

MEMBER PUBLICATIONS 2015-16

Congratulations to IAS members who have recently published books: You can purchase these books through the Amazon link on [the Member Publications page](#), which earns IAS a small percentage return.



Matthew Averett, ed. *The Early Modern Child in Art and History*. New York: [Routledge](#), 2015.

Molly Bourne and **A. Victor Coonin**, ed. *Encountering the Renaissance: Celebrating Gary M. Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art*. Ramsey, NJ: the [WAPACC Organization](#), 2016.



Twelve IAS members contributed essays to this volume:

Meghan Callahan. “*The Confessor’s House at a Renaissance Convent: The Canon Francesco da Castiglione’s Bequest and Inventory.*”

Sally J. Cornelison. “*Vasari’s Relics.*”

Alan P. Darr. “*Reconsidering Pietro Torrigiani’s Polychromed Terracotta Portrait Busts.*”

Theresa Flanigan. “*Viewing Renaissance Naturalism with a Moral Eye: The Ethical Function of Naturalism in Alberti’s On Painting and Filippo Lippi’s Life of St. Stephen.*”

Alison C. Fleming. “*Dining In the Renaissance Monastery: The Contribution of the Pomposa Abbey Refectory to Cenacolo Iconography.*”

Alison Luchs. “*The Washington Ciborium attributed to Desiderio da Settignano: Quattrocento, Ottocento, or both?*”

Sarah Blake McHam. “*The Triumph of the Church: Campagna’s High Altar at S. Giorgio Maggiore.*”

Jonathan Nelson. “*Renaissance Perspectives on Botticelli: Paolo Cortesi, Giovanni Aurelio Augurelli, Francesco Sansovino, and Leonardo da Vinci.*”

John T. Paoletti. “*San Francesco at Bosco ai Frati: Medici Patronage in the Contado.*”

Debra Pincus. “*Dante Speaks from the Tomb: The Epitaph on the Monument in Ravenna and Veneto Epigraphy.*”

William E. Wallace. “*Leonardo da Vinci’s Adoration of the Magi: Encountering the Epiphany.*”

Shelley E. Zuraw. “*A Lost Apollo: Some Thoughts on the History of the Apollo Belvedere in the Renaissance.*”



Diana Bullen Presciutti. *Visual Cultures of Foundling Care in Renaissance Italy*. Farnham, UK and Burlington, VT: [Ashgate Press/Routledge](#), 2015.

Darrellyn Gunzburg, ed. *The Imagined Sky: Cultural Perspectives*. Sheffield: [Equinox Publishing](#), 2016.

Gunzburg also contributed an essay to this volume: “*Giotto’s Sky: the Fresco Paintings of the First Floor Salone of the Palazzo della Ragione, Padua, Italy.*” 87-113.



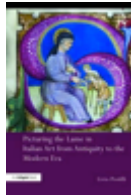
James Hutson. *Early Modern Art: Visual Culture and Ideology, 1400-1700*. Hamburg: [Anchor Academic Publishing](#), 2016.

Sara N. James. *Art in England from the Saxons through the Tudors: 600-1603.* Oxford (UK): [Oxbow Publishing](#), 2016.



Constance Moffatt and Sara Tagliagamba, ed. *Illuminating Leonardo. A Festschrift for Carlo Pedretti Celebrating His 70 Years of Scholarship (1944-2014).* Leiden: [Brill](#), 2016. Moffatt also contributed two essays in this volume: “Introduction” (with Sara Tagliagamba), 1-6 and “Leonardo’s Maps,” 342-358.

Anita Moskowitz. *Stefano Bardini, “Principe degli Antiquari”: Prolegomenon to a Biography,* Florence: [Centro Di](#), 2015.



Livio Pestilli. *Picturing the Lame in Italian Art from Antiquity through the Modern Era.* [Taylor and Francis/Routledge](#), 2016.

Katherine Rinne, Rabun Taylor and Spiro Kostof. *Rome: an Urban History from Antiquity to the Present.* Cambridge, UK and New York: [Cambridge University Press](#), 2016.



Tamara Smithers ed. *Michelangelo in the New Millennium: Conversations about Artistic Practice, Patronage and Christianity.* Leiden: [Brill](#), 2016. Smithers also contributed an essay in this volume: “Michelangelo’s Suicidal Stone,” 210-225.

Maria Elena Versari and Richard Shane Agin, eds. *Umberto Boccioni, Futurist Painting Sculpture (Plastic Dynamism).* [Getty Research Institute Publications](#), 2016. Versari wrote the Introduction to this volume and co-translated Boccioni’s text with Shane Agin.



Carolyn C. Wilson, ed. *Examining Giovanni Bellini: an Art “More Human and More Divine.”* Turnhout: [Brepols Publishers](#), 2015. Wilson also wrote the Introduction to this volume.

Congratulations to IAS members who have recently published articles and essays:

Cristelle Baskins, "Framing Khoja Sefer in the Sala Regia of the Quirinal Palace in Rome (1610-1617)." *Journal for the Society of Armenian Studies* 24 (2015): 3-28.

– "Locating the Chaldean Embassy to Pope Paul V in the Sala Regia of the Palazzo Quirinale in Rome." *Memoirs of the American Academy in Rome* 60 (2014-2015): forthcoming. [delayed]

Jean Marie Carey. "Eyes Be Closed: Franz Marc's "Liegender Hund im Schnee"." [TextPraxis: Digitales Journal für Philologie](#) 12 (May 2016).

– "„Der Sturm“ und die Wilden: Franz Marcs Entscheidungskampf mit der Theatralität." In *Expressionismus*, edited by Kristin Eichhorn, 59-80. Kiel: [Neofelis](#), 2015.

Jill Carrington. "Venetian Cartography and the Globes of the Tommaso Rangone Monument in San Giuliano, Venice." *Notes on Early Modern Art* 2, no. 1 (2016): 11-265.

Anne Derbes and **Mark Sandona**. "Triplex Periculum: The Moral Topography of Hell in the Arena Chapel." *The Journal of the Warburg and Courtauld Institutes* 78 (2015): 41-70.

Mary D. Edwards. "Cross-dressing in the Arena Chapel: Giotto's Virtue Fortitude Re-examined." In *Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600*, edited by Marice Rose and Alison C. Poe, 37-79. [Brill](#), 2015.

– "Masaccio's Shivering Neophyte." In [Source: Notes in the History of Art](#) 34 (Spring 2015): 9-16.

Yvonne Elet. "Raphael and the Roads to Rome: Designing for Diplomatic Encounters at Villa Madama." [I Tatti Studies in the Renaissance](#) 19, no.1 (2016): 143-175.

Patricia Fortini Brown. "Forward: 'More Hours in the Day than Anyone Else': the Multifaceted Life of Deborah Howard." In *Artistic Practices and Cultural Transfer in Early Modern Italy: Essays in Honour of Deborah Howard*, edited by Nebahat Avcioglu and Allison Sherman, xix-xxx. London: [Ashgate](#), 2015.

– "Portare l'acqua allo Stato da Mar." In *Acqua e cibo a Venezia. Storie della Laguna e della Città*, edited by Donatella Calabi and Ludovica Galeazzo, 108-11. Exhibition Catalogue: Venice, Palazzo Ducale. Venice: [Marsilio](#), 2015.

– "Between Observation and Appropriation: Venetian Encounters with a Fragmentary Classical Past." In *Pietre di Venezia: spolia in se spolia in re. Atti del convegno internazionale (Venezia 17-18 ottobre 2013)*, edited by Monica Centanni and Luigi Sperti, 221-240. Rome: [«L'Erma» di Bretschneider](#), 2016.

– "The Venetian Loggia: Representation, Exchange, and Identity in Venice's Colonial Empire." In *Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean*, edited by Sharon Gerstel, 209-235. Turnhout: [Brepols](#), 2016.

– "Ritual Geographies in Venice's Colonial Empire." In *Rituals of Politics and Culture in Early Modern Europe: Essays in Honour of Edward Muir*, edited by Mark Jurdjevic and Rolf Strøm-Olsen, 43-89. Toronto: [Centre for Reformation and Renaissance Studies](#), 2016.

Dorothy F. Glass [newly appointed Fellow of the Medieval Academy of America]. "The Sculpture of the Baptistery at Parma: Context and Meaning." [Mitteilungen des Kunsthistorischen Institutes in Florenz](#) 57, no. 3 (2015): 255-291.

Jennifer Griffiths. "Enrico Toti: A New Man for Italy's Mutilated Victory." [Annali d'Italianistica: The Great War and the Modernist Imagination in Italy](#), 33 (2015): 345-359.

– "Re-Envisioning Italy's New Man in *Bella Non Piangere!* (1955)." In *Cultures of Representation:*

Disability in World Cinema Contexts, edited by Benjamin Fraser, 187-199. New York: [Columbia University Press](#), 2016.

Diana Hiller. "Saintly Blood: Absence, Presence and the Alter Christus." *Parergon* 32 (2015): 183-212.

James Hutson. "Le Accademie Bolognese e Romana: Reconsidering Center-Periphery Pedagogy." *Storia dell'arte* 141 (2015): 34-56.

Sara N. James. "The Exceptional Role of St. Joseph in Ugolino di Prete Ilario's Life of the Virgin at Orvieto: *Pater Familias* and Artisan of the Soul." *Gesta* 55, no. 1 (2016): 79-104.

–. "A Retrospective of Fine American Stained Glass: The Windows of Trinity Church, Staunton, Virginia." In *Radiance and Symbolism in Modern Stained Glass: European and American Innovations*, edited by Liana Cheney, 12-45. Cambridge (UK): [Cambridge Scholars Publishing](#), 2016.

Anne Leader. "Tracing the Da Vinci Tomb in the Badia Fiorentina." *Human Evolution* 31, no. 3 (2016): 149-58.

Robert G. La France. "Exorcising the Borgia from Urbino: Timoteo Viti's Arrivabene Chapel." *Renaissance Quarterly* 68 (2015): 1192-1226.

William R. Levin. "Death in Florence: the Seventh Work of Mercy and the Early Misericordia." *Southeastern College Art Conference Review* 16, no. 5 (2015): 570-589.

Alison Locke Perchuk. "Three Early Architectural Drawings of San Pietro in Tuscania (VT)." *Getty Research Journal* 8 (2016): 217-224.

Louise Marshall. "The Collaboration from Hell: A Plague Strike Force in S. Pietro in Vincoli, Rome." In *Religion, the Supernatural and Visual Culture in Early Modern Europe: An Album Amicorum for Charles Zika*, edited by Jennifer Spinks and Dagmar Eichberger, 19-45. Leiden: [Brill](#), 2015.

Katherine McHale. "George Vertue and the Case of the Counterfeit Paintings: Rescuing the Reputations of Sebastiano Ricci (1659-1734) and Niccolò Cassana (1659-1713)." *British Art Journal* 16, no. 3 (2016).

Adelina Modesti. "Nun Artisans, Needlecraft, and Material Culture in the Early Modern Florentine Convent." In *Memorie Domenicane: Artiste nel chiostro. produzione artistica nei monasteri femminili in età moderna*, Special Issue 46 (2015): 45-64.

–. "Margherita de' Medici Farnese, Duchess of Parma and Piacenza: a Medici Princess at the Farnese Court." In *Medici Women: the Making of a Dynasty in Grand Ducal Tuscany*, edited by Giovanna Benadusi and Judith C. Brown, 226-263. Toronto: [Centre for Reformation and Renaissance Studies](#), 2015.

–. "A Newly Discovered Late Work by Artemisia Gentileschi." In *Women Artists in Early Modern Italy. Careers, Fame, and Collectors*, edited by Sheila Barker. [Brepols Publishers](#), 2016.

Christina Neilson. "Demonstrating Ingenuity: the Display and Concealment of Knowledge in Renaissance Artists' Workshops." *I Tatti Studies* 19, no. 1 (2016): 63-91.

Jonathan Nelson. "Filippino Lippi, Student and Rival of Botticelli." In *Botticelli e il suo tempo*, edited by Alessandro Cecchi and Shigetoshi Osano, 27-31, 232-236. Tokyo: Tokyo Metropolitan Art Museum, 2016.

–. "Botticelli's 'Virile Air': Reconsidering the Milan Memo of 1493." In *Sandro Botticelli: Artist and Entrepreneur in Renaissance Florence*, edited by Gert Jan van der Sman and Irene Mariani, 166-181. Florence: [Centro Di](#), 2016.

Robin O'Bryan. "The Medici Pope, Curative Puns, and a Panacean Dwarf in the Sala di Costantino." *Southeastern College Art Conference Review*, 16, no. 5 (2015): 590-606.

—. “Pisanello, Chivalric Dwarfs, and the Princely Condottiere Medal.” *The Medal*, 66 (Spring 2015): 13-25.

—. “A Duke, a Dwarf, and a Game of Chess.” *Source: Notes in the History of Art* 34, no. 2 (Winter 2015): 27-33.

Steven F. Ostrow. “Pietro Tacca and his *Quattro Mori*: The Beauty and Identity of the Slaves.” *Artibus et Historiae* 71 (2015): 145-180.

—. “The *Ludovisi St. Peter*: A New Work by Bastiano Torrigiani in the Minneapolis Institute of Arts.” In *The Eternal Baroque: Studies in Honor of Jennifer Montagu*, edited by Carolyn H. Miner, 409-426. Milan: [Skira](#), 2015.

—. “The Contested Legacy of Michelangelo in Rome, 1564-ca. 1635.” In *After 1564: Death and Rebirth of Michelangelo in Late Cinquecento Rome*, edited by Patrizia Tosini, Furio Rinaldi, and Marco Simone Bolzoni, 13-35. Rome: De Luca, 2016.

—. “Bernini’s *Bozzetti* and the Trope of Fire.” In *Material Bernini*, edited by Evonne Levy and Carolina Mangone, 147-168. London: [Routledge](#), 2016.

—. “Giovanni Angelo Frumentini and His Tomb in S. Maria Maggiore: a Proposed New Work by Gian Lorenzo Bernini.” *The Burlington Magazine* 158 (2016): 518-528.

Joaneath Spicer. “The Personification of Africa with an Elephant Head Crest in Cesare Ripa’s *Iconologia* (1603).” In *Personification, Embodying Meaning and Emotion*, edited by Walter S. Melion and Bart Ramakers, 677-715. Leiden, NL, [Brill](#) 2016.

Maria Elena Versari. “Avant-Garde Iconographies of Combat: from the Futurist Synthesis of War to Beat the Whites with the Red Wedge.” *Annali di Italianistica* 33 (2015): 187-204.

—. “Re-casting the Past: on the Posthumous Fortune of Futurist Sculpture.” *Sculpture Journal* 23, no. 3 (2015): 349-368.

—. “Fascist Spoils: Gifts to Mussolini.” *The Burlington Magazine* 157 (June 2015): 407-413.

Congratulations to IAS members who have recently published online resources:

Margaret Herke. *Students’ Guide to Italian Renaissance Architecture*, <http://www.sgira.org/>

Jonathan Nelson, ed. *Yashiro and Berenson: Art History between Japan and Italy*, Online Exhibition Catalogue, Villa I Tatti, 2015. <http://yashiro.itatti.harvard.edu/>.
