

## WILLIAM L. PRESSLY CURRICULUM VITA

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### PERSONAL INFORMATION

#### EDUCATION

Elementary and High School

The Westminster Schools, Atlanta, GA, 1951-1962

Undergraduate

Princeton University, 1962-1966, A.B. in English

Graduate

Princeton University, Department of Art and Archaeology, 1967-1969

Institute of Fine Arts, New York University, 1969-1973, Ph.D. awarded 1974

Doctoral Dissertation: *The Life and Art of James Barry*

#### EMPLOYMENT HISTORY

From July 1, 2013. Professor Emeritus, Dept. of Art History and Archaeology, University of Maryland, College Park

1987-2013. Department of Art History and Archaeology, University of Maryland: Associate Professor, 1987-1993; Full Professor from Fall 1993; Director of Graduate Studies, 1990-1996; Chair, 1996-1999, Acting Chair from January 1, 2007-June 30, 2009, and July 1, 2011-June 30, 2012; Professor Emeritus from July 1, 2013

1985-1987. Department of Art and Art History, Duke University: Associate Professor

1983-1984. Research as a Guggenheim Fellow

Spring 1982 and 1983. Department of Art, Univ. of Texas at Austin: Senior Lecturer

1973-1982. Department of the History of Art, Yale University: Assistant Professor, 1973-1979; Associate Professor, 1979-1982; Director of Graduate Studies, 1979-1980

### SCHOLARLY ACTIVITIES

#### PUBLICATIONS

##### Books

*The Life and Art of James Barry*, New Haven and London: Yale University Press, 1981, pp. xiii + 320. 148 b/w ills. + 8 color plates.

*James Barry: The Artist as Hero*, London: The Tate Gallery, 1983, pp. 167. 161 b/w

illus. + 8 color plates.

*A Catalogue of Paintings in the Folger Shakespeare Library: "As Imagination Bodies Forth"*, New Haven and London: Yale University Press, 1993, pp. x + 385. 302 b/w illus. + 32 color plates.

*The French Revolution as Blasphemy: Johan Zoffany's Paintings of the Massacre at Paris, August 10, 1792*, Berkeley, Los Angeles, London: University of California Press, 1999, pp. xxiii + 212. 101 b/w illus. + 2 color plates.

*The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art*, University of Delaware Press, 2007, pp. 235. 124 b/w illus.

*James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art*, Cork University Press, 2014, pp. xx + 395. 123 color plates + 2 diagrams.

*America's Paper Money: A Canvas for an Emerging Nation*, Smithsonian Institution Scholarly Press, 2023, pp. xviii + 363. 224 illus. Available on open access: <https://doi.org/10.5479/si.24871410>

### Books Edited

"Facts and Recollections of the XVIIIth Century in a Memoir of John Francis Rigaud Esq. R. A.," by Stephen Francis Dutilh Rigaud, abridged and edited with an introduction and notes by William L. Pressly, *The Journal of the Walpole Society*, L, 1984, pp. 1-164, 70 b/w ills., pp. 317-341.

Co-editor with Professor Tom Dunne of *James Barry, 1741-1806: History Painter*, Ashgate, 2010, pp. 268. 56 b/w illus. + 11 color plates (a book of the papers delivered at the Barry International Conference held at Cork and London in 2006). Also contributed Foreword (pp. xv-xviii) and the essay "Crowning the Victors at Olympia: The Great Room's Primary Focus," pp. 189-210.

### Chapters in Books

"The Challenge of New Horizons: Copley's 'rough and perilous Asent' 'of that Mighty Mountain where the Everlasting Lauriels grow,'" in *John Singleton Copley in England*, exh. cat., National Gallery of Art, Washington, D.C., 1995, pp. 23-59.

"James Barry and the Print Market: A Painter-Etcher *avant la lettre*," *Art and Culture in the Eighteenth Century: New Dimensions and Multiple Perspectives*, ed. by Elise Goodman, University of Delaware Press, 2001, pp. 142-56.

"Romney's 'Peculiar Powers for Historical and Ideal Painting,'" in "Those Delightful Regions of Imagination": *Essays on George Romney*, ed. by Alex Kidson, Yale University Press, 2002, pp. 97-130.

"Barry's Murals at the Royal Society of Arts," in *James Barry (1741-1806): "The Great Historical Painter"*, exh. cat., Crawford Art Gallery, Cork, 2005-06, pp. 47-55.

"Barry's Self-Portraits: Who's Afraid of the Ancients?" in the above exhibition catalogue, pp. 61-77.

"Elysium's Elite: Barry's Continuing Meditations on the Society of Arts Murals," in *Cultivating the Human Faculties: James Barry (1741-1806) and the Society of Arts*, ed. by Susan Bennett, Lehigh University Press, 2008, pp. 98-109.

"A Preparatory Drawing for Barry's *Glorious Sextumvirate* Rediscovered: The Search for

- the Seventh Man,” in the above book, pp. 119-130.
- “Barry’s Medal for the Society of Arts: A Celebration of the Three Kingdoms,” in the above book, pp. 131-141.
- “Les Prédécesseurs de Blake: Mortimer, Fuseli, et Barry,” essay in *William Blake: Le Génie visionnaire du Romantisme Anglais*, Petit Palais, Paris, 2009, pp. 166-7.
- “Crowning the Victors at Olympia: The Great Room’s Primary Focus,” in *James Barry: History Painter* (see under Books Edited).
- “James Barry’s *Crowning the Victors at Olympia*: Transmitting the Values of the Classical Olympic Games into the Modern Era,” in *Thinking the Olympics: The Classical Tradition and the Modern Games*, ed. by Barbara Goff and Michael Simpson, Bristol Classical Press, 2011, pp. 122-40.
- “Benjamin West’s Royal Chapel at Windsor: Who’s in Charge, the Patron or the Painter?” in *Transatlantic Romanticism: British and American Art and Literature, 1790-1860*, ed. by Andrew Hemingway and Alan Wallach, University of Massachusetts Press, 2015, pp. 102-21.
- “Limits to the Artist’s Role as Social Commentator: Zoffany’s Condemnation of Hogarth and Gillray,” in *Representation, Heterodoxy, and Aesthetics: Essays in Honor of Ronald Paulson*, ed. by Ashley Marshall, University of Delaware Press, 2015, pp. 63-78.

### **Anthologies**

- “The Ashbourne Portrait of Shakespeare: Through the Looking Glass,” in *Shakespeare and the Arts*, ed. by Stephen Orgel and Sean Keilen, Garland Publishing, New York and London, 1999, pp. 318-34. Reprinted from *The Shakespeare Quarterly*.

### **Exhibitions Curated**

- "Samuel Palmer: The Etching Dream," The Art Museum, Princeton University, January 6 - February 7, 1971 (exhibition catalogue under "Articles")
- "James Barry: The Artist as Hero," Tate Gallery, London, February 9 - March 20, 1983 (exhibition catalogue under "Books")
- "'As Imagination Bodies Forth': Paintings from the Folger Shakespeare Library," Folger Shakespeare Library, Washington, D.C., October 28, 1993 - February 15, 1994
- "100 Years of British Landscape Watercolors and Drawings," The Art Museum, Princeton University, November 20, 1993 - January 1994
- "Samuel Palmer and the Visionary Pastoral," The Art Museum, Princeton University, November 20, 1993 - January 1994

### **Articles (Refereed Journals)**

- "Samuel Palmer and the Pastoral Convention," *Record of the Art Museum: Princeton University*, XXVIII, 1969, pp. 22-37.
- "Samuel Palmer: The Etching Dream," *Record of the Art Museum: Princeton University*, XXIX, 1970, pp. 7-36.
- "The Praying Mantis in Surrealist Art," *The Art Bulletin*, LV, December 1973, pp. 600-15.

- "James Barry's *The Baptism of the King of Cashel by St. Patrick*," *The Burlington Magazine*, CXVIII, September 1976, pp. 643-46.
- "A Portrait of Joseph Nollekens Reattributed to John Francis Rigaud," *The Connoisseur*, CXVII, February 1978, pp. 111-15.
- "James Barry's Proposed Extensions for his Adelphi Series," *Journal of the Royal Society of Arts*, CXXVI, Parts I and II, March and April 1978, pp. 233-37 and 296-301.
- "*Antiochus and Stratonice*: A Copy after a Lost Painting by James Barry," *Worcester Art Museum Journal*, IV, 1980-81, pp. 13-27.
- "*Scientists and Philosophers*: A Rediscovered Print by James Barry," *Journal of the Royal Society of Arts*, CXXIX, July 1981, pp. 510-15.
- "A Chapel of Natural and Revealed Religion: James Barry's Series for the Society's Great Room Reinterpreted," *Journal of the Royal Society of Arts*, CXXXII, parts I, II, and III, July - September 1984, pp. 543-46, 634-37, and 693-95.
- "Portrait of a Cork Family: The Two James Barrys," *Journal of the Cork Historical and Archaeological Society*, XC, January - December 1985, pp. 127-49.
- "Gilbert Stuart's *The Skater*: An Essay in Romantic Melancholy," *The American Art Journal*, XVIII, 1986, pp. 42-51.
- "Genius Unveiled: The Self-Portraits of Johan Zoffany," *The Art Bulletin*, LXIX, 1987, pp. 88-101.
- "Goya's *Don Manuel Osorio de Zuniga*: A Christological Allegory," *Apollo*, CXXXV, January 1992, pp. 12-20.
- "The Ashbourne Portrait of Shakespeare: Through the Looking Glass," *The Shakespeare Quarterly*, XLIV, Spring 1993, pp. 54-72.
- "Johan Zoffany as 'David, the Anointed One,'" *Apollo*, CXLI, March 1995, pp. 49-55.
- "On Classic Ground: James Barry's 'Memorials' of the Italian Landscape," *Record of the Art Museum: Princeton University*, LIV, 1995, pp. 12-28.
- "James Barry's Drawing *Monte Cava*: A New Leaf from his Italian Sketchbook," *Journal of the Royal Society of Arts*, CXLVIII, April 2000, pp. 138-9.
- "The Reappearance of a Portrait by James Barry: 'D. Solly' and 'thought's exchange'," *British Art Journal*, I, Spring 2000, pp. 62-66.
- "Joseph Wright of Derby's *Miravan Breaking Open the Tomb of his Ancestors*: Variations on an Arabian Tale," *British Art Journal*, II, Autumn 2000, pp. 14-19.
- "Expanding James Barry's Print Catalogue," *Print Quarterly*, XIX, March 2002, pp. 53-55.
- "James Barry's Syncretic Vision: The Fusion of Classical and Christian in his *Birth of Pandora*," *British Art Journal*, XIV, no. 3, 2013-14, pp. 27-35.
- "Joseph Wright of Derby (1734-1794) and Natural Philosophy: A New Perspective on His Artistic Intentions," *The British Art Journal*, XVIII, no. 2, Autumn 2017, pp. 8-20.
- "Milton as Turner's Muse in the Conjuring of New Worlds: An Explanation for Moses's Presence in *The Morning after the Deluge*," *The British Art Journal*, XIX, no. 2, Autumn 2018, pp. 50-3.
- "The 1794 Frescoes by John Francis Rigaud (1742-1810) in London's Guildhall and the Role of Alderman Boydell," *The British Art Journal*, XX, no. 1, Spring/Summer

2019, pp. 98-109.

### Articles (Invited)

- "Zoffany's Sojourn in India," in *From Thames to Hooghly: Calcutta Heritage, 1690-1990*, a special issue of *Highlights: Notes, News and Views in Arts, History and Letters of India*, V, 1990, pp. 57-59.
- "James Barry" and "Gilbert Stuart," entries in *International Dictionary of Art and Artists*, edited by James Vinson, St. James Press, Chicago and London, 1990, vol. 1, pp. 40-42, 809-810.
- "James Barry," entry in *The Dictionary of Art*, edited by Jane Turner, London and New York, 1996, vol. 3, pp. 284-7.
- "James Barry" and "James Jefferys," entries in *A Dictionary of British and Irish Travellers in Italy, 1701-1800*, Yale University Press, London and New York, 1997, pp. 55-6, 552-3.
- Three catalogue entries on Zoffany in *1803: Wende in Europas Mitte*, Museem der Stadt Regensburg, 2003.
- "James Barry," entry in *Oxford Dictionary of National Biography*, ed. by H. C. G. Matthew and Brian Harrison, Oxford University Press, 2004, vol. 4, pp. 134-9.
- Foreword to Penelope Treadwell's book *Johan Zoffany: Artist and Adventurer*, 2009.
- Foreword to "*A genius of first rank, lost to the world*": *Prints by James Barry from the Collection of William L. Pressly*, C. G. Boerner, New York City, 2015, and Preface to *No Cross, No Crown: Prints by James Barry*, South Bend, Indiana, Snite Museum of Art, University of Notre Dame, January 24-April 17, 2016.
- "The Scholar Collector," in *David Bindman: "An Alien of Extraordinary Ability"*, ed. by Caroline Elam, privately printed, 2015, pp. 64-5.
- "*Arts Discouraged: A Proposal for a New Medal for the Society of Arts*," *The William Shipley Group for RSA History*, Bulletin 49, March 2016, pp. 3-4.

## HONORS AND AWARDS

### FELLOWSHIPS

#### Post-Doctoral:

- Smithsonian Institution Senior Fellow at the Smithsonian American Art Museum, Fall 2016
- Residency Fellowship, Yale Center for British Art, New Haven, March 2010
- Mellon Senior Fellowship, Paul Mellon Centre for Studies in British Art, London, Spring 2005
- Institute for Advanced Study, Princeton, 1994-1995
- John Simon Guggenheim Memorial Fellowship, 1983-1984
- Morse Fellowship, Yale University, 1975-1976

#### Doctoral:

- Robert Lehman Fellowship, New York University, 1970-1972
- N.Y.U. Graduate School of Arts and Sciences Scholarship and Mrs. Richard J.

Bernhard Fellowship, 1969-1970  
 National Defense Education Act Fellowship, Princeton University, 1967-1969

## GRANTS

Paid Research Leave, University of Maryland, 2012-13  
 General Research Board Grant, University of Maryland, Spring Term, 2010  
 Author Publication Grant, The Paul Mellon Centre, 2008  
 General Research Board Grant, University of Maryland, Fall Term, 2003  
 General Research Board Grant, University of Maryland, Fall Term, 1999  
 General Research Board Grant, University of Maryland, Spring Term, 1992  
 NEA and J. Paul Getty Research Grants for work on the Folger project, 1986-1989;  
 NEA and Getty Subventions for Folger book, 1991  
 National Endowment for the Humanities Summer Stipend, 1985  
 Penrose Grant, the American Philosophical Society, Philadelphia, 1980  
 A. Whitney Griswold Grants, Yale University, 1978, 1979, and 1980

## HONORS

The 2015 William M. B. Berger Prize for British Art History for *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art*  
 Distinguished Alumni Award, Westminster Schools, Atlanta, Georgia, Commencement, May 2012  
 Distinguished Visiting Scholar at Winter Park Institute, Rollins College, Florida, 2009  
 The Andrew W. Mellon Foundation's Visiting Professor, The Art Museum, Princeton University, 1993-94  
 Phi Beta Kappa, Princeton University, 1966  
 Magna Cum Laude, Princeton University, 1966

## MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

Fellow of the Royal Society of Arts, London