

Una Roman D'Elia

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Current Position

Queen's University, Kingston, Ontario
Associate professor
Queen's National Scholar
Assistant professor

July 2008-present
July 2006-June 2011
June 2002-June 2008

Education

Harvard University
Ph.D., History of Art and Architecture
Dissertation: "Titian's Christian Poetics"
Advisor: Prof. John Shearman
A.M., History of Art and Architecture

Fall 1995-Spring 2001
June 2001

May 1997

Yale University
B.A., History of Art, Phi Beta Kappa, *Summa cum laude*

Fall 1991-Spring 1995

Publications

Books

Raphael's Ostrich. Penn State University Press, 2015 (abstract included below).

Electronic previews and reviews provided by the press:

https://www.amazon.com/Raphaels-Ostrich-Una-Roman-DElia/dp/0271066407?ie=UTF8&*Version*=1&*entries*=0
<http://www.psupress.org/books/titles/978-0-271-06640-0.html>

Editor, *Rethinking Renaissance Drawings: Essays in Honour of David McTavish*.
McGill-Queen's University Press, 2015.

The Poetics of Titian's Religious Paintings. Cambridge University Press, 2005.

Selected Reviews of *The Poetics of Titian's Religious Paintings*

Gabriele Neher, *Art History* 31 (2008): 274-9.

Alejandra Gimenez-Berger, *Renaissance Quarterly* 61 (2008): 891-2.

Charles Hope, *Burlington Magazine* 149 (August 2007): 557-8.

Thomas F. Heck, *Annali d'italianistica* 25 (2007): 456-9.

David Packwood, *Renaissance and Reformation* 30 (2006): 139-41.
 Laura Parker, *The Art Newspaper* 170 (June 2006): 46.

Articles in Refereed Journals

- "How the Quattrocento Saw Ancient Sculpture in Color," *Source: Notes in the History of Art* 35, n. 3 (Spring 2016), 216-226.
- "Grotesque Painting and Painting as Grotesque in the Renaissance." *Source: Notes in the History of Art* 33, n. 2 (Winter 2014): 5-12.
- "Giambologna's Giant and the Cinquecento Villa Garden as a Landscape of Suffering." *Journal of the History of Gardens and Designed Landscapes* 31 (2011): 1-25.
- "Drawing Christ's Blood: Michelangelo, Vittoria Colonna, and the Aesthetics of Reform." *Renaissance Quarterly* 59 (2006): 90-129.
- "Niccolò Liburnio on the Boundaries of Portraiture in the Early Cinquecento." *The Sixteenth Century Journal* 37 (2006): 323-50.
- "The Decorum of a Defecating Dog." *Print Quarterly* 22 (2005): 119-32.
- "Tintoretto, Aretino, and the Speed of Creation." *Word & Image* 20 (2004): 206-18.

Articles in Edited Collections

- "Introduction: New Directions in Scholarship on Renaissance Drawings." In *Rethinking Renaissance Drawings: Essays in Honour of David McTavish*, ed. Una D'Elia, 3-15. McGill-Queen's University Press, 2015.
- "Acanthus Leaves and Ostrich Feathers: Claude Perrault, Tradition, and Innovation in Architectural Language." In *Tributes to Pierre du Prey: Architecture and the Classical Tradition, from Pliny to Posterity*, ed. Matthew Reeve, 127-42. Harvey Miller, 2014.
- "Anatomizing Love, Vivisecting Cupid." In *Essays in Honor of Joseph Connors*, ed. Louis Waldman and Machtaelt Israels, 481-6. Harvard University Press, 2013.
- "What Allegories Wear in Cinquecento Italy." In *Unfolding the Textile Medium in Early Modern Art and Literature*, ed. Tristan Weddigen, 65-80. Imorde, 2011.
- "Doni's Painting of Reform." In *Officine del nuovo. Sodalizi fra letterati, artisti ed editori nella cultura italiana fra Riforma e Controriforma*, ed. Harald Hendrix and Paolo Procaccioli, 41-9. Vecchiarelli, 2008.
- "Titian's Mute Poetry." In *Titian: Materiality, Likeness, Istoria*, ed. Joanna Woods-

Marsden, 113-24. Brepols, 2008.

"Popular Elitism: Renaissance Art as a Secret Code." In *Renaissance Theory*, ed. Robert Williams and James Elkins, 286-90. Routledge, 2008.

"Classicism and the Problem of National Style: The Illustrations of Claude Perrault's Vitruvius." In *Coming About . . . A Festschrift for John Shearman*, ed. Lars Jones and Louisa Matthew, 333-9. Harvard University Press, 2001.

Work in Progress

"The Color White in Fifteenth Century Tuscan Sculpture." In *Making and Unmaking Sculpture in Fifteenth Century Italy*, ed. Amy Bloch and Daniel Zolli. The book is under consideration at Cambridge University Press.

Donatello's Color, as described in the summary of ongoing research.

Fifteenth-century Tuscan Polychrome Sculpture, a website, offering open-access high resolution images for study and publication, under construction.

Fellowships, Awards, and Honors

Elected to the College of New Scholars, Artists and Scientists of the Royal Society of Canada	2014
Social Sciences and Humanities Research Council of Canada Insight Grant	2013-2018
Publication Grants for <i>Raphael's Ostrich</i>	2013-2015
Millard Meiss Grant, College Art Association	
Samuel H. Kress Foundation Fellowship in Renaissance Art History	
Lila Acheson Wallace Publication Subsidy, Villa I Tatti	
Publication Grants for <i>Rethinking Renaissance Drawings</i>	2013-2015
Award to Scholarly Publications, Federation for the Humanities and Social Sciences	
Ratjen Foundation, Liechtenstein	
Harvard University Center for Italian Renaissance Studies Villa I Tatti, Fellowship	2009-2010

Social Sciences and Humanities Research Council of Canada Standard Research Grant	2007-2011
The Grimm Prize for the best article in Reformation Studies for "Drawing Christ's Blood," awarded by the Sixteenth Century Studies Society	2007
Queen's National Scholar, Queen's University	2006-2011
Advisory Research Council Award, Queen's University	2005-2006
Social Sciences and Humanities Research Council of Canada Post-doctoral Fellowship	2002-2004
Harvard Packard Dissertation Completion Fellowship	2000-2001
Gladys Kriebel Delmas Foundation Award (for research in Venice)	1999-2000
Undergraduate awards, Yale University Phi beta kappa, summa cum laude A. Conger Goodyear Fine Arts Award Marshall-Allison Fellowship Seymour Prize (highest average in the Humanities in Berkeley College)	1995
Teaching: Honours	
Nominated for the W. J. Barnes Teaching Award (Arts and Science Undergraduate Society)	2016
Nominated for the Frank Knox Teaching Award	2013
Nominated for the Frank Knox Teaching Award	2006
Listed in MacLean's Magazine, Guide to Canadian Universities as one of the most popular professors at Queen's	2005 and 2006

Graduate Student Supervisions

PhD Students

Susanne McColeman, completed 2016
Amanda Morhart, completed 2014
Caylen Heckel, current (co-supervision)
Heather Merla, current

MA Students

Caylen Heckel, completed 2013

Chantal Manna, completed 2012
 Amy Hall, completed 2010
 Natalie Grynepas, completed 2008
 Theresa Huntley, completed 2008

Selected Professional Talks

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| "Donatello's Radical Madonna," Renaissance Society of America, Chicago
(under consideration by the programming committee) | March 2017 |
| "Raphael's Ostrich," Royal Society of Canada, Victoria | Nov. 2015 |
| "How the Quattrocento Saw Ancient Sculpture in Color," Renaissance Society of America, Berlin | March 2015 |
| "Anton Francesco Doni and the Dangers of Playful Art," Renaissance Society of America, New York | March 2014 |
| "Grotesque Nature," Renaissance Society of America, San Diego | April 2013 |
| "Ostrich Exceptionalism," Renaissance Society of America, Washington DC | April 2012 |
| "What Allegories Wear," Renaissance Society of America, Venice, Italy | April 2010 |
| "Petrified and Crying a River: Mourning for the Pagan Nature Gods in Sixteenth-Century Villa Gardens," Renaissance Society of America Miami | March 2007 |
| "Anton Francesco Doni's Painting of Reform," Officine del nuovo, Utrecht | Nov. 2007 |
| "Anton Francesco Doni on the Interpretation of Art: Courtly Play or Anti-Courtly Satire?" Renaissance Society of America, Cambridge, UK | April 2005 |
| "The Ambiguity of Art in the Italian Renaissance," University of Texas, Austin | Feb. 2005 |
| "Modes of Interpreting Art in the Writings of Anton Francesco Doni," Sixteenth Century Studies Conference, Toronto | Oct. 2004 |
| "Doni's 'Castles in the Air': Multivalence and Ambiguity in Mannerist Allegorical Painting," Renaissance Society of America, New York | April 2004 |
| "Prints and Genre in the High Renaissance," Renaissance Society of America Toronto | April 2003 |
| "Pastoral Silence and Painterly Self-Consciousness in Sixteenth-Century Italy," College Art Association, New York | Feb. 2003 |

"The Magdalene and Petrarchan Desire," Renaissance Society of America Phoenix	April 2002
"Titian and the Poetics of the Pastoral," Universities Art Association of Canada Montreal	Oct. 2001
"A Christian Laocoön: Titian and the Poetics of Decorum," Renaissance Society of America, Chicago	March 2001
"The Morality of Color: <i>Disegno, Colore</i> , and Sixteenth-Century Literary Theory," College Art Association, Chicago	March 2001

Selected Service Responsibilities

Queen's National Scholar Selection Committee, member	2016-2017
Coordinator of Graduate Studies, Art History	2015-2016 2010-2013
Acting Head, Art History and Art Conservation	various times
Appointments Committee, member	various times
Venice Summer School, director	2005-2009

Abstract, *Raphael's Ostrich* (Penn State UP, 2015)

One of the last works Raphael painted before he died was an allegory of Justice in the Sala di Costantino in the Vatican Palace. Justice's hand is curled around the neck of a realistic and aggressively ugly ostrich. The ostrich is the largest of birds, has wings but cannot fly, and is the only bird with two toes on each foot. These and other peculiarities made the *struthio camelus* (sparrow camel) a hybrid, part bird, part beast according to Renaissance scientists. In an age before Darwin, this enormous bird with its useless feathers was a living enigma. By creating a naturalistic animal that evoked hidden knowledge -- a modern hieroglyph -- Raphael exposed the tensions around the issue of how the natural world is imbued with meaning, a question that came to a crisis with the rise of the foundations of both modern art history and natural history. This is the story of a weird Raphael and therefore a weird Renaissance, one of fantastic and improbable juxtapositions, hybrid monsters, and grotesques.

Raphael's invention is based upon a Renaissance understanding of ancient Egyptian hieroglyphs. The book explores the antithetical ways in which the ostrich was used in ancient Egypt, imperial Rome, Jewish scriptures, the Medieval bestiary tradition, and the fifteenth-century court of Raphael's native Urbino. Ostriches were central to the Egyptian beliefs about the passage to the underworld, were hunted in the Coliseum and served at lavish banquets, and were objects of curiosity in menageries and study for scientists. Ostriches were both reviled as embodiments of heresy, stupidity, and gluttony and praised as exemplars of stoic endurance, a turning towards God, and justice, among other qualities.

Raphael's ostrich is integral to the culture of the court of his patron, Pope Leo X, which had a famous menagerie and was a center for the study of Roman and Egyptian antiquities and for European studies of Africa. Raphael and followers painted grotesques, including ostriches, which were both archaeologically correct reconstructions and modern fantasies. After Raphael artists depicted ostriches as images of Justice, but also gave the bird new meanings and depicted ostriches as curiosities. Men and women played memory games that involved ostriches, danced in ostrich costumes, collected prints of ostriches, made scientific studies of ostriches, wrote poems about ostriches, invented fantastic ostrich tableware, and painted and sculpted the flightless bird in churches, palaces, villas, pilgrimage destinations, and parade floats. Among those who saw the ostrich as a part of Raphael's legacy was Giorgio Vasari, who while he was constructing the normative view of Raphael in his biographies, imitated this weirder Raphael by painting ostriches. During the early Counter Reformation, theologians attacked abstruse imagery. Cardinals who found the new austerity uncongenial retired to their villas, which they decorated with ostriches. Figures central to the new reforms, including Saint Carlo Borromeo and Cardinal Federico Borromeo, also patronized depictions of ostriches, which served as memorable embodiments of moral virtues, but also fascinating oddities. By the end of the century the ostrich appears in two influential compendia of knowledge and imagery, Cesare Ripa's *Iconologia* and Ulisse Aldrovandi's, *Ornithologiae*, which mark both the culmination and the beginning of the end of the rich and strange tradition that mixed literature, religion, science, and art.

In the Renaissance, because the physical oddity of animals was inherently meaningful, ostriches were bearers of a panoply of complex and contradictory meanings and associations. Today the image of the ostrich with its head in the sand is a common trope for willful oblivion, even though scientists note that ostriches do not, in fact, do this. The distinction instituted in the late sixteenth century between science and art has become now a wide gulf, and so images of these bizarre creatures have been severed from both this marvelous verbal and visual history and from the stranger reality of the actual animals.