Society for Renaissance Art History

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John Alexander is an architectural historian who investigates ecclesiastical patronage during the Tridentine Reforms in the Duchy of Milan. He wrote his dissertation on the Collegio Borromeo in Pavia, continued with studies on the early architectural patronage of Carlo Borromeo (1538-1584), and now investigates Gian Paolo Della Chiesa (1521-1575), the patron of the cathedral of Tortona.

Vaulting in the Cathedral of Tortona: State of Investigation

Construction on the cathedral of Tortona (Italy) commenced in 1574, and it was completed within forty years, in two phases. During Phase One of construction (1574-1583), the liturgical end of the church was built (consisting of the chancel and the two nearest bays in the nave). In October of 1583, the completed half of the cathedral was consecrated. Phase Two of construction followed immediately; it included the remaining four bays of the nave and the facade. Phase Two was completed in twenty years (1583-1603), with the vaulting over those four nave bays constructed in the early 1610's.

The design of the cathedral presents a number of anomalies for a sixteenth-century cathedral in northwestern Italy. Complicating matters, a nineteenth-century act of the cathedral chapter reveals three surprising facts: 1) the two bays of the nave closest to the chancel were originally covered with a lathe-and-plaster ceiling in the form of a barrel vault (and not a true masonry barrel vault, like the rest of the nave); 2) the elevation of the nave arcade in those two bays was noticeably thinner than the rest of the nave arcade, and 3) there were signs of structural problems there.

This presentation will examine this information, and posit an hypothesis about the differences communicated in the nineteenth-century act. While the document noted diverging opinions about why a masonry vault had not been constructed over the two bays, it seems most likely that the lathe-and-plaster ceiling was completed during Phase One in order to provide an inexpensive, quickly-constructed and temporary (yet decent) covering over the part of the church that would house religious services. The original design for the church probably included a continuous barrel vault, as seen in the cathedral today. If evidence of settling appeared immediately, then the architect could have altered the design of the nave arcade, resulting in piers constructed during Phase Two that were bulkier (and thus more structurally sound) than those previously constructed. These are not the only possibilities, however, and this presentation will also examine other options, some of which emerge from considering both the document and the context.

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Jill Carrington is Professor of Art History at Stephen F. Austin State University in Nacogdoches and a longstanding member of SCRC and SRAH from its founding in 2005. She received her BA from Pomona College in Claremont, CA and her Ph.D from Syracuse University. She has published articles in Grove Art Online, the Bulletin of the Civic Museum of Padua and Notes on Early Modern Art.

“Viewing the Bronze Narrative Reliefs by Bellano and Riccio at the Santo in Padua”

Paduan sculptor Bartolomeo Bellano made ten bronze reliefs of Old Testament narratives between 1484 and 1486 and his successor Andrea Riccio made two more in 1506-1507 for the exterior of the choir enclosure (1434 – 1482) of the Basilica of St. Anthony in Padua, known as the Santo. Following a major fire in the church in 1749, numerous original architectural elements were re-used in the reconstruction of the choir enclosure; however, the bronze reliefs were moved inside along with some architectural parts formerly on the exterior. While scholars have disagreed about the plan of the original choir, all have accepted the elevation drawings of the choir enclosure’s original exterior published in 1851-1852 by Bernardo Gonzati in his massive volumes devoted to the Basilica of the Santo. Although the elevations scrupulously adhere to the detailed description of the original enclosure published in 1590, significant inaccuracies of scale appear to exist. The elevation drawings enlarge the scale of the three-by-two foot bronze panels and position them some eight feet high, making their small-scale elements difficult to see, whereas inside the rebuilt choir they are placed slightly above eye level.

The present paper considers three factors essential to considering how the reliefs originally looked to visitors: 1) their gilding and relief height; 2) comparison with the size and viewing height of reliefs on other choir enclosures; and 3) the viewing height of other gilded bronze reliefs by the sculptors and Donatello for the High Altar within the choir itself.

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Liana De Girolami Cheney, PhD is 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. She received her BS/BA in Psychology and Philosophy from the University of Miami, Florida, her MA in History of Art and Aesthetics from the University of Miami, Florida and her Ph.D. in Italian Renaissance and Baroque from Boston University, MA. Dr. Cheney is Renaissance and Mannerist scholar, author, and coauthor of numerous articles and books, including: Botticelli’s Neoplatonism in his Mythological Paintings; Giorgio Vasari’s Teachers: Sacred and Profane Love; Giuseppe Arcimboldo: The Magic Paintings; Readings in Italian Mannerism; Giorgio Vasari’s Art and Art Theory; Giorgio Vasari’s Artistic and Emblematic Manifestations; and Agnolo Bronzino: The Florentine Muse.

Giorgio Vasari’s Mercury and Cosimo I de’ Medici

In 1565, assisted by Cristofano Gherardi, Il Doceno, Giorgio Vasari designed and painted a mythological and cosmological theme in the Sala degli Elementi, an apartment of Duke Cosimo I de’ Medici at Palazzo Vecchio in Florence. In the Apartment of the Elements, the painted scenes are dedicated to the four elements (air, earth, fire and water), which in antiquity were considered to be at the origin of the world.

The four elements are personified as a history-painting theme on the walls of the chamber. On the window wall are large niches containing simulated sculptures of Hermes-Mercury and Hades-Pluto. These two images thematically connect with the wall decoration of the elements and the pantheon of the gods in the ceiling.

This essay focuses only on the image of Hermes-Mercury, consisting of three parts: a recount of the origin of these pagan god, an analysis of its classical stylistic sources, and an examination of his association and interconnection with Duke Cosimo I.

Aesthetically, it relates to the passion of the duke for collecting classical art. Symbolically, it

alludes to the cosmological and magical qualities attributed to Mercury as they are linked with Cosimo's persona.

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F. Elizabeth Hart is Associate Professor Emerita of Renaissance/early modern literature, Department of English, University of Connecticut, Storrs. Her research on Shakespeare's sources for his late plays focuses on early-to-mid 16th-century English culture and history, including art history, architectural history, late 16th- and early 17th-century theater history, and certain forms of 16th-century literature that helped give Shakespeare's plays their content and appeal across the range of his public, private, and courtly audiences.

"Thomas Howard, Earl of Arundel, Henry Stuart, Prince of Wales, and the Legacy of the Prince's 'Collegiate Court' at Nonsuch Palace"

Historians of Stuart art are cognizant of the role played by Thomas Howard, fourteenth earl of Arundel, in the development of Charles I's art collection. They also note Arundel's relationship with Prince Henry, who died in 1612 at age 18. Arundel brought to both friendships his family ties to Nonsuch, the Tudor palace situated in Surrey southwest of London. Nonsuch was one of several residences that James I designated for his children; but as Henry grew to adolescence it became specifically identified with him and his activities: his classical studies, athletic pursuits, literary patronage, and art, book, and manuscript collecting. Parry, Howarth, Smuts, Butler and others have recognized the importance of Henry's friendship with Howard, finding in it the seeds of what would later become the earl's more consequential collaboration with Charles I. I will focus on that earlier relationship and offer more information about Nonsuch. What do we now know about the galleries, courtyards, gardens, and entertainment grounds of this site that was actually lost to the modern era until the summer of 1959? Owing to that year's archaeological excavation, we gain a sense of why the 18th-century historian Thomas Birch--writing eighty years after Nonsuch's demolition--called it Henry's "Collegiate Court." Our understanding widens when we explore Howard's close family connections: Howard's paternal grandmother was a daughter of the first post-Henrician owner of Nonsuch, Henry Fitzalan, twelfth earl of Arundel. The younger Arundel grew up enjoying access to Fitzalan's properties and to John Lumley, Fitzalan's son-in-law, keeper of Nonsuch during the latter reign of Elizabeth I. Howard would have known Nonsuch's displayed art and perhaps the artworks that lay hidden in its guarderobes. He would have been familiar with Lumley's renowned library and with the garden statuary for which Nonsuch became a foreigners' tourist attraction. He might have understood Nonsuch's roots in the Italian-influenced 1530s' architectural boom in French and English royal properties. Using works by Biddle, Dent, and historians of the Gonzaga of Mantua, I argue that Howard's influential knowledge of Continental art must have derived, at least in part, from his lifelong familiarity with Nonsuch's treasures.

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Khalifa-Gueta is a Post-Doc in the Department of the Arts at Ben-Gurion University of the Negev. She is an expert in Greco-Roman and Egyptian art as well as Italian Early Modern art. Her dissertation is named "The Dragon and Femininity in St. Margaret Paintings by Raphael and Titian" and was written under the guidance of Prof. Nirit Ben-Aryeh Debby. She has been focusing on the image of the dragon for the last twelve years, her article "Leonardo's Dragons – The "Rider Fighting a Dragon" Sketch as an Allegory of Leonardo's Concept of Knowledge," which was published in 2018 in Explorations in Renaissance Culture was awarded the Maha"r

award for an excellent article. On the subject she also published the article “The Evolution of the Western Dragon” in Athens Journal of Mediterranean Studies.

Raphael’s St. Margaret paintings as a reflection of their recipient patron – Marguerite de Navarre

In 1518 Raphael painted two paintings of St. Margaret, both of which will be claimed in this lecture to have been intended to Marguerite - the Queen of Navarre. Documentation for the Louvre Saint Margaret painting are vague but earned a scholarly consensus: the painting was commissioned by Pope Leo X, to be sent to the absent Queen in the wedding of Lorenzo de’ Medici and Madeleine de la Tour d’Auvergne on August 10, 1518. For the Vienna St. Margaret there is almost no evidence. But why should the Pope go to so much trouble to satisfy the King’s sister - Queen of Navarre? And why did the second painting, painted by Renaissance’s busiest and most productive artist, ended up in the not so important collection of a Venetian ambassador Msser Zuanantonio Venier.

In my lecture I will contend both paintings were intended to Marguerite de Navarre, and both had layers of interpretation to satisfy both Raphael’s clients: the commissioning patron - Pope Leo X, and the recipient client - Marguerite de Navarre, conveying different massages to each. I will further demonstrate, by comparing Raphael’s St. Margaret paintings to his Archangel Michael painting, that the paintings were meant to reflect the personality and essence of their recipient patron, and also embedded the artist’s attitude and social conceptions toward women in unusual position of power. I will also suggest that the Vienna St. Margaret was a bit too explicit, and was altered with the Louvre one, which eventually reached France.

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A cum laude graduate from DePaul University and a student of the Art History Department at the Savannah College of Art and Design or SCAD, Mr. Krenzer is dedicated to the study of the history of art. Recently earning his Master's, he now works in Chicago, Illinois at the nonprofit organization the Simple Good trying to raise awareness on the positive impact the arts can have on underserved communities.

More Than a Collection: Niclaes Jongelinck and What His Collection Said About His Identity

The objects once a part of Niclaes Jongelinck’s (1517–1570) art collection showcase the changes in taste of collectors found in sixteenth–century Antwerp. Through the opportunity to sponsor artists Frans Floris (1519/20–1570) and Pieter Bruegel the Elder (1525–1569) the patron commissioned works that addressed different subject matter popular in his region of northern Europe. These included an appreciation for the Labors of Hercules and moral ambiguities associated with the history recorded in the Old and New Testament. While never upfront with his opinions on the political and societal issues of his time, Jongelinck’s collection has given art historians indications on the kind of topics discussed in the privacy of his home when entertaining guests. By possessing the unique ability to change the interior of his estate known as Ter Beke, the patron’s tastes possibly represent other suburban spaces found outside of Antwerp. Alive when the identity of the area was at risk of losing what made it unique from the rest of Europe, the patron’s home possibly reveals the attitudes members of Antwerp’s elite were beginning to have towards the ruling nobility and the Catholic Church.

Rewarded by the rulers of the Hapsburg Empire for his family’s loyalty and hard-work, Jongelinck displayed the objects that made up his collection in a manner that honored noble officials while still analyzing the flaws found throughout northern European society. These included issues

pertaining to religious freedom, surveillance, cultural identity, local versus international rule and compassion towards others. A Catholic, Jongelinck was likely aware of the problems caused by the Protestant Reformation at the beginning of the century but had no way to resolve the conflict. Through the ability to hire prominent northern European artists, the patron could express his interests in a safe environment while still staying loyal to the Hapsburg nobles responsible for his success and affluence.

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After completing a bachelor of arts degree at the University of Sciences and Arts in Chickasha, Oklahoma, I transferred to the University of Oklahoma where I completed a Master of Arts in art history. I am currently a doctoral student in the European Art History program. In addition to being a student, I have worked at the University of Oklahoma since 1984.

Leonardo's Saint Jerome: A New Perspective

Historians universally accept Leonardo da Vinci's painting of Saint Jerome in the Wilderness (Vatican Museum, Rome) to be of his own hand and one of his earliest panel paintings. The painting's provenance begins with Cardinal Joseph Fesch (1763-1839), the uncle of Napoleon Bonaparte, who later sold the work to Pope Pius IX, who placed the painting in the Vatican collections. The Saint Jerome has traditionally been dated 1480-81 and chronologically linked to the Adoration of the Magi largely based on their unfinished status and similarities in underpainting and preparation. Yet, Leonardo's use of sfumato, the intricate modeling of shadows, and sophisticated anatomical details, supports a later date. Indeed, Syson and Billinge have more recently discovered underdrawings in the Virgin of Rocks (London version) that they assert are stylistically linked to the Saint Jerome, and therefore they have suggested a date of 1483, which would place the work in Leonardo's first Milan period.

In this paper, I assert that Leonardo's compositional approach, tonal relativity, and curvilinear perspective are the most distinctive aspects of his Saint Jerome and reflect his study of optics in Milan, which would confirm the later date for the painting. Moreover, the Saint Jerome shows a complete break from Leonardo's early use of the Albertian compositional grid, and further underscores the primacy of optics in his later approach to painting. Through an exploration of relevant folios and notes from his manuscripts, I seek to align Leonardo's Saint Jerome with his optical discoveries to support the notion that this painting traveled with him over the course of several years, during which time he laid in additional edits as he developed his mature pictorial ideas and optical observations. Through this, Leonardo's painting style began to develop towards the more naturalistic, three-dimensional visual experience characteristic of his later Milanese works, for which his painting of Saint Jerome was likely a reference.

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I am a Colombian Art historian interested in the study of Renaissance and Early Modern art and its rapport with Viceregal Latin America. I hold a BA in Art History from the Universidad de Los Andes (Bogota, Colombia), which I completed with Honors (Cum Laude) in 2015, and I will graduate this December (2019) from the MA in Art History, Curatorship and Renaissance Culture offered by The Warburg Institute in partnership with the National Gallery in London. The paper I am submitting to the SCRC presents the outcomes of my MA dissertation, which was granted a

Distinction by the Warburg Institute. I have been awarded other honors such as the Master Studentship by the School of Advanced Study (University of London), the Meritorious Thesis Award by the Universidad de Los Andes, the “Mejor Saber Pro” award by Colombia’s Education Ministry for my results in Colombia’s higher education test in the Fine Arts group (2016), and various academic distinctions during my undergraduate and High school studies. Moreover, I have presented papers in different international scenarios such as the Stirling Maxwell Centre Seminar Series, University of Glasgow (Spring, 2018), the 11th International Conference of the Society for Emblem Studies (Nancy, 2017) and the III Encuentro de Jovenes Investigadores en Arte (Buenos Aires, 2016). I have been an intern at the Museo Colonial in Bogotá, Colombia’s National Museum and the Peggy Guggenheim Collection in Venice, Italy.

Felicitas in Italian Renaissance Visual Culture: The role of sixteenth-century printed sources in the re-appropriation of classical motifs

The image of Felicitas, the Roman goddess of Happiness, originally circulated on the reverse of Imperial coinage from the time of Galba up to the late Empire. Commonly represented as a woman holding a cornucopia and a caduceus, symbols of abundance and peace, Felicitas ceased to be represented after the fall of the Empire, resurging only almost eleven centuries later in the work of sixteenth-century Italian artists, such as Agnolo Bronzino’s Allegory of Happiness (1564) and Annibale Carracci’s Allegory of Truth and Time (1584).

It would be plausible to state that the resurgence of Felicitas in Renaissance imagery resulted directly from the circulation of Imperial coins bearing her image. However, a mystery remains unsolved: if coinage started to be collected and circulated in Italy from the fourteenth- century on, why did it take two centuries for this personification to reappear in Italian art?

In order to approach this question, it is pertinent to consider the primary role that sixteenth-century printed sources had in the diffusion of classical motifs. Accordingly, this paper studies the presence, and absence, of Felicitas in sources that served as vehicles for the diffusion of images from Antiquity: illustrated numismatic works (Vico, Erizzo, Agustin, etc), books of hieroglyphics (Valeriano), and mythographic compendia (Giraldi, Cartari). The analysis of this material reveals the journey undergone by Felicitas from the realm of private numismatic collections to printed sources that were accessible to a wider audience and which were often used by artists.

This study concludes with a review of the presence of Felicitas in Cesare Ripa’s "Iconologia", which draws from the sources mentioned before. Given the importance of the "Iconologia" in the artistic production of the following centuries, the inclusion of Felicitas in this compendium represents the survival of this motif further from its numismatic source and later specialized literature, as well as a definitive step in the re-introduction of this iconography in Early Modern visual culture.

Interestingly, although the ideas developed in this paper pertain specifically to the iconographical tradition associated to Felicitas, certainly they are not exclusive to it. An analysis of other minor personifications or deified qualities surviving only on Imperial coinage might reveal a similar trajectory. Thus, this paper aims to offer a new perspective for re-thinking how classical visual ideas circulated in the Renaissance: obvious answers are not necessarily correct ones.

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Dr. Shelley Roff is an Associate Professor at the University of Texas at San Antonio whose research and publications address the architecture of medieval and early modern Spain and the history of women in architecture and construction. Dr. Roff is the recipient of numerous grants and fellowships, including the Fulbright Foundation, NEH, and the Samuel H. Kress foundation.

Her forthcoming book, entitled Treasure of the City: The Public Sphere and Civic Urbanism in Late Medieval Barcelona, is funded by an NEH Faculty Award for Hispanic-serving Institutions. Society for Renaissance Art History.

Women 'Amateur' Architects of Early Modern Europe

It has been assumed by academics and architectural practitioners that there were no women architects before the mid-19th century. Yet, if one carefully investigates who was designing and building architecture in Europe before the Industrial Revolution, one will find that it was not entirely and exclusively a male endeavor. In the early modern period, the patronage of architecture by elite men and women increased substantially, as did the interest and personal involvement of many patrons in their commissions. This flourishing of patronage was stimulated by the re-birth of classicism in the context of an increasingly prosperous and relatively stable economy. The new interpretation of the architect's role that emerged with the Italian Renaissance made it possible for those without a technical or practical background to design works of architecture. A patron with the proper education in the humanities and mathematics had the potential to be as well-versed in classical design as any artist-architect of the time.
These patrons, who would be later referred to as 'amateur' architects, were wealthy 'lovers of the art', often men and women of noble birth with a passion for antiquities. In this paper, I will debate the use of the term 'amateur' in the early modern context, since it does not appear in reference to the architect until the late eighteenth century. Alternative terminology for addressing the different genres of the early modern architect can clarify our understanding of the role. This analysis of the 'amateur' architect, provides a context from which to understand how women also took on the role of patron-architect. I will present a few case studies to demonstrate that some women patrons were engaged in architectural commissions to the same extent as their male counterparts who were considered by their contemporaries to be the architects of the work. These queens, noblewomen and aristocratic widows, who had control of their fortunes and had access to humanist literature, architectural treatises and drawings, used this knowledge to create new designs for their personal residences and other architectural works.

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Donna Sadler has spent most of her career teaching at Agnes Scott College and her research focuses on medieval sculpture ranging from Reims Cathedral to the art commissioned by Philip the Bold to late medieval altarpieces. Her publications focus on issues of royal and ecclesiastical patronage, performative piety, ritual, and audience reception. Her books include Reading the Reverse Façade of Reims Cathedral: Royalty and Ritual in 13th-century France (Ashgate, 2012), Stone, Flesh, Spirit: The Entombment of Christ in late medieval Burgundy and Champagne (Brill, 2015), and Touching the Passion---Seeing Late Medieval Altarpieces through the Eyes of Faith (Brill, 2018). She is currently at work on a book on models of nuns' cells created for their families as souvenirs of their way of life once they professed their vows, tentatively titled The Nun's Cell (A Room with a View): Mirror, Memoir, and Metaphor in Convent Life.

A Closer Look at the Measure of Pathos in Carved Passion Retables from the 15th and 16th centuries in France

The altars of parish churches throughout France were ornamented with large altarpieces representing the Passion and post-Passion of Christ. Carved of wood or stone, polychromed and gilded, and often concealed behind painted wings whose opening and closing constituted part of the worshipper's epiphanic experience, these works embodied the spectacle of the holy. This paper will consider the effect of both the small scale of the figures and the pictorial strategies employed to enhance the devotional impact of these objects.

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Sonakshi Srivastava is a final year post graduate student of English Literature at Delhi University. She has presented her papers at various conferences including the 5th Annual Indian Social Sciences Congress, International Renaissance Conference (Jadavpur University, Kolkata),University of Vigo (Spain) as well as other Delhi University affiliated colleges. She has been published at various online portals.

Renaissance Gone Wilde

"When he saw the portrait, he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognised himself for the first time."

Patricia Simons in her acclaimed essay, "Portraiture: Portrayal and Idealization" reads portraits as "a medium of exchange between art and society, object and viewer, sitter and artist.... in a rich conversation of overlaid, even competing and conflicting voices, rather than as singularised objects with one universalized and static, authoritative interpreter". Cultural exploits were a necessity in Burckhardtian interpretation of the Renaissance, one that necessarily placed "image" and "reality" as congruent.

Walter Pater's "The Renaissance" evacuated the urgency of another Renaissance-esque revival in an age that was bordering on the puritanical, and his study of popular Renaissance figures including Sandro Botticelli, who had mastered the art of portraitures, and had acquired a belated popularity as a popular cultural icon for his androgynous paintings, including "Salome" who was heralded as the "icon of the ideology of the decadents" catalysed the "Decadent and the Aesthetic Movement" in Victorian England, its chief plank being Oscar Wilde, who was unsurprisingly a student of Ruskin and Pater.

The paper seeks to understand the influence of Renaissance aesthetics upon Oscar Wilde with particular reference to his work, "The Picture of Dorian Gray", negotiating and understanding the "fashioning of human identity as a manipulative, artful process" (Greenblatt), a process that seeks to transcend Time eventually to be crushed by Reality.

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Brian Steele is associate professor of art history at Texas Tech University, associate dean in the Talkington College of Visual & Performing Arts, and director of its Fine Arts Doctoral Program. His research focuses on 16th-century Venice: recent investigation of works by Giovanni Bellini, Titian, and Paolo Veronese engages issues of iconography, site, function, and viewer reception. Publications include "Clarissa Strozzi: Titian's Portrait of the Bride as Young Girl," in The Early Modern Child in Art and History (2015) and "The Politics of Representation: Paolo Veronese, Benedetto da Mantova, the Wedding at Cana for S. Giorgio Maggiore," Iconocrazia 10 (2016); and "Force Constrained: Hercules in Sixteenth-Century Venice," Iconocrazia 13 (2018).

Beyond Naturalism: Light, Shadow, & Reflection in Italian Paintings ca. 1450-1520

Reflective surfaces and light effects in Flemish painting have received considerable scholarly attention, while those in Italian Renaissance paintings have often been passed over as jokes or as demonstrations of virtuosity appealing, perhaps, to sophisticated collectors and potential patrons. A consensus view in previous scholarship holds that the quest for naturalistic

representation in the two geographic regions during the Early Modern era is marked by similarity of aims achieved by differing approaches; thus I think it less fruitful to search for specific 'influences' than to identify points of inspiration which, in this case, impelled Italian artists to rival Flemish effects of verisimilitude that, on closer examination, prompted viewers to question the reality of the physical appearances depicted. My investigation, then, omits consideration of naturalistic objects used as emblematic symbols, such as in Lorenzo Lotto's "Lucina Brembati," and light denoted as supernal by represented point of emanation or by gilded rays in such examples as Filippo Lippi's "Adoration of the Child in the Woods." Instead I examine conceptual similarities that inform naturalistic anomalies in works by painters including the Italians Giovanni Bellini, Piero della Francesca, and Gherardo di Giovanni del Fora, and the Flemings Robert Campin, Petrus Christus, and Hans Memling. Effects that these artists create comprise the following: situating a viewer tangent to transcendental reality, presenting a reflective window onto metaphysical experience, or evoking numinous drama by means of light and shadow. Such devices effectively augmented the narratives depicted and characterized pictures intended for prolonged contemplation during devotional meditations or scrutiny within domestic environs; recourse to moralizing maxims, devotional literature, and scripture establishes themes by which viewers probably interpreted apparently mundane details that, on inspection, required non-material explanation.

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I am currently David and Caroline Minter Chair in the Humanities and Professor of Art History at Rice University. I have published books on the history of sexuality, technical art history, and Jewish Studies, and have co-authored books on Jacques Callot and northern Renaissance paintings in L.A. I have edited or co-edited books on the family, on mercantile economy, and peace. I was a Founding co-editor of the journal Early Modern Women. My two major current projects are an exhibition on Medieval Money, Merchants, and Morality at the Morgan Library, and a book, under contract to Yale UP. on servants and slaves.

The Color of Money and Other Temporary, Natural Alterations in Silver-Stained Windows

This paper focuses on Northern Renaissance roundels in the Cloisters, and explores how they are affected by the natural, temporary changes caused by variations in weather, time of day, and seasons. These changes do not harm the object, but cause momentary - and sometimes quite dramatic - transformations in its appearance.

Museumgoers have all too often become accustomed to viewing stained glass that is back lit by electric light bulbs. But the Cloisters displays roundels against windows that allow natural light to stream through the glass. This is how silver-stained roundels, which were largely designed for merchants' homes, were originally meant to be displayed. From the first, their appearance must have been repeatedly transformed by changes in outside light and color—a truism that is repeated in books on stained glass but has never been discussed at any length. Silver-stained roundels, precisely because they are painted on colorless, clear glass, are much more deeply affected by outdoor changes than earlier, more darkly colored windows. When viewed against a green tree, blue sky, or crimson sunset, these colors will fill the clear sections of the roundel, strikingly altering their appearance and the viewer's understanding of the work. As a result, silver-stained glass has no fixed meaning, but rather multiple, shifting meanings.
The silver stain applied to these roundels produces shades of yellow. When the sun shines on them, a luminous, dazzling gold fills the room. Sometimes this gold takes on the form of inchoate colored light; sometimes the shape of the gold object. In a Prodigal Son series, gold coins are projected onto the walls surrounding the windows. Sunbeams sometimes highlight individual motifs, such as coins, causing them to be the focus of contemplation. Bissera V. Pentcheva has concluded that the walls of churches infused with the "colored light" from stained glass windows

“became sites for emanating grace.” How, then, should we describe the golden walls of wealthy merchants’ homes? Was this, too, a moving experience, bringing them closer to their gold coins? Or did the color of money cause them to wonder about the state of their soul?

Display and Ornament: Carlo Crivelli and the Taste for Islamic Textiles in North Italian Painting

Jasmin Cyril

The appearance of Islamic carpets and textiles in North Italian painting represented the entanglement, according to the theories expressed in current scholarship by Brian Catlos, Michael Dietler and the Mediterranean studies community, between the Ottoman empire and the trading cities on the Adriatic. The process of entanglement relates the understanding of exchange and transmission across cultures both diachronically and synchronically. It is the aim of this paper to review and reframe the experience of how North Italian artists included specific examples of Islamic textiles and carpets and the reception of the images in sixteenth-century Italy. Gentile Bellini included a prayer rug, sajjada, in his Madonna and Child Enthroned, National Gallery, London, 1475-85. The carpets are identified as a Para-Mamluk carpet and an “Ushak” re-entrant prayer rugs. The prayer rugs, sajjaa types used for prostration in prayer, or quarter size, Çeyrek, were primarily of Anatolian production and reached Venice through Istanbul or through Egypt. John Mills, researcher in Islamic carpets and textiles, produced numerous articles delineating the appearance of Asian carpets in Italian paintings, especially in North Italian painting. Carlo Crivelli, Venetian painter who travelled broadly in the Veneto and Marches, had access to trading contacts and luxurious fabrics and textiles. This is confirmed in his paintings as he rendered those sumptuous and visually tactile quality in the paintings. He used gold leaf, sgraffito, pastiglia and metal stamps to relay the depth and richness of those complex and lush textiles. In the Annunciation with St. Emidius, 1486, National Gallery London, the three Islamic carpets alone are indicative of this obsession, however the brocades and silk textiles in the robes of the participants and interior domestic scene rival those in splendor. Crivelli’s St. Mary Magdalene, 1480, Rijksmuseum, Amsterdam is a paean to his attraction to surface texture, pattern and luxury derived from Islamic sources. It will be suggested here that the inclusion of silk, brocade and luxurious rugs signified the ongoing exchange and construction of cultural memory bonds between the Ottoman empire and the Adriatic communities in Italy.

Magdalena Ruiz, the Favored Companion: The Dwarf Body as Informed by the Spanish Pet

Kelsey Rozema

With last year’s special exhibition at the Museo de América in Madrid, Spanish paintings of dwarf courtiers have gained new scholarly attention. Scholars like Laura Bass and Fernando Bouza Alvarez argue for a reimagining of the role of the court dwarf, especially in the field of art history. Instead of the traditional view that the body of the dwarf was used as the ugly foil to highlight the royal body’s beauty, Bass argues that the portraits that feature court dwarfs in Renaissance Spain position the dwarf as an intermediate figure that was able to have close, personal access to the royal family. But still, when the dwarf body is featured so prominently in portraits alongside animals, one has to consider their role as a pet. No scholar to date has studied the way in which the animal body informs the dwarf one. My paper aims to address this gap in research.
My paper will analyze the ways in which the animal, specifically the roles of dogs and birds, offered liminality to the court dwarf during Philip II’s reign. Such animals were not only tools to promote Spain’s international identity but also loved as pets at court. I will pay particular attention to issues of gender and the role of the infantas when discussing the dual position of both the court dwarf and pets. I argue that court pets allowed the dwarf to be both a possession, but also have a usefulness that helps to grant him a unique form of agency.