



# The Newsletter of the ITALIAN ART SOCIETY

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**September 2007**

**An Affiliated Society of the  
CollegeArt Association and the  
Renaissance Society of America**

## **President's Message from Shelley Zuraw:**

August 18, 2007

Dear Italian Art Society Members:

Welcome back to school if you teach or are a student and welcome to fall if you live free from that onerous calendar. This is my first letter as president of the society and I want to begin with some acknowledgments. Not surprisingly, my first thank-you is to Roger Crum, my predecessor, who did such an exemplary job as president for the last two years. I want also to thank all of the other officers and committee members whose terms ended in February, 2007: Martina Bagnoli from the Nominating Committee; William Levin from the Program Committee; and Amy Neff, Chair, and Tom Loughman from the Travel Grant Committee. And I want to welcome the new officers and committee members: Jeryldene Wood, vice-president, Babette Bohn on the Nominating Committee; Maria Saffiotti-Dale on the Program Committee; and Cathleen Fleck and Janet Robson on the Travel Grant Committee. After yeoman's service as the newsletter editor, David Wilkins has turned over that responsibility to Sally Cornelison. To all who have served or are doing so now, we owe a tremendous debt.

I think a separate acknowledgment must be made to Joyce Kubiski and her students. I hope you have all had a chance to admire the new web site at <http://italianartsociety.org>. It is still a work in progress but already quite an impressive site. Please take a look at it. You will see the calls for papers for all upcoming conferences with which we are affiliated as they are made available. Clearly, it is going to be another great year with some really exciting IAS sessions. Some things we hope to expand on the site in the future: a membership site and a special link to record the minutes of our

annual meetings in Kalamazoo and at the CAA. It will be helpful if everyone knows how to find each other, where we have been and where we are going.

Having successfully navigated twenty years as a society, I believe we are in a great position to think about some minor modifications, tweaks really, to structure and processes. The web site is an important first step. Other proposals appear in the minutes of the Kalamazoo meeting. Let us know what you think now or you can wait until February!

The next meeting of the IAS will be at the CAA conference: Dallas-Fort Worth, February 20-23, 2008. As usual, we are scheduled for a business meeting Friday morning, February 22 at 7:30AM. Horrible, but true. I look forward to seeing you all there!

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## **Minutes from the IAS meeting at Kalamazoo, May 10, 2007**

1. Shelley Zuraw welcomed those in attendance and introduced Jeri Wood as the new vice president and the new committee representatives. She called for a separate position for a secretary who would take minutes to be posted on the web site for all members. She also wants to form an executive committee composed of the chairs of the standing committees. Roger Crum presented the Kress Travel Award to Ittai Weinryb from Johns Hopkins (present) and conference participation award to Diane Bullen from the University of Michigan (absent).

2. Shelley, speaking for the nominating committee, announced the addition of a fifth member, Janet Robson, to that committee.

3. Shelley announced that Sally Cornelison ([sjc@ku.edu](mailto:sjc@ku.edu)) will be taking over the newsletter in the fall. Sally is looking for material for upcoming newsletter—contact her with information.

4. Presentation by Program Committee by Kristin Noreen, Chair ([knoreen@lmu.edu](mailto:knoreen@lmu.edu)). She called attention to the Art by Italian Women session at CAA 2008, and the four sessions on Transformations in Italian Art (reuse, revival, restoration, and reform) at Kalamazoo 2008. Discussion of possible topics for Kalamazoo 2009 included interdisciplinary sessions on the performing and visual arts; sessions on color (architecture, sculpture, painting, landscape, technical aspects); and sessions on Foreigners/Outsiders—artists working in non-native cities). It was decided that speakers in IAS sessions must join (as with CAA and RSA).

5. Proposals:

a. Jonathan Nelson's proposal for Institution Membership for IAS was discussed but no decisions were made. His idea led to a conversation about increasing membership, undergrad as well as grad students, and the possibility of posting links to institutions and art history programs on our web site. [Proposal: Universities (and other cultural institutions) could become members of the IAS for a relatively low fee, e.g. \$150 or \$200. The benefits for them would be twofold:

- students and employees at these institutions could become IAS members at half price
- each institution could create a one page blurb about itself that would appear in a section of the IAS web site (and perhaps in print form.) In this blurb the university could inform students (incoming undergraduates, transfers, and grads) about its program, with special emphasis on Italian art. This would help students who must decide where to apply, and the professors and guidance counselors who must advise them. It amounts to very low cost advertising for the university, and to a very valuable audience.]

b. The Travel Award for RSA proposed by Jacki Musacchio was discussed and generally agreed upon. It was decided to bring the proposal to a vote at CAA 2008 because travel grants for young scholars already exist for CAA and K'zoo (\$500 each). [Proposal: We

should consider adding a travel grant for grad students or recent PhD's who are presenting at RSA. We do so for CAA and Kalamazoo; it only makes sense to add RSA, now that we are affiliated with it. Like Kalamazoo, RSA provides a good forum for young scholars, without the restrictions often associated with CAA, and we should be able to generate a good applicant pool as a result. And, unlike Kalamazoo, RSA doesn't provide inexpensive room and board (it's as expensive as CAA most years), so it is a costly conference for young scholars. A travel grant could make that easier for at least one deserving recipient each year.]

c. Consideration of Awards management. Shelley raised the question of which committee, Awards or Program, or as current practice the president of the IAS should oversee the process and contact the Kress Foundation?

6. Web site and Newsletter. Joyce discussed the current status of web site: re domain name [italianartsociety.org](http://italianartsociety.org) and current site in use at <http://faculty.vassar.edu/jamusacc/IAS/iashome.htm>. Problems of student helpers and the need to establish the necessary link to get the web site up and running were also considered. Joyce said the site would be up within two weeks. Shelley proposed that a Communication Committee would be an efficient way to work on both web site and newsletter and it would relieve some of the burden from Joyce.

7. By-laws. The current status and possible revisions were considered. The non-profit status of the IAS needs to be discussed. Roger has the by-laws, which he will send to Shelley. Also, the voting process itself was discussed: the idea of on-line or mailed ballots so that all members have the opportunity to vote, not just those who attend Kazoo and CAA. The by-laws must be consulted on this point.

Note from Shelley: These minutes were prepared by Jeri Wood, the vice-president ([jmwood@uiuc.edu](mailto:jmwood@uiuc.edu)). I am not sure that this is the appropriate person to be responsible for minutes—a secretary should be added to the executive committee. The executive committee is currently composed of the president, vice-president, treasurer, nominating committee chair, program committee chair, awards committee chair, and newsletter editor. Potential additions might include secretary, membership committee chair, or communications committee chair.

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## Special Features:

### **The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece**

Exhibition Description by Gary M. Radke

After more than twenty-five years of work, the restoration of Lorenzo Ghiberti's Gates of Paradise at the Opificio delle Pietre Dure in Florence is nearing completion. The results—visually splendid and of extraordinary scientific significance—are being celebrated in North America with the unprecedented exhibition of three relief panels depicting stories of the Creation, Jacob and Esau, and David, accompanied by two sections of foliate frieze and two decorative heads from the frame. These individual elements will soon be reintegrated with the rest of the door and put on permanent display in a hermetically sealed case in the Museo dell'Opera del Duomo in Florence, never to travel again.

The three narrative panels come from the top, middle, and bottom of the left valve of the Gates of Paradise. They were chosen to give viewers a coherent vision of the program and of Ghiberti's development as an artist over the twenty-seven years he worked on the project (1425-52). The story of the complex restoration is highlighted by the juxtaposition of restored and unrestored sections of the foliate frieze and two decorative heads, one resplendently clean, the other still disfigured by damaging surface deposits. Videos document the restoration process, which included submerging the main reliefs in large baths of distilled water and Rochelle salts, meticulously cleaning some parts by hand, and working on others with cutting-edge laser techniques. Computer terminals give visitors access to extensive new photography that was produced by ARTstor for an interdisciplinary workshop on the Gates of Paradise that was held in Florence in February 2006. The Andrew W. Mellon Foundation sponsored the workshop and underwrote the production of the scholarly catalogue that accompanies the exhibition.

After concluding its scheduled venues in Atlanta, Chicago, and New York, the exhibition will also travel to the Seattle Art Museum.

A symposium will be held in connection with this exhibition at the Metropolitan Museum of Art on Friday, November 16, 2007. Free with Museum admission; tickets and reservations not required. For more information, please contact [lectures@metmuseum.org](mailto:lectures@metmuseum.org).

### **Desiderio da Settignano: Sculptor of Renaissance Florence**

Exhibition Review by A. Victor Coonin

Desiderio da Settignano was one of the most admired sculptors of the Quattrocento but has never become a household name in the manner of, say, Ghiberti or Donatello. His career was relatively brief and still his contributions to early Renaissance art are of the most profound kind, particularly in tomb and tabernacle design, portrait busts, and relief carving. He is a sculptor for the specialist, offering the delights of virtuoso technique, subtle figural characterizations and original but nuanced interpretations of established themes like the Madonna and Child. The current exhibition of his works will introduce Desiderio to a wider audience and help the scholar understand this sculptor's unique contribution to Renaissance art.

The show initiated in Paris, at the Louvre, and then traveled to Florence at the Bargello. It finishes in Washington at the National Gallery. Each venue has a slightly different collection of works, each boasts priceless opportunities to see specific works together, and each therefore is able to address by comparison different questions. This review is based primarily on the Florence show.

So who is Desiderio, the sculptor? Desiderio and his oeuvre are very different in the monographs by Planiscig (1942) and Cardellini (1962) or the more recent dissertations by Vines (1981) and Coonin (1995). This show offers yet another interpretation. Desiderio's oeuvre revolves around his three most important and best documented works, all in Florentine churches: the *Tomb Monument of Carlo Marsuppini* in Santa Croce, the *Tabernacle of the Sacrament* in San Lorenzo, and the polychrome wooden statue of *Mary Magdalene* in Santa Trinita, finished by Giovanni d'Andrea. Unfortunately, it is impossible to transport these works for the exhibition, but other pieces universally accepted are included, particularly the reliefs known as the *Panciatichi Madonna* (Bargello), the *Arconati Visconti Tondo* (Louvre), and the *Profile Bust of Caesar* (Louvre). These form a nucleus of sorts for further comparison.

Of the three venues, Florence in particular allowed one to explore Desiderio's still unresolved relationship with Donatello by exhibiting the Bargello's *Martelli Baptist* and *Martelli Coat of Arms* and the terracotta *Bust of a Young Deacon* from San Lorenzo (all are historically debated between Donatello and Desiderio), not to mention the

uncontested Donatello sculptures in other galleries. Washington offers the chance to compare the exhibited works to related pieces such as the *Martelli David* and *Fragments for a Tabernacle*, both works whose style has long vexed scholars.

Definite highlights in all three shows are the portrait busts (using the term “portrait” liberally), a genre to which Desiderio made important contributions through his animated and nuanced characterizations. The only portrait bust of a woman I accept as Desiderio is the *Bust of a Young Woman* in the Bargello, which certainly holds its own among the gathered works. A long-contested example in Berlin pales by comparison and, displayed together, these busts establish unequivocally that they are by different hands. One of the most unexpectedly wonderful revelations in the show is a polychrome wood bust from the Louvre formerly called “La Belle Florentine” and once considered a fake. Recent conservation has revealed that it is unquestionably authentic and depicts Saint Constance. Though it is not by Desiderio it is an important and beautiful work that helps establish context and gives rare extant evidence of these sculptural productions in wood.

The portrait busts of boys are all delightful, punctuated by the *Vanchetoni Bust* in Washington and the crowd-pleasing *Laughing Boy* from Vienna. Both show the originality of Desiderio’s portrayal of childhood spontaneity. The same cannot be said for the *Young Boy* from the Bargello, which is decidedly by a different hand and has a different sensibility. Added to the discussion are the *Bust of Saint John the Baptist* from the Louvre, the *Mellon Child* in Washington, and a *Bust of a Boy* from a private collection.

Relief carving is one of Desiderio’s most admired specialties and he had no peer in *rilievo schiacciato* aside from Donatello. The exhibition allows us to enjoy together the *Profile Bust of Caesar* from the Louvre, the *Young Saint John* from the Bargello, and the inimitable *Saint Jerome*, an engaging but somewhat anomalous narrative relief. The Madonna and Child reliefs are collectively fascinating if not always convincingly attributed. The *Panciaticchi Madonna* is one of the most beautiful and expertly carved reliefs of the Quattrocento and it is rewarding to compare it to other related reliefs from Lyon, Turin, Paris, and Philadelphia. Even more instructive is to see the marbles side by side with stucco variations and attributed drawings.

Finally, there are some pleasant surprises. Two newer attributions I found convincing as youthful works by

the sculptor are the *Serzelli Arms*, from Galeata, and the *Domestic Altarpiece* from Vienna that frames a bronze tondo attributed to Donatello. I was also intrigued by the many contemporary versions of the *Bambino* from the San Lorenzo Tabernacle, some of which assuredly would still be attributed to Desiderio were it not for the original version that presently sits atop the monument. To be sure, fellow sculptors were looking closely at Desiderio, if not working with him directly, and we still need to better understand the respective professional relationships between Desiderio and peers such as Francesco di Simone Ferrucci, Baccio da Montelupo, and Antonio Rossellino, not to mention Desiderio’s own family members (his father and two elder brothers were also members of the sculptor’s guild).

Finally, the catalogue that accompanies the show is exemplary, being a model of intelligent scholarship, with informative, readable essays and well-written entries for each piece. There is no new documentation but there are certainly new interpretations, attributions, and a refreshingly modern evaluation of the sculptor, sensitive to context, and touching on such diverse issues as technique, patronage, workshop practice, and lasting influence. All are encouraged to feast on this excellent show, the first major exhibition focused on Desiderio, and one unlikely to be repeated.

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## Calls For Papers

**43rd International Congress on Medieval Studies,  
Western Michigan University, Kalamazoo,  
Michigan, May 8-11, 2008**

Transformations in Italian Art  
Sponsor: Italian Art Society  
Organizer: Kirstin Noreen (Loyola Marymount  
University)

### Session I. Reuse

Chair: Dale Kinney (Bryn Mawr College)  
“Reimpiego,” “réutilisation,” “riuso,” “remplois,”  
“recupero,” “relecture,” “relève,” “citazione,”  
“tradizione,” “mémoire,” “Gebrauch.” All of these  
words appear in the titles of the published  
contributions to the 1998 Spoleto conference on  
“Ideologies and practices of reuse (reimpiego) in the  
early middle ages.” This session aims to illuminate  
the nuances implied by these labels, in particular the  
connections (or differences) between reuse and  
recovery, rereading, and “use.” Analogies and

distinctions across media (i.e., is a citation like a gem? should we think of it as reused, or just used?) are especially welcome.

### **Session II. Renovation**

Chair: Cathleen Hoeniger (Queen's University at Kingston)

In medieval parlance, to renovate (renovare) meant to "renew" in both a practical and a more spiritual sense. This session will focus on physical transformations of works of art and architecture performed to accomplish a renovation during the Middle Ages. It is hoped that papers will range widely since medieval renovation encompassed practices as disparate as the total rebuilding of a church, the selective repainting of areas of a painting, and the reclothing of a sculptural figure. Papers should not only describe what was done to transform the art work but also probe the underlying intentions, which may relate to the original or later function of the object and to the desires of patrons.

### **Session III. Revival**

Chair: Thomas E. A. Dale (University of Wisconsin-Madison)

This session concerns instances of artistic and architectural revival in medieval Italy. Papers are invited which consider the ways in which the past both ancient and earlier medieval is represented or recast for aesthetic, religious, political and/or institutional reasons. Particularly welcome are papers that challenge conventional explanations of revival or highlight the innovative aspects of the translation process from model to revival.

### **Session IV. Reform**

Chair: Nino Zchomelidse (Princeton University)  
Reform ("forming again or anew"), a generally peaceful and organized process to change existing social systems and to return to an imagined pristine state, is a frequent phenomenon in the Middle Ages. This session explores various types of reform (i.e. religious, political, educational) and the potential of the arts for visualizing the ideas of reformatory movements from the Early to the later Middle Ages. Papers addressing concepts of 'primitiveness' in medieval culture, historicizing phenomena, such as the re-introduction of ancient cults, the re-use of antique architectural forms, or other strategies that aim to visualize 'originality,' and their theoretical grounding, are especially welcome.

Please send 1-page abstracts and an abstract cover sheet, available at:  
<http://www.wmich.edu/medieval/Assets/pdf/congress/ACS.pdf> by September 15, 2007 to:

Kirstin Noreen  
Loyola Marymount University  
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One LMU Drive MS-8346  
Los Angeles, CA 90045-2659  
Phone: (wk) 310-338-3059  
Fax: 310-338-1948  
[knoreen@lmu.edu](mailto:knoreen@lmu.edu)

### **Medieval, Renaissance & Baroque Symposium**

This symposium invites papers on the many visual events, from religious ceremonies to state policy, that drew crowds of onlookers and that simultaneously reflected and shaped the various cultures of early modern Europe. Topics that focus on public expressions of literary and popular culture, religious and folk beliefs, and state and government practices, such as theater, street diversions, royal entries, religious processions, autos de fe, and trials are welcome. Other possibilities include the popular aspects and cultural implications of fashion, the monstrous, art exhibits, wonder cabinets, and demonstrations of the "other" from all areas of the known world. Presenters are encouraged to provide diverse theoretical and critical approaches to their choice of topic.

Keynote speakers:

- Valeria Finucci, Duke University "In Search of a Sexual Fix: The Peruvian Elixir"
- Alison Weber, University of Virginia "Believing is Seeing: Stigmata, Spectacle, and the Fall of an Aspiring Saint"

**A one page abstract and brief CV to should be sent no later than November 1, 2007 to:**

Michelle Prats  
c/o Department of Modern Languages and Literatures  
University of Miami  
P.O. Box 248093  
Coral Gables, Florida 33124-2074  
or via e-mail to [m.prats@miami.edu](mailto:m.prats@miami.edu)

Acceptances will be confirmed no later than December 1, 2007.

Papers should not exceed 20 minutes. Electronic submissions are encouraged.

Symposium Co-organizers: Anne J. Cruz, Department of Modern Languages and Literatures, and Guido Ruggiero, Department of History

### The 14th Annual ACMRS Conference

Law and Sovereignty in the Middle Ages and Renaissance, 14 – 16 February 2008 in Tempe, Arizona

ACMRS invites session and paper proposals for its annual interdisciplinary conference to be held 14 – 16 February 2008 at the Fiesta Inn Resort in Tempe, Arizona. We welcome papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, and especially those that focus on this year's theme of law and sovereignty, both in its literal and metaphorical manifestations.

Selected papers related to the conference theme will be considered for publication in the conference volume of the Arizona Studies in the Middle Ages and the Renaissance series, published by Brepols Publishers (Belgium).

The conference keynote speaker will be Richard F. Green, Humanities Distinguished Professor of English and Director of the Center for Medieval and Renaissance Studies at Ohio State University. Among his many publications are *A Crisis of Truth: Literature and Law in Ricardian England* (University of Pennsylvania Press, 1998), *Poets and Princepleasers: Literature and the English Court in the Late Middle Ages* (University of Toronto Press, 1980), *Interstices: Studies in Middle English and Anglo-Latin Texts in Honor of A. G. Rigg*, ed. with Linne R. Mooney (University of Toronto Press, 2004), and *The Singer and the Scribe: European Ballad Traditions and European Ballad Cultures*, ed. with Phillip Bennett (Rodopi, 2004).

Before the conference, ACMRS will host a workshop on manuscript studies to be led by Timothy Graham, Director of the Institute for Medieval Studies at the University of New Mexico. The workshop will be Thursday afternoon, February 14, and participation will be limited to 25 participants, who will be determined by the order in which registrations are received. Email [acmrs@asu.edu](mailto:acmrs@asu.edu) with "conference workshop" as the subject line to be added to the list. The cost of the workshop is \$15 and is in addition to the regular conference registration fee.

The conference registration fee is \$85 (\$45 for students) and includes welcoming and farewell receptions, two days of concurrent sessions (Friday and Saturday), and keynote address. Please note that there will be an opening reception Thursday evening, but there will be no sessions that day.

The deadline for proposals is 5:00 p.m. Mountain Standard Time on 15 October 2007.

Proposals must include audio/visual requirements and any other special requests. Subsequent a/v requests may not be honored without additional charge. In order to streamline the committee review process, submissions will only be accepted at <http://link.library.utoronto.ca/acmrs/conference/> from 1 May through 15 October 2007. Questions? Call 480-965-9323 or email [acmrs@asu.edu](mailto:acmrs@asu.edu).

### 11th Annual Mediterranean Studies Congress

Leuphana Universität Lüneburg, Lüneburg, Germany, May 28 – 31, 2008

The Mediterranean Studies Association's 11th annual International Congress will be held on May 28-31, 2008 at the Leuphana Universität Lüneburg. As is the case each year, papers and sessions on all subjects relating to the Mediterranean region and Mediterranean cultures around the world from all periods are encouraged. Following a day of optional excursions, the Congress will open with a plenary session and reception on the evening of Wednesday, May 28. Over the course of the next days over 150 scholarly papers will be delivered before an international audience of about 250 scholars, academics, and experts in a wide range of fields. Held in the historic city of Lüneburg, the official languages of the Congress are English and German. In addition, complete sessions in any Mediterranean language are welcome. A number of special events are being planned for Congress participants that will highlight the unique cultural aspects of Lüneburg. An optional five-day coach excursion of Germany ending in Berlin is also being planned following the close of the Congress. See <http://www.mediterraneanstudies.org/>

The Congress is sponsored by the Mediterranean Studies Association, the Leuphana Universität Lüneburg, the University of Massachusetts Dartmouth, and the University of Kansas. Selected revised papers will be considered for publication in the Association's journal, *Mediterranean Studies*, published by Manchester University Press.

The Mediterranean Studies Association is an interdisciplinary organization that promotes the scholarly study of Mediterranean cultures in all aspects and disciplines. It is particularly concerned with the ideas and ideals of western Mediterranean cultures from Late Antiquity to the Enlightenment

and their influence beyond these geographical and temporal boundaries.

Proposals for papers and sessions are now being solicited. Papers and proposals for sessions with a Mediterranean theme, from any period and any discipline, will be considered. Proposals for roundtable discussions of a topical work or theme are also welcome. The typical panel will include three papers, each lasting twenty minutes, a chair, and (optionally) a commentator. For examples of paper and session topics, and the range of subjects, see the programs from Lisbon (1998), Coimbra (1999), Salvador (2000), Aix-en-Provence (2001), Granada (2002), Budapest (2003), Barcelona (2004), Messina (2005), Genoa (2006), and Evora (2007). See <http://www.mediterraneanstudies.org/>

Proposals should include a 200-word abstract for each paper and a one-page curriculum vitae for each participant, including chairs and commentators. (If you have participated in a previous congress, you need not submit your cv again; we have it on file.) Each participant's name, e-mail and regular address, and phone number should also be listed. Proposals are now being solicited for consideration. Submissions are accepted on a rolling basis as they are received. **You are encouraged to submit no later than December 15, 2007.**

NOTE: The MSA regrets that no funding is available to support travel and other costs of participants.

You are encouraged to submit proposals online as this is the quickest and most secure method. Please use the convenient online forms to submit a paper proposal or a session proposal: <http://www.mediterraneanstudies.org/>. Alternatively you may e-mail attachments to [rclement@ku.edu](mailto:rclement@ku.edu), or send proposals to: Richard W. Clement, Mediterranean Studies Association, Kenneth Spencer Research Library, University of Kansas, 1450 Poplar Lane, Lawrence, KS 66045-7616, USA.

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## Conferences to Attend:

**Southeastern College Art Conference (SECAC),  
2007 Annual Conference, October 17-20,  
Charleston, West Virginia**

Thursday, October 18, 8:00-9:30 a.m.  
Medieval Art in Context I: Italy, Chair: Tessa Garton,  
College of Charleston

Ann Driscoll, Independent Scholar, "Eve Exposed: A Revealing Scene in Limbo on the Victoria and Albert's Christus Triumphans Painted Cross"  
Kerr Houston, Maryland Institute College of Art, "Toward an Iconological Reading of Late Medieval Italian Images of the Massacre of the Innocents"  
Michelle Erhardt, Christopher Newport University, "Images of the Vita Mixta: Marian and Magdalen Imagery in the Guidalotti-Rinuccini Chapel"

Sixteenth Century Masters: Michelangelo, Pontormo and Vasari

Chair: Debra Murphy, University of North Florida  
Gustav Medicus, Kent State University, "Michelangelo and Siena"  
Christine L. Keener, Kent State University, "Pontormo's Choir at San Lorenzo: Political Propaganda and Dynastic Symbolism"  
Liana De Girolami Cheney, University of Massachusetts, Lowell, "Vasari's Doubting of Thomas"

Thursday, October 18, 9:45-11:45 a.m.  
(Re)Viewing Venice, Chair: Adrian R. Duran, Memphis College of Art  
Rebecca M. Norris, Kent State University, "Decorative Art and the Venetian Domestic Setting"  
Victoria Sheridan, University of Toronto, "Venetian Baroque?"  
William McKeown, University of Memphis, "St. George, St. Ursula, and St. Crumpet: Carpaccio's Venice as a Model for Ruskin's Utopian Communities"  
Adrian R. Duran, Memphis College of Art, "'Vedutismo Nuovo': View Painting and Epistemology in Contemporary Venetian Painting"

Thursday, October 18, 1:00-3:30 p.m.  
Renaissance State Portraiture: Portrait of the State, Chair: Heather L. Holian, University of North Carolina at Greensboro  
Margaret Ann Zaho, University of Central Florida, "'Divus Alfonsus Rex': Imperial Allusions in the Portraits of King Alfonso I of Naples"  
Maria Maurer, Indiana University, "Female Portraiture and Political Dispute: The Case of Paola Gonzaga and Silvia Sanvitale"  
Stephanie R. Miller, University of Wisconsin-Whitewater, "Boys Will be Men: Images of Adolescent Citizens in Fifteenth-Century Republican Florence"  
Azar Rejaie, University of Houston-Downtown, "A Painter Amongst the Ancients: Accounting for Perugino's Presence within Perugia's Collegio del Cambio"

Friday, October 19, 8:00-9:30 p.m.  
Quattrocento Renaissance Studies, Chair: Kathleen G. Arthur, James Madison University  
Kathleen G. Arthur, James Madison University, "Masaccio's Beggars and the Visual Rhetoric of the Urban Poor"  
Beth A. Mulvaney, Meredith College, "Aspiring Toward Nobility: Silk, Miracles, and the Amadi Family"  
Sheri F. Shaneyfelt, Vanderbilt University, "The Last Supper: Its Genesis and Replication in the Perugian School"

Friday, October 19, 2:00-3:30 pm  
Roman Histories, Chair: Ria O'Foghludha, Whittier College  
Brian A. Curran, The Pennsylvania State University, "The Lions in the Piazza: A Tale of Two Statues"  
Debra Murphy, University of North Florida, "Symbolism and Propaganda: The Fictive Bronzes in the Scipio Frieze of the Palazzo dei Conservatori"  
Alison C. Fleming, Winston-Salem State University, "The 'Roman-ness' of *St. Ignatius of Loyola's Vision at La Storta* in Early Jesuit Images"

**Sixteenth Century Society and Conference (SCSC), 2007 Annual Conference, Minneapolis, Minnesota, October 25-28**  
<http://www.sixteenthcentury.org/conference.html>

Thursday, 25 October 2007, 3:30–5:00 p.m.  
Beholding Violence: Representation and Reception in Sixteenth Century Italy  
Sponsor: Italian Art Society  
Organizer: Allie Terry, Bowling Green State University  
Chair: Allie Terry  
Barbara Wisch, SUNY-Cortland, "Violent Passions: The Monte di Pietà and the Jews of Rome, 1539"  
Courtney Quaintance, University of Chicago, "Representing Rape in Sixteenth-Century Venice"  
Karen-edis Barzman, Binghamton University, "Public Order and the Spectacle of Violence in Early Modern Venice"

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## Current and Upcoming Exhibitions:

**Desiderio da Settignano: Sculptor of Renaissance Florence, National Gallery of Art, Washington, July 1-October 8, 2007**

For a review of this exhibition, see A. Victor Coonin's contribution to the "Special Features" section above.

**The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece, Art Institute of Chicago, July 28–October 14, 2007; The Metropolitan Museum of Art, New York: October 30, 2007–January 14, 2008; Seattle Art Museum: January 26–April 6, 2008**

For a description of this exhibition, see Gary M. Radke's contribution to the "Special Features" section above.

**Tapestry in the Baroque: Threads of Splendor, Metropolitan Museum of Art, October 17, 2007–January 6, 2008**

Conceived as a sequel to *Tapestry in the Renaissance: Art and Magnificence* (spring 2002), this international loan exhibition will be the first comprehensive survey of 17th-century European tapestry. Drawing from collections in more than 15 countries, it will present 45 rare tapestries made in Brussels, Paris, London, Florence, Rome, and Munich between 1590 and 1720, along with approximately 30 drawings, engravings, and oil sketches. From the Middle Ages until the late 18th century, the courts of Europe lavished vast expenditure on tapestries made of precious materials after designs by the leading artists of the day. Yet this spectacular medium is frequently misrepresented in modern times as a decorative art of lesser importance. *Tapestry in the Baroque* will challenge this notion, demonstrating that tapestry remained among the most prestigious figurative mediums throughout the 17th and early 18th centuries, prized by the rich for its artistry and as a tool of propaganda. The exhibition will investigate the stylistic and technical development of tapestry during the 17th century and the contributions of artists such as Peter Paul Rubens, Jacob Jordaens, Simon Vouet, Charles Le Brun, Pietro da Cortona, and Giovanni Romanelli, as they responded to the challenges of the medium in unique and individual ways.

The Metropolitan Museum will host a related symposium in the Grace Rainey Rogers auditorium on October 20/21, 2007. Admission is free. Sixteen leading experts in the field will address topics such as the patronage, iconography, stylistic and technical developments of Baroque tapestry.

**Renaissance Siena: Art for a City**  
**National Gallery, London, 24 October 2007-13**  
**January 2008**

This exhibition offers the first opportunity in the UK to see Sieneese Renaissance works of art in the artistic, cultural and political context of the volatile last century of the Sieneese Republic. While the painting of Trecento Siena is universally admired, the art produced during the later 15th and early 16th centuries is much less well known, especially outside Italy. 'Renaissance Siena: Art for a City' will showcase the bravura techniques and virtuoso inventiveness of two of the greatest Sieneese artists of this period, Francesco di Giorgio and Domenico Beccafumi, alongside many of their contemporaries. Around one hundred beautiful paintings, sculptures, drawings, manuscripts and ceramics will be included in the exhibition. Major loans from private and public collections across Europe and America will be displayed alongside the exceptional Sieneese paintings in the National Gallery's own collection - works by Matteo di Giovanni, Francesco di Giorgio, Benvenuto di Giovanni, the Master of the Legend of Griselda, Signorelli, Pintoricchio and Beccafumi - many of which will be specially cleaned and restored for this show.

**"Filosofico umore" e "Maravigliosa speditezza":**  
**Pittura napoletana del Seicento dalle collezioni**  
**medicee, Florence, Galleria degli Uffizi, 19 June**  
**2007-6 January 2008**

Nel corso del Seicento alcuni dei maggiori pittori napoletani soggiornarono a Firenze per periodi di tempo più o meno lunghi (Battistello Caracciolo 1618, Salvator Rosa 1640-1648, Luca Giordano 1682, 1685-1686) e vi lasciarono opere significative, commissionate dai Medici e da altri aristocratici della città. I rapporti di tali artisti con la capitale granducale – non limitati agli anni in cui vi risiedettero – e il ruolo di committenti e di collezionisti dei membri della dinastia medicea e di altre famiglie sono alla base del cospicuo numero di dipinti napoletani del XVII secolo presenti nelle Gallerie fiorentine, che fino ad oggi non sono mai stati oggetto di uno studio a sé stante. Riprendendo, nelle intenzioni, una significativa serie di mostre promosse dalla Soprintendenza di Firenze a partire dagli anni Settanta del secolo scorso, che, tramite presentazione di nuclei tematici di opere, coniugavano lo studio del patrimonio artistico con la storia del collezionismo (Caravaggio e caravaggeschi; Pittura emiliana del Seicento; Pittura francese, ecc.) l'esposizione si propone di illustrare al pubblico la pittura napoletana seicentesca

appartenente ai musei statali di Firenze, attraverso un percorso articolato, per cronologia e per protagonisti.

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**Notices of Grants and Awards:**

**The Italian Art Society Travel Grants for Students**

The Italian Art Society will grant two awards of \$500 each, to aid in travel 1) to the College Art Association Meeting in Dallas, Texas in February 2008, and 2) to the International Congress for Medieval Studies at Kalamazoo, Michigan in May 2008.

Application to both grants is open to students and recent recipients of the PhD (three years post-degree), who are presenting a paper that concerns the art or architecture of Italy, in any period, from late antiquity to the present.

To apply, please send a CV, contact information for your academic advisor, an abstract of your paper (including the name and chair of the session), a preliminary budget, and a description of other possible financial sources for your travel. These should be sent as Microsoft Word attachments to Jacki Musacchio ([jmusacch@wellesley.edu](mailto:jmusacch@wellesley.edu)):

- for College Art Association, by January 7, 2007
- for Kalamazoo, by March 24, 2007

**Rome Prize 2008**

The American Academy in Rome invites applications for the Rome Prize competition. One of the leading overseas centers for independent study and advanced research in the arts and the humanities, the Academy offers up to thirty fellowships for periods ranging from six months to two years.

Rome Prize winners reside at the Academy's eleven-acre center in Rome and receive room and board, a study or studio, and a stipend. Stipends for six-month fellowships are \$11,500 and stipends for eleven-month fellowships are \$23,000.

Fellowships are awarded in the following related fields:

- Architecture
- Design (including graphic, fashion, industrial, interior, lighting, set, and sound design,

engineering, urban planning, and other related design fields)

- Historic Preservation and Conservation (including architectural design, public policy, and the conservation of works of art)
- Landscape Architecture

Fellowships are also awarded in: Literature\*; Musical Composition; Visual Arts; Ancient Studies; Medieval Studies; Renaissance and Early Modern Studies; and Modern Italian Studies

\*Awarded by nomination through the American Academy of Arts and Letters.

### 1 November 2007 competition deadline

For further information or to download guidelines and application forms, visit the Academy's website at [www.aarome.org](http://www.aarome.org) or contact the American Academy in Rome, 7 East 60 Street, New York, NY 10022-1001, Attn. Programs. T: (212) 751-7200, ext. 47; F: (212) 751-7220; E: [info@aarome.org](mailto:info@aarome.org). Please state specific field of interest when requesting information.

### Franklin Research Grants

Scope: This is a program of small grants to scholars intended to support the cost of research leading to publication in all areas of knowledge. The Franklin program is particularly designed to help meet the cost of travel to libraries and archives for research purposes; the purchase of microfilm, photocopies or equivalent research materials; the costs associated with fieldwork; or laboratory research expenses.

Eligibility: Applicants are expected to have a doctorate or to have published work of doctoral character and quality. Pre-doctoral graduate students are not eligible, but the Society is especially interested in supporting the work of young scholars who have recently received the doctorate.

Award: From \$1,000 to \$6,000.

Forms and instructions are available at [www.amphilsoc.org/grants/franklin.htm](http://www.amphilsoc.org/grants/franklin.htm). Questions should be directed to Linda Musumeci at [LMusumeci@amphilsoc.org](mailto:LMusumeci@amphilsoc.org) or 215-440-3429.

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## Online Resources for the Teaching and Study of Italian Art:

### Real Virtual: Representing Architectural Time and Space (Columbia University):

<http://www.mcah.columbia.edu/ha/index.html>

This History of Architecture Web site is designed to support undergraduate education, from introductory art and architectural history surveys to advanced courses on specific art historical periods and themes. The project has been funded by a grant from the National Endowment for the Humanities, Division of Education Programs, with additional support from the Andrew W. Mellon Foundation, the Samuel H. Kress Foundation and the Office of the Provost, Columbia University.

### Archivio di Stato, Firenze:

<http://www.archiviodistato.firenze.it/nuovosito/>

Access online and in your classroom the contents of the Mediceo Avanti il Principato archive, which has been digitized in its entirety.

### Treasures in Full, Renaissance Festival Books:

<http://www.bl.uk/treasures/festivalbooks/homepage.html>

View 253 digitized Renaissance festival books (selected from over 2,000 in the British Library's collection) that describe the magnificent festivals and ceremonies that took place in Europe between 1475 and 1700 - marriages and funerals of royalty and nobility, coronations, stately entries into cities and other grand events.

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## Newsletter Contributions and Notices:

Members are welcome and encouraged to write for upcoming issues of the Newsletter and are asked to bring ideas for upcoming Newsletters to the attention of Sally Cornelison ([sjc@ku.edu](mailto:sjc@ku.edu)). The deadline for inclusion in the Winter 2008 Newsletter is January 15, 2008.

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## Italian Art Society Officers

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Chair, Awards Committee: Jacki Musacchio, Wellesley College ([jmusacch@wellesley.edu](mailto:jmusacch@wellesley.edu))

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