

The Edgar Wind Journal



Volume 6

6/2024

ISSN 2785-2903

www.edgarwindjournal.eu

The Edgar Wind Journal

ISSN 2785-2903

Editors-in-Chief

Bernardino Branca (University of Kent, UK) and Fabio Tononi (NOVA University of Lisbon)

Editorial Board

Jaynie Anderson (University of Melbourne) – Andrew Benjamin (University of Technology, Sydney; Monash University, Melbourne) – Guido Boffi (Università Cattolica del Sacro Cuore, Milan) – Peter Burke (University of Cambridge) – Pia Carolla (Università di Genova) – Monica Centanni (Università Iuav di Venezia) – Gioachino Chiarini (Università degli Studi di Siena) – Claudia Cieri Via (Università degli Studi di Roma “La Sapienza”) – Stephen Clucas (Birkbeck, University of London) – Thomas DaCosta Kaufmann (Princeton University) – Georges Didi-Huberman (École des hautes études en sciences sociales (EHESS), Paris) – Roberto Diodato (Università Cattolica del Sacro Cuore, Milan) – Raphael Ebgi (Università Vita-Salute San Raffaele, Milan) – Astrid Erll (Goethe University Frankfurt) – Claire Farago (University of Colorado Boulder) – David Freedberg (Columbia University in the City of New York) – Robert Gaston (University of Melbourne) – Maurizio Ghelardi (Scuola Normale Superiore di Pisa; Università Vita-Salute San Raffaele, Milan) – Pascal Griener (University of Neuchâtel, Switzerland) – Martin Kemp (University of Oxford) – Martina Mazzotta (Curator and Independent Scholar) – W. J. T. Mitchell (University of Chicago) – C. Oliver O'Donnell (Bilderfahrzeuge Project, The Warburg Institute) – Arturo Carlo Ottaviano Quintavalle (Accademia Nazionale dei Lincei) – Giulia Maria Paoletti (University of Oxford) – Spyros Papapetros (Princeton University) – Robert Pawlik (Cardinal Stefan Wyszyński University in Warsaw) – Donald Preziosi (University of California, Los Angeles (UCLA)) – Silvia Ronchey (Università degli Studi Roma Tre) – Pablo Schneider (University of Trier) – Elizabeth Sears (University of Michigan) – Salvatore Settis (Scuola Normale Superiore di Pisa) – Carlo Severi (École des hautes études en sciences sociales (EHESS), Paris) – Daniel Sherer (Princeton University School of Architecture) – Larry A. Silver (University of Pennsylvania) – Michael P. Steinberg (Brown University, Providence) – Ianick Takaes de Oliveira (Columbia University in the City of New York) – Ben Thomas (University of Kent, UK) – Stéphane Toussaint (Centre André Chastel, CNRS-Sorbonne Université, Paris) – Claudia Wedepohl (The Warburg Institute) – Sigrid Weigel (Leibniz-Zentrum für Literatur und Kulturforschung (ZfL), Berlin; Technical University of Berlin) – Christopher Wood (New York University) – Valentina Zaffino (Pontificia Università Lateranense, Stato Città del Vaticano, Rome)

Contacts

info@edgarwindjournal.eu
submissions@edgarwindjournal.eu

The Edgar Wind Journal is a biannual, peer-reviewed and international journal, in open access format.

Authors are invited to follow the instructions on the website:

<https://www.edgarwindjournal.eu/submission/>

Publisher

Bernardino Branca

Contact: Route de Verbier Station 11, 1936 Verbier, Switzerland

Phone: 0041 799318816

Email: publisher@edgarwindjournal.eu

Table of Contents

Fabio Tononi

Festschrift in Honour of Jaynie Anderson

pp. 1-34

Paola Colleoni

Building a Local Church with Global Networks: James Goold in Colonial Victoria

pp. 35-65

Giles Fielke

Empathy, Through the Mud: The Traditions of Aby Warburg and Edgar Wind in Australia

pp. 66-78

Hugh Hudson

‘Si Fortuna Perit’: Drawing as Artistic and Moral Instruction in Paolo Uccello’s Workshop

pp. 79-102

Angelo Lo Conte

Marketing the Landscape: Additions to the Catalogue of Carlo Antonio Procaccini

pp. 103-127

Luke Morgan

***Stupore*: The Early Modern Automaton Between Art and Nature**

pp. 128-143

Festschrift in Honour of Jaynie Anderson¹

Fabio Tononi

Volume 6 of *The Edgar Wind Journal* is a Festschrift honouring the Australian art historian, biographer, and curator Emeritus Professor Jaynie Anderson AM, FAHA, OSI, published to celebrate her eightieth birthday (she was born on 15 December 1944).² Anderson is known for her monograph *Giorgione: The Painter of 'Poetic Brevity'* (1997), her biography of Giovanni Morelli (2019), her exhibitions on Venetian painting, and her editions of the writings of Edgar Wind.³ Wind examined her in 1969 for her Rhodes Fellowship at St Hugh's College, Oxford. In 1983, she edited the first posthumous collection of Wind's essays, *The Eloquence of Symbols: Studies in Humanist Art*, thereby reviving an interest in Wind's works.⁴ That volume enjoyed an international critical success, being reprinted three times in English, and translated into Italian, Spanish, and Japanese.⁵ In 1986, Anderson edited a second collection of Wind's essays, focused on English art of the eighteenth century, *Hume and the Heroic Portrait: Studies in Eighteenth-Century Imagery*,⁶ which was

¹ I would like to express my gratitude to Professor Jaynie Anderson for the details she provided me about her life and career and for allowing me to publish her complete bibliography in the appendix of this introduction. I would also like to thank Dr Belinda Nemec for her copyediting work, and Janan Greer for allowing the publication of the image of Reshid Bey's *Portrait of Jaynie Anderson Aged 18* in this introduction.

² For other biographies of Jaynie Anderson, see the website of the University of Melbourne <<https://findanexpert.unimelb.edu.au/profile/14903-jaynie-anderson>> [accessed 10 May 2024]; the National Portrait Gallery, Canberra <<https://www.portrait.gov.au/people/jaynie-anderson-1944>> [accessed 10 May 2024]; the *Directory of Art Historians and Art Researchers in the Asia Pacific Region* <<https://www.aaanz-directory.com.au/index.php?viewindividualprofile&profnum=350>> [accessed 10 May 2024]; and Wikipedia <https://en.wikipedia.org/wiki/Jaynie_Anderson> [accessed 10 May 2024].

³ See Jaynie Anderson, *Giorgione: The Painter of 'Poetic Brevity': Including Catalogue Raisonné* (Paris: Flammarion, 1997); and Jaynie Anderson, *The Life of Giovanni Morelli in Risorgimento Italy* (Milan: Officina Libraria, 2019). For the exhibitions on Venetian painting curated by Anderson, see, for example, *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*, ed. by David Alan Brown and Sylvia Ferino-Pagden; with Jaynie Anderson, Deborah Howard, Peter Humfrey and Mauro Lucco; technical studies by Barbara H. Berrie, Louisa C. Matthew, Elke Oberthaler and Elizabeth Walmsley (Washington: National Gallery of Art; Vienna: Kunsthistorisches Museum; New Haven: Yale University Press, 2006). For Anderson's editions of the writings of Edgar Wind, see footnotes 4–7.

⁴ Edgar Wind, *The Eloquence of Symbols: Studies in Humanist Art*, ed. by Jaynie Anderson (Oxford: Oxford University Press, 1983).

⁵ For the Italian translation of *The Eloquence of Symbols* (with the addition of several essays), see Edgar Wind, *L'eloquenza dei simboli (e) La Tempesta: commento sulle allegorie poetiche di Giorgione*, trans. by Enrico Colli, ed. by Jaynie Anderson (Milan: Adelphi, 1992). For the Spanish translation, see Edgar Wind, *La elocuencia de los símbolos: estudios sobre arte humanista*, trans. by Luis Millán, ed. by Jaynie Anderson (Madrid: Alianza, 1993). For the Japanese translation, see Edgar Wind, *Shinboru no shūjigaku*, trans. by Fuminori Akiba, Tetsuhiro Katō and Momoe Kanazawa, ed. by Jaynie Anderson (Tokyo: Shōbunsha, 2007).

⁶ Edgar Wind, *Hume and the Heroic Portrait: Studies in Eighteenth-Century Imagery*, ed. by Jaynie Anderson (Oxford: Clarendon Press, 1986).

translated into Italian in 2000.⁷ Working on these editions, Anderson collaborated closely with Wind's widow, Margaret Wind, who was organising her husband's archive in the Bodleian Library, Oxford, now recognised as an important resource for art historiography. More recently, together with Bernardino Branca and the author of this editorial, Anderson co-edited a book on Wind,⁸ and is a frequent contributor to *The Edgar Wind Journal*, where she has been a member of the editorial board since its foundation in 2021.⁹

In 1966, Anderson received a Bachelor of Arts in art history and history from the University of Melbourne, earning first-class honours in both subjects, and the Dwight Final Examination Prize. Her thesis, on Venetian Renaissance portraiture, saw the beginning of a lifelong interest in Venetian art. After graduation she was invited to study for a doctorate at Bryn Mawr College in Pennsylvania by Professor Charles Mitchell, a scholar whose teaching and methodology were formed at the Warburg Institute. In 1970, she was elected the first woman Rhodes Fellow at St Hugh's College, University of Oxford. In 1972, she received her doctorate from Bryn Mawr, with a thesis titled 'The Imagery of Giorgione'. In 1980, she received a Master of Arts by resolution from the University of Oxford. From 1975 to 1996, she was a Fellow of Wolfson College, and lecturer in art history at the Ruskin School of Drawing and Fine Art, both at the University of Oxford.

In 1997, Anderson was appointed as Herald Chair of Fine Arts at the University of Melbourne, a post she held from 1997 to 2014. On her appointment she also became head of the newly formed School of Fine Arts, Classical Studies and Cinema, in the Faculty of Arts, a post she held from 1997 until 2004. Since 1999, she has been a Fellow of the Australian Academy of the Humanities (FAHA).

In 2008, Anderson convened the 32nd International Congress of the Committee of the History of Art (Comité International d'Histoire de l'Art, CIHA), held at the University of Melbourne and titled 'Crossing Cultures: Conflict, Migration and Convergence'. Eight years in preparation, the congress was generously supported by her university, the Australian Minister for the Arts, George Brandis, and many Melbourne philanthropists. The conference proceedings were published a year later, with essays from 224 participants.¹⁰ It was the first international conference of this kind held outside Europe. Participants came from Africa, South America, China, and Europe. In the conference,

⁷ Edgar Wind, *Humanitas e ritratto eroico: studi sul linguaggio figurativo del Settecento inglese*, trans. by Piero Bertolucci, ed. by Jaynie Anderson and Colin Harrison (Milan: Adelphi, 2000).

⁸ Jaynie Anderson, Bernardino Branca, and Fabio Tononi (eds), *Edgar Wind: Art and Embodiment* (Oxford: Peter Lang, 2024).

⁹ See Jaynie Anderson, 'Ferdinando Ongania's Unpublished Monograph on Giorgione (1896)', *The Edgar Wind Journal*, 4 (2023), 3–31; Jaynie Anderson, "'Posthumous Reputations': Edgar Wind's Rejected Review of Ernst Gombrich's Biography of Warburg", *The Edgar Wind Journal*, 3 (2022), 14–35; and Jaynie Anderson, 'Edgar Wind and Giovanni Bellini's "Feast of the Gods": An Iconographic "Enfant Terrible"', *The Edgar Wind Journal*, 2 (2022), 9–37.

¹⁰ Jaynie Anderson (ed.), *Crossing Cultures: Conflict, Migration and Convergence; The Proceedings of the 32nd International Congress in the History of Art* (Melbourne: Miegunyah Press, Melbourne University Publishing, 2009).

Indigenous Australian art emerged as part of the international discourse on art. The cover of the publication features a drawing by Tommy McRae, a nineteenth-century Indigenous artist – an example of crossing cultures in nineteenth-century Australia. *Crossing Cultures* was an in-depth examination of the effect of globalism on art and art history. It explored the themes of conflict, migration, and convergence in the visual, symbolic, and artistic exchanges between cultures throughout history. As a consequence of the success of this conference, the Australian Institute of Art History was founded, with the support of the University of Melbourne's vice-chancellor, Glyn Davis, just as the Kunsthistorisches Institut in Florence had been founded in 1893 following the success of the second Kunsthistorischer Kongress (Art History Conference) in Nuremberg.¹¹ From 2009 until her retirement in 2014 Anderson was foundation director of the new Institute.

From 2008 to 2012, Anderson was also president of CIHA, in which role she pursued the agenda of the 2008 conference with the help of a distinguished international committee, creating regional CIHA committees, and convening smaller conferences in Japan, South Africa, and China, thereby further developing a global research agenda in art history.

In 2015, Anderson received the knighthood of Ufficiale dell'Ordine della Stella d'Italia from the President of the Republic of Italy, for her outstanding contribution to the study of Venetian art history, especially Giorgione. Since 2017, Anderson has been a Professor Emeritus at the University of Melbourne, and in the 2021 Queen's Birthday Honours she was appointed a member of the Order of Australia (AM) for her significant service to tertiary education, particularly to art history in Australia.

Anderson has curated exhibitions at the Ashmolean Museum of Art and Archaeology, Oxford; the Castello Sforzesco, Milan; the Museo Poldi Pezzoli, Milan; the National Gallery of Art, Washington, D.C.; and the National Gallery of Australia, Canberra. She has been a visiting professor at the Getty Research Institute, Los Angeles; the Center for Advanced Study in the Visual Arts (CASVA) of the National Gallery of Art, Washington, D.C.; Villa I Tatti, The Harvard Center for Italian Renaissance Studies, Florence; The Institut National d'Histoire de l'Art (INHA), Paris; and the Fondazione Giorgio Cini, Venice. On 19 February 2016, on the occasion of her retirement, the Australian Institute of Art History with the School of Culture and Communication at the University of Melbourne presented 'New Perspectives on Italian and Australian Art History: A Symposium in Honour of Professor Jaynie Anderson'.

After the publication in 1997 of her monograph on Giorgione, Anderson moved away from Giorgione to concentrate on her new role as Herald Chair of Fine Arts. But she returned to the subject in 2017, when she identified and authenticated a drawing by Giorgione on the last page of a rare edition of Dante's *Divine Comedy* held in the University

¹¹ See the history of the Kunsthistorisches Institut in Florence on its website, <<https://www.khi.fi.it/en/institut/geschichte.php>> [accessed 6 June 2024].

of Sydney library. The discovery was published in *The Burlington Magazine* in 2019.¹² Her current project, undertaken in collaboration with the conservation workshop of the Vatican Apostolic Library, is a book, *Giorgione in Sydney*, presenting an in-depth investigation of that volume, which, according to Anderson, may have belonged to Giorgione himself.

The essays in the present Festschrift are by former students who wrote their doctoral dissertations under the supervision of Jaynie Anderson at the University of Melbourne during her tenure as Herald Chair of Fine Arts: Paola Colleoni, Giles Fielke, Hugh Hudson, Angelo Lo Conte, and Luke Morgan. They have researched various art history themes with a cross-cultural approach. Since art history was established at the University of Melbourne (the Department of Fine Arts was founded in 1946 with the appointment of the first Herald Chair, Sir Joseph Burke), the works of Aby Warburg and Edgar Wind have been an essential part of the art history programme and have inspired many Australians.

Paola Colleoni presents a study titled ‘Building a Local Church with Global Networks: James Goold in Colonial Victoria’, centred on the first Roman Catholic Bishop of Melbourne, who played an important role in establishing the Catholic Church in Victoria. In his role as Bishop of Melbourne, Goold made an extraordinary contribution to architecture. He facilitated the construction of nearly one hundred ecclesiastical buildings, including Melbourne’s St Patrick’s Cathedral, designed by architect William Wardell. As Colleoni shows, Goold was an excellent administrator, shaping his diocese according to both a global and regional vision.

Giles Fielke’s article, ‘Empathy, Through the Mud: The Traditions of Aby Warburg and Edgar Wind in Australia’, explores the link between contemporary works on film and the study of art and its histories in Australia. Fielke focuses on the fortune of the *Kunst- und Kulturwissenschaft* of Aby Warburg and Edgar Wind, and of Australian university departments of art history. He does so by analysing the seminars on method held by Jaynie Anderson in collaboration with Richard Woodfield at the University of Melbourne in 2010. Fielke’s study includes the role that the CIHA congress – chaired by Anderson and held in Melbourne in 2008 – and the theme of the ‘myth of isolation’ have played in the development of art history in Australia.

Hugh Hudson’s contribution, ‘“Si Fortuna Perit”: Drawing as Artistic and Moral Instruction in Paolo Uccello’s Workshop’, focuses on two sheets of animal drawings preserved at the Nationalmuseum in Stockholm, which originated in a now lost Florentine Renaissance modelbook. In his study, Hudson analyses and improves the Nationalmuseum’s attributions of these drawings to Paolo Uccello and his workshop. According to Hudson, the problem is that the Nationalmuseum does not specify which drawings are by Uccello, who the other drawings might be by, and when they were made. Hudson’s evidence supports the attribution of the two drawings to Uccello and their dating

¹² Jaynie Anderson, ‘Giorgione in Sydney’, letter to the editor, *Burlington Magazine*, 161.1399 (October 2019), 800–01.

to the 1430s or early 1440s. Working on these drawings, Osvald Sirén identified one of the other animal drawings on the Stockholm sheets as similar to an animal in a painting by Pesellino. In his paper, Hudson found three more correspondences between the compositions in the modelbook and the animals in Pesellino's paintings. As a consequence, Hudson wonders whether a young Pesellino could have executed some of the drawings in the modelbook, in addition to those by Uccello. In this way, Hudson sheds new light on the iconography of the Stockholm drawings.

In his study titled 'Marketing the Landscape: Additions to the Catalogue of Carlo Antonio Procaccini', Angelo Lo Conte examines a series of paintings that appeared recently on the European art market, expanding the catalogue of Carlo Antonio Procaccini, an Italian landscape painter of the first three decades of the seventeenth century. Procaccini was one of the first Italian painters to explore the genres usually investigated by Flemish and Dutch artists: landscape and still-life. According to Lo Conte, Procaccini took as models the landscapes of Jan Brueghel and Paul Bril, from which he then developed a recognisable style in his workshop. Focusing on unpublished works of art, Lo Conte's study reflects on the marketing strategies adopted by Procaccini in Milan, and on the balance between his compositional models and inventions.

Finally, Luke Morgan's study, titled '*Stupore*: The Early Modern Automaton Between Art and Nature', explores the concept of animism in art by focusing on Pietro Francesco Scarabelli's description of a bronze sculpture in an early modern garden. Scarabelli described the statue as if it were an automaton, the lifelikeness of which has the effect, according to him, of immobilising the viewer. Morgan's essay also considers Francesco de' Vieri's comments about the automata of the Villa Medici (now Demidoff) in Pratolino, in his 1587 guide. Morgan argues that the lifelike automaton should be understood in relation to the theory of mimesis in art, and that the amazement that Scarabelli and Vieri observed in the viewer of these sculptures is the result of an aesthetic experience.

The present introduction is followed by a selection of portraits of Jaynie Anderson, depicting her at different times in her life and career (Figures 1–4). Noteworthy is a painting by Reshid Bey (1916–1984), representing Jaynie at eighteen years of age (Figure 1). Bey was a Turkish immigrant painter, who studied in London and Paris and at the National Gallery School, Melbourne. His wife, Judy Chirnside, was the best friend of Anderson's mother. Bey executed the work as a demonstration to his class of how to paint a portrait.¹³

In the appendix, the complete bibliography of Jaynie Anderson is published for the first time.

¹³ For more on Reshid Bey's painting, see Jaynie Anderson, 'Sitter Still: A Sitter's Recollection', *Portrait: Magazine of Australian & International Portraiture* (Canberra: National Portrait Gallery), 49 (Winter 2015), 26–28, <<https://portrait.gov.au/magazines/49/sitter-still>> [accessed 6 June 2024].

Bibliography

- Anderson, Jaynie, *Giorgione: The Painter of 'Poetic Brevity': Including Catalogue Raisonné* (Paris: Flammarion, 1997).
- Anderson, Jaynie (ed.), *Crossing Cultures: Conflict, Migration and Convergence; The Proceedings of the 32nd International Congress in the History of Art* (Melbourne: Miegunyah Press, Melbourne University Publishing, 2009).
- Anderson, Jaynie, 'Sitter Still: A Sitter's Recollection', *Portrait: Magazine of Australian & International Portraiture* (Canberra: National Portrait Gallery), 49 (Winter 2015), 26–28, <<https://portrait.gov.au/magazines/49/sitter-still>> [accessed 6 June 2024].
- Anderson, Jaynie, *The Life of Giovanni Morelli in Risorgimento Italy* (Milan: Officina Libraria, 2019).
- Anderson, Jaynie, 'Giorgione in Sydney', letter to the editor, *Burlington Magazine*, 161.1399 (October 2019), 800–01.
- Anderson, Jaynie, 'Edgar Wind and Giovanni Bellini's "Feast of the Gods": An Iconographic "Enfant Terrible"', *The Edgar Wind Journal*, 2 (2022), 9–37.
- Anderson, Jaynie, "'Posthumous Reputations': Edgar Wind's Rejected Review of Ernst Gombrich's Biography of Warburg", *The Edgar Wind Journal*, 3 (2022), 14–35.
- Anderson, Jaynie, 'Ferdinando Ongania's Unpublished Monograph on Giorgione (1896)', *The Edgar Wind Journal*, 4 (2023), 3–31.
- Anderson, Jaynie, Bernardino Branca, and Fabio Tononi (eds), *Edgar Wind: Art and Embodiment* (Oxford: Peter Lang, 2024).
- Brown, David Alan, et al. (eds), *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting* (Washington: National Gallery of Art; Vienna: Kunsthistorisches Museum; New Haven: Yale University Press, 2006).
- Wind, Edgar, *The Eloquence of Symbols: Studies in Humanist Art*, ed. by Jaynie Anderson (Oxford: Oxford University Press, 1983).
- Wind, Edgar, *Hume and the Heroic Portrait: Studies in Eighteenth-Century Imagery*, ed. by Jaynie Anderson (Oxford: Clarendon Press, 1986).
- Wind, Edgar, *L'eloquenza dei simboli (e) La Tempesta: commento sulle allegorie poetiche di Giorgione*, trans. by Enrico Colli, ed. by Jaynie Anderson (Milan: Adelphi, 1992).
- Wind, Edgar, *La elocuencia de los simbolos: estudios sobre arte humanista*, trans. by Luis Millán, ed. by Jaynie Anderson (Madrid: Alianza, 1993).

Wind, Edgar, *Humanitas e ritratto eroico: studi sul linguaggio figurativo del Settecento inglese*, trans. by Piero Bertolucci, ed. by Jaynie Anderson and Colin Harrison (Milan: Adelphi, 2000).

Wind, Edgar, *Shinboru no shūjigaku*, trans. by Fuminori Akiba, Tetsuhiro Katō and Momoe Kanazawa, ed. by Jaynie Anderson (Tokyo: Shōbunsha, 2007).

Fabio Tononi is a Postdoctoral Research Fellow at the Centre for the Humanities (CHAM) in the Faculty of Social and Human Sciences (FCHS) of NOVA University of Lisbon. He teaches philosophy at the Luís Krus Centre – Lifelong Learning in the Faculty of Social and Human Sciences (FCSH) of NOVA University of Lisbon. Tononi is Principal Investigator (PI) of an exploratory project titled IMCS – Imagination and Memory at the Intersection of Culture and Science (2023–2025), funded by CHAM. He is co-founder and co-editor-in-chief of the Edgar Wind Journal (ISSN 2785-2903), and a member of the Steering Committee of the Centre for the Study of Cultural Memory at the Institute of Modern Languages Research, which is part of the School of Advanced Study at the University of London.



Figure 1. Reshid Bey, *Jaynie Anderson*, 1962, oil on canvas adhered to masonite (56.0 × 48.2 cm). National Portrait Gallery of Australia. Gift of Jaynie Anderson 2015 (© Estate of Reshid Bey).



Figure 2. Edward Ayensu, Photograph of Jaynie Anderson when she was the first woman Rhodes Fellow at the University of Oxford, 1969.



Figure 3. Jaynie Anderson in the Marche, Italy, with her husband, Richard Pau, and their daughter, Alicia, in 1973. Jaynie was following in the footsteps of Giovanni Morelli on his 1861 trip in which he recorded notable works of art in Italy. Photograph taken on a timer.



Figure 4. Jaynie Anderson, convenor of 'Crossing Cultures: Conflict, Migration and Convergence: 32nd Congress of the International Committee of the History of Art (CIHA)', held at the University of Melbourne in January 2008, with keynote speakers Homi K. Bhabha and Neil McGregor.

Appendix

THE COMPLETE BIBLIOGRAPHY OF JAYNIE LOUISE ANDERSON

Books

2019

The Life of Giovanni Morelli in Risorgimento Italy (Milan: Officina Libraria).

Italian translation by Monica Fintoni: *La vita di Giovanni Morelli nell'Italia del Risorgimento* (Milan: Officina Libraria, 2019).

2016

Unconstrained Passions: The Architect's House as a Museum (Melbourne: Lyon Housemuseum).

2014

The Restoration of Renaissance Painting in Mid Nineteenth-Century Milan: Giuseppe Molteni in Correspondence with Giovanni Morelli (Florence: Edizioni Edifir).

2003

Tiepolo's Cleopatra (Melbourne: Macmillan).

1999

Collecting Connoisseurship and the Art Market in Risorgimento Italy: Giovanni Morelli's Letters to Giovanni Melli and Pietro Zavaritt (1866–1872) (Venice: Istituto Veneto di Scienze, Lettere ed Arti).

1997

Giorgione: The Painter of 'Poetic Brevity': Including Catalogue Raisonné (Paris: Flammarion).

French translation by Bernard Turle: *Giorgione: peintre de la 'brièveté poétique': catalogue raisonné* (Paris: Éditions de la Lagune, 1996).

Judith, trans. by Bernard Turle (Paris: Éditions du Regard).

Edited volumes and special issues of periodicals

2024

Edgar Wind: Art and Embodiment, ed. by Jaynie Anderson, Bernardino Branca, and Fabio Tononi (Oxford: Peter Lang), including chapter 'Understanding Excessive Brevity: The Critical Reception of Edgar Wind's *Art and Anarchy*', pp. 353–84.

2021

The Architecture of Devotion: James Goold and His Legacies in Colonial Melbourne, ed. by Jaynie Anderson, Max Vodola, and Shane Carmody (Melbourne: Miegunyah Press, Melbourne University Publishing), including chapter 'A Baroque Picture Collection to Excite Devotion: Archbishop Goold and the Anglo-Irish Feminist Art Critic Mrs Jameson', pp. 97–117.

2019

The Invention of Melbourne: A Baroque Archbishop and a Gothic Architect, ed. by Jaynie Anderson, Max Vodola, and Shane Carmody (Melbourne: Miegunyah Press, Melbourne University Publishing), including chapter 'Collecting for Conversion: Bishop Goold's Passion for Late Baroque Painting', pp. 126–45.

2016

The Legacies of Bernard Smith: Essays on Australian Art, History and Cultural Politics, ed. by Jaynie Anderson, Christopher R. Marshall, and Andrew Yip (Sydney: Power Publications and Art Gallery of New South Wales), including chapter 'Biographical Overview: The Multiple Legacies of Bernard Smith', pp. 5–21.

2011

The Cambridge Companion to Australian Art (Melbourne: Cambridge University Press), ed. by Jaynie Anderson, including essay 'Cross-Cultural Encounters', pp. 1–11.

Cross-Cultural Art History in a Polycentered World, special issue of *Diogenes*, 58.3 (August), guest-edited by Jaynie Anderson, including introductory essay 'Cross-Cultural Art History in a Polycentered World', pp. 3–6.

Australian Art Historiography, special issue of *Journal of Art Historiography*, 4.1 (June), guest-edited by Jaynie Anderson, including introductory essay, 'Art Historiography in Australia and New Zealand', pp. 1–6.

2009

Crossing Cultures: Conflict, Migration and Convergence; The Proceedings of the 32nd International Congress of the History of Art (Melbourne: Miegunyah Press, Melbourne University Publishing), convenor of conference held in Melbourne and editor of proceedings, also author of 'Preface', pp. xvii–xviii, 'Playing Between the Lines: The Melbourne Experience of Crossing Cultures', pp. 4–9, and 'The World at Stake: CIHA After Melbourne', pp. 63–64.

2000

I taccuini manoscritti di Giovanni Morelli, ed. by Jaynie Anderson (Milan: Motta).

1996

Women Patrons of Renaissance Art, 1300–1600, special issue of *Renaissance Studies: Journal of the Society for Renaissance Studies*, 10.2 (June), guest-edited by Jaynie Anderson, including introduction, 'Rewriting the History of Art Patronage', pp. 129–38.

1991

Giovanni Morelli, "*Balvi magnus*" und "*Das Miasma diabolicum*": *Giovanni Morellis erste pseudonyme Veröffentlichungen*, ed. by Jaynie Anderson (Würzburg: Königshausen & Neumann).

Giovanni Morelli, *Della pittura italiana: studii storico-critici: le gallerie Borghese e Doria-Pamphili in Roma*, trans. by Maria Grazia Padovan, ed. by Jaynie Anderson (Milan: Adelphi).

French translation by Nadine Blamoutier: Giovanni Morelli, *De la peinture italienne: les fondements de la théorie de l'attribution en peinture, à propos de la collection des galeries Borghèse et Doria-Pamphili*, ed. by Jaynie Anderson (Paris: Éditions de la Lagune, 1994).

1986

Edgar Wind, *Hume and the Heroic Portrait: Studies in Eighteenth-Century Imagery*, ed. by Jaynie Anderson (Oxford: Clarendon Press).

Italian translation by Piero Bertolucci: Edgar Wind, *Humanitas e ritratto eroico: studi sul linguaggio figurativo del Settecento inglese*, ed. by Jaynie Anderson and Colin Harrison (Milan: Adelphi, 2000).

1983

Edgar Wind, *The Eloquence of Symbols: Studies in Humanist Art*, ed. by Jaynie Anderson (Oxford: Oxford University Press).

Italian translation by Enrico Colli: Edgar Wind, *L'eloquenza dei simboli (e) La Tempesta: commento sulle allegorie poetiche di Giorgione*, ed. by Jaynie Anderson (Milan: Adelphi, 1992).

Spanish translation by Luis Millán: Edgar Wind, *La elocuencia de los símbolos: estudios sobre arte humanista*, ed. by Jaynie Anderson (Madrid: Alianza, 1993).

Japanese translation by Fuminori Akiba, Tetsuhiro Katō and Momoe Kanazawa: Edgar Wind, *Shinboru no shūjigaku*, ed. by Jaynie Anderson (Tokyo: Shōbunsha, 2007).

Exhibition catalogues, catalogue essays, and catalogue entries

2019

The Invention of Melbourne: A Baroque Archbishop and a Gothic Architect, ed. by Jaynie Anderson, Paola Colleoni, and Rachel Naughton, catalogue for exhibition held at Old Treasury Building Museum, Melbourne, 31 July 2019 – March 2020, published as a special issue of *Footprints: Journal of the Melbourne Diocesan Historical Commission*, 34.1 (June).

2014

'The Spoils of War', 'A Bad Girl of History', and 'The War at the End of Time', in *Radicals, Slayers and Villains: Prints from the Baillieu Library, University of Melbourne*, curated by Kerrianne Stone (Melbourne: University of Melbourne Library), pp. 10, 12, 34.

2013

'Ein Bild von einer Frau: Die Renaissance erfindet Kleopatra neu', in *Kleopatra: Die Ewige Diva, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 28. Juni bis 6. Oktober 2013*, ed. by Elisabeth Bronfen, Wolfgang Himmelberg, Agnieszka Lulińska, Yvonne Paris, and Cordula Unewisse (Munich: Hirmer), pp. 56–67.

2011

Renaissance: Raphael, Botticelli, Bellini, Titian; 15th and 16th Century Paintings from the Accademia Carrara, Bergamo, ed. by Ron Radford, Giovanni Valagussa, Jaynie Anderson, Attilio Pizzigoni, and David Wise (Canberra: National Gallery of Australia), including chapter 'Love and Devotion in Daily Life in Renaissance Italy', pp. 53–65.

2006

Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting, ed. by David Alan Brown and Sylvia Ferino-Pagden; with Jaynie Anderson, Deborah Howard, Peter Humfrey and Mauro Lucco; technical studies by Barbara H. Berrie, Louisa C. Matthew, Elke Oberthaler and Elizabeth Walmsley (Washington: National Gallery of Art; Vienna: Kunsthistorisches Museum; New Haven: Yale University Press), including chapter 'Allegories and Mythologies', pp. 147–88.

2004

Entries in *Giorgione: Mythos und Enigma*, ed. by Sylvia Ferino-Pagden and Giovanna Nepi Scirè, catalogue for exhibition held at Kunsthistorisches Museum, Vienna, 23 March – 11 July 2004 (Milan: Skira), pp. 173, 202–05.

English edition: *Giorgione: Myth and Enigma* (Milan: Skira), pp. 173, 202–05.

2003

'Retrato de dama patricia con su hija', in *Tiziano*, ed. by Miguel Falomir, catalogue for exhibition held 10 June – 7 September 2003 (Madrid: Museo Nacional del Prado), pp. 206–07, 377.

2002

'Doing What Comes Naturally: *Pittura Padana* in Lombardy and the Emilia Romagna', in *Titian to Tiepolo: Three Centuries of Italian Art*, ed. by Gilberto Algranti, catalogue for touring exhibition (Milan: Skira), pp. 28–31.

Italian translation: 'Fare quel che viene naturale: la pittura padana in Lombardia e Emilia Romagna', in *Da Tiziano a Caravaggio a Tiepolo: capolavori di tre secoli di arte italiana*, exhibition held at Palazzino di Caccia di Stupinigi, Turin, 17 November 2002 – 16 February 2003 (Florence: Skira), pp. 35–37.

2001

'The Sculptor Writes: Rodin in Correspondence with Melbourne', in *Rodin: Sculpture and Drawings*, ed. by Antoinette Le Normand-Romain, catalogue for touring exhibition, 14 December 2000 – 24 February 2001 (Canberra: National Gallery of Australia), pp. 125–37.

'Titian's Portrait of a Patrician Lady and her Daughter', in *Clerics & Connoisseurs: The Rev. Matthew Pilkington, the Cobbe Family and the Fortunes of an Irish Art Collection Through Three Centuries*, ed. by Alastair Laing and Nicholas Turner, catalogue for exhibition held at Kenwood House, London, 19 October 2001 – 27 January 2002 (London: English Heritage and Azimuth Editions), pp. 222–29.

2000

‘Constructing Architectural Identity in Renaissance Italy’, in *Portrait of Sansovino?*, ed. by Elizabeth Trenerry (Melbourne: Ian Potter Museum of Art, University of Melbourne), pp. 8–13.

‘Molteni in corrispondenza con Giovanni Morelli: il restauro della pittura rinascimentale a Milano nell’Ottocento’, in *Giuseppe Molteni (1800–1867) e il ritratto nella Milano romantica: pittura, collezionismo, restauro, tutela*, ed. by Fernando Mazzocca, Lavinia M. Galli Michero, and Paola Segramora Rivolta, catalogue for exhibition held at Museo Poldi Pezzoli, Milan (Milan: Skira), pp. 47–58.

1999

‘Foreword’, in *The Art of Violet Teague, 1872–1951*, ed. by Jane Clark and Felicity Druce, catalogue for touring exhibition (Melbourne: Ian Potter Museum of Art, University of Melbourne).

1995

Entry on Jacob Matham after Titian, *Sine Cerere et Baccho friget Venus*, in *Tiziano: amor sacro e amor profano*, ed. by Maria Grazia Bernardini, catalogue for exhibition held at Palazzo delle Esposizioni, Rome, 22 March – 22 May 1995 (Milan: Electa), pp. 435–36.

1994

‘Giovanni Morelli, museologo del Risorgimento’, ‘Morelli e i suoi amici’, and ‘Morelli e Genelli’, in *Giovanni Morelli: collezionista di disegni; la donazione al Castello Sforzesco*, ed. by Giulio Bora, catalogue for exhibition held at Castello Sforzesco, Milan, 9 November 1994 – 8 January 1995 (Milan: Silvana), pp. 25–39, 79–92, and 93–99.

1991

‘Lilio Gregorio Giraldi’ and ‘Il risveglio dell’interesse per le muse nella Ferrara del Quattrocento’, in *Le muse e il principe: arte di corte nel Rinascimento padano*, ed. by Alessandra Mottola Molfino and Mauro Natale, 2 vols, catalogue for exhibition held at Museo Poldi Pezzoli, Milan, 20 September – 1 December 1991 (Modena: Panini), I, pp. 441–43; II, pp. 165–86.

1987

Entries in *Paintings from Emilia 1500–1700*, catalogue for exhibition held at Newhouse Galleries, New York, 11 March – 16 April 1987 (London and New York: Matthiesen Fine Art), pp. 44–46, 64–70.

1986

Entries on Bernardino Mei's *Alexander the Great and the Fates* and Michael Sweert's *Mars Destroying the Arts*, in *Baroque III, 1620–1720*, catalogue for exhibition held 13 June – 15 August 1986 (London: Matthiesen Fine Art), pp. 107–10, 128–31.

1985

Entries on Bartolomeo Passerotti's *Portrait of a Man in Black Velvet* and *Two Market-Women Selling Poultry*, Agostino Carracci's *Portrait of Olimpia Luna as Judith and Melchiorre Zoppio as Holofernes*, and Jacopo Ligozzi's *Allegory of Avarice*, in *Around 1610: The Onset of the Baroque*, ed. by Gail Feigenbaum (London: Matthiesen Fine Art), pp. 10–15, 18–29.

1984

Entry on Dosso Dossi's *Venus Awakened by Cupid*, in *From Borso to Cesare d'Este: The School of Ferrara, 1450–1628*, ed. by Patrick Matthiesen, catalogue for exhibition held July–August 1984 (London: Matthiesen Fine Art), pp. 88–89.

The Image as Catalyst: The Younger Generation of British Figurative Painters, catalogue for exhibition held 30 October – 9 December 1984 (Oxford: Ashmolean Museum, University of Oxford).

1979

Sculpture and Construction: An Exhibition of Abstract Forms by Six Contemporary Artists in the McAlpine Gallery (Oxford: Ashmolean Museum, University of Oxford).

Journal articles and book chapters

2023

'Afterword', in Angus Trumble, *Helena Rubenstein: The Australian Years* (Melbourne: La Trobe University Press and Black Inc.), pp. 225–30.

'Ferdinando Ongania's Unpublished Monograph on Giorgione (1896)', *Edgar Wind Journal*, 4, pp. 3–31.

'Warburgian Studies in Australia', *Engramma: la tradizione classica nella memoria occidentale*, 199 (February), <https://engramma.it/eOS>.

2022

'Angus Trumble FAHA: 1964–2022' (obituary), website of the Australian Academy of the Humanities (November), <<https://humanities.org.au/our-community/vale-angus-trumble-faha-1964-2022/>>.

'Edgar Wind and Giovanni Bellini's "Feast of the Gods": An Iconographic "Enfant Terrible"', *Edgar Wind Journal*, 2, pp. 9–37.

'"A Gracious Invention": Veronese's Unfinished Painting for the Mocenigo Family', *Burlington Magazine*, 14.1434 (September), pp. 854–63.

'"Posthumous Reputations": Edgar Wind's Rejected Review of Ernst Gombrich's Biography of Warburg', *Edgar Wind Journal*, 3, pp. 14–35.

Jaynie Anderson and Roderick Home, 'Lost in Australia? A Missing Masterpiece', *Weekend Australian*, 15–16 February, p. 13.

Jaynie Anderson and Roderick Home, 'On the Trail of a Missing Italian Masterpiece: New Evidence for the Painting, Thought Lost in Melbourne, Found its Way to Scotland', *Weekend Australian*, 29–30 January, p. 15.

2021

'A Gamechanger for Giorgione', *Colnaghi Studies Journal*, 9.9 (October), pp. 96–113.

'Giorgione', in *Oxford Bibliographies in Art History*, ed. by Thomas DaCosta Kaufmann (New York: Oxford University Press), <<https://www.oxfordbibliographies.com/>>.

2020

'Copies of Venetian Renaissance Paintings on Stringed Instruments and the Provenance of Giorgione's Benson Holy Family in Washington', *Colnaghi Studies Journal* (October), pp. 11–21.

'How the Biography of Giovanni Morelli Has Been Read. Come è stata letta la biografia di Giovanni Morelli', *Art Master*, 3, pp. 158–73.

2019

'Celebrating Harold Wright's Legacy to the Antipodes', *University of Melbourne Collections*, 24 (June), pp. 7–15.

'Giorgione in Sydney', letter to the editor, *Burlington Magazine*, 161.1399 (October), pp. 800–01.

Jaynie Anderson, Kim Wilson, Nerida Newbiggin, and Julie Sommerfeldt, 'Giorgione in Sydney', *Burlington Magazine*, 161.1392 (March), pp. 190–99.

2018

'Murillo in Australia', in *Bartolomé Esteban Murillo y la copia pictórica*, ed. by Rafael Japón (Granada: Universidad de Granada), pp. 273–93.

2017

'Jaynie Anderson, Rhodes Visiting Fellow & St Hugh's, 1970', in *Forty Years of Rhodes Women: Australian Reflections*, ed. by Gillian Fullilove (Melbourne: Rhodes Scholarships in Australia), p. 5.

2016

'At University', in *Kiffy Rubbo: Curating the 1970s*, ed. by Janine Burke and Helen Hughes (Melbourne: Scribe, 2016), p. 24.

'Arte e antropologia nel Novecento australiano: la tradizione warburghiana nell'Australia', paper presented at the conference 'Italia e l'arte straniera', held at the Accademia dei Lincei, and the Bibliotheca Hertziana, Istituto Max Planck per la Storia dell'arte, Rome.

"'The Pool' at the Venice Biennale", *Saturday Paper*, 11–17 June, p. 28.

'Visible and Invisible: Jacques Stella in Melbourne', *Burlington Magazine*, 158.1357 (April), pp. 245–50.

2015

'The Distinctive Nature of Melbourne Philanthropy', in *Miegunyah: The Bequests of Russell and Mab Grimwade*, ed. by John Poynter and Benjamin Thomas (Melbourne: Miegunyah Press, Melbourne University Publishing), pp. xx–xxxiii.

"'Modern Connoisseurship' and the Role it Played in Shaping American Collectors' Taste in Italian Renaissance Art", in *A Market for Merchant Princes: Collecting Italian Renaissance Paintings in America*, ed. by Inge Jackson Reist (Philadelphia: Pennsylvania State University Press), pp. 28–37.

'Piranesi in Tiepolo's Venetian Studio', in *The Piranesi Effect*, ed. by Kerrianne Stone and Gerard Vaughan (Sydney: NewSouth), pp. 59–76.

'Sitter Still: A Sitter's Recollection', *Portrait: Magazine of Australian & International Portraiture* (Canberra: National Portrait Gallery), 49 (Winter), pp. 26–28.

2014

‘CIHA as the Object of Art History’, in *The Challenge of the Object. Die Herausforderung des Objekts*, proceedings of the 33rd Congress of the International Committee of the History of Art, held in Nuremberg, 15–20 July 2012, Part 4 (scientific supplement to the *Anzeiger des Germanischen Nationalmuseums*), pp. 1474–76.

‘Machiavelli in Melbourne’, *University of Melbourne Collections*, 14 (June), pp. 12–15.

‘Seen and Unseen: The European Baroque Picture and Print Collections of the First Catholic Archbishop of Melbourne, James Alipius Goold OSA (1812–1886)’, *Augustinian Newsletter*, 3, pp. 3–6.

‘What a “Copy” May Mean in the East and the West’, in *Between East and West: Reproductions in Art*, ed. by Shigetoshi Osano (with special collaboration of Milosz Wozny), proceedings of the 2013 colloquium of CIHA (International Congress of the History of Art), held in Naruto, Japan, 15–18 January 2013, pp. 301–10.

2013

‘The Fascination of an Art Historian at I Tatti: Bernard Berenson and Jacqueline Kennedy’, in *Renaissance Studies in Honor of Joseph Connors*, ed. by Maechtelt Israaëls and Louis A. Waldman (Florence: Leo S. Olschki), pp. 737–42, 981–82.

2012

‘Bernard Smith (1916–2011)’, obituary, in *2012 Annual Report* (Canberra: Australian Academy of Humanities), pp. 39–42.

‘Breughel III’, in *Visions Past and Present: Celebrating 40 Years*, ed. by Christopher Menz (Melbourne: Ian Potter Museum of Art, University of Melbourne), pp. 26–27.

‘CIHA’s Roles in the Making of Art History Around the Globe’, *World Art*, 2.2 (December), pp. 173–196.

2011

‘Orde Poynton and the Baillieu Library’, in *Print Matters at the Baillieu*, ed. by Kerrianne Stone and Stephanie Jaehrling (Melbourne: University of Melbourne), pp. 7–20.

2010

‘“Le Musée Imaginaire” and Museums Within Walls’, in *André Malraux, His Philosophy and Art: Temptations of the Orient and Japan*, proceedings of international colloquium ‘André Malraux and the Musée Imaginaire’, held 7–9 June 2008 (Akita: Akita International University Press), pp. 81–95.

2009

‘The Creation of Indigenous Collections in Melbourne: How Kenneth Clark, Charles Mountford, and Leonhard Adam Interrogated Australian Indigeneity’, in *Cannibalismes disciplinaires: quand l’histoire de l’art et l’anthropologie se rencontrent*, ed. by Thierry Dufrêne and Anne-Christine Taylor, proceedings of the colloquium ‘Histoire de l’art et l’anthropologie’, held in Paris on 21–23 June 2007 (Paris: Musée du quai Branly), pp. 61–78.

‘Giorgione a Venezia: la creazione di uno stile di poetica brevità’, in *Giorgione*, ed. by Enrico Maria Dal Pozzolo and Lionello Puppi (Milan: Skira), pp. 133–42.

2008

‘The Critical Reception of Giovanni Bellini as a Painter of Antiquity’, in *Grammatik der Kunstgeschichte: Sprachproblem und Regelwerk im ‘Bild-Diskurs’; Oskar Baetschmann zum 65. Geburtstag*, ed. by Hubert Locher and Peter Johannes Schneemann (Zürich: Schweizerisches Institut für Kunstwissenschaft), pp. 245–57.

‘The Giorgionesque Portrait II: Representations of Homosociality, or the Importance of Friendship, in Renaissance Venice’, in *Giorgione Entmythisiert*, ed. by Sylvia Ferino-Pagden (Turnhout: Brepols), pp. 155–73.

‘Giovanni Morelli and the French’, *Histoire de l’histoire de l’art en France au XIXe siècle*, ed. by Roland Recht, Philippe Sénéchal, Claire Barbillon, and François-René Martin (France: Documentation française), pp. 447–61.

‘How to Write Art History from an Antipodean Perspective’, *Acta Historiae Artium Academiae Scientiarum Hungaricae*, 49, pp. 24–36.

‘The Martyrdom of St Felicity’, in *A Farewell to Ronald de Leeuw: His Favourite Acquisitions for the Rijksmuseum* (Amsterdam: Rijksmuseum), pp. 64–65.

On the Importance of Giorgione’s Castelfranco Altarpiece, Quadernetti del Museo Giorgione, 1 (Treviso: AIDA (B+M Editions)).

‘Spectacle in Sixteenth-Century Venice, or How Carpaccio, Giorgione and Titian Represented Patrician Youth Theatre’, lecture delivered at the Sydney Opera House, 14 November 2008, *Proceedings (Australian Academy of the Humanities)*, 33.1, pp. 109–29.

2007

‘“How Ignorant We Are”: The Critical Reception of Indigenous Art in Australia’, *Australian Book Review*, 296 (November), pp. 38–39.

“Through Adversity to Renown”: Giovanni di Paolo’s Painting of a “Crucifixion” in Canberra’, *Artibus et Historiae*, 28.56, pp. 197–206.

‘Titian’s *Franciscan Friar* in Melbourne: A Portrait of the Confessor to Aretino and Titian?’, in *Titian: Materiality, Likeness, Istoria*, ed. by Joanna Woods-Marsden and David Rosand (Turnhout: Brepols), pp. 71–82.

2006

‘Algarotti and Dresden’, in *Il collezionismo a Venezia e nel Veneto ai tempi della Serenissima*, ed. by Bernard Aikema, Rosella Lauber, and Max Seidel (Florence: Kunsthistorisches Institut in Florenz – Max-Planck-Institut), pp. 275–86.

‘Cross-Cultural Encounters’, *Australian Book Review*, 286 (November), p. 36.

‘*Vedere la musica*: Painting and Music in Renaissance Venice’, in *Architettura e musica nella Venezia del Rinascimento*, ed. Deborah Howard and Laura Moretti, proceedings of conference held in Venice in 2005 (Milan: Mondadori), pp. 21–40.

2005

‘Collecting the British’ (gallery notes), *Australian Book Review*, 271 (May), pp. 41–42.

‘Gardens of Love in Venetian Painting of the Quattrocento’, in *Rituals, Images and Words: The Varieties of Cultural Expression in Late Medieval and Early Modern Europe*, ed. by Charles Zika and F.W. Kent (Turnhout: Brepols), pp. 201–34.

‘Interrogating Joe Burke and his Legacy’, The Joseph Burke Lecture 2005, *Melbourne Art Journal*, 8, pp. 89–99.

Obituary for Eric Westbrook, *The Australian*, 18 November, p. 17.

‘Ursula Hoff: Intellectual Who Left Her Imprint’, obituary, *The Australian*, 20 January, p. 12; reprinted in: *A Tribute to Dr Ursula Hoff AO OBE: 26.12.1909–10.01.2005* (Melbourne: National Gallery of Victoria), pp. 6–7; *Art and Australia*, 43.9, p. 27; *Newsletter of the Australian Academy of the Humanities*, 30 (July), pp. 10–11; and *Proceedings (Australian Academy of the Humanities)*, 30, pp. 46–48.

Jaynie Anderson and Carl Villis, ‘Anthony van Dyck’s Portrait of Rachel de Ruigny, Countess of Southampton’, *Burlington Magazine*, 147.1231 (October), pp. 661–67.

2004

‘Bittersweet Love: Giorgione’s Portraits of Masculine Friendship’, in *The Italians in Australia: Studies in Renaissance and Baroque Art*, ed. by David Marshall (Florence: Centro Di), pp. 87–94.

'Jaynie Anderson', Diary for *Australian Book Review*, 265 (October), p. 56.

2003

Essays on old master prints, in *Treasures: Highlights of the Cultural Collections of the University of Melbourne*, ed. by Chris McAuliffe and Peter Yule (Melbourne: Miegunyah Press, Melbourne University Publishing), pp. 64–65, 78–79, 150–51, 174–75, 180–81, 198–201, 212–13, 222–23, 268–69.

'Romeo and Juliet Revisited', in *The Crossley Gallery, 1966–1980*, ed. by Jenny Zimmer (Melbourne: Macmillan), pp. 116–17.

2002

'Passion, Flattery and Chocolate: The Lives and Times of Italians Artists', *The Age*, 3 July, supplement, pp. 10–11.

'A Personal Journey Through Three Centuries of Italian Painting', *Artonview: National Gallery of Australia*, 29, pp. 4–13.

'Reshid Bey: A Life's Work, 1916–1984', in *Victorian Turkish Community: A Brief History of Turkish Community in Australia and the Activities of Moreland Turkish Education and Social Affairs Center*, ed. by Cemal Akdeniz, Semih Göker, Salih Zorlu Özkara, and Mehmet Günes (Melbourne: Oz Graphics for Moreland Turkish Association), pp. 110–11.

'Titian's Unfinished "Portrait of a Patrician Woman and her Daughter" from the Barbarigo Collection, Venice', *Burlington Magazine*, 144.1196 (November), pp. 671–79.

2001

Entries on Giorgione and Giovanni Morelli, in *The Oxford Companion to Western Art*, ed. by Hugh Brigstocke (Oxford: Oxford University Press), pp. 292–93, 490.

Jaynie Anderson, Som Naidu, and Mathew Riddle, 'The Virtual Print Exhibition: A Case of Learning by Designing', paper presented at 'ED-MEDIA 2001: World Conference on Educational Multimedia, Hypermedia & Telecommunications', held in Tampere, Finland, 25–30 June 2001 (USA: Association for the Advancement of Computing in Education), pp. 1385–91.

2000

'Art History's History in Melbourne: Franz Philipp in Correspondence with Arthur Boyd', *Australian and New Zealand Journal of Art*, 1.2 (January), pp. 111–29.

'Franz Philipp, 1914–1970', in *Australian Dictionary of Biography*, 15: 1940–1980, ed. by John Ritchie and Di Langmore (Melbourne: Melbourne University Press), pp. 601–02.

'In Homage to Ursula Hoff: On her Ninetieth Birthday', *Art and Australia*, 38.2 (Summer), pp. 250–57.

'Women and Water', *University of Melbourne Journal*, 6.2 (December), pp. 27–28.

Jaynie Anderson, Som Naidu, and Mathew Riddle, 'The Virtual Print Exhibition: A Case of Learning by Designing', paper presented at conference held at Southern Cross University, Coffs Harbor, 10–14 December 2000, published in *Learning to Choose, Choosing to Learn: Refereed Proceedings of the 17th Annual Conference of the Australasian Society for Computers in Learning in Tertiary Education (ASCILITE)*, ed. by Rod Sims, Meg O'Reilly, and Sue Sawkins (Lismore, NSW: Southern Cross University), pp. 109–14.

1999

'Frizzoneria in Bergamo', in *Ex Fumo Lucem: Baroque Studies in Honour of Klára Garas, Presented on her Eightieth Birthday*, ed. by Zsuzsanna Dobos, 2 vols (Budapest: Museum of Fine Arts), II, pp. 233–52.

'Giovanni Santi e Giovanni Morelli', in *Giovanni Santi: atti del convegno internazionale di studi*, proceedings of conference held at Convento di Santa Chiara, Urbino, 17–19 March 1995 (Milan: Electa), pp. 193–97.

1998

'Giovanni Morelli For and Against Piero della Francesca', in *Piero interpretato: copie, giudizi e musealizzazione di Piero della Francesca*, ed. by Cecilia Preti and Ranieri Varese (Ancona: Il Lavoro editoriale), pp. 85–88.

'Herald Professor's Report: The New School', *University of Melbourne Fine Arts Society Bulletin*, 10.1 (Autumn), p. 3.

'I taccuini marchigiani di Giovanni Morelli', paper presented at conference 'Giovanni Battista Cavalcaselle 1819–1897: alle origini della storia dell'arte', published as *Giovanni Battista Cavalcaselle conoscitore e conservatore: atti del convegno*, ed. by Anna Chiara Tommasi (Venice: Marsilio), pp. 81–96.

'The School of Fine Arts, Classical Studies and Archaeology (incorporating Cinema Studies)', *Arts Alumni News* [University of Melbourne], (December).

'Sir Charles Eastlake e i suoi restauratori italiani: Giuseppe Molteni e Raffaele Pinti', in *Giovanni Secco Suardo: la cultura del restauro tra tutela e conservazione dell'opera d'arte*, proceedings of conference held on 9–11 March 1995, published as supplement to *Bollettino d'Arte*, 98 (Rome: Istituto poligrafico e Zecca dello Stato, Libreria dello Stato), pp. 57–62.

1997

'What was Ferrarese about Isabella d'Este's Camerino?', in *La corte di Mantova nell'età di Andrea Mantegna: 1450–1550. The Court of the Gonzaga in the Age of Mantegna: 1450–1550*, ed. by Cesare Mozzarelli, Robert Oresko, and Leandro Ventura, proceedings of conference held in London, 6–8 March 1992, and Mantua, 28 March 1992 (Rome: Bulzoni), pp. 337–52.

'William John Bankes' Notes on Renaissance Art and Architecture in Ferrara, circa 1851', *Schifanoia: Periodico a cura dell'Istituto di Studi Rinascimentali di Ferrara*, 17/18, pp. 221–29.

1996

Entries for *The Dictionary of Art*, ed. by Jane Turner, 34 vols (New York: Grove): 'Cavenaghi', VI, p. 115; 'Western Connoisseurship', VII, pp. 714–15; 'Gustavo Frizzoni', XI, pp. 797–98; 'Collecting and Dealing, Italy', XVI, pp. 765–70; 'Austen Henry Layard', XVIII, pp. 896–97; 'Giuseppe Molteni', XXI, pp. 824–25; 'Giovanni Morelli', XXII, pp. 101–03; 'Otto Mündler', XXII, pp. 296–97; 'John Paul Richter', XXVI, p. 358; 'Edgar Wind', XXXIII, pp. 242–43.

'The Loves of the Gods', *Apollo: The International Magazine of Arts*, 143 (January), pp. 54–55.

'The Political Power of Connoisseurship in Nineteenth-Century Europe: Wilhem von Bode Versus Giovanni Morelli', *Jahrbuch der Berliner Museen*, 83, pp. 107–19.

1995

'Leonardo and Giorgione in the Grimani Collection', *Accademia Leonardi Vinci: Journal of Leonardo Studies & Bibliography of Vinciana*, 8, pp. 226–27.

'Obituary: Professor Charles Mitchell', *The Independent*, 31 October.

1994

'Byron's "Tempesta"', letter to the editor, *Burlington Magazine*, 136.1094 (May), p. 316.

'Fixing Pastels: A Letter from Liotard to the 2nd Earl of Bessborough in 1763', *Burlington Magazine*, 136.1090 (January), pp. 23–25.

'The Manchester Madonna', letter to the editor, *Times Literary Supplement*, 28 October, p. 17.

'"A Most Improper Picture": Transformations of Bronzino's Erotic Allegory', *Apollo: The International Magazine of Arts*, 139.384 (February), pp. 19–28.

'A New Museum for Milan: The Palazzo Bagatti Valsecchi', *Apollo: The International Magazine of Arts*, 140 (December), pp. 27–28.

‘The Provenance of Bellini’s *Feast of the Gods* and a New/Old Interpretation’, in *Titian 500*, ed. by Joseph Manca (Washington: National Gallery of Art), pp. 265–88.

‘Salvare gli affreschi del Rinascimento italiano: la missione di Henry Layard’, in *Austen Henry Layard: Giovanni Santi e l’affresco di Cagli*, ed. by Ranieri Varese (Florence: Centro Di), pp. 51–61.

1993

‘Giovanni Morelli contro gli storici dell’arte’, in *Giovanni Morelli e la cultura dei conoscitori*, ed. by Elisabetta Manca, proceedings of conference held at Bergamo, 4–7 June 1987, 3 vols (Bergamo: P. Lubrina), I, pp. 82–92.

‘The Rediscovery of Ferrarese Renaissance Painting in the Risorgimento’, *Burlington Magazine*, 135.1085 (August), pp. 539–49.

1992

‘Giovanni Morelli’s Scientific Method of Attribution: Origins and Interpretations’, paper presented at 27th International Congress of the History of Art, held in Strasbourg, 1–7 September 1989, Section 5: Révolution et évolution de l’histoire de l’art de Warburg à nos jours, published in *L’Art et les révolutions: actes*, 8 vols (Strasbourg: Société alsacienne pour le développement de l’histoire de l’art, 1992), pp. 135–41.

‘The Renaissance Tradition of Erotic Sleeping Figures and Rubens’, *University of Melbourne Gallery Society Bulletin*, 5.2, pp. 4–5.

1991

‘National Museums, the Art Market and Old Master Paintings’, in *Kunst und Kunsttheorie: 1400–1900*, ed. by Peter Ganz, proceedings of symposium held at the Herzog August Bibliothek in Wolfenbüttel in December 1987 (Wiesbaden: Harrassowitz), pp. 375–404.

‘Scholarship in the Service of the Market: A Long Story’, *Art Newspaper*, 16 March, p. 11.

1990

‘The First Cleaning Controversy at the National Gallery 1846–1853’, in *Appearance, Opinion, Change: Evaluating the Look of Paintings; Papers Given at a Conference Held Jointly by the United Kingdom Institute for Conservation and the Association of Art Historians, June 1990* (London: United Kingdom Institute for Conservation), pp. 3–7.

Later reprinted in *Issues in the Conservation of Painting*, ed. by David Bomford and Mark Leonard (Los Angeles: Getty Conservation Institute, 2004), pp. 441–45.

‘Giovanni Morelli et la collection Arconati-Visconti’, *La revue du Louvre et des musées de France*, 40.2, pp. 205–11.

‘Mißglückte Entführung’, newsletter of publishing house Deutscher Kunstverlag (Munich and Berlin), p. 12.

‘Ranieri Varese’s *Atlante di Schifanoia*’, *Schifanoia: Periodico a cura dell’Istituto di Studi Rinascimentali di Ferrara*, 10, pp. 191–93.

Jaynie Anderson, Burton B. Fredericksen, and Carol Togneri Dowd, ‘The Travel Diary of Otto Mündler’, letter to the editor, *Burlington Magazine*, 1042.132 (January), p. 31.

1989

‘Collezioni e collezionisti della pittura veneziana del Quattrocento: storia, sfortuna, e fortuna’, in *La pittura nel Veneto: il Quattrocento*, ed. by Mauro Lucco, 2 vols (Milan: Electa), I, pp. 271–94.

“Die geniale Bettina”: Giovanni Morelli in Conversation with Bettina von Arnim’, *Oxford German Studies*, 18/19, pp. 45–59.

1988

‘The Head-Hunter and Head-Huntress in Italian Religious Portraiture’, in *Vernacular Christianity: Essays in the Social Anthropology of Religion; Presented to Godfrey Lienhardt*, ed. by Wendy James and Douglas H. Johnson (Oxford: JASO), pp. 60–69.

‘Smith of the Antipodes’, *Modern Painters*, 1.3, pp. 91–92.

1987

‘Giovanni Morelli et sa définition de la “scienza dell’arte”’, trans. by Jérôme Coignard, *Revue de l’art*, 75, pp. 49–55.

‘Il collezionismo e la pittura del Cinquecento’, in *La pittura in Italia: il Cinquecento*, ed. by Giuliano Briganti, 2 vols (Milan: Electa), II, pp. 559–68.

‘Morelli and Layard’, in *Austen Henry Layard: tra l’Oriente e Venezia*, ed. by Frederick Mario Fales and Bernard J. Hickey, proceedings of international symposium held in Venice, 26–28 October 1983 (Rome: L’Erma di Bretschneider), pp. 109–37.

‘The Morelli Conference in Bergamo’, *Burlington Magazine*, 129.1014 (September), pp. 596–98.

1985

‘Otto Mündler and his ‘Travel Diary’, introduction to *The Travel Diaries of Otto Mündler 1855–1858*, ed. and indexed by Carol Togneri Dowd, The Volume of the Walpole Society 51 (London: Walpole Society), pp. 7–59.

1984

Letter to the editor about Charles Hope’s review of Jaynie Anderson’s edition of Edgar Wind’s *The Eloquence of Symbols*, *London Review of Books*, 6.6 (5 April).

‘Pietro Aretino and Sacred Imagery’, in *Interpretazioni veneziane: studi di storia dell’arte in onore di Michelangelo Muraro*, ed. by David Rosand (Venice: Arsenale), pp. 275–90.

1981

‘Erasmus and the Siren’, *Erasmus in English: A Newsletter Published by University of Toronto Press*, 11 (1981/82), pp. 8–12.

‘Mito e realtà di Giorgione nella storiografia artistica: dal Senatore Giovanni Morelli ad oggi’, in *Giorgione e l’umanesimo veneziano*, ed. by Rodolfo Pallucchini, 2 vols (Florence: Leo S. Olschki), II: *Giorgione e la compagnia degli amici*, pp. 615–35, 637–53.

1980

‘Giorgione, Titian and the Sleeping Venus’, in *Tiziano e Venezia: convegno internazionale di studi, Venezia, 1976* (Vicenza: Neri Pozza), pp. 337–42.

1979

‘A Further Inventory of Gabriel Vendramin’s Collection’, *Burlington Magazine*, 121.919 (October), pp. 639–48.

‘The Giorgionesque Portrait: From Likeness to Allegory’, in *Giorgione: atti del convegno internazionale di studio per il 5° centenario della nascita, 29–31 maggio 1978* (Castelfranco Veneto: Comitato per le celebrazioni giorgionesche), pp. 153–58.

“Le Roi Ne Meurt Jamais”: Charles V’s Obsequies in Italy’, in *El Cardenal Albornoz y el Colegio de Espana*, ed. by Evelio Verdura y Tuells, 6 vols, *Studia Albornotiana* 36 (Bologna: Real Colegio de España), V, pp. 379–99.

‘Speculations on the Carracci Academy in Bologna’, *Oxford Art Journal*, 2.3 (October), pp. 15–20.

1974

‘The “Casa Longobarda” in Asolo: A Sixteenth-Century Architect’s House’, *Burlington Magazine*, 116.855 (June), pp. 296–303.

'A Precedent for the Tridentine Decree on Religious Imagery: An Early Restoration of Giambattista Ponchini's "Castelfranco Altarpiece"', *Arte Veneta*, 28, pp. 239–41.

1973

'Some New Documents Relating to Giorgione's Castelfranco Altarpiece and his Patron Tuzio Costanzo', *Arte Veneta*, 27, pp. 280–89.

'The Subject of a Drawing by Giambattista Tiepolo Reconsidered', *Art Bulletin of the National Gallery of Victoria* (1973/74), pp. 15–19.

1970

'The "Sala di Agostino Carracci" in the Palazzo del Giardino', *Art Bulletin*, 52.1 (March), pp. 41–48.

1967

'The Early Work of Sidney Nolan 1939–49', *Meanjin Quarterly*, 26.3, pp. 313–19.

Reviews

2023

'Matthew Hayes, *The Renaissance Restored: Paintings Conservation and the Birth of Modern Art History in Nineteenth-Century Europe*', book review, *History of Humanities*, 8.1, p. 167.

2021

'The Invention of Curatorship in Australia', review of Daniel Thomas, *Recent Past: Writing Australian Art*, ed. by Hannah Fink and Steven Miller, *Journal of Art Historiography*, 25.2 (December), pp. 1–8.

2020

'A Spotlight on *The Feast of the Gods*', review of *Giovanni Bellini: The Last Works*, by David Alan Brown, *Art Newspaper*, October, p. 60.

2018

Review of *Stefano Bardini "Principe degli Antiquari": Prolegomenon to a Biography*, by Anita Fiderer Moskowitz, *Renaissance Quarterly*, 71.2 (Summer), pp. 700–01.

2013

Review of *Tiziano: l'epistolario*, ed. by Lionello Puppi and Charles Hope, *Renaissance Quarterly*, 66.3 (Fall), pp. 980–81.

Review of *Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries*, by Sally Anne Hickson, *Renaissance Quarterly*, 66.1 (March), pp. 201–03.

2012

'Double Take on a Masterpiece: *Leonardo da Vinci: Painter at the Court of Milan*, National Gallery, London', exhibition review, *Canberra Times*, 28 January.

Review of *Giorgione pictor et musicus amatus – Vom Klang seiner Bilder: eine musikalische Kompositionsästhetik in der Malerei gegen die Aporie der Norm um 1500*, by Claudia Bertling Biaggini, *Renaissance Quarterly*, 65.1, pp. 202–03.

2008

Review of the CIHA Congress, *University of Melbourne Voice*, 2.1, 4–18 February, pp. 6–7.

2009

'Formidable Hoff', review of *The Outsider: A Portrait of Ursula Hoff*, by Colin Holden, *Australian Book Review*, 314 (September).

2011

'The Art of Blackness', review of *The Image of the Black in Western Art from the "Age of Discovery" to the Age of Abolition: Artists of the Renaissance and Baroque*, ed. by David Bindman and Henry Louis Gates Jr, *The Australian*, 6 February 2011, p. 19.

2006

'Cross-Cultural Encounters', review of *Cook's Pacific Encounters: The Cook-Forster Collection of the Georg-August University of Göttingen*, exhibition held at the National Museum of Australia, Canberra, *Australian Book Review*, 286 (November), p. 186.

'Endless Tucker: Review of Gavin Fry, *Albert Tucker*, Beagle Press', *Australian Book Review*, 285 (October), pp. 36–37.

2004

'How Good Were the Edwardians?', review of *The Edwardians: Secrets and Desires*, exhibition held at National Gallery of Australia, Canberra, *Australian Book Review*, 262 (June/July), p. 36.

2002

‘Heidephiles’, review of *Australian Gothic: A Life of Albert Tucker*, by Janine Burke, and of *Sidney Nolan*, by T.G. Rosenthal, *Australian Book Review*, 240 (April), pp. 11–13.

‘Loan a Unique Display of Quality: This Exhibition is One of the Best’, review of *The Italians: Three Centuries of Italian Art*, exhibition held at the National Gallery of Australia, Canberra, *The Australian*, 30–31 March, p. 5.

‘*A Pavane for Another Time: Bernard Smith*’, book review, *Australian and New Zealand Journal of Art*, 3.2, pp. 117–20.

2000

‘Art and Erotica: A Sensual Edifice’, review of *Hypnerotomachia Poliphili: or The Strife of Love in a Dream*, by Francesco Colonna, ed. and trans. by Joscelyn Goodwin, *The Australian’s Review of Books*, 12 April, pp. 1–4.

‘When Art Irritates Life’, review of *Artemisia: The Story of a Battle for Greatness*, by Alexandra Lapierre, *The Age*, 9 September, p. 10.

1998

‘Bohemian Rhapsody’, review of *Worlds in Miniature: The Etchings of Jacques Callot and Wenceslaus Hollar*, exhibition held at the National Gallery of Victoria, Melbourne, *The Age*, 4 April, p. 10.

1994

Review of Antonio Canova, *Scritti*, ed. by Hugh Honour, *Apollo: The International Magazine of Arts* (December), pp. 64–65.

1993

‘Rubens Revisited’, review of *Esso Presents Rubens and the Italian Renaissance*, exhibition held at the National Gallery of Victoria, Melbourne, *University of Melbourne Gallery Society Bulletin*, 5.4, pp. 6–7, 12.

1990

Review of *Cavalcaselle: il pioniere della conservazione dell’arte Italiana*, by Donata Levi, *Burlington Magazine*, 132.1042 (January), pp. 43–44.

1989

Review of *Giorgiones Spätwerk*, by Christan Hornig, *Kunstchronik*, 8 (August), pp. 432–36.

Review of *Il Solario*, by David Alan Brown, *Burlington Magazine*, 131.1041 (December), pp. 843–45.

1988

‘Venetian Art Reinterpreted’, review of recent literature, *Art History*, 11 (December), p. 565.

1987

Review of *La raccolta Morelli nell’Accademia Carrara*, by Federico Zeri and Francesco Rossi, *Burlington Magazine*, 129.1012 (July), pp. 468–70.

1986

Review of *Künstler Häuser von der Renaissance bis zu Gegenwart*, by Eduard Hüttinger, *Burlington Magazine*, 128.999 (June), p. 440.

1984

Review of *The Genius of Venice 1500–1600*, *Art International*, 27.2 (April–June), pp. 15–22.

1983

Review of *El Greco of Toledo*, international touring exhibition, *Art International*, 26.4 (September–October), pp. 16–17, 31.

Reviews of *The Early Italian Pictures in the Collection of Her Majesty the Queen*, by John Shearman; of *Velázquez*, by Enriqueta Harris; and of *William Buchanan and the 19th Century Art Trade: 100 Letters to his Agents in London and Italy*, by Hugh Brigstocke, *Art International*, 26.5, pp. 70–72, 73–74, 86–87.

1966

‘American Tourists’, reviews of exhibition of American watercolours held at the National Gallery of Victoria, Melbourne, and of the Georges Invitation Art Prize, *Nation*, 19 February 1966, p. 20.

‘Artist on Earth’, reviews of exhibitions in Melbourne: Michael Dulies (Argus Gallery) and Robert Rooney with Robin Wallace Crabbe (South Yarra Galleries), *Nation*, 28 May 1966, pp. 18–19.

‘Bandwagon Parade’, review of exhibition of Australian avant-garde art from the Museum of Modern Art and the National Gallery of Victoria, held at the Argus Gallery (Melbourne), *Nation*, 2 May 1966, pp. 18–19.

'Faded Charm', reviews of a survey exhibition of the 'Charm School' (Donald Friend, Cedric Flower, Paul Haeffliger, Jean Bellette, Francis Lymburner, Justin O'Brien, and Jeffrey Smart) held at the National Gallery of Victoria, Melbourne, *Nation*, 19 March, pp. 18–19.

'Keys Lost and Found', review of exhibitions in Melbourne: Tom Gleghorn (Australian Galleries), Robert Klippel (Gallery A), Margo Lewers and Michael Smither (Argus Gallery), *Nation*, 11 June 1966, p. 20.

'Look Back on Daws', reviews of exhibitions at the Adelaide Festival: Harold Mertz collection of 145 Australian paintings; Lawrence Daws at the Art Gallery of South Australia; Albert Tucker at the Bonython Gallery; Turner watercolours; Stanley Spencer; and Emilio Greco's sculpture, *Nation*, 2 April, p. 18.

'Wonderland', reviews of exhibitions in Melbourne: Charles Blackman (South Yarra Galleries), Roger Kemp (Gallery A), and Douglas Stubbs (Toorak Gallery), *Nation*, 16 April, p. 21.

1965

'Agony in Isolation: The Art of Francis Bacon', review of *Francis Bacon*, by John Rothenstein and Ronald Alley, *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.13, p. 11.

'Art in Australia: Provincial Painters', *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.7, p. 6.

'Bernard Berenson: Review of *The Selected Letters of Bernard Berenson*, ed. A.K. McComb, Hutchinson, 1965', *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.5, p. 7.

'Nolan's Gallipoli: "Toehold in History," The Qantas Film of Sidney Nolan's Gallipoli Paintings', *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.3, p. 5.

'Olsen's Ceilings Decorative', review of exhibition held at South Yarra Galleries, *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.10, p. 7.

'Popularising Dürer', review of *Albrecht Dürer: His Life and Work*, by Marcel Brion, *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.14, p. 6.

'Trees and Scrap Iron: Review of "Russell Drysdale", by Geoffrey Dutton. Thames and Hudson, 1965', *Farrago* (magazine of the University of Melbourne Students Representative Council), 41.4, p. 4.