

**E. H. Gombrich, Obituary of Erica Tietze-Conrat, Burlington Magazine, Vol. 101, 1959, pp.149 [Trapp no.unrecorded]**

WITH the death on 11th December 1958 in New York of Erica Tietze-Conrat (born 1883) another link with a past now almost legendary has snapped. The daughter of Hugo Conrat, whose poems after Hungarian motifs were immortalized by Brahms in the *Zigeunerlieder*, she still remembered the composer. She was the first and only woman to graduate in the history of art in the era of Franz Wickhoff and Alois Riegl who guided the interest of their students to formerly neglected fields. Like her future husband, Hans Tietze (1880-1954), she thus pioneered the study of baroque art and clarified the history of Austrian eighteenth-century sculpture in many articles and books. Like him she also became a champion of the art of her generation, the work of Oskar Kokoschka and Georg Ehrlich. She collaborated with Hans Tietze in the Critical Catalogue of Dürer's works and in the *Venetian Drawings* (1944), as well as in many preparatory studies for these monographs in which her unflinching visual memory enabled her to track down derivations of motifs and connexions between paintings and drawings. Her rich bibliography, recently compiled by Otto and Hilde Kurz, and published in *Essays in Honor of Hans Tietze* (published by the *Gazette des Beaux-Arts*), testifies also to her status as an independent scholar, best remembered, by readers of this Journal, for her studies in Renaissance art and iconography and for her monograph on Mantegna. Her last book on *Dwarfs and Jesters in Art* and an unpublished manuscript on the *Motif of Suicide in Literature and Art* bear witness to the range of her passionate historical curiosity. Forthright and fearless in the face of adversity, she cared for truth.