

FRANCO MORMANDO

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Education

S.T.L. (Licentiate in Sacred Theology. Area: Historical Studies), May 1994, Jesuit School of Theology at Berkeley.

M.Div. (Masters of Divinity), May 1992, Jesuit School of Theology at Berkeley.

Biennio di Filosofia, 1985-87, Gregorian University, Rome. Comprehensive, two-year, non-degree program of "first-cycle" philosophy studies.

Ph.D., June 1983, Harvard University (Romance Languages and Literatures). Dissertation: "The Vernacular Sermons of San Bernardino da Siena, OFM (1380 1444): A Literary Analysis."

M.A., March 1979, Harvard University (Romance Languages and Literatures).

B.A., May 1977, Columbia University (French and Italian).

Honors

"Cavaliere" (Knight) in the honorary "Ordine della Stella della Solidarietà Italiana," title conferred by the President of the Italian Republic, October 12, 2005 in recognition of achievement in the promotion of Italian language and culture.

The Howard R. Marraro Prize for Distinguished Scholarship in Italian History, January 6, 2001, conferred by the American Catholic Historical Association for my book, *The Preacher's Demons*.

Certificate of Distinction in Teaching, Harvard University, University Committee on Undergraduate Education, December 1983.

Travel-Study Prize for Excellence in Teaching, Harvard University, Dept. of Romance Languages, May 1980.

Harvard University Fellowship, 1977-1981.

B.A., *Summa cum laude*, May 1977.

Bigongiari Award for Excellence in Italian Studies, Columbia University, May 1977.

Phi Beta Kappa, Columbia College, March 1977.

Columbia College John Jay National Scholar, 1973-1977.

Professional Employment: Teaching Positions

Professor of Italian, Department of Romance Languages and Literatures, Boston College, July 2012-present. (Affiliate Faculty, Dept. of History, May 2016-present.)

Associate Professor (with tenure) of Italian, Department of Romance Languages and Literatures, Boston College, September 2000-June 2012.

Assistant Professor of Italian, Department of Romance Languages and Literatures and Honors Program, Boston College, Sept. 1996-Aug. 31, 2000.

Adjunct Assistant Professor, Honors Program and Department of Romance Languages and Literatures, Boston College, Sept. 1994-Sept. 1996, full-time.

Adjunct Faculty member, Jesuit School of Theology, Berkeley, Spring and Fall 1993 semesters (part-time, teaching assistant, "History of Christianity I").

Adjunct Assistant Professor, Dept. of Romance Languages, Boston College, September 1987-May 1989, full-time. Italian language and literature (medieval and Renaissance) courses.

Visiting Professor of Italian, College of the Holy Cross, Spring 1985, part-time. Instructor of Italian, Harvard University, Summer 1983.

Section Leader, Core Curriculum Course, "The Literary Mind of the Middle Ages," Harvard University, Fall 1982.

Teaching Fellow, Harvard University, Department of Romance Languages, 1979-1983.

Assistant Senior Tutor and Fellowships Advisor, 1981-1983, North House (now Pforzheimer House), Harvard-Radcliffe Colleges.

Professional Employment: Administrative Positions

Chairperson, Department of Romance Languages and Literatures, Boston College, July 2012-present.

Section Head, Italian Studies, Chairperson, Department of Romance Languages and Literatures, Boston College, January 2010-present.

Director, Senior Honors Program, Department of Romance Languages and Literatures,
Boston College, September 2005-May 2009.

Chairperson, Department of Romance Languages and Literatures, Boston College, July
2001-July 2006.

Director of Undergraduate Studies, Department of Romance Languages and Literatures,
Boston College, Sept. 1997-June 2000.

Publications

Books:

author of *Bernini: His Life and His Rome*. Chicago: University of Chicago Press, 2011. (The
first full-length, English-language biography of the artist.)

author of *Domenico Bernini's "Life of Gian Lorenzo Bernini:" An English Translation and Critical
Edition with Introduction and Commentary*. University Park: Penn State University Press,
2011.

co-editor of *Piety and Plague: From Byzantium to the Baroque*. Kirksville, MO: Sixteenth Century
Essays and Studies, Truman State University Press, 2007.

co-editor of *Francis Xavier and the Jesuit Missions in the Far East: An Anniversary Exhibition of
Early Printed Works in the Jesuitana Collection of the John J. Burns Library, Boston College*.
Chestnut Hill, MA: The Jesuit Institute, 2006.

co-editor of *Hope and Healing: Painting in Italy in a Time of Plague, 1500-1800*. Exhibition
catalogue. Worcester Art Museum; distr. by University of Chicago Press, 2005.

author of *The Preacher's Demons: Bernardino of Siena and the Social Underworld of Early Renaissance
Italy*. Chicago: University of Chicago Press, 1999.

editor of *Saints and Sinners: Caravaggio and the Baroque Image*. Exhibition catalogue, McMullen
Museum of Art, Boston College, distributed by the University of Chicago Press,
1999.

Articles in Scholarly Books and Refereed Journals:

"Gian Paolo Oliva: The Forgotten Celebrity of Baroque Rome," in *The Holy Name. Art of the
Gesù: Bernini and His Age*, ed. Linda Wolk-Simon (Philadelphia: St. Joseph's University
Press, forthcoming, Feb. 2018).

"A Bernini Workshop Drawing for a Tomb Monument," *Burlington Magazine* (London), n.
1376, vol. 159, November 2017.

- "*Nudus Nudum Christum Sequi*: The Franciscans and Differing Interpretations of Male Nakedness in Fifteenth-Century Italy," in *Fifteenth Century Studies*, 33 (2008): 171-97.
- "Pestilence, Apostasy, and Heresy in Seventeenth-Century Rome: Deciphering Michael Sweerts' Plague in an Ancient City," in *Piety and Plague*, 237-321 (see above).
- "The Making of the Second Jesuit Saint: The Campaign for the Canonization of Francis Xavier, 1555-1622" in *Francis Xavier and the Jesuit Missions in the Far East*, 9-22 (see above).
- "Response to the Plague in Early Modern Italy: What the Primary Sources, Printed and Painted, Reveal" in *Hope and Healing* (see above), 1-44.
- "Tintoretto's Recently Rediscovered *Raising of Lazarus*," *The Burlington Magazine*, 142 (2000): 624-29.
- "Teaching the Faithful to Fly: Mary Magdalene and Peter in Baroque Italy," in *Saints and Sinners* (see above), 107-35.
- "Just as your lips approach the lips of your brothers: Judas Iscariot and the Kiss of Betrayal," in *Saints and Sinners* (see above), 179-90.
- "Virtual Death in the Middle Ages: The Apotheosis of Mary Magdalene in Popular Preaching" in *Death and Dying in the Middle Ages*, ed. Edelgard DuBruck and Barbara I. Gusick. New York: Peter Lang, 1999, 257-74.
- "What Happens to Us When We Die?: The 'Four Last Things' in the Popular Preaching of Bernardino of Siena" in *Death and Dying in the Middle Ages* (see previous entry), 109-42.
- "Bernardino of Siena, Popular Preacher and Witch-Hunter: A 1426 Witch Trial in Rome" in *Fifteenth Century Studies*, 24 (1998), 84-118.
- "Bernardino of Siena, 'Great Defender' or 'Merciless Betrayer' of Women?" in *Italica*, 75 (1998): 22-40.
- "Signs of the Apocalypse in Late Medieval Italy: The Popular Preaching of Bernardino of Siena" in *Medievalia et Humanistica: Studies in Medieval and Renaissance Culture*, 24, ed. Paul M. Clogan. Lanham, MD: Rowman and Littlefield, 1997, 95-122.
- "An Early Renaissance Guide for the Perplexed: Bernardino of Siena's *De inspirationibus*" in *Through a Glass Darkly: Essays in the Religious Imagination*, ed. John C. Hawley. New York: Fordham University Press, 1996.
- "To Persuade Is a Victory: Rhetoric and Moral Reasoning in the Sermons of Bernardino of Siena" in *The Context of Casuistry*, eds. James Keenan and Thomas Shannon. Washington, DC: Georgetown University Press, 1995.

"Bernardino of Siena's Campaign Against Sodomy: Emasculating Mothers as Culprits," *NEMLA Italian Studies*, 19 (1995): 17-32.

"Dilettissimo ed Onorando Messer Francesco: Guicciardini, Disciple and Critic of Machiavelli" in *Essays in Honor of Nicolae Iliescu*, ed. Emanuela Bertone. Cambridge: Harvard University, Dept. of Romance Languages, 1990.

"The Humanists, the Pagan Classics and Bernardino da Siena," *Laurentianum* (Rome) 27 (1986): 72-97.

Encyclopedia and Dictionary Entries:

Entries ("Bernini, Gian Lorenzo," "Caravaggio, The Taking of Christ," "Boston College," "IHS Monogram" and "Oliva, Gian Paolo") in *The Cambridge Encyclopedia of the Jesuits*, ed. Thomas Worcester, Cambridge University Press, 2017.

"Bernardino of Siena" and "Prierias, Silvestro Mazzolini," in *The ABC-CLIO Encyclopedia of Witchcraft: The Western Tradition*, ed. Richard Golden, (respectively) 1:112-13 and 3:932-33. Santa Barbara: ABC-CLIO, 2006.

"Preaching and Preachers," in *Medieval Italy: An Encyclopedia*, ed. Christopher Kleinhenz, 2:931-33. New York: Routledge, 2004.

Articles, Non-Refereed Journals:

"Breaking Through the Bernini Myth," in *Berfrois* (online journal of culture), Oct. 12, 2012: <http://www.berfrois.com/2012/10/franco-mormando-on-bernini/>

"Christ in the Garden: An Easter Reflection on Lavinia Fontana's *Noli Me Tangere*," *America*, v. 200, no. 13 (2009): 27-28.

"Of Clowns and Christian Conscience: The Art of George Rouault" (review of McMullen Museum of Art exhibition (Boston College), "Mystic Masque: Semblance and Reality in Georges Rouault, 1871-1958"), *America*, v. 199, no. 17 (2008): 18-20.

"The Painted 'Visions' of Fra Angelico: An enchanting Exhibition at the Metropolitan Museum of Art," *America*, v. 193, no. 20 (2005): 8-11.

"Art Responds to the Plague: Depicting Symptomatology, Identifying Remedies," *Worcester Medicine* (journal of the Worcester District Medical Society), Spring 2005, 14-15.

"The Hands of Joseph O'Connell" (sculptor) in *America*, v. 182, no. 7 (2000) 12-13.

"Lazarus Raised Again: A Tintoretto Masterpiece is found at a Jesuit Residence in Pennsylvania," *America*, v. 181, n.19 (1999): 11-13.

"The 'Jesuit Caravaggio' Comes to America," *America*, v. 180, no. 4 (1999): 9-14.

Book Reviews:

- review of Audrey Nicholls, ed., *The Arts and Jesuit Influence in the Era of Catholic Reform* (special issue of *Studies: An Irish Quarterly Review*, 104:416, Winter 2015-2016) in *Journal of Jesuit Studies*, 3 (2016): 722-24.
- review of Willibald Sauerländer, *The Catholic Rubens: Saints and Martyrs*. (Los Angeles: Getty Research Institute, 2014), in *Journal of Jesuit Studies*, 2 (2015): 694-96.
- review of Marcia B. Hall and Tracy E. Cooper, eds., *The Sensuous in the Counter-Reformation Church* (Cambridge University Press, 2013), *caa.reviews* (online publication of the College Art Association), May 15, 2014.
- review of Irving Lavin, *Bernini at Saint Peter's : The Pilgrimage* (Pindar Press, 2012), in *caa.reviews* (online publication of the College Art Association), Dec. 27, 2013.
- review of Maarten Delbeke, *The Art of Religion: Sforza Pallavicino and Art Theory in Bernini's Rome* (Ashgate, 2012), in *Renaissance Quarterly*, 66.2 (2013): 614-615.
- review of Sarah McPhee, *Bernini's Beloved: A Portrait of Costanza Piccolomini* (Yale University Press, 2012), in *Renaissance Quarterly*, 65.3 (2012): 888-89.
- review of Elliott H. King, *Salvador Dalí: The Late Work* (Yale University Press, 2010), in *America*, v. 203, no. 15 (2010): 25-26.
- review of Margot Fassler, *The Virgin of Chartres: Making History Through Liturgy and the Arts* (Yale University Press, 2010) in *America*, Oct. 4, 2010, v. 203, no. 8 (2010): 32-34.
- review of Charles Scribner, III, *The Shadow of God: A Journey through Memory, Art, and Faith* (Doubleday, 2006), in *America*, v. 194, no. 20 (2006): 24-25.
- review of Sara Nair James, *Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry and a Vision of the End-time*, in *The Journal of Ecclesiastical History* 56 (2005): 586-87.
- review of Giorgio Caravale, *L'orazione proibita. Censura ecclesiastica e letteratura devozionale nella prima età moderna*, in *The Catholic Historical Review* XC (2004): 790-91.
- review of Eraldo Bellini, *Agostino Mascardi tra 'ars poetica' e 'ars historia,'* in *Italian Culture* 21 (2003): 185-87.
- review of *Preachers and People in the Reformations and Early Modern Period*, ed. Larissa Taylor, in *Sixteenth-Century Journal*, 34 (2003): 181-83.
- review of Sarah McPhee, *Bernini and the Bell Towers: Architecture and Politics at the Vatican*, in *America*, v. 188, no. 14 (2003): 23-24.

- review of Christopher Ocker, *Biblical Poetics Before Humanism and Reformation*, in *Church History* 72 (2003): 881.
- review of Brendan Dooley, *Morandi's Last Prophecy and the End of Renaissance Politics*, in *America*, v. 187, no. 8 (2002): 27-30.
- review of Paolo Chiesa and Henry Yule, *The Travels of Friar Odoric: A 14th-Century Journal of the Blessed Odoric of Pordenone*, in *America*, v. 186, no. 16 (2002):19.
- review of Dava Sobel, ed. and trans., *Letters to Father: Suor Maria Celeste to Galileo, 1623- 1633*, in *America*, v. 186, no. 15 (2002): 30-31.
- review of Garry Wills, *Venice, Lion City: The Religion of Empire*, in *America*, v. 185, no. 11 (2001): 26-27.
- review of John Drury, *Painting the Word: Christian Pictures and Their Meanings*, in *America*, v. 182, no. 20 (2000): 27.
- review of Corrie E. Norman, *Humanist Taste and Franciscan Values: Cornelio Musso and Catholic Preaching in Sixteenth-Century Italy* (New York: Lang, 1999), in *The Sixteenth Century Journal* 30.3 (1999): 571-72.

Academic Papers and Conference Presentations

- "Playing with Fire: Did Bernini's *Ecstasy of St. Teresa* Cross a Seventeenth-Century Line of Decorum?" Renaissance Society of America Annual Conference, Boston, March 31, 2016.
- "Did Bernini's *Ecstasy of St. Teresa* Cross a Seventeenth-Century Line of Decorum?" New College Biennial Conference on Medieval and Renaissance Studies, Sarasota, FL, March 10, 2016.
- "The Evolving Profile of the 'Witch' in Early Renaissance Europe: The Trial of Matteuccia of Todi, 1428." Arizona Center for Medieval and Renaissance Studies, 21st Interdisciplinary Conference, February 6, 2016, Scottsdale, AZ.
- "How to Become a Celebrity Public Speaker: Instructions from Bernardino of Siena, Popular Preacher of Quattrocento Italy," Arizona Center for Medieval and Renaissance Studies, 21st Interdisciplinary Conference, February 7, 2015, Scottsdale, AZ.
- "Bernini's Models in Clay: What the Biographical Sources Reveal," paper given at the symposium, "Bernini Beyond Clay," Harvard University, the Mahindra Humanities Center, Nov. 16, 2012.
- "Bernini: His Life and His Rome: The First English-Language Biography," The Renaissance Society of America Annual Conference, Washington, DC, March 24, 2012.

- "Bernini: His Life and His Rome." The Lauro De Bosis Colloquium in Italian Literature, Harvard University, Feb. 6, 2012.
- "A Newly Discovered Bernini Workshop Presentation Drawing for a Tomb Monument." The Renaissance Society of America Annual Conference, Montreal, Canada, March 25, 2011.
- "Bernini as Playwright, Director, and Scenographer: The State of the Question." The Arizona Center for Medieval and Renaissance Studies, Seventeenth Annual Conference, Phoenix, AZ, February 12, 2011.
- "Nothing as It Seems: Annotations (Reconstructive and Deconstructive) upon Domenico Bernini's *Vita del Cav. Gio. Lorenzo Bernini*." New College Biennial Conference on Medieval and Renaissance Studies, Sarasota, FL, March 2010.
- "A Pope's Banquet and a Jesuit's Oration for a Newly Converted Queen: Alexander VII, Gian Paolo Oliva, and Christina of Sweden, Dec. 26, 1655," Sixteenth Century Conference, Geneva, May 28, 2009.
- "Raphael's *Disputa* at the Vatican: Neither Disputation nor Eucharist," presentation at UCLA Center for Medieval and Renaissance Studies, Mellon Foundation Sawyer Seminar Series on "Disputation: Arguing In and Out of the University," April 22, 2008.
- "Nothing as It Seems: Annotations (Reconstructive and Deconstructive) upon Domenico Bernini's *Vita del Cav. Gio. Lorenzo Bernini*." Renaissance Society of America Annual Meeting, Chicago, April 4, 2008. (Revised version of this lecture was presented also at the New College Conference on Medieval and Renaissance Studies, Sarasota, FL, March 2010.)
- "Bernini's Religion." Sixteenth Century Studies Annual Conference, Minneapolis, October 2007.
- "Pestilence, Apostasy and Heresy in Seventeenth-Century Rome: Deciphering Michael Sweerts' *Plague in an Ancient City*," Centre for Early Modern Studies, University of Aberdeen (Scotland), Conference on: "Icons and Iconoclasts, 1603-1714," July 20, 2006.
- "Naked to Follow the Naked Christ: The Franciscans and the Late Medieval Destiny of Jerome's Ascetic Adage." Harvard University, Humanities Center Seminar on Medieval Studies, March 20, 2006.
- "Michael Sweerts' *Plague in an Ancient City* (Rome, ca. 1650): Deciphering the Enigma." Fifteenth Biennial New College Conference on Medieval-Renaissance Studies, Sarasota, Florida, March 9, 2006.

- "Ambiguous Baroque: The Sensual, the Sexual and the Sacred in Devotional Art of Seventeenth-Century Italy," The Luce Program in Scripture and Literary Arts, Boston University, Feb. 23, 2006.
- "Using Art to Teach Italian Culture and History," presentation at the "Professional Development Course on AP Italian Language and Literature, for High School Teachers" sponsored by the Consulate of Italy in Boston and the National Italian American Foundation, Boston College, June 4, 2005.
- "Michael Sweerts's *Plague in an Ancient City* (Rome, ca. 1650): Deciphering the Enigma," presentation at the Annual New England Renaissance Conference, "Piety and Plague in Renaissance and Early Modern Europe," Holy Cross College, April 23, 2005.
- "Bernardino of Siena: The Dynamics of His Preaching Performance," paper given at conference, "Charisma and Religious Authority: Jewish, Christian and Muslim Preaching, 1200-1600," Queen Mary College, University of London, July 26, 2004.
- "Preaching in the Shadow of the Plague: A Sermon by Francesco Panigarola, Bologna, 1577." Renaissance Society of America Annual Meeting, April 2004, New York.
- "Dante and Original Sin: the Poet's Great Theological Contradiction?" Second Annual Boston Dante Conference, Boston College, November 2003.
- "Anatomy of Baroque Biography: The *Vita del Cavalier Gio. Lorenzo Bernini* written by his son Domenico." American Association for Italian Studies Annual conference, March, 2003, Georgetown University, Washington, DC.
- "The History Behind the Biography: Domenico Bernini's *Vita del Cavaliere Gio. Lorenzo Bernini*," Annual Meeting of the Renaissance Society of America, March 2002, Scottsdale, Arizona.
- "'Heretic' Sues 'Saint' for Libel and Wins: Amedeo de Landis vs. Bernardino of Siena, 1437." Annual Meeting of the Renaissance Society of America, March 2000, Florence, Italy.
- "A Recently Rediscovered Tintoretto: *The Resurrection of Lazarus* of 1555-56," Twelfth Biennial New College Conference on Medieval-Renaissance Studies, Sarasota, Florida, March 11, 2000.
- "Bernardino of Siena, Prophet of the Persecuting Society." The 25th New England Medieval Conference, Boston University, December 4, 1999.
- "Popular Preaching in Early Renaissance Italian Society," Symposium on "Preachers and Their Spaces: Bridging Medieval and Renaissance Society," Holy Cross College, November 1998.
- "Before Homosexuality: The Late Medieval Understanding of Sodomy According to Popular Preacher, Bernardino of Siena," Given at "The Queer Middle Ages" conference sponsored by CUNY and NYU, November 1998.

"Popular Preaching in Late Medieval Italy," Symposium at the Higgins Armory Museum on "Pages Past and Present: Communication Arts from the Middle Ages to the Internet, Worcester, MA, March 21, 1998.

"The Antisemitism of Bernardino of Siena: A Reappraisal," International Conference on "The Friars and the Jews in the Middle Ages and Renaissance," Center for Medieval and Renaissance Studies, St. Louis University, October 1997.

"Carnal Showing: The Franciscans and the Fifteenth-Century Career of the Ascetic Adage, '*Nudus nudum Christum sequi*,'" Renaissance Society of America Annual Meeting, Vancouver, April 1997.

"Women in Quattrocento Italy: The Teachings of Bernardino of Siena," American Association of Teachers of Italian Annual Meeting, Philadelphia, November 1996.

"The Sixteenth-Century Mary Magdalene: A Sermon by Bernardino Ochino, 1539," Sixteenth Century Studies Annual Meeting, St. Louis, October 1996.

"From Eros to Divine Ecstasy: The Conversion of Mary Magdalene in the Popular Preaching of Bernardino of Siena," 31st International Congress on Medieval Studies, Kalamazoo, Michigan, May 1996.

"Signs of the Apocalypse in Late Medieval Europe: The Popular Preaching of Bernardino of Siena," Medieval Academy of America Annual Meeting, Kansas City, Missouri, April 1996.

"Bernardino of Siena, Popular Preacher and Witch-Hunter: A Witch Trial in Rome, 1424-27," International Fifteenth Century Symposium, Kaprun, Austria, July 1995.

"Before Homosexuality: The Early Renaissance Understanding of Sodomy According to Popular Preacher, Bernardino of Siena," American Association for Italian Studies Convention, Tempe, Arizona, April 1995.

"Bernardino of Siena's Campaign against Sodomy: Emasculating Mothers as Culprits," Northeast Modern Languages Association Convention, Boston, April 1995.

"The Friar's Solution: Bernardino of Siena and the Jews," American Association of Church Historians Convention, Chicago, January 1995.

Other Public Lectures (Invited)

"Bernini: His Life and His Rome." For the [New York Chapter of the Patrons of the Arts](#) in the Vatican Museums, Salmagundi Club, New York, NY, November 9, 2016.

"Bernini, Impresario." Casa Italiana, New York University, February 22, 2016, sponsored by [Salon / Sanctuary Concerts](#).

- "Michelangelo: The Life and Works of the Renaissance Genius." Presentation for the Docents of the Phoenix Art Museum, in conjunction with the exhibition, "Michelangelo: Sacred and Profane. Drawings from the Casa Buonarroti, Florence." February 5, 2016.
- "The Poetry of Michelangelo," The Circolo Italiano di Boston, MIT, Cambridge, MA, October 21, 2015.
- "Art and the Bubonic Plague: How Did Art Help People Cope with Medical Disaster in Pre-modern Times?," Harvard University, Sept. 10, 2014 and Sept. 14, 2015, for undergraduate course taught by Donald Goldmann, M.D., "Science of Living Systems 26: The Toll of Infection: Understanding Disease in Scientific, Social, and Cultural Contexts."
- "Bernini: Impresario Supreme of Baroque Rome," Yale University, Institute of Sacred Music, April 26, 2014.
- "Bernini: His Life and His Rome," Phoenix Art Museum, Phoenix, AZ, Oct. 23, 2013.
- "Bernini: His Life and His Rome," Kimbell Art Museum, Ft. Worth, TX, March 1, 2013.
- "Bernini and the Baroque Transformation of the Catholic Imagination," Villanova University, Oct. 2, 2012, sponsored by the Villanova Office of the Vice President for Mission and Ministry.
- "Bernini and His Rome," a mini-course comprising six lectures for the Beacon Hill Seminar, Boston, Oct.-Nov. 2012.
- "Bernini: His Life and His Rome," 92nd Street Y (Tribeca Branch), New York, NY, May 20, 2012.
- "Bernini: His Life and His Rome," The Italian Cultural Society, Burlington, MA, Feb. 27, 2012.
- "Bernini and His Rome," The Italian Institute for Culture, San Francisco, Feb. 17, 2012.
- "Bernini: His Life and His Rome," public lecture and reading at The Harvard Coop Bookstore, Feb. 13, 2012.
- "Bernini: His Life and His Rome," The St. Botolph Club, Boston, Feb. 8, 2012.
- "The Power of the Baroque Image: How to Read a Painting by Artemesia Gentileschi and the Caravaggeschi," Skidmore College, Oct. 25, 2010, sponsored by the Depts. of Foreign Languages and Literatures, Art History, and Gender Studies.
- "Side by Side: The Sacred and the Sensual in Italian Religious Art of the Renaissance and Baroque," Italian Cultural Society, Naples, FL, February 25, 2010.

- "The Other Side of the Italian Renaissance: Sin and Social Deviance in the Popular Preaching of Bernardino of Siena," Florida Atlantic University (Dept. of History), Oct. 2, 2008.
- "Why the World Went Baroque, Twice: The Triumph of the Italian Baroque, Then and Now," Italian Cultural Society, Naples, FL, February 7, 2008.
- "The Missing Bell Towers of St. Peter's: Building the New Basilica, 1506-1667." Boston College Club, Boston, MA, Sept. 26, 2006.
- "Hope and Healing: Painting in Italy in a Time of Plague," American Federation of Arts, New York, New York, June 7, 2005.
- "Christianity and Art: Piety and Power. The Church Responds to Art." Museum of Fine Arts, Boston, November 30 and December 2, 2004
- "Hope and Healing: Painting in Italy in a Time of Plague," Worcester Museum of Art, Teachers Institute, June 30, 2004.
- "Dante's Ulysses: Canto 26, *Inferno*," Isabella Stewart Gardner Museum, Boston, MA (museum's centenary celebration, lecture series), April 2003.
- "The Architectural History and Iconography of St. John's Chapel," St. John's Archdiocesan Seminary, Brighton, MA., April 2003.
- "The Power of Images: Caravaggio and Devotional Art in Baroque Italy." Loyola-Marymount University, Los Angeles, CA, February 9, 2003.
- "Caravaggio and Baroque Art in Italy." Providence Athenaeum, Providence, RI, February 10, 2002.
- "Celebrity-Saint of Early Renaissance Italy: Bernardino of Siena and His World in Art." Metropolitan Museum of Art, New York, November 16, 2001.
- "Who Was Judas Iscariot? And Why Did He Kiss Jesus? The Betrayer of Christ in Christian Art and Written Tradition." John Carroll University (Ohio), Center for Catholic Studies, Oct. 18, 2001.
- "The Power of Images: Caravaggio and the Re-Birth of Catholic Devotional Art after the Council of Trent." Regis College, University of Toronto, Sept. 28, 2001.
- "The Power of Images: The Role of Devotional Art in Baroque Italy." Ringling Museum of Art, Sarasota, Florida, March 8, 2000.
- "Tintoretto's Recently Rediscovered *Raising of Lazarus*: Provenance and Meaning." Reading (PA) Public Museum, December 8, 1999 (at press conference announcing the rediscovery).

"Judas Iscariot and the Kiss of Betrayal in Christian Art and Tradition." The National Gallery of Art, Washington, DC, June 20, 1999.

Miscellaneous

Was originator and co-curator of two major art exhibitions:

Saints and Sinners: Caravaggio and the Baroque Image, at Boston College's McMullen Museum of Art, February 1-May 24, 1999, examining the theory, styles, and social functions of religious painting of the Italian Baroque and featuring the first North American appearance of Caravaggio's recently rediscovered *The Taking of Christ* (Dublin). I was principal curator and catalogue editor.

Hope and Healing: Painting in Italy in a Time of Plague, 1500-1800, April 3-Sept. 25, 2005, Worcester Art Museum, Worcester, MA, examining the role of art (Renaissance and Baroque) in times of social disaster and the influence of the bubonic plague on art, artists, and patrons. As originator of this project, I worked by myself for six months, conceiving and developing the themes and compiling a master list of candidate paintings by collection visits in the USA and abroad.

What Does a Curator of an Art Exhibition Do?

As guest curator of the aforementioned art exhibitions, I (together with the co-curators) was responsible for *every* aspect of preparing and mounting the exhibition, including selecting the candidate paintings, petitioning and persuading the lenders to grant the loans, examining and evaluating the paintings in their home sites, gathering the necessary scholarship on each of the thirty finalist paintings, their painters and specific subjects, writing and editing the catalogue (which includes our individual scholarly essays and catalogue entries on each item), writing the gallery guides and wall labels, preparing materials for the press kits and the exhibition website, as well as designing the physical and thematic structure of the exhibit.

Before and during the exhibition period, we were called upon – almost weekly – to give lectures and tours to visiting groups of all sizes and composition, special guests such as members of the press and donors, and the docents and staff of the museum. The only responsibilities we did not bear were those strictly technical or mechanical, e.g., mounting the paintings on the wall, or handling insurance paperwork. But even in the latter we were frequently involved to some degree, since we as curators were most familiar with all aspects of the exhibition and its contents. All of this added up to several full years of time, including the five-month run of the exhibition.

The museums in question, of course, had also committed their own curatorial staff to these projects. But since those staffs were small and engaged at the same time in other projects, the guest curators necessarily had to assume primary responsibility for all aspects of the exhibition.