

E. H. Gombrich, Erica Tietze-Conrat (1993-1958), *College Art Journal*, Vol. 18, 1959, pp.248 [Trapp no.1959B.1]

With the death in New York of Erica Tietze-Conrat another link with a past now almost legendary has snapped. To most American students of art her image is fixed by the wonderful double portrait of her and her husband which Oskar Kokoschka painted fifty years ago and which is now in the Museum of Modern Art. But her memory reached back much further to the Vienna of Johannes Brahms who had immortalised some of her father's poems after Hungarian motifs in the *Zigeunerlieder*. She was the first and only woman to graduate in the History of Art in Vienna in the era of Franz Wickhoff and Alois Riegl at a time when these pioneers directed attention away from the 'classic' periods to those neglected epochs which had suffered under the stigma of decline. Her first studies, accordingly, were devoted to sculptors and sculpture of the Austrian Baroque. Like her husband Hans Tietze (1880-1954) she also became an ardent champion of the art of her generation, the work of Oskar Kokoschka and Georg Ehrlich. A scholar in her own right who had many studies in Renaissance art and iconography to her credit she began collaborating with her husband with whom she published the *Critical Catalogue of Diirer's works* (1937, 38) and the standard work on *Venetian Drawings* (1944), her main contribution being due to her unfailing visual memory that enabled her to track down derivations of motifs and connections between drawings and paintings. Her rich bibliography recently compiled by Otto and Hilde Kurz in *Essays in Honor of Hans Tietze* (published by the *Gazette des Beaux Arts*) testifies to her unflagging interest in the individual and particular. Her last books on Mantegna, on Dwarfs and Jesters in Art and an unpublished manuscript on the Motif of Suicide in Literature and Art bear witness to the range of her historical curiosity. Forthright and fearless in the face of adversity she cared for truth.