

SHORT CURRICULUM VITAE (6 May 2021)

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Education

- Ph.D.: History of Art, The Johns Hopkins University (1987)
 Dissertation: *The Tender Infant: Invenzione and Figura in the Art of Poussin* (1986)
 M.A.: History of Art, The Johns Hopkins University (1982)
 B.A.: History of Art, Rutgers University (Rutgers College) (1980) (High Honors, ΦBK, ΔΦA - German Language Honor Society)

Employment History

- 2012-present: Professor (tenured) (17th-Century Italian/Early Modern, French and Spanish Art)
 -Service includes Director of Graduate Studies; TA Training Instructor; Interim Chair (Department); Promotion and Tenure Committee Chair; Search Committee Chair; Chair of the Medieval and Early Modern Studies Graduate Field Committee (MEM-UM); Director of Undergraduate Studies
 1996-2012: Associate Professor (tenured) (17th-Century/Early Modern Italian, French and Spanish Art; Methods of Art History), University of Maryland, College Park.
 -Service includes stints as Director of Undergraduate Studies; and Associate Chair (Department).
 2010ff: Affiliate Faculty in the Department of Classics, University of Maryland
 1990-1996: Assistant Professor (17th Century/Early Modern Italian, French and Spanish Art; Methods of Art History) University of Maryland, College Park
 1989-1990: Mellon Assistant Professor (Methods and Northern Renaissance Art), Vanderbilt University
 1988-1989: Visiting Assistant Professor (Renaissance and Baroque Art) Wake Forest University
 1986-1988: Visiting Assistant Professor (Renaissance and Baroque Art) Kenyon College
 1981 (summer): Intern, Early Northern European Painting, National Gallery of Art, Washington, D.C.

Research PublicationsBooks

Critical Perspectives on Roman Baroque Sculpture (eds. Anthony Colantuono and Steven Ostrow) (University Park, PA: Penn State University Press, 2014)

[I authored the essay "The Poetry of Atomism: Duquesnoy, Poussin and the Song of Silenus," pp. 88-103; contributed to the Introduction, and translated essays by Maria Cristina Fortunati (from Italian), pp.105-116; and Aline Magnien (from French), pp. 219-242.]

Titian, Colonna and the Renaissance Science of Procreation: Equicola's Seasons of Desire (series: *Visual Culture in Early Modernity*) (Surrey, UK: Ashgate Publishing, September 2010), 309pp., ISBN 978-0-7546-6962-3

Guido Reni's 'The Abduction of Helen': The Politics and Rhetoric of Painting in Seventeenth-Century Europe (New York: Cambridge University Press, 1997), 304pp., ISBN 0-521-56397-6

Book Chapters and Articles (selected)

"Titian's Tender Infants: On the Imitation of Venetian Painting in Baroque Rome," *I Tatti Studies* 3 (1989) 207-234.

"*Dies Alcyoniae*: The Invention of Bellini's *Feast of the Gods*," *The Art Bulletin* 73 (1991) 237-256.

"Interpréter Poussin: métaphore, similarité et *maniera magnifica*" (French trans. Jeanne Bouniourt) in: *Nicolas Poussin* (ed. A. Mérot) (Acts of the International Colloquium, Musée du Louvre, Paris 1994) (Paris, Réunion des Musées Nationaux, Paris, 1996) II, 649-665.

"Invention and Caprice in an Iconographical Programme by G.B. Passeri" *Storia dell'arte* 87 (1996) 188-203.

"The Mute Diplomat: Theorizing the Role of Images in Seventeenth-Century Political Negotiations," in: *The Diplomacy of Art* (ed. E. Cropper and F. Solinas) (Acts of the Robert Lehman Colloquium, Villa Spelman, The Johns Hopkins University, Charles S. Singleton Center for Italian Studies, Florence, Italy, July 1998) (Milan, Nuova Alfa Editoriale, 2000) 51-76

- "Poussin's *Osservazioni sopra la pittura*: Notes or Aphorisms?" *Studi secenteschi* 41 (2000) 285-311.
- "Scherzo: Hidden Meaning, Genre and Generic Criticism in Bellori's *Vite*," in: *Art History in the Age Of Bellori* (ed. J. Bell and T. Willette) (Acts of the International Conference, American Academy In Rome, Rome, 1996) (New York, Cambridge University Press, 2002) 239-256.
- "The Cup and the Shield: Lorenzo Lippi, Torquato Tasso and Seventeenth-Century Florentine Pictorial Stylistics," in: *L'arme e gli amori: Ariosto, Tasso and Guarini in Late Renaissance Florence* (ed. Fiorella Superbi and Massimiliano Rossi) (acts of the international conference, Villa I Tatti, Florence, June 2001) (2 vols) (Florence, Villa I Tatti) (Florence: Leo S. Olschki, 2004), vol II, 397-417.
- "Tears of Amber: Titian's *Andrians*, the River Po and the Iconology of Difference," in: *Phaethon's Children: The Este Court and Its Culture in Early Modern Ferrara* (ed. D. Looney) (Tempe: Medieval & Renaissance Texts & Studies, 2005) 225-252.
- "Caravaggio's Literary Culture," in: *The Cambridge Companion to Caravaggio* (ed. G. Warwick) (Newark: University of Delaware Press, 2007) 57-68.
- "Guido Reni's *Latona* for King Philip IV: An Unfinished Masterpiece Lost, Forgotten, Rediscovered and Restored," *Artibus et Historiae* 29 (no. 58) (2008) 201-216.
- "The Penis Possessed: Phallic Birds, Erotic Magic and Sins of the Body, ca. 1470-1500," in: *The Body in Early Modern Italy* (ed. Julia Hairston and Walter Stephens) (Baltimore: The Johns Hopkins University Press, 2010) 92-108 (and notes pp. 113-115).
- "Estense Patronage and the Construction of the Ferrarese Renaissance," in: *The Court Cities of Northern Italy: Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro and Rimini* (ed. Charles Rosenberg) (series: *Artistic Centers of the Italian Renaissance*, gen. ed. Marcia B. Hall) (New York, Cambridge University Press, 2010) 196-243.
- "Enigma, Rhetorical Syllogism and the Aesthetic of Strangeness in Ripa's *Iconologia*," in: *Cesare Ripa und die Begriffsbilder der Frühen Neuzeit, Tagungsband* (ed. Cornelia Logemann and Michael Thimann) (Universität Heidelberg, 24-25 September 2009) (Zurich-Berlin: Diaphanes, 2011) 41-55.
- "Fraternal Concord and the 'Lutheran' Underground: Ludovico Castelvetro's Pictorial *Invenzione* for the House of Giovanni Grillenzoni," in: *Renaissance Studies in Honor of Joseph Connors* (ed. Machtelt Israels and Louis A. Waldman) (Florence: Leo S. Olschki/Villa I Tatti, 2014) II, 271-81.
- "The Poetry of Atomism: Duquesnoy, Poussin, and the Song of Silenus," *Critical Perspectives on Roman Baroque Sculpture* (eds. Anthony Colantuono and Steven Ostrow) (University Park, PA: Penn State University Press, 2014) 88-103.
- "High Quality Copies and the Art of Diplomacy During the Thirty Years War," in: *The Age of Rubens: Diplomacy, Dynastic Politics and the Visual Arts in Early Seventeenth Century Europe* (eds. Malcolm Smuts and Luc Duerloo) (Turnhout: Brepols, 2016) 111-125.
- "Landscape," in: *Early Modern Emotions* (ed. Susan Broomhall) (London: Routledge: 2017) IV.52, 350-355.
- "Visceral Responses: Unexplained Expressions of Astonishment, Disbelief and Marvel in Poussin's *Martyrdom of Saint Erasmus*," *Studiolo* (Académie de France à Rome – Villa Médicis) 16 (2019) [appeared 2020] 128-143.
- "Giorgione's *Tempesta* in Iconological Perspective: Pierio Valeriano, Giovanni Cotta and the 'Paduan Hypothesis,'" *Zeitschrift für Kunstgeschichte* 83 (2) (2020) 173-212.
- "Guido Reni's *Bacchus and Ariadne* for Henrietta Maria of England: A Diplomatic Argument?" in: *Close-reading. Festschrift für Sebastian Schütze* (ed. Stefan Albl and Berthold Hub) (Berlin: DeGruyter, 2021) 395-403.
- "Le Api Munifiche: Arte e diplomazia nel pontificato di Urbano VIII Barberini" (Italian translation by Monica Fintoni) in: *L'immagine sovrana: Urbano VIII e I Barberini* (d. Maurizia Cicconi, Flaminia Gennari Santori and Sebastian Schütze) (exh. cat. Rome, Galleria Nazionale di Arte Antica – Palazzo Barberini (March-July 2023)) (Rome: Officina Libraria, 2023) 357-363, with catalogue entries no. 73 (Nicolas Poussin, *Distruzione del Tempio di Gerusalemme*) pp. 364-365; no. 74 (Philippe de Champaigne e bottega, *Triplo ritratto del Cardinal Richelieu*) pp. 366-67; no. 75 (Gian Lorenzo Bernini, *Busto del cardinal Richelieu*) pp. 368-369; and no. 76 (Tommaso Fedeli, *Ercole bambino*) pp. 370-371.

Book Reviews (selected)

- "review: Jennifer Montagu, *The Expression of the Passions: The Origin and Influence of Charles Le Brun's Conférence sur l'expression générale et particulière* (1994)," *The Art Bulletin* 78 (1996) 355-358.
- "review: *Commemorating Poussin* (ed. K. Scott and G. Warwick) (Cambridge UP, 1999)," *Burlington Magazine* 142 (2000) 572.
- "review: *L'idea del bello: Viaggio per Roma nel Seicento con Giovanni Pietro Bellori* (ed. E. Borea, C. Gasparri et al.) (exh. cat. Rome, Palazzo delle Esposizioni) (Rome, De Luca, 2000)," *Burlington Magazine* 143 (2001) 576-577.
- "review: Ann Summerscale, *Malvasia's Life of the Carracci*," *Renaissance Quarterly* 54.4 (Winter 2001) 1599-1600.
- "review: Philip Sohm, *Style in the Art Theory of Early Modern Italy* (New York, Cambridge University Press, 2001), *CAA Reviews* (www.caareviews.org) 8/28/2002.
- "review: *Painting for Profit: The Economic Lives of Seventeenth-Century Italian Painters* (ed. Richard Spear and Philip Sohm) (New Haven and London: Yale University Press, 2010)," *Economic History Review* 65.2 (2012) 789-90.
- "review: *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas* (Leiden: Brill, 2018)," *Emotions: History, Culture, Society* 2 (2018) 344-46.
- "review: *The Fabrication of Leonardo da Vinci's 'Trattato della pittura'*: With a Scholarly Edition of the Italian editio princeps (1651) and an Annotated English Translation by Claire Farago, Janis Bell and Carlo Vecce (2 vols) (Brill's Studies on Art, Art History, and Intellectual History / Brill's Studies in Intellectual History, Volume: 263/18) (Brill, Leiden, 2018)," *Burlington Magazine* 161 (no. 1396) (August 2019) 693-95.
- "review: *Life of Guido Reni* (Carlo Cesare Malvasia's 'Felsina Pittrice': Lives of the Bolognese Painters, 9) (eds. Elizabeth Cropper and Lorenzo Pericolo) (2 vols) (Turnhout: Harvey Miller, 2019)," *Burlington Magazine* 164 (no. 1426) (2022) 82-84.
- "review: *Giovanni Bellini: The Last Works*, by David Alan Brown (Skira, Milan, 2019)." *Burlington Magazine* 165 (March 2023) 339-340.

Selected Lectures and *Events Organized

- October 2017: "Andrians: The Madrid Drawings and Titian's Baroque Period," *La fortuna dei bacchanali di Tiziano nell'arte e nella letteratura del Seicento*, international conference organized by Stefan Albl and Sybille Ebert-Schifferer, Biblioteca Hertziana, Rome, Italy.
- March 2014: "Early Modern Infanticide and the Image of the Holy Innocents," in session: "Murder in the Renaissance" (organizers: Kate Lowe and Trevor Dean) Renaissance Society of America Annual Meeting, New York)
- *2013-14 Academic Year: As Director, The Graduate Field Committee in Medieval and Early Modern Studies, University of Maryland (MEM-UM). Organized lecture/workshop series on 'Auxiliary Disciplines and Methods for Medieval and Early Modern Studies'; served as faculty advisor to the symposium "Knowing Nature"
- March 2013: Two Lectures at University of Western Australia (UWA), Perth, Western Australia
 a. "Tender Heroes: The Plight of Children in the Visual Arts, Literature and Film"
 b. "Infanticide as Heroic Narrative: Poussin, Marino and the Massacre of the Innocents"
- *2012-13 Academic Year: As Director, The Graduate Field Committee in Medieval and Early Modern Studies, University of Maryland (MEM-UM). Organized lecture series on 'Current Research in Medieval and Early Modern Studies'; served as faculty advisor for the symposium "Transformative Literacies: A Medieval and Early Modern Studies Interdisciplinary Conference"
- May 2012: "High Quality Copies and the Art of Diplomacy During the Thirty Years War," Rubens and The Thirty Years War: Dynastic Politics, Diplomacy and the Arts, c. 1618-1635, international conference organized by Malcolm Smuts and Luc Duerloo. Rubenianum, Antwerp, Belgium
- October 2010: "Seasons of Desire: Libidinal Physiology and Dynastic Survival in Renaissance Ferrara," Center for Medieval and Renaissance Studies (CEMERS), Binghamton University
- September 2009: "Enigma and Paralogical Thought in Ripa's Theory of Images," *Cesare Ripa und die Begriffsbilder der Frühen Neuzeit* (International Colloquium, Heidelberg, Germany, 24-25 September 2009) Organized by the Nachwuchsgruppe Prinzip Personifikation, transcultural

- Studies Program, University of Heidelberg / Max Planck Research Group 'Das wissende Bild.'
- April 2008: "The Paralogical Image: Allegorical Representation Between Platonic Idea and Deductive Reasoning," in session: *Allegory: Theoretical and Practical Approaches* (organizer: Livio Pestilli; Chair: Pamela Jones), Renaissance Society of America Annual Meeting, Chicago
- March 2007: "Fraternal Concord: Ludovico Castelvetro's *Invenzione* for the House of Giovanni Grillenzoni," in session: *Word and Image: Face to Face* (organizer: Livio Pestilli; Chair: Sheryl Reiss), Renaissance Society of America Annual Meeting, Miami
- April 2006: "Historicism, New Historicism and the Historical View in Early Modern Italian Art History," Disciplinary Encounters: Historicism (Early Modern Studies Colloquium, College of Arts & Sciences, American University) (Panel with Jonathan Goldberg, Linda Levy Peck, Madhavi Menon and Kim Butler)
- *February 2005: Organizer of session titled "*The Aims and Limits of Archival Research in Early Modern Italian Art History*," College Art Association Annual Meeting
- April 2004: "The Secret Muse: Prudential Advice and Discursive Control in Early Modern Painting," *Programma e invenzione nell'arte del Rinascimento* (international symposium) Rome, Villa Medici/Académie de France
- *February 2004: Co-Organizer (with Elisabetta Di Stefano, Univ. of Palermo) of a major international symposium: "*The Muse in the Marble: Plastic Arts and Aesthetic Theories in the Seventeenth Century*," American Academy in Rome, Rome, Italy
- February 2004 (co-delivered with William Breazeale): "A Critical Edition and English Translation of Orfeo Boselli's *Osservazioni della Scoltura Antica* – the Digital and Print Publication Projects," *The Muse in the Marble* (international conference co-organized by Anthony Colantuono and Elisabetta Di Stefano)
- *April 2004: "*Controlling the Visual Arts in Early Modern Italy*" (session organizer) (co-chairs: Bette Talvacchia and Joseph Connors) (Designated "Villa I Tatti" session, under auspices of the Lila Wallace-Reader's Digest Lecture Program)
- December 2003: "From Seventeenth-Century Painting to Modern Film: The Girl with the Pearl Earring," Lecture and Commentary for the Key Sunday Cinema Club, Washington D.C./Arlington, Virginia (invited)
- October 2002: "Seasons of the Libido: Titian, Equicola and the Technique of Invention in Alfonso d'Este's Camerino," Courtauld Institute of Art, London (guest seminar in North Italian painting)
- April 2002: "Figuring the Ducal Libido: Alfonso d'Este, Mario Equicola and Titian's *Feast of Venus*," *Renaissance Society of America* (annual meeting, Scottsdale Arizona) (session: Dennis Looney, "Figuring Power in the Este Court in Ferrara")
- February 2002: "Marxism and Skepticism in the Work of Anthony Blunt," *College Art Association* (Annual Meeting, Philadelphia) (session: Alan Wallach and Andrew Hemingway, 'Towards a History of Marxist Art History')
- June 2001: "Lorenzo Lippi, Torquato Tasso and Seventeenth-Century Pictorial Stylistics," *L'arme e gli amori: Ariosto, Tasso and Guarini in Late Renaissance Florence* (international conference, Florence, Villa I Tatti)

Selected Research Funding

- The College Art Association of America, Millard Meiss Publication Fund (2012), subvention for illustrations in *Critical Perspectives on Roman Baroque Sculpture* (eds. Anthony Colantuono and Steven Ostrow) (Penn State University Press, 2014)
- Lila Acheson Wallace – Reader's Digest Publication Subsidy at Villa I Tatti (with Ashgate Publishing), (2010) for the publication of *Titian, Colonna and the Renaissance Science of Procreation: Equicola's Seasons of Desire*
- National Endowment for the Humanities, Fellowship for University Teachers (calendar year 2004) for book projects on the role of iconographic advisors in *Early Modern Europe (resulting in Titian, Colonna and the Renaissance Science of Procreation: Equicola's Seasons of Desire, Ashgate 2010)*
- Villa I Tatti, Florence (The Harvard University Center for Italian Studies) Postdoctoral Fellowship (2002- 2003) for book projects on the role of iconographic advisors in *Early Modern Europe (resulting in Titian, Colonna and the Renaissance Science of Procreation: Equicola's Seasons of Desire, Ashgate 2010)*.

University of Maryland, GRB (General Research Board) Grant, Summer 2003, for book projects on the role of iconographic advisors in Early Modern Europe (resulting in *Titian, Colonna and the Renaissance Science of Procreation: Equicola's Seasons of Desire*, Ashgate 2010).

University of Maryland GRB Semester Research Award (Spring 2000) (for research on Alfonso d'Este's camerino)

Samuel H. Kress Foundation, subvention for publication of half-tone illustrations in book *Guido Reni's Abduction of Helen* (Spring 1996)

American Council of Learned Societies, ACLS Travel to Conferences Abroad (for presentation of paper at Art History in the Age of Bellori conference, Rome, November 1996)

National Endowment for the Humanities (NEH) Summer Stipend (May-July, 1990) for research on Guido Reni)

American Academy in Rome, AAR-Kress Predoctoral "Rome Prize" Fellowship (1983-85) for PhD dissertation research.

Teaching and Advising

A. Selected Undergraduate Courses

Italian Renaissance Art (separate courses on 15th and 16th Centuries, taught 2000-2005)

-Version 1: Emphasizes the mechanisms by which artists were exposed to humanistic literary, theological and antiquarian culture; includes the major artists and readings in Dante, Petrarch, Alberti, Ghiberti, Castiglione, Bembo, Ariosto, Pino, Dolce, Vasari, Lomazzo, etc., each connected to a specific work of art; and includes extensive comparison of literary versus artistic patronage in the court context.

-Version 2: Emphasizes problems of stylistic development, patronage and historical context in painting, sculpture, architecture and graphics; material culture and social institutions

Symbolic Images: The Theory and Practice of Iconography in European Art 1400-1850 (ARTH230) (2018-present)

-A 200-level GenEd Scholarship in Practice course introducing students to advanced iconographic research in a flipped classroom environment. Students pursue research on their chosen work of art, presenting their interim results at increasingly complex levels of analysis. The course also features in-person and recorded lectures on sources and methods of early modern iconography.

Seventeenth-Century Italian Art (UMCP ARTH 430) (Fall 1990-present)

-Version 1: The course is sometimes taught with an emphasis on art-theoretical developments beginning with the Carracci academy and ending with Andrea Pozzo.

-Version 2: The course is sometimes also taught with an emphasis on the religious and secular cultures that seventeenth-century art-forms served. Both versions cover the major artists and related literary, epistolary, theoretical and biographical readings in Tasso, Galileo, Marino, Bellori, Paleotti and Borromeo, Cortona-Ottonelli, and Bracciolini.

Seventeenth-Century French Painting (UMCP ARTH 488A: Undergraduate Colloquium) (taught intermittently since Fall 2010)

-A colloquium structured by readings and presentations on major monuments of French Baroque painting and pictorial theory, with an emphasis on political, religious and intellectual contexts.

Art and Biography in Seventeenth-Century Spain (UMCP ARTH 489: Special Topics) (taught intermittently since Spring 1996)

-Structured by readings of Antonio Palomino's *Lives* of the Spanish artists (in Nina Ayala Mallory's translation), the course analyzes the cultural conditions within which seventeenth-century artists worked, also teaching students how to conduct corroborative historical research and measure the accuracy of this important primary source. The course simultaneously covers the major Spanish artists and patronal institutions.

Symbolic Images: The Theory and Practice of Iconography in European Art 1400-1850 (ARTH 230: GenEd Scholarship in Practice) (Fall 2018 to present)

The Guitar as Art Object and Pictorial Theme in 16th-18th-Century Europe (UMCP ARTH 489) (Fall 1997)

-A cultural approach examining the exquisitely decorated and precious guitars produced by

élite luthiers for wealthy patrons, combined with a study of paintings, literary and epistolary texts, diaries and other sources representing the social and cultural contexts in which the instruments were used; and guest lectures concerning the music of the period are included. Special attention given to the unprecedented vogue for luxury guitars and guitar music at the court of Louis XIV.

Luxury Objects in Seventeenth-Century European Culture (ARTH 389) (Spring 2009)

-A cultural approach involving students in research concerning a vast array of luxury objects including coaches, guns and armor, clothing, musical instruments, books, scientific instruments, tableware and eating utensils, etc.

True Love and Erotic Fantasy in Early Modern Art (HONR 229L) (several versions since Fall 2003)

-A survey of recent research on amatory and erotic imagery in Early Modern painting and sculpture, with emphasis on parallels in literature, as well as visual and material culture. Taught for the University Honors program, this course also includes components of basic interdisciplinary research and formal writing.

B. Undergraduate Teaching Abroad

Roman Art and Archaeology: Classical Foundations (cross-listed as CLAS 308/ARTH 389) (Winter Term Programs Abroad Only, 2007-09)

-This course (usually team-taught with a member of the Classics faculty) combined a survey of ancient Roman art and archaeology in the Bay of Naples, in the city of Rome and other areas, with observations on the relationships between classical models and medieval and Renaissance painting, sculpture, architecture, urban planning, sacred sites etc. I served as course coordinator running all aspects of the program and budget in Winter 2010.

Baroque Art, Architecture and Urban Design in Rome (ARTH 389) (Winter Term Programs Abroad Only, 2010-2016)

-This course, for which I was the sole instructor, surveys architecture and major urban projects that shaped the city of Rome over the course of the seventeenth century, and examines the major works of painting and sculpture produced in that same period. The aim of the course is to provide a detailed, specialized knowledge of 17th-century Rome; but the course also includes major monuments of Roman antiquity, the Middle Ages, and the Renaissance as well as short day-trips to other cities and villas where major works of Baroque Art are located.

C. Selected Graduate Courses (Courses Titled 'Studies in Southern European Art 17th Century')

Renaissance Iconology (ARTH 738) (taught intermittently since 1990)

-The seminar begins with a series of bibliographic lectures illustrating the classical, primary and secondary sources of early modern theories of images through the 17th century. Following a series of exercises and readings designed to build their skills in iconographic research, students will present original interpretative papers concerning specific iconographic and iconological problems.

17th-Century Italian Art Theory and Criticism (ARTH 638) (taught intermittently since 1990)

-Advanced original-language readings and problems in the theory and criticism of art, including extensive background in 15th- and 16th-century theory and interpretative practices. Readings include major theorists from Alberti to Bellori, and interpretative descriptions by contemporary beholders of works of art, specially transcribed for original student research.

17th-Century Southern European Iconography (ARTH 638) (Spring 1991-present)

-Advanced original-language readings and research in Italian 15th-17th-century iconography and iconology, including elements of Classical and Renaissance poetics, rhetoric, mythography, emblems, hieroglyphics, literary imagery, allegory; includes critique of iconographical techniques and adaptation of methods deriving from comparative literature.

Cardinal Francesco Barberini and the Arts (ARTH 738) (Spring 1993)

-A pan-cultural approach to Cardinalate patronage taking the famous nephew of Pope Urban VIII as its primary subject. Includes the major artists (i.e., Bernini, Cortona, Poussin, etc.) and readings in the Barberini literary and antiquarian circles.

Art and Romance Epic in the 16th and 17th Centuries (ARTH 738) (Spring 1995)

-Advanced interpretative problems in literary-pictorial poetics. Topics include Federico Zuccari

and Dante; Michelangelo and Dante; Ariosto, Tasso and the Thematics of Witchcraft from Dosso to Castiglione; Technologies of Love and Beauty in Art and Literature; Epic Romance and Estense Cultural Politics; The *Hypnerotomachia Poliphili* and its Audience; Poussin and Heroic Poetics From Tasso to Marino.

Methods of Art History (taught intermittently since 1990) (ARTH 692)

-A survey of art-historical methods from the origins of the discipline to the present, including discussions of the politics of method and parallel methodic and historiographic trends in historical and literary studies.

Orfeo Boselli: the Mind of a 17th-Century Sculptor (ARTH 738) (Fall 2000)

-Seminar devoted to the production of a complete and accurate transcription and English translation of Orfeo Boselli's *Osservazioni della scoltura antica*, an art-theoretical manuscript written in the 1650s and never published except in a moden anastatic reprint of the dense and often nearly illegible manuscript, and a partial edition based on two highly corrupt manuscripts in Florence and Ferrara. Students employed digital technology to present the manuscript to the seminar, enlarging and enhancing difficult-to-read portions, and providing separate fields for participants to add their translations, commentaries, and hypertext illustrations.

Luxury Arts of 17th-Century Europe (ARTH 738) (Spring 2010)

-The seminar aims to create a new method for the study of the luxury object and its more common material culture analogs through a critical review of existing approaches (e.g., the "decorative arts" model, anthropology, along with new methodic elements deriving from ergonomics, ergoesthetics, psychology and performative theories of gender.

The Art of Spectacle in Early Modern Europe (ARTH 738) (Spring 2013)

-This seminar was designed to review existing theories of spectacle while developing a new art-historical theory of the spectacular, specifically as applies to the historical phenomena of early modern European art and urban festivity.

On the Verge of Modernity: The Problem of Artistic Novelty from Renaissance to Baroque in Italy, France, and Spain (ARTH 738) (Fall 2017)

-The seminar examines the question: Was the increasingly pronounced taste for novelty in the history of Renaissance and Baroque art linked with the notion of 'the modern,' as it often is today? Issues to be explored include the nature, purpose and paradoxical 'modernity' of the new antiquarianism; the aggressive pursuit of new artistic techniques and graphic forms; the aesthetics of the bizarre and capricious; the problematics of Baroque 'naturalism' and the notion of an abstract 'Idea of beauty;' the notion of 'shock value' and the origins of self-conscious artistic 'provocation;' the subordination of pictorial invention to new literary genres and stylistics; and novelties of display and reception.

Proportion, Distortion and Visual Experience in Art – Early Modernity to Neoclassicism (ARTH 738) (Spring 2019)

-Proportion is a basic, structuring concept of Western art and culture. The academic study of painting, sculpture and architecture from the Renaissance through the 19th century addressed proportion as both antiquarian and mathematical science, to be studied alongside perspective, color theory, life drawing and anatomy in quest of perfect beauty. Yet on closer inspection the notion of visually perfect or 'ideal' proportion also entailed moral implications, inextricably bound up with the genetic/phenotypic, social and behavioral norms or expectations of a European and Euro-American society. The seminar examines the uses of proportional ideals from the rhetorical culture of Renaissance humanism through the advent of Kantian aesthetics.

Realizing the Artistic Idea from Early Modernity to the Nineteenth Century (ARTH 738) (Fall 2020)

-This seminar examines the intellectual and technical processes whereby artists from the later Middle Ages through the 19th century sought to externalize and make real the visual images they conceived. While the relevant art-historical literatures for the most part do not address the problem of 'realizing the idea' directly, we shall construct our own inquiry and synthesis by re-purposing literatures on such topics as the connoisseurship of drawing, conservation research, iconography and patronage. Seminar papers may address most any art-historical topic of interest to the student within the parameters of western European art roughly ca. 1225 to 1850CE — the only requirement being that the topic must offer the opportunity to scrutinize, reconstruct or gain insight into the artist's or artists' processes from the conception to the physical manufacture of the work of art.

Humanism, Antiquarianism and the Digestion of Ancient Art from the Renaissance to Neoclassicism
(ARTH738) (Fall 2022)

-This seminar explores the literatures pertaining to the Italian Renaissance and early modern 'digestion' of the antique—that is, the processing of antique models within the humanistic model of rhetorical 'imitation.' The seminar examines how this process informed the theory and practice of the visual arts and the education of artists from the later 14th through 18th centuries, and beyond. Topics of discussion include not only the humanistic framework within which artists and theorists understood, studied and imitated ancient Greek and Roman art, but also the distinction between the rhetorical/probabilistic structure of Renaissance humanistic antiquarianism and modern scientific archaeology; the humanistic philological methods employed in the interpretation of ancient iconography; the politicization of ancient art; the purpose and method of artists' drawings after the antique; the notably unscientific thinking informing the restoration of fragmentary ancient works; the relationship between 17th-century Roman Classicism and later 18th- and 19th-century Neoclassicism; the recovery and interpretation of ancient painting; and the use of plaster casts in academic art education.

C. Master's (Adviser)

1. Julia Dabbs, MA 1991
2. Catherine Mays, MA 1993
3. Maria Sequeira, MA 1993
4. Andrea Van Houtven, MA 1995
5. Elizabeth Peters, MA 1999
6. Samantha Cichero, MA 2002
7. Marina Galvani, MA 2003
8. Stephanie Tadlock, MA 2005
9. Sarah Cantor, MA 2005
10. Marie Ladino, MA 2009
11. Vianna Newman [MA/Ph.D. beginning Fall 2017, MA Spring 2019]
12. Yanzhang Cui [M.A./Ph.D. beginning Fall 2019; MA Spring 2021]
13. Mallory Haselberger [MA, Department of English, University of Maryland, College Park; MA in Art History and Archaeology beginning Fall 2020, with Levitine/Dean's Fellowship]; MA Spring 2023

D. Doctoral (Adviser)

1. Julia Dabbs, PhD 1999 (Kress pre-doctoral travel grant recipient) (Tenured Associate Professor, University of Minnesota, Morris)
2. Elizabeth Linley Widmann, PhD 2002 (retired due to illness)
3. Andrea Van Houtven (now -Velasco), PhD 2002 (pre-doctoral Fulbright Fellow, Madrid, Spain) (Formerly Art History Instructor, Escuela Alvaro Durán, Madrid; presently instructor TAI Escuela Universitaria de Artes, Madrid)
4. William Breazeale, (BA Johns Hopkins; MA in Italian, Middlebury College) PhD 2005 (two-year internship in Works on Paper at Philadelphia Museum of Art; pre-doctoral Fulbright Fellow, Rome, Italy) (now Curator, Crocker Art Museum, Sacramento, California)
5. Elizabeth Tobey, PhD 2005 (formerly Curator, National Sporting Museum and Library, Middleburg, Virginia; research assistant Smithsonian Institution; MLIS 2015; currently Librarian, National Agricultural Library)
6. Rossitza Roussanova (now Schroeder), PhD 2005 (Byzantine dissertation co-chaired with Henry Maguire, The Johns Hopkins University) (Gennadeion/Alison M. Frantz Fellow, Gennadius Library, American School of Classical Studies at Athens, 2002-03) (now Associate Professor, Pacific School of Religion, Berkeley, California)
7. Margaret Morse, PhD 2006 (Gladys Kriebel Delmas Foundation pre-doctoral grants) (Tenured Assoc. Prof., Augustana College, Rock Island, Illinois)
8. James Hutson, PhD 2008 (Assoc. Prof. and Assoc. Dean, Lindenwood University, St. Charles, Missouri)

9. Adam Rudolphi (MA University of Delaware) (PhD May 2013, formerly Visiting Assist. Prof., Hood College; formerly Professional Track Faculty, University of Maryland; current employment unknown)
10. Sarah Cantor (BA U. of Pittsburgh) PhD May 2013; two-year Internship in Works on Paper at Philadelphia Museum of Art, Philadelphia, 2008-10; pre-doctoral Fulbright Fellow, Biblioteca Hertziana, Rome 2010-11; post-doctoral Fellow in Landscape Studies, Dumbarton Oaks Research Center, Harvard University, Washington, D.C.; Kress Interpretative Fellow, Fairfield University Art Museum; instructor for Semester at Sea)
11. Sara Berkowitz (MA University of North Carolina, Chapel Hill) Ph.D. University of Maryland, Spr. 2020. (March 2022 appointed Assistant Professor of Art History, Widener University, Chester, PA)
12. Charline Fournier-Petit [entered Ph.D. program Fall 2018; now ABD] (currently also teaching as chargé de travaux dirigés devant les oeuvres, Ecole du Louvre, Paris)
13. Vianna Newman-Dennis [began Ph.D. Fall 2019; now ABD]
14. Katie Altizer [ABD] [I am co-advisor with Arthur K. Wheelock Spr. 2019f]; PhD Spring 2023
15. Alyssa Hughes [I am co-advisor with Arthur K. Wheelock Spr. 2019f] (now ABD)
16. Zoe Copeman (MA History of Art, University College London) (PhD coursework beginning Fall 2020, with Flagship Fellowship); PhD candidate Fall 2022
17. Yanzhang Cui (MA Spring 2021) (entered Ph.D. program Fall 2021); PhD candidate Spring 2023
18. Katherine Rabogliatti (MA Syracuse University, Florence) (entered PhD program Fall 2023)