Session III: Session Title: *La virtù of Mannerism*
Sponsored by the Association for Textual Scholarship in Art History (ATSAH)

**Abstract:** Mannerism offers artistic as well as theoretical innovations in conceiving historical and religious accounts and in questioning their validity. This session considers Mannerist’s historiography, style and meaning as well as its controversies.

**Organized:** Liana De Girolami Cheney, Independent Scholar
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**Chair:** Charles Burroughs, State New York University, Geneseo
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**Bio:** Since 2014, after retirement as Smith Professor of Humanities in the departments of Classics and Art History at Case Western Reserve University, Charles Burroughs has been Adjunct Professor of Art History at Geneseo. Previously he taught at SUNY Binghamton, UC Berkeley Architecture School, Northwestern University, and the Rome Program of Trinity College. He has degrees from Balliol College of Oxford University (BA) and the Warburg Institute, University of London (MPhil, PhD); his publications include *From Signs to Design: Environmental Process and Reform in Early Renaissance Rome* (MIT Press, 1990) and *The Italian Renaissance Palace Façade* (Cambridge University Press, 2002 and 2009), as well as articles on Alberti, Michelangelo, Palladio, Sixtus V, and Botticelli. Recent publications include the articles “Botticelli’s Stone: Giorgio Vasari, Telling Stories, and the Power of Matter” in *Artibus et Historia*, and “Fluid City: River Gods in Rome and Contested Topography,” in *Mediaevalia*. A current project involves the study of honor as a factor in classical architectural design, from the ancient world to diverse plantation landscapes in the Americas. The article "Honor, Classical Architecture, and the Issue of Slavery," dealing in part with Alexander Hamilton’s house in Harlem, is forthcoming in *The Oxford Handbook of the Reception of the Classical Tradition in Architecture*.

**Speaker I:** Lynette Bosch, State New York University, Geneseo
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**Title:** Before 1962: Mannerism and Historiography Before the Twentieth International Congress of the History of Art
Abstract: In 1962, the papers delivered by the Art Historians, who spoke, at the Twentieth International Congress on the History of Art, in the September of 1961, were published. The papers by Sidney Freedberg, Malcolm Campbell, Craig Hugh Smyth, and John Shearman, among others, became the touchstone and benchmark texts of Mannerism. Subsequent publications on Mannerism, which are too numerous to be easily summarized, have accepted and reacted against these papers and their content. The resulting response to the Twentieth Congress has, however, obscured an earlier history of Mannerism now which the Art Historians, who spoke at the Congress drew. Yet, this earlier historiography provides a repository of ideas that constitute other pathways from which to study Mannerism and this earlier literature also illuminates the trajectory of the concepts presented at the Congress. This paper presents the origins of the concepts of Mannerism discussed at the Congress and indicates other paths of inquiry that can be pursued beyond the trajectories forwarded at the Congress.

Bio: Lynette M.F. Bosch, Ph.D. Princeton University, Professor of Art History, Art History Department, SUNY Geneseo Areas of specialization: Spanish and Italian Renaissance and Contemporary Latin American and Latino Art. Author of: Ernesto Barreda: Contemporary Chilean Artist; Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada; Cuban American Art in Miami; as well as several articles on Spanish and Italian Renaissance and Contemporary Latin American Art. Completed a book on "Mannerism and Spirituality in Sixteenth Century Painting.

Speaker II: Karen Goodchild, Wofford College
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Title: The Venetian Who Couldn’t Color: Vasari’s Assessment of Giovanni Battista Franco

Abstract: Vasari writes that Giovanni Battista Franco’s first commission was painting scenes from antiquity on an arch for Charles V’s entry into Rome in 1536. Though Franco’s works were taken to be “passing good,” he was far outstripped by Maerten van Heemskerck and his team of “young Germans,” who stayed continually drunk and thus, “inflamed with the heat of wine and their facility of execution…achieved wonders.” From the very beginning, then, Vasari insinuates, Franco’s passionless timidity held him back. Vasari goes on to sum up his contemporary and sometime-collaborator as a “beta-painter,” one without professional drive or personal style. These failings are evidenced in his works, which Vasari assesses as revealing labor and diligence but no invention, charm, or, especially, graceful color. This talk investigates the ways Vasari undermines Franco’s career, suggesting reasons he may have done so.

Bio: Karen Goodchild, who received her PhD from the University of Virginia, is Chair of the Department of Art and Art History at Wofford College in South Carolina, where she is the Chapman Professor of Teaching Excellence. Recent articles include: “Masaccio, Andrea del Sarto Il Lasca and the Sausage School of Florence”, (Source, Winter 2018).

Speaker III: Liana De Girolami Cheney, Independent Scholar
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Title: Giorgio Vasari’s Christian Virtues in the Oratory of the Compagnia del Gesù at Cortona

Abstract: Between 1554 and 1555, Giorgio Vasari (1511-74) received a commission from the confraternity of the Compagnia del Gesù to remodel and decorate their oratory in Cortona. The Cortonese oratory has ceiling and wall decorations with Old and New Testament themes. The ceiling represents New Testament themes about salvation while the wall fresco scenes are assembled in two parts: twelve niches and twelve spandrels. The niches contain Old Testament figures of prophets making sacrifices to God in front a stoned altar in a landscape. The spandrels, which frame the Old Testament figures, contain oval compositions. The images inside these oval compositions depict Christian personifications of the theological virtues (Faith, Charity and Hope); the cardinal virtues (Justice, Prudence, Fortitude and Temperance); and the blessed virtues of the Holy Spirit (Piety, Patience, Peace, Modesty and Concord). The depiction of the Christian virtues has a didactic purpose to instruct the lay community about the connection between the Old and New Testament. This paper discusses these moral and religious connections of the virtues in relation to the mission and teaching of the confraternity in Cortona.

Bio: Liana De Girolami Cheney, PhD is President of the Association for Textual Scholarship in Art History, Visiting scholar in Art History at the University of Bari, Italy, and University of Coruña, Spain, and emerita Prof. of Art History at UMASS Lowell. She received a BS in Psychology and BA in Philosophy from the University of Miami, Florida, as well as a MA in Art History and Aesthetics from the University of Miami. Her PhD in Italian and Baroque Art is from Boston University in Massachusetts. Dr. Cheney is a Renaissance and Mannerism scholar, author, and coauthor of numerous articles. She received an Award for Excellence in Scholarly Research and Publication from SECAC on her publication on “Leonardo da Vinci's Annunciation: The Holy Spirit," in Artibus et Historiae (2011), 1-16. Her forthcoming book is on Readings in Italian Mannerism II: Architecture and Giorgio Vasari’s Sala degli Elementi: An Iconological Study.