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## ATSAH AFFILIATED SOCIETY OF RSA Conference in San Juan, PR 2023

### ATSAH Session I: General Abstract

**Title:** Image and Word(s): A complex cultural and visual dialogue

**Abstract:** Image and Word(s) play a key role in Renaissance thought and culture. The relation between the two is complex, and still needs further clarification. Considering the extensive body of literary and figurative sources, which involve a dialogue between these core concepts - they may involve, e.g., ekphrasis, iconographic programs, art theory, emblems and imprese, representation of otherness and diversity both in art and literature and in art and music, etc. - you are welcome to submit scholarly paper proposals, in the attempt investigate original aspects of this vital branch of Early Modern studies.

Organized: Liana De Girolami Cheney, President of ATSAH  
[Liana\\_Cheney@uml.edu](mailto:Liana_Cheney@uml.edu).

Short bio: Liana De Girolami Cheney, PhD, 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* (English and Italian), *Giorgio Vasari's Teachers: Sacred and Profane Love, Neoplatonism and the Arts*; *Giuseppe Arcimboldo* (French, German and English); *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*; and *Lavinia Fontana's Mythological Paintings: Art, Beauty, and Wisdom*. Forthcoming books are "Barbara Longhi (1552–1638)" and "Giorgio Vasari: The Role of the Artist."

**Chair:** Ellen Longsworth, Merrimack College (emerita)  
[longsworth@merimack.edu](mailto:longsworth@merimack.edu)

**Short Bio:** Ellen L. Longworth, PhD, is Professor of Fine Arts and Chair of the Department of the Visual and Performing Arts at Merrimack College, MA. She received her PhD from Boston University, MA from The University of Chicago and BA from Mount Holyoke College. She specializes in Italian Renaissance sculpture, specifically funerary and Northern Italian (Lombard); life-sized polychrome terracotta sculpture groups and North Italy's *sacri monti*; Tridentine reform, San Carlo Borromeo and the Milanese church of Santo Sepolcro; related sculptures in Milan Cathedral; Michelangelo. Her recent articles are on "Michelangelo and the Eye of the Beholder: the Early Bologna Sculptures," *Artibus et Historiae*, Vienna-Cracow, 46 (XXIII) 2002: 77-82. "Stylistic and Iconographic Consideration: The *Lamentation* in the Church of Santo Sepolcro, Milan," *Artibus et Historiae*, Vienna-Cracow, 59 (XXX) 2009: 91-114.

**Presenter 1.** Sara James, Independent Scholar  
sjames@marybaldwin.edu

**Title:** Liturgy as a Source of Narrative Design in the Cathedral of Orvieto

**Abstract:** Scholars have long acknowledged the cohesiveness of the fresco programs in the three chapels in the Orvieto Cathedral. However, the programs also complement each other in previously unnoticed ways. Together, without significant overlap, not only do they acknowledge the feasts and doctrinal concerns of greatest importance to Orvietans, but also, they honor all of the major feasts of the entire liturgical year. Moreover, the iconography affirms that in art, history subjects offer more than narrative; they also present a visual form of knowledge. Like a theological metaphor or a multi-layered medieval sermon, each directs its message toward a broad audience, yet at the same time is site-specific and erudite. Such unified iconography likely was inspired by the little-recognized overall, comprehensive plan that Pope Nicholas IV initiated for the cathedral even before he even laid the cornerstone. Successors in Orvieto, probably guided by local theological scholars, primarily Dominicans, appear to have understood his intention, and over the course of a century and a half, carried it forward through a shared institutional memory.

**Short Bio:** Sara N. James, PhD, is Professor Emerita of Art History at Mary Baldwin University and an Independent Scholar. For 25 years she also served as director of the Renaissance Studies in Italy Program. She is the author of two books, *Art in England from the Saxons to the Tudors: 600-1600* (Oxbow, 2016), and *Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry and a Vision of the End-time* (2003). Her most recent publications include "Wit and Humor in Ugolino di Prete Ilario's Life of the Virgin at Orvieto," *Source* (2017) and "St. Joseph in Ugolino di Prete Ilario's Life of the Virgin at Orvieto: Pater Familias and Artisan of the Soul," *Gesta*, (2016). She currently is concluding a book manuscript entitled "Representing the Life of the Virgin at the Orvieto Cathedral: Art, Liturgy, and Religious Thought in the Late Middle Ages." The recipient of appointments at the American Academy in Rome as a Visiting Scholar, she has received grants from the Kress Foundation, the Mednick Foundation, and ArtStor.

**Presenter 2:** Janis Bell, Independent Scholar  
Janis Bell [drjanisbell@gmail.com](mailto:drjanisbell@gmail.com)

**Title:** The Scientific Drawings for Leonardo's *Treatise on Painting*

**Abstract:** Long eclipsed by Poussin's pen and wash drawings of nude figures in motion, the scientific drawings played an important role in Cassiano dal Pozzo's vision of the planned publication of Leonardo's writings. Since the time of Friedländer and Blunt, these drawings were mistakenly attributed to a member of the Alberti family from Borgo San Sepolcro. The identification of their real author as Gaspare Berti, a topographer and renowned mathematician closely involved with the Barberini, throws light on their role as heuristic images designed to illustrate and teach the scientific principles of Leonardo's pithy precepts. Berti was given considerable latitude to redesign the line diagrams as shaded three-dimensional illustrations, a task he accomplished thoughtfully by reading and interpreting the texts of each chapter.

**Short Bio:** Janis Bell, PhD, is an Independent Scholar with a long-standing interest in Leonardo and in color theory and practice. She has published on Leonardo da Vinci, Raphael, Caravaggio, Domenichino, and Poussin, and co-edited volumes on Giovan Pietro Bellori, and on Leonardo da Vinci's *Trattato della pittura*. She recently completed a study and translation of Matteo Zaccolini's *Prospettiva del colore* (1622), still under review, which evaluates the impact of his ideas on painters in early modern Rome. She is interested in the reception of Leonardo da Vinci's *trattato della pittura* in Italy and France, and recently completed a study of the Milanese collector Guido Mazenta, the former owner of Leonardo manuscripts.

**Presenter 3:** Katherine Powers, California State University, Fullerton  
kpowers@fullerton.edu

**Title:** Affect and Intellect: Fra Serafino Razzi's Laude for Singing While Gazing

**Abstract:** Fra Serafino Razzi was one of the most illustrious Dominicans in the sixteenth century. Following his ordination, he studied Latin, Greek, philosophy, and theology, subsequently lecturing, teaching, and writing more than one hundred books on a variety of topics including theology, biography, hagiography, sermons, and commentaries on Aristotle, Augustine and Thomas Aquinas, as well as poetry and devotional songs called laude. In his writings, Razzi encouraged gazing at works of art during devotions, as he also did singing laude. Among Razzi's laude are many that were intended to be sung to images, even specific works of art that he identifies. These lauda texts create aural images of significant bearing to those the singer perceives visually—an interplay of word and image. This paper will explore Razzi's views on the intersection of visual and aural, tracing the antecedents of Razzi's ideas in Augustine and others, as a means for further insight into the interplay of music, word, and image. Several of Razzi's laude created for specific images will be examined.

Short Bio: Katherine Powers, PhD, Professor of Musicology at California State University, Fullerton, earned her Ph.D. in musicology from the University of California, Santa Barbara, supported by fellowships from the Fulbright Commission, the Kriebel Delmas Foundation for Venetian Studies, the Royal Swedish Academy, and the University of California Doctoral Humanities Fellowship. Powers' research areas include music iconography, the Florentine lauda and the function of music within devotional practice, and women's history, for which she has completed two books (including *AR Edition*), and numerous articles (including for the *Galpin Society Journal*, *Explorations in Renaissance Culture*, *International Journal for Music and Art* (for which she was also associate editor from 2004-2007) and for several essay collections. From 2009 to 2018, she served as CSU Fullerton's Director of the university-wide Office of Graduate Studies; from 2018 to 2020 she was the Director of the CSU Fullerton School of Music.

**Presenter 4:** Liana De Girolami Cheney, Independent Scholar, President of ATSAH  
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**Title:** Giorgio Vasari's Equestrian Monument: A military paragone

**Abstract:** In honor of the Aretine artist, impresario, and writer, Giorgio Vasari (1511–1574), the Pasadena sculptor Christopher Slatoff sculpted a maquette in bronze, for a memorial monument to be displayed in the city of Arezzo. This presentation discusses this extraordinary maquette in view of Vasari's depictions of battle scenes. There are two parts to my presentation: 1) some historical observations about Slatoff's maquette, and 2) a brief account of Vasari's artistic sources for the depiction of the horse in the battle scenes in the Salone dei Cinquecento in Palazzo Vecchio. In the salone, Vasari conceived the battle scenes in order to depict historical events which could express the power of the Medici. With a similar conception, Slatoff's maquette captures the historical power of Vasari's persona as well as embodying the image with Vasari's ideals about history and visualization of valor not through *militia* but artistic intellectual pursuits and achievements.

We are an Affiliated Society Member of RSA We thank you in advance for your consideration and assistance. With good wishes for another successful conference,

***Liana Cheney***

Liana De Girolami Cheney, PhD  
Albert Nelson Marquis Lifetime Achievement Award  
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