

WILEY-BLACKWELL COMPANIONS TO ART HISTORY



A Companion to Renaissance and Baroque Art

Edited by Babette Bohn and James M. Saslow



WILEY-BLACKWELL

Contents

[Contributors](#)

[Preface](#)

[Acknowledgments](#)

[Introduction](#)

[Defining the Subject](#)

[Scope and Content](#)

[Historiography](#)

[Conclusion](#)

[Part 1 The Context](#)

[1 A Taxonomy of Art Patronage in Renaissance Italy](#)

[Corporate Patronage, Sacred and Secular](#)

[Patronage by Individuals and Families](#)

[Papal and Curial Patronage](#)

[Conclusion](#)

[Acknowledgments](#)

[2 Judaism and the Arts in Early Modern Europe](#)

[Art and Jewish Religious Life](#)

[Grotesque Images of Degradation](#)

Christian and Jewish Relations Inside and Outside the Ghetto
Conclusion

3 Religion, Politics, and Art in Late Medieval and Renaissance Italy

Thirteenth Century: Mendicants and their Influence

Fourteenth Century: The Virgin as Queen of Siena

Fifteenth Century: The Franciscan Message

Appropriated

Fifteenth Century: Papal Authority Underscored

Sixteenth Century: Artistic Imagination versus the Church

Conclusion

4 Europe's Global Vision

The Americas

Asia/East Indies

The Muslim World and the Middle East

Conclusion: Europe's Global Iconography

5 Italian Art and the North

The Opposition of the Natural and the Ideal

Copying as Artistic Training and the Canon of Ancient Sculpture

Travel and Patronage

Italian Collectors' Receptivity to Northern Art

Italian Artists' Responses to Northern Art

[Contacts across the Alps](#)
[The Critical Response](#)
[Suggestions for Further Study](#)
[Acknowledgments](#)

[6 The Desiring Eye](#)

[Mars and Samson: The Heterosexual Male Ideal](#)
[Venus, Eve, and Mary: The Heterosexual Woman](#)
[Ganymede and Sebastian: The Homosexual Male](#)
[Diana and the Witch: Lesbian Women](#)
[Conclusion: The Splitting Image](#)

[Part 2 The Artist](#)

[7 The Artist as Genius](#)

[* * *](#)

[8 Drawing in Renaissance Italy](#)

[Materials and Techniques](#)
[Drawing Types and Functions](#)
[Drawing as Invention](#)
[Collecting of Drawings](#)

[9 Self-Portraiture 1400–1700](#)

[Witness and Participant](#)
[Origins of the Autonomous Self-Portrait](#)
[Albrecht Dürer](#)
[Painters as Painters](#)
[The Seventeenth Century](#)

From Courtier to Artist

Rembrandt

Toward the Modern Autonomous Painter

10 Recasting the Role of the Italian Sculptor

Purposes of Sculpture

Materials and Methods

Antiquity's Role in the Evolution of Sculpture

Patronage

Invenzione

Conclusion

11 From Oxymoron to Virile Paintbrush

Italian Artists

Northern Europe

Conclusion

Part 3 The Object

12 The Birth of Mass Media

Techniques

Woodcuts

Book Illustrations and Printed Books

Engravings

Etchings

Paper

Printing on Demand

Subjects

[Print Collections](#)

[What was a Print?](#)

[13 The Material Culture of Family Life in Italy and Beyond](#)

[Conclusions](#)

[14 Tapestry](#)

[The Costliness of Tapestry](#)

[France and the Low Countries, 1380-1510](#)

[Brussels Renaissance Tapestry, 1510-70](#)

[Flemish Producers and Designers in Europe, 1570-1620/30](#)

[Brussels and Parisian Baroque Tapestry, 1620-60](#)

[Brussels, Paris, and Beauvais, 1660-1750](#)

[Conclusion](#)

[15 The New Sciences and the Visual Arts](#)

[Painting the Heavens](#)

[Medicine and Embodied Knowledge](#)

[Natural History and the Limits of Visual Information](#)

[Emergent Theories of Color](#)

[16 Seeing Through Renaissance and Baroque Paintings](#)

[First Case Study: X-radiography and Poussin](#)

[Second Case Study: Autoradiography and La Tour](#)

[Third Case Study: Infrared Reflectography and Bouts](#)

[Fourth Case Study: Infrared Reflectography, Gas Chromatography, Polarizing Light Microscopy, X-radiography, and Fernando Gallego](#)

[Fifth Case Study: Infrared Reflectography and Michelangelo](#)

[Sixth Case Study: X-radiography and Titian](#)
[Conclusion](#)

[Part 4 The Message](#)

[17 Iconography in Renaissance and Baroque Art](#)

[The Iconography of St. Peter: A Case in Point](#)
[Other Saints](#)

[Biblical Narratives: Crucifixions and Annunciations](#)

[Disguised Symbolism](#)

[Meaning in Seventeenth-Century Dutch Genre Painting](#)

[Iconology and Allegory](#)

[18 Renaissance Landscapes](#)

[Origins: Landscapes as Settings in Fourteenth-Century Painting](#)

[Landscape in Early Netherlandish Painting](#)

[The World Landscape of the Sixteenth-Century Netherlands](#)

[German Landscapes and the Danube School](#)
[The Venetian Landscape](#)
[Pieter Bruegel the Elder and the Traditions of
Netherlandish Landscape](#)
[Dutch and Flemish Landscape 1590-1650](#)
[Dutch Landscapes 1650-1700](#)
[The Classical Landscape](#)
[Conclusion](#)

[19 The Nude Figure in Renaissance Art](#)

[Sacred Nudity](#)
[New Media](#)
[The Netherlandish Fifteenth-Century Nude](#)
[The Female Nude in Italy](#)
[Nude Portraits](#)
[Michelangelo](#)
[The Female Nude in Sixteenth-Century Northern
Europe](#)
[The Scandal of the Last Judgment](#)
[Conclusion](#)

[20 Genre Painting in Seventeenth-Century Europe](#)

[The Early Seventeenth Century \(ca. 1600-40\)](#)
[The Middle of the Seventeenth Century \(ca.
1640-70\)](#)
[The Late Seventeenth Century \(ca. 1670-ca.
1700\)](#)

21 The Meaning of the European Painted Portrait, 1400-1650

The Single Figure

Pendant Portraits

Group Portraits

Conclusion

Acknowledgments

22 All the World's a Stage

The Philosophical Foundations of the Renaissance

Theatrum Mundi

Evocations of the Theater in Renaissance

Architectural Theory and Practice

Performance Spaces of the Early Renaissance

The Theater Conceit in Villa Architecture and Decoration

The Baroque Era

Conclusion

23 Intensity and Orthodoxy in Iberian and Hispanic Art of the Tridentine Era, 1550-1700

Church Reform in Spain

Art after the Council of Trent

Iconography

The Religious Orders

Art in Daily Life

Additional Participatory Elements

Devotion to the Virgin

Secular Arts
Conclusion

Part 5 The Viewer, the Critic, and the Historian

24 Historians of Northern European Art

Establishing the Canon
Writing History and Defining Oeuvres
Nationalism and the Rise of Art History
Methodological Trends
Conclusion

25 Artistic Biography in Italy

26 With a Critical Eye: Painting and Theory in France, 1600-43

Morality and Presence in Vouet's Italian Period:
What Natural Subjects Demand
Vouet and the Light Manner
Poussin in Paris
Décor and Decorum: Poussin's The Miracle of St.
Francis Xavier
Conclusion

27 The Italian Piazza

The Problem of Periodization
The Textual Construction of the Piazza

[Theatrum Mundi](#)

[“Quel gran teatro attorno la piazza”52](#)

[Conclusion: The Embodied Piazza](#)

[28 Building in Theory and Practice](#)

[Architectural Books before Printing: The Example of Vitruvius](#)

[Leon Battista Alberti \(1404-72\) and the First Printed Architectural Book](#)

[Manuscript Architectural Treatises after Alberti: The Real and the Ideal](#)

[Images and Text in Printed Architectural Books](#)

[Standard Deviations: The Orders in Architectural Books](#)

[Index](#)

WILEY-BLACKWELL COMPANIONS TO ART HISTORY

These invigorating reference volumes chart the influence of key ideas, discourses, and theories on art, and the way that it is taught, thought of, and talked about throughout the English-speaking world. Each volume brings together a team of respected international scholars to debate the state of research within traditional subfields of art history as well as in more innovative, thematic configurations. Representing the best of the scholarship in the field and pointing toward future trends and across disciplines, the Blackwell Companions to Art History series provides a magisterial, state-of-the-art synthesis of art history.

1 *A Companion to Contemporary Art since 1945* edited by Amelia Jones

2 *A Companion to Medieval Art* edited by Conrad Rudolph

3 *A Companion to Asian Art and Architecture* edited by Rebecca M. Brown and Deborah S. Hutton

4 *A Companion to Renaissance and Baroque Art* edited by Babette Bohn and James M. Saslow

Forthcoming

5 *A Companion to British Art: 1600 to the Present* edited by Dana Arnold and David Peters Corbett

6 *A Companion to Modern African Art* edited by Monica Visona and Gitti Salami

7 *A Companion to Chinese Art* edited by Martin Powers and Katherine Tsiang

8 *A Companion to American Art* edited by John Davis, Jennifer Greenhill, and Jason LaFountain

9 *A Companion to Islamic Art and Architecture, Volume 1 and 2*, edited by Finbarr Flood and Gülru Necipoğlu

10 *A Companion to Modern and Contemporary Latin American and Latino Art*, edited by Alejandro Anreus, Robin Greeley, and Megan Sullivan

A Companion to Renaissance and Baroque Art

Edited by

Babette Bohn and James M. Saslow

 **WILEY-BLACKWELL**
A John Wiley & Sons, Inc., Publication

This edition first published 2013
© 2013 John Wiley & Son, Inc

Wiley-Blackwell is an imprint of John Wiley & Sons, formed by the merger of Wiley's global Scientific, Technical and Medical business with Blackwell Publishing.

Registered Office

John Wiley & Sons, Ltd, The Atrium, Southern Gate,
Chichester, West Sussex, PO19 8SQ, UK

Editorial Offices

350 Main Street, Malden, MA 02148-5020, USA
9600 Garsington Road, Oxford, OX4 2DQ, UK
The Atrium, Southern Gate, Chichester, West Sussex, PO19
8SQ, UK

For details of our global editorial offices, for customer services, and for information about how to apply for permission to reuse the copyright material in this book please see our website at www.wiley.com/wiley-blackwell.

The right of Babette Bohn and James M. Saslow to be identified as the authors of the editorial material in this work has been asserted in accordance with the UK Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, except as permitted by the UK Copyright, Designs and Patents Act 1988, without the prior permission of the publisher.

Wiley also publishes its books in a variety of electronic formats. Some content that appears in print may not be available in electronic books.

Designations used by companies to distinguish their products are often claimed as trademarks. All brand names and product names used in this book are trade names,

service marks, trademarks or registered trademarks of their respective owners. The publisher is not associated with any product or vendor mentioned in this book. This publication is designed to provide accurate and authoritative information in regard to the subject matter covered. It is sold on the understanding that the publisher is not engaged in rendering professional services. If professional advice or other expert assistance is required, the services of a competent professional should be sought.

Library of Congress Cataloging-in-Publication Data

A companion to Renaissance and Baroque art / Edited by
Babette Bohn and James M. Saslow.

pages cm. – (Blackwell companions to art history)

Includes bibliographical references and index.

ISBN 978-1-4443-3726-6 (hardback)

1. Art, Renaissance. 2. Art, Baroque. I. Bohn, Babette, 1950–
editor of compilation.

II. Saslow, James M.

N6370.C585 2013

709.02'4-dc23

2012033135

A catalogue record for this book is available from the British
Library.

Cover image: Interior of St. Peter's Basilica, Rome, showing
baldacchino and details of the dome (Michelangelo,
Gianlorenzo Bernini, and others). © Nico De Pasquale
Photography / Getty Images. Details from l-r: © Marta
Demartini / Alamy; © Imagebroker/Alamy; Valeria73 /
Shutterstock.

Cover design by Richard Boxall Design Associates

Contributors

Niall Atkinson is the Neubauer Assistant Professor in the Department of Art History at the University of Chicago. He received his Ph.D. in the history of architecture and urbanism from Cornell University in 2009, after serving as a research fellow at the Kunsthistorisches Institut in Florence, Italy. His research focuses on urban experience, the social construction of space, and the literary imagination of the city in late medieval and early modern Italy. He is currently working on a book-length study of the soundscape and communicative urban networks of the Italian Renaissance city.

Claire Barry, Director of Conservation, Kimbell Art Museum, Fort Worth, TX, holds an M.A. and Certificate of Advanced Study in Paintings Conservation from the Cooperstown Graduate Program, State University College of Oneonta and a B.A. from Oberlin College. At the Kimbell, she cares for European master paintings, 1300–1950, with a concentration in Renaissance and Baroque works. Her hands-on activity as a paintings conservator has granted her special access to the works of art entrusted to her care, providing unique opportunities to gain insights into the artist’s creative process. She has lectured and published widely on a broad range of conservation topics, often focusing on artists’ materials and techniques. Her published technical studies include essays on Federico Barocci, Georges de la Tour, Bartolomé Murillo, Fernando Gallego, and Anne Vallayer-Coster, among others. She also plays an active role in the acquisitions and exhibitions programs at the Kimbell.

Babette Bohn, Professor of Art History, Texas Christian

University, Fort Worth, TX, is a specialist in Italian art, with a Ph.D. from Columbia University. She has published widely on Bolognese prints, drawings, and paintings of the sixteenth and seventeenth centuries. Her publications include two books on Italian prints (*Agostino Carracci* and *Italian Masters of the Sixteenth Century*) and two on the drawings of Ludovico Carracci (2004) and Guido Reni (2008), the latter an exhibition catalogue for the Uffizi Gallery. Bohn's current research interests focus on the women artists of Bologna; and she is co-author and co-curator of a monographic exhibition on Federico Barocci (2012). She teaches classes on European Renaissance and Baroque art, prints and drawings, and women's studies. She has received grants from the National Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society, Kress Foundation, and the Villa I Tatti, the Center for Italian Renaissance Studies of Harvard University.

Koenraad Brosens, Research Professor of Art History, University of Leuven (KULeuven), Belgium, is a specialist in early modern Flemish and European tapestry. His publications include articles in American and European journals (including *The Burlington Magazine* and *Simiolus*), *A Contextual Study of Brussels Tapestry, 1670-1770* (2004), *European Tapestries in The Art Institute of Chicago* (2008), and *Rubens: The Constantine Series* (Corpus Rubenianum Ludwig Burchard 13; 2011). Together with Guy Delmarcel, he is co-editor of the *Studies in Western Tapestry* series (Brepols) and website. In 2010 he was elected Laureate of the Royal Academy of Belgium for Science and the Arts. He was a visiting professor at the University of Pennsylvania, Philadelphia (2007), and holds the Rubens Chair at the University of California, Berkeley (2013).

Marcus B. Burke received his Ph.D. from New York University's Institute of Fine Arts, specializing in Spanish and

Italian art. He is a Senior Curator at the Hispanic Society of America. Burke organized exhibitions on Iberian and Latin American Art at the Society, the Frick Museum, the Albuquerque Museum of Art, the Americas Society, and the Prado Museum, and was a co-curator and contributing author to the Metropolitan Museum's exhibition, *Mexico: Splendors of Thirty Centuries* (1990). A church historian as well as art historian, Burke served at Yale Divinity School and has taught art history, religion, and art at several other universities. His publications include *Mexican Art Masterpieces* (1998), *Treasures of Mexican Colonial Painting* (2001), *Sorolla: The Hispanic Society* (2004), *Alma de España: The Soul of Spain* (2005), *Reproducing Nations* (2006), and numerous monographs and articles in Spanish on Iberian and Latin American art from the Renaissance to the early twentieth century.

David Cast, Professor of Art History and Eugenia Chase Guild Professor in the Humanities at Bryn Mawr College (Ph.D., Columbia University), is a specialist in Renaissance art and the history of the classical tradition. Beyond his books, *The Calumny of Apelles: A Study in the Humanist Tradition* (1981) and *The Delight of Art: Giorgio Vasari and the Traditions of Humanist Discourse* (2009), his work has been published in journals including *Simiolus*, *The Burlington Magazine*, *Word & Image*, and *Journal of the Society of Architectural Historians*; in encyclopedias including the *Macmillan Dictionary of Art* and the *International Dictionary of Architects and Architecture*; and in the collective volumes *Renaissance Humanism: Foundation, Forms and Legacy* (1988), and *Giorgio Vasari: Art, Literature and History at the Medici Court* (1998). His work in progress includes a companion to Vasari and a volume on the selected writings of the English artist and critic Andrew Forge.

H. Perry Chapman, Professor of Art History at the University of Delaware, received her B.A. from Swarthmore College and her Ph.D. from Princeton University. She was editor-in-chief of *The Art Bulletin* from 2000 to 2004. Chapman is the author of *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* (1990) and co-author of the exhibition catalogue *Jan Steen: Painter and Storyteller* (1996), as well as numerous articles on Dutch painting, art theory, and artistic identity. She also writes about the imagery of and practice in the artist's studio. She is co-editor (with Joanna Woodall) of *Envisioning the Artist in the Early Modern Netherlands (Nederlands Kunsthistorisch Jaarboek 59, 2010)*. Her work has been supported by the Guggenheim Foundation, Center for Advanced Study in the Visual Arts, and National Endowment for the Humanities.

Joseph C. Forte, Professor of Art History at Sarah Lawrence College, Bronxville, NY, received his B.A. from Brooklyn College, CUNY, and his M.A. and Ph.D. from Columbia University. He has published articles and reviews on European art and architecture of the sixteenth and seventeenth centuries in *Art and Antiques*, *Connoisseur*, *Commonweal*, *Portfolio*, and *Source*, and has contributed to anthologies on the political uses of seventeenth-century French urban planning and palace decorations. He has organized exhibitions on Italian Renaissance and contemporary drawings and on American Beaux-Arts architecture. His current research projects include Habsburg imperial portraits.

Wayne Franits is Professor of Art History at Syracuse University and received his Ph.D. from the Institute of Fine Arts, New York University. He has written numerous books and essays on diverse aspects of seventeenth-century Dutch art, including the depiction of women in genre paintings. Recent publications include a comprehensive

survey of Dutch genre painting (2008) and forthcoming monographs on Dirck van Baburen and Johannes Vermeer.

Lawrence O. Goedde is Professor of Art History at the University of Virginia. He received his Ph.D. from Columbia University and has taught at Virginia since 1981. His book, *Tempest and Shipwreck in Dutch and Flemish Art: Convention, Rhetoric, and Interpretation*, was published in 1989. Goedde lectures and writes on Dutch and Flemish marine art, landscape, and still life, and his work on these subjects has appeared in a number of exhibition catalogues and collections of essays. A 2005 article, "Bethlehem in the Snow and Holland on the Ice: Climatic Change and the Invention of the Winter Landscape, 1560-1620," appeared in the proceedings of a conference on the cultural consequences of the "Little Ice Age" of the early modern era. His research interests and teaching also include the study of old master prints and drawings.

Amy Golahny is Richmond Professor of Art History and Chair, Art Department, Lycoming College, Williamsport, Pennsylvania. She has published extensively, primarily on Rembrandt and other Dutch artists, and secondarily on nineteenth-century and contemporary art. Her book *Rembrandt's Reading* (2003) explored the relationship between the artist's narrative imagery and his library. Her scholarly research and publications have been funded by national and international agencies, including the German government (DAAD), the Prins Bernhard Cultuur Fonds, the National Endowment for the Humanities, The Netherland-America Foundation, and The National Gallery (CASVA). Currently, she serves as Vice President for the international organization Historians of Netherlandish Art; she is past President of the American Association for Netherlandic Studies, which promotes the study of Dutch and Flemish culture in the United States.

Thomas Martin, Professor of Art History at Bard High School Early College, New York, received his Ph.D. from Columbia University and specializes in Italian Renaissance art, particularly sculpture. He has been the Rush Kress Fellow at Villa I Tatti, the Center for Italian Renaissance Studies of Harvard University (1997-98), and a J. Clawson Mills Fellow at the Metropolitan Museum of Art (1991-92). In 2000, he won the Outstanding Teacher Award at the University of Tulsa. He is the author of *Alessandro Vittoria and the Portrait Bust in Renaissance Venice* (1998) and has published articles in *The Burlington Magazine*, *The Sculpture Journal*, *Apollo*, *Arte Veneta*, and *Revue du Louvre*. He is currently working on a book about the iconography and meaning of Italian Renaissance bronze statuettes.

Julia I. Miller, Professor of Art History at California State University at Long Beach (CSULB), has degrees from Barnard College, the University of Virginia, and Columbia University, where she received a Ph.D. in 1983. She has been teaching courses on Renaissance art at CSULB since 1986. Her research concentrates on Italian patronage, and she has published articles on the context of Renaissance painting and sculpture in journals including *The Burlington Magazine*, *The Art Bulletin*, and *Studies in Iconography*. Currently she and another art historian, Laurie Taylor-Mitchell, are collaborating on an investigation of an Italian religious order, the Humiliati, and their patronage in the Florentine church of Ognissanti. This collaboration has resulted in four articles over the past five years, and they are currently working on a book about this order and the church. Professor Miller is a co-founder and past President of the Italian Art Society, a national organization of art historians.

Jacqueline Marie Musacchio, Associate Professor of Art at

Wellesley College, earned her Ph.D. from Princeton University. Her research has focused on Italian Renaissance domestic art, and her publications include *The Art and Ritual of Childbirth in Renaissance Italy* (1999), *Marvels of Maiolica: Selections from the Collection of the Corcoran Gallery of Art* (2004), and *Art, Marriage, and Family in the Florentine Renaissance Palace* (2008); she was a member of the organizing committee for the exhibition *Art and Love in Renaissance Italy* (Metropolitan Museum of Art, NY and the Kimbell Art Museum, TX, 2008-09). Her current research-examines the biography and historiography of the sixteenth-century Medici Grand Duchess Bianca Cappello and the role of casts and copies of Renaissance art in the lives of American women artists abroad in late nineteenth-century Italy.

Shelley Perlove, Professor Emerita of the History of Art at the University of Michigan Dearborn, specializes in Baroque art, particularly the religious art of Bernini, Guercino, and Rembrandt. She is the author of two books that have been honored by major awards: *Bernini and the Idealization of Death: The Blessed Ludovica Albertoni and the Altieri Chapel* (1990); and more recently, with Larry Silver, *Rembrandt's Faith: Church and Temple in the Dutch Golden Age* (2009). She has written more than thirty-five articles on a wide variety of topics that have appeared in such journals as *The Burlington Magazine*, *Gazette des Beaux-Arts*, and *Artibus et Historiae*. She has also edited or contributed to five exhibition catalogues. Dr. Perlove was honored to deliver the Plenary Address for the Sixteenth Century Society in 2011. She is currently writing a book on the religious drawings of Rembrandt and his circle.

Eileen Reeves is Professor of Comparative Literature at Princeton University, where she specializes in early modern Italian, English, and French literature. Her articles concern

the relationships between sixteenth- and seventeenth-century literature and developments in cartography, magnetism, and astronomy. She has published *Painting the Heavens: Art and Science in the Age of Galileo* (1997); *Galileo's Glassworks: The Telescope and the Mirror* (2008); and together with Albert van Helden, *On Sunspots* (2010). She is an associate faculty member of the Program in the History of Science, and the current Director of the Program in European Cultural Studies.

Sheryl E. Reiss (Ph.D., Princeton University) is a specialist in Italian Renaissance art and architecture with a particular interest in patronage and collecting. She has taught at Mount Holyoke, Smith, Cornell, and UC Riverside and she currently teaches at the University of Southern California. Dr. Reiss is the recipient of grants and fellowships from the Samuel H. Kress Foundation, the National Endowment for the Humanities, the Renaissance Society of America, and CASVA. She has published widely on Italian art, focusing particularly on Medici patronage. She has co-edited two books: *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy* (with David Wilkins, 2001), and *The Pontificate of Clement VII: History, Politics, Culture* (with Kenneth Gouwens, 2005). She is currently preparing a book titled *A Portrait of a Medici Maecenas: Giulio de' Medici (Pope Clement VII) as Patron of Art*. Dr. Reiss is currently the Editor-in-Chief of *caa.reviews*.

Inge Jackson Reist is Director of the Center for the History of Collecting at the Frick Art Reference Library and The Frick Collection, New York. In addition to organizing exhibitions at the Frick, she has published on art of the Renaissance and modern periods in *The Art Bulletin*, *Gazette des Beaux-Arts*, and *Renaissance Quarterly*. Dr. Reist spent several years teaching art humanities at Columbia University, Southern Baroque art at Hunter College in New York, and Italian High

Renaissance painting and sculpture at Rutgers University. She has lectured on a broad range of topics, including European art, at venues such as the Metropolitan Museum of Art, the Brooklyn Museum of Art, the Chrysler Museum, the American Museum of Natural History, and the National Trust for Historic Preservation. Most recently, her publications and conference papers have focused on the history of collecting from the eighteenth century to the present.

Elinor M. Richter received her Ph.D. from Columbia University, where she specialized in Italian Renaissance art. She is currently Associate Professor of Art at Hunter College and the Graduate Center of the City University of New York. She has published a monograph, *La scultura di Antonio Federighi* (2002), and has written numerous articles on Italian Renaissance sculpture for *The Grove Dictionary of Art, Artibus et historiae*, and *Source* and contributed an essay to *Watching Art: Essays in Honor of James Beck* (2006). She has also written catalogues for exhibitions on-contemporary artists.

James M. Saslow, Professor of Art History, Theatre, and Renaissance Studies at Queens College and the Graduate Center, City University of New York, previously taught at Columbia University, Vassar, and as Kennedy Visiting Professor in Renaissance Studies at Smith. His teaching and research focus on gender and sexuality in early modern Italy. His *Ganymede in the Renaissance* (Yale, 1986) helped open consideration of homosexuality in art history. A co-founder of the Center for Lesbian and Gay Studies at CUNY, he has lectured internationally on homosexuality and art, particularly Michelangelo, whose poetry he translated (1991). While a Mills Fellow at the Metropolitan Museum, he completed *The Medici Wedding of 1589* (Yale, 1996), which was awarded the Gordan Prize from the Renaissance Society

of America. His most recent book, *Pictures and Passions: A History of Homosexuality in the Visual Arts* (2001), received two awards from the Lambda Literary Foundation.

Larry Silver, Farquhar Professor of Art History at the University of Pennsylvania, taught previously at Berkeley and Northwestern. A specialist in painting and graphics of northern Europe from the fifteenth through the seventeenth centuries, he is the author of several recent books: *Peasant Scenes and Landscapes* (2006), *Hieronymus Bosch* (2006); *Marketing Maximilian* (2008), *Pieter Bruegel* (2011), *Rembrandt's Faith* (2009, with Shelley Perlove), and *The Essential Dürer* (2010, co-edited with Jeffrey Chipps Smith). He has also curated several print exhibitions, most recently *Grand Scale* (Davis Art Center, 2008). Silver served as President of the College Art Association and the Historians of Netherlandish Art and was the founding editor of the online reviews journal, *caa.reviews*.

Jeffrey Chipps Smith holds the Kay Fortson Chair in Art History at the University of Texas at Austin where he has taught since receiving his Ph.D. from Columbia University in 1979. He works on early modern German and Netherlandish art. Smith's books include *Nuremberg, A Renaissance City, 1500-1618* (1983); *German Sculpture of the Later Renaissance, c. 1520-1580* (1994); *Sensuous Worship: The Jesuits and the Art of the Early Catholic Reformation in Germany* (2002); *The Northern Renaissance* (2004); *The Art of the Goldsmith in Late Fifteenth-Century Germany: The Kimbell Virgin and Her Bishop* (2006); *Dürer* (2012). He edited *New Perspectives on the Art of Renaissance Nuremberg: Five Essays* (1985); and co-edited with Larry Silver *The Essential Dürer* (2010). He wrote the historiographic introduction to Erwin Panofsky, *The Life and Art of Albrecht Dürer* ([1943], Princeton Classic Edition [2005]).

Alison G. Stewart, Professor of Art History, teaches medieval and northern Renaissance art and history of prints at the University of Nebraska-Lincoln and received her Ph.D. from Columbia University. Her research has centered around secular imagery of the fifteenth and sixteenth centuries in Germany and the Netherlands and has been supported by Fulbright, Getty Institute, and NEH fellowships. Her publications include numerous essays and three books - *Unequal Lovers* (1977); *Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe*, co-edited with Jane L. Carroll (2003); and *Before Bruegel: Sebald Beham and the Origins of Peasant Festival Imagery* (2008). Her current research and publications explore Bruegel's *Wedding Dance* in Detroit, its restoration and changing taste, published in the *Bulletin of the Visual Resources Association*, and German Renaissance printmaker Sebald Beham, in *Die Gottlosen Maler von Nürnberg* exhibition catalogue at Dürer Haus, Nuremberg, published in English in the online *Journal of the Historians of Netherlandish Art*.

Mary Vaccaro is Professor of Art History at the University of Texas at Arlington. Since completing her M.A. and Ph.D. in Art History at Columbia University, she has received several prestigious fellowships, including the J. Clawson Mills Fellowship in the Department of Drawings and Prints, Metropolitan Museum of Art, New York; a fellowship from the Villa I Tatti of Harvard University in Florence, Italy; a Fulbright; and a National Endowment for the Humanities Summer stipend. Among her publications on north Italian art are two books: *Parmigianino: The Paintings* (Italian edition, *Parmigianino: I dipinti*) (2002) and *Parmigianino: The Drawings* (Italian edition, *Parmigianino: I disegni*), co-authored with Sylvie Béguin and Mario DiGiampaolo (2000). Her many essays and articles on Correggio, Parmigianino,

and the artists in their circles have appeared in such journals as *The Burlington Magazine* and *Renaissance Studies*.

William E. Wallace received his Ph.D. in Art History from Columbia University in 1983, and that same year joined the faculty of Washington University in St. Louis. He is The Barbara Murphy Bryant Distinguished Professor of Art History in the Department of Art History & Archaeology (since 2003). Professor Wallace is an internationally-recognized authority on the Renaissance artist, architect, and poet Michelangelo Buonarroti. He has published extensively on Renaissance art: in addition to more than eighty articles, book chapters, and essays, he is the author or editor of six different books on Michelangelo, including the award-winning *Michelangelo: The Complete Sculpture, Painting and Architecture* (1998), and *Michelangelo at San Lorenzo: The Genius as Entrepreneur* (1994). His biography of the artist, *Michelangelo: The Artist, the Man and his Times* (2010) has recently been issued in paperback.

Joanna Woods-Marsden is Professor Emerita of Renaissance Art History at UCLA. Born in Ireland, she obtained her B.A. and M.A. from Trinity College, Dublin University and her doctorate from Harvard. She has published extensively on Renaissance portraiture, including *Renaissance Self-Portraiture: The Visual Construction of Identity and the Social Status of the Artist* (1998) and, more recently, "El autorretrato del Renacimiento," in *El Retrato del Renacimiento*, Museo del Prado (2008). Her earlier research focused on court art: *The Gonzaga of Mantua and Pisanello's Arthurian Frescoes* (1989). She recently edited *Titian: Materiality, Istorica, Portraits* (2007), and her current research is devoted to a book on *Gendered Identity in Titian's Court Portraits*. Professor Woods-Marsden's work has been supported by fellowships at the Villa I Tatti, American

Academy in Rome, National Humanities Institute, Center for Advanced Study in the Visual Arts, University of Melbourne, and National Endowment for the Humanities.

Carolyn Yerkes is the Curator of Avery Classics at the Avery Architectural and Fine Arts Library. In addition to a B.A. from Columbia and an M.Arch. from Princeton, she holds a Ph.D. from Columbia University, where she wrote her contribution to this volume as the Howard Hibbard Dissertation Fellow. Her writings on architecture and design have appeared in the *Annali di Architettura*, *caa.reviews*, *306090*, *Museo*, and *Pidgin*, among other publications, and she recently contributed to the exhibition catalogue *The Greatest Grid: The Master Plan of Manhattan, 1811-2011* (2011).

Mark Zucker is J. Franklin Bayhi Alumni Professor at Louisiana State University (LSU) in Baton Rouge. A specialist in Renaissance art who received his Ph.D. from Columbia University, he has contributed seven volumes on fifteenth- and sixteenth-century Italian engravings to *The Illustrated Bartsch*, a series of scholarly reference books on old master prints, besides publishing on various aspects of Renaissance art in leading international journals. He is currently working on relationships between Italian Renaissance art and literature and also serves as Coordinator of LSU's Art History program.

Preface

This book project began, at least conceptually, as a customary *Festschrift* on the occasion of Professor David Rosand's retirement. When we thought about it, however, we decided on a joint dedication, enabling us also to honor Professor Howard Hibbard (1928–84), who sadly died too young to have received such a tribute during his own lifetime. So our book honors Professor Rosand, on the occasion of his recent retirement from teaching, and also commemorates the 25th anniversary of Professor Hibbard's death (in 2009). It is thus dedicated to two eminent scholar-teachers in the field of Renaissance and Baroque art, both of whom were our mentors in graduate school at Columbia University as well as key intellectual leaders for a generation of scholars at the university's Department of Art History and Archaeology. They had themselves been students of the "greatest generation" of art historians, the many brilliant central European Jews who were forced to emigrate to Britain and the U.S. before World War II to escape Nazi persecution. Howard and David (we didn't call them that at the time) were our living links to the legacy of those revered academic grandparents – for whose sake all graduate students had to learn German. Contributors of many of the essays come from among the former students and associates of these two esteemed mentors. While the book thus shares some aspects of the traditional *Festschrift*, our goal is to replace the old model for such personal and professional tributes – a celebratory miscellany of highly focused scholarly studies seldom claiming much "shelf life" – with a more practical and coordinated collection aimed at a wider and continuing audience.