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**Virtual conference in celebration of Giorgio Vasari (1511–1574)
450th anniversary of his death**

April 5-6, 2024 SRAH/SCRC with New College University

<https://southcentralrenaissanceconference.org>

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**Giorgio Vasari's 450 Anniversary Celebration
Virtual Presentations**

Organizers: Liana De Girolami Cheney

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Speakers Session 1 – Vasari 450 Anniversary

Introduction: Liana De Girolami Cheney, UMASS Lowell

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Presenter 1: Eliana Carrara, University of Genoa

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Title: *Vasari Director of Festive Events in 1565*

Abstract: I researched extensively with palaeographer Veronica Vestri on the archival sources about the grand Medicean celebrations. Our in-depth analysis included the luxurious festive arrangements that were meticulously prepared for the wedding of Francesco I de' Medici and Joan of Austria in December 1565.

From the documentation examined, whether known or completely unpublished, it is certain that Giorgio Vasari was the authentic *deus ex machina* of the celebrations (which lasted until the beginning of the

following Lent). He was tasked with supervising and coordinating the work of the other artists called upon to collaborate in the project of celebrating the Medici lineage. This was made evident by the long city route, enriched with ephemeral architecture, that accompanied the entrance of the young bride, Joan of Habsburg, into the Duomo. Don Vincenzo Borghini, a close friend of the painter from Arezzo since the 1540s and, from 1563, lieutenant of the Accademia del Disegno, provided invaluable assistance to the artist.

Among the unpublished documentation found was the diary of the Soprassindaci, the court officials overseeing the events from an economic point of view, which proved particularly valuable. It provides a meticulous account of the expenses incurred for the festive decorations. (Soprassindaci, Sindaci e Ufficio delle Revisioni e Sindacati, 9, 88.)

Short Bio: Eliana Carrara, PhD, graduated from the Liceo Classico of Savona and later obtained a degree in Modern Literature from the University of Pisa, where Chiara Frugoni mentored her. She also completed an Ordinary and Specialization Course at the Scuola Normale Superiore of Pisa under the guidance of Paola Barocchi, Enrico Castelnuovo, and Salvatore Settis. Additionally, she studied at the Scuola Superiore di Studi Storici of San Marino, where she wrote her thesis on the works of Vincenzo Borghini, which Francis Haskell supervised.

After receiving scholarships in Italy (at the Kunsthistorisches Institut in Florenz) and abroad (at the Warburg Institute in London), she works as an Associate Professor at the University of Genoa. Here, she teaches Museology, Artistic Criticism, and Restoration. Her studies primarily focus on the figures of Francesco Bocchi, Vincenzo Borghini, Michelangelo Buonarroti, Leonardo da Vinci, and Giorgio Vasari. She is determined to explore the artistic and cultural environment of the court of Cosimo I de' Medici and his sons, Francesco I and Ferdinando I. Furthermore, her recent research has been devoted to the works of Roberto Longhi and odeporic literature.

Presenter 2: Emanuela Ferretti, University of Florence
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(companion to and collaborator with Eliana Carrera)

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Short Bio: Emanuela Ferretti, Ph.D., graduated in Architecture in 1996 and later obtained a Postgraduate Diploma in Archaeology and History of Art from the University of Siena in 2000. In 2003, she received

her PhD in History of Architecture and Town Planning from the University of Florence. From 2005 to 2015, she worked as an adjunct lecturer in the History of Architecture at the Universities of Florence, Pisa, and Siena (Arezzo campus). During the same period, she received five research grants and several scholarships, including an annual scholarship at the Opificio delle Pietre Dure in 2014. She was also a fellow at Villa I Tatti - The Harvard University Center for Renaissance Studies in 2012-2013, where she received a grant from the American institution to publish the book "Acquedotti e fontane del Rinascimento in Toscana" (Olschki, 2016). Since 2019, she has been an associate professor teaching History of Architecture at the same institution, including the five-year degree courses in Architecture and Master of Architecture and Landscape Architecture. She also teaches at Scuola di Specializzazione in Beni Architettonici e del Paesaggio and Master Museo Italia, as well as having taught at the SAGAS Department and the Degree Course in Diagnostics and Materials for Conservation and Restoration at the University of Florence.

Her research interests center around Renaissance architecture, examining the relationship between patrons and architects, the historical building sites, and water's technical and expressive aspects, such as aqueducts and fountains. She has made several contributions to the works of Leonardo da Vinci and Michelangelo. A facet of her studies focuses on the relationship between architecture and the arts in Renaissance paintings, regarding the presence of painted architecture from the Renaissance architectural culture.

Speakers Session II – Vasari 450 Anniversary

Presenter 1: Paolo Celi, University of Padua
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Title: *A Knight's Tale: Vasari at Yale*

Abstract: The controversial arrival of the Spinelli archives at Yale has rediscovered three *filze* (34, 35, and 66) belonging to the Vasari papers that had escaped Giovanni Poggi's early twentieth-century census. The talk will present the early results of a project to inventory and digitize the three *filze* in the Beinecke Library, to reassemble, albeit virtually, the fractured unity of the Aretine painter's family archives and to offer scholars more accurate research tools than the current ones, which are still based on the eighteenth-century arrangement.

Short Bio: Paolo Celi holds a degree in Modern Philology and completed his thesis on Michelangelo's poetry under the guidance of Giuliano Tanturli. He earned a PhD in Italian Studies from the University of Pisa, with his thesis focused on the edition of Bronzino's lyric poetry. Currently, he is working on the critical and annotated complete edition of the poems. Recently, he was an Ahmanson Fellow at Villa I Tatti (2022/23), where he researched the debate on the certainty of mathematics at the Accademia degli Infiammati. Additionally, in the autumn term of 2023, he will be an H.P. Kraus Fellow at the Beinecke Library at Yale, working on a project to inventory and digitize the Vasari Papers. He is also the Principal Investigator in a Stars research project at the University of Padua, focused on correspondence sonnets in the 16th century, with a particular emphasis on the case study of Benedetto Varchi.

Presenter 2: Danilo Lupi, PhD candidate, Università di Siena/Università per Stranieri di Siena
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Title: *Observations on Giorgio Vasari and 'Messer Andrea Alciati mio amicissimo' in the Lives workshop*

Abstract: Numerous studies have examined the role of humanists and writers like Vincenzo Borghini or Paolo Giovio in Giorgio Vasari's historiographical work on the *Vite*. However, less attention has been given to the documented relationship between the Arezzo biographer and Andrea Alciato, the great humanist author of the famous *Emblemata*. This contribution aims to shed new light on this relationship, which likely began during the decorative project of San Michele in Bosco in Bologna between 1539 and 1540. These were the years when Vasari gained fame and prestige as a painter and possibly began contemplating his historiographical project. Therefore, this analysis will compare Vasari's writings with Alciato's texts, particularly the *Emblemata*, to investigate the possible contribution of the Lombard humanist to the genesis of the *Vite*, with a focus on the function and use of ekphrasis. The analysis will also examine Vasari's connections with other humanists in Alciato's circle. The aim is to add a missing piece to Vasari's biographical project's complex and sometimes incomplete mosaic.

Short Bio: Danilo Lupi graduated with honors from Ca' Foscari University in 2018. His thesis was about Flemish paintings in the collection of Bernardo and Pietro Bembo. In 2021, he earned a master's degree with honors from the same university. His thesis was titled "Giorgio Vasari in Bologna: The Apocalypse cycle in San Michele in Bosco between Dürer and the engravings of the Reformed Bibles." Lupi also graduated from the Specialization School in Historical-Artistic Heritage at the University of Bologna. He was a fellow at the Roberto Longhi Foundation for the History of Art in Florence from 2022-2023. There, he focused on the formative phase of the Aquilan painter Pompeo Cesura. Currently, Lupi is a Ph.D. candidate at the University of Siena. His dissertation is on "Bernardino Cirillo (1500-1575) and the Arts at the time of the Council of Trent."

Presenter 2: Jill Carrington, Stephen F. Austin State University
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Title: *Cinquecento Italian Artists Who Missed the Mark, according to Vasari*

Abstract: Artist biographies, letters, poems, and the like proliferated during the European Renaissance. These texts allow exploration of how colleagues and the public viewed artistic achievements. This paper treats the failings Vasari believed prevented artists from reaching their full potential.

Some artists were hard on themselves and their work. Antonio Correggio contrasted his deficiencies with the perfection that he wanted to achieve. Others, like Mariotto Albertinelli, were distracted by the pleasures of love and food. He thus found the practice of painting and his peers' censure of his work so onerous that he left the profession for several months to run two inns, which were more accessible and garnered praise. Some envied their peers. Pietro Torrignano notoriously broke Michelangelo's nose out of jealousy of the latter's stronger work ethic, more remarkable skill, and favor by Lorenzo the Magnificent.

Vasari also criticized artists for behavior we recognize as typical of them, such as Leonardo's inability to complete works, Piero di Cosimo's love of difficulties and caprices of nature, Raphael's discontent after seeing Michelangelo's Sistine Ceiling, and Michelangelo's dissatisfaction with his work.

The conclusion is that numerous Italian Renaissance artists allowed distractions and jealousy to divert them from absolute dedication to their art.

Short Bio: Jill Carrington, Ph.D., is a Professor of Art History at Stephen F. Austin State University in Nacogdoches and a longstanding member of SCRC and SRAH since its founding in 2005. She received her BA from Pomona College in Claremont, CA, and her Ph.D. from Syracuse University. She has presented papers on tombs of the professors of the University of Padua, the Tommaso Rangone tomb in Venice, altarpiece terms used in Florence and Venice, the Old Testament relief cycle in the Basilica of St.

Anthony in Padua and criticisms of artists in Vasari's *Lives*. She has published articles in *Grove Art Online*, *Bulletin of the Civic Museum of Padua* and *Notes on Early Modern Art*.

Speakers Session III – Vasari 450 Anniversary

Presenter 1: Marco Ruffini, University of Rome, La Sapienza
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Title: *Vasari's Book of Drawings: Its Dating and Function as an Illustrated Art History*

Abstract: This paper investigates Vasari's collection of drawings and prints, known as the Book of Drawings, providing some new insights regarding its formation and chronology and its various functions over time, focusing on its relationship to the second edition of the *Lives* as the book's ideal illustrated counterpart.

Short Bio: Marco Ruffini, PhD, is a professor of History of Art Criticism at Sapienza, University of Rome. His interests include the history and theory of the image, the history of art history, Boccaccio and the visual arts, Vasari's *Lives of the Artists*, and the relationship between humanistic culture and natural philosophy in the early modern age. He studied at the University of Rome, Sapienza (Undergraduate and Postgraduate), at the Academy of Fine Arts in Rome (Painting), and the University of California, Berkeley (Doctorate).

Presenter 2. Veruska Picchiarelli, National Gallery of Umbria
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Title: *Almost "amicissimo". For a rereading of the Life of Cristofano Gherardi*

Abstract: The portrait of Cristofano Gherardi from Borgo San Sepolcro closely resembles the detailed and vivid description of the artist provided by Giorgio Vasari in the Giuntina edition of the *Lives*. Vasari's portrayal of Gherardi is one of admiration and affection, as he is described as a “very friendly” (“amicissimo”) painter. However, it is becoming increasingly apparent that Vasari's account may not always be entirely accurate, as his overall vision for his work influences it.

Recently, some documentary discoveries have been made about Gherardi's presence in the Bufalini Castle of San Giustino. Additionally, some essential data was acquired during the restoration of the cycles that he painted in the home of the Tifernate family. These findings have provided a valuable opportunity to review Gherardi's activity and work as a painter, and an international study conference held in May 2022 helped shed light on this matter. As a result of these new insights, there was a need to reread Vasari's words.

Short Bio: Veruska Picchiarelli, PhD, is an art historian at the National Gallery of Umbria. Her responsibilities include managing the collections of Medieval and Early Modern Art. Additionally, she serves as the scientific director of the Bufalini Castle of San Giustino and scientific co-curator of the Treasure Museum of the Basilica of San Francesco d'Assisi. She is also a History of Applied Arts professor at the Italian Institute of Design in Perugia and an expert in teaching Economics and Management of Cultural Heritage and Tourism at the University of Perugia.

She pursued her academic education at the University of Siena, earning a Conservation of Cultural Heritage degree. She earned a specialization and doctorate in the History of Visual Arts at the University of Pisa, where she studied Medieval and Modern art history in central Italy and Umbria. She has authored numerous publications on these topics, including *The best master of Italy. Perugino in his time* (National Gallery of

Umbria, 4 March – 11 June 2023) and *The Master of Saint Francis and the stil novo of the thirteenth century in Umbria* (National Gallery of Umbria, 10 March – 9 June 2024).

Presenter: Tiffanie Townsend, Georgia Southern
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Title: Vasari's Contradictory Portrait of Rosso Fiorentino

Abstract: Rosso Fiorentino is described in highly laudable terms by Giorgio Vasari in his “Lives of the Artists” as graceful, sublime, and masterful; as having a beautiful presence, a gracious manner of speech, and a fine knowledge of philosophy, the praises go on and on. Yet nuances of Rosso as a bit of a bad boy also emerge in many of these accolades. Vasari tells us repeatedly of Rosso's excellence and worthiness in achieving recognition for his craft, to the point of making the reader wonder if he protests too much. Mixed in with his ample compliments are details of a life filled with upheaval and mayhem. If the warp of the biography is Rosso's talent, the weft is the catalogue of eccentric anecdotes recounting Rosso's bizarre working methods, strange behavior, and violent actions. He paints saints his patron flees from, believing them instead to be devils; he owns a mischievous, even malicious ape as a dearly loved pet; he fights with priests in a church where as a result, swords are drawn against him; and after achieving one of the best positions for an artist in all of Europe, as court painter to Francis I, a position formerly held by Leonardo da Vinci, he ends his finally glorious career in guilt-ridden suicide by poison so virulent it ate away the thumb of the servant who transported the bottle. In keeping with so many of Vasari's biographies of artists, there is a correlation between the painter's works and his character: his ekphrastic descriptions of works by the artist, in turn, illuminate the nature of the artist. Vasari uses the words bizarre, bold, and fanciful repeatedly to describe Rosso's images: these are clearly the product of a man who himself is bizarre, has perhaps too bold a nature, and is frequently overcome by an excessively fanciful imagination. This paper will investigate the tellingly conflicted biography in which Vasari creates a truly multifaceted portrait of that brilliant but tormented artist.

Short Bio: Dr. Tiffanie P. Townsend is an Associate Professor of Art History at Georgia Southern University where she teaches a wide range of courses from Ancient through Baroque art history. Her research interest is in works of Italian Mannerism, though she also dabbles in Islamic art history. Townsend received her BA from the University of Tennessee and earned her MA and PhD from the University of Georgia, for which both theses addressed the work of Rosso Fiorentino.

Speakers Session IV – Vasari 450 Anniversary

Presenter 1: Emilie Passignat, University Ca' Foscari, Venice
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Title: *The Perfect Decorative System According to Giorgio Vasari*

Abstract: Giorgio Vasari's unconditional admiration for the great decorative cycles in Rome is well known. He found inspiration in the desire to match those models' achievements, which set him on the path to a fulfilling artistic career. He gained experience in the field and defined his achievement in 1568 as an “impresa grandissima, importantissima e, se non sopra l'animo, forse sopra le forze mie,” referring to the renovation and decoration of the Sala Grande in the Palazzo Vecchio in Florence. He never anticipated having to tackle an even greater task a few years later, one that had significant spiritual implications. This task involved completing the frescoes on the dome of Santa Maria del Fiore, which were left unfinished after his death.

This paper is a constructive exploration of the artist's career, focusing on the challenge of decorative cycles that the artist consistently tackled, combining various skills to emerge as an accomplished architect. The paper examines how the artist integrated the architectural component with Vasari's decorative systems. Additionally, it will shed light on Vasari's theoretical reflections on the solutions offered by his contemporaries, providing a constructive analysis of the artist's work and Vasari's concepts.

Short Bio: Émilie Passignat holds a PhD in Art History from the University of Pisa, Italy (2009) and is a researcher at Ca' Foscari University of Venice (2021). She has worked with various Italian and French universities for research programs and teaching. Her research focuses on artistic historiography, theories of art, sculpture and decorative cycles, and portraiture, with a background question on the reception and description of works of art and cultural exchanges in Modern Europe. Her contributions also focus on Medici's Florence. She is preparing a book on Vasari's Ragionamenti and Palazzo Vecchio decorative cycle. She contributed to a new Italian edition of Vasari's Lives (edited by Enrico Mattioda and Alessandria, 2018-2021). Recent essays deal with the sources for art history, the question of visual norms, the evolution of artistic vocabulary, and the construction of art history as a discipline.

Presenter 2: Deborah Cibelli, Nicholls State University
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Title: *Vasari's Contribution to Naval Battle Paintings After the Battle of Lepanto: A Comparative Study*

Abstract: This study will showcase art research created during and after the Battle of Lepanto (1571) conducted for a National Endowment for the Humanities Institute, "Thresholds of Change: Modernity and Transformation in the Mediterranean," held at the Hill Museum and Manuscript Library at Saint John's University in Collegeville, Minnesota in 2018. It will focus on Giorgio Vasari's contribution to the genre of naval battle paintings with his fresco cycle referring to Lepanto for the Sala Regia in the Vatican from 1571-73 and will compare his work to paintings of the Siege of Malta (1565) – that culminated in the Battle of Lepanto – produced by Perez d'Aleccio in 1577 (working for the Knights of the Sovereign Military Order of Saint John in Malta). Their contributions as European artists will also be compared to the work of Ottoman artists. The study will refer to imaging naval battles, tactical warfare, and the artillery revolution.

The analysis of fresco cycles by Vasari and d'Aleccio and paintings in the form of manuscript illuminations from the Turkish School will consider the perspectives of and interactions between those involved in the military confrontations of the Christian Holy League of Spain, Venice, and the papacy, the Duchies of Florence, Urbino and Savoy, Genoa and the Knights of Malta, in conflict with forces from the Ottoman empire. It will refer to issues relevant to understanding the reception of the imagery by these groups in the early modern period and consider how the Mediterranean is represented today.

Short Bio: Deborah Cibelli, PhD, is a professor of Art History at Nicholls State University. She received her Ph.D. in art history from the University of Binghamton. Her research of Vasari's naval painting in context was initiated during a National Endowment for the Humanities Institute on the Mediterranean, held at the Hill Museum and Manuscript Library at Saint John's University in Collegeville, Minnesota. Her publications include contributions to *Italian Drawings from the Sixteenth Century: A Corpus of Drawings in Midwestern Collections*, published by Brepols.

Presenter 3: Debra Murphy, University of North Florida
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Title: *The Holy Family with the Young St. John the Baptist: Attributed to Giorgio Vasari in the Cummer Museum, Jacksonville*

Abstract: In 2011, the first scholarly examination of the *Holy Family with St John the Baptist*, attributed to Giorgio Vasari (1511- 1574), was undertaken during the year of the many celebrations of the 500th anniversary of his birth. The painting came into the Cummer Museum in Jacksonville, Florida in 1989. It was purchased from Sotheby's as part of the sale of works from the estate of Walter P. Chrysler. The panel was acquired in a state of disrepair and without a provenance. It was expertly restored and was attributed based on stylistic analyses to the hand or studio of Vasari dating to the 1540s. X-rays showed several revisions. The findings were described in a report written to former director Robert Schlageter on 2 July 1990 from Fodera Fine Art Conservation. At the time of the original article, the museum did not have or could not locate images of these X-rays. Recent infrared photos of the painting confirm the revisions and may bolster the attribution to Vasari as they show compositional changes beneath the surface.

Short Bio: Debra Murphy, Ph.D., served as the inaugural chair of the Department of Art and Design at the University of North Florida from 2004 to 2019. She is currently a Professor of Art History at UNF. Her scholarly pursuits are divided between sixteenth-century Italian studies and her publications on northeast Florida's art, patronage, and collections.

She served as the president of the Southeastern College Art Conference and was recognized for excellence in teaching and exemplary achievement from that organization. UNF has honored her for outstanding undergraduate teaching, service, and international leadership. She founded the UNF annual program in Italy in its twelfth year and was honored with an endowed scholarship for study abroad in her name. She was recognized as a "Cultural Icon" by the Cultural Council of Greater Jacksonville for her contributions to the arts in the community.

Speakers Session V – Vasari 450 Anniversary

Presenter 1. Anne Proctor, Roger Williams University
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Title: *Giorgio Vasari and Collaborative Patronage of the Academy: The Cappella dei Pittori at Santissima Annunziata*

Abstract: The commission to decorate the so-called "Painter's Chapel" in the Santissima Annunziata convent in Florence cooperated in its organization and execution. The Servite friars received a new decorative program for their chapter house in exchange for its shared use by the recently founded Accademia del Disegno. The program of frescoes and niche sculptures reflected the breadth of academic membership. The chapel was an opt-in project, and prominent academy leaders, including Giorgio Vasari, completed the frescoes. For artists contributing to this collaborative commission, the chapel offered an opportunity to compete visually with one another. Sculpture niches in the chapel were populated with prophets and apostles in complicated postures and muscular bodies barely bound by their setting. Among the sculptors, most contributors had not yet completed independent commissions. Yet, participation spanned a surprising status spectrum, as two of the busiest sculptors serving the Medici court—Giambologna and Vincenzo Danti—also contributed sculptures. Parallel to the complexity of the academy-driven program, documents describing the convent's patronage of the chapel reveal a similarly complicated micro-network of facilitators for the decoration of this dual-use space, all coordinated by Vasari and his fellow artists.

Short Bio: Anne E. Proctor, Ph.D., is Associate Dean for the School of Humanities, Arts, and Education. Her graduate work focused on the diverse fields represented by SHAE faculty and curriculum: she holds an M.Ed. in Arts in Education from Harvard University, an M.A. in Art History from Syracuse University, and a Ph.D. in Art History from the University of Texas at Austin. At Roger Williams University, Dean

Proctor has taught in the Art and Architectural History Program (AAH) in the Cummings School of Architecture, the Core Curriculum, and the Honors program. She continues to offer introductory and advanced courses in Art and Architectural History, with a focus on the Italian Renaissance, and a Museum Studies course, cross-listed with Preservation Studies. Dean Proctor's research focuses on sculpture, collaborative commissions, court spaces, and the professional status of artists in late Renaissance Italy. Her scholarship addresses what it meant to be a local and court artist during the sixteenth century when many sculptors traveled between courts within Italy and across Europe and moved within dynamic professional networks.

Presenter 2. Sally J. Cornelison, Syracuse University
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Title: *Vasari at the Pieve: The Camaiani Altarpiece*

Abstract: Fragmented and in poor condition, Giorgio Vasari's (1511-74) Camaiani Altarpiece (1568-69) has received very little attention in the scholarly literature. Commissioned by the prominent consistorial lawyer Onofrio (Nofri) Camaiani (1517-74) and painted late in Vasari's career, it is one of four altars and three altarpieces the artist and biographer made for the church of Santa Maria della Pieve in his native Arezzo. Each of those paintings was removed from the Pieve during a radical, neo-medievalizing renovation of the church in the nineteenth century, thus shattering the formal, iconographical, and patronal relationships that once existed between them. This paper will exponentially expand our understanding of the patronage history of, precedents for, and iconography of the Camaiani Altarpiece. Via an examination of previously unknown and under-explored archival documents, antiquarian texts, and drawings, I will provide the first reconstruction of its appearance and account for its poor state of preservation. In addition, I will place the altarpiece in dialogue with Vasari's other altars for the Pieve and that church's longstanding Marian decorative program to recast and amplify our understanding of Vasari's renovation of the Aretine basilica and its relationship to his far better-known Florentine church renovations.

Short Bio: Sally Cornelison, Ph.D., is a Professor of Art History and Director of the Florence Graduate Program in Italian Renaissance Art at Syracuse University. A specialist in the history of Italian late medieval and early modern religious art, she teaches a variety of courses at the undergraduate and graduate levels on the history of sacred, as well as secular, art and architecture. Her publications primarily concern art, devotion, ritual, patronage, and the sacred works of the influential painter, architect, and artist biographer Giorgio Vasari.

Presenter 3: Liana De Girolami Cheney, UMASS Lowell (emerita)
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Title: *Giorgio Vasari's Beatitudes in Santa Maria del Fiore, Florence*

Abstract: In the interior of Brunelleschi's Dome for Santa Maria del Fiore in Florence, Giorgio Vasari, under the guidance of Vincenzio Borghini, visualized the celestial roles of the Beatitudes, revealing the splendor and beauty of God's grace. Vasari incorporated intellectual, philosophical, and religious significations through these angelic images: the Beatitude, the Gift of the Holy Spirit, and the Virtues. The implied Renaissance Neoplatonic conceits about eternity, judgment, salvation, and the splendor of divine light are formulated from the interpretation of the Bible (Isaiah and Matthew), St. Augustine, and St. Thomas Aquinas. Thus, in these fresco paintings (1571-72), Vasari fused two conceits: the Christian physical and metaphysical symbolisms of the cupola, as the dome of the Florentine cathedral and the dome of heaven, and the Neoplatonic physical and metaphysical meaning of the copula mundi, the divine mediation between the microcosm and macrocosm through God's grace.

Short Bio: Liana De Girolami Cheney, Ph.D., Albert Nelson Marquis Lifetime Achievement Award, Professor of Art History emerita from UMASS Lowell, and presently a Visiting Scholar in Art History at the Università di Aldo Moro in Bari, Italy, and Investigadora de Historia de Arte, SIELAE, Universidad de Coruña, Spain. Prof. Cheney is a Renaissance and Mannerist scholar, author, and coauthor of numerous articles and books, including *Botticelli's Neoplatonism in his Mythological Painting*, *The Homes of Giorgio Vasari* *Giorgio Vasari's Teachers: Sacred and Profane Love, Neoplatonism and the Arts*; *Giuseppe Arcimboldo Readings in Italian Mannerism I and II*; *Giorgio Vasari's Art and Art Theory*; *Giorgio Vasari's Artistic and Emblematic Manifestations*; *Agnolo Bronzino: The Florentine Muse*; *Lavinia Fontana's Mythological Paintings: Art, Beauty, and Wisdom* and *Barbara Longhi of Ravenna: Art, Grace, and Piety*.