

1. Daniel M. Unger, "The Barnabites' Contribution: Veneration, Art, and Politics in the Representations of St. Carlo Borromeo in Bologna" *Religion and the Arts* 20 (2016), 553–586.

Soon after the canonization of St. Carlo Borromeo, Cardinal Benedetto Giustiniani commissioned Lorenzo Garbieri to create three paintings for one of the chapels in the newly-erected Barnabite church of San Paolo Maggiore in the center of Bologna, with scenes taken from the new saint's life. This was the first chapel to be decorated in the church. Here, as will be argued below, one may find the seeds of what eventually became common in representations of the saint: Barnabite propaganda meant to accentuate not only the saint himself and his important altruistic deeds, but also their part in those deeds, as well as the connections between the saint and the Barnabite order. An emphasis is given to the Barnabites' participation in the very deeds that became associated with the saint and through which he became known during his lifetime as a living saint.

2. Daniel M. Unger, "Feminine Wiles and Masculine Weakness: Tasso's Crusade and Its Visual Representations in the Seventeenth Century" *The European Legacy* 21 (2016), 812–835.

This essay offers a political reading of the artistic choices made by seventeenth-century painters in their depictions of the heroines of Tasso's *Jerusalem Delivered* (1581). It discusses the political subtext of Tasso's epic poem by exploring the roles Tasso assigns to his oriental heroines and their representation in seventeenth-century paintings. Painters and patrons alike were particularly enthusiastic about the love stories that developed around Jerusalem. But Tasso is promoting a crusade, and the visual focus of later painters on Tasso's seductive female protagonists and their submission to Christian warriors, suggests that their aim was to display the delights that await those who join a military expedition to conquer the Holy Land.

3. Daniel M. Unger, "A Painter of Pain: Games of Wit and Self-Promotion in Caravaggio's *Boy Bitten by a Lizard*" *Journal of Baroque Studies* 4 (2016), 21–50.

Obscure, complex, and witty ideas as well as a blurring of boundaries were popular in painting when Caravaggio arrived in Rome with the aim of becoming a successful painter. In this paper I examine Caravaggio's *Boy Bitten by a Lizard* in this cultural context. This painting, I will argue, is a well-conceived painting that was meant to present the extent of his abilities and talents as a painter. It was intended to attract those very patrons that

commissioned paintings from such painters as Cavalier d'Arpino. This painting should be looked upon as a commercial poster, an advertisement, a business card for the sake of getting attention, exposure and perhaps even a wealthy patron in Rome.