Mollie Crawford-Volk continued...

1882, and Picasso’s months-long campaign of work in 1957. Time permitting, a coda will treat one of the most engaging contemporary ‘takes’ on Las Meninas, that created in 2003 by an American video artist based in New York.

Trained at Yale as an art historian, Mary Crawford-Volk (Mollie) first came to Harvard as a Fellow at the Charles Warren Center in 1986 and later held visiting scholar appointments there and at the Center for European Studies. Since 1990 she has taught regularly at the Harvard Extension School.

A lover of great painting, her publications treat Velazquez, Rubens, Titian, Sorolla, and Sargent, and she has lectured widely on these and related subjects.

Sean Gallagher continued...

ing in topic from plainchant to Mozart. He is well known for his public lectures and lecture/recitals that span much of the history of Western music, and he has performed with orchestras and in solo and chamber recitals in numerous American and European cities. Before joining the faculty of NEC in 2013, he taught at the University of North Carolina at Chapel Hill and Harvard (where he was awarded the Phi Beta Kappa Prize for excellence in teaching). In 2007 he was Robert Lehman Visiting Professor at Villa I Tatti in Florence, and and has also held visiting professorships at Boston University and Brandeis University. In April 2019 he became the first mu

Music historian and pianist Sean Gallagher teaches at the New England Conservatory of Music. An internationally recognized authority on music in late medieval and Renaissance Europe, he has published articles on an array of subjects and is the author or editor of five books, rang-

The enduring image of Vienna as “The City of Music” owes much to the mix of composers and performers active there in the late eighteenth and early nineteenth centuries. This course focuses on the period between Beethoven’s arrival in the early 1790s and Schubert’s death in the late 1820s. The cultural geography of Vienna in these decades is complex and fascinating: an environment rich in artistic achievement, but also marred by war and political repression. Tracking the city’s musical and political history in these years reveals the extent to which Beethoven and Schubert, who moved in different social circles, in many ways lived in two different Viennas. We will also explore how specific works of theirs reflect these broader social differences.

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HILR Winter Intersession

Harvard Institute for Learning in Retirement
34 Concord Ave, Cambridge

Stephen Kinzer
MK-ULTRA: The CIA Mind Control Project
January 15 & 17, 2020

Mollie Crawford-Volk
Velazquez’ Las Meninas and its Modern Progeny
January 21 & 23, 2020

Sean Gallagher
Musikstadt Wien: Vienna in the Time of Beethoven and Schubert
January 28 & 30, 2020
In the early 1950s the CIA launched MK-ULTRA, a systematic search for techniques of mind control. The chemist chosen to run it, Sidney Gottlieb, brought LSD to the United States and made poisons to kill foreign leaders, but MK-ULTRA is his most bizarre legacy. In this pair of lectures, award-winning journalist Stephen Kinzer tells the astonishing story of the most powerful unknown American of the 20th century, whose career provides a unique lens on the history of US intelligence agencies.

Stephen Kinzer spent more than twenty years at the New York Times, including posts as bureau chief in Nicaragua, Istanbul, and Berlin. In the course of his career he has covered more than fifty countries on five continents. He is also a best-selling author described by the Washington Post as “among the best in popular foreign policy storytelling.” His books include Poisoner in Chief: Sidney Gottlieb and the CIA Search for Mind Control; The True Flag: Theodore Roosevelt, Mark Twain, and the Birth of the American Empire; The Brothers: John Foster Dulles, Allen Dulles, and their Secret World War; and All the Shah’s Men: An American Coup and the Roots of Middle East Terror. He currently writes a world affairs column for the Boston Globe and is a Senior Fellow at the Watson Institute for International and Public Affairs at Brown University.

Diego Velazquez’ magisterial late work, Las Meninas, created in 1656 near the end of his life, is universally recognized now as one of the greatest paintings in the history of western culture. Its scale, technical virtuosity, complex subject, and inclusion of the only uncontested self-portrait of the Spanish artist we have contributed decisively to its special stature. But this stature has been enormously enhanced by the number and quality of responses to the painting made by important later artists, a phenomenon that continues up to the present. Very few, if any, paintings in western art have inspired such an illustrious progeny.

This course will first present Las Meninas itself, its original circumstances and later position within Spain’s national collections, and also consider the leading interpretive perspectives the painting has attracted since serious writing on Velazquez began in the 19th century. We will then look in close detail at three of the most important responses by modern artists to the painting: Goya’s Family of Charles IV of 1800, Sargent’s Daughters of Edward Darley Boit of...