Schmidt, *Umgang mit Kunst* (Bibliography by Carlo Huber), Olten/Freiburg im Br.: Walter-Verlag 1966. He also published several other shorter monographs on modern artists.

⁷¹ The conservative city government that controlled appointments at the university also denied and blocked other appointments, see Thomas K. Kuhn, "McCarthy-Schwierigkeiten'- Der Streit um Helmuth Gollwitzer als Nachfolger Karl Barths 1961/62: Aus der Geschichte der Universität Basel", *Zeitschrift für Geschichte und Altertumskunde* (109), 2009, 53-102.

⁷² See the dissertations under Gantner but strongly influenced by Georg Schmidt's teachings on modern art: Carlo Huber, *Otto-Meyer Amden*, (PhD. diss.) Wabern: Bächler-Verlag, 1968; *Alberto Giacometti*, Genève: Editions Rencontre, 1970. Carlo Huber (1932 - 1976) later became the director of the Bern and Basel Kunsthalle and in his short career before his untimely death, he contributed immensely to the great interest and blossoming of exhibitions on contemporary art in Switzerland.

⁷³ Hermann Loeb, and art historian and publisher, although the founder in 1924 of the *Prestel Verlag* in Frankfurt, however after being fired from his post by the Nazis, he is not acknowledged later in the postwar revived and still flourishing *Prestel Verlag*.

⁷⁴ In 1935, the new *Holbein Verlag* replaced Loeb's *Prestel Verlag* with over 100 titles, and was renamed *Phoebus Verlag* in 1955.

history journal, *Phoebus* (I)⁷⁵ with articles by Berenson, Heydenreich and Gantner, among others, and with an international editorial board that included Sir Kenneth Clark, René Jullian, Ludwig Heydenreich, Roberto Longhi and Georg Schmidt. Unfortunately, due to lack of funds, the journal did not last beyond 1951. Many art history students like myself had internships with this publishing house and benefitted from Loeb's erudition, his experience in the art-publishing world, and his compelling acerbic humour.

In his first great project as director of the *Kunstmuseum*, Georg Schmidt had the foresight to grasp the opportunity to acquire many works of German Expressionist art that the Nazis now considered *Entartete Kunst* (degenerate art) and when they were being sold off at auction from German museums.⁷⁶ Works by Franz Marc, Oskar Kokoschka, Max Beckmann, Ernst Ludwig Kirchner, and Marc Chagall and others were acquired through the persuasive efforts of Georg Schmidt who convinced the Basel City Government to make a special one-time allocation of SFR 50,000 for these acquisitions. Through his friendship with Ernst Ludwig Kirchner who had settled in Davos, Georg Schmidt also arranged for the first major exhibition in Switzerland of Kirchner's work at the *Kunsthalle* in Basel. At the *Kunstmuseum*, these important works by German Expressionist artists were saved from destruction and also enhanced its already rich collection of the Paris school. Thus, the *Basel Oeffentliche Kunstsammlung*, the oldest public museum in the world, could now boast having, not only a fine Holbein, Böcklin and Konrad Witz collection, but also one of the most comprehensive modern and contemporary art

⁷⁵ *Phoebus Verlag, Zeitschrift für bildende Kunst-Revue des Beaux-Arts- Magazine of Fine Arts* (vols. 1-3) 1946-1951, Basel: Holbein Verlag.

⁷⁶ Georg Schmidt, "Die Ankäufe 'Entarteter Kunst' im Jahre 1939 (Aus der Ansprache zur Eröffnung der Ausstellung 'Die Neuerwerbungen des Jahres 1939' gehalten am 19. November 1939 im Kunstmuseum Basel)", *Schriften aus 22 Jahren Museumstätigkeit*, ed. Hans Meyer, Basel: Phoebus Verlag, 1964, 6-10. Georg Kreis, "Entartete Kunst" für Basel: die Herausforderung von 1939, Basel, Wiese Verlag, 1990. *Entartete Kunst: Bildersturm vor 25 Jahren: Haus der Kunst, München 25. Oktober-16. Dezember 1962*, ed. Juergen Claus, München: Ausstellungsleitung Haus der Kunst, 1962. *Gesamtverzeichnis der 1937 in deutschen Museen beschlagnahmten Werke der Aktion "Entartete Kunst"* (online database), Berlin, Freie Universität, 2006-. Olaf Peters, "Genesis, Conception and Consequences: The 'Entartete Kunst' Exhibition in Munich in 1937," in *Degenerate Art: The Attack on Modern Art in Nazi Germany 1937*, ed. Olaf Peters, Neue Galerie (Museum of German and Austrian Art New York), Munich, London, New York: Prestel Verlag, 2014, 106-125, esp. p.125 n.56. Lynn Nicholas, *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War*, New York: Alfred A. Knopf, 1994, paperback, New York: Vintage Books 1994, 24-25, for Georg Schmidt and the auctions of *Entartete Kunst* at the Fischer Gallery, Lucerne in 1939 fig. 1. Christian Geelhaar, *Kunstmuseum Basel; Geschichte der Gemäldesammlung und eine Auswahl von 250 Meisterwerken*, Basel: Verlag Oeffentliche Kunstsammlung, 1992. Geelhaar (1939-1994) was the successor to director, Franz Meyer from 1981-1994. Robert M. Edsel, *The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History*, New York, Center Street, 2009.

collections. The museum had already simultaneously been augmented by loans or donations of modern masters of French art from several active Basel collectors of modern art who mostly drew their wealth from directorships in its pharmaceutical industries (CIBA- Geigy and Sandoz that then merged to become the present Novartis, and Hoffmann La Roche). Furthermore it led to the *Emmanuel Hoffman Stiftung* which is specifically devoted to the furthering of contemporary art.⁷⁷ Schmidt's extremely popular lectures at the *Kunstmuseum* and *Kunsthalle* nurtured a great interest in contemporary art for a number of art history students culminating in several dissertations and subsequent museum appointments. In addition, by the early 1960s, the Basel *Kunstmuseum* and *Kunsthalle* were some of the earliest European institutions to show and collect American abstract expressionist art.⁷⁸ Equally influential in Basel was the famous collector and dealer, Ernst Beyeler⁷⁹ who became internationally active after the war. Today, the passion for modern and contemporary art has enriched Basel with two new public art foundations, the

⁷⁷ The Emanuel Hoffmann Foundation was founded in 1933 by Maja Hoffmann-Stehlin, the later Maja Sacher Oeri (1896-1989) to continue a commitment to contemporary art. In 1980 it led to the construction of the world's first museum of contemporary art in Basel, the *Museum für Gegenwartskunst*. From 1988/89-2003 it has been expanded to the *Schaulager*, a building by the Basel architects, Herzog and De Meuron and the *Laurenz Stiftung* that led to the funding of an assistant professorship for contemporary art at the university.

⁷⁸This occurred especially under the direction of Carlo Huber (1932-1976), a pupil of Gantner who as director of the *Kunsthalle* in Basel and Bern introduced American Abstract Expressionist artists to Europe. In 1962, Georg Schmidt's successor became Franz Meyer (1919-2007) until 1980 continuing the focus on modern and contemporary art. See Carlo Huber, 'Spaziergang ans Ende der Welt; Zu Werken von Heizer und de Maria in Nevada', *Basler Kunstverein, Jahresbericht*, 1976, 51-62 (originally published in 1970 with his obituary). For the new direction of the Kupferstichkabinett see also the work of two Gantner pupils, Hanspeter Landolt (1920-2001) who then was appointed professor of modern art history at the university in 1968 and Dieter Koepplin (1936-) who as a Lukas Cranach scholar also made a name for himself as a promoter and specialist of Joseph Beuys and acquired several pieces of the artist's work for the new Museum für Gegenwartskunst in Basel. See his *Cranachs Ehebildnis des Johannes Cuspinian von 1502; seine christlich-humanistische Bedeutung*, (PhD. diss.1973), Düsseldorf: Rudolf Stehle, 1973. Dieter Koepplin and Tilman Falk, *Lukas Cranach-Gemälde, Zeichnungen, Druckgraphik*, 2 vols. Basel: Oeffentliche Kunstsammlung, 1974/76; *Joseph Beuys in Basel*, ed. Dieter Koepplin, Basel: Oeffentliche Kunstsammlung, München: Schirmer/Mosel, 2003-2012.

⁷⁹ Ernst Beyeler, art dealer and his wife Hildy amassed a collection and created a foundation in 1982. The collection went public in 1997 in a building by Renzo Piano in Riehen, a suburb of Basel. Hollerstein, Roman, *Renzo Piano-Foundation Beyeler. A Home for Art: Foundation Beyeler*, Basel: Birkhäuser Verlag, 1998. Gottfried Boehm. *Foundation Beyeler*, München: Prestel Verlag 2001.

*Fondation Beyeler*⁸⁰ built by Renzo Piano, and the *Hoffman Fondation-Schaulager* by the Basel architects, Herzog-de Meuron.⁸¹



Figure 16 Renzo Piano, *Fondation Beyeler* (1997), Riehen near Basel (photo author)

These, together with the 1996 gift of a *Jean Tinguely/Nikki de Saint Phalle Museum* by the Swiss architect Mario Botta, and the commission of Tinguely's large kinetic fountain (Fig. 17) paved the way for the big annual art fair, *Art Basel* that has transformed Basel into an international center known for the latest developments in contemporary art and architecture. Following also on Gantner's early strong interest in modern art, the university eventually responded with the appointment of the modernist/theorist Gottfried Böhm,⁸² who is an exponent of *Bild-Wissenschaft*

⁸⁰ *Fondation Beyeler*, with contributions by Gottfried Boehm, Reinhold Hohl and Markus Brüderlin, München/London: Prestel Verlag, 1997.

⁸¹ *Hoffman-Schaulager* by architects Herzog-de Meuron and the campus of Vitra with architecture of Frank Gehry, Zaha Hadid and others as well as the new Novartis Campus with architecture of Herzog-de Meuron, Gehry, and several other prominent contemporary architects.

⁸² Gottfried Böhm, an admirer of Gantner's aesthetic and psychological approaches to art

(visual culture). In Boehm's *eicones* research and conference projects, he has collaborated with these newer institutions. His art theory and criticism shares some of Gantner's values and Georg Schmidt's focus on modern art -- a far cry from Jacob Burckhardt and Heinrich Wölfflin's *Kunstgeschichte*, of more than one hundred years earlier.



Figure 17 JeanTinguely, *Fasnachts Brunnen* (1975-77) Basel (photo author)

What was the legacy of this art history department at Basel University? Can one speak of a persistent cohesive 'school', a shared methodology or a specific trend developing from Burckhardt, via Wölfflin to the present day? Through Gantner's broad lens, the many art historians who were trained in Basel have left their mark especially on the field of medieval art.⁸³ After the sixties, those Gantner pupils who entered the *Denkmalpflege* or positions as museum curators, showed a variety of positivistic approaches used for the remaining volumes of the *Kunstdenkmäler der Schweiz*, and museum and exhibition catalogues respectively. Exposure to international travel, short-term study at foreign universities in France, Italy, and the UK as well as in post war Germany and Austria, and finally the United States, has considerably broadened the scholarly methodologies applied by this younger post

has published especially his references to Joseph Gantner, 'Praefiguration und Wesenseinheit im Kunstwerk', in *Proceedings of the sixth international Congress of Aesthetics at Uppsala in 1968* (*Acta universitatis Upsaliensis*, series) Figura n.s. 10, Uppsala 1972, 29-36.

⁸³ See Benjamin Z. Kedar, 'Nurith Kennan Kedar as Joseph Gantner's Disciple', in *Pictorial Languages and their Meanings*, ed. Christine Verzar and Gil Fishhof, Tel Aviv: Tel Aviv University, 2006, xix-xxvi. See bibliography of her extensive scholarly contributions on western medieval, crusader art and on other media and periods.

war generation of Gantner disciples. This approach, while still rooted in the Wölfflinian descriptive method of formal analysis, is now combined with the hermeneutic, iconological methods of the Warburg school developed into current interdisciplinary contextual considerations.⁸⁴ One has again to acknowledge that Gantner showed an open mind for ideas within art history and thus allowed his pupils a free hand in their choices of research topics and encouraged them to reach out in a broad manner. His insistence on close description of the artwork made him a forerunner for those scholars promoting agency in art and reception theory. Thus, his international pupils have contributed scholarly work ranging from early medieval to modern and contemporary topics.

Today, however, the city of Basel has lost its focus on its earlier historical tradition, although not its reputation as the oldest university city of Switzerland; but now it is best known for the central position and active role it plays each year within the world's most contemporary art movements during *Art Basel*.

Christine B. Verzar is Professor Emerita and former chair of art history at the Ohio State University; formerly at the Universities of Michigan, Princeton and Boston University. Books: *Portals and Politics in the Early Italian City State: the Sculpture of Nicholas in Context* (1988); coauthor with Priscilla Soucek, *The Meeting of Two Worlds: The Crusades and the Mediterranean Context* (1981); contributor to *Set in Stone* (exhibition at Metropolitan Museum of Art, 2006); "Picturing Matilda of Canossa" in *Representing History, 900-1300* (2010); several articles and reviews on issues of North Italian Romanesque sculpture, the patronage of Matilda of Canossa and medieval sculpture in public squares.

verzar.1@osu.edu

⁸⁴ I mention here a few of the international Gantner pupils, such as Nurith Kenaan-Kedar (Tel Aviv University), Christine Verzar (The Ohio State University), Max Seidel (Göttingen and Heidelberg Universities and directorship of Kunsthistorisches Institut Florenz), Beat Brenk (Basel and La Sapienza Rome). Professorships at Swiss universities by Gantner pupils were held by Emil Maurer (Zürich), Peter Kurmann (Fribourg), Georg Germann (Bern), Hans Rudolf Sennhauser (Zürich and ETH) and Dieter Koepplin at Freiburg i.Br., Germany.